

# BLUES NEWS

THE NEWSLETTER OF THE KENTUCKIANA BLUES SOCIETY

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

Louisville, Kentucky

August 2016

Incorporated 1989



*The KingBees and Stacy Mitchhart photos by David True. The Tarnations photo courtesy of The Tarnations.*

On Friday, September 2, Joe's Crab Shack in downtown Louisville will host a Blues Fest featuring Stacy Mitchhart (right), The Tarnations (top left) and The KingBees (bottom left). Admission is only \$5 and a portion of the proceeds will go to the Musician's Emergency Resource Foundation (MERF). Both MERF and the KBS will have booths set up at the event. The music will go from 6:00 pm to 11:00 pm and Joe's is located at 131 River Road, just west of Waterfront Park. Check out the advertisement on page 7 in this issue of Blues News. Additional information can be found on the MERF website at <http://savelouisvillemusic.com/> and on the KBS website at <http://kbsblues.org/>.

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**Blues News**

The monthly newsletter of the Kentuckiana Blues Society

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Louisville, Kentucky

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

**Kentuckiana Blues Society  
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As usual, please check your mailing label to see if your membership will expire soon. Our single membership is a bargain at only \$20.00 US per year. Double membership (two members at the same address, two membership cards, one newsletter) is only \$25.00 US per year, and we now offer a special band rate of \$30 per year, which includes one newsletter plus a membership card for each band member. If you see a notice on your mailing label, that means that it's time to renew!

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**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!

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# Letter From The Prez



KBS President Mark Sneed

Once again I'm writing this letter before our next blues festival. This one is in our back yard. The Louisville Blues, Brews and BBQ festival. I hope all who receive this letter get to come out for it. I always enjoy the weekend but we do have to chase the shade some in the early afternoon. The W.C. Handy Blues and Barbecue Festival in Henderson has a lot more shade from the trees in the park.

If you're in the mood for a road trip, we have the Madison Ribberfest coming up August 19<sup>th</sup> and 20<sup>th</sup> in Madison, IN. It starts Friday evening with the first band taking the stage at 6:00 PM. There are 3 bands on Friday with Jonny Lang closing out the evening. Saturday's event starts at 11:30 AM and goes all day with 6 bands. The closing band on Saturday is Los Lobos. I've been coming to Madison's Ribberfest since it first started. The cost for both days is \$20.00 and if you buy your tickets early enough you get back \$ 10.00 in food tickets. That's a nice deal for 2 days of blues music. I've been watching the internet for a blues show that happens at Fort Knox. I've been to it the past 3 years. It's on a Saturday and usually it's around the 2<sup>nd</sup> week of September. It's not far away and it's free. It starts at 1:00 PM and lasts till 11:00. They sell beer and BBQ and it has a nice lay out for setting up chairs to watch the show. I'll let you know in the next newsletter if they're putting it on this year.

The committees we formed at the beginning of the year have been working on their projects. The IBC Band contest was the first on our agenda and will be over by the time you receive this newsletter. The solo/duo contest is September 25<sup>th</sup> at Stevie Ray's Blues bar. We are also finalizing our anniversary party in November. It will be held on November 18<sup>th</sup> at Headliners. More information will be given out as we get closer to it. Hope you're enjoying some live blues and feel free to come up and talk to me if you see me.

Mark



## 2016 Kentuckiana Blues Challenge



The Board of Directors of the Kentuckiana Blues Society (KBS) secures the spot for a band and a solo or duo act to compete in the international Blues Challenge (IBC) held in Memphis, Tennessee each year. The event takes place in late January and the only way to enter the competition is to be designated by an affiliate of The Blues Foundation. The IBC is hosted by The Blues Foundation and typically consists over 250 acts, plus a host of youth who get to wet their feet on Beale Street. This week long venture is truly an experience one must take in order to comprehend the vast opportunities that are available to musicians.

The KBS, in their quest for sending talent to Memphis, holds a contest based on the criteria standards set by the IBC. The panel of judges are selected with care making sure they are knowledgeable in some fashion of the music industry, and more importantly, impartial in their views of the performances.

