



"Steve Bassett's musical style is a synthesis of America's root music; blues, r&b, gospel, and rock & roll. Not only does Steve have a true feeling for the blues, he is a master of the gospel idiom, and in this combination of talents he is just about unique in music. He is a singer's singer and he communicates with his audience in a soulful front porch manner that crosses markets and generations and leaves his listener feeling like he has sung to them alone."

- John Hammond, Sr. -

Pretty flattering words, aren't they? They came from the mouth of the most legendary talent scout in the history of American popular music, John Hammond, Sr., the man who discovered and nurtured the careers of Benny Goodman, Count Basie, Lionel Hampton, Billie Holliday, Bob Dylan, Bruce Springsteen, Stevie Ray Vaughan and so many others. One could surmise that Mr. Hammond knew a thing or two about American music. His uncanny knack for discovering new talent earned him the respect of musicians worldwide throughout his long and distinguished career.

And Mr. Hammond's words ring true as you hear Steve for yourself.

Steve Bassett bought his first organ in 1963 and joined THE REACTIONS.....he had one and never looked back. One night at The Wigwam during "Route 66" he was a changed man. Soul shows at The Sahara Club at home in Richmond, Virginia gave him clarity of purpose. Five decades of roadhouse R&B ensued.



THE REACTIONS

with David Searles, Mike Bateman, John Peora, and Jack Beasley

"I've been playing since I can remember.
I bought an old player piano when I was 12 with
some paper route money and took lessons from Mrs. Giles for a year.
Quit the next year, bought an Ace Tone with some more paper route money,
I had a big route, and learned "What'd I Say". I played through junior high and
high school with The Reactions, "The Hazards", "The Potentials"
and "The Delshons"



THE DELSHONS
WITH LEAD SINGER DAVE LEYSHON

and then moved to Wilson, N.C.
to go to the only college that would accept me.
I quit after 6 weeks and spent the next two years playing around Carolina
with Ginger Thompson and with my band, Earnest Baker and the Runaways Combo”.



EARNEST BAKER & THE RUNAWAYS COMBO

“We played music we wrote with an occasional Delaney
and Bonnie or Allman Brother cover.
I met Ed King in Wilson at the end of Strawberry Alarm Clock
and he and his family moved in with me and my buddy/drummer Howard Martin
for a while and we played and recorded some music over at Sound City in Bailey, N.C.
There was a great barbecue place across the street that made an
unbelievable pork tenderloin biscuit.

Earnest Baker and The Runaways Combo opened a rock show featuring Iron Butterfly in Myrtle Beach one Easter weekend and I ended up leaving at the end of it in a truck with Teegarden and Van Winkle, another act on the bill, headed for Detroit to be their new driver/roadie/soundman.

Bob Seger started singing with them and we recorded the SMOKIN' OP's record on a Revox in the basement between road trips. It was supposed to be a Teegarden and Van Winkle record but somehow Bob ended up releasing it and David and Skip split up about a year later. Skip put a big rocking soul band together and my responsibilities where expanded to driver/roadie/singer. I learned a lot from "The Cowboy" about the Tulsa groove and the B-3, and David is one of the smoothest drummers I ever heard.



David



"The Cowboy"



After a year or so I went back home to Richmond for some healing.

That's when
I started doing my first gigs under my own name,
playing the songs I'd written over the previous years.



Robbin and I wrote "Sweet Virginia Breeze" before rehearsal for a Shafer Court concert
at VCU and then recorded the Together album at Alpha Audio with The Andrew Lewis
Band along with some of our bandmates.

A couple of young and alternative years later,
I signed a manager on who took me to New York to do some demos
with Elliot Shiner when he was on staff at A&R Studios.



PATCHMAN AND MULTIMAN ELLIOTT RANDALL

That's when I met Elliott Randall who was recording in the next room.
My session rendered no record deal. My manager, a smuggler it turned out,
left the country and I spent the rest of the seventies playing the barbecue circuit
in the southeast for the beach music crowd or in New York with Elliott Randall
doing sessions for the jingle guys and playing live club dates with Els and his NYC pals.
The bands were silly; Alan Swartzberg, Gene Santini, Jeff Baxter, John Tropea,
Paul Shaffer, Cornell Dupree, Chuck Rainey, Richard Tee, Lou Marini,
Chris Parker, on and on. I'd be singing with them in a cattle call for PEPSI with Michael
Bolton, Joe Cerisano, and Johnny Barranco in the day time, hanging at Els studio later,
and singing with them at TRAX for a midnight show.
I knew all the soul tunes they wanted to play.



Wild times in New York those days.

The jingle thing took off and I spent the next few years flying everyday from NYC to Nashville to Chicago for sessions. This was all pre-MIDI so I got to sing with real musicians everyday, and some of the best, as it turns out. “



Bassett's vocal style delivered him into the heavens of satellite broadcast as :
"....one of the top first-call studio soloists in the country."



