

# BLUES NEWS

THE NEWSLETTER OF THE KENTUCKIANA BLUES SOCIETY

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

Louisville, Kentucky

March 2018

Incorporated 1989



Kentuckiana Blues Society  
Affiliate Member of The Blues Foundation  
1988-2018



**Photos by Keith S. Clements**

After 12 years as host of WFPK's Blues Party, Kevin Yazell has passed the baton to Songbird Sheryl Rouse. The long running program was originated in 1986 by KBS charter member and Garvin Gate Blues Festival co-founder Scott Mullins, who hosted every Saturday night from 10:00 to midnight for 20 years. Kevin will continue to do the "Rolling Stones Radio Hour" Saturdays at 9:00 PM, preceding the Blues Party. The Kentuckiana Blues Society wishes Sheryl all the best in her new role...more about Sheryl and her many musical endeavors can be found inside this issue on page 3.

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

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**KBS LEADERSHIP FOR THE YEAR 2018:**

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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 Check's Café in Germantown**) 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 Musicians!**  
**Paducah Radio Program**  
**Seeks Regional Music**

We've started a weekly blues show on WDXR Low Power FM to provide niche programming, promote the Ken Lake Hot August Blues Festivals and give added value to our festival sponsors. We are specifically dedicating a segment of the show to local/regional artists.

If Kentuckiana artists would like to submit their music for airplay, send to:

WDXR 102.5  
 Attn Lew Jetton  
 P.O. Box 2397  
 Paducah, KY 42002-2397





# Back To The Blues

by Perry W. Aberli



Perry Aberli

One is hard pressed to find a word to describe the ranking or dominance of Bluesmen: “King” or “Queen” are too overworked, “giant” is too trite; and “legend” is just plain wrong. Generationally, stylistically, and popularly, such titles are false and fleeting. And, while it is easy to speak of a Blues Pantheon, the criteria for eligibility for inclusion is all too often too subjective or too easily granted.

Perhaps we would be on more solid ground if we address artists as if we were archeologists: we look at them “in situ,” as they were found in their original environment. With the efforts of individuals like John Tefteller, labels like Dust-To-Digital, and reissues by Third Man Records collaborating with Revenant, a wide range of early Blues are now easily accessible and remastered to remarkable clarity. We can begin digging anywhere and discover “wonderful things.” And, modern day producers, have - knowingly or not - assumed the role of preservationists in their efforts to market the music they loved; or at least thought they could sell. Sam Phillips in Memphis, the Biharis in Los Angeles, the Chess Brothers in Chicago, Vivian Carter and James Bracken in Gary, Joe Von Battle in Detroit in the 1950’s; Bob Koester, Bruce Iglauer, Bruce Kaplan, the Rounder Group, Blind Pig in Ann Arbor, Fat Possum, Jim O’Neal, and dozens of other small labels have continued in the effort to record and promote the Blues (and maybe make a buck or two in the process).

The producers and label owners I have noted also have something else in common: they recorded – and record – the artists they like or that fit their criteria, whether that be their understanding of what the Blues is or simply if it is a marketable product. For example, I took Bruce Iglauer to hear Foree Wells after a Tinsley Ellis show at the Center for The Arts in hopes he would record him. Bruce took a pass. Foree did not - to his ears - represent the “Alligator sound.” Jim O’Neal eventually released Foree’s CD (although, in reality, it was mostly a self-produced effort by Foree and funded by several Society members, who wanted to see its release because it was Foree and his legacy). Bob Koester recorded with the intent of capturing the raw and intimate sound of Blues as heard in the clubs of Chicago’s South and West Sides.

With the exception of Bob Koester’s Delmark productions and the first several Alligator LPs, most of what we have and hear has been nuanced and reshaped by the producer(s). What we see happening is the development of a reinforcing loop in the recording process. As a recording sells, the producer - especially the indie label ones - looks for more of the same to record. A label “sound” emerges and aspiring musicians may try to sound like the recorded product. This is how the “Bluebird” sound came to dominate pre-war Chicago recording. (This is also how the “Stax,” “Motown,” and “Philly Soul” “sounds” emerged. (Elijah Wald makes a similar argument in his book, “Escaping The Delta,” regarding early Blues, although I don’t believe that those early recording engineers had the same intent as the modern producers do. Paramount, for example, seemed to record everything – as did Gennett. And, they certainly did not – because of the method of recording – have the technical ability, funds, or desire to do extended multiple takes to the degree that Sam Phillips or the Chess Brothers did to arrive at a “perfect” take.)

