

BLUES NEWS

THE NEWSLETTER OF THE KENTUCKIANA BLUES SOCIETY

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

Louisville, Kentucky

November 2018

Incorporated 1989



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



Photo courtesy of Greg Martin.

The Kentuckiana Blues Society will celebrate its 30th anniversary with a show at the New Direction Bar and Grill on Saturday, November 17th. New Direction is located at 2630 Chamberlain Lane. Doors open at 6:30 pm with the music starting at 7:00 pm. The Amanda Webb Band, winner of the 2018 KBS IBC Blues Challenge Band Contest, will open the show. They will be followed by The Stray Cat Blues Band featuring guitarist Greg Martin (pictured above). Admission is \$10 but it's free if you are a KBS member. More information is available in this issue of *Blues News* and on our website at <http://kbsblues.org/>.

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KENTUCKIANA BLUES SOCIETY



Blues News

The monthly newsletter of the
Kentuckiana Blues Society

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Louisville, Kentucky

KBS LEADERSHIP FOR THE YEAR 2018:

Mark Sneed – president
Debbie Wilson – vice-president
Chris Grube – treasurer
Matt Floyd – secretary

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!

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

Kentuckiana Blues Society
P. O. Box 755
Louisville, KY 40201-0755
news@kbsblues.org

Our single membership is a bargain at only \$20.00 US per year. Double membership (two members at the same address, two membership cards, one newsletter) is only \$25.00 US per year, and we now offer a special band rate of \$30 per year, which includes one newsletter plus a membership card for each band member.

November 2018
Volume 31 Number 11

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KBS President Mark Sneed

Greetings Blues Fans,

Hope all is good in your life. I would like to thank you for supporting the Garvin Gate Blues Festival and Live Blues music. I enjoyed the bands that performed and appreciate all the effort and work involved to put on the event. I mentioned in my last letter that Garvin Gate

normally has cooler weather and less humidity. It was colder but I didn't sweat any all weekend. By the time you get this blues newsletter we'll know which Band and Solo/Duo group has won our contest and will be representing us at the International Blues Challenge in Memphis. The winning band will be playing at our 30th anniversary party on November 17th. Our anniversary party will be at the New Direction Bar and Grill located at 2630 Chamberlain Lane off of Westport Road. It's where we held it last year and a lot of members had positive comments about the venue. I hope everyone makes it out there. Celebrating 30 years as a Blues Society is amazing.

I am not sure what occurred regarding the lateness of our last newsletter to our members. The issue went to the printer on schedule, but some members have reported they still have not received their newsletter. We try to get the newsletter to everyone by the 1st of the month. Let us know if you don't receive your newsletter, sometimes we don't know we have a problem unless someone informs us.

We have some great shows coming up in November. The Louisville Palace will have three nights of blues music. November 3rd they have The Peterson Brothers and Gary Clark Jr. in concert. November 8th, the Tedeschi Trucks Band and Todd Snider. I have seen the Tedeschi Trucks Band in Cincinnati earlier this year. It was a great show and they're sure to not disappoint us. Last but not least, on November 13th Joe Bonamassa will be playing at the Palace. Bonamassa also has a new album available for free download at www.joebonamassa.com. Reverend Peyton's Big Damn Band will be at the Zanzabar on November 14th.

Ladies Sing the Blues will be at the Odeon on November 18th. The performers scheduled to perform at the event are Lainey Brown, Sherry Edwards-Canaday, Jennifer Diamond, Jennifer Lauletta, LaToye Montgomery and The Troubadours of Divine Bliss. I believe this is the third year for the Ladies Sing the Blues event. More details about this show can be found on page 5 in this issue.

We have our annual elections coming up at the November board meeting to elect officers and reaffirm directors. The KBS board meeting is always open to any blues society members and the meeting is scheduled for November 7th. We meet at Checks Café which is located on 1101 E. Burnett Avenue. Louisville, KY 40217. The meeting is held upstairs and starts at 7:00 PM.

Mark

When the Kentuckiana Blues Society was preparing a submission to the Blues Foundation for the *Keeping the Blues Alive Award*, one of the questions asked was how we got started. After referring to early meeting minutes and newsletters, and relying on my fuzzy memory, I will take you back to the origins of the KBS in its first year.

In 1988, the conditions were ready for something to happen to promote the blues in Louisville. The music scene was very active; da Mudcats had recently formed, and Mark Stein and the Steamrollers, Steve Ferguson and the Humanitarians, Curtis (Marlatt) and the Kicks, Rocky Amaretto Blues Band (with Winston Hardy), The Bluebirds, Henry and the Noisemakers, Smoketown Red & The Soul Called Blues Band, Lamont Gillispie and the Homewreckers, The Rocket 88s, Sonny Love, Lefty and The Sneakers, The Jimmy Masterson Blues Band, The Saints, Derby City Blues Review, Doug Wright and the Nomads, and the Walnut Street Blues Band were gigging regularly around the "east end" of town while the 26th Street Blues Band with Fred Murphy and Joe Wells were playing on the west side. Venues were plentiful, with the Bluesday Tuesday Jams at the Rudyard Kipling plus frequent blues there on weekends. The Bardstown Road strip had the Cherokee (Blues) Pub and Fat Cats Deli & Pub (remember the Hall of Foam?), and scattered around were Uncle Pleasant's, Yogi's, Maier's Tavern, Air Devils Inn, Barry's Tavern and, of course, Zena's.

