

BLUES NEWS

THE NEWSLETTER OF THE KENTUCKIANA BLUES SOCIETY
 "...PRESERVING, PROMOTING AND PERPETUATING THE BLUES."

Louisville, Kentucky

June/July 2005

Incorporated 1989



Photo by Dave True

The Kingbees, shown here in March of 2004, kicked off the annual KBS Blues Cruise at Stevie Ray's on May 21st. Though a little short on cruise this year, there was still plenty of blues, and as usual, a unique and special experience for all the "cruisers".

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Blues News

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Kentuckiana Blues Society

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**June/July 2005
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We appreciate your support and welcome your input. If you have any comments, suggestions, ideas, etc., contact us at this address:

**Kentuckiana Blues Society
P. O. Box 755
Louisville, KY 40201-0755**

As usual, please check your mailing label to see if your membership will expire soon. Our Single membership is a bargain at only \$15.00 US per year. Double membership (two members at the same address, two membership cards, one newsletter) is only \$20.00 US per year. If you see a notice on your mailing label, that means that it's time to renew!

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**Brenda Major – president/treasurer
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KBS MONTHLY MEETING

If you are interested in reviewing new blues releases, come on out to the KBS monthly meeting (held the first Wednesday of each month at **7:00 PM** in **The Germantown Café** at **1053 Goss Ave.**) and take your pick! We receive promo releases from the major blues labels as well as regional and local bands. If you review a CD, it's yours to keep!

A LETTER FROM THE PREZ

So how do you have a Blues Cruise without buses? Trust me, it ain't easy! But we managed to pull it off with some amount of aplomb, though certainly not to everyone's liking. After 11 years I guess you should expect a blues gig to hit a snag at some point. In case you weren't there and haven't heard, due to a communication mix-up, the buses didn't show up for the cruise. So there we were with forty something cruisers and no cool means to cruise. But most everybody got into the spirit of the thing and carpooled so the evening wasn't a complete loss. I had pneumonia and felt rotten so I didn't make it past the first stop. But I hear Blazze was all that and then some and Joe's Palm Room was the hit of the night. I want to apologize once again to those who came to cruise but it sounds like for those who persevered it was a fun night as usual.

I also want to apologize to anyone who showed up at the Presbyterian Church expecting to see Nick Stump and Friends. Due to the illness of his father, Nick had to cancel. We've since heard that his father's health is such that he is going to have to be placed in a nursing home. Having gone through that myself too recently, my heart and thoughts go out to Nick. Don't give up on us though. Although we seem to be on a streak of screw-ups, we'll get ourselves sorted out sooner or later.

I want to commend one of our members, Vicki Dennis, for a great article on Blues Festivals in this month's Louisville magazine. It's a nice article focusing on the W.C. Handy Festival in Henderson, the Hot August Blues Festival at Kenlake, and Blues to the Point in Carrollton. Get yourself a copy and see what you've been missing.

Speaking of Henderson, I'll be headed that way in a couple of weeks. It's one of my favorite trips of the year and I can't wait. I'm headed down to catch the music on Wednesday and am looking forward to my first chance to hear Nora Jean Bruso. Thursday should be a real blast with the Crowdaddies and Terrance Simien as well as some great Cajun food. Then the real deal kicks off on Friday with the likes of James Harmon and Larry McCray. I'm also looking forward to seeing one of my favorites, Roguie Ray, playing with Mike Holloway that day. The lineup Saturday is really strong with Kenny Neal and Billy Branch, The Holmes Brothers, and Little Milton to name a few. I expect to see lots of you guys there as well as a lot of blues fans from other areas. Nothing like a great festival to get the family together!

The Madison Ribberfest is also one you should not forget. It's August 19th and 20th this year and will have some great food as well as some great music. The Tommy Castro Band and Mark Selby headline on Friday and Saturday features Studebaker John and The Hawks, Guy Davis, Omar and the Howlers, and James Harmon with Junior Watson. Not too bad. It's always a great festival even if it is in August and HOT!

There are just a few ideas for having a great blues summer. Keep up with all the local offerings as well and let me know if you find out about anything fun. As always we meet the first Wednesday of the month at the Germantown Café on Goss Avenue. Come join us sometime.