He has sung over 100 network radio and television commercials. This bailed him out of the roadhouses for a while into his creative lean, allowing him the pleasure of making music in favorite places with his favorite people.



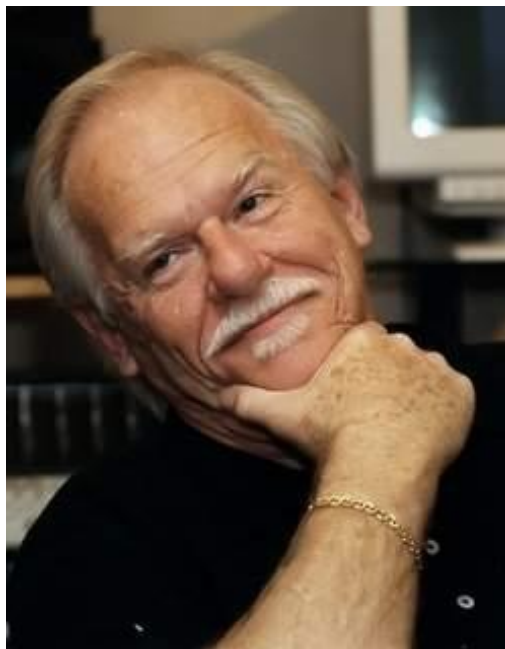
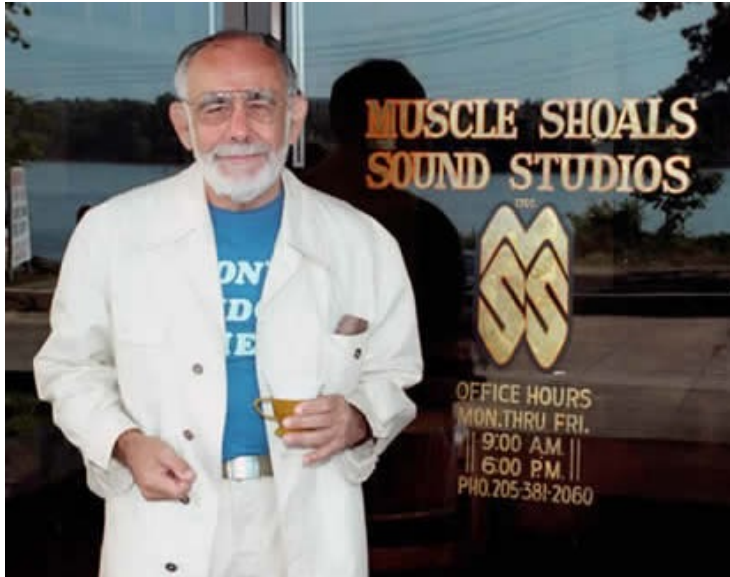
RICHMOND SYMPHONY POPS CONCERT
WITH MY GUESTS LARRY BLAND & THE VOLUNTEER CHOIR

John Hammond, Sr. added him to his renowned list of discovered talent and signed him to Columbia Records in 1980.



PRODUCERS AND FRIENDS JOHN HAMMOND SR. AND JERRY WEXLER

The resulting album STEVE BASSETT, produced by Jerry Wexler and Barry Beckett in Muscle Shoals, gathered four star honors from the critics.



“ I went to Muscle Shoals with Jerry and Barry for a month making my album for Columbia.

I loved every minute of it. They were wonderful to me.
Each night Barrie and I would sit at pianos in his office
and arrange music for the next day.
The days were spent at Muscle Shoals Sound playing and recording and laughing.
We'd often go to the guest house on the bluff at the river
where the cook would treat us with sumptuous southern offerings,
and Jerry would treat us with stories.
We all went to Montreaux together when we finished the album for a
blues night Jerry produced .
The night we got there we saw Miles at the Casino playing "Time After Time",
a luncheon party with Claude Nobs at his chalet the next day,
and the blues show that night.
It was very cool. I'll sure miss them.
Jerry continued to coach me until his passing."

"One of the blackest white R&B singers you will ever experience."
- Bob Cianci. Blues Access

This shifted Bassett's touring life from the East Coast
to opening slot on Stevie Ray Vaughan's first tour across America.





"Stevie Ray Vaughan was for real. I went with Mr. Hammond to the showcase Stevie did for him in a club in NYC.

I remember Mr. Hammond telling me I was about to witness a rhythm section with the power of a freight train.

Mr. Hammond signed the band the next day and it wasn't long before I was on the road opening for them.

When Reese Wynans left Delbert's band to to fall in with Stevie Ray I fell in with Delbert."



Delbert McClinton has flown Bassett in through the years so he can play on the evening's show.





His studio band, The Mystic Soul Bubbas, with Roger Hawkins and David Hood of the legendary Muscle Shoals Rhythm Section, along with Randy McCormick and Jim Horn, released a CD of their music entitled THE SOUTHLAND"and continue their collaboration in Alabama.