The Saturday Night Blues Party on WFPL-FM had been hosted by Scott Mullins since 1986 and there were plans in the works to hold the first Garvin Gate Blues Festival in October of 1988. The Louisville Blues Compilation album was in the works, also being produced by Mullins.

With all of these celestial forces aligned just right, a group of blues fans gathered at the Rudyard Kipling on October 18, 1988 for the first meeting of the KYANA Blues Society. We conducted a little business and elected some officers, including Rocky Adcock (Amaretto) as president, Scott Mullins as vice-president, myself as secretary, Foree Wells as treasurer, and Sue O'Neil and Dallas Embry as directors. Pam Sasse and Pam Davidson also attended.

Membership dues were set at \$5 per year and we began meeting on the first Tuesday of each month at the Rud. Foree opened us a bank account at the First National Bank and we obtained a bulk mailing permit for posting our bi-monthly newsletters.

Several blues concerts were sponsored by the KBS at Uncle Pleasant's during 1989. These included national acts such as Phillip Walker in January, William Clarke in February, The Legendary Blues Band (Willie Smith, Calvin Jones, Smokey Smothers, Billy Flynn and Madison Slim) in April, and Jimmy Dawkins with Nora Jean Wallace (Bruso) in May. Duke Robillard also performed in May, offering a chance for our own Rick Mason to jam with him.

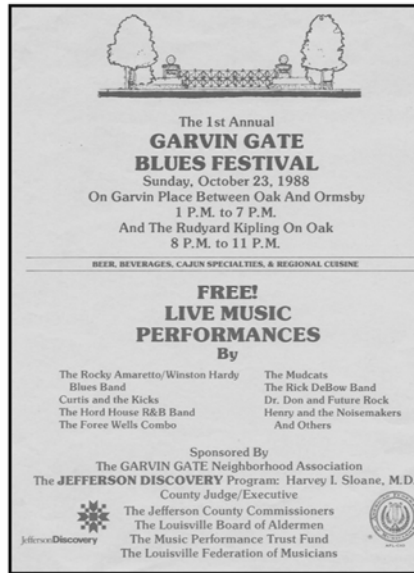
The KBS board meetings were moved to the offices of the Louisville Federation of Musicians due to scheduling conflicts at the Rud. Blues aficionado and attorney Roger Wolford filed papers for incorporating the Society and we became an officially registered, tax exempt non-profit organization. Perry Aberli was elected to the board, bringing with him his festival expertise, gained through coordinating the Midwest Blues Festivals at Notre Dame during the 1970s. I was no longer the only blues curmudgeon on the board.

The second Garvin Gate Blues Festival, held on October 13th and 14th, 1989, was a vast improvement over the previous year. Enjoying perfect weather and having been expanded to two days, the festival featured excellent local, regional and national talent. The KBS gave the first Sylvester Weaver Award to Henry Woodruff, the main man from Henry and the Noisemakers. Eddy "The Chief" Clearwater went on a blues warpath, performing at the Rud following the festival.

The KBS closed out 1989 with \$441 in the bank and 204 members, and retained the same officers for 1990.

The Louisville Blues Compilation Album was finally released in early 1990, featuring nine of the bands mentioned earlier with Henry Woodruff on the cover. The KBS membership dues were increased from \$5 to an outrageous \$6 per year. Kevin Hines was added to the board and would eventually become vice-president. Plans were made to celebrate our first anniversary with a "Blues Blowout" concert in Wyatt Hall at Bellarmine University on February 10. It was produced in conjunction with Kentucky Homefront Performances and featured Byther Smith & The Nightriders and H-Bomb Ferguson & The Bluesmen. Local talent included The Mudcats and Henry & The Noisemakers. The show was recorded for radio broadcast and the KBS made a \$450 profit.

KYANA was changed to Kentuckiana in 1999 since nobody really knew what KYANA meant. The ensuing years have seen 29 Sylvester Weaver Awards presented to blues musicians and ardent supporters, including the band da Mudcats in 2006. As the KBS celebrates 30 years of preserving, promoting and perpetuating the blues, we are pitching a big old Wang Dang Doodle on Saturday, November 17th at New Direction Bar & Grill. It's FREE to members...come celebrate with us!



Photos by Keith Clements

1st Garvin Gate Blues Festival program (1988), and first annual Sylvester Weaver Award presentation (1989) by Rocky Adcock to Henry Woodruff.

Ladies Sing The Blues (and more...again)

by Les Reynolds

The more things change, the more things stay the same. Ladies Sing the Blues, set for its third incarnation November 18th at Odeon in the Butchertown neighborhood, will present an all-new lineup, a new “condensed” size, a single house band and of course, will be in a different venue.

