

BLUES NEWS

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

Louisville, Kentucky

March 2015

Incorporated 1989



Photos by David True

Gene Wickliffe (photo left) and Jason Lockwood (photo right) have been elected to the 2015 Stevie Ray's Blues Bar Hall of Fame. Over the years, Gene has played drums for a variety of bands including da Mudcats, Bodeco, Cosmo and the Counts, Heat, Johnny Berry & the Outliers and most recently with Louisville Fats & the Rhythm Cats. This year, da Mudcats are celebrating their 30th anniversary and Gene has been with the band since the beginning. Jason Lockwood has been playing lead guitar and singing vocals for The Stella Vees since the band got it's start in 1998. The Stella Vees are two-time winners of the KBS band contest, winning in 2004 and 2006. Jason has stated that his main musical influences are Magic Sam, T-Bone Walker and Louis Jordan. The Stevie Ray's Hall of Fame Induction and Show will take place on Sunday, March 15 and will benefit the Animal Care Society of Louisville

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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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Photo by Cheryl Cissell

For the first time since the Kentuckiana Blues Society has been sending acts to the International Blues Challenge (IBC), both Randy Colvin and The Beat Daddys made it to the semi-finals of the competition in Memphis. The contest took place January 21-24 and The Beat Daddys became the first KBS band representative to make it to the second round. Randy Colvin joins Jimi V & Screamin' John (2010) and Jimmy Davis (2011) as the third KBS solo/duo representative to make it to the semi's. Noah Wotherspoon of Cincinnati placed second in the band division and was awarded the Gibson Guitar Award as the best guitarist at this year's contest. We'll have photos and an article on the IBC in a future edition of *Blues News*. Congratulations guys and great job!

Crescent Hill Radio is now a reporting station for Living Blues magazine. WCHQ has been a reporting station for the Roots Music Report since late 2011, but Living Blues will only accept terrestrial radio broadcasters to provide information and playlists. After Crescent Hill Radio began broadcasting on the FM dial at 100.9 last October, the magazine accepted our application as a reporting entity. The Living Blues magazine Radio Chart appears in the back of every issue and contains the top 25 blues artists from around the world. The Louisville station will now have their information added to these charts.

Crescent Hill Radio is also looking to local and regional artists to help create jingles for the station. WCHQ requests that any interested musicians send a 10 to 20 second jingle promoting the station by Monday, March 23. All submissions will be considered for airplay and two entries will be chosen at random to receive one of two 10 hour recording sessions at either Downtown Recording or DSL Studios. For more information, visit the radio station's website at <http://www.crescenthillradio.com/>.

Notable events this month include Grammy nominees Dave Alvin and Phil Alvin at Headliners Music Hall on Wednesday, March 4. The Alvin's were nominated for best blues album of the year but they lost out to Johnny Winter. KBS members can get a \$5.00 discount by selecting the ticket link on the Headliners website at <http://headlinerslouisville.com/> and using the password BLASTERS. Stevie Ray's has a lot planned for the month of March starting with The Beat Daddys on Friday, March 6. The band is making its first appearance in Louisville since competing at this year's IBC. The next night the bar will have both da Mudcats, who are celebrating their 30th anniversary in 2015, and Mike Milligan and Steam Shovel from Kokomo, IN. Stevie Ray's will host their eighth Hall of Fame Benefit on Sunday, March 15. The two newest members of the hall of fame will be inducted that night with their portraits being added to the wall of the blues bar. All proceeds for the evening go to the Animal Care Society of Louisville. The 2013 IBC solo/duo contest winner Little G Weevil will be at Stevie Ray's on Thursday, March 19. Little G is scheduled to start recording his next album in April of this year. The Rabbit Hash General Store in Rabbit Hash, KY started a new music series in January. They'll have the jug band called the Cincinnati Dancing Pigs on Sunday, March 15 and the duo of Eric "Catfish" Evans and Sarah "Cadillac" Johnson on Sunday, March 22. You can find their full schedule online at <http://www.rabbithash.com/>. Johnny Rawls was voted the most outstanding blues singer of 2013 by Living Blues magazine. He's bringing his Soul Blues Revue to Natasha's Bistro in Lexington on Wednesday, March 25.

The blues society would like to welcome an old friend back as our newest board member. Steve Walls served on the KBS board from 2000 to 2007. He has played music around Louisville since he was a teenager and Steve was one of the original members of The Saints along with Ricky Mason, Dickie Durlauf, Bruce Lively and Bill Dean. He also played in the Rocket 88's and Blue Collar. Good to have you back, Steve.

Gary

Johnny "Rolling Stone" Wright

By Dave Kyle, photos courtesy of Steve Rusin

In the '70s, a couple friends I had played in bands with decided to open a recording studio in Terre Haute, Indiana. Steve Rusin and Steve Brown built Harvest Sound Studio in the attached garage of Brown's home. It was a simple setup with an 8-track, Tascam A-H, 1/2" reel-to-reel recorder, two TEAC, 16 channel boards, piano and drum booth. These guys were kind enough to use me on some recording sessions, one of which turned out to be a landmark for me. Rusin and I had played in the area's only blues band earlier in the '70s. Through his vast knowledge of the format I began my own dedication to this type music, which lasts to this day.

