

BLUES NEWS

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

Louisville, Kentucky

February/March 2006

Incorporated 1989



PHOTO BY KEITH S. CLEMENTS

It's time for the Blues Cruise! (Fuzzy pink floppy hats optional!) Shown here...PS Willie performing at Goodloe's in 2001. This year, it's on May 21st. Watch your newsletters for details or go to www.kbsblues.org.

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Blues News

The monthly newsletter of the
Kentuckiana Blues Society

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

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!

KBS LEADERSHIP FOR THE YEAR 2006:

Gary Sampson – president
Debbie Wilson – vice-president
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Brenda Major – treasurer

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!

LETTER FROM THE PREZ

On November 19, the Board of Directors of the Kentuckiana Blues Society (KBS) elected me as KBS president for 2006. I greatly appreciate the confidence of the Board and hope that I can continue the excellent work of our departing president, Brenda Major. Brenda was KBS president for 8 years, the longest tenure of any KBS president. If you see Brenda at any of the blues events she regularly attends, please be sure to thank her for all her hard work over the years. We are fortunate that Brenda has decided to stay on as the KBS treasurer. I know that I will often depend on her advice and the wisdom she has gained during her time as president.

I am a Louisville native, born in the west end and raised in the Audubon Park and Highlands neighborhoods. I graduated from St. Xavier High School and the University of Louisville. I have my older brother Mike to thank for my first music appreciation lessons. He owned a decent soul and R&B collection when I was a boy, and I used to sneak into his room after he left for school to listen to his records. I was weaned on the music of The Temptations, Aretha Franklin, Marvin Gaye, and James Brown. I would sit on the floor of his bedroom and rock back and forth to the powerful and beautiful melodies flowing from his hi-fi stereo. (You kids can ask your mom and dad what a hi-fi is.) However, it took a couple of British imports to spark my interest in the blues during my high school and college years, primarily by the Rolling Stones and Eric Clapton. My real blues education started a few years out of college. The company I worked for decided to open offices in three cities around the country, and I had my choice: New York, San Francisco, or Chicago. I chose Chicago.

The year was 1986. I was in my mid-20s and now living in the home of electrified, urban blues. What a great experience. It was a major change just being in a big city, but I was too naïve and too excited to be intimidated. I lived on the north side and quickly started going to blues clubs, including Blues Etcetera, Wise Fools Pub, Kingston Mines, and my favorite, Blues on Halsted. Later on I ventured to the west and south side blues clubs such as Rosa's, Fitzgerald's, and the Checkerboard Lounge. I discovered the music of many talented blues artists in Chicago – Billy Branch, Jimmy Burns, Jimmy Dawkins, Roosevelt "Booba" Barnes, Buddy and Phil Guy, Junior Wells, Koko Taylor, Otis Clay, Piano C. Red, Vance Kelly, Nora Jean Wallace, and Lurrie Bell, just to name a few. I got to shoot pool a couple of times with Otis Rush and ride around in Johnny Dollar's white Cadillac. After Cubs games, I would go to celebrate or drown my sorrows by listening to Lefty Dizz at the Wrigleyville Tap. Every spring I would attend the Chicago Blues Festival and see even more blues greats come into town. And I was deeply saddened by the deaths of Willie James and Barkin' Bill Smith. Both were bluesmen whose music I enjoyed and who I had come to call friends. I had many wonderful experiences during my time in Chicago, and to this day, I still think there is nothing more heaven-sent than Muddy Waters covering a Willie Dixon tune.

I moved back to Louisville in 1999 and discovered the Kentuckiana Blues Society a few years later. It was then that I really started to discover the Louisville blues scene, which I initially thought was limited to a small stretch of Main Street. And that blues scene is changing here every day. So if you are out and about at some local establishment playing the blues and see a guy with a Chicago Cubs cap on (I swear 2006 is their year!), it's probably me. Say hello and let me know your thoughts about blues in Louisville. I'm always willing to listen, and my mailbox is always ready to receive your e-mails at prez@kbsblues.org.

