

# BLUES NEWS

THE NEWSLETTER OF THE KENTUCKIANA BLUES SOCIETY

"...to preserve, promote and perpetuate the blues tradition."

Louisville, Kentucky

March 2016

Incorporated 1989



Photo by Aukram Burton, KCAAH Executive Director

Ken Clay presents Marjorie Marshall a Legacy Music Award for Mary Ann Fisher at the Kentucky Center for African American Heritage (KCAAH) on January 30, 2016. Clay is an entertainment producer and author. Marshall, a local entertainer and president of the Academy of Cultural and Historical Excellence, was accepting the award on behalf of Mary Ann's family. Fisher, who passed away in 2004, toured with Ray Charles from 1955 to 1958 and later embarked on a solo career, performing with several legendary musicians including B.B. King, James Brown, Percy Mayfield and Bobby "Blue" Bland. The two-day event at the KCAAH celebrated the legacy of black Louisville and paid tribute to the musicians and music that came out of Louisville during an earlier era with the Walnut Street Revue musical.

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**Blues News**  
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Kentuckiana Blues Society  
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Louisville, Kentucky

**March 2016  
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**Mark Your Calendars!  
Sunday, April 3  
Diamond Pub Concert Hall**

**Doors at 4. Music at 5.  
\$10 Admission**

**Phourist & the Photons  
The Muddy Walters  
Nellie Pearl  
The Tunsmiths  
Wallace & the Groove Hounds**

More info at <http://merfbenefit.org/>

### KBS LEADERSHIP FOR THE YEAR 2016:

**Mark Sneed – president  
Debbie Wilson – vice-president  
Elaine Hertweck – secretary  
Chris Grube – treasurer**

#### KBS MONTHLY MEETING

If you are interested in reviewing new blues music, come on out to the KBS monthly board meeting (**held the first Wednesday of each month at 7:00 PM at The Pizza Place in Hikes Point**) 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!

### ATTENTION! ATTENTION! ATTENTION!

#### LOOK AT YOUR MAILING LABEL!

If it says "LAST ISSUE - PLEASE RENEW" you will be purged from the membership rolls after this mailing and will not receive any future issues of Blues News. We don't want to lose you! Please take a moment now and check your label and renew online at [www.kbsblues.org](http://www.kbsblues.org) or send a check to

**MEMBERSHIP  
KENTUCKIANA BLUES SOCIETY  
PO BOX 755  
LOUISVILLE, KY 40201-0755**



KBS President Mark Sneed

I watched the Grammys on TV the other night. They did a tribute for BB King but I didn't see any blues award given. It wasn't until I read an article in the newspaper that I realized they did give one out to Buddy Guy for the best blues album of the year. The album title is *Born to Play Guitar*. I had read an interview he did for Rolling Stone magazine and he was talking about BB King and how most of the pioneers of the blues are not around anymore. It made me think about some of the great blues performers we've lost locally. Right now we have some really good local blues performers that will probably never make it to the status that BB King and Buddy Guy have but that doesn't mean they aren't as good as the nationally known artists. They just haven't had everything come together to get nationally noticed. One of the things I do is If I see a band at a blues show and I like them, I try and buy their CD. If I read a CD review or hear about a great album that has come out I'm usually buying it. I think that's one of the ways we can keep the blues alive in Louisville. We go out and support the bands when we can, if we have the money buy their CD, and maybe they'll stay around awhile and keep getting more fan support and who knows it might get them nationally recognized.

We had nominations for this year's Sylvester Weaver award presented at our last board meeting and we'll be voting on the award at our March meeting. We are currently organizing the band and solo/duo contest and information on them should be coming out soon. We have picked a date for our annual KBS celebration and are currently working on the location for it.

In May the outdoor events start happening but blues music is still being played around town. You can see what's coming up this month by looking at our events calendar. Some notable events in March include Bonnie Raitt at the Palace on March 19<sup>th</sup>. On March the 20<sup>th</sup> we have the Hall of Fame Benefit at Stevie Ray's Blues Bar with da Mudcats, Soul Circus and Carla Zee & Holy Smoke performing. March 31<sup>st</sup> we have the North Mississippi All Stars at the Kentucky Center for the Arts. I saw them at Iroquois Theater. Great show.

