

BLUES NEWS

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

Louisville, Kentucky

December 2005

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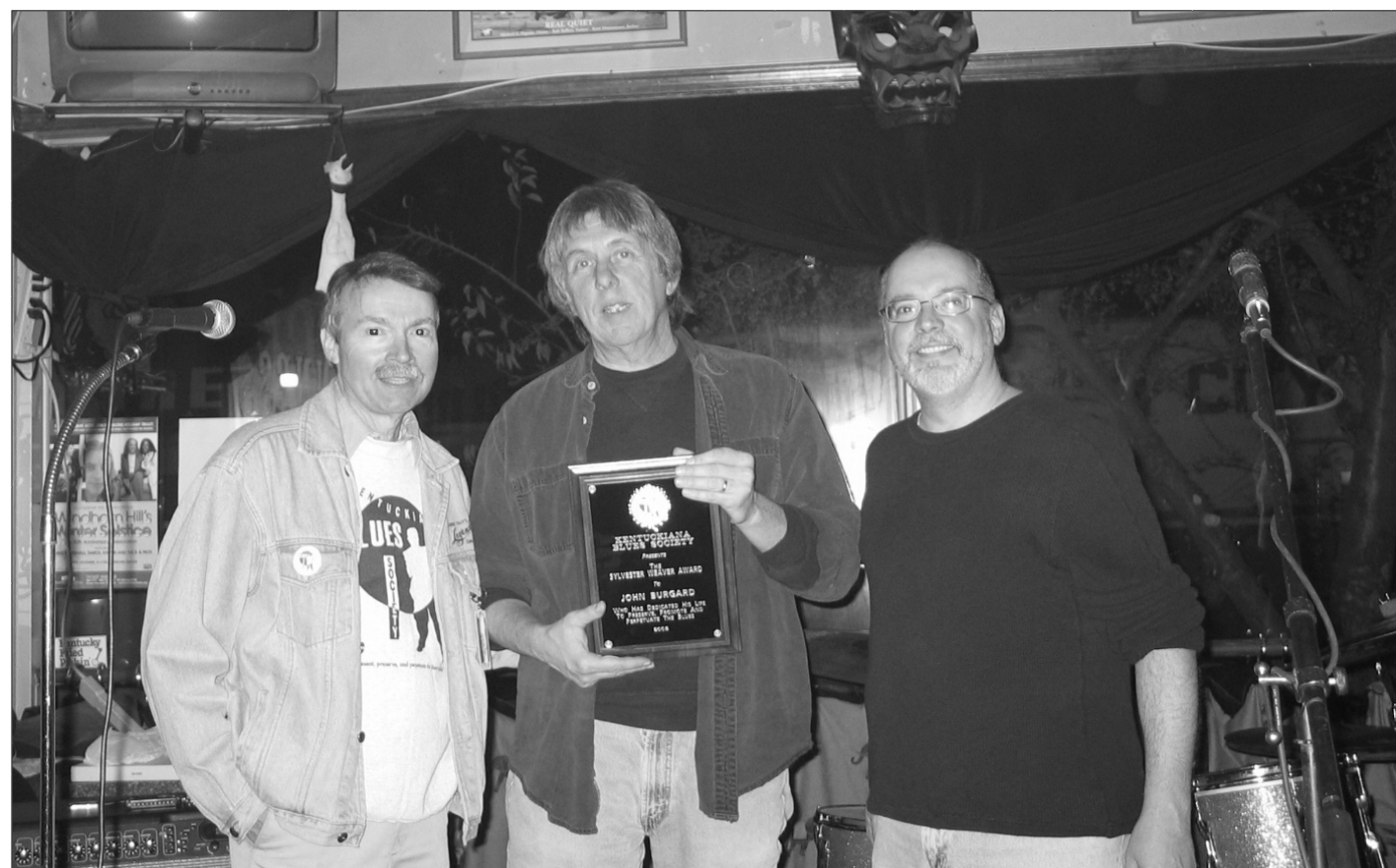


Photo by Greg McCullough

The 2005 KBS Sylvester Weaver Award was presented to John Burgard at the Longshot Tavern Blues Jam on November 29 by Keith Clements (L) and 2006 KBS president Gary Sampson.

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Blues News

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Kentuckiana Blues Society

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KBS LEADERSHIP FOR THE YEAR 2006:

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

KBS MONTHLY MEETING

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

THANKS FROM THE OLD PREZ!

