

March / April, No. 18, 1992

BLUES LETTER

Harp
Attack!
Saturday
April 4
1992

Featuring
The Great Blues
Players of St. Louis
Special Guest Artist
Snooky Pryor

The Magazine of The St. Louis Blues Society

OFF BROADWAY NIGHT CLUB

FRIDAY, APRIL 4
PAT MEARS BAND

TUESDAY, APRIL 7
J. GRAVITYS BLUES JAM
GIBSON GIVEAWAY NIGHT

WEDNESDAY, APRIL 8
DOCTOR HECTOR &
THE GROOVE INJECTORS

THURSDAY, APRIL 9
ST. LOUIS MUSIC NETWORK
SHOWCASE

FRIDAY, APRIL 10
THE DIXIE CHICKS

TUESDAY, APRIL 14
J. GRAVITYS BLUES JAM
AMPEG GIVEAWAY NIGHT

THURSDAY, APRIL 16
CHRIS SMITHER
WITH TONY FAFOGLIA

SATURDAY, APRIL 18
Red Hot Rhythm & Blues
THE ROCKIN LUCKYS

TUESDAY, APRIL 21
J. GRAVITYS BLUES JAM
GALLIAN KREUGER
GIVEAWAY NIGHT

SATURDAY, APRIL 25
SERAPIS

TUESDAY, APRIL 28
KDHX-FM 88 PRESENTS
BUTCH HANCOCK &
STEVE YOUNG

WEDNESDAY, APRIL 29
J. GRAVITYS BLUES JAM
PAUL REED SMITH, MESA
BOOGIE PRIZES

THURSDAY, APRIL 30
EARTH DAY BENEFIT
RALPH BUTLER BAND &
ORION ISLAND

FRIDAY, MAY 1
THE ROAD APPLES

SATURDAY, MAY 2
BIG BAD SMITTY

FRIDAY, MAY 8
THE TOM RUSSELL BAND

TO BE ANNOUNCED
ALLIGATOR ARTIST
WILLIAM CLARKE

MAY 15
CAPO presents PETER
ROWEN

SATURDAY, MAY 16
BUGS HENDERSON &
THE SHUFFLEKINGS

WEDNESDAY, JUNE 17
THE CRAWL
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MIKE MORGAN &
THE CRAWL

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BLUESLETTER

The Magazine of The St. Louis Blues Society

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Executive Directors View of the Blues

By Peter Yewell

March has been very busy for the Blue-Notes-Under-The-Arch. Our list of current projects includes the Blues Festival - more about that major event soon, the sixth annual Harp Attack assault, the third annual Guitar Masters concert, the continuation of the Blue Monday series with KSHE, the Blue Highway Series, the Welcome Program, and, if that isn't enough, a new publication, too.

This last month we began work on a new monthly newsletter that will cover the local Blues scene. This publication (not meant to replace, but rather supplement The BluesLetter) will be sent to tourism offices, hotels, newspapers, journals, radio stations, and anyone who requests information on the local happenings.

We are gearing up for the festival. Things are starting to fall into place and it gets more exciting with each passing week. I think we can safely say that St. Louis will see its first major national music festival this fall. However, the details are still forthcoming - do I sound like a politician?

The Welcome Program has done quite well. Thanks mostly to the Camarata family, we are bringing Blues shows to you weekly. The favorites so far include Texas Heat, Chris Duarte and Bugs Henderson. Bugs was the first live band I ever saw, and at 14 I was in awe. Nothing has changed.

The upcoming Harp Attack show promises to be a smokin' time. Now in its 6th year, Harp Attack has grown into a very popular event. This attraction coincides with the much talked about resurgence in Blues music here in River City.

The last 10 years have seen this talent base increase by four to five times and the harp blowin' numbers have grown equally. As Johnny Diamond of The Rockin' Luckys said in a recent Blue Monday, "St. Louis is really becoming a Harp town. Few other cities have the numbers we have." With world-class talent like Sandy Weltman, Arthur "Willie" Williams and Keith Doder, and legendary harp pioneer Snooky Pryor. I'm sure "The Nights" will be a jam-packed swing set on April 4th. Hope to see you there.

The Blue Highway Series. The dates are in, start your engines and let the shows begin. In the last two months I've had a lesson on how hard it must be for promoters and managers to book dates for a continuous tour. What we had to go through just to get back-to-back Saturday dates in KC and St. Lou! The series will kick off on Aug. 1 here and move to KC Aug. 8.