**Mark**

God don't never change  
The songs of  
Blind Willie Johnson

performed by  
TOM WAITS  
LUCINDA WILLIAMS  
DEREK TRUCKS & SUSAN TEDESCHI  
COWBOY JUNKIES  
BLIND BOYS OF ALABAMA  
SINEAD O'CONNOR  
LUTHER DICKINSON  
featuring THE RISING  
STAR FIFE & DRUM BAND  
MARIA MCKEE  
RICKIE LEE JONES

THE NEW RELEASE ON ALLIGATOR RECORDS AVAILABLE NOW AT ALLIGATOR.COM AND OTHER FINE RETAILERS  
GENUINE HOUSEROCKIN' MUSIC SINCE 1971

THE CHICAGO WAY  
**Toronzo Cannon**  
"Deep, contemporary Chicago blues...razor-sharp guitar and compelling, forceful singing"  
-The Chicago Tribune

THE NEW RELEASE ON ALLIGATOR RECORDS AVAILABLE NOW AT ALLIGATOR.COM AND OTHER FINE RETAILERS  
GENUINE HOUSEROCKIN' MUSIC SINCE 1971

# From Minglewood to Cyberspace



**Perry Aberli**

My New Year's resolution to be a "kinder, gentler curmudgeon" was quickly dashed when I received the January issue of our newsletter. There, on pages 4 & 5, was reprinted the most recent alleged photo of Robert Johnson with an ambling ambiguous accompanying text. I realize that the article is not by a KBS member, but some due diligence before including it would have quickly revealed the problematic nature of the photo.

This is the second alleged photo of Robert Johnson that has been "verified" by Lois Gibson, a forensic artist. And, like the first one she authenticated – along with a botched identification of an alleged photo of Billy the Kid – this one is wrong. Apart from clear visual distinctions between the person in this photo she claims is Johnson and the person in the two accepted and authenticated photos of him, there are numerous other elements in the picture that belie the possibility of the photo being taken in 1931-32. (It had to be taken then, as Calletta Craft died in 1932). Estella Coleman was also reputed to be Robert Johnson's mistress and the idea of the Calletta and her enjoying a drink together seems unlikely. And, if the photo is from 1931-32, Johnson would be only 20 years old and Robert Jr 16! The type of table around which they are seated, the hairstyles of the women and their dress and shoes, the coke bottle on the table, all point to a much later date for the photo which also make it impossible for the woman next to the alleged Robert Johnson be Calletta Craft. I would strongly encourage all of our members to read the analyses done by Dr. Bruce Conforth of both this picture and the earlier alleged photo. They can be found at:

<https://www.academia.edu/13591934/>

[A NEW ANALYSIS OF THE TWO ACCEPTED PHOTOS OF ROBERT JOHNSON AND THE ALLEGED 3RD PHOTO](#)

and

<http://www.thecountryblues.com/op-ed/another-robert-johnson-photo-debunked/>

I was proud to be one of the signatories supporting the "New Analysis" report.

To further propagate the mistaken impression that new photos of RJ have been found is a disservice to both our society and our commitment to "perpetuate" the Blues.

To attempt to restore my resolution – and dispel the shadow of curmudgeonry hanging over me, let me be among those thanking Gary Sampson for his Herculean labors over the span of ten years as our President! Thanks for your vision and persistence, Gary!

And, to Mark Sneed, our new President a heartfelt thanks as well. I was present at the meeting – or at least the main part of it – when Mark was nominated and am greatly impressed with his willingness to step forward and take on a difficult task. Thanks, Mark.

I hope to write more in this new year, trying to provide some insight into the prewar Blues and some of my personal experiences with the Blues artists I had the privilege to get to know during the years of the Midwest Blues Festival. I hope you will find them entertaining and informative.

**Perry W Aberli**

***Need more blues news? Check out [www.kbsblues.org](http://www.kbsblues.org) and our Facebook page at [www.facebook.com/KBSBlues](http://www.facebook.com/KBSBlues). Also don't forget the KBS monthly feature, "I've Got a Mind To Ramble", online at [www.louisvillemusicnews.net](http://www.louisvillemusicnews.net). And, for your listening pleasure, check out the Kentuckiana Blues Radio Show with your host Gary Sampson Fridays at 8:00 PM on Crescent Hill Radio at WCHR 100.9 FM or online at [www.crescenthillradio.com](http://www.crescenthillradio.com). And, check out Blues Highway with host Mike Suttles at WXOX 97.1 FM or online at [www.artxfm.com](http://www.artxfm.com) from 8:00 AM -10:00 AM Sundays.***

# 2016 BLUES HALL OF FAME INDUCTEES



On May 4, 2016 five legendary blues performers, two individuals who were instrumental in the creation of blues music, five single blues recordings, one blues album and an important piece of blues literature will be inducted into the Blues Hall of Fame.

