

THE BI-MONTHLY MAGAZINE OF THE SAINT LOUIS BLUES SOCIETY Mar/Apr 2020 Number 100

# BLUE LETTER

*The 100th Issue!*

# ANNOUNCING

A new  
venue  
Our  
new  
home



**19 in 19** AVAILABLE NOW!  
The St. Louis Blues Society's newest compilation



# PRESERVING AND PERPETUATING ST LOUIS BLUES MUSIC SINCE 1984

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Happy Spring!

2020 is shaping up to be a great year for the St. Louis Blues community! We are very proud to announce the new home of the St. Louis Blues Society—**Bennie's Blues Room**—in the Grand Center Arts District. You can read all about it on the next page. Stay tuned for more details as we work to open in late spring.

We wanted to congratulate our IBC representatives who went down to Memphis in January: Jake Curtis Band and Brother Jeff & Big Rich. Everyone did a great job and it was so good to see so many St. Louis folks cruising Beale Street.

The beginning of 2020 also included the annual STLBS Annual Membership Meeting and Board of Directors Election at the National Blues Museum. Thank you to everyone who came to the meeting.

Special thanks to the Gene Dobbs Bradford Blues Experience for providing a great set.

Huge thanks to all the Board members who have served and are now stepping down: Paul Niehaus, Terry Hardin, Mike Battle and Kelly Wells. We are all so grateful for the years of dedication, time and talents you've brought to the STLBS!

We are happy to welcome new board members: Cory Hammerstone, Michael Holtz, Tim Albert and Chris Shepherd. Can't wait to see what the new members bring to the table.

It's hard to overstate how important good board members are to successfully accomplish the STLBS mission: to preserve and perpetuate St. Louis Blues Music. Board members tend to volunteer the most time, money and resources to the mission and organization. The primary reason behind the success of projects like the compilation CDs, BluesLetter, Education programing or Mission Fund is a strong engaged Board of Directors. If you see one of our many board members out on the town, make sure to say hello and thank you!

**E-mail Jeremy**

I'd love to hear from you!

[jsegelmoss@stlouisbluessociety.org](mailto:jsegelmoss@stlouisbluessociety.org)

This is the 100<sup>th</sup> issue of the BluesLetter. The first issue was published in January 1989. At that time, Ron Edwards was Chairman of the Board, Joel Slotnikoff, the President, and John Yoch, the BluesLetter Editor. The first issue featured a profile on Henry Townsend and a story on the previous fall's Blues Festival. The old issues are

full of history and very interesting reading. We have been working on making all the archived issues available to you on our website. Checkout the first twelve issues there now. More will be posted soon.

Jeremy Segel-Moss, Chairperson, St. Louis Blues Society

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**The St. Louis Blues Society is dedicated to preserving and perpetuating blues music in and from St. Louis, while fostering its growth and appreciation. The St. Louis Blues Society provides blues artists the opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public.**

*The St. Louis Blues Society is a 501(c)(3) not-for-profit Missouri corporation. Memberships to the Blues Society are tax deductible to the extent allowed by law.*



# BENNIE'S

## BLUES ROOM

# THE NEW HOME OF THE ST. LOUIS BLUES SOCIETY

by Jeremy Segel-Moss

*The St. Louis Blues Society is proud to announce our new home in the Grand Center Arts District—Bennie's Blues Room.*

With the help of a generous infrastructure gift from the **Kranzberg Arts Foundation**, the St. Louis Blues Society will be able to further its mission to preserve and perpetuate St. Louis blues music in a brand new permanent venue located at 3524 Washington on the first floor of the KDHX building. With the goal of opening in late Spring 2020, Bennie's will offer the opportunity for the STLBS to tell the story of St. Louis blues through performance and presentation.

Named for the "Dean of the St. Louis Electric Guitar"—Bennie Smith—the new venue will help bring the past into the present, as well as, support contemporary musicians who are continuing the St. Louis Blues tradition. Bennie was the quintessential electric guitar player in St. Louis until his death in 2006. His musical history is very much a metaphor for St. Louis Blues music and the musicians who created it. Bennie affected the sounds of people like Ike Turner and countless guitar players who learned from him, but never took his proper place in the American Blues story. St. Louis' history is full of names like Bennie Smith whose decades of music played a major role in American music but whose story has not fully been told or documented.

At the root of **Bennie's Blues Room** is that story and our goals in the new venue are to provide a space with a professional stage, technology, and

institutional support to bring the story of St. Louis Blues into the present and share it with the world.

Bennie's will provide two stages with programming focused on telling the **Story of St. Louis Blues Music** and the people who create it. The stage in the back room (formally The Stage) will host events, historical presentation and thematic shows. In many ways this is not a stage for just 'another gig' or 'another show' in a bar. That stage will provide the opportunity for tribute shows, events like CD release parties and all original sets, or historical presentations about **St. Louis Blues Music**. The stage in the front room (previously the Café) will offer an opportunity for more acoustic music, smaller groups and record spins. Between the two stages the STLBS will be able to present both large and small bands, panel discussions, historical presentations, acoustic and electric styles of the blues and build capacity for future projects to emerge.

One of the most important aspects of **Bennie's** will be the state-of-the-art technology that will allow us to digitally capture the stories and performances. By capturing audio and visual performances and presentations, we will be able to create continuous content that can be shared online and used to further our goals of telling the St. Louis story.

This new space is a huge step for the St. Louis Blues Society which has been

a Missouri not-for-profit since 1984. The new era of the Blues Society will take a lot of work and money; however we can think of no better direction to take the organization than a space of our own where we can truly fulfill our mission.

Some of the programs we will be working on in the new space include: exhibit and presentations about the history of St. Louis Blues Music, an acoustic blues jam, shows featuring musicians who embody the history of the music, live recordings, interviews, storytelling, community discussions, podcasts, better resources for musicians, and in the future, a fully-funded curation program to intake, catalog, store, and disseminate the history of St. Louis Blues music.

