# JOANNA CONNOR ALBUM DETAILS

**“4801 SOUTH INDIANA AVENUE”**

**1. Destination** 3:31

**2. Come Back Home** 4:19

**3. Bad News** 6:26

**4. I Feel So Good** 3:35

**5. For The Love Of A Man** 4:20

**6. Trouble Trouble** 3:40

**7. Please Help** 4:14

**8. Cut You Loose** 4:09

**9. Part Time Love** 5:06

**10. It's My Time** 4:19

**TRT: 43:56**

**Musician Listings:**

Joanna Connor - Vocals and Guitar all tracks

Joe Bonamassa - Guitar on all tracks (Solos on 9 & 10)

Josh Smith - Guitar on all tracks

Reese Wynans - Keyboards

Calvin Turner - Bass

Lemar Carter - Drums and Percussion

Steve Patrick - Trumpet

Mark Douthit - Saxophone

Barry Green - Trombone

Jimmy Hall - Vocals on Track 1

Horn Arrangements by Calvin Turner

Recorded and Mixed by JJ Blair

Assistant Engineer Austin Atwood

Mastered by Bob Ludwig at Ludwig Mastering

Produced by Joe Bonamassa and Josh Smith

Recorded at OceanWay Studios Nashville, TN

# Foreword:

﻿I hope you, the listener, will be as enraptured by this music we made as I was while in the process. I’ll be honest - I was downright nervous to the core when one of the premier and accomplished and important guitarists of this time period was to be sitting in a studio just feet from me - Joe Bonamassa. Music fans love him, guitarists KNOW what a heavyweight he is and has been since he was a pre-teen. He wanted to capture “the lighting in bottle” that he witnessed in my playing and have it evident on every cut. What I believe took all of us by surprise was the passionate and tough vocal performances Joe coaxed out of me. He said he was going to push me to my limits. He did, but in the best of ways. He got me to be in touch with my soul.

This is my first 100 percent true blues album. My school was the Chicago blues scene and its living masters. We wanted to make a record that honored that legacy. We wanted to make a record that was alive, rough, emotional, rhythmic, fiery and REAL. Joe painted pictures for me with each cut. I fleshed those stories out. He and the other guitar wizard, Josh Smith, arranged and produced a record I believe we are all proud to deliver to you. The assembled musicians were stellar. The tracks were recorded in a few days, many of them the first take. We wanted to deliver raw energy. Turn this mother up and enjoy, because we surely did make it.

# Dedication:

This album is dedicated to the memory of the woman who played blues and jazz records in our house from the time I arrived on the planet, bought my first guitar before I even knew I wanted to play one, took me to innumerable Jazz, Blues and Soul music concerts as a little girl, danced with me many a night, came to decades of my shows from my first band until this year, helped raise my two kids while I travelled or travelled with us - my mom, Bobbi Karman

**Thanks to all**The musicians and engineers on the album   
Codey Allen at Gibson Guitars  
Tracii Guns  
Alex at Orange Amps  
Michael Delaney at Delaney Guitars   
Intrepid Artists

Love to:   
My family   
Joe Bonamassa   
Josh Smith   
My pups

# About the Title:

Joe and I and the rest of the crew dug deeply and conjured up an authentic, alive and kicking, not derivative set of Chicago Blues. We chose the title “4801 South Indiana” because it was the actual street address of the hallowed funky blues sanctuary Theresa’s Lounge. We want the listener to open that door, walk in and feel to their core some of the magic that a place like that brought night after night. It was an honor to bring this to you the listener.

# Song Notes:

All the songs on the new album were lovingly hand-picked by Joe and Josh Smith and were ran by me for final approval. Each song was true to the original but were given a few twists and turns with subtle and not-so-subtle shifts in approach, rhythm, and attack.

**Track by Track:**

**DESTINATION**

This is a real house rocking tune written by a somewhat overlooked band called The Assassins, led by Jimmy Thackeray. It was made sweeter by the soulful background vocals of Jimmy Hall. Joe and Josh joined on as well. It’s a great showcase for my frantic and frenetic guitar work. This tune is a Saturday night bar brawl of a song! Turn this one up and dance!

**COME BACK HOME**

The band is just grooving so tough on this one. This song features killer blues piano performed by Reese Wynans. My favorite memory of recording this song is Joe telling Reese to play like a psycho! Joe encouraged me to play some raw and old school slide guitar. I throw all caution to the wind on this solo, it ain’t pretty...raw and primitive.

**BAD NEWS**

This is a Luther Allison song, and we chose it because we were all huge fans of his. The world was cheated…I miss him. I toured with him in Europe for almost ten years as his opening act, so it was an honor to record this haunting piece. Reese kills the piano on this. This song is heavy. Joe came up with the bell idea to further capture the mood. I love the way we ended the song. The bell tolling is chilling.

**I FEEL SO GOOD**

If you can’t feel this one, check your pulse. This is one heavy boogie tune - it goes up to 11. The opening note I held was a fun challenge! This tune absolutely burns. Joe used some interesting microphone technique on the vocal and overdrove it purposely. The drummer Lamar Carter and I were flying by the seat of our pants so to speak and miraculously ended the fade out together. I particularly love the way the musicians come roaring back - all Joe’s idea!

**FOR THE LOVE OF A MAN**

Our salute to one of the three kings, Albert. I think he would have approved! What blues album would be complete without one?

