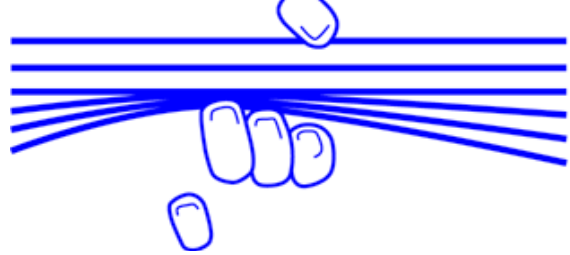


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MATRIARCH OF COLUMBUS BLUES, CHRISTINE KITTRELL DIES AT 72



ARTIST AND BLUES NEWS

On Wednesday, December 19, 2001, local blues celebrity Christine Kittrell died shortly before 4 PM. She was surrounded by her family and friends at Riverside Methodist Hospital in Columbus.

During the 1940s and '50s, Kittrell toured extensively, sang in the Apollo Theatre in Harlem and recorded on the Tennessee, Republic and Vee-Jay labels. The songwriting team of Jerry Leiber and Mike Stoller sought her out and wrote the song I'm a Woman for her. In 1952, Little Richard played piano on one of her songs, "Lord Have Mercy." She recorded a song with Gay Crosse (a Louis Jordan knockoff) and his Good Humor Six called "Gotta Stop Loving You," which included a session with an unknown saxophone player by the name of John Coltrane.

Kittrell has performed with B.B. King, Louis Armstrong, Paul Williams, Louis Brooks and Earl Bostic and toured as a backup singer for Johnny Otis. The British label Ace recently released Nashville Jumps, an eight-CD box set that docu-

ments rhythm and blues recorded on independent Nashville labels. It includes a disc of Kittrell's songs and one that contains an interview with her.

Kittrell traveled to Vietnam in '67. While she was singing on a platform under a tent, a bombing raid put shrapnel in her left hip. She was flown to Columbus, where she was hospitalized for more than a year. Later, she tried to reboot her singing career, but by the early '70s the hotbed of R&B along Mount Vernon Avenue had cooled off. "It was choked out by I-71 and other factors," said local musician Sean Carney. "She said that when all she could find was a gig that paid \$35 a night, she'd had enough."

While working as an Ohio corrections officer in the early '70s, she fell down a fire escape and broke her back. She ended up on permanent disability. Christine spent the past few years working with a beautification group, the Linden Community in Action, and was inducted into the Columbus Senior Musicians Hall of Fame in 1998.

In August of 1999, Christine was a special guest at the CBA's tenth anniversary party where she performed on stage with blues greats Earl Gaines and long-time friend Willie Pooch.

She performed at her birthday party in August at the Thirsty Ear Tavern with a backing band that included saxophonist Gene Walker, Hammond B-3 organist John Eshelman, and guitarist Sean Carney. She performed her songs "Snake in the Grass," "Sittin' Here Drinkin'," "Ain't Never Seen So Much Rain," along with one of her favorites, "Summertime." "She sounded better than I had heard her sound in three or four years," Carney said. "It was a packed house. She got four or five standing ovations. It was beautiful."

Christine Kittrell is survived by her mother, Roberta Pennington, 97, of Columbus.



SEAN CARNEY REMINISCES

Born in Nashville, TN on August 11, 1929, Chris was without question a legend in the truest sense of the word, an unrivaled stage presence who commanded audiences complete attention even on her worst nights. Those of us in Central Ohio were fortunate enough to watch her work her magic just one more time at her birthday party this past August at the Thirsty Ear. My thanks to all of you who helped in giving Ms. Kittrell her flowers while she was with us. The many standing ovations she received that night were a fitting salute to her spectacular talent and dedication to her art. Her recorded legacy dates back to 1951 and includes sessions with John Coltrane and Little Richard! Three gold records and stints with Johnny Otis, Big Joe Turner, Paul Williams and many more. While living in Chicago in the early the '50's, after a brief marriage to Rufus Carruthers

(Continued on page 3)

ARTIST AND BLUES NEWS

continued

(Rufus Thomas, continued from page 2)

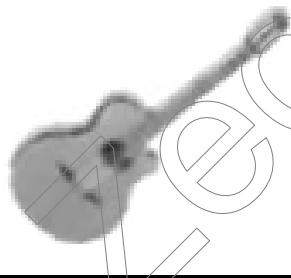
1941, but really made his mark on the Memphis music scene as a deejay on WDIA, one of the few Black-owned stations of the era. He also ran talent shows on Memphis' famous Beale Street that helped showcase the emerging skills of such influential figures as B.B. King, Bobby Bland, Junior Parker, Ike Turner, and Roscoe Gordon.

Thomas had his first success as a recording artist in 1953 with "Bear Cat," a funny answer record to Big Mama Thornton's "Hound Dog." It made number three on the R&B charts, giving Sun Records its first national hit, though some of the sweetness went out of the triumph after Sun owner Sam Phillips lost a lawsuit for plagiarizing the original Jerry Leiber/Mike Stoller tune. Thomas, strangely, would make only one other record for Sun, and recorded only sporadically throughout the rest of the 1950s.

Thomas and his daughter Carla would become the first stars for the Stax label, for whom they recorded a duet in 1959, "Cause I Love You" (when the company was still known as Satellite). In the '60s, Carla would become one of Stax's biggest stars. On his own, Rufus wasn't as successful as his daughter, but issued a steady stream of decent dance/novelty singles.

These were not deep or emotional statements, or meant to be. Vaguely prefiguring elements of funk, the accent was on the stripped-down groove and Rufus' good-time vocals, which didn't take himself or anything seriously. The biggest by far was "Walking the Dog," which made the Top Ten in 1963, and was covered by the Rolling Stones on their first album.

Thomas hit his commercial peak in the early '70s, when "Do the Funky Chicken," "(Do The) Push and Pull," and "The Breakdown" all made the R&B Top Five. As the song titles themselves make clear, funk was now driving his sound rather than blues or soul. Thomas drew upon his vaudeville background to put them over onstage with fancy outwork that displayed remarkable agility for a man well into his 50s. The collapse of the Stax label in the mid-'70s meant the end of his career, basically, as it did for many other artists with the company. In 2001, Rufus Thomas was inducted into the Blues Hall of Fame.



(Sean Carney, continued from page 1)

of the Fairfield Four.

Christine, in her prime, was a large and strikingly attractive lady with beautiful milk chocolate skin and those strong American Indian cheekbones. In her late sixties, curious and driven, Christine got involved with the Columbus Blues Alliance and always took great pride in this organization and her role as our matriarch. She participated in numerous CBA benefits, never hesitant to give of herself and represent us with flair and dignity. The CBA, in turn, was there for Christine on many occasions holding several benefits to assist her with her ever increasing medical expenses.