Through a mutual friend, Rusin was introduced to a blues guitar player and singer who worked at Terre Haute Malleable, a steel mill on the city's north side. His name was Johnny Wright, a gentleman of about fifty-years-old, ancient to us, in our mid-twenties. Johnny went by the sobriquet, "Rolling Stone", which he had obviously lifted from Muddy Waters. More significant to us, he was a bona fide Blues Man!

Johnny had fallen on hard times, mostly due to a problem with alcohol, but still had a masterful blues voice, something white boys from the Midwest could only hope to emulate. He was the real deal. Ike Turner had signed him to a record deal, one of several during his spotted career. But I've gotten ahead of myself, let me get to the background on the treasure Brown and Rusin unearthed.

Johnny T. Wright was born February 20, 1930 in Centerville, Tennessee to Jake and Mary Cobel Wright. He and his brothers, Sherman and George sang and played local favorites on the town square in their youth. Johnny told the *Terre Haute Tribune Star's* Gordon Walters in his interview, "My brothers Sherman, who played harmonica and George, who played violin and myself, we used to play on a corner in front of the courthouse for nickels and dimes."

Around 1940, when he was age 10, Wright's father passed away. The family moved north for work and found it in Richmond, Indiana, a onetime recording Mecca for blues artists. While in Richmond, Johnny and his brothers continued busking on street corners and playing in clubs and American Legions. Anywhere that wanted music for what he called "...chicken feed, sometimes for nothin'"

Then in 1950, by then a young, brash singer and guitar player, Johnny made the big move to St. Louis, Missouri. Once there he decided to go to the hippest place in East St. Louis, Illinois, the *Cosmopolitan Club*. Chuck Berry had recently begun playing with pianist, Johnnie Johnson's band there and soon took over. Wright met Berry and was eventually asked to join him on stage. In 1955 when Chuck's first hit, "*Maybellene*" came out, he hit the road and left the club duties to none other than Johnny Wright, who started building his own fan base.

Traveling to Detroit on a Greyhound bus in 1953, Johnny penned a song titled "*I Was in St. Louis*". He had recently broken up with his first wife and decided to move elsewhere in search of work, probably in one of the automobile factories. The second half of the trip, he wrote "*I Stayed Down Boy*", about a scuffle he had with a girlfriend's lover. Both tunes were released on a 45 RPM disc on the DeLuxe label out of Detroit, a subsidiary of the King label from Cincinnati which had originally started in Linden, New Jersey. "*I Was In St. Louis*" was the A side and "*I Stayed Down Boy*" the flip side.

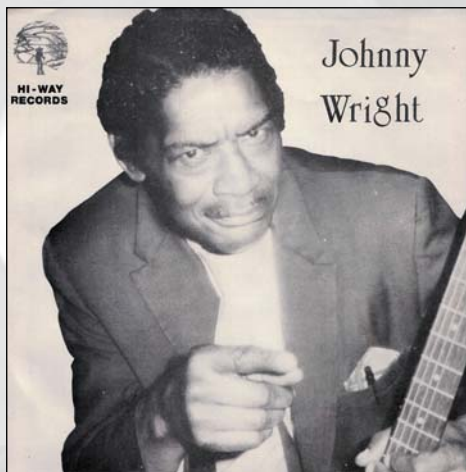


There begins the story of Johnny's career as a recording artist. Both sides were recorded with help from Detroit promoter, Joe Von Battle in the back room of his music store. He sent Johnny's recordings to King Records in hopes that this well-known label would kick off Wright's professional debut. The songs were released in 1954 and sold well enough that Von Battle offered to record another session. For some reason however, these recordings were never released.

In 1955 Ike Turner had moved from his office in Clarksdale, Mississippi and was performing in and around St. Louis. Ike was also holding auditions for the label he was working with, RPM/Modern from Los Angeles. Turner had worked with several of the top notch blues artists of the day. As an added bonus, Johnny couldn't help but notice that B B King, a huge artist then and now, had also recorded for RPM.

Johnny passed Turner's scrutiny and signed to the label, recording, "*Suffocate*" and "*The World Is Yours*". Turner's Orchestra backed Johnny on these cuts, where Ike's distinctive guitar playing can be heard loud and clear. Allmusic.com writes about these recordings, "...you can sometimes hear some sterling, raw Turner guitar work elevating some unmemorable songs like Johnny Wright's '*The World Is Yours*'", a statement I've never been quite satisfied with, on Johnny's behalf.

Johnny was able to form his own band to play the St. Louis blues scene. Based in Madison, Illinois they were, Little Joe Whitfield on tenor sax, Big Joe Hunt on drums, a bass player known only as Speedy and Johnny on guitar and vocals. This was the lineup for his next single on Stevens Records. They pressed 2000 copies of his first record and saturated the St. Louis



area, which increased his popularity.

In 1959 Stevens, a label in the St. Louis suburb, of Granite City, Illinois recorded two sides on Wright, *"I've Got to Have You for Myself"* on the A side with *"Look at That Chick"* on the flip. Johnny told Gordon Walters, "I wrote *I've Got to Have You for Myself* because my girlfriend, Mary Francis was leaving me. After the record came out, she must have been impressed because she decided not to go." What better reason could a man have to record a song like that?