Brenda

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"I've Got a Mind to Ramble"
in the
Louisville Music News

Everybody Wanna Know Why I Sing the Blues: The Social Status of Blues Musicians

While the blues may have originated from poor, impoverished blacks, most Bluesmen these days are white. But can they really sing the blues? Of course . . . but it doesn't come easy. Though the racial demographics may have changed, the blues maintains its working-class attitudes

**Part One of Two Parts
by Alex Plamp**

Last July, while visiting family in Denver, I had the great fortune to see Eric Clapton in concert. Clapton, considered by many to be the greatest white blues guitarist ever (with the possible exception of Stevie Ray Vaughan), packed the Pepsi Center, a huge modern basketball arena, with primarily middle-aged white baby boomers. A few songs into the set, Clapton sat down on a chair with an acoustic guitar, in front of almost 20,000 people, and proceeded to play a set of five Robert Johnson tunes. Johnson, the slightly mythical, black blues genius from the 1930's who allegedly sold his soul to the devil in exchange for his guitar skills, made only 41 primitive recordings but has remained a popular icon of American roots music more than sixty years after his death. Still, I thought to myself, Johnson never played to more than a crowded bar full of people at one time before his murder in Greenwood, Mississippi in 1938 (he was supposedly poisoned by a lover's jealous husband). And now, here was this middle aged white British guy playing Johnson's songs about death, betrayal, and sadness in front of a small city's worth of people, each of whom paid as much as \$80 for a ticket.

Although the blues informs most popular musical styles in one way or another, straight-ahead blues itself is somewhat of a niche market. Clapton might be an exception, though he almost certainly would not draw such huge crowds were it not for the more pop-oriented rock tunes in catalog. In fact, the rock and pop music scene is where most people these days get their first taste of the blues. Playing hardcore blues in the 2000's most likely will not lead to anything resembling fame or fortune; therefore, I asked myself, what kind of person is playing the blues these days? Is the idea of the working-class, hard-living bluesman just an old cliché? Has the music of poor sharecroppers and urban street singers become the hobby of the educated middle class? And if so, is the blues they play really "authentic"? To find out, I contacted a number of working blues musicians, mostly from the Louisville, KY area, and interviewed them about their lives and experiences as bluesmen. I hypothesized that the musicians I found would be mostly white, educated, middle class

professionals in fields other than music. With this simple framework, I gained a great deal of insight about the blues as a folk art and its place in the social status hierarchy.

Although a few of the musicians I interviewed were friends or acquaintances

that I knew previously, I contacted most of them with the help of the Kentuckiana Blues Society. Keith Clements, a retired architect and member of the board at KBS who led me to many helpful sources, described the KBS as a group of "very unpretentious" middle class and blue-collar folk, including musicians, fans, and enthusiasts, whose goal is to promote the genre. The musicians that I talked to were mostly regional artists – that is, people who play small gigs in local area clubs and bars, as opposed to famous national touring acts.

*Everybody wants to know why I sing the blues,
Yes I say everybody wants to know why I sing the blues*



The one and only King of the Blues, BB King

Well I've been around a long time, I really have paid my dues

What is the blues? Common theory holds that blues evolved from old African spirituals and work songs sung by slaves in the American South. It is a folk art which has been passed down through tradition and developed into different styles centered around specific geographical areas, electric Chicago blues being the most pervasive and easily recognized form in popular culture. Actually, there is a theory that the blues as it is known today was in fact invented in the late 19th century by one specific artist or group of artists whose name (s) have long since been forgotten. Luc Sante writes that "numerous strains of black folk music were current in the nineteenth century, from field hollers and ring chants to bal-



The late, great Howlin' Wolf

lads and breakdowns, each leaving some mark on the blues, in lyrics or instrumentation,” but that nothing fitting the specific blues pattern was discovered by folk-music archivists until 1900. The originator, Sante says, has been lost to obscurity because “not only were the early blues musicians mostly illiterate, they were also mobile, and unpredictable in their traveling patterns . . . the blues was fleeting, transient, if not actually furtive. Blues musicians were also fiercely competitive and loath to acknowledge influence.”