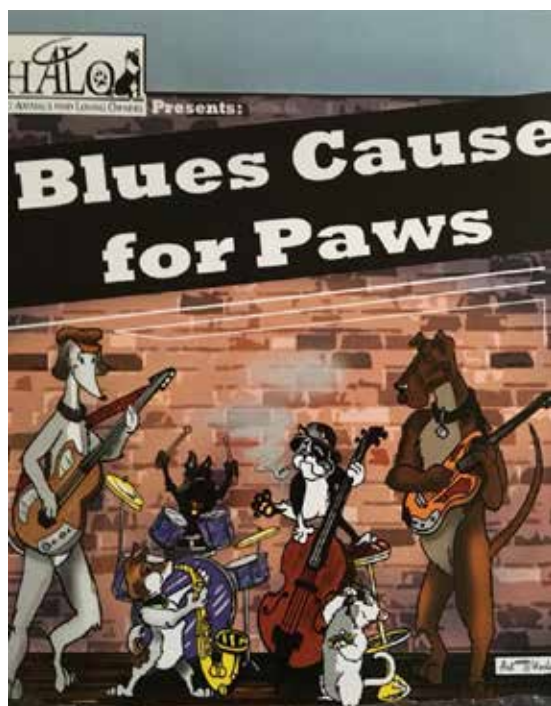
As we move forward, we need **YOUR** help! In the near future, we will be asking for financial support. If you believe in the music and the organization as much as we do, please consider supporting the STLBS! We will also be reaching out to the community to hear about what kind of programming you would like to experience and will definitely be reaching out to volunteers to support the new programs.

All in all, the STLBS is very excited about the new opportunity to further show the world St. Louis' important musical history and the thriving blues community currently continuing the tradition of blues.🎸



# REED RADCLIFFE AT LARGE

The 14th Annual *Tom Hall Guitar Benefit and Resophonic Extravaganza* was held January 26 at the Iron Barley. It was five hours of amazing music plus a Fried Chicken Dinner Buffet. The extravaganza proceeds benefitted HEROES Care and St. Francis Cabrini Academy.



## BLUES CAUSE FOR PAWS

**To benefit no-kill animal rescue organizations  
Sunday, March 29, 2020 at 12 PM - 6 PM**

This annual event features some of StL best talent and a variety of blues  
Six hours of blues music, a silent auction, pot shots, 50/50 drawings  
and some adoptable doggies!

Scheduled to appear:

12:00-12:35 - Rich and the Rhythm Renegades

12:50-01:25 - Matt Lesch

01:40-02:15 - Tuffy Got Blues

02:30-03:05 - Hudson and The Hoo Doo Cats

03:20-03:55 - John McVey Band

04:10-04:45 - Brother Jefferson

05:00-05:35 - Jake Curtis Band



# The Blues Beat ★★ ★

## Bob Baugh March 2020

We were rollin' on the High Seas with **Hy-C and the Fresh Start Band** January 19-26, for the 34<sup>th</sup> Legendary Blues Cruise. With 30+ acts on board it was a week of non-stop music for the 3,000 blues lovers cruising the Western Caribbean. Taj Mahal, Fabulous Thunderbirds, The California Honeydrops, Thornetta Davis, Ruthie Foster, Gumbo Grits and Gravy, Terrence Simien, John Hammond, Nick Moss, and Mitch Woods are just a sampling of the amazing lineup. There were eight venues with every band/artist appearing 4-5 times as well as participating in jam sessions.

**Hy-C and Fresh Start** did St. Louis proud. She delivered the STL sound that every passenger read about in the copy of the Big City Rhythm and Blues issue they found in their staterooms. Bassist Frank Dobson and guitarist John Smith were regulars at various jam sessions. **Hy-C, Roland Johnson, Taylor Streiff and I** were panelists for a workshop on the National Blues Museum and the St. Louis music scene that drew a hundred participants. The music was great, people were friendly and all the musicians were part of the cruise as participants and fans.

Mingling with the musicians led to meeting a Grammy award winning musician who grew up in East St. Louis, **Curtis Watson**. He was loving the St. Louis blues



music exposure on the cruise. Watson won a Grammy in 2009 playing with Buckwheat Zydeco (Stanley Dural, Jr). These days the Lincoln Senior High and Texas Southern University music major plays trumpet, washboard and does vocals with Terrance Simien and The Zydeco Experience. Simien's high energy show is all about fun, dancing, Mardi Gras beads and great music. Put them on your must-see list.

Another St. Louisan on the cruise was **Taylor Streiff**, Nick Moss' long-time keyboardist. In the past year the Priory High School grad has moved back to St. Louis from Chicago to find a more settled life and to focus on his own music. The Nick Moss Band are road warriors so Streiff can easily travel from STL for those extended gigs. In town, he has become friends with Ethan Leinwand and has been getting involved with the local music scene. When he is home you may find him playing at Yaquis and other venues around town.

The iconic photo of the Stanley Cup, a steel resonator guitar onstage at BB's Jazz Blues and Soups is a good summary of what has happened this hockey season. With some assistance from the **St. Louis Blues Society, The St. Louis Blues Hockey Club** have been consistently offering blues music in the Enterprise Center prior to games. Go Blues!

Songwriting duo **Doug Brykit and Brian Zielie** are **Odds Lane**. Last year they released the album, *Lost and Found* on Mike Zito's Gulf Coast Records. It was a reunion of sorts. When all three were kids they were in bands together and lived in Mike's sister's home. The album which Zito actively participated in brought them back together. Brykit recently announced that he has joined the Mike Zito Big Blues Band and is part of their winter tour. Zito's Chuck Berry Tribute in February at Delmar Hall included guests Walter Trout, Eric Gales Robben Ford, Charlie Berry III and more.