Later that year, the Magnificent label released two sides on Wright, *"Who Was"* and *"Wine Head"*. Wright moved to Los Angeles and played the bars and clubs of Southern California for a spell. At first, performing with Turner's band, then soon setting out on his own, playing the Brass Rail in LA for \$500 a week. He told Fritz Drumm, co-writer on one of his later 45s, that promoters and club owners didn't always know one black artist from another, so he also passed himself off as Lightning Hopkins and Elmore James when work was slow.

After working the LA circuit, Johnny decided to move back to Indiana in 1968, again in search of work and to be near family. This time he ended up in Terre Haute, home of the long haired, blues loving gentlemen who began this story. After Steve Rusin – who is also an avid record collector – listened to Johnny sing in the early '70s and realized he had inherited a real, living embodiment of the blues, his natural thought was to get him into the studio to record his voice and guitar again. Everyone in our circle of friends, musicians and music lovers in general jumped at the chance to get a rare opportunity. Steve Sturm, a highly regarded captain of the printing industry in the area, also added his strengths in the production and promotion area.

Times had been rough on Johnny and he had fallen prey to drink again, which had caused problems in his past performing career. To have his talent regarded highly enough that several recording companies placed their trust in his ability to sell records, and then find himself working around molten metal, sweating over demanding labor must have taken a toll. At the time Rusin brought him to the studio, Johnny was still doing this back breaking work in the daytime and trying to ease the pain the best way he knew how in the off hours: playing music and drinking wine.

To say that the sessions I played on in 1978 was a challenge to put it mildly. Rusin had to sort of babysit Johnny for a day or two in order to make sure he was sober. Whatever happens in Steve Rusin's life, he has my undying respect for his patience and kindness to a man others had blown off entirely. It was a struggle but with time and a heavy dose of patient maintenance he coaxed Johnny through the first record he had made since the early sixties. The new tune is titled, *"Coal Shed"*.

The song was about a time Johnny had been... how to put this; thrown out on his can by the woman he loved. The basic tracks were done live in the studio with Steve Brown doing double duty on bass and engineering, Steve Rusin on harmonica, Steve Ridge playing drums, Billy Five Coats on acoustic piano and myself on guitar. We had to make a couple passes to get Johnny's vocal just right but all in all, it came off without a hitch.

The B side was another story. Fritz Drumm had written a lyric about air pollution titled *"Johnny's Bad Air Boogie"*, thinking of the steel mill and the choking smoke that came from molten metal, molded it into something Johnny could identify with. So again, we used some of the same musicians (with the exception of the drum chair, filled by Rudy Ross), the same configuration of instruments and the same scenario; re-record vocals. We had been at it a while and as the day wore on, Johnny became more tired and more than a little confused in remembering the lyrics. Again, Rusin guided him through it, sometimes verse by verse, but it all turned out great. I was proud to be on the record.

Harvest Studio took on every dime of expense that went into those recordings. They paid for pressing the 45s, labels, art work, everything was covered and any money made - and I mean every last cent - went to Johnny Wright. I didn't ask for compensation and to my knowledge, neither did any of the other musicians. We were glad to donate our time and talents to a guy we had all come to know and love, and not just for his music abilities. Johnny had his problems but I can't say it enough: he was the real deal.

Another 45 was cut later that year, this time featuring Steve Brown on triple-duty; bass, engineer and guitar. Rusin was on harp again, Five Coats on piano and George Rusin this time on drums. Both *"Coal Shed"* and the new record, *"Shut Up"* backed with *"Move"*, two Johnny Wright songs, were recorded on the HiWay label, a subsidiary of Harvest Sound Studio. Most agreed that *"Shut Up"* was the best tune on the record - all but Johnny's wife, Dorothy, who said, "I hate that song. Just sounds like a bunch of hollerin' to me."

One last attempt was made to record Johnny at his best with a new version of *"I Was in St. Louis"*. This turned out to be a total fluke. Johnny was visiting Steve Rusin, playing on his Guild flat top and he sounded really good; better even than his voice had been in the studio. His playing too was improved and Rusin decided to try to record him there and then. All he had at his house was a small boom box-type cassette recorder but the microphone in it didn't record well. He called Steve



Johnny Wright with Steve Rusin

Brown to come over and record Johnny once again just as he was.

Brown brought two microphones from the studio, plugged one in each channel and made a stereo recording, mics bleeding into each other but capturing that moment at that time in that room. It was true magic. Rusin plays the harp while Johnny plays acoustic guitar, finger-style and sang his first recording once again... for the last time.

The entire time Johnny had been recording, he was still slaving away in the hot steel mill until the work got too stressful on his body. His penchant for drinking was still a problem as well. Several of his earlier tunes were re-released by labels from the UK in 1982, some were a part of Ike Turner compilation discs, but no money was forthcoming. Just as we have heard time and time again, he was the unlucky recipient of the same old huckster tricks promoters, labels and managers have done since show business started: the artist makes virtually nothing while the afore mentioned leaches collect all the profit.