Though the origins may be debatable, suffice it to say that by the early 1900s, the blues as we know it was an established musical form. As music theory goes, blues is very simple. The most basic, generic blues song consists of a 12 bar pattern using three chords built on the tonic, subdominant and dominant tones of a scale (or, in layman’s terms, the I, IV, and V). Throw in some blue notes (by flattening the third, fifth, and seventh scale degrees) and a repetitive, shuffling rhythm, and you have the essential basics of the blues. Lyrically, the most generic blues verse has an a-a-b rhyme scheme – the first line is sung twice, followed by another line that may or may not rhyme. Blues lyrics are almost always written in common street vernacular, covering a wide range of topics and touching on every facet of the human experience. As discussed, collective material runs throughout the blues tradition – lyrics, melodies and riffs that are attributed to no particular author and are used in many common songs. Even in original compositions, however, the same thematic elements constantly resurface:

*My baby caught the train, left me all alone
My baby caught the train, left me all alone
She knows I love her, she doin’ me wrong*

*My baby bought the ticket, long as her right arm
My baby bought the ticket, long as my right arm
She says she’s gonna ride, long as I been from home*

*Well who been talking, everything that I do
Well who been talking, everything that I do
Well you is my baby, I hate to lose*

*Well good bye baby, hate to see you go
Well good bye baby, hate to see you go
You know I love you, I’m the causin of it all*

These lines, from Howlin’ Wolf’s “Who’s Been Talkin’,” offer a classic example of urban, electric Chicago blues, of which Howlin’ Wolf was one of the very finest practitioners. Note the simplicity of language and most importantly, the train imagery. Since most of the early stars of Chicago blues were poor black farmers from the south who traveled north in the 1940’s for economic opportunity, imagery of travel and urban life are quite common.

Traditional “country blues” records, usually those of solitary men singing and playing acoustic guitar (Johnson and Blind Lemon Jefferson being prominent examples), were produced and sold as far back as the 1920’s. At the time, they were sold primarily to black audiences, and the blues did not reach mainstream popularity until it began to be promoted by whites as “race music” or “folk music.” As Francis Davis, a prominent historian of the blues, puts it, “Regardless of how they may have thought of themselves, male country blues singers were folk performers, not professional entertainers, in the eyes of record company field representatives. Much like the field hands who bought their records, blues singers were assumed to be in plentiful supply, virtually interchangeable, and willing to work cheap. They were the record industry’s equivalent of unskilled labor.”

*The company told me, yes you’re born to lose
Everybody around me, people, it seems like everybody got the blues*

One primary focus for my research was to see what occupations blues players held in addition to their musical careers. I think that because I was expecting most bluesmen I interviewed to be white, I was more or less expecting them to be white-collar as well. In reality, although the racial makeup of my sample group was entirely white, there was still a strong working class trend among them. In addition to playing the blues, several of the musicians had worked many different jobs in various fields. Many of the players I talked to had tried their hand at music as a full-time profession while they were younger, but were forced to concentrate on another profession in order to support families. A perfect example is Steve Walls of Louisville, KY. After taking a job as a delivery driver to supplement his income as a bass player in a local band, he worked his way up in the company, becoming a dispatcher, a supervisor, and eventually Human Resource Director for the same company. Jeff Cane, guitarist and owner of Main Street Music in Stanford, KY, recalls that getting married at age 20 effectively ended his music career for many years, but, after working a series of jobs, he gradually worked his way back into the music scene and currently plays in three bands, playing various combinations of blues, country, bluegrass, and rock.

Similarly, my lifelong next-door neighbor, Tommy Cosdon, who has been a singer in various R&B and soul bands in Louisville since the 50’s and has opened shows for Bobby “Blue” Bland, among others, says he “folded tent for a while” on his music career in the 70’s after getting married and joining the service. “The problem with being a musician,” he says rather bluntly, “is that you could never make enough money.” Like many musicians, though, Cosdon (or “Cosmo,” his stage name by which I’ve always known him) has other serious interests besides his music which have led to other career opportunities. A lifelong horse lover, Cosmo sells racetrack equipment such as starting gates and railings, in addition to selling racehorses. Wayne Young, a Louisville

guitarist who was Cosmo's bandleader for a time, has been playing guitar for 45 years but has worked for the last 17 as a commercial drapery salesman while playing gigs sporadically.

Bill "Watermelon Slim" Homans, a guitarist, harmonica player, and singer currently living in Oklahoma City, identifies himself as "a truck driver by trade," but has also been "a sawmill hand, a political activist, and a small-time criminal," as well as a Vietnam veteran and a journalist.

Lamont Gillispie, a harmonica player from Louisville KY, works by day laying carpet, and has always had that skill to fall back on during times when the music career was not enough to support him. But something he told



Robert Johnson

me made me think, perhaps his day job and his life as a bluesman work hand in hand. He said, "It's a little easier to make it (the blues) come out of you when you've worked your ass off all week. You're the boss's man all week long, but when you're on the stage on Friday night, you get your chance to shine."