2020 is shaping up to be a big year for **Marquise Knox** and blues fans across the country as he shows them what St. Louis blues are all about. ZZ Top has invited the band to open for them again on their May tour across Canada. Just after they get back Knox will be headed north to open the June 5-7 Chicago Blues Festival. In the fall, they will be featured on the 35th Legendary Blues Cruise (October 25 – November 1) of the Southern Caribbean. Plus there's a new album coming too.

A trip home left **Ethan Leinwand** pondering the question of genes vs socialization. In Connecticut he discovered that his great great Uncle, Charles Weinberg, had been a composer on tin pan alley in the 1920s. Who knew? He's acquired some of his sheetmusic and told Blues Beat, "I'm amazed, this is music I would choose to play even if I didn't know I was related." Also, check out Leinwand's terrific video on U Tube, *The History of Barrelhouse Blues Piano: An Educational Performance at the Jalopy Theater in Brooklyn NY*.

Coming off a year in which a St. Louis band had won the IBC for the first time the **Jake Curtis Band** and the **Brother Jeff and Big Rich** duo headed to Memphis for the 2020 IBC with high hopes. Although neither act made it past the first round, all were honored to represent St. Louis.

With so many bands, the times and venues could be frustrating which is what Curtis ran into, "a frozen drink bar at 5:00 in the afternoon." Chapman noted the reality of so many talented musicians competing and recommended that future challengers, "be true to yourself and your music, soak up everything you can during the IBC, use the opportunity to learn and grow."

**Paul Bonn and the Bluesmen** performed at the Sheldon Concert Hall January 14 giving the audience a taste of their latest CD, *Paul Bonn at The House of Blue Lights*. Recorded with Chris Ruest, Mike Buck, Eve Monsees, Gene Taylor, R.J. Mischo and others the album provides a mix of covers and originals. You can check it out at [www.paulbonnblues.com](http://www.paulbonnblues.com).

Speaking of Paul Bonn, the legend **David Dee** sat in with the Bluesmen at Hammerstone's recently and announced he would be playing and celebrating his 82nd birthday there at Hammerstone's on Sunday, March 22. 🎵



photo by Reed Radcliffe

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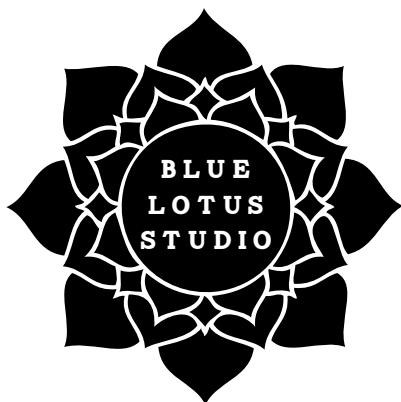
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# Dave Beardsley

## 6 questions for

# with Marsha Evans

photo by Peter Newcomb

**Marsha, you were drawn to singing as a child who were your earliest influences outside of your family?**

Music was paramount in our household! We were exposed to all genres of music and learned to appreciate them all. My parents, who both had strong musical backgrounds, exposed us to anything and everything from the symphonic version of "Peter and the Wolf" to Dina Washington's "This Bitter Earth," Doris Day's "Que Sera Sera," Louis Armstrong's "St. Louis Blues," Ella and Sara, Roberta Peters, Andre Previn, Mahalia Jackson, Ray Charles, Tony Bennett, Henry Mancini, Patsy Cline, Bessie Smith, Nancy Wilson, Frank Sinatra, Chuck Berry, Koko Taylor, Rosemary Clooney, Lou Rawls, Count Basie, Duke Ellington, Chubby Checker, Sergio Mendez, Errol Garner, the Mills Brothers, Sammy Davis Junior, Brook Benton, Dean Martin, Billy Holiday, John Lee Hooker, the Hi Los, the Supremes, Ben E. King, the Temptations, and Amad Jamal.....hopefully, you get the point!

I had quite the appetite for music and consumed a healthy portion daily. It's so very difficult to pinpoint my musical influences, because everything I heard regurgitated such wonderful musical qualities and became such a part of my musical core. The music of some artists became even more special to me, after having met several of them in our very own home! It was nothing for stars to turn up at our home, because my father was a very popular accomplished musician who played with many well-known



performers and it was very common for them to visit our home throughout the years!

**Your mother, Justine Bolar, was quite a performer. Is there a show of hers that really stands out in your memory?**

My mother Justine Bolar, and aunt Eva Bolar-Fisher, were members of the "Legend Singers," a choral ensemble whose mission was to perform and preserve music and performance practices of African Americans. This was a most prestigious group that has the distinct honor of being the first black group to perform on the St. Louis Muny Opera stage. They appeared in the production *Show Boat*! I only have photographs and wonderful

accompanying stories that commemorate those performances.

My father, Leonard Bolar, was also in the music business and performed regularly as a trumpeter and occasional vocalist with the George Hudson Orchestra, an all-black orchestra based here in St. Louis, who played with notable performers such as, Clark Terry, Ella Fitzgerald, Nat King Cole, and Sarah Vaughn.

I wasn't born when my mother performed at the Muny and couldn't witness her performances, however, years later I actually assumed the role as vocalist of the George Hudson Orchestra and was able to gig with my father for a few years! Working with him was an incredible blessing! One of his most memorable performances occurred the night the great Clark Terry sat in with the band. Clark and my dad were dear friends, played the same instrument, and sat next to each other whenever he came in town to play with the fellas.