Still, Johnny Wright kept a good outlook and continued playing solo in clubs and sometimes joining up with Steve Brown and Steve Rusin in their group, the Highway Blues Band. When the mill got too tough and a bad fall took its toll on him, Johnny took a job at Cowan & Cook Florists. Jim O'Neal from *Living Blues Magazine* interviewed him but as yet, the piece has never been published. He and Dorothy settled down to a fairly quiet life on Terre Haute's north side until he began having health problems.

All the time, Steve Rusin was at Johnny's side when he most needed a friend. Visiting him in the hospital, making sure anything Dorothy needed was taken care of to the best of his ability, just basically doing what a friend is supposed to. It seems he was having trouble with the lethal combination of heart and lungs and on June 2, 1988 Johnny passed away. He is buried in the Highland Lawn Cemetery in Terre Haute.

Ironically, his 45s have become highly collectable blues singles. Johnny took this as a sign that his career wasn't over yet. He felt he still had something to offer. In an article for England's *Juke Blues Magazine*, not long before his passing, Johnny said, "I've never been no good in my recording business. I don't know what it is. I'm still tryin'. The way I see it, I haven't tried hard enough".

In 2014 Steve Rusin pulled out the cassette of Johnny's acoustic version of "*I Was In St. Louis*" just to give it another listen some 40 years later. He liked what he heard and had a light bulb moment; maybe he could have this packaged as a disc. Tape is notorious for breaking up, especially when exposed to changes in temperature, which the Midwest is all too aware of. He wanted to re-record it to disc anyway just to keep a record of one of Wright's better live performances. The sound quality was unbelievable considering the age and climate so he thought, "Why not?"

Recording artist, Mark Cook had the cassette sent to a mastering lab in Atlanta which finishes his work. Rusin again decided to cover all expenses. This time though, he chose to send them to radio stations around the globe instead of selling. The results are phenomenal. So good in fact, radio stations that follow the blues format worldwide began putting the song on their playlists. Johnny hadn't been with us for 26 years but the global audience he once hoped for and sadly was denied finally arrived.

The author would like to thank the following people; Dorothy Wright, Danny Henderson, Natalie Carter, Gordon Walters, Terre Haute Tribune Star, Brian Baumgartner, Juke Blues Magazine, Steve Brown, Fritz Drumm, and most of all, Steve Rusin, who inspired not only this article, but very many blues fans, the world over with his dedication to bring a blues legend back to the stage.



New Music Review



Sugar Ray and the Bluetones Living Tear to Tear Severn Records

I discovered Sugar Ray (not to be confused with Sugar Blue) in 2007 as I reviewed his CD "Hands Across the Table" for the KBS newsletter. I was en-

tranced with that CD and now own all of his subsequent releases, and saw him close Friday night at Garvin Gate in 2012. Sugar Ray Norcia has been making music of his own since forming the band in 1979 with Ronnie Earl, and after a seven year stint with *Roomful of Blues* in the 1990's, returned to his own band.

For those unfamiliar with Sugar Ray, he sings and plays harp that has drawn accolades from Kim Wilson, Charlie Musselwhite, Mark Hummel, and others. He has been nominated for three Grammy Awards, including one in 2014 for his work on the *Remembering Little Walter* release, and five Blues Music Awards.

Ray's longtime bandmates include Monster Mike Welch on guitar, Anthony Geraci on piano and Hammond organ, Michael Mudcat Ward on bass, and Neil Gouvin on drums.

As wonderful and inspiring as Ray's harp playing is, his other asset, his voice, is just as remarkable. A distinctive voice, (whiskey soaked?) really fits the music. The lyrics are well written as well. All but two of the twelve songs are originals. The covers are "Ninety Nine[Nine Below Zero]" by Sonny Boy Williamson, and "Nothing but the Devil" by J. West.

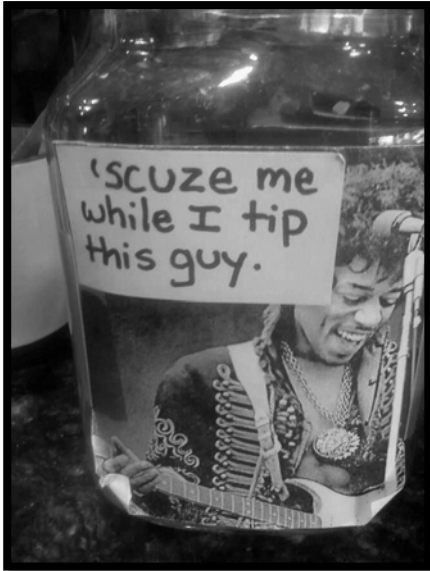
The CD is comprised of jump blues, Chicago blues, some with that 1950's feeling and all enjoyable. Ray's growl in "Things Could Be Worse" wherein he sings that no matter how bad things are they could be worse ("...You walk with a cane so you don't fall. Hey, well I've got a friend can't walk at all. You should quit your complaining and be thankful first, because for every bad I know there is a worse.").