Although I will probably always be bitter that despite my efforts she was never able to achieve wider recognition in her old age, Chris never resented that. She was just as happy to have the band come over and play for ten people in her living room as she was playing for a few thousand people at the Rhythm & Food Festival. I can remember one sparsely attended, bad weather outdoor gig where the audience was scattered about a large pavilion, Christine insisted that everyone get up and all sit close together. A group of strangers, suddenly all together clapping and singing along to Christine's powerful vibe. Being a performer was just a small part of who she was - Chris was an activist for senior rights, a community leader who fought to beautify and renew her community, an adopted mother to many, a devoted daughter who insisted on taking care of her mother herself and in her own home, a scholar who still took college courses even in her 60's, a so-

cial worker, and a loyal friend who was always there with a shoulder to cry on and infinite wisdom to offer.

Chris touched my life in a way that transcends friendship...I cannot find the words to even express what she meant to me and the bond we shared. Crossing the barriers of age and skin color, we were there for one another during dark times, but we also rode the pony express when things were good! Chris valued people and friendship above all else.

While performing in Southeast Asia during the Vietnam War, she survived a mortar attack taking shrapnel in her back and leg. While working in Columbus in 1975 as a corrections officer she fell down a three story fire escape and in recent years endured 13 back surgeries and suffered from congestive heart failure and emphysema. I know in my heart that it was time for mother to go home. I'll miss her laughter and warm touch so very much, but I'm already aware of her powerful presence in my heart.

I want to extend my personal thanks to Dan Axt and Curt Edwards for rediscovering Christine and bringing her to our attention so that folks could once again be blessed by her light and magnificent voice. I also want to thank Denise "Niecy" Wright from the bottom of my heart for being the strong shoulder that Christine leaned on during her final years. Denise, as Christine's caretaker and companion, was present around the clock by her side treating her like a queen until the very end.

Christine, we shall always love you, my darling!

(Continued on page 4)

INTRODUCING CODE BLUE



Like the band's name implies, *Code Blue*, jumpstarts the blues and they do it to an up-tempo beat. *Code Blue* is a west central Ohio band which is bound on rockin' the blues. This three-piece band blisters out old and new blues as well as classic rock to a pounding throb. The band's repertoire runs the gamut from Stevie Ray Vaughan to Albert King to the Doors.

George Pacura, lead guitarist, booms out most of the vocals with an Allman Brothers twang. Drummer Dave Grove, from Vandalia, is the band's official "blues aficionado" with over 750 blues and rock CD's in his collection. The eldest statesman of the group is bassist Gary Mack, a reformed guitar player.

The band is concentrating on playing covers while settling into the club scene. Several originals are on the horizon. They currently play in Springfield/Dayton area clubs, and plan to reach out to the Capitol City in 2002.

For information contact Gary Mack at (937) 652-2252, or via email at codeblueband@hotmail.com.

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Musical Pub & Restaurant

(Business of the Blues, continued from page 2)

need a volunteer to step up to the plate. In addition, the above-mentioned organizations have informed us that we need to get matching funds from the community to continue to receive funding. This will be our biggest challenge in 2002. While we have received one anonymous pledge of \$3,000 from one of our members, we will still need much more to fund what we want to do in 2002.

GOALS FOR 2002: We hope to add and improve on the aforementioned events. Of course this will all cost money that we currently don't have. With the help of the corporate community and private patrons, we are in hope of funding a free outdoor blues fest in August similar to what the Cincinnati and Toledo blues societies have done for years. We also plan on bringing some of Ohio's best blues bands from around the state, to the OHIO STATE FAIR. Our twice monthly blues jams at the THIRSTY EAR will be booked primarily with bands that competed in our 2001 Blues Challenge.



(Artist & Blues News, continued from page 3)

Nerak Roth Patterson, Back in the Day...

By Dee Ann Wallace

I heard lots of good things about this band from my most esteemed blues buddies, but nothing could truly prepare me for the first time I heard the band live. They were everything and more than what I had been told. "Blusion" is what the band likes to call their sound, a blend of different styles of blues with touches of jazz, gospel and rock. The man whose name graces the band, Nerak Roth Patterson, known to his friends simply as Roth, is anything but simple. He is a very talented and complex human being with a great blues tale to tell.

His blues odyssey began three years ago. While Roth was living in Portland, Oregon, his Father suddenly passed away. He immediately came back to Ohio to help his Mother, although he was confident she would be fine, because she is "tough as nails". Little did he know that during that first week back in Ohio the direction of his whole life would be forever changed! This is where he says "God came into play." He and his wife were separated at the time, waiting for their divorce to be final. One day he called back home to check on his children when he learned the divorce was over and he had been awarded custody of his children. Without regret he quit his truck driving job and sold his truck.

The drive back to Oregon to get his kids took just two days, which must have be some kind of a record! When he arrived back in Oregon he signed all the documents for the divorce, put the kids in his car and they drove back to Ohio to start their new life.

Though born and raised in the Dayton area, he had been gone so long that when he came back, everything looked very different to him. And he realized he didn't know anybody anymore. When Roth lived in Oregon he was a solo artist who recorded for Criminal Records. In Ohio he didn't have a band...and suddenly here he was a single parent. The life he had known for the last nine years was all but gone. He and his children were wondering just what the future had in store for them. At this point in a lesser man's life he might have given in to defeat, but not Roth. Rationalizing he didn't really want to get back into music because he was mentally drained from the divorce and all the fol-

(Continued on page 10)



THE STRAIGHT POOP

With Dee Dee

Hubert and Howlin', The Truth About The Teeth

My husband and I recently had the opportunity to spend some quality time with and chauffeur around guitar legend Hubert Sumlin while he was in Columbus to perform at our annual Toys for Tots Benefit. He was a pleasure to be with and is a certified gentleman, the "real deal," and a great storyteller. Sensing that he loved to share his recollections of the time he spent with Howlin', I asked him for "the straight poop" on his legendary "teeth tale." Here is what he had to say.

Hubert's musical association with Howlin' began when he was performing with James Cotton in Arkansas. At the same time Howlin' Wolf had his own 30 minute radio show called "The Howlin' Wolf and the House Rockers Show." James Cotton heard through the "grapevine" that Howlin' was interested in Hubert. So James encouraged the then seventeen year old Hubert to go with Howlin' because he said he would make more money playing with him. Hubert finally met Howlin' and he liked what he heard and offered him a job. Howlin' said, "If I call you boy, will you come?" Hubert said he was very nervous just thinking about playing in Howlin's band, but when he got the "call" he summoned up all his courage and got on the train headed for Chicago. When he arrived, Howlin' had paid for everything. His union card had been paid for two years and his rent in the hotel that Howlin' owned, where all the musicians stayed, had been paid for two years as well. Into the hotel walked the likes of Muddy Waters, Little Walter and other famous musicians. These were the men young Hubert was in awe of and had idolized all his life, and here he was playing and living with them. All of this was pretty weighty stuff for the still teenage Hubert.

They began their touring in Little Rock, Arkansas. The ever watchful Howlin' had hired another guitar player for the tour besides Hubert just to be on the safe side, because he heard his arch rival at the time, Muddy, was interested in Hubert. He figured Muddy might try to lure him away by offering him three times the money he was already making.