On this particular night I was on stage as well waiting to sing the next tune when suddenly Clark boastfully begins to describe the admiration and respect he had for my dad and his musical talents! He went on to say that he wished my father would leave St. Louis and come work with him! Talk about a proud moment for me! First, to be performing with the legendary Clark Terry who just happened to be a dear friend and fan of my father and to hear him sing my father's praises to anyone who would listen, while he also declared "I see where you get your talent from cause your father's the best and so are you!" If that wasn't enough, my father then performed a rousing rendition (vocals and



trumpet) of Louis Armstrong's "Hello Dolly" and brought the house down! Life doesn't get much better than that!

**You've had quite a career in music. Do you remember your first public performance?**

My sister and I began singing and dancing professionally in the late fifties. I can remember one of our first performances quite vividly because on this very special night history was made! We became the first black singing children's act to be featured in the star-studded lineup at the Kiel Auditorium here in St. Louis as we performed the duet "You Belong to Me" and "The Five Pennies." We received standing ovations along with rave reviews! What a magical unforgettable night. At the time, we didn't realize how significant our performance was, however now we hold that honor dear to our hearts and own it with great pride!

**In the sixties you ended up meeting and performing with the legendary Oliver Sain. What was that experience like?**

Oh, my goodness! How do I explain all those wonderful years with the one and only Oliver Sain? I could write a book overflowing with endless stories of our wonderful times working together. I initially started working with Oliver as a studio vocal background artist. I was called in to supply background vocals for another dear friend, the world-renowned Fontella Bass! That job opened the door for numerous recording gigs that followed. Sometime later I formed a female trio which included my sister and we occasionally worked with Oliver's band on the local circuit. Whenever I had free time, I made it a point to visit the studio because that was quite frankly the place to be if one was interested in pursuing a musical career and learning the business!

At the studio, I was introduced to a plethora of artists with whom I was eager to work and record! I could write a book about my countless recording sessions with many notable stars who loved working in Oliver's studio! As time passed, I continued to record and rehearse in Oliver's studio (when I wasn't hired to work in other studios) but did not actually start working with him on a regu-

lar basis until some years later. During this interim, I toured with blues vocalist Shirley Brown, one of Oliver's former lead vocalists, and a Grammy nominee. We rehearsed at his studio which made it easy for me to continue to work with Oliver when needed.

A little further down the road, I became extremely busy performing with my newly formed band Marsha Evans and the Coalition! (Much thanks to husband, the legendary Jimmy Hinds, who deserves all the credit for this!) During the next several years, Oliver invited me to perform each year at his annual reunion shows which were magical and unforgettable. Sometime later, he found himself in need of a female vocalist, called me, and the rest is history! Those were some great fun times. He truly appreciated my talents and held me in the highest esteem. We became dear friends as well as co-workers! He was such a modest yet incredibly talented artist who never realized how exceptionally talented he was, in my opinion. I love, respect and miss him dearly.

**What is something you have done you are most proud of?**

A few years ago, I wrote a mini-musical, *Hip Hop to the Blues*, which is a program designed to introduce children to the blues by showing the similarities of hip hop music and, of course, the blues! I can't begin to tell you how much fun I had developing that script and its music! My husband, Jimmy Hinds, is a Blues expert and assisted in the selection of the production's blues songs and acted as musical director. Alonzo Townsend, son of the famous blues artist, the late, great Henry Townsend and I were the only characters in the production. I absolutely loved performing this show, which requires a great deal of audience participation throughout the entire show, from beginning to end!

Alonzo, Jimmy and I had one common goal while performing this show. We wanted the students to leave having a greater understanding and appreciation of the wonderful world of blues music, which brings me to my next point! I am planning to revive this show in the very near future! The children will love it and

benefit greatly from its content and musical experiences! My philosophy has always been, "Once a teacher, always a teacher!" I'm thoroughly looking forward to interacting with the young audiences again!

**What do you like best about working in St. Louis music?**

One of the most heartwarming things about the St. Louis Blues community here in St. Louis is the brother/sisterhood of musicians! We support each other, and are typically there for each other, no questions asked. Also, there are many venues throughout the area that support the blues and its musicians who are hungry for places to perform. Let's face it, the money is not always the greatest, but the opportunity, for the most part, is there.

Speaking of opportunities, I can't ignore this next issue that weighs heavily on my mind. Last year, the most popular and largest annual St. Louis Blues festival was reduced to a one-day condensed version of what once was a complete weekend of exceptional blues performances of national and local artists. Many St. Louis performers were not included, after having been a part of this event for years! As it was explained to me, there was not an ample amount of funding. St. Louis is known for hosting one of the greatest blues festivals in the country! I ask you, why and how this happens in such a great metropolis that is known for promoting such incredible music in the name of the blues?

Let it be said that we do have great organizations that support the blues, along with our wonderful National Blues Museum; however, they can only do so much without an ample cash flow. We have extraordinary talent in our city that needs a platform such as the Blues Museum or the annual Blues festival, so please remember these organizations, when donating! In the meantime, I, along with the hundreds of other St. Louis musicians, are eager to perform for you, make you forget your troubles, if just for the few hours we typically perform on any given night, thank you for your continued support, and hope to see you at the next performance! 🎵

# ST. LOUIS BLUES SOCIETY

## PRESENTS 19 IN 19

# AVAILABLE ONLINE NOW!

**1: LOWER YOUR DEFENSES – Amanda Fish (2:22)**

WRITTEN BY AMANDA FISH • AMANDA FISH: VOCALS, BASS; PAUL NIEHAUS IV: GUITAR; GLEN JAMES: DRUMS

**2: THE MIRROR – Brother Jeff & Big Rich (4:52)**

WRITTEN BY JEFF CHAPMAN • JEFF CHAPMAN: VOCALS, GUITAR; RICH McDONOUGH: GUITAR

**3: ANOTHER DISASTER – Joe Metzka (5:21)**

WRITTEN BY JOE METZKA • JOE METZKA: VOCALS, GUITAR; LADELLE FITZPATRICK: HAMMOND ORGAN; PHIL BURTON: BASS; TERRY GROHMAN: TENOR & ALTO SAXOPHONE; JOE MEYER: DRUMS