I don't have enough words or space to thank everyone that helped me during my long tenure as the president of the Kentuckiana Blues Society or to enumerate the number of wonderful things that have happened to me as a result of my presidency so I'm not going to try. Suffice it to say that the KBS has been an integral part of my life for lots of years. I have gone places, met people, and done things that would not have otherwise been possible and I am a richer person for it. I wouldn't have met my Bob if it weren't for the KBS, so obviously my life has been fundamentally changed. Blues lovers are a separate breed of people and I count myself very fortunate to be counted in their number.

However, stagnation isn't healthy and it comes a time for new blood and initiative. I've fussed and fumed for too many years and feel a very serious burnout. Before I lose my love of the music itself I need a break. I'm losing my initial hopefulness that you can rally enough people to make a difference in a genre that sometimes seems to be based on trials and tribulations, but thank the Blues gods there are always people coming along with that optimism. Your new president, Gary Sampson, seems to have the enthusiasm that I feel waning in myself. Please give him all the help and support you have given me.

I hope to always be around as an integral part of the KBS and the blues scene in Louisville. I am remaining as treasurer so you haven't really gotten rid of me and my phone number is still the same. Thanks for the memories as they say and here's to many more. I'll be seeing you at festivals and shows so stop by and say hello.

Brenda



Changing of the Guard

Outgoing president Brenda Major hands over the reins to new KBS president Gary Sampson at the Birthday Bash. Good luck, Gary, and thanks to Brenda for her tireless commitment to the KBS. She'll be staying on as treasurer in '06 (and as long as we can keep her!)

Regards to John Burgard

I'VE GOT A MIND TO RAMBLE

Keith S. Clements

Reprinted from Louisville Music News with the author's permission

Local blues jams have come and gone. Recently two jams have quietly disappeared from Louisville's music scene. In October Stevie Ray's cut back their schedule, closing their doors on Mondays and Tuesdays. Mondays were usually for national touring acts and Tuesdays were jam nights hosted by Mike Lynch, Reed Davis and Gene Wickliffe. Air Devil's Inn had hosted a blues jam every Sunday evening for a year. That jam also came to an end in October. The house band at ADI included Mike Elger (drums), Denny Thornberry (harp), Mike Lynch (bass) and guitarist, John Burgard. A few of these musicians have moved on to another venue, the Longshot Tavern, at 2232 Frankfort Ave. Every Tuesday evening John Burgard, Mike Lynch, Andy Brown (drums) and Mike Hood on keyboards, crank up the music at 9:30 PM. Mike Hood recently relocated back to Louisville from New Orleans after being displaced by the hurricanes. He brings a distinct Dr. John backbeat feel to the band. Currently Longshots and Lisa's Oak St. Lounge are the only two blues jams every Tuesday and Wednesday. John Burgard said the procedure for the jams has remained the same with guest musicians signing up as they arrive. The house band opens doing about three songs and then invites other individuals or groups to come up to play. John said, "I like the simplicity of this format for it gets musicians who don't know each other a chance to play together."

John's musical background goes back to when he originally took piano lessons and learned to read music in the fifth and sixth grades. He started playing guitar when he was thirteen. At Wagner High School he met fellow musician, Walter Lay, who was into folk blues and introduced John to the blues of Robert Johnson. The funky jazz of Wes Montgomery, Jimmy McGriff and Kenny Burrell that WLOU broadcast Sunday afternoon also influenced John. He had a chance to see Montgomery perform at the Arts In Louisville on Zane St., which later became a psychedelic night club and eventually burnt down. John said, "At that time jazz acts were much more accessible than blues." During his teens, John joined a rock/R&B band with Chris and Courtney Johns called Jonah and the Wailers. They got steady gigs playing dances at Catholic teen clubs, fraternity parties and literary societies, which, according to John, were actually drinking societies. The biggest thrill came when the band opened for the Rolling Stones at the Memorial Auditorium in the mid 60's. John remembered Keith Richards as being very polite but had a hard time understanding what he was saying with his thick British accent. After the Johns Brothers moved to Cleveland, the band continued for a short time and finally disbanded. In Wagner's High School yearbook the only extracurricular activity John participated in was the choir in the tenth grade. Following graduation John attended Washington and Lee in Virginia for a year but the environment was too conservative. A year later he went to Iowa to Parsons College until they lost their accreditation. The school was later bought by the Beach Boys for a hindu maharishi. In 1967 John drifted further west to San Francisco for a couple of months which he described as a "cultural event." When John returned to Louisville later that year, The Waters band was formed which included Ray Barrickman. Ray and John co-wrote a local hit, "Day In And Out" that was released on the Delcrest label. The record sold well locally but they were contractually bound to pay the record company back a percentage of what they made at their performances and made no money. The Waters broke up in 1972 and CoCo Morgen was formed the following year and lasted until 1977. The drummer was Roy Blumenfeld who was from New York City and had played with the Blues Project. Mike Williams was on bass and now plays with Tim Krekel. The other guitarist was Kim Ritchie who later played with Another Mule and now lives in Nashville. The band played regionally and nearly recorded.