Elvin Bishop, Eddy Clearwater, Jimmy Johnson, John Mayall, and The Memphis Jug Band will each take their places beside performers who have been deemed by a group of blues scholars and industry veterans to be the Best in the Blues. Each of these musicians has carved his place in blues history. Bishop's beginnings with the Paul Butterfield Blues Band to his more recent recognition for the 2015 Blues Music Awards "Song of the Year" have elevated him to the highest stature in blues music. Clearwater, Johnson, and Mayall each boast careers that have spanned more than a half century, and their talent has not waned as they each continue to produce music and to perform for devoted audiences, yet each are distinguishable by their stage presence and musical talent. The Memphis Jug Band's music crossed the racial divides of the first half of the twentieth century and inspired many musicians to follow in their footsteps.

Non-performer individuals to be recognized by The Blues Foundation for their behind-the-scenes contributions are Malaco Records partners Tommy Couch, Sr. and Wolf Stephenson, whose label's first big hit was Dorothy Moore's "Misty Blue" in 1976, and who then went on to produce such blues greats as Bobby Bland, Little Milton, Z.Z. Hill, Denise LaSalle, Latimore, Johnnie Taylor, and Tyrone Davis. The business foundation they built has allowed Malaco to remain an active player in the music world today.

The book, *Early Downhome Blues: A Musical and Cultural Analysis*, by Jeff Todd Titon, is the literature entry into the Blues Hall of Fame this year, and is one of the most important analytical studies of the blues to have been published.

The classic album *Blues in the Mississippi Night* (Nixa, 1957: United Artists, 1959) is being honored as are the singles, "Crazy Blues" by Mamie Smith (Okeh, 1920), "That's All Right" by Jimmy Rogers (Chess, 1950), Billy Boy Arnold's "I Wish You Would" (Vee-Jay, 1955), Johnny Moore's Three Blazers' (Charles Brown, vocal and piano) "Merry Christmas Baby" (Exclusive, 1947), the first Yuletide song inducted into the Blues Hall of Fame, and "Blues Before Sunrise" by Leroy Carr and Scrapper Blackwell (Vocalion, 1934).

The induction ceremony will be held Wednesday, May 4, at the Sheraton Memphis Downtown in Memphis, Tennessee, the night before the 37th Blues Music Awards. With living musicians like Buddy Guy and Eric Clapton, and legends like Muddy Waters and Koko Taylor, the Blues Hall of Fame consists of blues music's best and brightest stars. The Blues Hall of Fame induction ceremony will coincide with the one year anniversary of the opening of the Blues Hall of Fame Museum, also located in Memphis, TN at the home of the Blues Foundation. This state of the art facility celebrates the lives and the music of each Hall of Fame individual as well as the history of the music and the literature produced through the blues timeline. These newest inductees will be added to the museum's permanent exhibits and interactive displays in conjunction with their induction this May

- Reprinted from <http://www.blues.org/2016/02/2016-blues-hall-of-fame-inductees/#sthash.ZdlsrvD1.dpuf>

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# Ladies Sing the Blues

## Lettersong Calligraphy Studio and Gallery

### November 22, 2015

By the time you read this, the event will be long past; but know this: folks talked about the sold-out concert for quite a while afterward.

They say good things come in small packages, and LSB seems to fit that phrase quite nicely. As with anything held in the small venue on Story Avenue, “sold out” means 90, 100, or maybe a little more. I think LSB fell into the “maybe a little more” category. This showcase of several of the finest female singers in Louisville had some people commenting that it was the best music event they’d attended in the city all year. This seems to prove that it’s not all about the Yum Center, or the Palace, or Mercury -- or any other of the city’s large concert venues.

As a brief review, or to simply mention it for those who were unable to attend, the lineup consisted of: Tanita Gaines, Robbie Bartlett, Laurie Jessup, Carla Reisert, Kim Weber (actually from Lawrenceburg, but has performed in Louisville on a number of occasions), Marilyn Kington, Patty Cain, Judy Tyler, Sheryl Rouse and Sue O’Neil. Amy Johnson and Artie Wells had been on the bill, but were unable to participate due to unforeseen family and job obligations. In addition, a photo exhibit of the event’s singers was showcased at Lettersong just before, during and briefly after the concert. Lou Tingle’s pictures revealed a critical and skillful eye for detail and capturing emotion.