THE MYSTIC SOUL BUBBAS

David Hood, Jim Horn, Roger Hawkins, and Randy McCormick

"I stayed in touch with Roger and David down in Muscle Shoals following my refusal to bribe the promotions guy at my record company.

I never really got it that day he asked me

"what are you gonna do with all that promotion money you got down in Richmond?"

I read about that guy a few years later in a book called "HIT MEN".

He was in the big house.

I started going down to Muscle Shoals once every few weeks to play with "The Mystic Soul Bubbas" and wallow in R&B with no excuses.

Damned if one of my jingle clients didn't come down there and record us on a DOLLY MADISON commercial that ran for something like six years.



MUSCLE SHOALS SOUND STUDIO A

I spent a lot of time in Nashville during those days; wrote some with Clifford Curry, played with Steve Wariner on the road, played with T. Graham Brown, Leroy Parnell, and Gary Nicholson around town as they were starting up, played the Bluebird a lot with Joe McGlohon's band Bobby-Q and The Hot Smokin' Briskets.

One day Jim Horn called me to say that The TCB Band was getting together for a jam and they needed a singer. A few hours later I was singing

"I Can't Help Falling In Love With You" with James Burton and the fellas. "



1994 saw the American distribution of a CD of Bassett's originals he produced with his pal Elliott Randall entitled Standing On The Verge and a summer tour of blues festivals with Delbert McClinton.

"We did this one like it was 1969 again, out in the woods, recording wind chimes at night.

Cecil Hooker with his violin around the campfire, vocals sessions rolling down 81 in the motorhome, that kinda thing.

We held a session in the parking lot of my buddy's studio in Nashville and had Duane Eddy, Jimmy Hall, Delbert, Tony Joe White, Donnie Fritts, all sorts of bubbas through that camper there that day".



THE NORTH POLE





In 1995 he produced his next CD *On A Saturday Night* with his friend Tim Loftin.

This collection of their R&B favorites, recorded live in a studio in Nashville, was released in Europe.

In 1996 Bassett began a songwriting collaboration with "The Thrill is Gone" author Rick Darnell.

"Main Skillet Johnson put Rick in touch with me when Elliott Randall and I were doing "Standing on the Verge".

Rick brought us "Nosey Rosey". About a year later I met Rick in Farmville for a writing session. We wrote "You Don't Know Me" that day and I moved my studio into Rick's radio station the next day. I spent several years there with Rick writing and running the radio station.

Rick took me to the land of real blues writing. We laughed our way through many adventures together, and had the chance to cut some of the 30 songs we wrote together on my albums *PARTY IN A BOX* and *YOU DON'T KNOW ME*".

Steve spent 1997-1998 on tour of the USA with his pal Delbert McClinton, grinding his Hammond B-3 "Bertha" and adding his soulful voice to the Delbert McClinton Band.

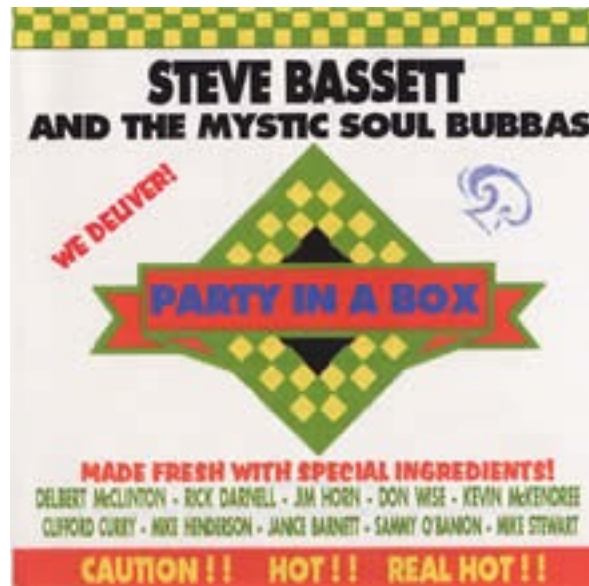


"Being on stage with Delbert has been my joy through the years. He's my Elvis."

In the third millenium, Bassett continued performing and composing while his collaboration with Robbin Thompson of 1976, "Sweet Virginia Breeze", has become the official popular state song of Virginia.



Robbin Thompson



The release of his dance party record with The Mystic Soul Bubbas entitled PARTY IN A BOX resulted in top chart activity and airplay in the Beach Music market throughout the Southeast and the Blues market across the nation on over 200 radio stations.



Three record projects came during the next two years with Jimmy Black, veteran Virginia jazz pianist.