What’s the same is the fact that it’s still a showcase of the best female blues/jazz/soul/r&b singers in the city (or the entire state, for that matter), and again, it has an all local flavor. Louisville has a wealth of vocal talent that can be mined for years for this event.

The 2018 LSB show consists of six singers (instead of the larger lineup of nearly a dozen, each with their own bands, from past events), the aforementioned house band, and will likely last just about two hours. +

This year’s showcase features Lainey Brown, Sherry Edwards-Canaday, The Troubadours of Divine Bliss, Jennifer Lauletta, Jennifer Diamond and LaToye Montgomery. Edwards, the Troubadours, and Lauletta will likely be familiar to Louisville-area concert goers, while the other three could be considered “best-kept secrets” – at least for right now. Edwards is a veteran, and road-tested, performer who has toured internationally and nationally, and was a Louisville favorite for many years. Throughout the 1960s and ‘70s she sang with Gary Edwards and the Embers (later to be renamed SAGE). Lauletta, whose primary genre has been jazz throughout her career, has proven to be versatile as she explored pop, pop-rock, and blues. She, too, has toured nationally. She is currently the leader of her own rock, r&b and funk band, On The Rocks, and performs with the Pink Floyd tribute band Dark Side of the Wall. The Troubadours have their own distinctive style as a life and musical duo for many years. Their eclectic shows bring together almost every genre known to music listeners, so their set should be quite entertaining. Lainey Brown (Elaine Weaver) began like so many others by singing in church. She claims a wide variety of musical influences while having concentrated on the church choral tradition for many years. She daily meets with several life challenges which include a special needs child and herself having a prosthetic limb. Her music is a comfort and an emotional outlet. Diamond has for nearly 20 years been singing as the principal soloist at The Temple-Adath Israel B’rith Sholom in Louisville, and as a member of their professional High Holiday Choir for an equal amount of time. Outside of that, Diamond concentrates on jazz and is a professional voice teacher. She released a new CD in the summer of 2018. Montgomery comes from a musical theater background at venues such as Derby Dinner Playhouse and the Stephen Foster Story Musical in Bardstown. She even toured Japan with the show. Ladies Sing the Blues marks Montgomery’s return to the music scene after raising her son David, who is now in his 20s. The emcee, once again, will be Karen Edwards Hunter, an educator and drama teacher who gradually captivated the LSB 2 audience until she was a show favorite.

The band is made up of drummer Gene Wickliffe, bassist Rick O’Neil, keyboardist Wes Burgiss, and lead guitarist Pat Lentz. These guys are skilled musicians who have plenty of performance history and work very well together. They have proven quite flexible in dealing with changing song lists, numerous rehearsal times, delays, and other factors common to this type of project.

The venue, Odeon, was once called the Butchertown Pub, and is likely familiar with many Louisville residents who lived here and attended shows there in its heyday. Currently owned by a trio of local business partners (led by physician and singer/songwriter Alex Wright), the Odeon has undergone quite an interior facelift. It is now gradually becoming one of Louisville’s most popular venues. The ambience is warm and friendly, with the low lighting contributing greatly to that atmosphere. The staff is friendly and approachable, and the performance room sports a large stage area, plenty of seating, and a comfortable vibe. Ladies Sing the Blues has an excellent venue in which to showcase its talented lineup.

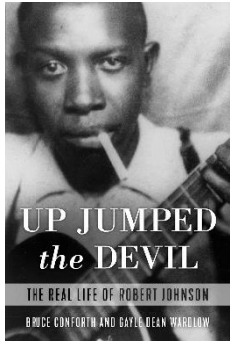
This article would be remiss not to mention co-producer Sue O’Neil, currently lead singer with da Mudcats, and holding the role of house band leader and rehearsal coordinator, among other things. Event founder and co-producer Les Reynolds is extremely grateful for such generous and skillful assistance. Jen Gove, who ably assisted Reynolds and brought key skills to the table for the first two LSB shows, needs to be mentioned, also. In addition, Mike Suttles, who many folks in Louisville know, must be commended for his guidance and assistance with several key LSB concerns and issues. It was he who suggested a shorter event duration and urged locating a venue which would allow (and/or at least be conducive to) the sale of alcoholic beverages. A shout-out goes to Mike Logsdon, as well, for his assistance with stage management in previous events, and bringing the event some great publicity in late September on WCHQ. Other publicity outlets include WFPK, Great Day Live (WHAS 11 – set for Nov. 12), ArtxFM Blues Highway (Suttles’ program), the (now past) Garvin Gate Blues Festival (another advantage courtesy of Suttles), and of course, this publication and the Kentuckiana Blues Society.

Proceeds from the event will benefit the Kentucky Music Heritage Foundation, which is diligently working to establish a museum to showcase the rich heritage and contributions of Louisville music and its musicians. It currently has a temporary space in the Center for African American Heritage located at 18th and Muhammad Ali.