Hubert had a childhood girlfriend who was living in Little Rock. One night he asked Howlin' if he could take the night off and go see her. Howlin' said that was fine and asked



New friends Hubert & Dee Dee

him how long he was going to be? Hubert said, "Well how long can I be?" Howlin' said, "I tell you what, you have a good time. We can get by tonight without you." Hubert was overjoyed and went off to see his girlfriend. He didn't get back until the show was over and they were loading up. He got in the car. When Howlin' got in the car he knew he was angry. Howlin' asked him why he didn't get back before the gig was over and Hubert reminded him he said he could stay. At this point Howlin' growled and started throwing the guitars and gear at his head. Hubert unsuccessfully tried to stop the avalanche of instruments and finally gave up. He looked at Howlin' and said, "Do you want to fight?" "Yeah" was all Howlin' replied and he got out of the car. When Hubert got out, Howlin' immediately punched him in the mouth with his fist wrapped firmly around his silver handled derringer that he always carried. The force of his punch knocked Hubert down the rocky hill where they were parked. It also knocked out his front teeth. He was so angry he didn't even realize his teeth were gone.

Little did he realize at that moment that his missing teeth were the least of his problems. Getting back up the hill to slug Howlin' was the only thing he cared about. He crawled painfully back up the hill. By now he was bleeding profusely from his mouth and he had probably swallowed his teeth, but he was still too angry to comprehend any of that. He crawled all the way back up the hill and Howlin' looked at him and said, "Are you all right now?" Hubert said, "Hell no man and I am going to kick your ass!" Howlin' said, "You think you is?" Then wham, back down the hill he went. He crawled back up the hill again.

Howlin' looked at him and said, "I am sorry son, but you had it coming." Hubert said, "OK I had it coming."

Then they drove back in silence for a hundred miles to the hotel. Everybody went to bed. Hubert decided he had had enough and was going back to Chicago. He packed up and went to the train station. Back in Chicago he played with other bands. One night he was playing at a club and in walked Howlin'. He walked straight up to him and said, "Hey, man I didn't know you were still around." Hubert punched him three times and jumped out of his way because he knew if he landed on him that would be it! He didn't realize that he had knocked out all of Howlin's gold teeth! Howlin' admitted he deserved that, went straight to the hospital and got all new gold teeth put back in his mouth. Hubert saw him the next day with his "new" gold teeth. Hubert's own teeth still hadn't been replaced, but he felt good because he knew he had paid him back and that was the last fight they ever had!



PHOTO BY J.T. LOTOZO

RECORD REVIEWS

Jimi Hendrix
Voodoo Child:
The Jimi Hendrix Collection
MCA Records #088-112-603-2

Much more than a greatest hits collection, Voodoo Child: The Jimi Hendrix Collection, has thirty tracks culled from the vaults of Experience Hendrix, the production company formed by Jimi's relatives to insure his legacy. It was the blues that turned Hendrix on to new levels of self-indulging musical exploration found on the three album releases before his death, and on the hours of material remaining unissued in estate hands.

This release is a two-disc set that provides one platter of studio material, and one plate of live numbers from various venues around the world. Eighteen studio cuts have all been released in one version or another; even though some changes are evident. Alternate recordings of "Highway Child", "Stone Free", "All Along The Watchtower", and "Spanish Magic Castle" are used; and the renditions of "Stepping Stone" and "Isabella" are single versions that were previously released by the original Band Of Gypsies.

On Disc Two more rarities abound. It leads off with two previously unavailable songs from a 1968 Winterland show (San Francisco); "Fire" and "Hey Joe". Then follows a 1969 version of "I Don't Live Today", "Hear My Train A Comin'" and "Johnny B. Goode" from a 1970 Berkeley, California show, and a previously unreleased "Foxy Lady" from a 1970 Maui, Hawaii show. Two previously unavailable songs from the 1970 New York Pop Festival ("Red House") and the 1970 Isle Of Wright Festival ("Freedom") follow "Machine Gun", which came from a Fillmore East show of the same year. A 1969 performance of "Purple Haze" at the San Diego Sports Arena comes afore the now-famous Woodstock version (1969) of "Star Spangled Banner" and a heretofore unavailable "Wild Thing" from the Monterey Pop Festival in 1967.

A twenty-page booklet comes packed with historic photos and other valuable

information, and the music is a dynamite set of tunes with treasures laden throughout. Don't get this for a gift unless you own one yourself. This would be a tough one to give away. Significant changes in overall quality come with the remastering (under the supervision of Eddie Kramer, the original engineer), of the old material for presentation here. Production chores fell to sister Janie Hendrix and John McDermott. This release is a critical examination of the genius behind music. The live material remains a precious reminder of his spontaneity, while the studio stuff reflects his perfectionist nature. This is Jimi that everyone should recall and appreciate.

Reviewed by Mark A. Cole

Destini Rawls
I'm Movin' In
JSP Records #JSPCD 2149

Destini Rawls is the daughter of JSP artist/producer Johnny Rawls, and it seems this nut did not fall far from the tree. Johnny is notably remembered for his deeply soulful musical profile. Destini's childhood surroundings oozed music. Passed on from her Mississippi-born father, Destini, born and raised in Milwaukee, understands her dynastic burden and her God-given talent. When one thing led to another, and she found herself in a Connecticut recording studio, and this platter is the result.

Destini's venerable vocals are backed by her father's rhythm guitar and vocals. Mike Nunno on bass and Jason Arnold on the skins combine to shovel up the bottom. Bruce Bears is handling the organ and Bruce Feiner is heard on the piano and synthesized strings. Feiner also arranges, produces, and he leads the Nutmeg Horns on tenor saxophone. The rest of the horn section is Jamie Finegan on the trumpet and Robert Feiner on the baritone sax. Guest lead guitarists are alternately Phil Guy and Johnnie Marshall. Four of eleven tunes have been co-written by Johnny Rawls and Feiner, with the remainder being penned solely by Feiner.

The collection of fine contemporary R & B is inflammatory, as it will turn up the heat in any situation. With songs of love, under recognition, and even a bit of bravado on "Just Call Me Junior" Destini displays a high registered voice that is filled with life and sensual sincerity. Songs like "Keep On Comin' Home To You" are chartbusters stuck in the wrong genre. This is contemporary crossover material that falls as easily into pop or new country flavorings. The sweet duets with her father "Lonely Street" and "If You Don't Love Me", hit home with strong harmonies and arrangements. The title tune "I'm Movin' In", slams it down with both Marshall and Guy soloing in response to Destini's pleading vocals.

This debut for Destini is an R & B blockbuster steeped in southern soul tradition and Midwest determination. Destini's vocal profile found no limits in this material that stretched her range, tested her endurance, and confirmed her talent. For Destini, I'm Movin' In should get some mighty mileage and substantial airplay; it's certainly a smash here!