The song "Short Ribs" is an instrumental that is really enjoyable. The other songs range from slow blues("I Dreamed Last Night") to rollicking, sing-along music. On "Nothing But The Devil", Ray sings through a harmonica mike lending that peculiar sound to his voice even though he apparently did not use the same mike for the harp.

All in all, as you may be able to tell from the foregoing, I highly recommend this CD. Sugar Ray has recorded another CD worth having in everyone's collection.

Visit www.sugarrayandthebluetones.com

Bob Brown



My wife and I have attended several music venues in Louisville featuring local blues talent over the last couple of years. We feel many of the area's musicians are every bit as good as the musicians in some of the bigger markets. Accordingly, I feel the local musicians should be shown the same appreciation as is shown in those bigger markets. In the area venues we have attended, we have noticed that few, if any tips are left for the bands. Our music trips often take us to Memphis and New Orleans. In those areas, tips are not only expected but are frequently requested. Bands in those two cities will regularly pass a tip jar around. One of our favorite bands will request a tip by stating "if you left a tip we would like to THANK you, if you have not, we would LIKE to thank you."

There will be certain times when a tip is not particularly necessary. Certainly ticketed events would not warrant tipping. Benefit shows would most likely not expect tipping since the band is generally providing their performance to raise money for a specific project. Besides these two instances, most any other time a tip should be left to show your appreciation. If you are unsure whether a musician would appreciate a tip you can use the "rule of thumb" I use. If the musician's hand, foot, arm, leg, or mouth moves when they are performing then a tip would be appreciated. It is just common courtesy to show your appreciation for their performance.

Musicians spend a lot of time in learning and practicing their art. Their instruments and accessories cost a significant amount of money. Many venues cannot pay the bands enough to fairly compensate them. Tips can go a long way towards equalizing the pay scale. Even if there is no tip jar, your tips can be left on a speaker, placed in an open case or just left on the stage. I have never seen a tip left behind by a band. Buying the band a drink might very well show your appreciation for their music but it really does not help

the musicians financially. It probably helps the venue more than the musicians. Venues will usually provide drinks or at least discount them for the band. Tips could be made after each set or when you are leaving. Special requests should be accompanied by a tip. The amount of the tip is certainly at your discretion. Even a dollar per person could help the band out. I tip in different amounts depending on when I make the tips. If I tip by the set I leave a smaller amount. If I tip at the end, I leave a proportionally larger amount. If we make a request we leave a tip.

When I first mentioned writing this article to one of our fellow board members she thought it would be a very good idea. She stated she thought many people were too embarrassed to go up and leave a tip. I was astounded by this revelation. I believe you should feel the exact opposite way. To me you should be embarrassed by not leaving a tip.

Ray Current

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Word of Mouth

The Louisville Blues Compilation Volume II

By Matt Floyd

Being an outsider to Louisville until 2002, I was unfamiliar with the local blues scene or the local blues musicians. I became familiar with the Kentuckiana Blues Society after visiting their tent at a blues festival. I eventually joined and attended some board meetings in 2013 in hopes of finding more local sources for true blues.

It was at this time that I met some great folks doing some real promoting of the blues, but not just any blues, homegrown blues artists specifically. It was around this time when KBS was finalizing production on "The Louisville Blues Compilation Volume II" CD. Since one of my objectives was searching out local blues music, this CD caught my interest. I like compilation CDs because they give you a sampling of artists and a variety in the same package. For example, my Alligator Records 20th Anniversary Collection is still one of my most listened to CDs.

"The Louisville Blues Compilation Volume II" CD contains original songs from 12 different Louisville area blues artists and represents each of them well. Before I touch on all the songs in order, let me just say the following. The CD does not have a bad song, the production is top-notch, it has great blues variety and flows from top to bottom!

Kicking things off is Mark Stein & the Rib Tip Kings with "Extra Marks". This is an instrumental with a blues groove that is signature Mark Stein guitar. Put the Rib Tip Kings on the loud speakers the next time you're grilling and you will soon know why Mark is one of the most recognized blues guitarists around these parts. It won't just be the BBQ smell that the neighbors come inquiring about.

From blistering guitar, we move to foot stomping blues. My foot just does not stop on the next one when da Mudcats give you "Bourbon for Breakfast". And well, there is bourbon in the song title so 'nuff said except this one has its origins from seriously drinking Bourbon one morning before Garvin Gate. Talkin' about a real Louisville original no matter how you look at it.

Ok, I have become a huge fan of Jimmy Davis and the song "Holdin' the Knife" is a perfect example of why. The guy can flat out play the blues, write painful lyrics, and make you feel it when you hear him play.

Another one of my favorite musicians is Mississippi Adam Riggle. Adam rips it up on guitar and Brick Marlin does a fantastic job on harp doing "Good Times/Bad Times". Anyone who has a soul will love this one!