As a result, as much has been lost (or rejected) as has been preserved. Anyone who has talked in earnest with any Blues players about their influences will hear them say, “...yeah, but you should have heard...that cat could really play.” And all of us probably have our “I only wish I could have seen...” list. In those cases, the recordings - when there are recordings at all - will have to do as pale shadows.

Doing what I try to do in this column is similar in nature. I am trying to draw your attention to “the Blues” as I understand them to be. Blues as it has stood the tests of time and endured. Music that is, by some level of consensus, Blues; which leads us back to the opening paragraph.

How do we identify the Blues, and – to avoid the euphemistic characterizations we noted – those who were really good at it and whose work has endured? Can we do that without relying on the hyped up titles and lore? Others have suggested that an easier path might be to simply stress the “Blues” as it is portrayed by self-acclamation, or self-production by musicians you can actually see and hear perform. Doing that is not “preserving” the Blues in the sense of our mission. Taking someone to a Ford dealership and showing them a Fusion does not preserve the sense of what “Ford” is or the history and impact it had on our culture. And, while many would much rather ride in a Fusion than a Model T or even a Fairlane or Galaxy, that does not mean we can forget about them or fail to appreciate them for their latent genius in innovation. “In Situ,” in its own time and place, these cars were something to behold. The same is true with the Blues.

The difference is, of course, that the Blues are not merely a created thing; something to be excavated and displayed as a museum piece. The Blues persists; better, like the Dude, the Blues abides. It does not need copies that seem pale and faded when placed next to the originals. (This would normally be the place where I would take off about the counterfeit music presenting itself under the rubric of Blues, but that column’s been written – again and again.)

What is to be done? Well, for a start I would suggest that we can point to and agree upon touchstones of the Blues, landmarks that can help us find our way. Let me suggest over the next several columns four of those touchstones casting long shadows that can direct our journey through the Blues. They also all managed to defy the need to succumb to the “sound” of a label and imposed their own – at least, in the case of some of them, for a while. The first is a Bluesman who learned from Charley Patton, and forged a name and persona that would echo through Memphis to Chicago and to the English Rockers of the 60’s and beyond. He boasted that he was the only Bluesman to go to Chicago in style – with money in his pocket and driving his own car. So, get ready, take some time, sit back and listen; let Howlin’ Wolf, Muddy Waters, Little Walter, and Elmore James take you Back To The Blues.





# Crossroads

by John Sacksteder

As predicted in my last column, the Grammy Awards have come and gone and despite the selection of major performers, there was little recognition in the press or during the awards for the recipients. As it was obviously easy to miss the awards in the listing, it should be noted that The Rolling Stones “Blues and Lonesome” won the award for the Best Traditional Blues Album and Taj Mahal and Keb Mo won Best Contemporary Blues Album for their collaboration “Tajmo”. So let’s look ahead at the 2018 Blues Music Awards that will only get covered in the blues magazines and will get little or no coverage in the press. The awards are presented on May 10. Three of the categories are:

ALBUM OF THE YEAR	BAND OF THE YEAR	EMERGING ARTIST
Don Bryant – <i>Don't Give Up On Love</i>	Cash Box Kings	Altered Five Blues Band
Monster Mike Welch & Mike Ledbetter - <i>Right Place, Right Time</i>	Monster Mike Welch & Mike Ledbetter	Larkin Poe
Rick Estrin & The Nightcats - <i>Groovin' in Greaseland</i>	Rick Estrin & The Nightcats	Miss Freddye
Tajmo (Taj Maha & Keb Mo') - <i>Tajmo</i>	Nick Moss Band	R.L. Boyce
Wee Willie Walker & The Anthony Paule Soul Orchestra - <i>After a While</i>	North Mississippi Allstars	Southern Avenue
		Tas Cru

Some well-known names on these lists, but some are less than familiar and need to be checked out.