*My kid's gonna grow up, gonna grow up to be a fool
Cause they ain't got no more room, no more room for him
in school*

One common thread that I found throughout my interviews is that the blues, as a folk art form, is something that is simply passed down and learned through observation. Given the incredible rise in the availability of education in the twentieth century, I was expecting at least

some of my subjects to be formally trained in music theory. This simply was not the case, primarily because the blues does not require it. Almost without fail, when asked how they learned to play their instruments, each person responded that they learned through listening to records and watching other people play. Like most other kinds of music, blues has a huge history of tradition and convention, but it is also relatively simple to learn the basics and simply does not require a degree in music theory or years of formal training in a conservatory.

Of course, like anything else, it requires years of practice to develop a technique and style. Lamont Gillispie, the harmonica player, remembers his second summer out of high school, when he began hanging out with a neighbor, Jimmy Masterson, who played guitar in a blues band. Gillispie would introduce the band at local clubs, and eventually Masterson began encouraging him to join them onstage and blow his harp. Years later, after Gillispie had become a seasoned blues veteran who played with Muddy Waters and opened a show for B.B. King, his old friend admitted to him, "Back when I first told you to get up and blow your harp, you were fuckin' terrible."

Playing the blues, therefore, does not require an intense amount of formal education. But, since my study was essentially about social status, I was also very interested in the level of education that these people possessed in other fields. Most of the great blues masters and innovators had very little formal education; some might argue that this is why they made a living playing simple three-chord songs in the first place. However, I think many of the bluesmen I talked to would disagree. Every bluesman I talked to had at least a high school education, though many of them could name plenty of their musical peers who did not. Still, many of them had completed at least a year or two of college before dropping out to work full time.

Mark Lucas, guitarist and singer for the band Billy Blues in Danville, Kentucky, was the most educated man I spoke to. He holds a PhD in English from the University of North Carolina in Chapel Hill, and is the Alfred B. and Katherine P. Jobson Professor of English at Centre College. He and his band mates, Centre Director of Communications Mike Norris and physician Colin Raitiere, are perhaps the ultimate example of the types of musicians I was expecting to find: highly educated, white professionals in high-status, knowledge class fields. However, they proved to be the exception rather than the rule. In fact, the next-most educated man I spoke to was Watermelon Slim, the "Truck-Driving Bluesman." He holds a Bachelor's degree in history and journalism from the University of Oregon, and he is certified by Oklahoma State University to teach history, geography, economics, political science, English, and psychology. Apparently, he wanted to be a teacher, but a physical impairment kept him from teaching – he is missing his top front teeth, for reasons he did not explain. "Teaching is a middle class profession," he said, "and you can't look middle class if you have no teeth. You have to be able to smile at the parents."

(Part two continues in the August issue.)



New Music Reviews



That's What I Say

John Scofield

VerveMusicGroup - B0004360-02

JOHN SCOFIELD CELEBRATES THE GREAT RAY CHARLES ON *THAT'S WHAT I SAY*

Guitarist leads special friends in tribute to the late musical icon with June release. On Tuesday, June 7, 2005, Verve Records will release *That's What I Say-John Scofield Plays The Music of Ray Charles*, a new recording from the acclaimed guitarist. The album finds Scofield and a number of friends from the worlds of jazz, rock, pop, blues, and soul celebrating the legacy and music of the late, great Ray Charles, a man who blended all of these styles and more during his unparalleled career.

The 13 tracks on *That's What I Say* range from lesser-known Charles gems to some of his most signature tunes. However, Scofield crafts each tune in his own distinctive style, putting his indelible stamp on every performance. Scofield, a fan of Charles' since childhood, showcases his well-known guitar mastery as well as his strengths as an arranger and interpreter of song throughout the tribute, particularly in his inventive horn arrangements. Scofield's core group for this album features Steve Jordan (Sonny Rollins, Rolling Stones), the album's producer, on drums, Larry Goldings (Maceo Parker, James Taylor) on keyboards and Willie Weeks (Aretha Franklin, Stevie Wonder) on bass. Scofield leads these stellar musicians, creating the solid groundwork for a star-studded guest list as they pay homage to Charles.