Gary

The Mr. Wonderful Production Band

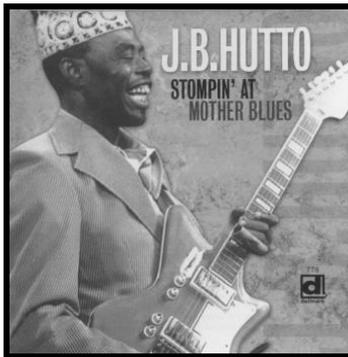
Will be appearing at all Local Clubs with *The Chitterling Circuit Review* in Feb, Mar, April. Need Musicians/Entertainers with all styles. Call Ron Lewis at 502-7741066.

Sorry, Bob !

Editor's note: Credit for the sunset picture on the November cover, as well as the Handy Festival pictures on the front and back covers of the October issue and the shots of the Holmes Brothers and Kenny Neal from August should have been given to Bob Cox.



New Music Reviews



STOMPIN' AT MOTHER BLUES

JB Hutto

Delmark Records DE-778

Delmark Records has scored another winner with J.B. Hutto's *Stompin' at Mother Blues*. J.B. Hutto was one of Chicago's most impressive blues talents. He was born in South Carolina in 1926 and moved with his family to Chicago's West Side in 1949. J.B. originally sang in a gospel group and played drums, but after arriving in Chicago, he taught himself guitar after hearing Big Bill Broonzy. He switched to slide guitar after becoming entranced with Elmore James, whom he once called "the greatest of them all." J.B. played the famous Maxwell Street market on the weekends and quickly became a regular performer in Chicago's blues clubs in the 50s and 60s. His highly successful career playing concert tours and clubs ended with his death from lung cancer in 1983. J.B. Hutto was inducted into the Blues Foundation's Hall of Fame in 1985. *Stompin' at Mother Blues* features J.B. playing his trademark slide guitar during two recording sessions: one at Mother Blues in 1966 (Tracks 1 through 12) and the other at Sound Studios in 1972 (Tracks 13 through 19). The 1972 Sound Studios session produced J.B.'s classic 1973 album *Slidewinder*, but all but two of the tracks on this album are previously unreleased performances. *Stompin' at Mother Blues* includes three previously unissued songs as well as two unissued alternate takes of songs from *Slidewinder*. Backing him are two versions of his legendary Hawks band, the 1966 session with Herman Hassell on bass and Frank Kirkland on drums, and the 1972 session with Lee Jackson on guitar, Elbert Buckner on bass, and Bombay Carter on drums. This album is a good, hour-long introduction to J.B.'s music. His bright and lush slide guitar style is reminiscent of Elmore James. The songs recorded at Sound Studios are more complex and richer sounding owing to the addition of Lee Jackson's rhythm guitar. However, many blues fans may prefer the Mother Blues tracks for their rawer, less adorned style.

Notable cuts on this album include "Hawk's Rock" (Track 5), "Hip Shakin'" (Track 7), "Stompin' at Mother Blues" (Track 12), "Studio Chatter" (Track 15), "Precious Stone" (Track 16), and "Young Hawk's Crawl" (Track 19). The strangely compelling "Hawk's Rock" is an instrumental featuring J.B. playing his guitar in an appealing, loosey goosey style that reminded me of Cedell Davis. The joyful "Hip Shakin'" alone made this album a must-have for me. J.B.'s exuberantly lustful way of singing "My my my me!" on this cut will have all but the most staid blues fans want to do a little hip shakin' of their own. "Stompin' at Mother Blues" showcases J.B.'s awesome skill as a guitarist. The 45-second "Studio Chatter" is a recording of J.B. and the band tuning up and shooting the breeze. Its inclusion on the album gives listeners the sense of being in the studio during the recording session. "Precious Stone" and "Young Hawk's Crawl" are alternate, previously unreleased versions of the songs from *Slidewinder*.

Previews and track listings of all the songs on the album are available at <http://www.artistdirect.com/nad/store/artist/album/0,,3068933,00.html>.