Reviewed by Mark A. Cole

Johnnie Marshall
98¢ In The Bank
JSP Records #JSPCD 2150

This is the third JSP release for the Georgia-native Johnnie Marshall; in this case, he has invited some very influential friends along for the ride; Eddie Kirkland, Johnny Rawls, and Sonny Rhodes. Marshall has successfully shown us his southern blues, rock and soul influences and mixtures on previous outings. Whether with his guest mentors, or without, Johnnie Marshall has certainly satisfied his desire to create good blues music; with the religious fervor he exudes how can he go wrong.

Johnnie goes to the bank delivering the lead vocals, sharing the lead guitar work, and providing some rhythm axe also. Brian Charette on the organ and Jason Arnold on the drum kit cement the foundation on which all build. The foremen-

tioned guests provide different lead guitar solos and individual vocals as well. The Nutmeg Horns: Saxmen Bruce and Robert Feiner and trumpeter Jamie Finegan answer the need for brass. Additionally, George Boone and Slam Allen are introduced the larger blues scene in their provision of vocals and guitar on three tracks: Boone on the title cut, Allen on the instrumental "Cool Claytor", and both on "That Ain't Right".

A reverberated vocals and guitar haunt the opener, "98¢ In The Bank" with Marshall singing and Allen swinging the axe. An urbanized formula with Charette organ and Johnnie on guitar comes with "That's Where I Stay". Johnny Rawls sings "Don't Put Me Down", and Marshall sings, plays lead and second guitar on "I'm In Love With A Woman". A soulful R & B slant inhabits most of these numbers, but there's still plenty of standout material.

Sonny Rhodes hits hard on "Don't Do Me Wrong" and "When You Want The Blues", and Slam Allen treats us with his voice on "That Ain't Right". Eddie Kirkland stretches out on "Down On My Knees" and "I Can't Afford To Live", splashing in with colorful vox as well. Johnnie Marshall is all over the board on this effort; pushing out the leads, bridging with rhythm support, and generally 'marshalling' the activity. Feiner and Rawls (Marshall's discoverer) are the producers. This is solid material throughout ... and another fantastic outing for Johnnie Marshall!

Reviewed by Mark A. Cole

Champion Jack Dupree
A Portrait Of Champion Jack Dupree
Rounder #1166-11586-2

Champion Jack was N'Orleans-born and raised but he spent over three decades living in Europe working the circuits as a singer and pianist. The one-time prizefighter, Dupree managed to begin recording in the 1930s in the face of blatant racism and economic disaster. He

(Continued on page 6)

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(Record Reviews, Continued from page 5)

moved to Europe for many years, and his planned return to the US in the 1980s brought him many more accolades. Jack's piano-led blues follow his consummate lyrical storytelling. A gregarious individual, Mr. Dupree's reflects his life in his music

These sessions date to three recording sessions back in 1990, 1991, and 1993, and have been released before under the same label as Back Home In New Orleans, Forever And Ever, and One Last Time, respectively. The sessionists working with Jack on this effort are: guitarists Kenn Lending, Wayne Bennett, John Mooney or Walter Payton Jr.; drummers Stanley Stephens or Kerry Brown; bassists Walter Payton or Walter Payton Jr.; and hornmen Teddy Riley, Alvin Tyler, Fred Kemp, Tino Barker, Earl Turbinton, 'Cookie' Cook and Gordon 'Sax' Gordon.

Opening the disc, the listener is first confronted with the lamenting "Freedom", a social statement on the black experience. Then this mood is lifted with the bouncy instrumental "Skit Skat", just before you fall into the slow gait of the "Dupree Special". With powered covers like Roosevelt Sykes' "Calcutta" and Brownie McGhee's "Drinkin' Wine Spo-Dee-O-Dee, Jack has thrown in twelve of his own to complete this set of fourteen. Mr. Dupree has put his elusive stylings into the fray; these are born of the blues, rag, barrelhouse, and downright bad times surrounding his lifetime (1910-1992).

The rugged and sometimes tender blues of Champion Jack Dupree is highly influenced by his native home, his since-childhood friendship with Professor Longhair, his orphanage upbringing, and his circuitous career that to his ultimate end kept him playing the blues. To that end, Jack remained extremely popular here and abroad even after his European expatriation. Jack was the concerned performer who gave an audience just what they wanted; escape from the drudgeries of life, and Champion Jack knew how to do that! This collection should serve as a fine introduction to the uninitiated, and for the fans, this can only be frosting on the cake.

Reviewed by Mark A. Cole

Johnny Adams There's Always One More Time

Rounder #1166-11581-2

Born in Louisiana, Johnny Adams vocal style was rooted in his gospel upbringing and the popularity of R & B from the 50s through the 70s. Signing with Rounder in 1982, Adams had the experience of the chitlin' circuit, some 45 sides, and a powerful determination to succeed behind him. The fertile New Orleans scene cultivated Johnny's soul-filled brand of R & B that is packed with tangential spicings of jazz, blues, and pop.

Johnny, with big band flair, opens with the standard "I Feel Like Breaking Up Somebody's Home", done funky-style with Walter 'Wolfman' Washington on the guitar. Doing the Pomus/Rebennack "Happy Hard Times", Adams swoons around Dr. John's piano and Duke Robillard's sweetly jazzed axe. The deep vocal delivery and cabaret feel of "I'll Only Miss Her When I Think Of Her" is a 1985 cut that floats atop David Torcanowsky's job on the piano ivories. And don't miss Alvin 'Red' Tyler's slow and easy saxophone solo on the same. Next up is Johnny's now well-know duet with Ruth Brown, Willie Mabon's "I Don't Know". Listen closer to assess the phenomenal piano by Bobby Foster, and again the Robillard axe.

Digging into the soul bag, Adams pulls out classic renditions of John Hiatt's "Lover Will", Dan Penn's "One Foot In The Blues", and more material from Robillard, Doc Pomus, Percy Mayfield, George Gershwin, and others. On this biscuit, Johnny finds plenty of help from Duke Robillard, Walter Washington, Dr. John, and other prominent guests like Brown, Aaron Neville, and Harry Connick Jr. on "A Lot Of Living To Do". Closing with the traditional spiritual, "Never Alone" Johnny Adams wraps up one of the finest R & B-soul releases of the year. With material spanning his fifteen-year Rounder career, singer Johnny Adams has packed more soul into this container than anyone may imagine! Don't miss it!

Reviewed by Mark A. Cole

Tiger Blues Band Purveyor

Blues Artist Records #BA2224

Long Island bluesman Michael Manne and his band Tiger Blues Band is hot locally, and seeking to fly further afield with the release of this effort. Deciding to do a batch of well-chosen standards and covers, Manne and company do their best to set any place aflame with its interactive audience participation and satisfaction. Stretching the studio time to get just that perfect-live feel. Manne and the Band wring every song for what it's worth!