**4: SOON – TRU BORN (4:48)**

WRITTEN BY TRU BORN • TRU BORN: VOCALS, GUITAR

**5: THEY DON'T WANT YOU NO MORE – Eugene Johnson (3:27)**

WRITTEN BY EUGENE JOHNSON • EUGENE JOHNSON: BASS, VOCALS; DENNIS BROCK: GUITAR; PAUL NIEHAUS IV: HAMMOND ORGAN, GUITAR; ROB LEE: DRUMS; GANT BURLINGAME: CONGAS

**6: HOT BLOODED LOVE – Jeremiah Johnson Band (4:12)**

WRITTEN BY JEREMIAH JOHNSON • JEREMIAH JOHNSON: VOCALS, GUITAR; FRANK BAUER: TENOR SAXOPHONE, BACKGROUND VOCALS; PAUL NIEHAUS IV: HAMMOND ORGAN; TONY ANTHONIS: BASS, BACKGROUND VOCALS; TONY ANTONELLI: CONGAS, VIRBASLAP, GUIRO, COWBELL, BACKGROUND VOCALS; BENET SCHAEFFER: DRUMS, BACKGROUND VOCALS

**7: LET'S PARTY – Carolyn Mason (3:25)**

WRITTEN BY CAROLYN MASON, JOHNNY BURGIN, DONNIE CARTER, PAUL NIEHAUS IV, CHRIS MATHEOS & STEPHEN DOUGHERTY • CAROLYN MASON: VOCALS; JOHNNY BURGIN: GUITAR; DONNIE CARTER: GUITAR, TAMBOURINE; PAUL NIEHAUS IV: PIANO; CHRIS MATHEOS: BASS; STEPHEN DOUGHERTY: DRUMS

**8: THE NEW OLD SANTA FE BLUES – Ethan Leinwand (2:51)**

WRITTEN BY ETHAN LEINWAND • ETHAN LEINWAND: PIANO

**9: KNOW TO KNOW – The Bottoms Up Blues Gang (2:59)**

WRITTEN BY JEREMY SEGEL-MOSS • KARI LISTON: VOCALS; JEREMY SEGEL-MOSS: GUITAR, BACKGROUND VOCALS; JON ERBLICH: HARMONICA, BACKGROUND VOCALS; BOB BAUGH: BACKGROUND VOCALS

**10: BLUES HAND – Jake Curtis Blues Band (2:59)**

WRITTEN BY JAKE CURTIS • JAKE CURTIS: VOCALS, GUITAR; PAUL NIEHAUS IV: HAMMOND ORGAN; DYLAN ROUSSEL: BASS; JUAN ABAR: DRUMS

**11: REAL GOOD WOMAN – Larry Gwaltney Band (4:15)**

WRITTEN BY LARRY GWALTNEY • LARRY GWALTNEY: VOCALS, GUITAR; BOB HORRIDGE: HAMMOND ORGAN; PAUL NIEHAUS IV: GUITAR; STUART WILLIAMS: BARITONE SAXOPHONE; CORNELL RICHARDSON: BASS; KEVIN SANDERS: DRUMS

**12: YOU BETTER RUN – Voodoo Blues Band (2:48)**

WRITTEN BY RAUL CONSUEGRA • RAUL CONSUEGRA: VOCALS, GUITAR; ERIC MARSHALL: PIANO; ROB ENDICOTT: TRUMPET; STUART WILLIAMS: TENOR SAXOPHONE; CRAIG THORNTON: BASS; CHUCK 'POPCORN' LOUDEN: DRUMS

**13: HARD MAN BLUES – Arkansas Bluesman (4:15)**

WRITTEN BY DONNIE 'ARKANSAS BLUESMAN' CARTER • DONNIE CARTER: VOCALS; SEAN ALLEN CANAN: GUITAR; PAUL NIEHAUS IV: GUITAR

**14: HARD HEADED WOMAN – Skylar Rogers (2:18)**

WRITTEN BY SKYLAR ROGERS & PAUL NIEHAUS IV • SKYLAR ROGERS: VOCALS; STEVEN HILL: GUITAR; PAUL NIEHAUS IV: GUITAR; PETE ZIMMER: HAMMOND ORGAN; JERRY EWING: BASS; JAY FERGUSON: DRUMS

**15: MORE THAN ENOUGH – Anita Jackson (3:13)**

WRITTEN BY ANITA JACKSON • ANITA JACKSON: VOCALS, BACKGROUND VOCALS; PAUL NIEHAUS IV: GUITAR

**16: PARTY IN THE BASEMENT – Tom Maloney (2:57)**

WRITTEN BY TOM MALONEY • TOM MALONEY: GUITAR, BASS, WURLITZER; PAUL NIEHAUS IV: RHYTHM GUITAR; JAY HUTSON: TENOR SAXOPHONE; JOE MEYER: DRUMS

**17: SOUTH CITY BLUES – Jon Bonham (5:02)**

WRITTEN BY JON BONHAM • JON BONHAM: VOCALS, GUITAR; MATTHIAS SCHMIDT: GUITAR; MARC CHECHIK: GUITAR; JJ HAMON: LAP STEEL GUITAR; SPENCER PHILLIPS: HARMONICA; PAUL NIEHAUS IV: BASS; JOE DAVIDSON: DRUMS

**18: WIGGLE ROOM – Mz. ShA (4:06)**

WRITTEN BY SHANDORA RICE, JERRY SHELTON & CARLA SUTTLES • MZ. SHA: VOCALS; JERRY SHELTON: HAMMOND ORGAN, WURLITZER; PAUL NIEHAUS IV: BASS, GUITAR, DRUMS, BACKGROUND VOCALS; JADA BAKER: BACKGROUND VOCALS; DONNIE CARTER: BACKGROUND VOCALS