Shelley Fu



TORE UP FROM THE FLOOR UP

Zora Young

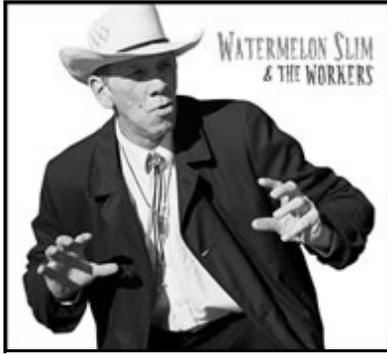
Delmark Records DE-784

Born in Westpoint, MS, Zora was raised in a family that did not allow any music but gospel. However, she learned early that she could earn a quarter by singing the blues when her mom was at work. She was raised on gospel but moved on to Motown (Gladys Knight and Aretha). She sang for years but made no money so when she was offered money for going to Europe and singing the blues, she began to appreciate the blues. Mostly in to rhythm and blues, even in Chicago where they moved, she would hear the blues when she walked by Theresa's (48th street and Indiana) but did not embrace it. She recorded her first CD in the 80's. but she has never really achieved fame as she would like. She recorded **LEARNED MY LESSON** on the Delmark label in 2002.

With Pete Allen on guitar, Bobby Dirninger on piano, Lee "Mookie" Cain on bass, Kerman Frazier on drums, Kenny Anderson on trumpet, Hank Ford on tenor sax and Willie Henderson on baritone sax, she produces a tight sound. She wrote five songs on this CD and they are all good. *Tonic, Til The Fat Lady Sings, Slowly, Tore Up From the Floor Up, and Handy Man* with *Slowly* being my pick. She also includes covers from B.B. King (*I'm Gonna Do The Same Thing They Did To Me.*) and Muddy Waters (*Two Trains Running*). She also includes some classics like *Rainy Night In Georgia* and a medley, *Since I Fell For You /Silhouettes*.

Her background in gospel comes shinning through and even though she does blues, it is a more demure, celebration-of -life style of blues.

Martha McNeal



WATERMELON SLIM AND THE WORKERS

Northern Blues Music

NBM-0032

This is not my first exposure to Watermelon Slim. I have two songs on two separate Blues Revue sampler CDs, both from "Up Close and Personal". I also have that CD. This CD trumps that one. Unlike the previous music, this is a combination of types of songs with his full band.

Watermelon Slim (Bill Homans) has had a colorful yet hard life from which to draw from for his songs. His picture on the CD cover shows him with a straw farming type hat and a scarred face. He learned slide guitar while laid up in an army hospital in Vietnam, using a balsa wood guitar and a Zippo lighter as the slide. He released an

anti-war LP on his return to the states. He then tried his hand at watermelon farming, and later turned to truck driving which lasted 12 years. He then "re-invented" himself by earning a Masters Degree in History. With tuition loans looming, he again turned to trucking, hauling industrial waste and playing gigs when time allowed.

After a near fatal heart attack in 2002, he again re-focused his life and gave up truck driving to devote all of his time to playing the blues. That year he released "Big Shoes to Fill". In 2003, he released "Up Close and Personal" which gained him some well deserved attention including a W. C. Handy nomination as Best New Artist.

This new CD has a southern blues edge to it. The songs on it are all very different from each other. Slim plays slide guitar, Dobro, harp and sings on the CD. There are three other members (the Workers)- Michael Newberry on drums, Ike Lamb on guitars and backing vocals, and Cliff Belcher on bass.

There are 14 songs on the CD, some of which are obvious references to his truck driving days (Dumpster Blues, Mack Truck). The first cut is titled "Hard Times" wherein he laments the low spots that occur in everyone's life. The second cut, "Dumpster Blues" is the song that grabbed me and is one of those songs that make you tap your feet or hands. The song is about him driving a dumpster hauling truck. Contrary to what impression this title may give you, it is not about having to do a dirty or unrespectable job, but rather celebrates it as only Slim can. "Check Writing Woman" is about his lady writing checks and him trying to "run that bad paper down" as it "bounces like a rocket". "Juke Joint Woman" is a story of a man who takes care of the kids at home while their mother spends every night in a bar- a modern day twist to the man being in the bar while the wife is at home taking care of the kids. The last song on the CD is sung entirely in French. It is about Slim's calling to sing the blues and his goal to be remembered for it.

There is a mixture of slow and fast songs, harmonica, slide guitar etc. There is a little bit of something for everyone in this CD. Slim's music is original and **Real**. He is so good at conveying the story through his words and music, that you feel the story as well as listen to it. The musicianship on the CD is excellent. The production is just right, nothing is over-produced. If there is one song that I think could have been left off the CD, it is "Folding Money Blues". Although it is good Dobro music, the lyrics are lacking.