Ticket information can be located by going to the Odeon’s Facebook page, clicking on Events, and clicking on the LSB event specifically once that page loads. You can also visit this site: <http://www.facebook.com/ladiessing>. Tickets are \$20 if ordered ahead of the event, \$25 day of show at the venue. Doors open at 4, music begins 4:30(ish). You are urged to get tickets early, as seating is limited.

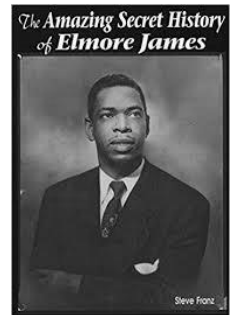
Ladies Sing the Blues is becoming one of the city’s best musical events, since the talent presented is of such high quality. It is not only a showcase of some of the best female singers Louisville has to offer – it is a celebration of those women and their art, their voices. See you there!





Robert Johnson is the stereotypical Blues enigma. While Paramount may have touted Charley Patton as the “Masked Marvel” on the 78 of “Screamin’ and Hollerin’ The Blues,” that was a publicity stunt that was easily seen through. Johnson, dead at the age of 27, was the real mystery man for a long time. (Although, Bruce Conforth and Gayle Dean Wardlow’s definitive biography of Robert Johnson will finally be published early next year by The Chicago Review Press. Here’s a picture of the cover. I suggest that this should be the one Blues book you must buy next year.)

There is yet another well-known but for a long time mysterious Bluesman and that is Elmore James. Elmore’s recordings have appeared on well over 60 labels and 168 lps/cds (as of 2014) since he first appeared on the Trumpet label in 1951. Yet it is an almost impossible task to collect all of his work without accumulating multiple copies of radically varying sound quality and little to no accurate information. Stories swirled about him: he played with Robert Johnson, and his landmark Trumpet recording of, “Dust My Broom,” was recorded without his knowledge. Opinions range from his being a major Bluesman to a minor player.



What we do know about Elmore has been meticulously assembled into an indispensable book by Steve Franz, “The Amazing Secret History of Elmore James.” (BlueSource Publications LLC). And, nearly one third (about 98 pages!) of this book is an overwhelming discography of Elmore broken down and listed in a myriad of ways. This book is an expansion upon a detailed discography that Steve also compiled titled, “Elmore James, The Ultimate Guide To The Master of the Slide Guitar” (again, BlueSource Publications).



So, armed with all of this, we now know a lot more about the elusive Elmore James. Let’s get started.

As most of you know, I’m often fond of providing lists. So, here’s another one:

Sonny Boy Williamson (Rice Miller), Joe Willie Wilkins, Willie Love, Ike Turner, Joe Turner, JT Brown, Little Johnny Jones, Ransom Knowling, Odie Payne, Louis Myers, David Myers, Willie Dixon, Earl Palmer, Eddie Taylor, Wayne Bennett, Syl Johnson, Fred Below, Homesick James, Jimmy Spruill, Johnny “Big Moose” Walker, Paul “Hucklebuck” Williams, Red Saunders.

Okay, what do all of those on the list have in common? Some of them are well known while others are more obscure. Some are jazz players.

The common link? All of them, at one time or another, recorded with Elmore James.

In the truly short span of 12 years of recording, Elmore James would leave an imprint on the Blues that we don’t always recognize since his sound is such an ubiquitous one. It doesn’t always jump out at you that it’s Elmore, but you do know it’s the Blues.

Relying heavily on Franz’s book we know the following: Elmore James was born Elmore Brooks January 27, 1918 in Richland, Mississippi. In 1937 his family moved north, up Highway 49 to Belzoni and the Turner Brothers Plantation. By this time the young Elmore was already playing on the streets, as was his cousin, Boyd Gilmore – who would later record for Sun – and Dave Honeyboy Edwards. Elmore was remembered as loving to play the slide and featured “Smokestack

Lightning” and “Dust My Broom” in his early repertoire. He also stood out because he was playing a National! Houston Stackhouse stated that Elmore was also playing with Robert Johnson at this time. However, this is anecdotal and cannot be proven. What is certain is that by this time Elmore was playing on a regular basis with Sonny Boy Williamson (Rice Miller or Sonny Boy No. 2).

Elmore’s Blues was electric – literally. By 1939, when Sonny Boy was hooking his mike up to the amp in the jukebox Elmore was playing through an amp connected to a pickup he had put on his guitar. This electrification of the Blues predates the use of an electric sound by Muddy Waters by at least 5 years, possibly more. (This is roughly the same time that a 19 year old Charlie Christian was dropping jaws with his electric guitar playing on the Jazz scene. Unfortunately, Christian would die in 1942 at the age of 25. And, in the world of Western Swing, Leon McAuliffe was trailblazing the use of the electric guitar sound with Bob Wills and His Texas Playboys. This parenthetical digression is important because it shows the curious confluence and intertwining of all American “roots” – as we call it now – music. The stark divisions of race and category are impositions not created by the musicians.)