**19: GO BACK TO BED – Guiseppe & Rodrigo (3:46)**

WRITTEN BY GUISEPPE D'AMELIO • GIUSEPPE D'AMELIO: VOCALS, GUITAR; RODRIGO REIS: HARMONICA



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# NATIONAL BLUES MUSEUM NEWS



by Bob Baugh

**Blues Museum** members attending the February 1, 2020 *State of the Museum* breakfast were briefed by the Deputy Director Erin Mahoney. The news was encouraging. Admissions were up from declines in the previous two years as were private events. Outreach to group travel/bus tours from outside the metro area brought in more traffic. "Collaboration with the convention center to get into a groups planning process earlier is working," Mahoney reported, "there were over 3,000 visitors from national Jehovah Witness Convention because they encouraged people to come to the museum to enjoy food, music and the history. It was also packaged with a riverboat trip. We are always looking for creative ways to work with groups like this." She said.

The museum continues to do well with national publicity including two *New York Times* travel stories and visitors writing their own positive reviews on travel websites. The museum is a regular stop for international travels on the blues trail Mahoney noted, "because we are unique and so important to American music and culture today." Recently KMOX did a feature news piece on the museum and Visit Missouri filmed a terrific tourism commercial featuring the museum, blues and Little Dylan.

Education programming runs from presentations by musicians and author, educational/school tours, a partnership with UMSL and a new angle on blues in the schools. The UMSL program in museum studies has provided two graduate fellows to work with the museum and is holding their graduate practicum course onsite. Mahoney

was excited about rehearsals getting underway for "a band the museum has formed to be part of a play with music to take to schools with Little Dylan serving as narrator."

Music remains a mainstay of museum activity with *Howlin Fridays* and *Soulful Sundays*. Occasional *Showcase Saturdays* feature special events like the recent Magnolia Sisters and the Weeds CD release and Steve Scorfina's *Annual Party Gras*. The Thursday *Sittin' on the Porch Jam* is very popular. It also provided the Weeds for the Sisters Magnolia. The jam musicians say they have picked up work through the connections made there. Last summer a grant allowed the museum to pay buskers and supplement any tips they made.

There's plenty more in the works. There will be two beat battles for young people with cash and studio time prizes; bands wishing to compete must incorporate historical blues elements in their music. There will be a dancing and singing program for adults with disabilities and two college Gospel choir appearances designed to explore relationship between blues and gospel. *Blues at the Arch* will return Fridays in August. Mahoney promises a big lineup announcement shortly. Finally, with the blessing of its creators, the museum will retain control of the *Cigar Box Guitar* exhibit to seek future venues for the show. Lambert airport has signed up for 2021. 🎵

**The Cigar Box Guitars: 21st Century exhibit features over 50 fully functional, homemade instruments.**  
photos by Bob Baugh



# Locally Grown: *Sisters Magnolia and the Weeds*

words and photos by Bob Baugh

There's some magnolias and weeds growing in the St. Louis sound garden. The Sisters Magnolia, Andrea Morse and Pam Camp, announced their arrival with their January CD release, *Coming of Age*. The Weeds came later, growing out the Thursday night jam at the National Blues Museum. This new woman led band, Sisters Magnolia and the Weeds, made their debut at the National Blues Museum *Saturday Showcase* on February 15, 2020.

Andrea Morse (electric/acoustic guitar and vocals), the driving force behind the CD recorded in her home studio, found Pam Camp through a 2018 Craigslist ad she placed seeking a vocalist. Camp was delighted to find a musical sister who was "a multi-instrumentalist, producer/engineer, with a keen ear and amazing writing ability." It was a meeting of rock, blues and country. They spent a year working together on what was supposed to be a studio album.

While Morse and Camp worked on the album both began participating in the Thursday night Sittin' on the Porch Jam at the National Blues Museum. There they found friends and talented musicians from across the city. Morse became a regular bassist in the band that also features Jake Curtis whose own band was the STL representative for this year's International Blues Competition in Memphis. When it came time to release *Coming of Age*, the Sisters realized this needed to be performed live.

The answer was easy. They turned to the musical family they had found at the jam session to form The Weeds: Connor Lynch (guitar), Peter Laucis (keys), Steve Eschbacher (drums) and Robert Elmore (bass). Camp and Elmore had also played together in a previous band. The one change jam band followers will notice is that Morse will be playing guitar rather than bass because that's how she wrote the songs. The Sisters can tell you more about their music:

## **What got you interested in music/blues?**

Andrea: I grew up in New York city on Staten Island. I went to my parents' church choir rehearsals and dreamt of playing in the 'folk' service. This led to formal instructions and later being part of school orchestras. In high school, I picked up the bass and realized how much I loved the tone, feel and role of the instrument. Our

home became the place for friends to jam. At that time Muddy Waters, Johnny Winters and Edgar Winter that got lots of spins on the turntable.

Pam: I played piano. We had Sunday afternoon family singings where I learned about music, sight reading, and harmony from old gospel hymns. I went to college on a music/theatre scholarship and now teach vocals part time. My voice has always lent itself to a country/blues style. In the mid-90s I was introduced to the blues and joined the Slidewinder Blues Band and became intrigued with Etta James, Koko Taylor and Bonnie Raitt.

## **How did you get started?**

Andrea: When I was younger playing in and around NYC it was easy. The music scene was red hot. I ran sound a lot in my 20s, which led to my first music gigs. I opened for the Ramones on two occasions and played legendary clubs such as CBGB.