I recommend this CD to anyone who wants some original modern blues music. You'll get to know Slim's distinctive voice and appreciate his perspective and storytelling.

Bob Brown



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Saturday May 21st!
Stay tuned for details!

Spinnin' in the Drawer

What's getting played at my house, February of 2006, The Valentine Month

By Nelson Grube



PHOTO BY NATALIE CARTER

The author, hard at work, preserving, promoting and perpetuating!

Are there Valentine blues songs? I couldn't find a CD of anything with a title like that, so I grabbed the closest stack of CD's to me and started picking Valentine-sounding songs by title. Here is what happened, just for fun.

Link Wray

Rawhide

Sony Music COL-CD-9364 2003

I chose the #9 cut, *Ain't That Lovin' You Babe*. Guy proves his love by swimming the Ocean to get to the girl who doesn't know he's alive. The title is OK, but that fuzz tone guitar never quite sets the mood.

Charles Brown

Blues and other Love Songs

Savoy Jazz USA 32195 PC
2000

I tried cut # 7, *You Are My First Love*. Slick, perky, jazzy piano with heart felt testament about a first love who would be a last love too. Almost a honeydripper.

Bob Margolin

All Star Blues Jam

Telarc CD - 83579
2003

I opted for cut #7, *Always on My Mind*. Laid back blues for slow dancing after the candlelight dinner. Carey Bell on harmonica.

Don Wise

On the Verge of Survival

Horn O'Copia Recordings
2000

Cut #3, *Deep In The Heart of Texas*. Vocals by Delbert McClinton and Marsha Ball. Don Wise is the sax player in Delbert's band and shows his talent here. Honeydrippin' possibilities abound here.

Ray Charles

Here We Go Again

BCI Eclipse
2003

Forget them other Drippers, this is the King of them all – from *I can't Stop Lovin' You*, to *Cryin' Time*, to *Your Cheatin' Heart* - ain't nobody gonna top this in the Honeydripper line. If this don't keep your roses from wilting, nothin' will.

The Wallace Coleman Band

Live At Joe's

Pinto Blue Music
2001

Track #4, *My Baby's Got a Love Spell On Me*. A medium tempo blues four-minute ride that dances nicely without being too cute about it.

Slim Harpo

Raining in my Heart

Excello records HIPD - 40135
1998

I chose track #8, *What a Dream*. A song about a man trying to win his girl's heart back if she'll only tell him what he's done wrong. Nice harmonica.

Mitch Woods and his Rocket 88's

Shakin' the Shack

Blind Pig records BPCD 5008
1993

I tried track #8, *Long, Lean, and Lanky*. a "rock-a-boogie" guaranteed to get you up and moving across the room.

Maybe the Blues ain't the place for Valentine's Day love songs - they do it about lost love, and killing love, and dead love, and no love, and stolen love, and cheating love and gonna love, and her love for somebody else, and my love belongs to another woman, and I shot my woman cause I love her -- all testimonials to the desire to love - but not much about how good love is lived. Maybe that's why there ain't no Valentine's Day Blues records. (But there are surely some great torch singers out there that could make you WANT it to be Valentine's Day).

Would you like to tell us what is "Spinnin' in the Drawer" at your house? E-mail your special favorites to Nelson at nwg@aye.net, or Natalie at news@kbsblues.org, or snail mail 'em to KBS, PO Box 755, Louisville, KY 40201, Attn: Newsletter.

These Guys Look a Little Off, But Their Music is on The Mark

CharliE's Tavern at 969 Charles Street in Germantown is starting to host live music the first Friday of every month. I caught one of their first acts, The Marks, in early December. At first glance, The Marks look like a bunch of guys who have no business being together. Steve "Smiling" Davis and Dave "St. Matthews" Noble, the bass player and alto sax player, respectively, resemble two mild-mannered dads who have mistakenly walked into a drinking establishment. The drummer Harry Franklin reminded me of film director Eric Von Stroheim, and lead guitarist Mark Decker looks like he just came off a Grateful Dead tour. But the person who stands out the most in this unusual collection of characters is Mark Watson on soprano sax, tenor sax, and vocals. The night I saw The Marks, Watson was wearing a suit and tie. He looked like a man who just stumbled upon CharliE's after hitting a few places at happy hour – the slightly disheveled office worker out for a night on the town. But when Watson starts to play his sax, he erases all doubts about his musical abilities. Watson is a very physical singer, always moving while on stage, changing from one saxophone to the other, and pointing his microphone at Noble or Decker when they play solos. And Watson really belts it out. No half-hearted attempt to deliver a song when he is standing in front of a mike. He gives it his all. It's not that Watson has the finest singing voice around, but he gets the most out of what he has, and he puts the right amount of emphasis into what he is singing. He draws you in and invites you to his party, and he has a lot of fun doing it. Watson jokes with the audience between songs, telling stories about his band mates or watching the door for his wife to appear so he can perform her favorite song.