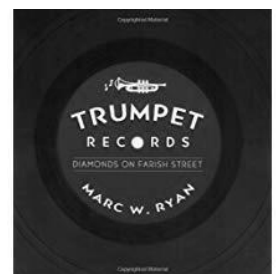
In 1942 Elmore was working on a fairly regular basis with Sonny Boy and they were the top Blues attractions in the Helena, Arkansas area according to Peck Curtis, Sonny Boy’s drummer on the King Biscuit Time broadcast over KFFA. And, he was already playing electric versions of “Dust My Broom,” and “Crossroad,” both borrowings from the songbook of Robert Johnson.

At this point, like for so many, World War II intruded upon the scene and Elmore was drafted into the Naval Reserve, serving until 1945. After his service he moved to Canton, Mississippi in 1946 (hence the song title, “Canton, Mississippi Breakdown”), going to work in a radio repair shop where he began tinkering with pickups on his guitars to achieve his unique sound. It was also during his brief time in Canton that his heart problems were diagnosed.

Drifting to Belzoni, Elmore teamed up with Sonny Boy again on a radio program advertising a patent medicine called, “Talaho” (pronounced, “Tally-Ho”).

Elmore was not yet a full time musician and continued to drive a tractor on the plantation. But, he continued to be a drifter – a trait he would have for all of his brief life- and was soon on the move again, before settling for a short time again in Canton.

All of this is prelude to another one of those serendipitous confluences that was about to occur. It happened in Jackson, MS when 29 year old Lillian McMurry persuaded her husband to expand their State Furniture Company in Jackson, MS, to include the sale of records in a combination store. She called the new effort, simply enough, the “Record Mart.” It was to be the birthing of Trumpet Records. (The story of Trumpet Records is told in the book, “Trumpet Records, Diamonds on Farish Street,” by Marc W. Ryan.)



(The interweaving of so many strands in the story of Elmore James is going to require this story to be continued. In many ways, his story is also the story of the growth of the Indie label in Blues in the 50’s. And, ironically, a protégé and imitator – Hound Dog Taylor - would be the spark in starting the story of Alligator Records. In the meantime, listen to some Elmore, and some Sonny Boy Williamson (pre-Chess). And, the next issue, we’ll get back to Elmore James and Back to the Blues).



I recently had the pleasure of attending a concert with Corey Harris and Phil Wiggins at the recently opened Odeon Club on Story Avenue. Great venue with a large stage, excellent acoustics, and individual high top tables bringing a reminiscence of the lamented Jim Porter's. Corey on acoustic guitar and Phil on harmonica provided an excellent old school approach to the blues. Warm, down-home and constantly enjoyable.

A couple of days prior, I also attended the Buddy Guy concert at the Louisville Palace. Buddy is certainly considered the elder blues statesman after the demise of BB King. Unfortunately Buddy's show was not as satisfying as the Corey-Wiggins show. Buddy only fully played about three songs and instead amused himself making various sounds by scratching or thumping the guitar. More importantly Buddy allowed his 19 year old protégé, Quinn Sullivan, to not only be the opening act but also allowed him to return at the latter part of Buddy's show for a brief interaction between the two. Buddy then turned the show over to Quinn for about a 15 minute closing. Buddy left the stage and did not return. Now certainly several things are notable about this. Buddy continued to express his concerns for the lack of sales and radio play of blues music and seemed to be perturbed with the audience when they did not or could not yell out the name of his new cd when asked. Obviously the closing with Quinn was prearranged and did not hinge on Buddy's concern, which leads to the second point. Buddy appears to recognize that the future of the blues must rest in the hands of the youth.

A song on the latest Mitch Woods album "Friends Along The Way" features Mitch playing piano behind a spoken interchange with Cyril Neville who cites that the blues is the foundation of every music "from early doo-wop to hip-hop", "it grew out of pain, but has the power to heal" and without the blues "there would be no Elvis...Eric Clapton...and probably not even any Rolling Stones or Beatles." "Blues is a feeling that will never die." I certainly agree with that sentiment and have a love for the music of the past masters, Howlin' Wolf, Muddy Waters, etc. However, I also believe there is an symbiotic relationship between the old blues music and modern sounds. Youth do not generally come naturally to the music of their parents, whether it be rock 'n' roll or the blues. Each generation wants to have their own sound, but those musicians can help their listeners find the masters that helped create their sound. In the 60's, many of the bands clearly learned at the feet of the past blues stars but returned the favor by elevating the awareness of those living luminaries by playing their music albeit perhaps in new forms or in instances like The Yardbirds performing with Sonny Boy Williamson, Canned Heat with John Lee Hooker, or Muddy Waters and James Cotton performing with Johnny Winters, provided exposure that elevated the interest in the older musicians.

As obviously recognized by Buddy Guy, the opportunity for the continued love for the blues must come from helping a younger generation find the masters, which comes from an introduction by modern stars. Another recent concert featured Larkin Poe, two young sisters with an obvious love of the blues. Among their own songs, they announced and played songs by Son House and Leadbelly. As a member of the Blues Society it is our job to recognize the current stars and encourage the enhancement of the music that leads to discovery of the greats. It does not serve us to attack the 60's bands or today's groups that aids in the quest to continually introduce the blues in all of its forms to a new generation. I believe it is important to enhance that interest and not alienate our audience if we are to grow the music and our Blues Society.