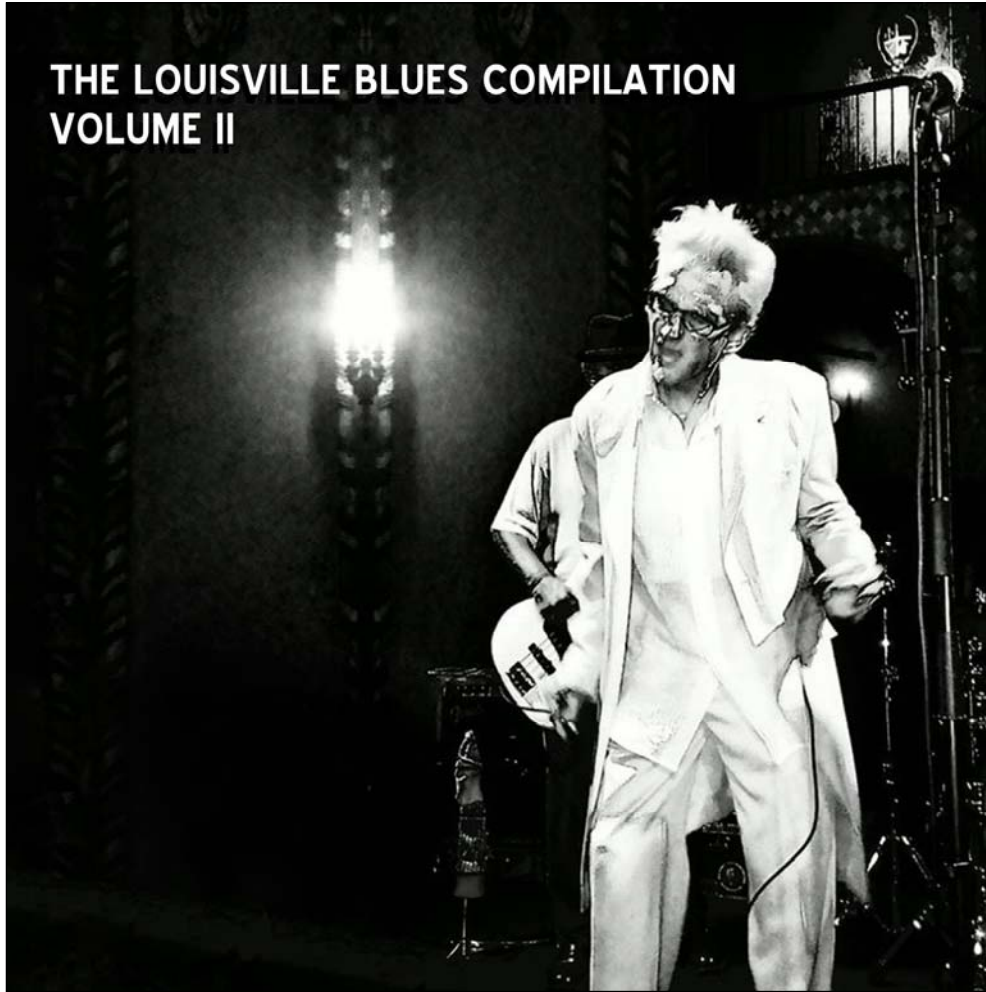
The River City Blues Band is fronted by Denny Thornbury on harp and vocals. Denny and the guys are one of the tightest blues bands around these parts if you want my opinion. And they show you why on "Travelin' in My Mind to Be With You".

Big Poppa Stampley & Voodoo Gumbo contributed "I Ain't No Good Enough". I previously mentioned one of the tightest blues bands; well, it is proper that the next song might just be from the hardest working musician around these parts. Just look at the calendar and you will find Big Poppa Stampley playing multiple shows daily. He was the winner of the 2014 KBS Sylvester Weaver award and it was well-deserved. A kudos goes to Tom Radcliffe on harp, for I like my harp served every which way and this serving had just the right touch of natural butter.

Trust me when I say you will not be disappointed if you ever hear Susan O' Neil live or recorded. There is a reason she seems to play with everyone because her voice and presence just makes ANY band sound better. Susan's vocals are on display with a classy blues number called "Sugar Daddy". Along with Drew Allison on slide guitar, this song was impressive and a very nice change of pace to the CD.

There is a December 2014 KBS article that contains more background to the origin of the next song, which is "The Day the Delta Cried (A Tribute to Sam Myers)" by Lamont Gillispie & 100 Proof. Therefore, I will not go into too much detail here, but just to say that this song was written by Lamont after Sam Myers' funeral and it is something special. Everything about this song screams blues and the harp ending is pure Lamont.

THE LOUISVILLE BLUES COMPILATION VOLUME II



I have already mentioned my vote for tightest blues band and the hardest working blues musician, but my vote for THE most professional blues musician in Louisville goes to Lamont. The blues professional bar was set high for me when I was BLESSED to see Junior Wells at the Slippery Noodle for my birthday. Lamont displays that same class that made Junior the showman he was and the one that Lamont remains today. GOD BLESS YOU Lamont! A lot of harp players look up to you for this.

Big fan of Joe DeBow Experience and his song "Can't Walk Away" might just have the best blues lyrics on the whole CD. Lyrics to the blues point with that Joe DeBow groove and Danny Henderson's timely lead licks, with some special kudos to drummer Lamont "Phatbeat" Melson on this one.

The KingBees provide some more variety with some very

nice keyboards on "Blues Contusion". The KingBees have been making some big noise in the blues scene lately with their recently released "HooDoo Moon", which was the 2014 KBS Best Self-Produced Blues CD winner.