Jimmy Black & Steve Bassett



One More Time

Jimmy Black & Steve Bassett



Home

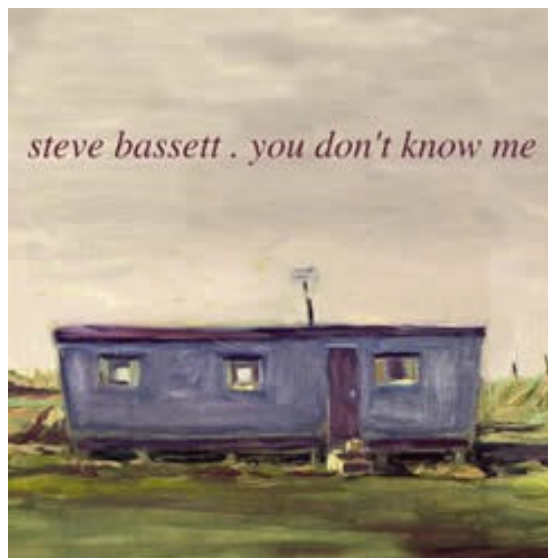
Steve and Jimmy's hanging out resulted in STRAIGHT UP, ONE MORE TIME, and HOME released to the warmest reception from their fans at home.

"Working with Jimmy allowed me to sing the great music from my parent's youth, the songs that rang through my home everyday as I was coming up. Jimmy was a complete pro, and I really appreciate the opportunity he gave me to stand and sing these American treasures. And aside from that.....the coolest of cats."



JAMES W. BLACK

Steve next produced his friend and gospel mentor Larry Bland's latest release, GOTTA KEEP MOVING, which features the wonderful gospel artistry of another of Virginia's favorite sons.



The release of Steve's blues project YOU DON'T KNOW ME, was recorded at Fame Studios in Muscle Shoals, Alabama, and include 9 songs written with Rick Darnell.



RICK DARNELL AND RICK HALL

"Rick and I headed down to the Shoals to meet David Hood, Brian Owings, and Kelvin Holly to have a couple days of some fun of the blues variety. We wrote "If You See Me Running" the day before we left Virginia and "Since My Baby Went Away" in the Waffle House down the street from Fame the morning before the last session. I thought it would be fun to make up an instrumental with the bubbas on the studio floor. David said nobody does that much. Rick Hall was in the house. That seemed like good enough reason to jump in. An hour later we had "Chicken Bones" and went to lunch. I overdubbed Kevin McKendree, Don Wise, and Terry Townson on the Birchmere stage one day I was up there playing a couple dates with Delbert. As some wait for record companies to create their opportunities, my bubbas make my dreams come true. I love them a lot and can't thank them enough."

The next release was the "live" album MYSTIC SOUL BUBBAS recorded on location and at Mystic Soul Bubba World Headquarters. It is a collection of tunes from the playlist of the band Steve formed in 2002 with legendary East Coast drummer Ammon Tharp.



ON VIRGINIA BEACH WITH PARTNER IN SOUL AMMON THARP

"Two days after I got my driver's license I drove the Corvair down to Virginia Beach. I got a speeding ticket racing a Volkswagen out of the Hampton Tunnel, dropped my keys down the heater vent once I got oceanside, then snapped the clutch cable slipping my toe off the pedal trying to catch one in front of the Sea Pines. But, the most memorable moment of that trip was the set of Soul Music I witnessed that night performed by Bill Deal and The Rhondels. They were the best Virginia soul band there ever was. The front line was immaculate, with Bill Deal burning his B3 and Wurlitzer through Leslie's and some huge Fender cabinets and singing as easy as breathing. ...a big slamming horn section..and back there with bassist Don Quisenberry was Ammon stomping down the funk and singing his butt off. I immediately wanted to be in a band like that. Thirty five years later, Ammon and I started crossing paths down at Fat Harold's in Myrtle Beach. We finally got together to play one day for a show on Brown's Island . I played with two trains that day: the coal train rolling over the island and the soul train Ammon Tharp and Dave Eggleston were firing at the back of the stage. Ammon and I got with brothers Randy and Kevin Moss, initiated the Virginia Lodge of The Mystic Soul Bubbas, and started working up material. With the addition of a horn section and singer extraordinaire Cornell Jones, we've played several swinging seasons of parties and festivals, now. Ammon really knows how to call 'em to keep the dance floor packed and lays 'em down with all the thump I remember from when I saw him the first time in '67. We're mighty lucky there's old soul music fans here in Virginia and really appreciate them bringing us together for all this fun we're having".



Randy Moss, Steve Bassett, Tommy Loyola, Ammon Tharp, Joel Joyner, Cornell Jones, Ray Sanders, Kevin Moss

“When I was a kid playing Soul Music in Richmond, VA, two of the most important crowd pleasers in our song list were "39-21-40 Shape" and "It Will Stand" by THE SHOWMEN, the latter song one of my favorites. The only time I played at Tantilla Gardens was as the opening band for THE SHOWMEN.

It was years later when I met General Norman Johnson out on the road. He was always a gentleman to me and his support of my singing helped me to feel valid as a Soul singer. On my way to Muscle Shoals I stopped in Chapel Hill, NC at a Holiday Inn lounge to connect with him and see if he had a song for me and my upcoming sessions with Jerry Wexler and The Swampers.