Enough soap box, here are some reviews of the new music we have recently received.



(Self Released) Texas musician **Hadden Sayers** provides a unique take of his new music issuing both the electric version shown and “Acoustic Dopamine” providing an acoustic versions of the songs, although with different sequence and some different takes in the song approach. My preference is for the acoustic version as it seems more directly engaging for the listener. A Dopamine Machine is cited to be anything that is addictive, but pointedly addressing cell phones. Sayers who plays guitar for Ruthie Foster gets a return with Foster singing on “Waiting Wanting”.



(Nola Blue Records) Georgian **Frank Bey**, now 72, has been performing since age 4 and has opened for many well-known blues acts. For this album, he worked with drummer-producer Tom Hambridge who also wrote six of the songs on the album. The title song on the album is autobiographical citing that he is back in business and is lucky to even be here. Frank has total control of his voice moving from John Lee Hooker gruff to Keb Mo smooth on deep blues to soul. Frank has not received the recognition he deserves and this album should be a must listen.



(Self-released) **Vanessa Collier** is a multi-instrumentalist 2013 graduate of the Berklee School of Music. In the short period, she has released 3 albums and has received numerous awards and nominations including three Blues Music Award nominations. As evident from the cover, Vanessa features sax with her vocals. Humor is evident in her self-penned lyrics starting with the first song “*Sweatin’ Like A Pig, Singin’ Like An Angel*”. She shifts from blues to soul throughout the album. She certainly appears to an up and comer to watch.



(Self-released) Guitarist and vocalist **Keith Stone** blends the blues with his New Orleans roots and produces an original sound. **Red Gravy**, represents an amalgam of music similar to the named mixture of spice and sauce. They were the 2018 New Orleans Blues Society’s 2018 representative in the IBC competition The album charted at #8 on the Blues Chart. The band are all seasoned veterans who have come together to deliver a funky groove driven by keys from Tom Worrell, sax by Jimmy Carpenter and Brent Johnson’s slide guitar.



(Endless Blues Records) The net proceeds of the sale of **Mick Kolassa’s** album go to The Blues Foundation’s Artist Relief and Blues In The School programs. Mick mixes 9 originals with 3 covers. The opening song “*I Can’t Slow Down*” cites “I gotta keep movin’, that’s the way I feel...I can’t slow down, I’m afraid I’ll stop” . On “*Alternative Man*”, he reveals “I’m not looking for forever only for a good time...” . His obvious wit mixes with harmonica and horn driven funk with guest guitarists Toronzo Cannon and Jeff Jensen joining on several cuts.



(Vizztone Records) **Katy Guillen & The Girls** “**Remember What You Knew Before**” features Guillen on electric, flamenco, resonator and acoustic guitars, Claire Adams on upright and electric bass, and Stephanie Williams on drums. An acoustic bent to the songs moves their sound from blues to folk and Americana roots. The result allows them to cross musical lines opening for Robin Trower and 10,000 Maniacs among others. The music is perhaps more root than pure blues on most tracks, but it provides a soft pleasant listen.