## Upcoming Concert

John D'Amato returns to Stevie Ray's on March 2. John will be releasing a new album in February and will certainly be playing those new songs as well as some of his earlier music. For those who have yet to see John perform, this should be a must concert. John is one of the top guitarists around, as recognized by “Guitar Magazine”.



**(Vision Wall Records)** Shaun Murphy started in Motown in 1971 and went from there to backups for Eric Clapton, Bob Seeger, Bruce Hornsby, Glenn Frey and many others. From there, she became the only female in the 50 year history of Little Feat, where she provided lead vocals. She sprang into her own solo albums from there. She prefers to call her music “American Music”, but this album is the closest to a pure blues album yet. Kentucky’s own Tommy Stillwell (The Beat Daddys) provides a rollicking lead guitar on most of the songs and Kevin McKendree (Delbert McClinton & Brian Setzer) provides keyboards. Well worth checking out.



**(Industry Standard Entertainment)** The Jim Shaneberger Band from Grand Rapids, Michigan, is a mainstay in the Michigan concert scene having been performing for 15 years. This is their second album. JSB mixes their sound from rock, soul, funk & blues. For those who like their blues rocking, this album might be of interest. Jim’s influences on guitar are frequently obvious, which is not to say he does not do them justice, but they are recognizable in his sound. Jim’s voice is pleasant, but not particularly striking. Steve Harris joins on drums and Jeffery Baldus on bass to complete the trio. The band makes a political statement on “Indifference”, calling for a citizens call for action and the collection wraps up with the funky “Whole Lotta Soul”.



# New Music Reviews



**Altered Five Blues Band**  
**Charmed and Dangerous**  
**Altered Five LLC Orchard BPCD 5169**

This is the first time I have heard this Milwaukee based group and it is certainly my loss in not having heard them before. This is their 15<sup>th</sup> anniversary since they first formed and is their 4<sup>th</sup> album release. The new one is on Orchard Records, which has newly acquired the former Blind Pig label. Produced by Tom Hambridge, who has provided service for other such blues luminaries as Buddy Guy, Susan Tedeschi and George Thorogood provides a quick clue that the album is going to be a great production.

However even my anticipation of some good music is quickly exceeded by the very first track, "Charmed and Dangerous". This track and several others quickly points out that this album is serving as a personal confessional. Lead singer Jeff Taylor proclaims himself a "wanted man" "wanting to be your bad boy" "who will fill you with joy" and gives a strong list of his attributes. The second song proclaims him to be in "Mint Condition" and feeling brand new since meeting his new love. Further down the tracks he acknowledges "On My List To Quit" that he drives too fast, picks fights in the ballroom, sees two women too many and just can't say no. Further down he states that he is "Gonna Lose My Lady" as "all of his wild nights gonna leave him in the cold". On "Cookin' In Your Kitchen" he proclaims "his wallet is just like an onion, it will make you cry" but his "lovin' is just like cinnamon" and his "heart is warm like toast." And finally he proclaims on "Look At What You Made Me Do" that he "blames it all on you".

Jeff Taylor's voice is always smooth and sometimes shows the inflection of a younger B.B. King. Guitarist Jeff Schroedl's tasty licks always accentuate and provide a rollicking beat to every song. Keyboardist Raymond Tevich backs with piano and organ providing an extra layer of sound. Producer Hambridge also lends his talents on the drums and Steve Cohen on bass completes a strong rhythm section. Steve Cohen jumps in on two songs on harmonica.

While most of the songs are rollicking blues songs, the group does delve into history with "Three Forks" re-examining the story of Robert Johnson and the Crossroads and moves into swamp boogie on "Rotten"

This is an album every blues fan should immediately search out. In the meanwhile I now need to find their first three releases.