John married Susan Forrest and moved to Memphis in 1978 to create a five piece regional band that changed names several times but was mostly known as Wake. They traveled throughout the south in a van playing at redneck, dirt floor road houses in Arkansas and avoiding fights with managers in Alabama. The band did rock, blues and originals with Susan singing and touring with Memphis based musicians. When that adventure came to an end in 1984, John and Susan returned to Louisville and John briefly joined the Hotheads. Soon the Bluebirds were hatched that included Ricky Mason (guitar), Dickie Durlauf (drums) and Jimmy Brown (bass). Several musicians passed through the band including guitarist Greg Martin who played occasionally and later formed the Kentucky Headhunters. Jim Rosen added his resonating harp and later went on to be the heart and soul of da Mudcats. Reid Jahn added his sax and continues to play jazz around Louisville. After Susan and John went their separate ways, she had a brief marriage with Duke Robillard singing in his band. Barbara Carter replaced Susan as vocalist and eventually became the lead singer with Shaking Family that recorded for Elektra. John wrote "Found A New Love" with The Bluebirds, which was included in the Louisville Blues Compilation record produced by Scott Mullins in 1989. The Bluebirds began to slack off later that year so John got in on the tail end of the Mighty Water Kings that was led by sax man Michael Murphy. Jimmy Gardiner sang, Jay Comstock played bass and Jeff McCallister was the drummer for the Kings. Murphy's Law was formed in 1990 featuring John and Michael plus Jimmy Brown on bass and Steve Inman drumming. The band recorded an excellent cassette tape that year titled,

"It's The Law!" loaded with romping blues and rock and roll plus a remake of John's "Found A New Love." The band played regularly at the Cherokee Blues Club, Rudyard Kipling and Fat Cats until Michael left for New York in 1995. Then the band went through another transformation into the Accused and after a year started backing Tanita Gaines. John composed three songs for Tanita on her CD, "Another City Day." Besides the title track, he wrote "I Don't Have To Understand You" and "Touched In The Night." John also currently plays with Robbie Bartlett, performing at private parties and occasionally at Cheapside in Lexington. During the late 90's John also worked with his longtime friend, Walter Lay, in the band Dr. Hemiola and The Blues Activators. An off shot of that band was the Highway 61 String Band which was just the acoustical duo of John and Walter. John has also been recently performing with Reed Davis as a guitar duo every Thursday at Wick's Pizza in Middletown. Their sound is more jazzy with John experimenting on his new flat top Takamine acoustical guitar. The October Kentucky Homefront included Reed, John and his son, Jason, who has become an accomplished tenor saxophone musician. He is only fifteen and sat in on some of the Sunday jams at Air Devil's Inn.

This long litany of the many groups that John has been associated with indicates that he is more of a laidback collaborator rather than a front man. John is happy to play music and do it without traveling a lot, now that he has settled down with his second wife, Kathy. Fortunately he has never had to get a day job outside music for he has supplemented his income by teaching guitar at Mel Owen Music on Shelbyville Road for the last ten years. He currently has twenty students and in the past has given lessons to guitarists, Ricky Feathers (Bodeco) and Mike Perry (MR2 Blue). While commenting on the local blues scene, John said, "There is a lack of traditional blues musicians, but several bands like Hellfish and The Mudcats have gone through a metamorphosis to adopt their blues to be current. Then there are younger bands like Black Cat Bone who play contemporary blues steeped in Mississippi origins. The blues, like jazz, had a golden age." John had a chance to meet three of his guitar heroes, Son House, Albert King and Gatemouth Brown. John remembers reaching out to shake Albert's hand. He said, "It was twice the size of mine. It was like grabbing hold of a giant steak." John met Gate at the Hot August Blues Festival while waiting for a bus and they talked about music for a half hour. John remembered Gate saying, "You can play anything for audiences and get it over on them as long as you present it right." Good advice.

Because John Burgard exemplifies someone who has dedicated his life to preserve, promote, perpetuate and especially perform the blues, the Kentuckiana Blues Society selected John to receive the Sylvester Weaver Award for 2005. The plaque was presented to him at Longshot Tavern during the Tuesday night jam on November 29.