The bands who have elected to compete this year are: The Tarnations, Dick & the Roadmasters, Laurie Jane & the 45's, Jimmy G & the Sidewinders, Old Rusty Dave, and Blues & Greys.

By the time you read this article, the band contest will have taken place and the winner announced. In addition to a cash prize, studio time and an offer to play at the KBS anniversary party held November, they will typically find 50 people or so who will follow them to Memphis to support their efforts in their musical journey.

The KBS will also be hosting a solo/duo contest to send a representative in this division to the IBC. The event will take place on Sunday, September 25, 2016, at Stevie Ray's Blues Bar, located at 230 E. Main St. in downtown Louisville.

You can visit our website at [www.kbsblues.org](http://www.kbsblues.org) for information, or to apply for the competition.

We hope to have several acts participate in this contest as well. If you don't play, you can't win...isn't that the ole saying? I've heard it before and for those of us who don't play, we support.

So come on down to Stevie Ray's Blues Bar on September 25 and show your support for the blues and those who tell the stories with tunes. Support your local musicians, folks...without them, life would indeed be wearisome.

Elaine Hertweck



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# Back To The Blues



*Perry Aberli*

While the time and immersion into the Blues that I gained with chairing the Midwest Blues Festival was an experience I would never trade, it was also a disruptive one in my so called, “professional development.” At the time of Midwest Blues I was a graduate student at Notre Dame, ambitiously at work on a doctoral dissertation I would never complete. At the same time that I was collecting, listening to and reading as much as I could about the Blues, I was also studying for an oral examination and researching a dissertation as far distant from the Blues as the North Pole from the South. Additionally, I was working part time at a locally owned record store and had – of necessity – to be “up on” the rising musical lights of Charlie Daniels, Lynyrd Skynyrd, Marshall Tucker, Jimmy Buffet, Grover Washington, George Benson...well, you get the picture. It was a very fractured time.

It was into this chaos that Billie Thomas appeared. Billie was most like an old time peddler transformed into a modern day salesman with – literally – a huge truck full of records – all from independent labels – of Blues, Bluegrass, Old Timey, and Trad Jazz as well as obscure and one off magazines. He stocked indie record stores across the Midwest – even a few in Louisville – all the while preaching the gospel of the indie label. It was like J&F Southern Record Sales on wheels. (Those of you whoever bought from their catalogue – maybe Keith? – back in the day will know what I mean.) But Billie had a real problem of sorts: he truly loved the music more than the business. And, with the incipient appearance of the mega-stores – like Peaches – business was waning. Placing records on consignment in the small Mom & Pop stores was not making it. Oh, he could supplement this with booths at festivals across the Midwest – he had the one at Ann Arbor – that still wasn’t enough. He felt he needed to step back from the road and regroup. Yet, he needed to keep track of the massive amount of inventory he had placed in stores and collect for albums that were sold. He needed some extra help; and, he asked me.

So, long story short – too late, I know – I joined Billie as “the other guy,” as I was referred to by the record store managers. And, I learned a lot about the Blues, and all the other musics Billie distributed. And, I learned to be honest with people about the records they bought. In my local record store job we said everything was “great” regardless of whether it was or not. Billie taught me to educate people about the music – if an album was crap, say so, and redirect the buyer to something good. That built customer loyalty. And it also helped me to become more discriminatory in my listening and honest about my sense of the music. Billie, in large part, made me the Blues Curmudgeon that I am today.

In marathon listening sessions after hours at Jazz Record Mart, Billie and Bob Koester would grill me endlessly on sidemen, dating, original label (most often that was what we were listening to), and even session location as they played Blues and Trad records while we drank Strohs (or whatever brand was handy). My fascination with the Blues grew into a deep love for it that has never diminished. It is the anchor on which I rely. This is probably why I am so judgmental about the modern trends in the form.