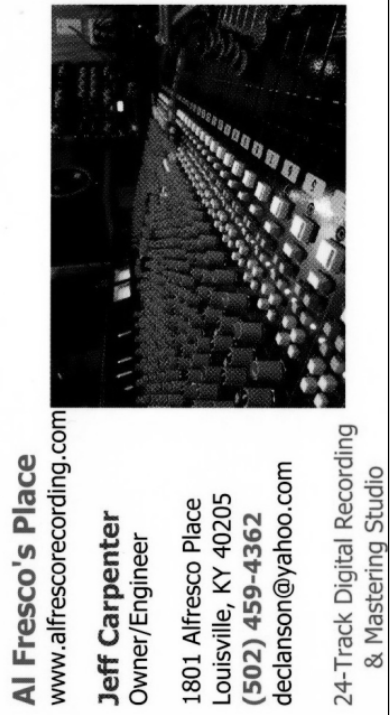
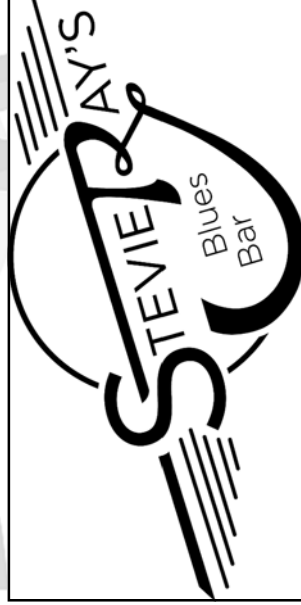
Kentuckiana Blues Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Oct-28	29	30	31-Halloween	Nov-1	2	3
<p>Bearno's by the Bridge - Jam</p> <p>Ramada Inn (Bowling Green) - Kentucky Blues Society Blues Challenge Contests</p> <p>Shamrock B&G (Lexington) - Jam</p> <p>Slippery Noodlez (Indianapolis)</p> <p>NapTown Blues Society Blues Challenge Contests</p> <p>Stevie Ray's - Chuck Marcum's Jam Session 5:00</p>	<p>J. Render's Southern Table & Bar (Lexington) - Open Jam with D.J. Rice</p> <p>Lyric Theatre (Lexington) - Dom Flemons, Kaia Kater, and Rahim Aihaj 6:45</p> <p>Tee Dee's Blues & Jazz Club (Lexington) - Tee Dee Young Band & Friends</p>	<p>Henry Clay's House (Lexington) - Northside Sheiks 8:00</p> <p>Louisville Palace - Boz Skaggs Out of the Blues Tour 8:00</p> <p>Off Broadway (Madison IN) Jam 8:00</p> <p>Stevie Ray's - Blues Jam 8:00</p>	<p>Floyd County Brewing Co (New Albany) - Jimmy G & the Sidewinders</p> <p>Sidebar Grill (Lexington) - Willie Eames 6:00</p> <p>Stevie Ray's - Blues and Greys</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Henry Clay's House (Lexington) - Nick Stump Band 8:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Moi's Boneyard (Evansville IN) - The Boneyard Trio 7:00</p> <p>Stevie Ray's - TNT Open Jam 8:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Champions (Richmond) - Five Below Band</p> <p>Check's BBQ & Blues (Middletown) - Big Poppa Stampley 8:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Levee at the River House - Soul Circus</p> <p>Old Talbott Tavern (Bardstow) - Big Black Cadillac 9:00</p> <p>Stevie Ray's - The Suboutouns / Andrea Tamaro</p>	<p>Champions (Richmond) - Five Below Band</p> <p>Chateau Thomas Winery (Nashville IN) - Gary Applegate & Joe Rock 7:00</p> <p>Check's BBQ & Blues (Middletown) - Jon Boy Slim 8:00</p> <p>Crowne Plaza Expo Center - Yearlings Club 67th Anniversary Gala with Sheryl Rouse Band</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Louisville Palace - Gary Clark Jr 8:00</p> <p>Old Talbott Tavern (Bardstow) - Big Black Cadillac 9:00</p> <p>Seasons Lodge (Nashville IN) - King Bee & The Stingers 9:00</p> <p>Stevie Ray's - Bleu Phonque / Shane Dawson</p>
4	5	6-Election Day	7	8	9	10
<p>Bearno's by the Bridge - Open Jam</p> <p>Shamrock B&G (Lexington) - Open Jam</p> <p>Stevie Ray's - Chuck Marcum's Jam Session 5:00</p>	<p>J. Render's Southern Table & Bar (Lexington) - Open Jam with D.J. Rice</p> <p>Tee Dee's Blues & Jazz Club (Lexington) - Tee Dee Young Band & Friends</p>	<p>Henry Clay's House (Lexington) - Northside Sheiks 8:00</p> <p>Off Broadway (Madison IN) Jam 8:00</p> <p>Stevie Ray's - Blues Jam 8:00</p>	<p>Check's Cafe - KBS Board Meeting 7:00</p> <p>Floyd County Brewing Co (New Albany) - Jimmy G & the Sidewinders</p> <p>Sidebar Grill (Lexington) - Willie Eames 6:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Henry Clay's House (Lexington) - Nick Stump Band 8:00</p> <p>Louisville Palace - Tedeschi Trucks Band and Todd Snider 8:00</p> <p>Moi's Boneyard (Evansville IN) - The Boneyard Trio 7:00</p> <p>Stevie Ray's - TNT Open Jam 8:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Bistro 42 (Prospect) - Frank Bang Electric Duo 8:00</p> <p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Derby City Gaming - Soul River Brown 9:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Stevie Ray's - The Revelators / Nobodyz Bizzness</p> <p>VFW Post (Hardinsburg) - Tallfin Cadillacs</p>	<p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Derby City Gaming - Soul River Brown 9:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Stevie Ray's - The Revelators / Nobodyz Bizzness</p> <p>VFW Post (Hardinsburg) - Tallfin Cadillacs</p>
11	12	13	14	15	16	17