A Louisville Son Heads to the Big Easy

...but the blues jam at the Longshot will live on.

It's Tuesday night at the Longshot Tavern at 2232 Frankfort Ave. The stage is mostly empty as the blues jammers are slow to return from a break. Heavy thunderstorms have moved through the area this evening, and the crowd is light and primarily filled with guys waiting for their chance on stage. Mike Hood, one of the organizers of the blues jams, sits at his Yamaha piano. The drummer is the only other person on stage. Mike starts to play "Reefer Blues," and the drummer slowly picks up the beat. The song is wistful and melancholy. Bourbon Street, chicory coffee, and the presence of Dr. John fill the air. The song rolls out of Mike like an old, familiar friend as he segues into "Careless Love." He receives a nice hand from the crowd as the stage fills with the rest of the band.

Mike has been participating in the blues jam at the Longshot since it began in mid-October and has played around Louisville for many years. This will be his last blues jam at the Longshot for a while because he leaves the following Friday for New Orleans. Mike has lived in the Big Easy on and off over the years and wants to return there and witness the city he loves come back to life. "This is a good time to work in New Orleans. A lot of places are opening back up, and it's a good time to make some money." He plans to return to Louisville briefly around Christmas but wants to be back in New Orleans in plenty of time to catch the first Mardi Gras since Hurricane Katrina. If you are in New Orleans then, be sure to look for him. He will be playing in the French Quarter and other parts of the city. As the evening goes on and the jam starts to wind down, a voice from the crowd rises up and yells, "We'll miss you Mike." "I'll miss you back," Mike replies.

The blues jam is every Tuesday at the Longshot and begins around 9:30 pm. John Burgard, Mike Lynch, and Andy Brown are the other organizers of the blues jam and will continue to perform on Tuesdays. You can call the tavern at 899-7898. There is a signup sheet just inside the door for those interested in the jam.

Gary Sampson

Spinnin' in the Drawer
A five pack to help ya make it thru the Yule Tide

THE BRIAN SETZER ORCHESTRA
BOOGIE WOOGIE CHRISTMAS

Surfdog Records 44024-2
Released 2002

Trad Christmas done up in the Big Band sound that Brian Setzer has been pushing since his days with the Stray Cats. Been bad? Blow Santa back up your chimney with this sound. Been good? Ask Santa to hang around for some Jitterbug after his JB and milk. Thirteen horns backing a three piece band. Crank it up and see who a-Wassailing comes.

ROY ROGERS
SLIDEWAYS

Evidence Records ECD 26121
Released 2002

"... the first instrumental record of slide guitar." Sylvester Weaver would be proud to see what he first recorded has become in the hands of this Master of Slide guitar. If you don't have this one - get it, play it loud and often. There are not that many notes under any link of plexiglass or Coricidin neck that I ever owned.

MARIA MULDAUR
SWEET LOVIN' OL' SOUL

~ Old Highway 61 Revisited ~
Stony Plain Records SPCD1304
Released 2005

This is the second of a Trilogy done by Ms. Muldaur. Represented here are twelve songs done acoustically that represent an era reaching back a hundred years or so. Covered are songs originally written/recorded by Memphis Minnie, Victoria Spivey, Bessie Smith, Butterbeans and Suzy, and Louisville's own Sarah Martin and her Jug Band. Guitar by Del Rey and Steve Freund; Piano by Pinetop Perkins and Dave Matthews. It's so nice to be in love again.

LITTLE WALTER
HIS BEST

The Chess 50th Anniversary Collection
MCA Records, Inc. CHD - 9384
Released 1997

Recordings dating from the recording of "JUKE" in 1952, to "JUST YOUR FOOL" in 1960, all twenty cuts originally were pressed for the Checker label. Guitar chores handled by Muddy Waters, Jimmy Rogers, Louis Meyers, Dave Meyers, Robert Lockwood, Luther Tucker, Bo Diddley, Leonard Caston and Fred Robinson. Piano chores handled by Otis Spann.

Hey - if you're gonna write and then record the greatest Harp album ever, ya might as well go with the best of everything else too. Crank this up and watch your Wassailers shake their things.