So, I know that there’s not much about the Blues in this column, but I felt that, in going forward, it was really important to comment a bit on where I’ve been. I’ve known, seen, heard, booked, and visited many Blues artists. Some were obscure – like Charlie Booker or Shirley Griffith or Lazy Bill Lucas– others the stuff of legend like Houston Stackhouse, the Wolf or Hound Dog, or Albert King; while still others were simply journeymen Bluesmen like Sonny Rhodes, or Big Joe Duskin or Mighty Joe Young. Some played on large stages, others on my living room couch, or a motel room, or dingy bar. All were great in their own way. Like the title of Trix Roy Dunn album, I can to some degree claim, “Know’d Them All.”

Most, if not all of them, are gone now; but the still serve as the measuring rod by which I tend to judge the Blues of today.

Over the past twenty years I have immersed myself more in “pre-war Blues;” that is, the Blues recorded before 1941 or so. New techniques have been able to clean up these recordings from original 78s (the metal masters for these were almost all destroyed when they were turned in as scrap metal for the war effort), making them sound as if they were recorded in the studio yesterday. A terrific source for annual samplers of these

Blues are the Blues Images Calendars published by John Tefeller, collector extraordinaire. Each calendar comes with a cd of the music performed by artists featured in artwork in the calendar. The artwork consists of reproductions of the promotional advertising that often appeared in African American newspapers and record shops. They're a great deal!

When you listen to the Pre-war Blues you will hear echoes of all the Blues – and a lot of pop and rock music – that were to follow. It is often a shock to realize that the Blues song you thought was groundbreaking was actually a remake of an old seldom heard Blues. Some are thinly disguised – compare Henry Thomas doing Bull Doze Blues in 1928 to Canned Heat doing the opening song for the Woodstock movie (“Going Up The Country”), or, the Rooftop Singers doing, “Walk Right In,” with the original of the same name by Cannon’s Jug Stompers recorded in 1929. Or, Cream’s version of “I’m So Glad” with that of Skip James. That kind of list goes on and on.

And, I, too, have gone on and on, so I’ll stop now. Just try to get Back to the Blues.

Perry W. Aberli

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# BLUES FEST

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# New Music Reviews



Even though I'm slowly coming around to expanding my acceptance of newer and broader interpretations of the blues, I still gravitate back to the blues of the old masters, those mainly from Chicago but also those of the West Coast and Texas. Imagine my excitement from the first glance at the back of the new self-titled *Louisville Fats and The Rhythm Cats featuring Jimmy Gaetano* album (Dirty Laundry Records). Right before my eyes were tunes written by the likes of Joe Williams, Muddy Waters, Hound Dog Taylor, Freddie King and a few others. Anticipation was high.

Going into the studio to record, the Rhythm Cats decided to include songs from the repertoire they played in live performances around town in bars, clubs and festivals. Denny Thornbury, harp player and band leader, told me, "I felt comfortable with the songs we play live and that including them would get the sound I wanted on the recording." Guitarist Jimmy Gaetano wanted to pay homage to his influences and "wanted it to sound like the old guys" and wanted a compromise between "traditional blues and contemporary so that it would be better accepted."

The recording began about a year or so ago, when Gaetano was a member of the Rhythm Cats (he has since moved on and started his own band). Gaetano plays all the guitars and bass on over half the songs, Thornbury blows the harp and handles all the vocals, Chris Kress plays bass on five songs, Harry Franklin plays drums on all but two songs when Jeff McAllister takes over. Bill Dean plays piano on one track and Bob Ramsey adds piano and organ some of the tracks.

One of the things I found interesting was that Gaetano did all of the mixing and mastering on the disc. That in itself didn't grab my attention. The fact that this was his first time doing this, and using a computer program new to him, was. "It was a learning process doing the production process for the first time. I plan on doing much more of it." Another thing I was glad to hear was that Thornbury told me, "I don't write charts for my harp parts, I just play from what I feel, what I think it should sound like."

The album grabbed my attention from jump street as Gaetano plays a blistering lick on guitar to open "What Kinda Girl Is That," a Joe Williams song that invokes one of Gaetano's biggest influences, Anson Funderburgh. Clear crisp notes throughout the song (and album for that matter). This song swings, the meshing of the rhythm section with guitar and harmonica a real highlight.