**John Sacksteder**



**Andrew Chapman aka Jojo**  
**Well It's About Time**  
**Upsland Records**

A brief history is warranted about this "unknown" vocalist making his debut. It seems that Andrew Chapman was prevalent in the Texas blues scene in the late 1960's and formed a blues group, The Bloontz, who were signed a contract with Electric Lady Studios and recorded an album in 1972-73. This resulted in the group have a tour opening spot on Houston's Johnny Nash's tour, who was having a major moment with his hit song, "I Can See Clearly Now". The group played in major venues across the country and seemed like a potential breakout, but Chapman determined that while he enjoyed playing music, he did not enjoy the music business. While he continued to play music occasionally, he opted for a corporate life in hotels and banking. But a couple of years ago, he made contact with his

former bandmate, Terry Wilson, who had become a respected record producer and engineer. The two teamed with Tony Braunagel on drums and "Rabbit" Bundrick on keyboards with Wilson on guitar and decided to record this album.

The result is a very pleasurable album that has a frequent shift of styles. The opening track, "That's The Kind of Day I Had Today" is a song that could have easily been on an early Little Feat album, but was co-written by Chapman. That follows with the rocking "Face of Love". The album ends with the R&B classic "Talk To Me" and "Butterfly" written by Chapman, a countryesque pop song with strings but with a bluesy feel. In between are songs that can best described as country blues and some pop, but Andrews' vocals are always in the vein of blues and Terry Wilson rocks out on guitar with some really nice slide work. His album is a welcome addition to the music world and the title of the album does describe the feelings of how long it took Andrew to reach out again.

**John Sacksteder**



**Erin Harpe and the Delta Swingers**  
**Big Road**  
**Juicy JuJu/VizzTone**

The blues can be a big road, and Erin Harpe travels several of them throughout this 10-song set of originals and Harpe's own renditions of songs by others.

Harpe shows herself to be quite versatile and talented, showcasing her deft and skillful guitar playing that includes acoustic fingerstyle and electric slide, and a sassy, expressive voice that conveys just the right balance of attitude, soul and a respect for the melody line. Harpe even adds some help to the Countryman-Divoll rhythm section with a bit of percussion and washboard. She explores piedmont, delta, a bit o' boogie, funk and soul in a style all her own.

Songs from Mississippi Fred McDowell, Tommy Johnson, Mississippi John Hurt and Slim Harpo have found their way into the set list - and she and her band do each of them justice.

McDowell's "Kokomo" starts the CD off right with the added ingredient of some of Harpe's dirty, evil-sounding slide in the intro. This will get your attention quickly, and the rest of the album will hold it. Not to say, though, that there aren't highlights. That opening track, the title track, and Harpo's "Shake Your Hips" are the three which might stand out. Many artists have covered the latter tune, and Harpe's rendition of the lengthy jam/trance/dance/blues tune with only a couple of chords is well done. Coming in at a bit more than eight minutes, the song is aided by some excellent harp (without the 'e') from Matt Prozialeck. A shout-out to the band overall, which is tight, as they easily move through the mostly simple arrangements.

Only a few minuses on the recording: The overdubbed "backup" vocals aren't all that great and seem unnecessary, even a bit too pronounced at times. The last tune, "Gimme That (Somethin' Special), by Dave Geissler, just seems a bit out of place. The whole song just sounds odd.

Overall, this CD is quite good, entertaining and a showcase of a range of talent from a very capable and skillful bandleader. Recommended. (As well as for a live show here in our area....)