HOLLYWOOD FATS BAND
THE DEFINITIVE COLLECTION

2-CD 100+ minutes
CCR CCD 21069 Crosscut Records
CD Release Date 2001

The end of your Christmas five pack is a 2 CD set of Jump Blues in the styles performed by West Coast pickers after World War II. Originally released in 1979, there are 24 cuts here that will get you out of your Yule mood in time for New Years Eve. This is the danciest music that your feet ever wanted to get slipped up for. Hollywood fats on guitar, Al Blake on harmonica, Fred Kaplan supplies the piano licks, Larry Taylor on bass, and Richard Inness on drums. Crank this up and watch your Wassailers as they swing their way out your front door and down the steps. Time for you to boogie back down the hall for some well earned Rest & Relaxation. (This one is a killer, folks!)
See ya next year!!!!!!!

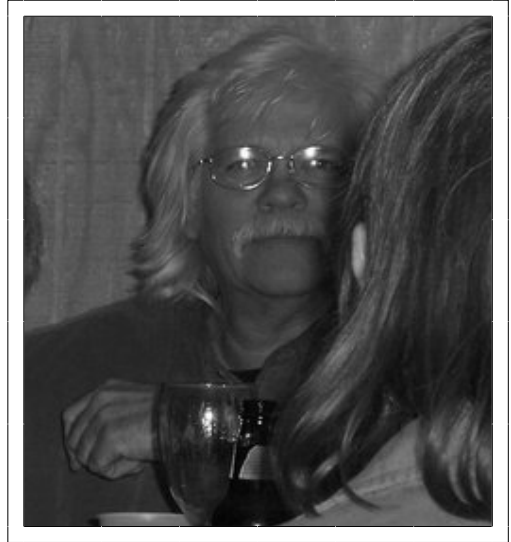


Photo by Natalie Carter

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

Nelson Grube



New Music Reviews



Odetta

Gonna Let it Shine – A Concert for the Holidays

M.C.Records MC 0055

Born 75 years ago in Birmingham, Odetta has been making music for over 50 years. She was active in the civil rights movement of the 60's and still states that since the struggle is not over yet, she is still singing the songs with the message of freedom.

Odetta was raised in California and began to take singing lessons when she was 14 years old. She joined the chorus of *Finian's Rainbow* and *Guys and Dolls* when she was 19. In the early 50's, she started singing folk music and recorded her first album **TIN ANGEL** in 1954 and in the 60's recorded two very different albums **ODETTA AT CARNEGIE HALL** and **ODETTA SINGS DYLAN**. Odetta acted as Dylan's mentor in the very early 60's

GONNA LET IT SHINE is her third CD for M.C. Records. The Holmes Brothers join her in this live CD recorded at New York's Fordham University by WFUV public radio station. She considers the Holmes Brothers her adopted cousins.

Some of the cuts on the CD were familiar to me **THIS LITTLE LIGHT OF MINE, O JERUSALEM MIDNIGHT SPECIAL**, and **DOWN BY THE RIVERSIDE**. However, many were not, ie. **WHAT MONTH WAS JESUS BORN IN, RISE UP SHEPHERD, MARY HAD A BABY, SOMEBODY TALKING 'BOUT JESUS** and **ANYWAY YOU CAN MAKE IT**.

Odetta does a lot of talking on the CD. She gives many explanations of what the songs mean and how they originated. She tells that in slave times, there was a two week period of time that the slaves had very little work to do. Around Christmas, there was no planting or harvesting, and the owners were busy with their holiday activities so the slaves took advantage of this time off. Whites would not allow the slaves to learn to read so they had to find ways to keep the messages alive and to communicate in a way that did not upset them. Much of this was through song. The slaves heard the Christian message and could relate to the struggles of the Jews during their lives so they made up songs about the religion and the slave owners did not prevent them from singing them as now the "savages" were learning about Jesus and becoming Christians. **WHAT MONTH WAS JESUS BORN IN** taught the children the months of the year. **ANYWAY YOU CAN MAKE IT** spoke of if you can fly, but if not run and if not that then walk or even crawl but you can get away from slavery.

MIDNIGHT SPECIAL holds a lot of messages. It speaks of better not stagger or better not fight which meant that blacks had to be very careful on the streets of Texas (she mentions the Bush Boys and how they would pardon folks but only if you had a "very lot of money"). Miss Rosie is mentioned in the song and she was the wives and lovers of the men in prison who visited and sometime were able to secure a pardon for her man. She also brought the news from home, sometimes good and sometimes bad. Jumping Judy was the euphemism for the whip cause it sure made you jump. Midnight Special was a train that the men could hear passing and blowing its whistle which made them dream of freedom.