Unfortunately the band Little T&A does not seem to be performing together anymore so hopefully you were lucky enough to catch them live a few times. Their contribution to the CD is the song "Midnight's Almost Gone" and again I could not stop dancing. This is a Zydeco-inspired song that gave me that hippie-dancing feeling we all love. You will get a taste for Amy Johnson's tremendous vocals and why Mark Hoekstra is one of the top harp players around.

To complete the CD is a couple of guys I have had the joy of watching both as a duo and with the group Predators, Jimi V and Screamin' John. I don't believe the Predators are playing as a band anymore, which is a real bummer. On the song "Three Long Years", Jimi V only sings (great harp player too), but it is enough because his voice is perfectly suited for all things blues. Supplement that with Screamin' John's mastering of anything he touches and you have the make-up of a great acoustic blues song to end a GREAT CD.

So this article might just sound like a crazy love-affair with Louisville Blues artists or just trying to promote the sales of a KBS produced CD. I admit this "word of mouth" article is suggesting that the next time you swing by the KBS tent/table that you should definitely pick up a copy of the "Louisville Blues Compilation Volume II" for only \$15. The CD is also available at Better Days Records and digitally at online music stores. You will be helping support the musicians that contributed their original music to the CD, you will be helping support the Kentuckiana Blues Society, and you will be doing yourself a favor by becoming more familiar with some of the best blues musicians that the Kentuckiana area has to offer.

Hope to see you all soon in a bar or blues festival supporting all of our local area blues musicians.