Scofield made inspired choices when inviting these collaborators to join in on this recording. Dr. John brings some N'awlins soul to the medley "Talkin' Bout You/I Got A Woman," while Warren Haynes of the Allman Brothers, Gov't Mule, and The Dead takes on "Night Time Is The Right Time." GRAMMY®-winning pop star John Mayer showcases the breadth of his talents by singing and playing guitar on "I Don't Need No Doctor," and Aaron Neville's inimitable voice elevates "You Don't Know Me." David "Fathead" Newman blows smoldering sax solos throughout, and the incomparable Mavis Staples leads "I Can't Stop Loving You" deep into the blues. Other tunes selected by Scofield for this tribute include the party-like "Sticks and Stones" (propelled by Golding's Hammond B-3 wizardry), the tender ballad "Cryin' Time," and the slow, steady groove of "Unchain My Heart (Part 1)." *That's What I Say* closes with Scofield's reverent, solo acoustic interpretation of one of Charles' most beloved hits, "Georgia On My Mind."

If you like your Blues infused with a good dose of soul rock pop jazz, this is a must have disc. I recommend it highly.

Patricia E. Gilbert

Sugar Ray and the Bluetones

Hands Across the Table

Severn Records CD 0033

Sugar Ray Norcia has been playing music professionally since the early 1970's. In the early days of his career, it was not unusual to find Ray backing up blues greats like Otis Rush, Roosevelt Sykes, J.B. Hutto, Joe Turner and his greatest inspiration, Big Walter Horton. Norcia was a co-founder of the band Sugar Ray and the Bluetones with Ronnie Earl. The band was together for 12 years before, in 1991, Sugar Ray joined the Roomful of Blues. In 2001, Sugar Ray's career came full circle when he reunited with the Bluetones and he has released two CD's since then. This, his third since reuniting (seventh overall), is his best in his own estimation.

There are 13 songs on the CD, nine of which are originals by Sugar Ray. He is joined by Michael "Mudcat" Ward on bass, Neal Gouvin on drums, Paul Size on guitar, and Anthony Geraci on piano. He is accompanied by the Providence horns on some songs. Two songs are instrumentals.

The title song is about the singer needing reassurances by his girl that she loves him. They place their hands across the table to reassure each other. In the songs "I Done Got Wise" and "I Won't Leave Home No More" Sugar Ray's harmonica is reminiscent of Little Walter and is just as emotional. "Say You Love Me (Before I Hang Up)" is a modern twist to the blues. In it, the singer is leaving for war and needs to hear his wife say she loves him because he realizes there is always a chance he will not come back.

Another modern twist to the blues is the song "(I'm Going to Break Into) Folsom Prison" which talks about the greedy CEO's that cause the economy to go sour and people to lose their jobs because of jobs being "outsourced" overseas. The singer asks to be put in prison until the mess is straightened out and in the last chorus, laments that the prison will probably be outsourced overseas too.

"The Last Blues Song" is about the wish that somebody will write the last blues song (i.e. the end to the blues). Personally, I want writing and performing like this to continue indefinitely. This is a CD worth having.

Bob Brown



Heart of the Blues
Dwight Edwards
www.dwightedwardsbluesband.com

At a time when most blues artists are content to rehash classics by Muddy Waters, Jimmy Reed, and other great songwriters of the past, Dwight Edwards is a breath of fresh air. This Indianapolis-based artist is quite possibly one of the most under-rated bluesmen alive today. Mr. Edwards has achieved a *tour de force* with his 2003 album *Heart of the Blues*, which showcases his talents as a singer, performer, arranger, producer, masterer, and engineer, but most impressive of all is Mr. Edwards' songwriting ability. Not many bluesmen these days write new songs, and this sad fact has contributed to the opinion of many that blues is dead. In *Heart of the Blues*, Mr. Edwards has managed to write an entire album of original songs that still have an unquestionably traditional blues sound. As if that weren't enough proof of Mr. Edwards' talent, he can play! And we're not just talking guitar either. On *Heart of the Blues*, Mr. Edwards sings and plays guitars, bass, keyboards, and horns. In fact, the only sound on the album not made by him is a brief saxophone introduction on the song "Fat Meat Ain't Greasy."