Odetta has been nominated for the W.C. Handy awards numerous times and has won the National Medal of Arts and Humanities, Duke Ellington Fellowship Award from Yale and the International Folk Alliance's Lifetime Achievement Award as well as have been part of many movie productions (*Sanctuary*, *Cinerama Holiday* and *The Autobiography of Miss Jane Pittman*). She has also done some opera such as *The Medium*.

Odetta has a beautiful contralto voice and the songs touch the heart as well as educate all of us about the history of the spiritual.

Martha McNeal

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



Lou Pride
Keep on Believing
Severn Records

Soul Blues singer from the Windy City of Chicago, Lou Pride unloads a big, strong voice of rich soulful blues for the third consecutive CD. This CD contains 11 originals and one cover of Bob Marley's classic, *Waiting In Vain*. Lou's mentors include such greats as Curtis Mayfield, Sam Cooke, Ray Charles and Otis Redding. Lou's last two CD's ranked in the top 20 on Living Blues Radio charts and he has been written up in Blues Revue, Living Blues and many other blues publications. However, he has never been nominated for a Handy Award.

Included in this CD is a remake of his 1972 hit, *I'm Coming Home In The Morn'un*. The haunting *Midnight Call* is the opening number and immediately you know you are in for a smooth evening. Other picks are *I Wanna Be The Man You Want*, *Love Will Make It Alright*, and *I Want To Hold Your Hand* (not the Beatles song). Backed by a horn section, this CD is full and vibrant. Willie Henderson does the horn arrangements: Kevin Burns and Kenny Rittenhouse on trumpets, Scott Young, Jeff Antoniuk, Scott Silbert and Ron Diehl on saxophones and John Jenson on trombone. With Lou doing the vocals, Jon Moeller on guitar, Benjie Porecki on organ, Steve Gromes on bass, Robb Stupka on drums and Victor Williams on percussion, the sound is strong which only amplifies the deep mellow voice of Lou Pride.

Martha McNeal



Can't Keep A Good Woman Down!
Sista Monica Parker
Mo Muscle Records

Born in Gary, Ind, she started singing with the church choir at the age of seven. Gospel was her true love until high school when she heard Chicago and Detroit's wonderful combinations of soul, R and B and blues. One of her neighbors was M.C. Hammer and when she heard him perform on the Arsenio Hall Show, she decided that she wanted to make music her life. She began to perform and before long she was the opener for such tops as Mavis Staples, Gladys Knight, Luther Allison, Little Milton, Koko Taylor and Etta James.

She made her first CD in 1995 entitled *Get Out Of My Way* and it soon became an international favorite. She released her second CD in 1997 and it was self produced. For this, she was nominated for the W.C. Handy's Best Contemporary Blues Female in 1998, won the California Music Award for Most Outstanding Blues Artist and the Bammie Awards. In 1999 and 2000, she was nominated for the Best International Female Performer in the UK.

Her third CD, *People Love The Blues*, was released in 2000 and in 2001, she released a gospel CD entitled *Gimmie That Old Time Religion* and a blues CD *Live In Europe*. She says that she sings primarily the blues but may break out with an R and B or gospel song if the mood strikes. Called the "Blues Lioness," she performed for President Clinton at the Democratic National Convention. She won the Artist of the Year Award at the Monterey Bay Blues Festival in 2002. Nothing was going to hold her back now.

Wrong. Her health stopped her cold. She discovered a lump under her arm and was diagnosed with a rare form of cancer, Synovial Sarcoma. She had 18 months of extensive chemotherapy, surgery and radiation before finding that the removal of the lump caused damaged nerves and muscles in her upper right side. A fighter, she continued to sing, sometimes it was only in the hallways of the hospital but she knew that music would be her saving grace. Thus the title of her new CD demonstrates that strength of character and a strong will and faith in the Lord can help you overcome obstacles. She is currently writing an autobiography of her life called *Soul, Spirit, and Survival*.

This CD is a great mix of fast, dance numbers and slow, down and out numbers. There are 13 cuts with ten of these originals. The three others are covers of Willie Nelson (*Funny How Time Slips Away*), J.B. adaptation of *Put It In The Crock Pot* and Sam Cooke's *A Change Gonna Come*. My favorites are *Funny How Time Slips Away*, *Leave The Door Open* and *The Bigger They Are (The Harder They Fall)*. *Cooking with Grease* talks about how she has made it to the top finally and is now *Good To Be Alive*

Martha McNeal.



The Blues According to Zacariah

Zac Harmon

Blue Stone Records

Mississippi blues sound is strong in this new CD by Zac. He was born in Mississippi and his dad worked on the famous Farish Street in Jackson. While working in his dad's pharmacy, he learned to play the guitar, organ and sing blues songs which were heard on every street corner and juke joint around. He sang in church also and has a strong religious background which keeps him on track to this day.