.....  
Extra, extra, read all about it

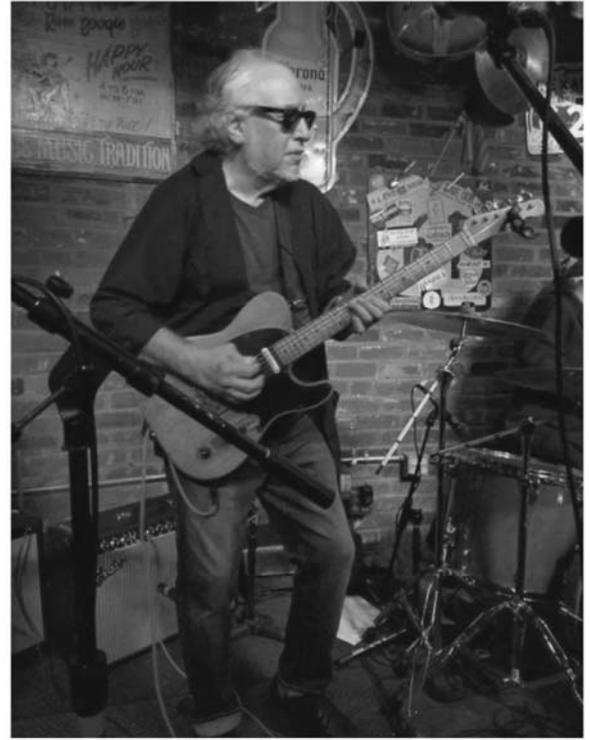
And now, for something a bit different. A rule-breaking review of ONE SINGLE SONG. Back in the 1980s and more especially in the early to mid-1990s, jazz and American Songbook vocalist Paula Cole was making a name for herself on public radio. I rediscovered her last week through CDBaby and her newest recording titled "Ballads". I like most of the songs, but the one that stands out head and shoulders above the rest (which - mostly - aren't really blues at all - weren't supposed to be in the first place) is the jazz standard "Willow Weep for Me" by Ann Ronell, who wrote it in the early '30s. It was covered by Billie Holiday and countless others. This version, though, is by far my personal favorite. This is a decidedly blues treatment with a spooky sounding lap slide played by Kevin Barry, a spare-sounding koa wood acoustic played by Chris Bruce, and a steady, march-like cadence held down perfectly by Jay Bellerose and Dennis Crouch. Cole's voice, always gorgeous, is soulful and slightly understated to give the bluesy instrumentation the forefront. If you like blues, slide guitars and great female vocals, this is 4 minutes of pure listening pleasure.

**Les Reynolds**

Love the blues? Want to get involved, but don't have a lot of time? The Kentuckiana Blues Society has lots of things you can do (as *your* time permits) to help us keep the blues alive! Sound interesting? Email [news@ksblues.org](mailto:news@ksblues.org) and we'll reply with details!

# Memphis Memories, IBC 2018

Photos by Cheryl Jagers



Top: Marjorie Marshall and Ken Lucchese, (Metro Bluz) in the first round of solo/duo competition at Jerry Lee Lewis's; Bob Margolin jamming at the VizzTone Showcase at Rum Boogie Café Saturday night.

Bottom: One Shot Johnny (Randy Colvin, Jeremiah Kelly and Joe Shirley) in the semi-finals of band competition at Blues City Café; local and IBC fan favorite Ms Nikki performing at Lew's Blue Note after competition.





**Top: 13-year-old British prodigy Toby Lee confers with his dad before his show at BB King's; KBS envoys Carolyn, Deb, Mike, Gary & Greg.**