The Marks play mostly blues and R&B, but don't be surprised to hear them launch into The Ramones' "I Wanna be Sedated" after playing "Summertime" by the Gershwins. Mark Watson recently moved to Florida but makes it back to Louisville for an occasional gig. He and The Marks will be at Stevie Ray's on February 22. His brother Pat Watson has formed a band called PWB (for the Pat Watson Band) with some of the members of The Marks, and they are scheduled to play at Zena's every Tuesday through the month of February.

Gary Sampson



PHOTO BY GARY SAMPSON

Mark Decker on guitar and Mark Watson on vocals...



PHOTO BY GARY SAMPSON

All of "the Marks!"

DAVE MACKENZIE SERIOUSLY ILL

Hey Folks,

I wanted to let you know that Dave Mackenzie, a really wonderful country blues songwriter and guitar player from Nashville is down with lung cancer. He is waiting to hear from his doctors when he will have surgery. Dave's an old friend of the Metropolitan Blues All-Stars, having opened for us many times when we were on the road down his way. Dave and his very talented wife, Adie Grey, have played around Louisville for a while and I'm sure you've run into one or both of them.

Dave's a great guitar player, but his songwriting and humor have been his trademark and kudos are well-deserved. If you want to leave a message for him, please give him a holler at heybabymusic.com. I don't know what Dave's financial situation is, but if it's anything like the rest of the guitar players I know, he could probably use some good record sales right and and you can buy his records at the heybabymusic.com site.

Thanks much,
Nick Stump

BLUEBONE

"RADIO"

BY PETER "BLEWZZMAN" LAURO
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If I were cruising a record rack in a store, I'd have bought "RADIO", the new CD by BLUEBONE, from just looking at the cover of the CD. Not because it was fancy, colorful or flamboyant - quite the contrary. It was just a picture of an old fashioned radio - one I am old enough to recognize as having had - with the word *Radio* written across the cloth speaker cover and it had the words "listen with frequency" along side of it. It impressed me because it was simple yet clever. I figured if the writing on the thirteen original tracks was this clever, the CD had to be good.

BLUEBONE, a veteran band of four well versed musicians with more than 120 years of musical experience between them, consists of JAY BETHEL on guitars, keyboards and vocals, DAN MCPHEETERS on guitars and vocals, VAN BURRIS on bass, and FRANK ARANEO on drums. On "RADIO", STEVE SMITH on bass and ERNIE TRIONFO on pedal steel and slide guitars appear as special guests.

Because I couldn't have said it any better, I'll use a quote from the bands website to describe their style of music. "They play a variety of guitar driven, contemporary blues and blues rock that is artful and inspired. Their sound is tight, emotional, and often hard-hitting." Touche', that's what I call hitting the nail right on the head. Now, let me tell you a bit about that music.

The title track "RADIO" is a wonderfully clever song. It's all about a jilted lover who finds solace in listening to the radio. The drift is it's fun listening to the radio while it wasn't fun listening to her. The music has a real nice Island beat and the steel guitar by ERNIE makes this one sweet.

If you like your blues with a dose of funk, then "YOU GOT ME COMIN'" is the track. The rhythm section of FRANK and VAN light this one up big time while JAY fans the flames with the organ. This is a smoker. I dare you to try and stand still.

The guitar playing on "WANDERIN' WOMAN" absolutely blew me away. It was so reminiscent of one of the hardest blues guitarists to copy and one of the best blues guitarist of all time - Mr. Albert Collins. Very impressive playing by Jay on this one. And, it didn't stop there. On the very next track, "NO GOOD REASON", the bluesist track on the CD, Jay does it again. This one is all about him. The blistering blues licks and the hard sung vocals made this one my highlight.