Gallery owner Jen Grove worked tirelessly, and attended to more details than you could “shake a stick at” during the months of preparation. After establishing the original concept, my own efforts focused on securing publicity, gathering the talent, and helping run sound and doing various other things on the day of the concert. Having a capable and enthusiastic partner makes ALL the difference in the world. There is no way this could have come together as a solo effort (and there were numerous others who assisted along the way, and during the event, as well). Grove even attended to the ambience and set-up (along with her partner, Michael Logsdon) of the venue for the day of the show. She also painted a fantastic mural (looking very much like Billie Holiday, from whence came the event title inspiration). Many of the singers came dressed to match the theme, or close to it. It was envisioned as a “classy” affair; within our resources, I think we produced just that.

The show was scheduled for four hours – a little long by most standards, but originally envisioned as a “come and go” type of event. We figured folks might come in for their favorite singer and stay a bit, then leave. That didn’t happen. I’d guess about 75% of the crowd remained to the very end - and that’s a conservative estimate. Part of the reason for this has to be attributed to excellent stage management by Caleb Robinson, who was also the main sound technician. He was quick on his feet, and handled set changes seamlessly. The audience apparently picked up on this and trusted it would end around 9 PM (after a 5ish start). I think the show ended around 9:20. (Mission accomplished!)

A write-up about this wouldn’t be complete without mentioning the talented support musicians who lent their considerable skills to make it an even better event: guitarists Ken Lucchese, Cort Duggins, John D’Amato and Barry King; percussionists Steve Eilers and Michael Logsdon; keyboardists Joe Young, Bill Dean and Linda Sparrow; saxophonist Maurice Hamilton, and bassist Mike Williams. Aletha Fields, who is a local poet, teacher and activist, provided her unique personal spin on things as the emcee.



Femme fatale finale

Photo by Keith Clements



Photo by Keith Clements

**Tanita Gaines, with Michael Logsdon and Rick Cain**

Of course, this was about the singers, so small ensembles were encouraged. Each woman was given time for three songs, whether a cover or original (and there were introductions made for each singer). To say every one of them made the most of their opportunities would be an understatement. In some ways, it was as if some of these women – who brought friends and fans familiar with their music – were being heard for the first time, such was the applause following their performances. It would be difficult to single out any one singer, any one song, or any one particular set.

One part of the concert that WILL be singled out is the finale. Since I'd worked with Marilyn before (and also in specific situations like this), I left her in charge of the finale and she selected two up-tempo, positive-energy gospel-style numbers: This Little Light of Mine and Up Above My Head (the latter not as well known, but simple enough to pick up quickly). You could light a fire in the room from that energy on stage. Marilyn is a natural bandleader and got the audience clapping in time and every one of the singers enthusiastically participating. Their voices blended perfectly, and on occasion, someone would take a "lead". A special guest, Marjorie Marshall, had joined in and it was discovered she had a fine voice for such music. One particular thing that several of us were privileged to see (but NOBODY caught on camera, it was so unexpected) was seeing keyboardist Linda Sparrow do a set of three quick "Chuck Berry" style splits after the final notes were played.

As with endings of this style (and stunts like that), it was hard to "wind it down". The energy remained high and positive well after the concert ended.

There was the inevitable post-event chatter, tear down, load out, clean up; the thank-yous, eventually the requests for constructive criticism...And while some things need to change, or at least be tweaked, overall, "a job well-done" seemed to be the consensus.

**Les Reynolds**

**EDITOR'S NOTE:**

*Although this CD has previously been reviewed in the Blues News, the Blewzzman goes into quite a bit more detail about the artists and has provided some nice commentary on the project from an "outsider's" perspective. Nice to see a nationally recognized reviewer with such a favorable opinion of our local efforts!*

**Various Artists  
"The Blues Had A Baby"  
Louisville's Tribute To Muddy Waters  
Down In The Alley Records  
By Peter "Blewzzman" Lauro © January 2016**

Prelude

The following is a word for word reprint of the One Sheet that accompanied the CD. I felt it makes a statement that needed to be heard...