Manne pushes his fender and Gibson guitars, and carries the vocal load. The Tiger Blues Band is Ken Clayton on rhythm guitar, Tony Fucci on the bass, and drummer Paul Colucci. Additional musicians are: Jim Kolman on rhythm guitar for three cuts; Nick Singu on the keyboards on four tracks; C.C. Taylor singin' lead vocals on "Kansas City", and background vox on one other; and Bill Coleman the harmonica player pipes up two cuts.

A rollickin' jump styled "Everyday I have The Blues" blasts from the pad, soon followed by Manne's punctuating guitar licks on "Sweet Little Angel". Adventure-some phrasings make "I'll Play The Blues For You" a moothly-picked number, while the heartbreakin' "Same Thing" has the Tiger Blues Band in synchronous musical ecstasy! What a blast! B.B.'s "Three O'Clock In The Morning" takes a similar slow gait with fine picking and a superbly-balanced bottom. Further highlights have to include Freddie King's "Hideaway", Leiber & Stoller's "Kansas City" and Willie Dixon's "Little Red Rooster".

Someone's got the blues in Long Island; and it's certain the the Tiger Blues Band may be spreading it around. Michael Manne shows this blues axe adeptness, and the band is guilty of aiding and abetting him. For a bunch of worn covers, there's an awful lot of energy in this packet. New Yorkers have got a fine musical therapist with plenty of blues medicine to dispense. Put the new Tiger Blues Band platter on, then sit back and relax with some New Yorker blues.

Reviewed by Mark A. Cole

Artie 'Bluesboy' White Can't Get Enough

AchilltownRecording #ABW0182

When you talk about contemporary soul singers doing their own brand of blues and soul-packed R & B, Artie 'Bluesboy' White has got to be in that conversation. The man, who filled the big shoes of Johnnie Taylor at the 1999 Chicago Blues festival days after his death, was former gospel singer Artie White. The crowd received him with astounding love and respect. The Malaco/Waldoxy recording artist is on his own with this Achilltown release. The effort has been arranged and produced by White also.

Artie sounds super on this collection of tunes; banking on sweet funky Ronnie Hicks & The Machine Company Band, which as well features a full horn section and an indeterminable drive. Ronnie Hicks leads the band from the keyboards, Greg All is on the lead and rhythm guitar, and the foundation is laid down by drummer Lester Holmes and bassman Kenny Hampton. On the horns is: horn arranger Willie Henderson on the baritone saxophone; Sonny Seals on the alto and tenor saxes; Hank Ford also on tenor sax; Billy McFarland on the trombone; and trumpeters Ken Anderson, Steve Hawkins, Burgess Garder, and Paul Howard. And if you're wondering, who's the cutter on "My Best Friend" and "I've Been Down So Long", then look no farther than Windy City guitarist Chico Banks.

Artie easily shows his stuff with varied dips into his bag of tricks. Take the flip-pant "Monkey Dog 2000" credited to O.V. Wright which is stepping high, just before falling into the tenderness and all-filling organ sound of "Trap". The title tune, "Not The Same Person", and "Love You Don't Know About" all come across with beautiful vocal phrasings by Artie and tight horn arrangements. Henderson's big baritone honks with resounding effect as the other horns and Hicks lean into some sweet harmonies. The Mississippi-born White, who has as waxed for the Ronn/Jewel/ Paul bunch as well as Ichiban, has got one hot biscuit that's drippin with hot and soulful creativity. Give it up for the Bluesboy!

Reviewed by Mark A. Cole

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Rev. Billy C. Wirtz	The Best of the Wirtz: 15 Years On the Road With 77" Pianist	Hightone
Various	Blind Pig Records 25th Anniversary Collection	Blind Pig
Mississippi Fred McDowell	The Best of Mississippi Fred McDowell	Arhoolie
R.L. Burnside	Burnside on Burnside	Fat Possum
Tommy Castro	Guilty of Love	33rd Street Records
Stevie Ray Vaughan	Live at Montreux 1982 & 1985	Legacy
Sean Costello	Moanin' For Molasses	Landslide
Lightnin' Hopkins	The Best of Lightning Hopkins	Arhoolie



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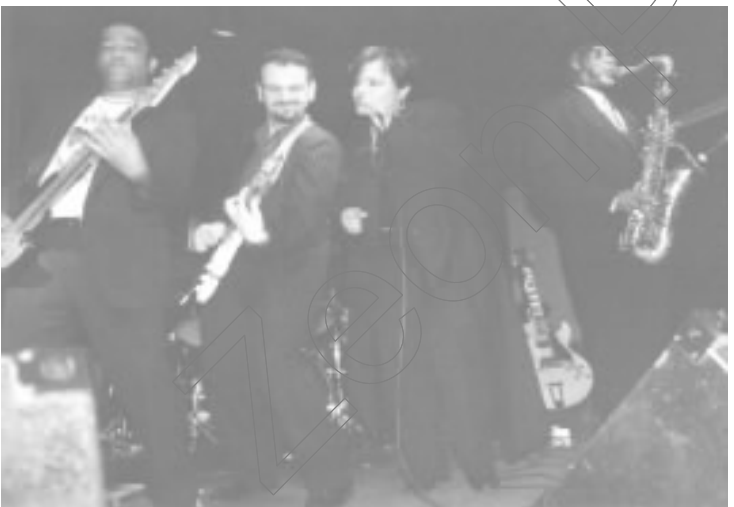


BLUES CAM

Around Town

On Sunday, October 28, 2001, musician Sean Carney and Little Brother's Dan Dougan organized a benefit to aid victims of the September 11th World Trade Center disaster. Participating bands in order of appearance (clockwise left to right) were The Dave Chisolm Band, Blues at Last, Night Train, Willie Pooch and the Upsetters, and the Teeny Tucker Band. Dr. Steve from WCBE was there too, diggin' it all! The event was put together quickly and raised \$760 which was given to the Twin Towers Relief Fund.

PHOTOS BY J.T. LOTOZO



On November 3, 2001, Frank Harrison presented his eleventh annual "Tribute to Stevie Ray Vaughan" benefit at the Newport Music Hall. All proceeds from the event were donated to the "Adventures for Wish Kids." Frank Harrison did the lead guitar and vocal work backed up by Pat Jeany on bass and Sammy Hoff on drums along with some special guests. The show was a huge success as witnessed by the packed house. (Bottom 3 photos)

PHOTOS BY J.T. LOTOZO





BLUES CAM



Sunday, December 2nd was our annual Toys for Tots finale at the Thirsty Ear Tavern. This year, the legendary Hubert Sumlin headlined the show and was supported by Dayton's Noah and the Stratocats. As you can see by the first picture, the line to get in ran long and hard, and we had to turn away a few bluesers. The Marine Corps was present in full formal dress and performed a touching version of the Marine Corps Hymn. We were also fortunate to have WSYX television personality Chuck Gillespie emcee the show. A snippet was shown on WSYX (channel 6) the next morning. Between the door charge, donations, raffle and auction, over \$4000 and a ton of toys made it to the kids this year. Thanks to everyone who made it possible: Margo and Jerry Flaherty, Herb Sollars, Sharyn Sollars, Dee Ann Wallace, Sergeant Jones, Patti Andrews, Ron Ioia, Ric Boals, Dan Axt, Bob Thomas, Rod & Lisa Cave, Boulevard Café, Strader's Garden Center, Braddock's Restaurant, Anthony Thomas Candy, Accent on Wild Birds, Noah Wotherspoon and band, Hubert Sumlin, and the list goes on and on and on.