Zac spent much of his early life playing rock and roll and was a guitarist for ZZ Hill, Dorothy Moore and McKinley Mitchell. Sam Myers is credited with steering him towards blues. He began to teach guitar at the local YMCA at age 16 and

was very active in the church and religious music. He left for college and for some years, did not pursue his music. He is continuing his education today while working on his MBA at Pepperdine University.

In 1980, he moved to Los Angeles and started writing and composing songs for such artists as Freddie Jackson, The Whispers, and the O'Jays. He produced the *MYSTICAL TRUTH* Album for Black Uhuru and it won a Grammy nomination in 1994. He continued to work on musical scores for the movies but was missing his real love, the blues. In 2002, he finally produced a CD, *LIVE AT BABE AND RICKY'S INN*, which included eight original songs with the Mississippi blues sound. Zac won the Blues Foundation's 2004 International Blues Challenge as the best unsigned blues band and immediately began to plan for the release of his next CD.

This CD begins with a gospel number *That Mighty High* and switches to a strong blues song, *Sugarman*, for the second selection. Other originals include: *Who's Knocking*, *That's Why* and *Comfort of a Man*. *Hole In My Heart* was co-written by Dennis Jones and wails out like all good blues numbers should.

There are three covers *It's Cool With Me*, *Mannish Boy* and *It Hurts Me Too*. *Mannish Boy* is an adaptation of one of KoKo Taylor's more famous numbers and even with the covers, Zac makes them all his own with his special style.

Zac is currently appearing at festivals all across the country and in Canada and France. If he is ever close, don't miss him. You will sure get your money's worth of blues.

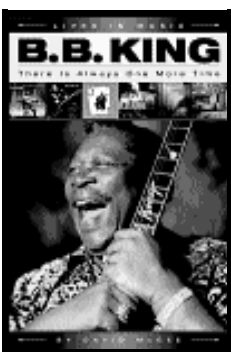
Martha McNeal

BOOK REVIEW

B.B. King – There is Always One More Time

David McGee

Backbeat Books



If you are a music student you will probably enjoy this book, but if you are interested in B.B. King, the person, I'm not so sure. The author manages to surgically remove the music from the man so precisely that I'm not sure how he did it. I learned a great deal about B.B.'s music but not much about the man himself, and I'm pretty sure the two are inseparable. The writing is grandiose to the point of being distracting, at least for me. I read a lot, but I will freely admit I don't read textbooks or really that many books that would probably be considered "good" for me, but this one was a really tough read. The book is filled with facts about the music, the musicians that influenced and played with B.B., the technical aspects of putting together the albums, etc., but it didn't give me any feel for the man behind the music, as I expect biographies to do. Maybe I should have paid more attention to the name of the series, *Lives in Music*. It might have clued me in to the fact that the music itself was the driving factor, as if it were a separate entity, and that the creator of the music is an after thought.

Brenda

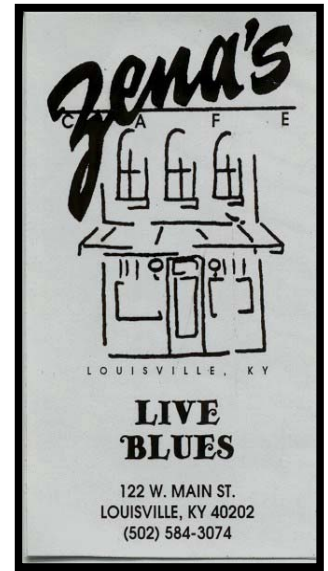


KENTUCKIANA BLUES CALENDAR
All Shows Subject to Change
Best to Call Before Hitting the Road