*"This is a cross genre project featuring some of Louisville's best musicians and bands. The idea behind the record is that many say the blues are dying, that younger music fans are not listening to or interested in the blues as a music form.*

*We felt that bringing together bands with different backgrounds and tastes would introduce the blues to a different set of fans. What better way to do that than to introduce them to the artist most responsible for electrifying the blues!*

*Our hope was that they would hear their favorite band cover a Muddy song and wonder about Muddy and the blues. Maybe even do a little research and buy a blues record.*

*The twelve songs are covered by a Latin group, a Bluegrass band, a jazz duo, two rock groups, an Americana quartet and six blues bands. The songs include some of Muddy's best known and others that are not as well known.*

*The record was released on October 2nd and is available through CD Baby, iTunes, Amazon and Google Music. We hope you like it."*

*Mike Suttles, Down In The Alley Records.....*

Amen Mike, that's what's called helping to keep the blues alive.

Review

Because I believe that anyone participating on a disc of this magnitude deserves merit, although I may not touch on all of the songs, I'm going to do my very best to list all of the over fifty participating musicians.

After a short intro, the disc opens with "*Forty Days And Forty Nights*" (Bernard Roth), performed by Lamont Gillispie's 100 Proof Blues. The band consists of a bunch of musicians who have played with the late band leader and they are: Bruce Lively on vocals; Steve Holmes on drums; Jimmy Brown on bass; Dave "Spooney" Witherspoon on guitar; Bill Dean on piano; Mark Bright on saxophone; and Rick Cain on harmonica. The best way to describe this performance is to say it's done in the classic style of Muddy. Great vocals, great rhythm and as expected, outstanding harp, sax and piano highlights. This one was definitely done by seasoned blues veterans.

"*Rollin' And Tumblin*" (Muddy Waters), is performed by the Latin band very cleverly called Appalatin. They are: Yani Vozos on guitar & vocals; Fernando Moya on charnago; Luis deLeon on harmonica, timbales & cowbell; Steve Sizemore on congas; Jose Oreta on upright bass; and Alex Molina on surdo drum & tambourine. This is not only the most interesting track of the lot but it's also the most surprising. The result of a bunch of musicians of various Latin cultures, playing a bunch of exotic instruments - on a song from a genre outside of their wheelhouse, in a style all their own, is absolutely masterful. I must have played this track about 6-7 times and was mesmerized each and every time. Great track.

It would be a sacrilege to listen to a compilation of Muddy songs and not mention "*Got My Mojo Working*" (Preston Foster). This one's done by the 10th Street Blues Band who's members include: a legendary bluesman who actually played with some of Muddy's buddies - Sonny Sitgraves on drums; Billy Bird on vocals & harmonica; Pen Bogert on guitar; and Matt Swenson on bass. This is another track that's quite obviously done by another bunch of very talented blues veterans.

We all know that the Blues' baby is known as rock 'n' roll but the blues also has a famous cousin known as jazz. Sometimes they're so very different and other times - like right here on "*You Can't Lose What You Ain't Never Had*" (Muddy Waters), by Carly Johnson and Craig Wagner - they're so very much alike. Carly's angelic voice and unrestrained range along with Craig's total guitar mastery make this one of the most musically pure and beautiful tracks. Wow!

Us blues fans know better, but to most of the world "*You Need Love*" (Willie Dixon) is a Led Zeppelin song. Here it's nicely done by Laurie Jane and The 45s, who are: Laurie Jane Jessup on vocals; Cort Duggins on guitar; Jason Embry

on bass; and Scott Dugdale on drums. This smoker features hard drivin' rhythm, rockin' leads and kick ass vocals. I'm already a blues fan but this one made me a fan of this blues band.

"*Same Thing*" (Willie Dixon) was recorded back in 1977 by the late Jim Rosen on vocals & harmonica and Rob Pickett on guitar. As far as acoustic blues goes, this duet obviously had it down pat. I'm always amazed when I hear this type of blues - which with all due respect, is not my blues of choice - and end up getting blown away by what I just heard. And here I sit, amazed and blown away by phenomenal harmonica blowin' and guitar pickin'.

"*She's Into Something*" (Carl Wright) is done by Da Mudcats and they are: Susan O'Neil on vocals; Doug Lamb on vocals & piano; Gene Wickcliffe on drums; Rob Pickett on vocals & guitar; Mike Lynch on vocals & bass; and Screamin' John Hawkins on vocals. Sandwiched between the excellent opening and closing lead vocals, shared by Susan and Doug, the awesome piano and guitar leads really make this one pop.