On his break he took me to his motel room where he had a Rhodes piano, threw a telephone book on the floor to beat his foot on, and played me some songs he'd written. I had a micro-cassette recorder running. I've treasured that tape for many a year now.

In Muscle Shoals I played the tape of him singing “Only Love Can Mend A Broken Heart” for Jerry and the fellas and we set out to record it immediately.

Our cover of that song was released as the first single from the resulting Columbia release and added in regular rotation on a station in Chicago, until the album reached that station and they noticed I was a white artist.”



General Norman Johnson



There is this fiddle that was built in Bulgaria around 1850. It came to Ohio and into the hands of William Ward. Ward was with the 60th Ohio Infantry Band under the command of General Hancock, and he played this fiddle through Petersburg, Wilderness, Spotsylvania, and Cold Harbor, to name a few. The 60th Ohio Infantry Band played before Lincoln during the war and participated in the Grand Review in Washington, D.C. on May 23, 1865 before Andrew Johnson.

William Ward was mustered out on July, 28, 1865.

In the Spring of 2004 this fiddle was shipped in pieces in a box from Florida and delivered by Fed Ex to Chuck Kincaid in Richmond, Virginia. Kincaid, a collector of Civil War period pieces, had bought the fiddle off of eBay to add to his collection, which already included a field drum, fife, bugle, harmoniphone, guitar, mandolin, and other instruments from the period.

In the Fall of 2005 Chuck Kincaid shared his collection with fellow Virginian Steve Bassett.

"I suggested we get them fixed up and tuned to gather around a campfire at The Buddy (my music camp in Cartersville) with some pickers and play some good old songs to have these instruments making music again.

I figured the original owners would get a kick out of it. Backstage after playing a show with Delbert McClinton I ran into my pal Dick Lamb, who had introduced me to old time and bluegrass picking years ago, and I asked him who we should take the fiddle to for restoration. His answer was John Larimore in Richmond."



The Fiddler William Ward

“Chuck took it to John who lovingly restored it. Well, you know, as one thing leads to another, Chuck and I ended up hitting the road to Guitar Town to hook up with my pals James Pennebaker and Kevin McKendree at Kevin's Rock House Studio, and spent the day there recording a song list I'd put together of songs that we felt these instruments had played before, along with a few tunes I'd had a hand in writing with some of my bubbas. We were all pleased to have Pootie White there with us to render his two cents on situations as they arose. Jeff Sarli was there with his upright bass, and Jason Mowery (a great player that worked with James in Big and Rich) met us there, and we had a large time. Chuck's fiddle, guitar, mandolin, and other instruments were played with love and respect by these fellas and we ended up baking a tasty cake of music. Along this trail, I had been called in by the Virginia Tourism folks to direct a musical finale at a convention for a group of tour planners and had the great pleasure of meeting some players from The Crooked Road, an area of Virginia known for it's bluegrass and old time musicians and artists. We got to perform with Governor Tim Kaine on harmonica that evening. I asked them for their help with our project and they were kind to accept. Chuck and I took a cabin in Mouth of Wilson, Virginia, James came up and met us from Nashville, and Amber Collins and Ryan Blevins of No Speed Limit met us there for a long day of great singing on a running creek at Highland Hideaway in the beautiful Virginia mountains. While we were there we recorded a couple of more songs. Back home in Cartersville I was flattered to have my lifelong friends Joe Mead (banjo), Gary Gerloff (dobro), and Tim Timberlake (guitar) come to my studio for some good company and musical accompaniment. My pal Robbin Thompson met me at Libbie Place Seafood, Sound, & Lube for some harp. On a road trip, I stopped in Muscle Shoals to do a little more singing on the other side of the glass from my favorite engineer Steve Melton at my favorite studio, Studio A at Muscle Shoals Sound.

One Saturday morning I was honored to go to the Governor's Mansion in Richmond and spend a couple of hours with Governor Tim Kaine and his First Lady and son Woody to record the Governor on harp for a song I wrote with my neighbor Zeke Sanderson and Elliott Randall called "Election Day".

We played like kids would on a Saturday morning and I'll never forget how they welcomed me and made me feel at home.

James jumped out and grabbed Delbert for some singing and harp on "Clean Up Your Own House People", a song I made up with my bud Mike Stewart, and then hooked up with our bubba T. Graham Brown at The Grand Ole Opry for some singing on "Election Day". After singing another song at our hang on Stingray Point and catching Holly Hobbs on bugle at Libbie Place Seafood, Sound & Lube, James mixed and mastered it all up in his Bonus Room in Mt. Juliet, and we were done.

What started out as a plan for an evening around the fire at camp turned into a few months of getting to be with some of my favorite people again in some favorite places and making good music together. I live for that, and I love and appreciate them all."