If you ever had an ear for "POPSICLE TOES", by Michael Franks, you'll absolutely love "EDDIE". It's a very nice, very soft shuffle blending a bits of rock, blues and jazz. Put this one on after a tough day, pour yourself a Grand Marnier, sit back in your recliner and you'll be thanking the Blewzzman for this advice. Considering that this CD is not straight up in your face Chicago Blues, the way this narrow minded blues fan likes it, I've got to admit that "RADIO" was quite an enjoyable listening experience. Thanks guys - for broadening my horizons, and for writing a song about me - "DUMB AND EASY".

MEMPHIS GOLD

"THE PRODIGAL SON"

BY PETER "BLEWZZMAN" LAURO
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Before I say one word about the music or the musician, I'd like to say something about the man - CHESTER "MEMPHIS GOLD" CHANDLER. After being a veteran of 10 years in the military and having served our country in Viet Nam, MEMPHIS GOLD has spent a great amount of his musical career doing USO tours and entertaining American Troops in Hungary, Turkey, Germany, Croatia, Macedonia, Egypt, Sinai, Japan, Guam, Okinawa, Cuba and many other far flung places. When asked why he does this his answer was "I like to give time back to the troops because having served in Viet Nam, I know what it's like to be a long way from home." In addition to this unselfishness, ten years ago, he risked his own life while saving the lives of nine young children he rescued from a train wreck. Chester, the world needs more people like you - not just for your music, but your humanitarianism as well.

About a year ago, MEMPHIS GOLD sent me some rough demos and told me that once his finished product was available, he'd send me a copy for review. What I heard on those demos left me thirsting for more, and at last, after nearly a year, "THE PRODIGAL SON" arrived in my mail box. It was worth the wait.

For this project, MEMPHIS GOLD assembled quite a significant cast of players - not just in quality but in quantity as well. Besides himself, there are sixteen other players. Joining MEMPHIS GOLD on lead and rhythm guitars, harmonica and vocals are: BOBBY PARKER on lead guitar; JOEY "GRASSHOPPER" POPPEN on rhythm guitar; RALPH OLIVER, LARRY SELF, APAULO TRINDADE and the late WILLIE HICKS on bass; WARREN WEATHERSPOON, DAN LEAKE, DON ATLIFF, EMMIT KITTRELL and PETE RAGUSO



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on drums; KURT GIBBONS on keyboards; LORENZO JOHNSON on congas; PHIL WIGGINS and CHARLIE SAYLES on harmonica; ROBERT ELDRIDGE on horns.

The opening track on *"THE PRODIGAL SON"*, which consists mostly of originals, is a very funky tune called *"COME WIT' ME"*. Aside from the rhythmic vocals and hot guitar licks from MEMPHIS, it is indeed the rhythm section that lights the fire on this one. WARREN on the drums, LORENZO on the congas, RALPH on bass and KURT on the keys, are the highlights on this one.

"DON'T LET HER DRIVE" and *"CRABCAKES"* are two real hard driving numbers. The whole band is in the fast lane on these two. On the first one, KURT tears it up on keys while MEMPHIS adds some smoking harp playing, and on the second one, KURT absolutely blows me away. At this point, I actually stopped writing the review for a bit, while I did searches for KURT GIBBONS on the Internet. I am absolutely astounded by this mans playing.

"BIG LEG WOMAN" is the first track that slowed it down to some real low down blues. This track alone would earn MEMPHIS GOLD the right to call himself a blues man. His vocalizing and guitar work is perfect.

On a CD that features four bass players, some of the best you'll hear is on a track called *"CHICKEN IT"*. It's an instrumental that features the late WILLIE HICKS playing some of the fastest bass these ears have ever heard. It's a shame that I had to use such a disappointing adjective in front of his name. On this track, Willie went toe to toe with the harp, the guitar and the piano, and he laid it all down as fast as they did. *"PREACHERS BLUES"* is another one of those tracks that, as with many others, the rhythm section shines. I guess with three different drummers and four different bass players that should be the case. Once again, it's WILLIE on bass and KURT on organ but this time it's PETE on the drums. ROBERT also does one hell of a job with the horns here.