Blue Monday. We are thrilled this collaborative program with KSHE has enjoyed great success (see the letter from KSHE's Jim Owen in this issue). We now have a schedule that will take us through May. At press time, we've had 10 Blue Mondays which represent a wide variety of Blues music. We'll keep going as long as you'll have us. Tune us in every Monday from, 7:30-10 a.m.

Until next time, we appreciate your continued support of the Blues.

Out of the Blue

By Terri F. Reilly



Another *BluesLetter* out. And thanks to an ever-growing pool of talented writers, this issue is our best yet. Know this — we're working hard to bring you all the Blues news there is to be had. It's a promise we don't intend to break.

Just flip through these pages and you'll find an abundance of informative and fun articles. We've got Tom "Papa" Ray telling it like it is (as always) about this year's Harp Attack. He should know. Last year he produced the Attack and set a precedence. The Society hopes it will do him proud this year.

Our own resident musicologist Leroy Pierson clocks in with Part Three of a continuing series on the great Henry Townsend. And if you are in the business of performing or booking music within the City of St. Louis, Barrett Braun, the Society's able-bodied man of the law tell us in no uncertain terms what has come down in regards to the recent brew-ha-ha over the ill-fated "musicians tax."

Three of our town's most talented musicians — Tom Hall, Patti Thomas and Johnny Diamond — share with us via the Desert Island feature the 10 top albums/CDs they couldn't live without. Don't miss Tom's fourth choice — he really hit the nail on the head with this pick.

We've done the Desert Island feature before, but this "new and improved" regular column will find three to five picks by those in the know. The hope is you will feel inspired enough to head to Vintage Vinyl, Record Exchange, Euclid Records, West End Wax, Music Gallery or Streetside to add these gems to your collection.

And speaking of gems, we're very pleased to welcome to *The BluesLetter* fold no stranger to the Blues — the Crescent City man himself, Orlando Peraza. You gotta check out his New Orleans Jazz Festival story in this issue. It's a real insiders look at how to survive 10 days of non-stop partying, Nawlins style. He'll tell you everything from where to eat, where not to park (don't even think about bringing a car he tells us), where to sleep and where to go to the bathroom in the Quarters (just don't mention his name) — all the essentials of life.

And as the Big O is so fond of saying, "This is not a sprint, it's a marathon."

Catch you on the flip side. Til then, your continued support of our efforts means the world to us.

Upcoming Events

April 4

**St. Louis Blues Society
Harp Attack '92
Mississippi Nights**

April 4

**Pat Mears Band
Off Broadway Nightclub**

April 16

**Chris Smither
Off Broadway Nightclub**

May 7

**Buddy Guy
The American Theater**

May ??

**Alligator Recording Artist
William Clarke Blues Band
Off Broadway Nightclub**

May 16

**Bugs Henderson &
The Shufflekings
Off Broadway Nightclub**

May 23

**St. Louis Blues Society
Guitar Masters
Mississippi Nights**

May 30

**Oliver Sain's
29th Soul Reunion
Mississippi Nights**

New & Renewal Members

Gwen Atchisson
David Austin
Theodore Becker
Rose Mary Benda
J.S. Bollwerk
Nicole Branton
Deanne & Gordon Brown
Jerry R. Burhans
Terry Butler
Connie Calse
Bob Cline
Dennis Cronin-Doyle
Larry Davis
Marjorie Drieth
Art Dwyer
Donna Eckberg &
"Mudcat" Willie
Gayle Fohner
Roger & Marilyn Folk
Gayle J. Fritz
Gabriel
Louis Galloway-Zapiain
James P. Gamble
Gretchen Gerteis
Ann Haubrich

Steve Hinson
Edward Holtz
Frank M. Jones
Pat Jordan
Reinhart Jost
Nate Karlen
Randy Kellenberger
Steve Kellenberger
Susie Keller
Marjie Kennedy
Tom Kennedy
Paul Klaus
Ed Kotowski
Patricia Kozlowski
Gerald Kretmar
Ton Larkin
Gene P. Martin
Brian & Jody Matthews
Buster McDaniel
Tim McGinley
Alex Meduna
Ivana Meduna
Diana Moellering
Jim & Kathy Michaelree
L. Nannini
Curtis Norman

Eddie O'Neill
Robert L. Officer
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Peter Yewell
David Zimbalist

Join the St. Louis Blues Society

BLUESLETTER



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Managing Editor: *Terri F. Reilly*

Art Director: *John May*

Production Manager: *Mark O'Shaughnessy*

Contributing Editors: *Barrett Braun, Tony Cabanellas,*

Keith Doder, Ron Edwards, Dean Minderman,

Mark O'Shaughnessy, Orlando Peraza,

Leroy Pierson, Tom Ray, Charmaine Thorpe,

Peter Yewell

Continuity Editor: *Leroy Pierson*

Business Manager: *Patti Thomas*

Circulation / Membership: *Paul Stewart*

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The St. Louis Blues Society, a nonprofit Missouri corporation in its seventh year, is dedicated to preserving and perpetuating Blues music in St. Louis, to foster its growth and appreciation and to provide Blues artists the opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public.