"Thank You Baby" is a Thornbury-Gaetano original that is in the same Texas vein. Thornbury's lyrics show a definite growth in his writing and his harp playing is spot on. Once again the rhythm section has that shuffle going on that the lead players can build off. A highlight for me is Ramsey's background organ. Quite understated but filling in where it's needed. This song, along with the other original, "Hall Pass," an instrumental, are the strongest songs on the disc.

"Watch Out," a Hound Dog Taylor composition, takes the listener to the Windy City. Gaetano's slide guitar playing (Taylor's forte) grabs your attention and shows another of his talents on the instrument. I was disappointed that the band didn't stretch the song out and have him play more slide. The little taste I heard left me wanting to hear him tear off two or three more runs to appropriately honor Hound Dog.

A homage to Otis Rush is up next with the Rhythm Cats rendition of "I'm Satisfied." More Chicago blues is what you get. Gaetano mimics Rush's playing and this is an example of him hitting the note by sounding "like the old guys."

More Chicago blues is featured as the band covers Muddy Waters' "I Love The Life I Live." Thornbury steps up on this one. His vocals are very befitting, mixed out front more, and his harp shows that he continues to get better at his craft. Another song that is very true to its original sound.

"I loved Freddie King's two instrumental albums and that was the reason for including this one on there." Gaetano was referring to "Heads Up," a song that is a showcase for his guitar. He is very true to the original and shows his versatility on the instrument. Once again, Bob Ramsey does an excellent job with piano fills. I asked Thornbury and Gaetano why they decided to have the keys mixed in the background versus having them on leads on the album. Both of them responded that the addition of the work by Ramsey and Dean was somewhat of an afterthought and didn't really fit what the band does live. The songs had been recorded but they decided to add some keys. Giving the keys some out front time would have enhanced the recording quite a bit and helped a good record become better.

Next up is "Hey Hey," the first of two Big Bill Broonzy songs. The Cats add the electric guitar to the song as opposed to Broonzy's acoustic version. It's a very good rendition and reflects Gaetano's statement about a cross between traditional and contemporary blues being accepted. This was a missed opportunity because I can guarantee (and I suggested this to Gaetano) that listeners would have loved hearing the band playing it that way.

My favorite song on the entire disc is the second original mentioned before, "Hall Pass." Another Texas blues song with a little West Coast swing and an increased tempo that features the two main instrumentalists at their best. It's a rollicking, joyous two minute romp.

Texas blues reigns again with legendary T-Bone Walker's "Why Not." Thornbury again adds a strong vocal, the harp and guitar trade off each other, the rhythm section shuffles and Ramsey shows why he is one of the most respected players in town.

The second Broonzy song, "I'm Gonna Move To the Outskirts Of Town" is another example of influences being a good thing. Gaetano shows he paid attention in class as he evokes Funderburke with subtle notes. Ramsey again adds so much to the song with his piano (it was here on my first listen that it registered with me that more of the keys would have elevated the record). Nevertheless, it's another example of the quality playing here.



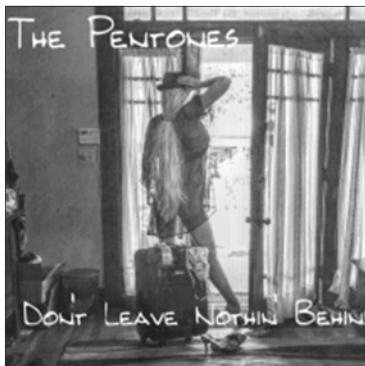
It's back to the Windy City on the last two songs of the disc. Muddy's "Don't Go No Further" is true to its origin as the band demonstrates its ability to play real-deal Chicago style blues. Thornbury's licks show the influence that Sonny Boy II and Little Walter have had on him.

Finishing the album is "Sticks Way Out Behind," another Chicago blues written by Snooky Pryor. It's a fitting way to end the recording. Thornbury's harp, Gaetano's guitar, the rhythm section, and Ramsey's piano blend together very well, the sum being more than its parts.