While in Michigan performing, Steve Bassett hooked up with new pal Paul Keller to continue down the road of performing the great American Standards.



PAUL KELLER, TOMMY SAUNDERS, STEVE RICHKO, PETE SIERS

"I met Paul Keller and Tommy Saunders on several occasions when my pal Bill Singleton brought them to Richmond to perform. Knowing that I was to be in Michigan for a performance, I contacted Paul and asked him to help me record some of the songs that Jimmy Black and I had loved to play. Paul gathered a great band and we had a wonderful time for a couple of days at Solid Sound Studios in Ann Arbor. It was a beautiful studio and the fellas there were unbelievable musicians, and really kind to me. We did this one live in the studio. I'm really proud to add these recordings to my collection."

After the first airing of BLOWIN' THE DUST OFF the Virginia State Parks contacted Bassett, which resulted in a 16 week tour of Virginia's State Parks beginning in May 2007.



"Boy was that fun! Michelle and her boys (a fabulous bunch of musicians) and I visited 16 beautiful preserved areas of our home state and played our music for thousands at the concert stages and at our 'pickers camp' in the campgrounds.

What a great gal and singer she is.

The State Parks folks made us at home everywhere we went, and we really appreciate that.....grilled pork chops at midnight under the starry skies."

2008 saw Steve in the studio or on the stage daily.
It was a year of reunion, pilgrimage, and renewal.



"For a couple of years I'd longed to make a new original artist album with no particular style in mind but my own, whatever that is. I've always headed for my second home of Muscle Shoals to write and hang and record with no distractions and in the company of my loving and supportive friends there.

I made a list of some of my favorite songs I hadn't recorded ,
and in between my performances over the summer, I made five
trips to Nashville and The Shoals. Another reunion....
first with Danny Flowers, Delbert, and Kevin McKendree for some song writing,
Then with Todd Sharp, George Hawkins Jr, Lynn Williams, and Kevin McKendree for
some tracking. Some more reunion.... My lifelong partner in many adventures, Steve
Jones, joined us at the Rockhouse for a couple days of soul slamming some southern
rock and roll. I had been in touch with my old bosses and mentors David Teegarden and
Skip Van Winkle about a song I loved on a reunion session they had done. I love
spending time with both on the phone....turns out the song was written by Skip's sister
Smokee about Skip and Bub leaving home to chase their music dream.
I also recut a song off of SMOKIN' OPs. Another reunion for lunch with my long time
friend Ed King and his lovely wife. On the next trip, Danny Flowers, George Hawkins Jr,
Lynn Williams, Kevin McKendree, and I met at The Rockhouse to write.
We wrote three that day and cut them the next.

My friend and producer Jerry Wexler had just moved on to what he called the great
oblivion and while on the phone with David Hood,
the idea came to gather in Studio A at MSS and have a session
in his honor. David suggested "Soul Shake" by Delaney and Bonnie
and the next day THE NASHVILLE MYSTIC SOUL BUBBAS
tripped to The Shoals and fell in with a gang of
THE ALABAMA MYSTIC SOUL BUBBAS
David Hood, Kelvin Holly, Jimmy Johnson,, Donnie Fritts,
Dick Cooper, Scott Boyer, and Bonnie Bramlet for a rousing rendition of that song.
David and I had picked that tune as it reminded us of Jerry out in the
live room with us dancing to show us a beat emphasis he felt,
shouting "Put it right here!".
We all had a dear and fun vibe playing hard that night.
That morning I had written a song for Jerry called "It Hurts Me".
We cut that too. A great horn session with Joe McGlohon and Jim Williamson
and a vocal session with Sweet Etta Britt, and I've got that album I wanted to do in the
can. My bubbas make my dreams come true.



Before I got the chance to wrap that album up, the folks at Ukrops in Richmond asked for a new Christmas album for their stores for the holidays. Bryce McCormick met me at Montrose and I sang a list of Christmas traditional songs I'd put together with him at the Steinway.

Adrian Olsen and Cameron Ralston joined us on drums and bass, I played a little B3 and sang. I asked Jenny down to The Buddy to be a group of angels, and she was. It had been over twenty years since my last Christmas album and I really enjoyed getting in the spirit early again.



Lisa and Paul Wexler



my funky bubba Donnie Fritts

“The highlight of 2009, and perhaps my career so far, was the invitation I received from Paul and Lisa Wexler to attend the memorial for their dad, and my friend, Jerry Wexler.

It was held at The Directors Guild Theatre in NYC on the weekend of Halloween, The NYC Marathon, The 25th Anniversary of the Rock and Roll Hall of Fame and The World Series.