If you're a fan of horns, you'll like "Love Somebody," the first song on *Heart of the Blues*. This song features a catchy keyboard solo as piquant as a good barbecue sauce. Mr. Edwards' impressive vocal ability is first highlighted in the second song, "I'll Always Be Around." This soulful song has the mellowness of a Ray Charles ballad, and Mr. Edwards manages to easily hit the falsetto high notes in one phrase and then evoke a deep tender growl the next. Track three is "Mama Blues," a humorous song about a mother chastising her son for pursuing the life of a bluesman and his joyful response that it's "the one thing that I can do." "Stop Loving You" is a heartfelt love song with a 50s flavor. The vocals on this song are truly amazing. "One More Time," a joyous song with a *carpe diem* theme, shows off Mr. Edwards' smoky, volcanic guitar playing. "Runaway Train" opens with a stately, mournful guitar solo and further demonstrates Mr. Edwards' impressive vocal range. "Fat Meat Ain't Greasy" contains a resonant saxophone introduction by Joe Kellerman and lots of background horns. The keyboard lends a nice subtle juiciness to this song, and the lyrics evoke classic blues themes. "Don't Lie" begins with a smooth guitar introduction, and keyboard, horns, guitar, strings, and vocals all blend together seamlessly, resulting in a pleasant dreamy sound. "Jealous Man," a well-mixed song, ends the album with a heartfelt wail by Mr. Edwards.

Throughout the entire album, Mr. Edwards' guitar playing unrolls effortlessly like a silk ribbon, sometimes intricate, sometimes elegant, sometimes wailing, but never out of place. It's obvious that he has completely mastered this instrument in the off-hand way he tosses off fills and in his sometimes jaw-dropping solos. The album's only drawbacks are that the string sound is sometimes a bit overpowering, and the horns sometimes sound dull instead of bright. But these are minor defects. *Heart of the Blues* is a must-have album. Its joyous sound and originality are as exciting as a night at the blues clubs and should silence the most skeptical and jaded blues critics who claim there's nothing new under the sun.

Shelly Fu

Onyx Roots
Michael Powers
Bayrone Records
www.baryonrecords.com

This is Michael Powers debut album after working behind the star scene for 40 years with such performers as James Cotton, James Brown, Bo Diddley, the Ronettes, Chuck Berry, Robert Cray, and Johnny Winter to name a few. Six of the songs presented here are originals and as such they are quite different from the seven cover songs included. The originals stand out in their quality while some among the other seven make you wonder why they were included. Covers by Powers include a remake of Muddy Waters "Country Boy" that is quite changed from the original, while the inclusion of The Sir Douglas Quintets' "She's About a Mover", Leonard Cohens "Bird on a Wire", and Count Fives' "Psychotic Reaction" leave the listener wondering what this CD is trying to do or say.

The vocals and musicianship are more than adequate, but the song selection for this first album are confusing.

Nelson Grube

A Musical Tribute To Mary Ann Fisher

February 13, 2005

By Martha McNeal

The Kentuckiana Blues Society in association with Raw Productions and L and M Productions held a tribute to the Late Great Mary Ann Fisher "Fish" on Sunday, February 13, 2005 at the Stevie Ray's Blues Bar. The bar was packed as so many of her fans came out to support the raising of funds to purchase a memorial for Mary Ann. Mary Ann was such a presence in the blues legacy here in Louisville and along with many other local artists, helped to promote the blues not only in KY but throughout the nation.

As the bands were setting up and also between sets, the music of Mary Ann played as selections from her CD brought her rich tones alive again. *The Thrill is Gone*, *Stormy Monday*, *God Bless the Child*, *Everyday I Have The Blues*, and *Rock Me All Night Long* put the crowd in the mood for some great blues music from many of the local artists that played with Mary Ann throughout the years

MR. WONDERFUL PRODUCTIONS BAND started the night off with several standards, *Your Precious Love*, *Stormy Monday*, *Everyday I Have The Blues*, *Its Your Thing*, and *Dance To The Music*. This group is fairly new and has a big sound, With Charles Conley on keyboards, Butch O'Bannon on trombone, Angelo Lovely on trumpet, Saul Wright on drums, Dan Elliott on bass, Ron Lewis on guitar and Marjorie Marshall belted out some of the vocals, they sat the pace very quickly and the crowd got up to dance and groove to the music.

It was the first time in a long time I had seen the **DE-BOES** playing all together. They played *Take It To The River* and one of the best renditions of *Little Red Rooster* I have ever heard. They be jamming for sure. Danny Henderson played the guitar, Ron Groves was beating the drums, Rick Deboe wailed on the sax, Ron was on the guitar and harp, and Donnie Bridges kept the bass humming.

THE WALNUT STREET BLUES BAND hit the stage next and never let up on the sound. Some of their selections were *Everyday I Have The Blues*, *Please Send Me Someone To Love*, *Down Home Blues*, *6345789 (Call On Me)* and *Slip Away*. Artie Chumm still belts out the blues the way it should be felt -all the way down to the toes. Michael Wells plays the guitar, Greg Wells plays the guitar and Jerry Harshaw is on drums. This band won the KBS Unsigned Contest in 1997.