Left uppermost photo by Dee Ann Wallace, all other photos by J.T. Lotozo

AREA CLUBS SUPPORTING LIVE BLUES

VENUE	ADDRESS	PHONE (614)
2 Rascals Pub	2123 Eakin Rd., Columbus	276-4758
Backstretch Bar	14 S. Sandusky, Delaware	740-369-9883
Barrister Hall	560 S. High St., Columbus	621-1213
Benny's Pizza Pub	968 Industrial Pkwy, Marysville	937-644-0881
Big Daddy's	45 Vine St., Columbus,	228-2443
Billiard Club	161 and Busch Blvd., Columbus	885-9299
Blue Gator	24 1/2 E. State St., Athens	740-594-8835
Bracken's Pub	106 W. Miami St., Urbana	937-653-9744
Braddock's	1470 Grandview Ave., Columbus	487-0077
Brew's Too	128 E. Broadway, Granville	740-587-0249
Brian Boru's	657 N. High St., Columbus	221-1250
Brickyard	165 Vine St., Columbus	221-4600
Bumpers Sports Lounge	1138 Bethel Rd., Columbus	451-6457
Café Bourbon St.	2216 Summit St., Columbus	268-2380
Club 504	504 Park St., Columbus	228-5020
Columbus Music Hall	734 Oak St., Columbus	464-0044
Crown Sports Lounge	451 Lazelle Rd., Columbus	846-1122
Dick's Den	2417 N. High St., Columbus	268-9573
Dolphin Lounge	345 Agler Rd., Gahanna	475-9944
Donahue's Tavern	2352 Sprfld-Xenia Rd, Springfield	937-323-4496
Dub Pub	5736 Frantz Rd., Dublin	761-2728
Eldorado's	4968 N. High St., Columbus	785-0030
Fat Jerry's Alligator Alley	1335 Linden Ave., Zanesville	740-452-6943
Fat's Billiard Emporium	2992 Hayden Run Plaza, Cols.	761-9939
Final Score Sports Pub	6 Troy Rd., Delaware	740-363-4799
Flannagan's Dublin	6835 Caine Rd., Columbus	766-7788
Flatiron Bar & Grill	129 E. Nationwide Blvd., Cols.	461-0033
Fur Peace Ranch	39495 St. Clair Rd., Pomeroy	740-992-6228
Gibby's, Riverview	6125 Riverside Dr., Columbus	717-9102
Gio's Pizza and Pub	114 S. Court St., Circleville	740-474-6076
Halftime Tavern	5019 Olentangy River Rd., Cols.	459-8485
Hard Road Café	1880 Hard Rd., Worthington	792-6343
High-Beck Tavern	564 S. High St., Columbus	224-0886
Hoot'n Annie's	11 W. State, Milford Center	937-349-2454
Jazzy J's	4428 Walford St., Columbus	476-9041
J. Lindsay's Backdoor	5453 Bethel Sawmill Center	932-0512
Little Brother's	1100 N. High St., Columbus	421-2025
Macon Lounge	366 N. 20 th St., Columbus	253-3014
Mulligan's Sports Pub	8743 Smoky Row, Columbus	798-0700
Newport Music Hall	1722 N. High St., Columbus	228-3582
Oldfield's on High	2590 N. High St., Columbus	784-0477
O'Toole's Irish Pub	4796 W. Broad St., Columbus	878-6461
On the Rocks	5815 Karric Square Dr.	717-9215
Pauley's Westburgh Pub	3582 Trabue Rd., Columbus	488-0105
Pub 161	Rt. 161 at Busch Blvd., Columbus	885-9299
Rafter's Beer Pub	4404 Indianola Ave., Columbus	263-2120
Ringside Café	105 N. Center St., Springfield	937-324-8282
Second Half Tavern	5171 Sinclair Rd., Columbus	888-2727
Speed's	3651 E. Main St., Columbus	236-5050
Short North Tavern	674 N. High St., Columbus	221-2432
Shorty's Sports Bar	1884 Tamarack Circle, Columbus	436-5924
Slapsy Maxie's	1019 Mediterranean Ave, Cols.	433-0077
Thirsty Ear Tavern	1200 W. 3 rd Ave., Columbus	299-4987
Uncle Dan's Tavern	150 Howard St., Mt. Vernon	740-392-6886
Westgate Lounge	2925 W. Broad St., Columbus	274-6330
Zuey's Roundback Bar	4955 Arbor Village Rd., Cols.	848-6477

SUPPORT LIVE MUSIC IN COLUMBUS

(Nerak Roth Patterson, continued from page 4)

Following major life changes, he figured his destiny was to get a job and eventually retire from it.

Ultimately he had a change of heart and decided to form the Nerak Roth Patterson Band. That same night he got on his knees and he prayed. He admitted it was a very tall order. His prayer was; "I want a drummer that plays a wooden set of Gretsch Drums, that doesn't smoke, doesn't drink, doesn't do drugs of any kind and has a good foundation in the belief in God. I want those same qualities from a bass player and a keyboard player. If these guys come to me, I want them to know that this band has to be a "family" type situation. We all have to be on the same sheet of music and that means we want to be at the top of this business. And if we can't make it to the top and give our families all the benefits of our success, then I think we are playing in vain." Within a short time span everybody and everything he prayed for started coming to him.

Dano Grimes, who he hadn't seen for years unexpectedly, showed up. "He came to me with lyrics and I showed him some music. And I said yeah this could work." And with that Dano became the lead singer. One night he heard God's voice tell him to go, go, go out to a club. That night he met a bass player by the name of Greg Calvert, who was playing with another band. He spent the rest of the night trying to convince Greg that it would be well worth it to start playing with him even though he didn't have a gig, yet. Over the years, his sister had been trying to hook him up with a particular keyboard player named, Michael Freeman. They finally met at his house. Roth took him down to the basement to play and from then on he was convinced this was yet another guy he had prayed for. Then Michael said he had the perfect drummer for Roth if he needed one. Roth said he did. That's when Chip Murdock joined the band. Within two weeks they had their first gig. And they have been going strong ever since.

Roth is a very prolific songwriter and musician, who is heavily influenced by B.B. King and Robert Cray. Dano Grimes is one of the best, most soulful singers I have heard. Room Full of Blues, eat your heart out! All the musicians in this band are much deeper than the music itself. They play so well together because they have the souls of men who are a living reflection of the blues. Louisiana native Freddie Wall, a former sideman guitarist for blues greats Lightnin' Hopkins and Clarence "Gatemouth" Brown produced the band's latest recording, "Back in the Day." *Vintage Guitar Magazine* gave "Back in the Day" rave reviews calling Patterson "a youthful sounding B.B. King with a bit more rigid edge."