Swamper Jimmy Johnson

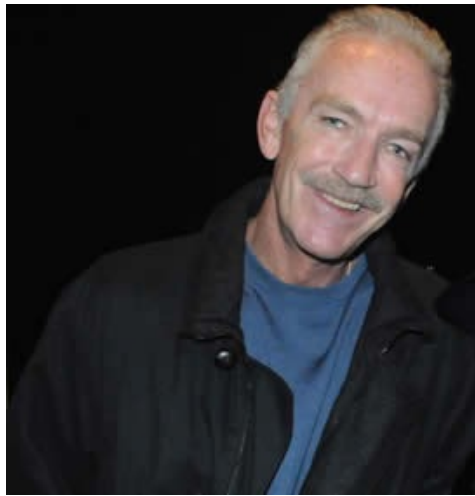
The featured artists were Allen Toussaint, Donnie Fritts, William Bell,

Ronee Blakley, Bettye Lavette, Joe South, Lou Ann Barton, Lenny Kaye, and myself.

I played B3 with Joe South and sang the closing number,
Jerry's favorite production, "Shake, Rattle, and Roll".

It was an honor to the max to be there and in the company
of these artists and the awesome band:

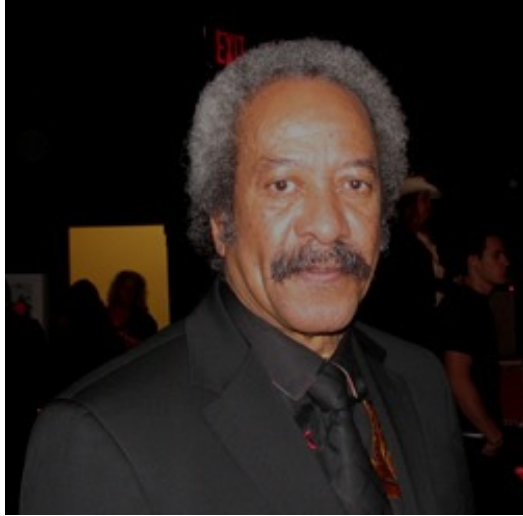
Spooner Oldham, Mike Finnegan, Bernard Purdie, Jerry Jermott,
Anton Fig, Barbara Cobb, Jimmy Johnson, Bonnie Raitt, Jon Tiven,
Simon Kirke, and The Uptown Horns.



the great Mike Finnegan



sweet and soulful Bettye Lavette



Allen Toussaint

photos courtesy of Dick Cooper

It was a wonderful afternoon and tribute to the worlds greatest R & B producer who, by the way, coined the term "Rhythm and Blues".
It was reunion with some great old friends and a pleasant introduction to some new ones".

Andy Schwartz review of The Jerry Wexler Memorial :

<http://www.nyrocker.com/blog/author/admin/>



gig rig / life support unit

Friends since the age of 10 and married for 27 years at the time,
Steve and Jenny Bassett sold their farm in the heart of Virginia
adjoining the Cumberland State Game Preserve and
moved downriver.

Steve had begun writing a memoir of his life in music at the 50 year mark
of his career and published his book SING LOUD shortly after the move.

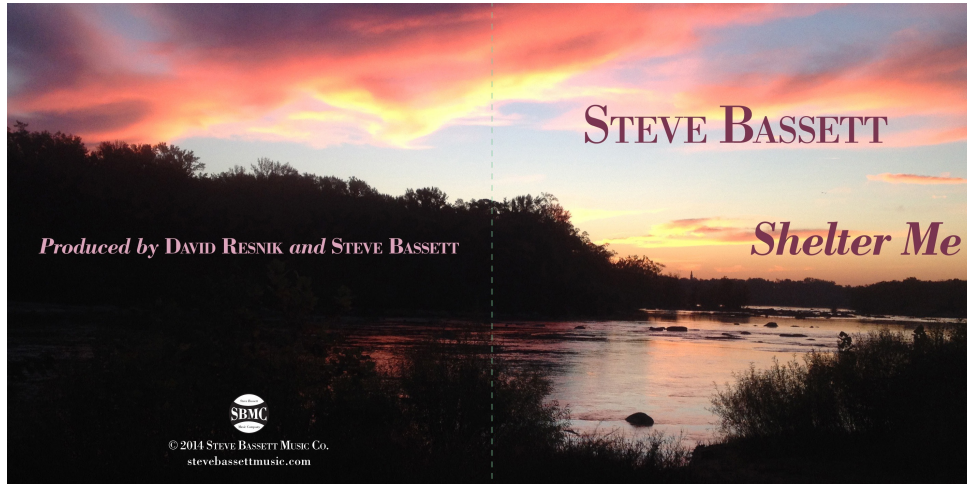


*"Steve Bassett, one of Virginia's most acclaimed and beloved musicians,
has written a thoughtful and moving memoir. Anyone who has been to one of Steve's
performances knows how his warm personality blends with his musical talent in such a way that
audience members feel as though he is having a personal chat with them. The story begins with
a young boy's dream, initiating Steve's journey into the world of music and the relationships he
formed along the way. As I read Steve's words, I could almost hear him reading his heartfelt tale
of hope to me personally. Some parts are so poignant that they touched me deeply, while others
made me laugh. Steve's book entertains in a meaningful way and is filled with optimism, peace,
and inspiration. "*

Linda Kamsky Seeman

During sessions with players from Sonya Dada, Steve and home boy David Resnick made plans toward producing music together. They went on to produce sessions at Fame and the Nutthouse in Muscle Shoals for artists Matt Goss and Chris Pierce.