*Louisville Fats and The Rhythm Cats featuring Jimmy Gaetano* takes the listener on a trip through the various influences the band members credit for their sound. It echoes what the band (even without Gaetano) sounds like live. It's a mixture of the blues that have held sway on its listeners for years. The Rhythm Cats have done themselves proud with a fine recording.

**Mike Suttles**

Reprinted from "I've Got a Mind to Ramble" in the July issue of Louisville Music News with permission



**The Pentones  
Don't Leave Nothin' Behind  
A Major Record Label**

I was first introduced to The Pentones by former KBS board members Ray and Mindy Current. They discovered the band during a trip to New Orleans where they play a regular gig at the Funky Pirate Blues Club on Bourbon Street. I remember borrowing a demo CD called *Crowded Shotgun* that was recorded in 2008 and their first live CD entitled *We Only Drink at Work* produced in 2011. At the time the band was called Mark and the Pentones and they play a signature style of New Orleans blues that, like a gumbo, contains several good ingredients, mixing blues, funk, soul and gospel. *Don't Leave Nothin' Behind* is the first studio effort by the band and their best produced to date. All songs on the CD are written by Mark Penton, who is also the lead guitarist, vocalist and producer of the album. The trio is rounded out by Thomas McDonald on bass and vocals and Eddie Christmas on drums and percussion and includes a

number of guests artists.

Some of my favorite songs on the recording I recognize from their first two CD's but they benefit greatly from their studio production on this album. I particularly like the second track called "Jodie" detailing the guy who's always trying to steal your best gal. I believe this term originated in the military and in his online bio, Mark describes himself as an "army brat" who was born in Heidelberg, Germany. "Jodie he's a backdoor man, Jodie he's a dapper Dan. We all know where he's been, you better watch your back if you let Jodie in." Penton is an excellent guitarist and a pretty good vocalist too. Ray Current told me that Mark has an easygoing, playful nature during his shows. He jokes around with the audience and keeps it loose. That's less obvious in this studio release but still shows up in a song like "Sunday Funnies" with the lyrics "I'll be your Daddy Warbucks if you be my Orphan Annie, buy some pupils for your eyes and some dog biscuits for Sandy. I'll be your Dagwood Bumstead if you be my little Blondie, work for Mr. Dithers and give you all my money." "Sorry" details the story of a man who tries to apologize for hurting his love, who he's lost for good. It's a great, uptempo tune that again illustrates the excellent play of Penton on the guitar. Other standout players on this CD for me were Michael Burkart on the Hammond B3 organ, Dwight Breland on the pedal steel guitar and Dominic Grillo on the alto, tenor and baritone saxophones. And the title track "Don't Leave Nothin' Behind" will stay with you. It's the kind of song that should be receiving some major airplay on blues stations around the country.

Ray and Mindy bring the band into our area every year for a private party but they will also be at the Endzone Pizza & Pub in Somerset, KY on Friday, September 2 and at The Paddy Wagon Irish Pub in Richmond, KY on Saturday, September 3. For more information, check out their website at <http://www.thepentones.com/>

**Gary Sampson**



**Dr Duke Tomatoe  
Live at Kingston Mines  
Tomatoe Tuff**

This live recording by Tomatoe at Chicago's legendary venue is one of those that judging from the crowd, was well received. The eight songs include several covers and three Tomatoe originals. Although the songs are well played and well recorded, they are the type of songs that are great live and only mediocre on a CD in the car. "Gimme Back My Wig", and "I Just Want to Make Love to You" with Tomatoe's slant, are different albeit "worn" standards.

Tomatoe's Power Trio is a tight band, and if the CD included some more originals, or lesser known songs, and if it included more than eight songs, this would be a worthwhile investment. That is not to berate this band, because they are good and have a loyal following.