Some of the best blues guitar on this CD can be heard on one of my favorite tracks, *"SERVES ME RIGHT"*. This nearly ten minute track is all MEMPHIS. It's a slow, very soulful track that brings out this versatile musicians blues side. You can truly feel his playing and his singing coming directly from his soul.

There is one thing concerning *"THE PRODIGAL SON"* that has me worried, and I so do hope I am wrong about this. Unfortunately, I think that this may be the 'best Cd that no-one hears'. As is usually the case with self-produced, self-distributed, independent recordings, they only get to reach a select minority of the music world. In the case of this recording, that would be a shame.

This review has been complimentary written for your newsletter by Peter "Blewzzman" Lauro, A contributing writer for BLUESWAX and the Blues Editor at www.Mary4Music.com where you can read many more CD and live show reviews, view lots of blues photographs and find an abundance of blues material. I can be reached at Blewzzman@aol.com.



PHOTOS BY GARY SAMPSON

Come ON... don't be afraid! GET ON THE BUS! Our friendly, experienced drivers are THE BEST!

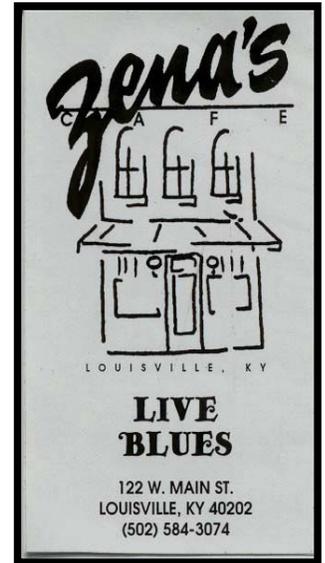
KBS BLUES CRUISE SATURDAY MAY 21st.



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



FEB	8	Stevie Ray's	Rusty Spoon	9 PM	\$5
	9	Stevie Ray's	Robbie Bartlett & Company	9 PM	\$5
	10	Oscar Brown's	Robbie Bartlett & Company	10 PM – 2AM	
		Air Devils Inn	Hellfish		
		Smyrna Inn	Sue O'Neil & Blue Seville	9:30 – 1:30	
	10-11	Stevie Ray's	7:30 King Bees	10:30 Soul Casters	\$5 after 8 PM
		Jim Porter's Melody Bar	George Brackens Blues Band		
	11	Tink's Pub	Robbie Bartlett & Company	10:30 PM – 1:30AM	
		R Place Pub	Lamont Gillispie & 100 Proof Blues	10 PM	
	13	Stevie Ray's	Tinsley Ellis		
		Michael Murphy's	Da Mudcats	6:00 to 9:00 PM	no cover (701 South 1st St)
	14	The Dame (Lexington)	Tinsley Ellis	7 PM	\$10
	15	Stevie Ray's	Da Mudcats	9 PM	\$5
	16	Stevie Ray's	Lamont Gillispie & 100 Proof Blues	9 PM	\$5
	17	R Place Pub	Robbie Bartlett & Company	10 PM – 2AM	
		Big Hopp's	Mr. Wonderful Production Band	9 PM – Midnight	– 800 W. Market St.
	17-18	Stevie Ray's	7:30 Hellfish	10:30 Predators	\$5 after 8 PM
	18	Zena's Cafe	Black Cat Bone		
		Jim Porter's Melody Bar	Sue O'Neil & Blues Seville		
		O'Shea's	Robbie Bartlett & Company	10:30 PM – 2:30AM	
		Joey G's (Madison, IN)	Lamont Gillispie & 100 Proof Blues	10 PM	(218 East Main)
	18	Uncle Pleasant's	St John's Wort & Most Wanted		
		Air Devils Inn	Tim Krekel		
	20	Michael Murphy's	Lazy 11	6:00 to 9:00	no cover (701 South 1st St)
	22	Stevie Ray's	The Marks	9 PM	\$5
		The Dame (Lexington)	North Mississippi All Stars	8 PM	\$16
	23	Stevie Ray's	Frank Bang's Secret Stash	9 PM	\$5
	24	O'Shea's	Robbie Bartlett & Company	10:30 PM – 2:30AM	
		Air Devils Inn	Sue O'Neil and Blue Seville		
		Big Hopp's	Mr. Wonderful Production Band	9 PM – Midnight	– 800 W. Market St.
	24-25	Stevie Ray's	7:30 Travelin MoJo's	10:30 V-Groove	\$5 after 8 PM
	25	Zena's Cafe	Tim Krekel		
		Jim Porter's Melody Bar	The Boogie Men		
		Air Devils Inn	(24th) Sue O'Neil (25th) Billy Roy Danger and the Rectifiers		
	25	Molly Malone's	Robbie Bartlett & Company	10:30 PM – 1:30AM	
	27	Michael Murphy's	Blue Meridian	6:00 to 9:00	no cover (701 South 1st St)
MAR	1	Stevie Ray's	Mississippi Adam Riggle	9 PM	\$5
	2	Stevie Ray's	Blond Johnson	9 PM	\$5
	3-4	Stevie Ray's	7:30 Malcolm Gibson & the Mighty Jukes	10:30 B F Burt & the Instigators	\$5 after 8 PM
		Jim Porter's Melody Bar	The Funk Junkies		
	6	Michael Murphy's	Louisville Blues	6:00 to 9:00	no cover (701 South 1st St)
	10-11	Jim Porter's Melody Bar	One Card Shy		
		Stevie Ray's	7:30 Sue O'Neil	10:30 Chris Beard	\$5 after 8 PM
	11	O'Shea's	Robbie Bartlett & Company	10:30 PM – 2:30AM	
	13	Michael Murphy's	Malcolm McLaughlin	6:00 to 9:00	no cover (701 South 1st St)
	16	Zena's Cafe	Mary Jean Zena Memorial	7 bands	
	17-18	Zena's Cafe	Louisville Blues	10:00 PM	\$5
Every Tuesday		Longshot Tavern	Blues Jam – 9:30 PM	– No Cover	
		Zena's Cafe	Pat Watson Band – 10:30 PM	– \$5	
Every Wednesday		Lisa's Oak Street Lounge	Blues Jam with Lamont Gillispie & 100 Proof	9:00 PM – \$2	
Every Friday		Zena's Cafe	BB Taylor – 10:30 PM	– \$5	
Every Sunday		Vito's Place	Blues Jam – 8:00 to Midnight	– \$1	
		1919 Preston St.			