LAMONT GILISPIE AND THE 100 PROOF BAND finished up the wonderful evening with songs like *Everything's Gonna Be Alright*, *Check to Check*, *Say What You Mean*, and *Raining In My Heart*. Lamont has won the Sylvester Weaver Award and he can really play the



Photo by Keith S. Clements

Lamont Gillispie blows his harp at the tribute to the Songbird of the South, hosted by Stevie Ray's Blues Bar on Sunday, February 13.

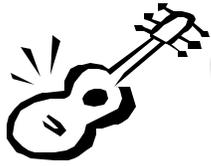


Photo by Keith S. Clements

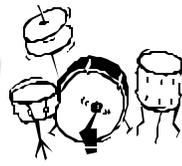
George Burney and Paula Fitzgerald work it on the dance floor...a good time was had by all!

harp. Mark Stein, also a Weaver Award winner, backs him up on the guitar and does a wonderful job as always.

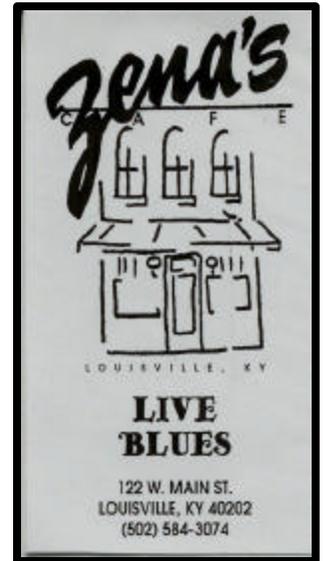
If you weren't here, you sure missed a wonderful evening. It finished by 9:30 so all us working folks could make it to work on Monday and still enjoy a delightful evening of great blues in tribute of Mary Ann. Look for more evenings like this in the future.



KENTUCKIANA BLUES CALENDAR
All Shows Subject to Change
Best to Call Before Hitting the Road



Jun	2	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Sweet Soul Vibe	9 PM \$5
	3	Air Devils Inn	Hellfish	
		Uncle Pleasant's	Legendary Shack Shakers	
	3-4	Stevie Ray's	7:30 Traveling Mojos 10:30 Greg Foresman	
		Jim Porter's Melody Bar	The Boogie Men	
	5	Air Devils Inn	Blues jam w/ John Burgard, Mike Lynch, & Denny Thornberry	
	6	Stevie Ray's	Little Charlie and the Night Cats	8 PM \$15
	7	Stevie Ray's	Blues jam	9-11:30 PM no cover
	8	Stevie Ray's	Microwave Dave	9 PM \$5
		Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues	9 PM
	9	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Hamilton Loomis	9 PM \$5
		Headliner's	Kenny Wayne Shepherd	
	10	R Place Pub	Robbie Bartlett & Company	10 PM – 2 AM
	10-11	Stevie Ray's	7:30 Scott Holt (10th) Bill Roy Danger & the Rectifiers (11th) 10:30 The Predators	
		Jim Porter's Melody Bar	One Card Shy	
	11	Molly Malone's Irish Pub	L A Groove	
	12	Air Devils Inn	Blues jam w/ John Burgard, Mike Lynch, & Denny Thornberry	
		Willow Park Cherokee	Lamont Gillispie & 100 Proof Blues	7 PM
		Triangle		
	13	Stevie Ray's	Lazy Eleven	9 PM no cover
	14	Stevie Ray's	Blues jam	9-11:30 PM no cover
	15	Stevie Ray's	Bluestown	9 PM \$5
		Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues	9 PM
	16	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ V-Groove	9 PM \$5
	17-18	Stevie Ray's	7:30 Lamont Gillispie & 100 Proof Blues (17th) The Saints (18th) 10:30 The Steepwater Band	
		Jim Porter's Melody Bar	George Brackens Blues Band	
	19	Air Devils Inn	Blues jam w/ John Burgard, Mike Lynch, & Denny Thornberry	
	20	Stevie Ray's	Jim Suhler and Monkey Beat	8 PM \$10
	21	Stevie Ray's	Blues jam	9-11:30 PM no cover
	22	Stevie Ray's	Hellfish	9 PM \$5
		Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues	9 PM
	23	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Mem Shannon & the Membership	9 PM \$5
	24-25	Stevie Ray's	7:30 The King Bees 10:30 The Tony-O Band	
		Jim Porter's Melody Bar	The Funk Junkies	
	25	Tink's Pub	Robbie Bartlett & Company	10:30 PM – 1:30 AM
		R Place Pub	Lamont Gillispie & 100 Proof Blues	10 PM
	26	Air Devils Inn	Blues jam w/ John Burgard, Mike Lynch, & Denny Thornberry	
	27	Stevie Ray's	Da Mudcats	9 PM no cover
	28	Stevie Ray's	Blues jam	9-11:30 PM no cover
	29	Stevie Ray's	Midnight Blues	9 PM \$5
		Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues	9 PM
	30	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Marilyn Kingpin	9 PM \$5
Jul	1-2	Jim Porter's Melody Bar	The Boogie Men	
	7	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Curtis & the Kicks	9 PM \$5
	8	Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues	9 PM
	8-9	Caesar's Casino	Robbie Bartlett and Company	9 PM – 1:45 AM
		Jim Porter's Melody Bar	Bootleg Radio	
	11	Stevie Ray's	Rod Piazza & the Mighty Flyers	
	14	Stevie Ray's	Mojo-Mo Soul Ladies Nite w/ Damon Fowler	9 PM \$5