After a writing trip to Nashville and Muscle Shoals with a dozen pals, David and Steve produced the album SHELTER ME at the Nutthouse Recording Studio with Jimmy Nutt, the Swampers, Muscle Shoals Horns, and the Shoals Sisters.



Spooner Oldham, Will McFarlane, David Resnick, Kelvin Holly, Jimmy Johnson, Chris Pierce, David Hood, Jimmy Nutt, Brian Owings



Charles Rose, Chris Pierce, Harvey Thompson, Steve Herrman, Doug Moffet

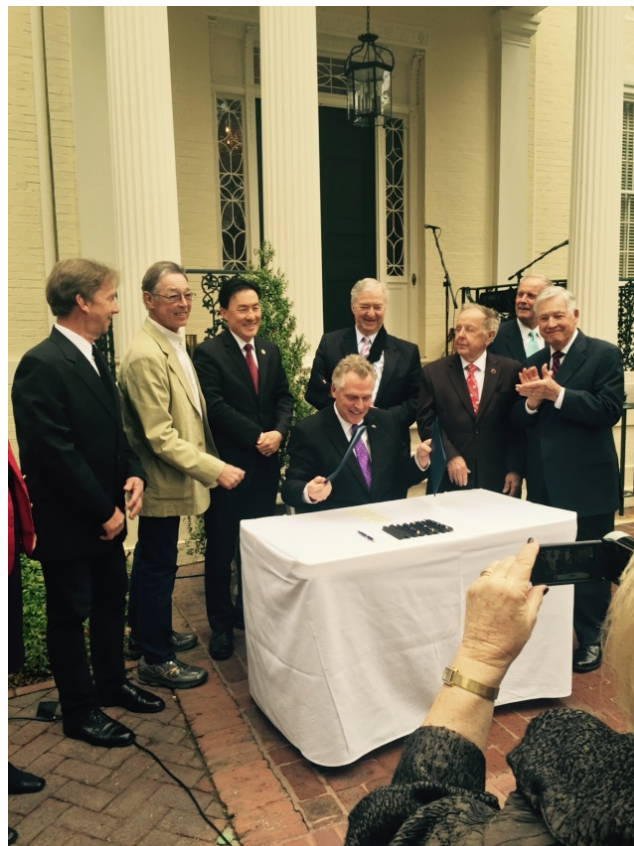


Cindy Walker, Chris Pearce, Marie Lewey, Jimmy Nutt

Senator Walter Stosch introduced a bill at the General Assembly sessions of Virginia in 2014 to make “Sweet Virginia Breeze” the official popular state song. The bill was passed and signed by Governor McAuliffe on April 15th.



Governor McAuliffe, Robbin Thompson



Over the past four years, Steve has been a part of SPARC'S "LIVE ART" performance. He has appeared in the program as a featured performer along with the SPARC kids and other featured performers Keb Mo, Jason Mraz, KD Lang, and others.

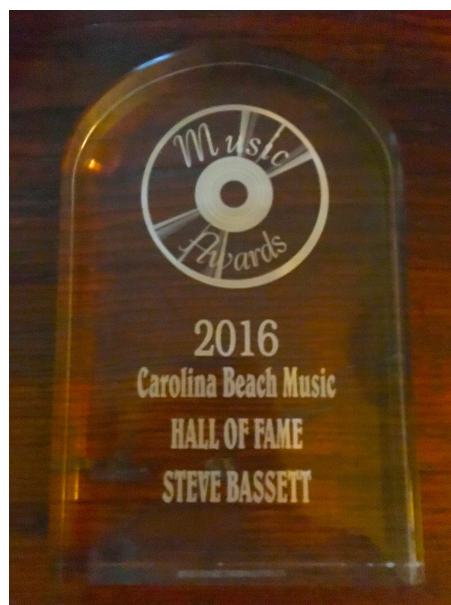


Steve Bassett received the 2016 Theresa Pollak Prize for Excellence in the Arts.

“Musicians and artists get a license to follow their intuition wherever it leads. I think most people would be happier if they did that. Forget what you expect to see. Just follow your artistic intuition. What you come up with is something you wouldn’t otherwise believe you could see.”



In November of 2016 he was inducted into
The Carolina Beach Music Hall of Fame.



Steve remains busy, performing with his band The Mystic Soul Bubbas, as a featured entertainer at special events throughout the US, and as a songwriter, session singer and player, and record producer .

He is currently in production of a new solo album of originals and an animated film score.