Pam: I threw myself into music when my husband passed away. The emotional release and healing power helped me through many tough times. In the mid 90s, I won *The Charlie Daniels Talent Round-up* for best female vocalist singing a blues song, Bonnie Raitt's "Guilty." That opened a lot of doors. I did shows with Carrie Underwood and opened for Janis Ian, Gene Watson, Lonestar, and many others. I also was a studio demo artist recording mostly Broadway, blues, and country.

## **Who influenced you?**

Andrea: My bass tone is inspired by players like Marcus Miller and a handful of other jazz bassists. In St Louis I've played with Julia Tenkku (GrooveTHang), Fun With Cats, Tony Hall, Larry Gwaltney, and I'm a member of the National Blues Museum's House Band.

Pam: I was drawn to the profound power and textures Linda Ronstadt's voice. My

first band, The Pam Camp Band, was classic rock and I fronted others, blues, jazz, Americana, and country. In 2014 I became a vocalist with the Smash Band. I have sung with Kingdom Brothers, Matt "Rattlesnack" Lesch, and other local artists as well as being a member of Songs of Africa Ensemble and singing in a duo with Jeff Walschauser.

## **Tell us about your upcoming CD**

Andrea: I satisfied my "need to play" addiction by building a studio at home outfitted by Emmy Award winning Engineer Michael Cirile of Trebb Audio of NY, a lifelong friend. Our process begins with a rhythm track. I write from several different points of view. This is music I refer to as my Mellencamp music; Mid-Americana with a bit of a southern twist now and again. We've sometimes referred to artists like Linda Ronstadt...but we'd be happy if listeners had the opportunity to classify the material. Another lyricist worked with us on the debut release, however, we'll be working on our own moving into the next one. The tracking was mixed and mastered by Paul Niehaus of Blue Lotus. Our hope is that listeners feel inspired, uplifted and hopeful. And, that they'd like to see the band live.

## **What is your favorite blues song and/or most memorable gig?**

Andrea: Johnny Winters did a live version of "Good Morning Little School Girl." We played that a lot when I was in NY and it's just a cool riff. But I suppose that we did some a couple wild gigs like working a commuter train platform, on the legendary Circle Line site in NYC and of course a few outrageous shows for bikers.

Pam: Bonnie Raitt's "Guilty" has always been a favorite of mine and most recently Beth Hart's "Thankful." Singing on national TV for *The Charlie Daniels Talent Roundup* was memorable. Another was





opening for Lonestar where we had a crowd of over 8,000. I also loved when Smash Band opened for The Band Perry at Fair Saint Louis.

**What do you see in the future for yourself, the band and the blues community?**

Andrea: A female fronted group that kicks it is so special to me. My hope is that SMW will do gigs that allow a greater number of people to experience what we do. No matter what has transpired in my life I always feel the need to play, to create and to perform. A second SMW release is in the works as well as another recording, my instrumental rock/smooth jazz/funk project, Forever Dreams. I will continue to work with the NBM to promote the great original art form called The Blues.

Pam: I see SMW continuing to write and record new material and performing many live shows in the upcoming year. With the backing of folks like Dave Beardsley with STLBlues Talent, I see us opening for major acts coming into Saint Louis.

**Tell us about the St. Louis blues community, what do you want the world to know?**

Andrea: What makes the local scene for me is the National Blues Museum. It's true that I've met and played with some awesome people since I've been in St Louis, but I've never made so many friends and felt like we had a musical family until I started spending time there.

Pam: Being a transplant, I am intrigued by the community of blues artists here in St. Louis and how they truly are a family and are welcoming to new artists like myself. The National Blues Museum is a Saint Louis treasure that preserves and continues to advance the art form of blues.

**Anything else you want to highlight?**

Andrea: I'd like to remind people that making music is a time consuming and relatively expensive process. The economics of making music is very fractured. I encourage people to go out and see a live band. Buy the merch (CD, tee shirts...whatever). Your purchase won't contribute to gluttony, more likely make it easier for the artist to write, record and perform more. And after all, if you like what they do, it's a win.

*Here's an opportunity to make Andrea's request come true.*

*The Chase Challenge - Raising Hopes for the National Kidney Foundation April 4th (7:00 - 10:00PM). Sisters Magnolia and the Weeds along with Morse Media, The National Blues Museum and, StLBlues Talent are hosting a night of original music at the museum. Chase Cofer, a recent live kidney donor recipient and avid jam participant will be in the house. 🎵*

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- SUN 01 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**  
**6:00PM** First Sundays with **THE JAZZ TROUBADOURS** St. Louis, MO
- MON 02 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 03 7:00PM** **CODY WOODY** Tulsa, OK
- WED 04 7:00PM** **RICKY D** St. Louis, MO
- FRI 06 7:00PM** **BOOGIEFOOT** St. Louis, MO
- SAT 07 7:00PM** **TRIPLETS OF GRUBVILLE** St. Louis, MO  
**10:00PM** **EMMA PERIDOT** Indianapolis, IN
- SUN 08 11:30AM** HOT JAZZ BRUNCH with **MISS JUBILEE & THE YAS YAS BOYS**
- MON 09 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 10 7:00PM** **FLYING BUFFALOES** Nashville, TN
- THURS 12 7:00PM** **JIM MANLEY & RANDY BAHR** St. Louis, MO
- FRI 13 7:00PM** **ROBERT NELSON** with **GLEN SMITH & ERIC SLAUGHTER**
- SAT 14 7:00PM** **JANET EVRA / SATURDAY EVENING DINNER SHOW**
- SUN 15 11:30AM** Hot Jazz Brunch with **JANET EVRA BAND**
- MON 16 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 17 7:00PM** **ROSS HOLLOW BAND** Indianapolis, IN
- WED 18 7:00PM** **DAN MARTIN** Tulsa, OK
- THURS 19 7:00PM** **THEJINTONICS**
- FRI 20 7:00PM** **JOE METKZA BAND** St. Louis, MO
- SAT 21 7:00PM** **KAREN CHOI** St. Louis, MO  
**8:30PM** **MARINER 5** St. Louis, MO
- SUN 22 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**  
**8:00PM** **SOME KIND OF NIGHTMARE** San Diego, CA
- MON 23 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 24 7:00PM** **JOE METKZA DUO** st. louis, mo
- THURS 26 7:00PM** **VENDORS OF SUBSTANCE** st. louis, mo
- FRI 27 7:00PM** Double Bill: **THE JAZZ TROUBADOURS** with **JOE PARK TRIO**
- SAT 28 7:00PM** **MARTY D. SPIKENER'S ON CALL BAND** st. louis, mo
- SUN 29 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**
- MON 30 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 31 7:00PM** **AN EVENING OF PIANO WITH PAT JOYCE**