KBS members get \$1 off admission Fridays and Saturdays with your current membership card.



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 Call 582-9945

WEDNESDAYS IN JUNE

- 1st The Marks**
- 8th Microwave Dave**
- 15th Bluestown**
- 22nd Hellfish**
- 29th Midnight Blue**

"Play the BLUES damn it!"
KBS members always get \$1 off admission with your card at Stevie Ray's!

All Dates Subject To Change

NOTICE TO MUSICIANS AND BANDS!!

Get the word out to your fans and the rest of the blues world about where you're playing. The new sletter and website calendar pages are free services to blues musicians. Call Natalie Carter at (502) 893-8031 or e-mail our webmaster at kbsblues@aye.net with your schedule. Send us photos of your band and we'll put them in the *Blues News*.

Air Devils Inn	2802 Taylorsville Rd.	454-4443	Phoenix Hill Tavern	644 Baxter Ave.	589-4957
Billy's Place	26th & Broadway	776-1327	Stevie Ray's Blues Bar	230 E. Main St.	582-9945
Jim Porter's	2345 Lexington Rd.	452-9531	Zena's Cafe	122 W. Main St.	584-3074

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If you have another place where you get the blues, let us know and we'll see if they want to support the KBS.

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Join the Kentuckiana Blues Society today! Single membership is only \$15 US per year. As a member, you will receive the *Blues News* by mail, discounts at our sponsors (above), and discounts at KBS events. Double membership (two people at the same address, two membership cards, and one newsletter) is \$20 US per year. Support the BLUES by joining the KBS today! Join online at www.kbsblues.org, or fill out the coupon below and send with your payment to:

KENTUCKIANA BLUES SOCIETY Attn: Membership Chairman P.O. Box 755 Louisville, KY 40201-0755

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 and Zena's Café. _____

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COURIER-JOURNAL STAFF PHOTO

Willie Bright Was A Beacon For The Blues

The recent passing of Metro Councilman Willie Bright got a lot of press with nice tributes about his character in politics and private life. A topic that never got mentioned was Willie's involvement and assistance to the Kentuckiana Blues Society. During the infancy of the KBS we needed a permanent place to hold our meetings following the Rudyard Kipling, the Music Federation offices and the back hallway of Zena's Café. Willie, who owned the 537 Club at Preston and Oak, offered us the use of the front room for our meetings. It was during that time we held one of our most memorable annual meeting concerts with Pinetop Perkins backed up by Foree Wells and his Walnut St. Blues Band in August 1991. Our first Blues Cruise in May 1995 started off with a buffet dinner at his place. On rare occasions Willie would book a national blues act, like the time he had Bobby 'Blue' Bland in December 1991, who filled the big back room for two shows with his seven piece band. After Willie sold the 537 Club he bought the Velvet Rose on Jefferson and we used that spacious club for our meetings and events. I recall one rainy evening when buckets were strategically placed all around our meeting table due to the leaky roof. One of our Unsigned Blues Competitions was held there in 1996, the year the Tyler Henderson Band won.

Willie is now gone, the 537 Club is the D&D Lounge and the Velvet Rose has been torn down for the expansion of the new Clarksdale housing project. Willie was always very gracious, quiet and liked to work behind the scenes to make things happen. He served as a KBS Board Director from August 1991 to January 1998 and those who remember Willie will miss his contributions to our Society and community.

Keith S. Clements



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