With a membership of 500 strong and a board of directors consisting of 16 devoted Blues lovers, the Blues Society actively participates in a number of ongoing projects, including the acclaimed "Blues in the Schools" program, the publishing six times a year of a respected newsletter titled "BluesLetter," the acquisition of Blues archives materials, and the producing of live Blues concert series throughout the year, which culminates in the annual St. Louis Blues Festival.

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BLUE NOTES

THE 3RD ANNUAL GUITAR MASTERS St. Louis Guitar Slingers Jam

It's a done deal. The annual master blaster of guitar jams is slated for Saturday, May 23 at Mississippi Nights.

The Third Annual Guitar Masters, produced by the St. Louis Blues Society, will feature 10 of St. Louis' finest guitar slingers in a six-hour master concert.

St. Louis is blessed with dozens of very talented Blues guitarists of various styles. And you will be able to witness first-hand this genius at work, so keep May 23 open.

We'll be bringing you full details in the next issue of *The BluesLetter*, due out mid-May — we promise!

FESTIVALS - FESTIVALS - FESTIVALS The Season Begins

Memphis In May

While the mother of all festivals — the New Orleans Jazz and Heritage Festival — is jammin' (see related story in this issue) — the Memphis In May celebration, now in its 15 year, will be partying down on Elvis' turf.

Although Memphis In May is exactly that — a month-long party — music lovers will want to head south the first weekend in May for "The Beale Street Music Festival."

Three days, multiple stages with the likes of Buddy Guy, Koko Taylor, Lonnie Brooks and Johnny Winter to name but a few Blues greats who be taking stage that weekend.

Always a sell out. For complete details, call the Memphis In May office at 901/525/4611.

Chicago Blues Festival

Up in Chi Town, the 9th Annual Chicago Blues Festival will kick up June 5-7 in

Grant Park.

Always free and always the finest, headliners will include Little Milton Campbell, Clarence "Gatemouth" Brown and Ann Peables, just to name a few great. A special tribute to Lightnin' Hopkins is also planned.

With non-stop music beginning at noon and jamming past 10, the Chicago Blues Festival is not to be missed.

More details to follow in the next *BluesLetter*. For more info in the meantime, call 1-800-ITS-CHGO.

BLUE HIGHWAY KC Swap Weekend A Go

You gotta know the Blues is alive and kickin' on both sides of the state of MO. Blue Highway, the series that finds the KC Blues Society heading east for a weekend of Blues and the St. Louis Blues Society going their way in exchange, is now slated for August.

It seems that between our busy schedule — with Harp Attack, Guitar Masters and welcoming the great spring tradition of Oliver Sain's Soul Reunion — not to mention all the Blues going down in Cow Town, it's been tough to find consecutive open weekends.

We'll keep you posted as the time nears.

OLIVER SAIN SOUL REUNION 29 Amazing Years

Hard as it may seem for such a young man, the 29th annual Oliver Sain All Star Soul Reunion will come down May 30 at Mississippi Nights. Of course Oliver began his career at the age of 10!

This year's show will feature a powerful lineup of Blues, R&B and soul musicians who will jam for four hours. Oliver's is putting together a killer orchestra featuring a full horn section. And rumor

has it that a certain star, formerly of East St. Louis (Initials I.T.) will be flying in from the West Coast to celebrate with Oliver. We'll let you know.

TOMMY BANKHEAD BENEFIT Thanks For Turnin' Out

Nothing like a worthwhile cause to rally the Blues troops. And Tommy Bankhead, one of St. Louis's finest Blues statesmen, was a great reason for the Blues community to show up in force to help him pay off some medical debts from a recent hospitalization.

The list of Blues performers who offered up a set reads like a Who's Who of local Blues music — way too many to mention here.

However, Ben Wells, Patti Thomas, the Blues Society and especially Tommy, all thank you from the bottom of our hearts for helping to raise almost \$3000. And the turn out proved one thing, us St. Louis Blues lovers are the best.

BLUE MONDAY CONTINUES Ya'll Like It!

The response from the St. Louis Blues Society-KSHE 95 collaborative series Blue Monday has been so overwhelmingly positive that the series will continue for some time.