You can find out more about the band at their website at [www.duketomatoe.com](http://www.duketomatoe.com)

**Bob Brown**

# Kentuckiana Blues Calendar

Sunday July-31	Monday Aug-1	Tuesday 2	Wednesday 3	Thursday 4	Friday 5	Saturday 6
<p><b>Captain's Quarters</b> – Soul Circus 7:00  <b>Pizza Place</b> – Open Jam 7:00  <b>Rubbies Southside G&amp;B</b> - Open Jam  <b>Shamrock B&amp;G</b> (Lexington) - Open Jam  <b>Stevie Ray's</b> – K&amp;S Band Contest 4:30  <b>Willow Park</b> – Cherokee Triangle Summer Concert Series – Delicious Blues Stew 7:00</p>	<p><b>Bourbon on Main</b> (Frankfort) – Open Jam  <b>Tea Dee's Blues &amp; Jazz Club</b> (Lexington)  <b>Tea Dee Young Band &amp; Friends</b></p>	<p><b>Corbett's</b> - Robbie Bartlett 6:00  <b>Henry Clay's</b>  <b>House</b> (Lexington)  <b>Northside Sheiks</b>  <b>Off Broadway Tap</b>  <b>House</b> (Madison)  <b>Stevie Ray's</b> - Blues Jam 9:00</p>	<p><b>Linda's Log Cabin</b> (Vernon IN)  <b>Pizza Place</b> – K&amp;S Board Meeting  <b>Stevie Ray's</b> – Blues &amp; Greys 8:30  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Malid's</b> – Tanila Gaines 7:00  <b>Mick's Lounge</b> (Jeffersonville IN)  <b>Open Mic</b> 8:00  <b>Stevie Ray's</b> – TNT Open Jam 9:00  <b>Tavern in the Garden</b> (Elizabethtown)  <b>Laurie Jane and the 45's</b> 6:00  <b>VFW Post</b> (Madison IN) – Open Jam  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Jeff Ruby's</b> – Robbie Bartlett 9:00  <b>Old Talbot Tavern</b> (Bardstown) – Big Black Cadillac 9:00  <b>Riverstage</b> (Jeffersonville IN) – Jake &amp; Elwood and the Boys  <b>Stevie Ray's</b> – D Man &amp; Alley Hounds / Replay  <b>Willie's Locally Known</b> (Lexington) – Woody Pines 9:00</p>	<p><b>Backstretch B&amp;G</b> (Lexington) – Ronn Crowder  <b>Boneheadz</b> – The Tarnations 9:00  <b>Chateau Thomas Winery</b> (Nashville IN) – Gary Applegate 7:00  <b>Jeff Ruby's</b> – Robbie Bartlett 9:00  <b>Old Talbot Tavern</b> (Bardstown) – Big Black Cadillac 9:00  <b>Stevie Ray's</b> – 100 Proof / Edge of Barstow  <b>Waterfront Grill</b> (Winchester) – Kelly Richey  <b>Wight-Meyer Winery</b> (Shepherdsville) – Rock Bottom Band 7:00</p>
<p><b>Captain's Quarters</b> – Soul Circus 7:00  <b>Kingfish</b> (River Rd) – Blues &amp; Greys 4:00  <b>Pizza Place</b> – Open Jam 7:00  <b>Rubbies Southside G&amp;B</b> - Open Jam  <b>Shamrock B&amp;G</b> (Lexington) - Open Jam  <b>Stevie Ray's</b> – Hippie Reunion 4:30</p>	<p><b>Bourbon on Main</b> (Frankfort) – Open Jam  <b>Tea Dee's Blues &amp; Jazz Club</b> (Lexington)  <b>Tea Dee Young Band &amp; Friends</b></p>	<p><b>Corbett's</b> - Robbie Bartlett 6:00  <b>Henry Clay's</b>  <b>House</b> (Lexington)  <b>Northside Sheiks</b>  <b>Off Broadway Tap</b>  <b>House</b> (Madison)  <b>Stevie Ray's</b> - Blues Jam 9:00</p>	<p><b>Linda's Log Cabin</b> (Vernon IN)  <b>Open Jam</b> 7:00  <b>Stevie Ray's</b> – Jenny &amp; the Jets  