For latest NRPB info and concert dates visit www.NRPB.net.

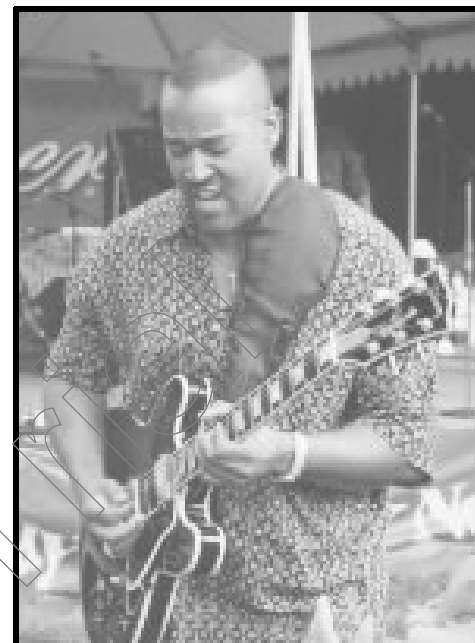


PHOTO BY DEE ANN WALLACE

March 1 & 2, 2002 will find blues lovers converging at Memorial Hall in downtown Lima for another wonderful weekend of music. Friday night's line up is the Nerak Roth Patterson Band from Yellow Springs, Ohio opening for John Mooney and Bluesiana of the New Orleans scene. Saturday night Ms. Teeney Tucker of Columbus, Ohio will be warming up the stage for Carey Bell. If Tickets go on sale January 21, 2002 at 10:00am. Tables on the first floor that seat 10 are a cheap \$200.00/night; balcony seats that accommodate only one are even cheaper at \$10.00 per seat/night. Tables sell fast. Call ArtSpace/Lima, 419.222.1721, for any additional information.

LOOKING FOR BLUES TALENT

The Blues, Jazz & Folk Music Society of Marietta, Ohio announces their annual blues competition, the oldest and largest blues talent competition in the state of Ohio. Now in it's tenth year, the River City Ohio Blues Talent Competition is an opportunity for blues musicians to gain national exposure at the International Blues Foundation's Blues Competition in Memphis Tennessee early next year. The competition will be held on Saturday, February 16, 2002 from noon until midnight. For tickets and information call 740-373-6640 (days) or 740-376-0222 (evenings).

BLUES HOTLINE (614) 470-2CBA

BLUES NIGHT OUT

JANUARY 2002

Date	Artist	Venue
Every Sunday	Hoodoo Soul Band	Oldfield's on High, 10 PM
Every Monday	Blues Jam with Rick Boals	Dolphin Lounge, Gahanna
	Blues Jam with Gus Lambros	Barrister Hall
	Blues Jam with Jim Kolbe	On the Rocks
Every Tuesday	Open jam with Bill Stockwell	Donahue's, Springfield
Every Wednesday	Men of Leisure	Northberg Tavern
	Blues Jam w/Shawn Booker	Club 504
Every Thursday	Hootie McBoob	Second Half Tavern
	Terry Davidson and the Gears	Pub 161
	Willie Pooch and the Upsetters	Jazzy J's
Thursday, 3rd	Jubees	Barley's Smokehouse
Friday, 4th	Code Blue	Brackens Pub, Urbana
	Jubees	On the Rocks
	Terra City Blues Band	Thirsty Ear Tavern
Saturday, 5th	Code Blue	Brackens Pub, Urbana
	Jubees	J. Lindsay's
	Mike Patrick and Blues Driver	Thirsty Ear Tavern
Sunday, 6th	CBA BLUES JAM - Host: The Shrunken Heads	Thirsty Ear Tavern, 4:00 PM
Wednesday, 9th	Jubees	Gibby's, Riverview
Friday, 11th	Carpenter Ants	Court Street Grill, Pomeroy
	Inner City Blues Band	Thirsty Ear Tavern
	Jubees	J. Lindsay's
Saturday, 12th	Electric Mud	Akron Motorcycle Festival
	Hot Rod and the Blues DeVilles	Crown Sports Lounge, London
	Jubees	On the Rocks
	Terra City Blues Band	Macon Lounge
	Terry Davidson and the Gears	Lame Duck Saloon, Delaware
	Wolfhound	Thirsty Ear Tavern
Sunday, 13th	Electric Mud	Akron Motorcycle Festival
Thursday, 17th	Jubees Rhythm Revue	Braddock's, Grandview
Friday, 18th	Hot Rod and the Blues DeVilles	Donahue's, Springfield
Saturday, 19th	Code Blue	Griff's Ole Brick Tavern
	Hot Rod and the Blues DeVilles	Donahue's, Springfield
	Jubees	Barley's Smokehouse
	Terry Davidson and the Gears	Riverview Cafe
Sunday, 20th	CBA BLUES JAM - Host: Third Contact	Thirsty Ear Tavern, 4:00 PM
Wednesday, 23rd	Jubees	Gibby's, Riverview
Thursday, 24th	Jubees	Barley's Smokehouse
Friday, 25th	Jubees	On the Rocks
	Ray Fuller and the Blues Rockers	Thirsty Ear Tavern
Saturday, 26th	Frank Boyd Jr. & the Hoodoo Boys	Snow Trails, Mansfield
	Hot Rod and the Blues DeVilles	Thirsty Ear Tavern
	Night Train	Brian Boru's
	Terra City Blues Band	Macon Lounge
Thursday, 31st	Frank Boyd Jr. & the Hoodoo Boys	Braddock's, Grandview