### APRIL EVENTS

- WED 01 7:00PM** Singer Songwriter Showcase: **RILEY MOORE-BRENT STEWART-CHRIS GRIFFIN**
- THURS 02 7:00PM** **R.B. STONE TRIO** Nashville, TN
- FRI 03 7:00PM** **BOOGIEFOOT** st. louis, mo
- SUN 05 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**  
**6:00PM** **FIRST SUNDAYS WITH THE JAZZ TROUBADOURS**
- MON 06 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**  
**7:30PM** **VAGABOND GROVE**
- WED 08 7:00PM** **KASSANDRA CLACK** British Columbia, Canada
- SAT 11 7:00PM** **GENE JACKSON BAND** st. louis, mo
- SUN 12 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**
- MON 13 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- WED 15 7:00PM** **ERIC SOMMER** Washington DC
- FRI 17 7:00PM** **BLUES CITY SWING**
- SAT 18 11:00AM** 7th ANNUAL **EVANGELINE'S CRAWFISH BOIL FESTIVAL**
- SUN 19 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**  
**6:30PM** **SAM WEBER TRIO** North Saanich, British Columbia
- MON 20 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- THURS 23 7:00PM** Singer-Songwriter Showcase: **VICKY EMERSON-SARAH MORRIS-ANNIE FITZGERALD**
- SAT 25 7:00PM** **JOE BOZZI BAND** st. louis, mo
- SUN 26 11:30AM** Hot Jazz Brunch with **MISS JUBILEE & THE YAS YAS BOYS**
- MON 27 7:00PM** Mondaze Open Mic and Jam Session hosted by **SHAMUS MCFERSON**
- TUES 28 7:00PM** **PIANIST PAT JOYCE** st. louis, mo
- THURS 30 7:00PM** **VENDORS OF SUBSTANCE** st. louis, mo

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[bobcasemusic.com](http://bobcasemusic.com)  
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## The Bottoms Up Blues Gang

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[bottomsupblues.com](http://bottomsupblues.com)  
 314.482.0314

## Brian Curran

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## Brother Jefferson

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[jeffchapmanmusic.com](http://jeffchapmanmusic.com)  
 618.292.7196

## Bud Summers

[budsummers.com](http://budsummers.com)  
 618.401.5845

## Dr. Slappenstein

Tom Schlick  
[tps52791@gmail.com](mailto:tps52791@gmail.com)  
[facebook.com/Dr.Slappenstein](https://facebook.com/Dr.Slappenstein)  
 314.546.6211

## The Gene Dobbs Bradford Blues Experience

[gdbbluesx.com](http://gdbbluesx.com)  
 314.616.1252

## Giuseppe & Rodrigo

Giuseppe D'Amelio and Rodrigo Reis  
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[grplayblues.com](http://grplayblues.com)  
 203.217.5496

## The Jake Curtis Blues Band

[rjcurtis77@gmail.com](mailto:rjcurtis77@gmail.com)  
[facebook.com/jakecurtisblues](https://facebook.com/jakecurtisblues)  
 636.541.9840

## Jim McClaren

[jimmccclaren.com](http://jimmccclaren.com)  
 314.664.3449

## John McVey Band

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[johnmcveyblues.com](http://johnmcveyblues.com)  
 713.382.1241

## The Lady J Huston Show

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[ladyjhmusic@gmail.com](mailto:ladyjhmusic@gmail.com)  
 314.282.7272

## Laura Green

[lauragreenmusic.com](http://lauragreenmusic.com)  
 314.808.0158

## Little Dylan

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[artpollard@mungenast.com](mailto:artpollard@mungenast.com)  
[reallildylan.com](http://reallildylan.com)  
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## Marty D. Spikener's On Call Band

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## Melissa Neels Band

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## Paul Bonn

**& The Bluesmen**  
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[paulbonnblues.com](http://paulbonnblues.com)  
 618.632.9420

## Paul Niehaus IV

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 314.397.3823

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 314.255.3708

## Soulard Blues Band

Art Dwyer  
[soulardbluesband.com](http://soulardbluesband.com)  
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## Uncle Albert

Tim Albert  
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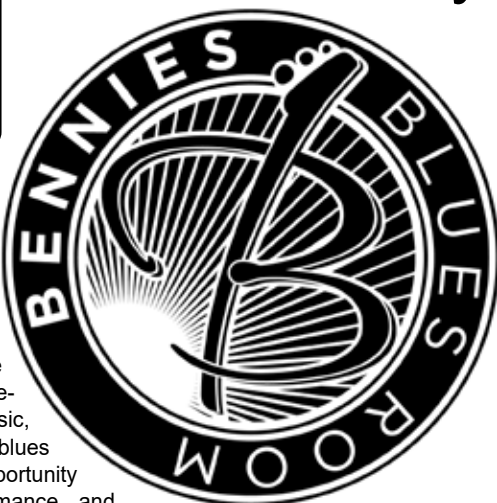
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 21 **BRIAN CURRAN & ERIC MCSPADDEN**  
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