"*Diamonds At Your Feet*" (Henry Morganfield), is performed by the bluegrass band called The Bibelhauser Brothers. They are: Aaron Bibelhauser on vocals & piano; Adam Bibelhauser on vocals & bass; Tavis Conley on drums; Chris Rodaffer on guitar; and the world renowned, multi award winning Michael Cleveland on fiddle. This track is so good and so well done that in addition to hopefully turning some bluegrass fans into blues fans, it actually turned this blues fan into a bluegrass fan. Thanks guys!

Other tracks on "*The Blues Had A Baby*" include:

The Tunesmiths (Daniel "Buttermilk" Jackson on lead vocals, Bryce Gil on guitar, Jason Ferguson on drums, Brandon Roush on harmonica & gang vocals, Callis Reed on bass and Anemic Royalty & Alexie Martov also on gang vocals) doing "*Mannish Boy*" (Muddy Waters, Elias McDaniel and Melvin London);

Mississippi Adam Riggle Band (Mississippi Adam Riggle on vocals & guitar, James Warfield on bass and Lenny Popp on drums) doing "*Long Distance Call*" (Muddy Waters);

The Ass Haulers (Steven Clark on vocals, Screamin' John Hawkins on guitar, Rick Cain on harmonica, Frank Green on bass and Billy Masterson on drums) doing "*Trouble No More*" (Muddy Waters);

Tyrone Cotton (Tyrone Cotton on vocals & guitar, Screamin' John Hawkins on guitar, Timothy Brothers on bass and Jesse Hall on drums) doing "*Can't Be Satisfied*" (Muddy Waters).

I don't know that this type of compilation project has ever been done before but I'd sure like to see a lot more record companies give it a shot. Mike Suttles, you should be taking a big bow right about now because you're getting a huge round of applause at the House of Blewzz.

Although "*The Blues Had A Baby*" is primarily aimed at recruiting new members to the blues community, it's my opinion that the ones already here should hear it as well. To get your hands on a copy just go to [www.downinthealleyrecords.com](http://www.downinthealleyrecords.com). As usual, please tell Mike that the Blewzzman sent you.



Peter "Blewzzman" Lauro  
Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com)  
2011 Keeping the Blues Alive Recipient