**Center: Crowd packs Jerry Lawler's during first round of competition; Beale Street by night.**

**Michael Gough (left in photo) performs in Showcase at BB King's**

# Kentuckiana Blues Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Feb-25</b> Bearn's by the Bridge - Open Jam Lyric Theatre (Lexington) - Robert Cray Band 7:00 Shamrock B&G (Lexington) - Open Jam	<b>26</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>27</b> Henry Clay's House (Lexington) - Northside Sheiks 8:00 Off Broadway (Madison IN) Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>28</b> Brown Theatre - Jonny Lang with Doyle Bramhall II 7:30 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Sidebar Grill (Lexington) - Willie Eames 6:00 Stevie Ray's - Deltaphonic 8:00 Volare - Robbie Bartlett Duo	<b>Mar-1</b> Henry Clay's House (Lexington) - Nick Stump Band 8:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>2</b> Jeff Ruby's - Robbie Bartlett 9:00 Kentucky Market (Fairgrounds) - Juggernaut Jug Band Stevie Ray's - John D'Amato / Shane Dawson	<b>3</b> Backstretch B&G (Lexington) - Rom Crowder and Friends 7:30 Jeff Ruby's - Robbie Bartlett 9:00 Stevie Ray's - The Revelators / Rusty Dimes and the Good Times
<b>4</b> Bearn's by the Bridge - Open Jam Shamrock B&G (Lexington) - Open Jam	<b>5</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>6</b> Henry Clay's House (Lexington) - Northside Sheiks 8:00 Off Broadway (Madison IN) Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>7</b> Check's Cafe - KBS Board Meeting 7:00 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Sidebar Grill (Lexington) - Willie Eames 6:00 Stevie Ray's - The Boogie Men Volare - Robbie Bartlett Duo	<b>8</b> Henry Clay's House (Lexington) - Nick Stump Band 8:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo 7:00	<b>9</b> I Don't Care Bar & Grill (Nicholasville) Five Below Band 9:00 Stevie Ray's - Bleu Phonque / Soul Circus KY Center for the Arts - Martha Redbone Trio and Ben Sollee & Kentucky Native Stevie Ray's - The Stella Veas / Radiotronic	<b>10</b> Backstretch B&G (Lexington) - Rom Crowder and Friends 7:30 Gerstie's Place - Soul Circus 9:00 I Don't Care Bar & Grill (Nicholasville) Five Below Band 9:00 KY Center for the Arts - Martha Redbone Trio and Ben Sollee & Kentucky Native Stevie Ray's - The Stella Veas / Radiotronic
<b>11</b> Bearn's by the Bridge - Open Jam Headliners - Songbird Sunday Series with Sheryl Rouse and Tee Dee Young Shamrock B&G (Lexington) - Open Jam	<b>12</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>13</b> Henry Clay's House (Lexington) - Northside Sheiks 8:00 Off Broadway (Madison IN) Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>14</b> Kroger (Euclid Ave - Lexington) Open Jam 4:00 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Sidebar Grill (Lexington) - Willie Eames 6:00 Stevie Ray's - Blues and Greys Volare - Robbie Bartlett Duo	<b>15</b> Henry Clay's House (Lexington) - Nick Stump Band 8:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo	<b>16</b> Belterra Casino (Florence IN) - Chuck Brislin & Cold Tuna 8:00 Champions Bar & Grill (Richmond) Five Below Band 9:00 Chateau Thomas Winery (Nashville IN) Gary Aggregate 7:00 Jeff Ruby's - Robbie Bartlett 9:00 Red Bicycle Hall (Madison IN) - Guitar Summit with Jimmy Davis & Bill Lancon Stevie Ray's - Rock Bottom Band / V-Groove	<b>17</b> Backstretch B&G (Lexington) - Rom Crowder and Friends 7:30 Belterra Casino (Florence IN) - Chuck Brislin & Cold Tuna 8:00 Champions Bar & Grill (Richmond) Five Below Band 9:00 Corner Pizza & Pub - Talim Cadillac Gerstie's Place - V-Groove 9:00 Jeff Ruby's - Robbie Bartlett 9:00 MOM's Music (Melwood Ave) - Open Jam Pritchard Community Center (Elizabethtown) - Big Black Cadillac 7:00 Seasons Lodge (Nashville IN) - Amanda Webb Band 9:00 Stevie Ray's - 2Miles Back/ Nobody's Bizness
<b>18</b> Bearn's by the Bridge - Open Jam Shamrock B&G (Lexington) - Open Jam	<b>19</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>20</b> Henry Clay's House (Lexington) - Northside Sheiks 8:00 Off Broadway (Madison IN) Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>21</b> Linda's Log Cabin (Vernon IN) Open Jam 7:00 Sidebar Grill (Lexington) - Willie Eames 6:00 Stevie Ray's - Brody Buster 8:00 Volare - Robbie Bartlett Duo	<b>22</b> Henry Clay's House (Lexington) - Nick Stump Band 8:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo	<b>23</b> Belterra Casino (Florence IN) - Leroy Ellington Band 8:00 Chateau Thomas Winery (Nashville IN) Amanda Webb Band 7:00 Levee at the River House - Robbie Bartlett 9:00 Stevie Ray's - Harlem River Noise / Sheryl Rouse Band	<b>24</b> Backstretch B&G (Lexington) - Rom Crowder and Friends 7:30 Belterra Casino (Florence IN) - Leroy Ellington Band 8:00 Butchertown Pizza - Juggernaut Jug Band KY Center for the Arts - Spread Love with Tyrone Cotton and more Levee at the River House - Soul Circus Stevie Ray's - Kingbees / Soul River Brown
<b>25</b> Bearn's by the Bridge - Open Jam Shamrock B&G (Lexington) - Open Jam	<b>26</b> Tee Dee's Blues & Jazz Club (Lexington) Tee Dee Young Band & Friends	<b>27</b> Henry Clay's House (Lexington) - Northside Sheiks 8:00 Off Broadway (Madison IN) Jam 8:00 Stevie Ray's - Blues Jam 9:00	<b>28</b> Linda's Log Cabin (Vernon IN) Open Jam 7:00 Sidebar Grill (Lexington) - Willie Eames 6:00 Stevie Ray's - TBA 8:00 Volare - Robbie Bartlett Duo	<b>29</b> Henry Clay's House (Lexington) - Nick Stump Band 8:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Stevie Ray's - TNT Open Jam 9:00 VFW Post (Madison IN) - Open Jam Volare - Robbie Bartlett Duo	<b>30</b> Belterra Casino (Florence IN) - Everett & Delta Storm 8:00 Goodwood Brewing - Dirty Church Revival 8:00 Jeff Ruby's - Robbie Bartlett 9:00 Stevie Ray's - Jay and Those Other Guys / The Beat Daddys Wings, Pizza & Things (Campbellsville) One Shot Johnny	<b>31</b> Backstretch B&G (Lexington) - Rom Crowder and Friends 7:30 Diamond's (St Matthews) - Soul Circus Jeff Ruby's - Robbie Bartlett 9:00 Seasons Lodge (Nashville IN) - King Bee and the Singers 9:00 Stevie Ray's - One Shot Johnny / The Clark Band