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Malid's</b> – Tanila Gaines 7:00  <b>Mick's Lounge</b> (Jeffersonville IN)  <b>Open Mic</b> 8:00  <b>Stevie Ray's</b> – TNT Open Jam 9:00  <b>VFW Post</b> (Madison IN) – Open Jam  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Cincy Blues Fest</b> (Cincinnati, OH)  <b>Fraternal Order of Eagles</b> – Dallas Cole Band  <b>Jeff Ruby's</b> – Robbie Bartlett 9:00  <b>Stevie Ray's</b> – Below Zero Blues / The Saints and the Boys  <b>St. Rita's Picnic</b> – The Tarnations 7:00</p>	<p><b>Backstretch B&amp;G</b> (Lexington) – Ronn Crowder  <b>Captain's Quarters</b> – D Man &amp; Alley Hounds  <b>Cincy Blues Fest</b> (Cincinnati, OH)  <b>Gerstle's Place</b> – V-Groove 9:00  <b>Jeff Ruby's</b> – Robbie Bartlett 9:00  <b>Kentucky Kingdom</b> – Robbie Bartlett 3:00  <b>Proday Winery</b> (Frankfort) – Five Below Band  <b>Stevie Ray's</b> – Mississippi Adam Riggle Band / The Decades  <b>St. Joe's Picnic</b> – Dallas Cole Band</p>
<p><b>Bloomington Boogies: Blues &amp; Boogie Woogie Piano Festival</b> (Bloomington, IN)  <b>Pizza Place</b> – Open Jam 7:00  <b>Rubbies Southside G&amp;B</b> - Open Jam  <b>Shamrock B&amp;G</b> (Lexington) - Open Jam</p>	<p><b>Bourbon on Main</b> (Frankfort) – Open Jam  <b>Tea Dee's Blues &amp; Jazz Club</b> (Lexington)  <b>Tea Dee Young Band &amp; Friends</b></p>	<p><b>Corbett's</b> - Robbie Bartlett 6:00  <b>Henry Clay's</b>  <b>House</b> (Lexington)  <b>Northside Sheiks</b>  <b>Off Broadway Tap</b>  <b>House</b> (Madison)  <b>Stevie Ray's</b> - Blues Jam 9:00</p>	<p><b>Linda's Log Cabin</b> (Vernon IN)  <b>Open Jam</b> 7:00  <b>Stevie Ray's</b> – Louisville Fats &amp; The Rhythm Cats 8:30  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Malid's</b> – Tanila Gaines 7:00  <b>Mick's Lounge</b> (Jeffersonville IN)  <b>Open Mic</b> 8:00  <b>Stevie Ray's</b> – TNT Open Jam 9:00  <b>VFW Post</b> (Madison IN) – Open Jam  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>ElkCreek Vineyards</b> (Owenton) – John Ford  <b>Kingfish</b> (River Rd) – D Man &amp; Alley Hounds  <b>Madison Ribberfest</b> (Madison IN)  <b>Stevie Ray's</b> – The Clark Band</p>	<p><b>Backstretch B&amp;G</b> (Lexington) – Ronn Crowder  <b>Big Busted Bar</b> (Nashville IN) – Fistol of Bacon  <b>Brother's BBQ</b> (Danville) – One Shot Johnny  <b>Chateau Thomas Winery</b> (Nashville IN) – The Warrior Kings 7:00  <b>Chocolate Fest</b> – Robbie Bartlett 6:00  <b>Madison Ribberfest</b> (Madison IN)  <b>MOM's Music</b> (Melwood Ave) – Open Jam 2:00  <b>Stevie Ray's</b> – Blues &amp; Greys / Old School  <b>The Knight Club</b> (Frankfort) – Five Below Band</p>