DEC 4	Vito's Bar 1919 Preston St	Blues Jam w/Jimmy Gardner, Mark Stein, Steve Ferguson, Andy Brown 8 PM
7	Stevie Ray's	Blond Johnson Reunion \$5
8	Stevie Ray's	Johnny Rawls \$5
9	Headliner's	Tinsley Ellis
	O'Shea's Irish Pub	Robbie Bartlett & Company 10:30 to 2:30
	New View Bar & Grill	Lazy 11 w/ Jimmy Gardner & Phil Ragland
9-10	Stevie Ray's	7:30 da Mudcats 10:30 Studebaker John & the Hawks \$5 after 8 PM
	Jim Porter's Melody Bar	Bootleg Radio
	Air Devils Inn	9 th Billy Roy Danger & the Rectifiers 10 th Hellfish
11	Rudyard Kipling	Toys for Tots Benefit w/ Sue O'Neil & Blues Seville as one of several bands
	Vito's Bar 1919 Preston St	Blues Jam w/Jimmy Gardner, Mark Stein, Steve Ferguson, Andy Brown 8 PM
12	Stevie Ray's	Jimmy Thackery & the Drivers \$15 8 PM
14	Stevie Ray's	Rusty Spoon 9 PM \$5
	Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues 9 PM
	New View Bar & Grill	The Louisville Blues
15	Stevie Ray's	Greg Foresman 9 PM \$5 CD Release
	Air Devils Inn	Lazy 11 w/ Jimmy Gardner & Phil Ragland
	R Place Pub	Robbie Bartlett & Company 10 to 2
16	Vito's Bar 1919 Preston St	Mark Stein and The River City Blues Band
16-17	Stevie Ray's	7:30 Traveling Mojo's 10:30 V-Groove (16 th) King Bees (17 th) \$5 after 8 PM
	Jim Porter's Melody Bar	One Card Shy
17	Tink's	Robbie Bartlett & Company 10:30 to 1:30
	Gerstle's	Bodeco
	New View Bar & Grill	Lazy 11 w/ Jimmy Gardner & Phil Ragland
18	Vito's Bar 1919 Preston St	Jam w/Jimmy Gardner, Mark Stein, Steve Ferguson, Andy Brown 8 PM
21	Stevie Ray's	Jimmy Hall & the Prisoners of Love 9 PM \$15
	Lisa's Oak Street Lounge	Blues jam with Lamont Gillispie & 100 Proof Blues 9 PM
22	Stevie Ray's	Sue O'Neil 9 PM \$5
23	Jim Porter's Melody Bar	Bluestown
23-24	Stevie Ray's	7:30 (23rd) Voodoo Cadillac 10:30 Hellfish
	Caesar's Casino	Robbie Bartlett & Company 9:45 to 1:45
28	Stevie Ray's	Tom Truly & the Tom Cats 9 PM \$5
	New View Bar & Grill	The Louisville Blues
29	Stevie Ray's	Steepwater 9 PM \$5
30-31	Stevie Ray's	7:30 da Mudcats 10:30 The Predators \$5 after 8 PM
	Jim Porter's Melody Bar	The Boogie Men
31	Zena's Cafe	Voodoo Cadillac \$10
JAN 6-7	Jim Porter's Melody Bar	Sue O'Neil & Blues Seville
13	R Place Pub	Robbie Bartlett & Company 10 to 2

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 CALENDAR DATES
 NOT CURRENT!



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



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WEDNESDAYS IN DECEMBER

7th	Blond Johnson
14th	Rusty Spoon Band
21st	Jimmy Hall & The Prisoners of Love
28th	Tom Truly & The Tom Cats

"Play the BLUES damn it!"

KBS members always get \$1 off admission with your card at Stevie Ray's!

All Dates Subject To Change

New Year's Resolution?
Preserve, promote and perpetuate!
Get out there and support local blues musicians
and live music venues!

NOTICE TO MUSICIANS AND BANDS!!

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

Air Devils Inn	2802 Taylorsville Rd.	454-4443	Phoenix Hill Tavern	644 Baxter Ave.	589-4957
Billy's Place	26th & Broadway	776-1327	Stevie Ray's Blues Bar	230 E. Main St.	582-9945
Jim Porter's	2345 Lexington Rd.	452-9531	Zena's Cafe	122 W. Main St.	584-3074
Lisa's Oak St Lounge	1004 E. Oak St.	637-9315			

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The Sunday Blues Brunch 95.7 WQMF, Sunday 9 AM - 12 PM, hosted by Robb Morrison
 Blues program hosted by Rich Reese Monday nights on 96.7.

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

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Zena's Cafe
Lisa's Oak Street Lounge

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

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

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

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Get discounts at ear X-tacy, Stevie Ray's Blues Bar, and Zena's Café. ADDRESS _____

_____ I AM AVAILABLE AS A VOLUNTEER TO WORK AT CITY/STATE _____
 KBS EVENTS

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Photo by Gary Sampson

Lamont Gillispie and 100 Proof Blues rocked the house (Lisa's Oak Street Lounge) at the annual General Membership Meeting and Birthday Bash on November 19th.



**THE KENTUCKIANA
BLUES SOCIETY
P.O. Box 755
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