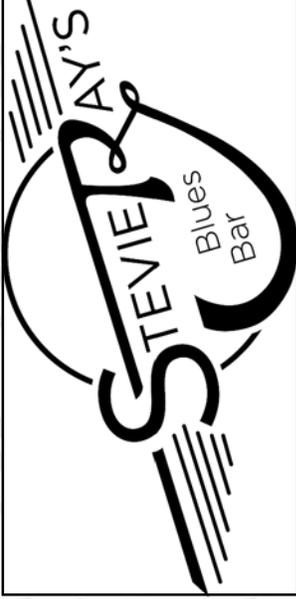
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These supporters of the blues offer discounts to KBS members *when you present your current membership card*: Mom's Music Mellwood, Jimmy's Music Center, Doug's DJ & Karaoke and Guitar Emporium all offer 10% off purchases. Maxwell's House of Music (also requires photo ID) offers 5% off instrument purchases, 10% off accessory purchases, free use of outside stage (as available), \$10 off per hour inside stage rental fee, and \$5 Max Money on first day of special event/sale. Stevie Ray's offers \$2 off admission to select shows, and Bisig Impact Group provides free tickets to the annual Louisville Blues & Barbecue Festival at the Water Tower. Please give these local businesses your support whenever possible! If you have another place where you get the blues, let us know and we'll see if they want to sponsor the KBS.

- Doug's DJ & Karaoke - 502-836-7622,
- Guitar Emporium - 1610 Bardstown Rd - 502-459-4153,
- Jimmy's Music Center - 123 East Market St, New Albany IN - 812-945-8044,
- Maxwell's House of Music - 1710 E. 10th St, Jeffersonville, IN - 812-283-3304
- Mom's Music 1900 Mellwood Avenue - 502-897-3304,
- Stevie Ray's Blues Bar 230 East Main Street - 502-582-9945

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*A list of venues featuring local and regional blues acts can be found at [www.kbsblues.org](http://www.kbsblues.org). Show dates/times are always subject to change. It's a good idea to check in with the club before hitting the road!*



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