<p><b>Pizza Place</b> – Open Jam 7:00  <b>Player's Pub</b> (Bloomington IN) – South Central Indiana Blues Society Blues  <b>Rubbies Southside G&amp;B</b> - Open Jam  <b>Shamrock B&amp;G</b> (Lexington) - Open Jam</p>	<p><b>Bourbon on Main</b> (Frankfort) – Open Jam  <b>Tea Dee's Blues &amp; Jazz Club</b> (Lexington)  <b>Tea Dee Young Band &amp; Friends</b></p>	<p><b>Henry Clay's</b>  <b>House</b> (Lexington)  <b>Off Broadway Tap</b>  <b>House</b> (Madison)  <b>Stevie Ray's</b> - Blues Jam 9:00</p>	<p><b>Linda's Log Cabin</b> (Vernon IN)  <b>Open Jam</b> 7:00  <b>Stevie Ray's</b> – The Blues Drifters  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Bean Blossom Blues Festival</b> (Bean Blossom IN)  <b>Malid's</b> – Tanila Gaines 7:00  <b>Mick's Lounge</b> (Jeffersonville IN)  <b>Open Mic</b> 8:00  <b>Stevie Ray's</b> – TNT Open Jam 9:00  <b>VFW Post</b> (Madison IN) – Open Jam  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Bean Blossom Blues Festival</b> (Frankfort) da Mudcats 8:00  <b>Hot August Blues Festival</b> (Hardin)  <b>Stevie Ray's</b> – Rockstation / V-Groove</p>	<p><b>Backstretch B&amp;G</b> (Lexington) – Ronn Crowder  <b>Bean Blossom Blues Festival</b> (Bean Blossom IN)  <b>Capital City &amp; River Festival</b> (Frankfort)  <b>Champions B&amp;G</b> (Richmond) – Five Below Band  <b>Hot August Blues Festival</b> (Hardin)  <b>Kentucky Center</b> – Robben Ford, Lee Roy Parnell and Joe Robinson 8:00  <b>Levee at River House</b> – D Man &amp; Alley Hounds  <b>Spring Mill State Park</b> (Mitchell IN) – Craig Brenner 7:00  <b>Seven Senses Fest</b> – Cedric Burnside Project / Wallace &amp; the Groove Hounds  <b>Stevie Ray's</b> – Bottle Trees / Soul River Brown</p>
<p><b>Kingfish</b> (Jeffersonville IN) – Boogie Men  <b>Pizza Place</b> – Open Jam 7:00  <b>Rubbies Southside G&amp;B</b> - Open Jam  <b>Shamrock B&amp;G</b> (Lexington) - Open Jam  <b>Stream Cliff Farm Winery</b> (Commisskey IN) – Gary Applegate 1:00  <b>Yearlings Club</b> – Sheryl Rouse Band 4:00</p>	<p><b>Bourbon on Main</b> (Frankfort) – Open Jam  <b>Tea Dee's Blues &amp; Jazz Club</b> (Lexington)  <b>Tea Dee Young Band &amp; Friends</b></p>	<p><b>Corbett's</b> - Robbie Bartlett 6:00  <b>Henry Clay's</b>  <b>House</b> (Lexington)  <b>Northside Sheiks</b>  <b>Off Broadway Tap</b>  <b>House</b> (Madison)  <b>Stevie Ray's</b> - Blues Jam 9:00  <b>Hamilton Loomis</b> 7:00  <b>Blues Jam</b> 10:00</p>	<p><b>Linda's Log Cabin</b> (Vernon IN)  <b>Open Jam</b> 7:00  <b>Stevie Ray's</b> – Rockbottom Band  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Malid's</b> – Tanila Gaines 7:00  <b>Mick's Lounge</b> (Jeffersonville IN)  <b>Open Mic</b> 8:00  <b>Stevie Ray's</b> – TNT Open Jam 9:00  <b>VFW Post</b> (Madison IN) – Open Jam  <b>Volare</b> – Robbie Bartlett Duo 7:00</p>	<p><b>Downtown Frankfort Summer Concert Series</b> (Frankfort) da Mudcats 8:00  <b>Joe's Crab Shack</b> – Stacy Mitchhart / The Tarnations / The KingBees 6:00  <b>Stevie Ray's</b> – Kentuckiana Blues Roadshow</p>	<p><b>Backstretch B&amp;G</b> (Lexington) – Ronn Crowder  <b>Stevie Ray's</b> – Rock Bottom Band / Soul Circus</p>

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