<p>Bearno's by the Bridge - Open Jam</p> <p>Shamrock B&G (Lexington) - Open Jam</p> <p>Stevie Ray's - Chuck Marcum's Jam Session 5:00</p>	<p>J. Render's Southern Table & Bar (Lexington) - Open Jam with D.J. Rice</p> <p>Tee Dee's Blues & Jazz Club (Lexington) - Tee Dee Young Band & Friends</p>	<p>Cosmic Charlie's (Lexington) - The Reverend Peyton's Big Damn Band 9:00</p> <p>Henry Clay's House (Lexington) - Northside Sheiks 8:00</p> <p>Louisville Palace - Joe Bonamassa 8:00</p> <p>Off Broadway (Madison IN) Jam 8:00</p> <p>Stevie Ray's - Blues Jam 8:00</p>	<p>Floyd County Brewing Co (New Albany) - Jimmy G & the Sidewinders</p> <p>Sidebar Grill (Lexington) - Willie Eames 6:00</p> <p>Stevie Ray's - Louisville Fats and the Rhythm Cats 8:00</p> <p>Volare - Robbie Bartlett Duo</p> <p>Zanzabar - The Reverend Peyton's Big Damn Band 9:00</p>	<p>Brown Theatre - Music of Cream 50th Anniversary World Tour 8:00</p> <p>Henry Clay's House (Lexington) - Nick Stump Band 8:00</p> <p>Moi's Boneyard (Evansville IN) - The Boneyard Trio 7:00</p> <p>Stevie Ray's - TNT Open Jam 8:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Air Devils Inn - John Burgard Band 9:00</p> <p>Chateau Thomas Winery (Nashville IN) - Carl Ray 7:00</p> <p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Gerstle's Place - V-Groove - 9:00</p> <p>MOM's Music (Melwood Ave) - Open Jam</p> <p>Proud Mary BBQ (Lexington) - Five Below Band</p> <p>Stevie Ray's - Tallfin Cadillacs / Greg Foresman</p>	<p>Chateau Thomas Winery (Nashville IN) - Carl Ray 7:00</p> <p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Gerstle's Place - V-Groove - 9:00</p> <p>MOM's Music (Melwood Ave) - Open Jam</p> <p>Proud Mary BBQ (Lexington) - Five Below Band</p> <p>Stevie Ray's - Tallfin Cadillacs / Greg Foresman</p>
18	19	20	21	22-Thanksgiving	23	24
<p>Bearno's by the Bridge - Open Jam</p> <p>Odeon - Ladies Sing the Blues</p> <p>Shamrock B&G (Lexington) - Open Jam</p> <p>Stevie Ray's - Chuck Marcum's Jam Session 5:00</p>	<p>J. Render's Southern Table & Bar (Lexington) - Open Jam with D.J. Rice</p> <p>Tee Dee's Blues & Jazz Club (Lexington) - Tee Dee Young Band & Friends</p>	<p>Henry Clay's House (Lexington) - Northside Sheiks 8:00</p> <p>Off Broadway (Madison IN) Jam 8:00</p> <p>Stevie Ray's - Blues Jam 8:00</p>	<p>Blind Squirrel - Soul Circus</p> <p>Floyd County Brewing Co (New Albany) - Jimmy G & the Sidewinders</p> <p>Sidebar Grill (Lexington) - Willie Eames 6:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Henry Clay's House (Lexington) - Nick Stump Band 8:00</p> <p>Moi's Boneyard (Evansville IN) - The Boneyard Trio 7:00</p> <p>Stevie Ray's - TNT Open Jam 8:00</p> <p>Volare - Robbie Bartlett Duo 7:00</p>	<p>Check's BBQ & Blues (Middletown) - Louisville Fats & the Rhythm Cats 8:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Stevie Ray's - Rock Bottom Band / Rusty Dimes & the Good Times</p>	<p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Seasons Lodge (Nashville IN) - King Bee & The Stingers 9:00</p> <p>Stevie Ray's - One Shot Johnny / Soul Circus</p> <p>Talon Winery (Shelbyville) - Double Dog Dare 3rd Turn Oldham Gardens (Crestwood) - Soul River Brown and the Foundation Band</p>
25	26	27	28	29	30	Dec-1
<p>Bearno's by the Bridge - Open Jam</p> <p>Shamrock B&G (Lexington) - Open Jam</p> <p>Stevie Ray's - Chuck Marcum's Jam Session 5:00</p>	<p>J. Render's Southern Table & Bar (Lexington) - Open Jam with D.J. Rice</p> <p>Tee Dee's Blues & Jazz Club (Lexington) - Tee Dee Young Band & Friends</p>	<p>Henry Clay's House (Lexington) - Northside Sheiks 8:00</p> <p>Off Broadway (Madison IN) Jam 8:00</p> <p>Stevie Ray's - Blues Jam 8:00</p>	<p>Floyd County Brewing Co (New Albany) - Jimmy G & the Sidewinders</p> <p>Sidebar Grill (Lexington) - Willie Eames 6:00</p> <p>Stevie Ray's - Mississippi Adam Riggle 8:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Henry Clay's House (Lexington) - Nick Stump Band 8:00</p> <p>Moi's Boneyard (Evansville IN) - The Boneyard Trio 7:00</p> <p>Stevie Ray's - TNT Open Jam 8:00</p> <p>Volare - Robbie Bartlett Duo</p>	<p>Aloft Louisville East - Soul River Brown 7:00</p> <p>Check's BBQ & Blues (Middletown) - Jim Stevenson 8:00</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>Stevie Ray's - The Saints / Chris Canas</p>	<p>Bradley's Bar & Grill (Loogootee, IN) - King Bee and The Stingers 9:00</p> <p>Check's BBQ & Blues (Middletown) - TBA</p> <p>Jeff Ruby's - Robbie Bartlett 9:00</p> <p>King Pine Lanes - Dallas Cole Band</p> <p>Stevie Ray's - Laurie Jane and the 45's / V-Groove</p>

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