**TROUBLE TROUBLE**

This cut is downright swingy and sexy. This song features slinky horns and stellar Josh Smith guitar licks. It’s another facet of the classic blues genre that we wanted to cover.

**PLEASE HELP**

We are going on a trip back in time, conjuring up Hound Dog Taylor and a Friday night fish fry. Joe and Josh supply the hot sauce with a killer arrangement. This is our tribute to Hound Dog Taylor. I believe he would have liked it.

**CUT YOU LOOSE**

This is one of my favorite songs that features a hypnotic rhythmic shift. Joe and Josh just put together an interesting and powerful arrangement of this chestnut. The band is tight as a New York subway at rush hour.

**PART TIME LOVE**

This song is a real staple in the Chicago repertoire. I played guitar behind a plethora of Chicago blues singers that did this song. I love our version here. The band is grooving and a cracking horn section really makes it shine. I think we did it justice.

**IT’S MY TIME**

This song was written by Josh Smith. He brought this beautiful piece of writing to the table. It was Joe’s idea to have me do a spoken word and make some of the verses personal to me. Joe and I perform a slide duet, conjuring up Ry Cooder. It’s a lovely and interesting piece.

**PUBLISHING INFO**

**“Destination”**

Songwriters: Peter Ragusa, James Thackery, Mark Wenner, & Jan Zukowski

Publisher: Nighthawks Music (BMI)

**“Come Back Home”**

[Original Called “Sadie” – Hound Dog Taylor”]

Songwriter: Theodore Taylor

Publisher: Eyeball Music (BMI)

**“Bad News”**

[Original Called “Bad News is Coming” – Luther Allison]

Songwriters: Luther Allison, Joseph Peraino & Paul White

Publishers: Leric Music Inc. (BMI/SACEM) & Jobete Music Co. Inc. (ASCAP)

**“I Feel So Good”**

[Original Called “I Feel So Good (I Wanna Boogie)” – Magic Sam]

Songwriter: Samuel Maghett

Publishers: Conrad Music/Leric Music Inc. (BMI)

**“For The Love Of A Man”**

[Original Called “For The Love Of A Woman” – Albert King]

Songwriter: Don Nix

Publisher: Irving Music Inc. (BMI)

**“Trouble Trouble”**

Songwriter: Lowell Fulsom

Publisher: Arc Music (BMI)

**“Please Help”**

Songwriter:JosephBenjamin Hutto

Publisher: Universal Songs of Polygram International Inc. (BMI)

**“Cut You Loose”**

[Original Called “Cut You A-Loose” – Ricky Allen]

Songwriter: Melvin London

Publisher: Conrad Music/Lonmel Publishing Inc. (BMI)

**“Part Time Love”**

Songwriter: Clay Hammond

Publisher: Parker Music (BMI)

**“It’s My Time”**

Songwriter: Josh Smith

Publisher: Flat V Music (BMI)

Cover & Archive Photography: Marc Pokempner

(from his book “ Down At Theresa’s – Chicago Blues”)

Studio Photography: David “Big D” Lamont

Posed Photos: Maryam Wilcher

Live Photos: Allison Morgan & Will Byington

**Record Label**

Keeping The Blues Alive Records

CEO- Roy Weisman

Director Of Marketing & New Release Production – Rachael Iverson

P & C 2021 Keeping The Blues Alive Records

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**JOANNA CONNOR - BIOGRAPHY**

Numerous artists have been influenced by or had love affairs with the iconic African American art form called the Blues. Not many sought after it by diving head first into its epicenter - Chicago, and even fewer women have attempted.

Joanna made a pilgrimage at the age of 19 to the Windy City and set her mind to move there three years later. An abridged version of her years spent during the 80s prolific blues explosion would include years spent playing with Dion Payton and the 43rd St. Blues Band in residencies at Buddy Guy’s Checkerboard Lounge, Theresa’s Lounge, the Cuddle Inn on the Southside of the blues capital, absorbing musical and life lessons playing guitar with Buddy Guy, Jr. Wells, Otis Rush, Phil Guy, James Cotton, Lefty Dizz, Sugar Blue, Billy Branch, Son Seals, Lonnie Brooks, Johnny Littlejohn, Magic Slim, Eddie Shaw and many other artists.

Years spent in the trenches at the late-night institution the Kingston Mines led to further musical adventures including a late-night set with none other than Jimmy Page.

Joanna was asked by the owner of Kingston Mines to headline her own nights at the club, and this led to the formation of her own wicked Chicago band and subsequently caught the ear of Blind Pig Records and the release of her first album “Believe It” in 1990. The music world was piqued with this brash in your face guitarist in the guise of an unassuming 28-year-old.

Years spent touring Europe, Asia, South America were to follow, deals with Gibson Guitars, Victoria Amps, almost a decade spent opening and recording occasionally with the legend Luther Allison in Europe and Albert Collins in the states, increased her notoriety as well as the release of almost a dozen recordings on her own and also numerous guest spots with others, a documentary film made about her by German Television WDR and several national and international television appearances all blazed a trail for future female guitarists and her hybrid blend of blues, rock and funk became a template for dozens of acts to follow.

A few viral videos and her relentless work ethic caught the attention of Joe Bonamassa, and within a year Joe’s passionate and articulate vision to bring to the world Joanna’s unique, blazing, gritty and electrifying blues guitar prowess came to life. His expertise as a musician, vocalist and producer cut to the core of Joanna’s tremendous and uncompromising musical life story and brought to fruition her best and most representative work to date.