Both camps — us dyed-in-the-wool Blues lovers and those rockers who are just realizing the Blues had a baby and they named it rock 'n' roll — have praised Blue Monday for helping bring the Blues into the mainstream.

A cross-section of Blues artists, namely Oliver Sain, Jimmy Lee & The Joint Jumpers, Mojo Syndrome, Silvercloud, Rondo's Blues Deluxe, Blue City Band, The Rockin' Luckys, David Dee & The Hot Tracks and Soulard Blues Band have braved the dawn's early light to bring the Blues to you live over the KSHE airwaves every Monday morn.

We've said it before, and we'll keep saying it, KSHEers Smash, Carl the Intern, Jim Owen and John Beck, are to be highly commended for offering two-and-a-half hours of airspace to the Blues Society every Monday. KSHE is doing much to keep the Blues alive in St. Louis.

Check it out if you're up that early Mondays from 7:30-10 a.m.

DESERT ISLAND DISKS

OK, here's the idea. You're stranded on a desert island. Just so it isn't a complete loss, you find yourself with 10 of your most (and we mean most) favorite recordings at hand (of course we're assuming you have great stereo equipment and someone to share the island with).

So, what would you pick? Not an easy answer. To introduce this newly redesigned on-going feature, here's what the following St. Louis music lovers have chosen as their 10 best. So start addin' to your collection.

TOM HALL - *Delta Slide Playin' Wizard*

Mississippi John Hurt - *"Live Oberion College"* - Vanguard

Simple, sweet - this is the one that turned my head around.

Robert Johnson - *"The Complete Recordings"* - Should be in anybody's collection regardless of musical taste. The essential Delta Blues recording, as well as the foundation of rock 'n' roll. Scary stuff.

Taj Mahal - *"Oh, So Good N' Blues"* - Columbia
Not one of his most popular, but my favorite. Taj bridged the gap and made Blues accessible to a whole new generation.

Led Zeppelin - *"I or II"* - Atlantic
Odd choice, I agree. But if you can imagine Robert Johnson on acid playing a cranked out Les Paul, this could be it. Besides, Jimmy Page smokes. Got to get my ya-yas out now and then.

Sonny Boy Williamson - *"Down and Out Blues"* - Chess
Got to throw in some harmonica. I played the hell out of this.

Little Walter - *"Best Of"* - Chess Ditto!

Rev. Gary Davis - *"New Blues and Gospel"* - Biograph
Here's a real guitar player. Just ask Dave Van Ronk, Taj, Ry Cooder or Stean Grossman. Recorded late in his life, the Rev's virtuosity is still astonishing. Also rare slide piece as well as harmonica.

Sister Rosetta Tharpe - *"Gospel Train"* - Jazz Heritage Series/MCA
Everybody needs a little religion and this is where I get mine. This gal can sing. Backed by a tight three-piece ensemble, Rosetta spans that National steel guitar on every cut. It's a fine line between Blues and gospel.

Lonnie Johnson - *"Steppin' On the Blues"* - Columbia
Here's the guy who took the Blues into jazz in the late '20s - early '30s. He was so far ahead of everybody, it was silly. He's also the guy who inspired B.B. King's famous vibrato.

America Discovered - *"Fantasy Blues Twofer Giants"* - Fantasy
Compilation album of all styles. Jimmy Witherspoon, Lightin' Hopkins, Furry Lewis, Rev. Gary Davis, Memphis Slim, John Lee Hooker, Sonny Terry and Browne McGree, to name a few. Variety is the key here. Wish there were more of these.

PATTI THOMAS - *St. Louis' Premier Blues Chanteuse*

Bo Diddley, Muddy Waters and Little Walter - *"Superblues"* - Chess
Funky, rockin' Blues. These guys really cut up.

Billie Holiday - *"Body and Soul"* - Verue Records (remade on Polygram Records)
Sexy, sultry, Lady Day at her best.

Howard Tate - *"Get It While You Can"* - Verue
Soulful '50s R&B with haunting vocals. This boy is bad!

Earl Hooker - *"Do You Remember the Great Earl Hooker"* - Bluesway
Mostly instrumental from the man who invented hot licks.

Elmore James - *"The Great Elmore James"* - Up Front Records
Features timeless cuts like "Dust My Broom," "It Hurts Me, Too" and "Shake Your Money Maker."

Sonny Boy - *"The Original Sonny Boy Williamson"* - Arhoolie
Classic tunes done in the style of a true master.

Junior Wells, Buddy Guy and Otis Span - *"Southside Blues Jam"* - BYG /Delmark
The Windy City's hottest players with stories to tell.