Kentuckiana Blues Calendar

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|--|--|--|--|---|---|
| Mar-1 New Vintage – Open Mic & Jam 7:00 Pizza Place – Open Jam hosted by Larry Ferguson 7:00 Willie's Locally Known (Lexington) Lee Carroll's Home Cooking Soul Jazz Trio 11:00 am | 2 Patchen Pub (Lex) - Blues Jam 7:00 Tee Dee's Blues & Jazz Club (Lex) – Tee Dee Young & Friends | 3 Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00 | 4 Headliners – Dave Alvin & Phil Alvin With the Guilty Ones 8:00 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Pizza Place – KBS Board Meeting Potbelly's – Big Poppa Stampley Stevie Ray's – Blues & Greys 8:30 The Garage (Columbus IN) – Snakehandlers Blues Trio 7:00 Volare – Robbie Bartlett Duo 7:00 | 5 Malid's – Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Rudyard Kipling – Open Mic 10:00 Stevie Ray's – TNT Open Jam 9:00 VFW Post (Madison IN) – Open Jam Volare – Robbie Bartlett Duo 7:00 | 6 Brothers BBQ (Danville) – The Stella Veas Jim Porter's – Rock Bottom Blues 9:20 Malid's – Tanita Gaines 7:00 Stevie Ray's – The Beat Daddys 9:30 | 7 Gerstle's Place – V-Groove 9:00 Jim Porter's – Rock Bottom Blues 9:20 Planet Experience Bar & Bistro – Robbie Bartlett 8:00 Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Stevie Ray's – da Mudcats 6:30 / Mike Milligan and Steam Shovel 10:00 |
| 8 Lexington Convention Center (Lexington) – Juggernaut Jug Band New Vintage – Open Mic & Jam 7:00 Pizza Place – Open Jam hosted by Larry Ferguson 7:00 Willie's Locally Known (Lexington) Lee Carroll's Home Cooking Soul Jazz Trio 11:00 am | 9 Patchen Pub (Lex) - Blues Jam 7:00 Tee Dee's Blues & Jazz Club (Lex) – Tee Dee Young & Friends | 10 Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00 | 11 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's – Big Poppa Stampley Stevie Ray's – Jenny & the Jets Volare – Robbie Bartlett Duo 7:00 | 12 Malid's – Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Rudyard Kipling – Open Mic 10:00 Stevie Ray's – TNT Open Jam 9:00 VFW Post (Madison IN) – Open Jam Volare – Robbie Bartlett Duo 7:00 | 13 Jeff Ruby's – Robbie Bartlett 9:00 Jim Porter's – Bluestown 9:20 Malid's – Tanita Gaines 7:00 Stevie Ray's – The Tamatons 9:30 | 14 Easy Bar & Grill (Bardstow) – Dallas Cole Band Gerstle's Place – Five Below Band 10:00 Jeff Ruby's – Robbie Bartlett 9:00 Jeff Street Pub (Franklin IN) – Snakehandlers Blues Trio Jim Porter's – Bluestown 9:20 Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Stevie Ray's – Blues Drifters 7:00 / Soul Circus 10:00 VFW Post (Salem IN) – Below Zero Blues 8:00 |
| 15 New Vintage – Open Mic & Jam 7:00 Pizza Place – Open Jam hosted by Larry Ferguson 7:00 Rabbit Hash General Store (Rabbit Hash) – Cincy Dancing Pigs Stevie Ray's – Hall of Fame Benefit Willie's Locally Known (Lexington) Lee Carroll's Home Cooking Soul Jazz Trio 11:00 am | 16 Patchen Pub (Lex) - Blues Jam 7:00 Tee Dee's Blues & Jazz Club (Lex) – Tee Dee Young & Friends | 17 Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00 | 18 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's – Big Poppa Stampley Stevie Ray's – Louisville Fats & the Rhythm Cats 8:30 Volare – Robbie Bartlett Duo 7:00 | 19 Malid's – Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Rudyard Kipling – Open Mic 10:00 Stevie Ray's – Little G Weevil 8:00 VFW Post (Madison IN) – Open Jam Volare – Robbie Bartlett Duo 7:00 | 20 Big Mama's (Lanesville IN) – The Tamatons Badford Boat Club (Bedford IN) – Gary Applegate 8:00 It's Five O'Clock Somewhere (Nicholasville) – Five Below Band 9:00 MOM's Music (Mellwood Ave) – Open Jam 2:00 Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Stevie Ray's – Blues & Greys 7:00 / Jenny & the Jets | 21 Goose Creek Diner – Big Poppa Stampley 5:30 It's Five O'Clock Somewhere (Nicholasville) – Five Below Band 9:00 Jeff Ruby's – Robbie Bartlett 9:00 MOM's Music (Mellwood Ave) – Open Jam 2:00 Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Stevie Ray's – Blues & Greys 7:00 / Jenny & the Jets |
| 22 New Vintage – Open Mic & Jam 7:00 Pizza Place – Open Jam hosted by Larry Ferguson 7:00 Rabbit Hash General Store (Rabbit Hash) – Eric "Catfish" Evans & Sarah "Cacillac" Johnson Willie's Locally Known (Lexington) Lee Carroll's Home Cooking Soul Jazz Trio 11:00 am | 23 Patchen Pub (Lex) - Blues Jam 7:00 Tee Dee's Blues & Jazz Club (Lex) – Tee Dee Young & Friends | 24 Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00 | 25 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Natasha's Bistro (Lexington) – Johnny Rawls Soul Blues Revue Potbelly's – Big Poppa Stampley Stevie Ray's – Blues Drifters 8:30 Volare – Robbie Bartlett Duo 7:00 | 26 Malid's – Tanita Gaines 7:00 Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Rudyard Kipling – Open Mic 10:00 Stevie Ray's – TNT Open Jam 9:00 VFW Post (Madison IN) – Open Jam Volare – Robbie Bartlett Duo 7:00 | 27 Bearno's by the Bridge – Mr. Wonderful Prod. Chateau Thomas Winery (Nashville IN) – Gary Applegate 7:00 Malid's – Tanita Gaines 7:00 Stevie Ray's – The Allmanacs 9:30 | 28 Goose Creek Diner – Big Poppa Stampley 5:30 Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Stadium Joe's – The Tamatons 9:00 Stevie Ray's – No Problem 6:30 / Old School 10:00 |
| 29 New Vintage – Open Mic & Jam 7:00 Pizza Place – Open Jam hosted by Larry Ferguson 7:00 Willie's Locally Known (Lexington) Lee Carroll's Home Cooking Soul Jazz Trio 11:00 am | 30 Patchen Pub (Lex) - Blues Jam 7:00 Tee Dee's Blues & Jazz Club (Lex) – Tee Dee Young & Friends | 31 Henry Clay's House (Lexington) Northside Sheiks Off Broadway Tap House (Madison) Open Jam 8:00 Stevie Ray's - Blues Jam 9:00 | Apr-1 Linda's Log Cabin (Vernon IN) Open Jam 7:00 Potbelly's – Big Poppa Stampley Stevie Ray's – Blues & Greys 8:30 The Garage (Columbus IN) – Snakehandlers Blues Trio 7:00 Volare – Robbie Bartlett Duo 7:00 | 2 Malid's – Tanita Gaines 7:00 Metro Hall Mayor's Music & Art Series – Big Poppa Stampley Noon Mick's Lounge (Jeffersonville IN) Open Mic 8:00 Rudyard Kipling – Open Mic 10:00 Stevie Ray's – TNT Open Jam 9:00 VFW Post (Madison IN) – Open Jam Volare – Robbie Bartlett Duo 7:00 | 3 Gerstle's Place – The Tamatons 9:00 Jeff Ruby's – Robbie Bartlett 9:00 Jim Porter's – TBA Malid's – Tanita Gaines 7:00 Stevie Ray's – Rock Station 9:30 | 4 Jeff Ruby's – Robbie Bartlett 9:00 Jim Porter's – TBA Potbelly's (Paddock Mall) – Big Poppa Stampley 11:30 am Speakeasy (Madison IN) – Big Poppa Stampley 10:00 Stevie Ray's – Dog House Kitchen 7:00 / Lindsey Lane & Rhythm Machine 10:00 |

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These supporters of the blues offer KBS members discounts with your current membership card: 10% off purchases at Mom's Music Mellwood, Jimmy's Music Center, MLR Video, Doug's DJ & Karaoke and Guitar Emporium, \$1 off admission at Stevie Ray's, free admission/discounts to select blues shows at Jim Porter's, and free tickets to the annual Louisville Blues & Barbecue Festival at the Water Tower. Please give them your support! 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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A list of venues featuring local and regional blues acts can be found at 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!

Four Roses

BOURBON



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