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# Kentuckiana Blues Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Feb-28</b> New Vintage - Open Mic & Jam 7:00 Pizza Place - Open Jam 7:00 Shamrock B&G (Lexington) - Open Jam	<b>29</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>Mar-1</b> Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>2</b> Brooke & Billy's - Tyrone Cotton Linda's Log Cabin (Vernon IN) Open Jam 7:00 Pizza Place - KBS Board Meeting Potbelly's (Downtown) - Big Poppa Stampley 11:30 am Stevie Ray's - Hamilton Loomis Volare - Robbie Bartlett Duo 7:00	<b>3</b> Clifton Center - Dom Flemons Trio Maild's - Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 New Vintage - Miss Tess & Talkbacks Potbelly's (Paddock Mall) - Big Poppa Stampley Noon Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>4</b> Jeff Ruby's - Robbie Bartlett 9:00 Lettersong Studio - Laurie Jane & Cort Duggins 7:30 Maild's - Tanita Gaines 7:00 Stevie Ray's - The Clark Band 9:00 Tengo Sed Cantina - Soul Circus 10:00	<b>5</b> Bluebird Cafe (Vallonia IN) - Darryl Hewitt & Brian Fink Chateau Thomas Winery (Nashville IN) - Fishtail of Bacon 7:00 Diamond Pub (St Matthews) - Soul Circus Gerstie's Place - V-Groove 9:00 Jeff Ruby's - Robbie Bartlett 9:00 KingPin Lanes - Dallas Cole Band Stevie Ray's - Blues and Greys / Nick Harless
<b>6</b> New Vintage - Open Mic & Jam 7:00 Old Skool - The Tamations Pizza Place - Open Jam 7:00 Shamrock B&G (Lexington) - Open Jam	<b>7</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>8</b> Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>9</b> Brooke & Billy's - Tyrone Cotton Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's (Downtown) - Big Poppa Stampley 11:30 am Stevie Ray's - Jenny & the Jels Volare - Robbie Bartlett Duo 7:00	<b>10</b> Maild's - Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Potbelly's (Paddock Mall) - Big Poppa Stampley Noon Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>11</b> Diamond Pub (St Matthews) - Soul Circus Headliners - Wayne Young's Eric Clapton Tribute / The Wolfe Brothers 8:00 Maild's - Tanita Gaines 7:00 Stevie Ray's - Studebaker John & the Hawks	<b>12</b> Bourbon Barrel Tavern (Elizabethtown) - Laurie Jane & Cort Duggins 8:00 Chateau Thomas Winery (Nashville IN) - Smoke Stack Lightning 7:00 Off Broadway Tap House (Madison IN) - Big Poppa Stampley 9:00 Stevie Ray's - 100 Proof / Gas Money
<b>13</b> New Vintage - Open Mic & Jam 7:00 Pizza Place - Open Jam 7:00 Shamrock B&G (Lexington) - Open Jam	<b>14</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>15</b> Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>16</b> Brooke & Billy's - Tyrone Cotton Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's (Downtown) - Big Poppa Stampley 11:30 am Stevie Ray's - Louisville Fats & The Rhythm Cats 8:30 Volare - Robbie Bartlett Duo 7:00	<b>17</b> Maild's - Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Potbelly's (Paddock Mall) - Big Poppa Stampley Noon Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>18</b> Diamond Pub (St Matthews) - Soul Circus Jeff Ruby's - Robbie Bartlett 9:00 Maild's - Tanita Gaines 7:00 Off Broadway Tap House (Madison IN) - Gary Applegate 9:00 Stevie Ray's - The Stella Veas 9:00 Whodoss Pizzeria (Elizabethtown) - Laurie Jane & Cort Duggins 8:00	<b>19</b> Chateau Thomas Winery (Nashville IN) - Gary Applegate 7:00 Hard Rock Cafe - The Bluesbenders 8:15 Jeff Ruby's - Robbie Bartlett 9:00 Louisville Palace - Bonnie Raitt 8:00 MOM's Music (Melwood Ave) - Open Jam 2:00 Stevie Ray's - No Problem / Soul Circus 4th Street Bar & Grill (Columbus IN) - Snakehandlers Blues Band 9:00
<b>20</b> New Vintage - Open Mic & Jam 7:00 Pizza Place - Open Jam 7:00 Shamrock B&G (Lexington) - Open Jam Stevie Ray's - Hall of Fame Benefit	<b>21</b> Lyric Theatre (Lexington) - Sugar Blue and California Guitar Trio Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>22</b> Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>23</b> Brooke & Billy's - Tyrone Cotton Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's (Downtown) - Big Poppa Stampley 11:30 am Stevie Ray's - Blues Drifters 8:30 Volare - Robbie Bartlett Duo 7:00	<b>24</b> Maild's - Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Potbelly's (Paddock Mall) - Big Poppa Stampley Noon Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>25</b> Maild's - Tanita Gaines 7:00 On The Rock (Seymour IN) - Gary Applegate Planet Experience - Robbie Bartlett 8:00 Shorty's Den (Bedford IN) - Below Zero Blues Stevie Ray's - The Decades 9:00 Tengo Sed Cantina - Soul Circus 10:00	<b>26</b> Gerstie's Place - Soul Circus 10:00 Goose Creek Diner - Big Poppa Stampley 5:30 Stevie Ray's - Louisville Fats & Rhythm Cats / Old School
<b>27</b> New Vintage - Open Mic & Jam 7:00 Pizza Place - Open Jam 7:00 Shamrock B&G (Lexington) - Open Jam	<b>28</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>29</b> Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>30</b> Brooke & Billy's - Tyrone Cotton Kentucky Country Day Theater Shovels and Rope 8:00 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's (Downtown) - Big Poppa Stampley 11:30 am Stevie Ray's - Rockbottom 8:30 Volare - Robbie Bartlett Duo 7:00	<b>31</b> KY Center - North Mississippi All Stars 8:00 Maild's - Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 New Vintage - John Nemeth Potbelly's (Paddock Mall) - Big Poppa Stampley Noon Stevie Ray's - Rockbottom 8:30 Volare - Robbie Bartlett Duo 7:00	<b>Apr-1</b> Maild's - Tanita Gaines 7:00 Stevie Ray's - The Suburbans / V-Groove Tengo Sed Cantina - Soul Circus 10:00	<b>2</b> Diamond Pub (St Matthews) - Soul Circus Stevie Ray's - Replay 9:30

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