KBS members get \$1 off admission
 Fridays and Saturdays with your current
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 230 E. Main Street
 Call 582-9945

WEDNESDAYS IN FEBRUARY

1st Mississippi Adam Riggle

8th Rusty Spoon

15th da Mudcats

22nd The Marks

"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 newsletter 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
Lisa's Oak St Lounge	1004 E. Oak St.	637-9315			

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The Saturday Night Blues Party 91.9 WFPK, Saturday 9 PM - 12 AM, hosted by Scott Mullins
The Sunday Blues Brunch 95.7 WQMF, Sunday 9 AM - 12 PM, hosted by Robb Morrison
 Blues program hosted by Rich Reese Monday nights on 96.7.

The following supporters of the blues offer KBS members discounts (10% off on blues CDs at ear X-tacy and \$1 off admission from Stevie Ray's, Zena's and Lisa's) with your current membership card. Give them your support!

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Zena's Cafe
Lisa's Oak Street Lounge

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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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Get discounts at ear X-tacy, Stevie Ray's Blues Bar, and Zena's Café.	ADDRESS _____
I AM AVAILABLE AS A VOLUNTEER TO WORK AT KBS EVENTS	CITY/STATE _____
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Sunday Night Blues Jam at Vito's Place

There is a new blues jam in town that just started at the end of last year. It takes place Sunday nights from 8:00 to midnight at Vito's Place 1919 South Preston Street (corner of Preston and Brandeis) just a few blocks from the University of Louisville and right down the street from Uncle Pleasant's. The jam is only \$1.00 and be sure to ask for Vito's own brew on tap, a very reasonable \$1.25 per pint. You might see Mark Stein or Steve Ferguson in the house and if you're lucky, maybe the owner Vito Call will play a song or two. You can call the bar at 634-1003 for more information.



PHOTO BY GARY SAMPSON

Steve Ferguson and owner Vito Call do an acoustic set at a recent blues jam at Vito's Place.



**THE KENTUCKIANA
BLUES SOCIETY
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