FEBRUARY 2002

Date	Artist	Venue
Every Sunday	Hoodoo Soul Band	Oldfield's on High, 10 PM
Every Monday	Blues Jam with Rick Boals	Dolphin Lounge, Gahanna
	Blues Jam with Gus Lambros	Barrister Hall
	Blues Jam with Jim Kolbe	On the Rocks
Every Tuesday	Open jam with Bill Stockwell	Donahue's, Springfield
Every Wednesday	Men of Leisure	Northberg Tavern
	Blues Jam w/Shawn Booker	Club 504
Every Thursday	Hootie McBoob	Second Half Tavern
	Terry Davidson and the Gears	Pub 161
	Willie Pooch and the Upsetters	Jazzy J's
Friday, 1st	Code Blue	Donahue's Tavern, Springfield
Saturday, 2nd	Dave Chisolm band	Brews Too, Granville
	Night Train	Brian Boru's
Sunday, 3rd	CBA BLUES JAM Host: Shaun Booker's New Blues Revue	Thirsty Ear Tavern, 4:00 PM
Friday, 8th	Big Al and the Heavyweights	Court Street Grill, Pomeroy
	Frank Boyd Jr. & the Hoodoo Boys	The Den, Mansfield
	Haywire Dog	Shorty's
Saturday, 9th	Frank Boyd Jr. & the Hoodoo Boys	The Den, Mansfield
	Hot Rod and the Blues DeVilles	Crown Sports Lounge, London
	Terra City Blues Band	Boomerang's
Thursday, 14th	Jimmy Thackery and the Drivers	Court Street Grill, Pomeroy
Friday, 15th	Eric Jerardi Band	High Beck Tavern
	Randy McAllister	Court Street Grill, Pomeroy
	Ray Fuller and the Blues Rockers	Short North Tavern
	Terry Davidson and the Gears	Crown Sports Lounge, Pres. Pkwy
Saturday, 16th	Terry Davidson and the Gears	Shorty's
Sunday, 17th	CBA BLUES JAM - Host: TBA	Thirsty Ear Tavern, 4:00 PM
Friday, 22nd	Hot Rod and the Blues DeVilles	Donahue's, Springfield
	Ray Fuller and the Blues Rockers	Thirsty Ear Tavern
	Tommy McCracken	Court Street Grill, Pomeroy
Saturday, 23rd	Hot Rod and the Blues DeVilles	Donahue's, Springfield
	Terry Davidson and the Gears	Riverview Cafe

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SATURDAY MATINEE March 16 - Tickets \$10/\$15, m/nm
1 PM - Competition winners TBA (one hour set)
2:15 - Paul Rishell & Annie Raines - (one 75 minute set)
3:45 - Hubert Sumlin - *Chicago Blues* (two 60 minute sets)

SATURDAY NIGHT March 16, 9 PM - Tickets \$15/\$20, m/nm
Roomful of Blues - *Chicago Blues* (two 75 minute sets)

SUNDAY March 17, 1 PM - Tickets \$10/\$15, m/nm
Memphis Gold - (two 60 minute sets)

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NICK SONYE

DATE AND PLACE OF BIRTH: August 2, 1950, Lima Ohio

CURRENT BAND: The Inner City Blues Band

PAST BANDS: Buckwheat Zydeco, the Hoo Dudes, Justin Case, and 1, 026 more

RECORDINGS: The Inner City Blues Band and Dean Francis

GEAR: 1996 & 1966 Fender Stratocasters, Peavey 4X12, Mesa Boogie 20/20 power amp, Marshall JMP-1 pre amp, DBX166 Compressor, "old" Digi-tech GSP-21

FAVORITE LIVING GUITARIST: Elliott Randall (my teacher)

FAVORITE DECEASED GUITARIST: James Marshall Hendrix

FAVORITE LIVING SINGER: Aretha Franklin

FAVORITE DECEASED SINGER: Marvin Gaye

FIRST RECORD: "Lucille" - Little Richard

FIRST BLUES RECORD: "Sweet 16," B.B. King (This tune caused me to choose "Blues Player" at High School Career Day (May of 1966) Imagine how that went over!

MUSIC FOCUS: I want to continue playing, producing and learning all about music and the new technologies using and distributing music. Besides all of the great blues fans and the venues that feature blues I want to see Columbus, blessed with great talent, to continue to grow and prosper. We're not CowTown any more...

PERSONAL STATEMENT: I want to thank my wife for her tireless support, for being the wife of a guitar player is tougher than being a guitar player. My mother, who put a guitar in my hand and opened my ear. My goal to keep that "music flame blazing" for all the great players that I have been fortunate to know or have known: Ted Mitchell (my step-dad,) Elliott Randall, Stanley "Buckwheat" Dural, Lee Allen Zeno, Art Blakey, Dexter Gordon, Todd Barkan, and a bunch more. Thank you to all the fans and supporters of Blues and Jazz, the true American art forms. You folks mean so much to all musicians.

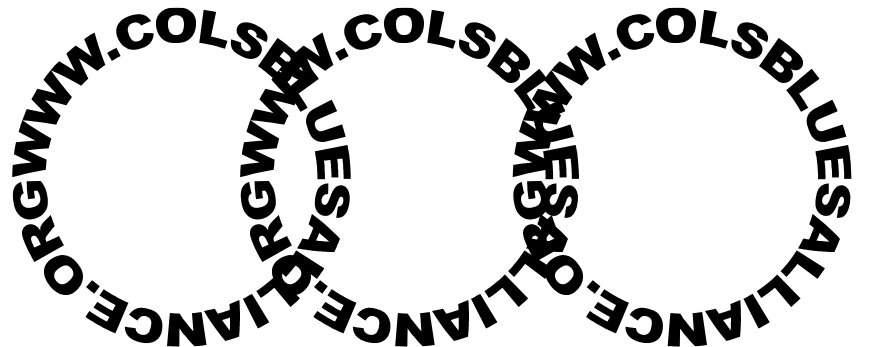


COMING NEAR BY

1/10	Shemekia Copeland	The Patio, Indianapolis, IN
1/11	Kelly Richey Band	Slippery Noodle, Indianapolis, IN
1/12	Kelly Richey Band	Slippery Noodle, Indianapolis, IN
1/18	Anson Funderburgh & Rockets	Gilly's, Dayton, OH
1/21	Lil' Ed & the Blues Imperials	Stevie Ray's, Louisville, KY
1/25	Mighty Clouds of Joy	Clowes Meml Hall, Indianapolis
1/25	Eric Jerardi Band	Stevie Ray's, Louisville, KY
1/26	Eric Jerardi Band	Stevie Ray's, Louisville, KY
1/26	Kelly Richey Band	Lebanon Elk's Lodge, Lebanon
2/1	Neville Brothers	Heritage Hall, Lexington, KY
2/12	Sista Monica	Slippery Noodle, Indianapolis, IN
2/15	Kelly Richey Band	Stevie Ray's, Louisville, KY
2/17	Vonda Shepherd	Lexington Opera Hse, Lexington
2/23	Lou Rawls	Palace Theater, Louisville, KY
2/23	Roy Bookbinder	Fur Peace Ranch, Pomeroy, OH
2/28	Rev. Horton Heat	Birdy's, Indianapolis, IN
2/28	BeauSoleil w/ Michael Doucet	Kentucky Theater, Lexington, KY
3/1	Bluesiana, Carey Bell, more	Lima Blues Festival, Lima OH
3/3	Rory Block, Sally Van Meeter	Fur Peace Ranch, Pomeroy, OH
3/9	Buddy Guy	Peristyle Theater, Toledo, OH
3/14	Eric Jerardi Band	Stevie Ray's, Louisville, KY
3/15	River City Bluesfest	Lafayette Hotel, Marietta, OH
3/21	Boney James	Indiana Ballrm, Indianapolis, IN
3/25	Guitar Shorty	Stevie Ray's, Louisville, KY
3/28	Beau Soleil w/ Michael Doucet	Kentucky Theater, Lexington, KY
3/29	Studebaker John & the Hawks	Stevie Ray's, Louisville, KY
3/30	Studebaker John & the Hawks	Stevie Ray's, Louisville, KY

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