Koko Taylor - *"Queen of the Blues"*
She rocks, she rolls, she tells it like it is.

Tommy Bankhead & The Blues Eldorados - Deep Morgan
Tommy is my hometown idle — his voice and guitar licks tell you why.

Arthur "Big Boy" Crudup - *Delmark Records*
This man can sing, sing, sing. This 1968 recording boasts a rejuvenated Crudup.

JOHNNY DIAMOND - *The Harp Blowin' Devil*

Little Walter - *"Chess Out-Takes"* - Le Roi De Blues Label
Damn hard to find. I actually put a tape of this in a safe deposit box.

Sonny Boy Williamson - *"King Biscuit Time"* - Arhoolie (Trumpet)
Recorded above the Lillian McMurry's Jackson, Miss. furniture store in 1951. Sonny Boy before he went to Chicago to cuss out Leonard Chess.

Magic Sam - *"West Side Soul"* - Delmark
For my money, this is the best version of "Sweet Blues" sound.

The Meters - *"The Wild Tchoupitoulas"* - Antilles/Island
Funk, calypso and African polyrhythms from the original Meters at their most inspired. Nawlins distilled.

Rod Piazza - *"Harpburn"* - Murray Brothers
Where Piazza steps out from Little Walter's shadow and really shines. Features west-coast guitar of the late Hollywood Fats.

Miles Davis - *"Kind of Blue"* - Columbia
So emotive in its subtlety.

BB King - *"Live at the Regal"* - Pickwick (might be MCA by now)
How can you forget the King of the Blues? Maybe a little too frantic for some, but it's got all my faves.

Walter Horton - *"Fine Cuts"* - Blind Pig
He's got that "bell-like" tone, as Keith Doder describes it. Often overlooked even though Big Walter influenced many modern harp players.

Muddy Waters - *"The Chess Box"* - Chess
I wouldn't be writing this for The BluesLetter if it weren't for these recordings. Every Blues harp fan's touchstone.

Charlie Parker
I have some goofy cutouts on the Everest Label I bought 15 years ago which focuses on the combo stuff. I could keep busy on that island for a long time trying to work his stuff out.

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NO NEW TAXES

By Barrett Braun

As I reported in the last in the last issue of The BluesLetter, in the summer of 1991, the license collector for the City of St. Louis began enforcing the two existing ordinances which required musicians, among others, to purchase a graduated business license in order to perform in the City and also required the paying of five percent of the gross receipts as an amusement tax.

Both ordinances had been on the books for years. The predecessors of the current license collector, however, had not vigorously enforced either ordinance.

Fearing the sting of a possible audit by the state auditor, the City's license collector announced last summer that he would begin the enforcement of both ordinances as they applied to musicians playing in smaller clubs.

The reaction from the musical community was immediate and wide spread.

Aware of the significance of these actions and of the needs of the music community, the Sheldon's Walter Gunn assembled a panel to conduct a discussion on the ordinances. The panel consisted of City license collector Tom Nash, Aldermen Dan McGuire and Paul Beckerle and myself, as attorney for both the St. Louis Blues Society and the St. Louis Music Network.

Several hundred people filled the Sheldon. The audience represented a panoply of City musical entertainment and other creative arts. Young to old, Blues to heavy metal, part-time entertainer to symphony musicians, performers to entertainment production people, small club owners to representative districts were all in attendance.

It was apparent from the outset that the City had exposed very sensitive nerves by announcing its intent to require the purchase of a graduated business license and the payment of the amusement tax.

In my opinion, at least two things emerged as a result of that heated panel discussion at the Sheldon. First, in response to my announcement that a sign-up list was available for signature by people interested in getting involved to make changes, many people signed.

Consequently, a coalition of very diverse interests was formed from that list. That coalition was instrumental in bringing about the changes that have occurred.

The second effect was not only to get the attention but the interest of Alderman McGuire.

The coalition had numerous meetings to enlist support, gather information and prepare a cohesive and coordinated set of proposals to the Board of Aldermen. Alderman McGuire then met on several occasions with us and helped to define an approach to resolve these issues.

After having conferred with and gained the

support of the coalition, Alderman McGuire ultimately submitted to the Board of Aldermen three proposed bills to amend and repeal various sections of the City Earnings Tax Ordinance, the Graduated Business License Ordinance and the Amusement Tax Ordinance.

On February 21, the proposed changes were passed.

The effects of the changes on most musicians performing in the City will be to exempt them from having to obtain a graduated business license. Further, neither musicians nor small club owners will be subject to a five percent tax on their gross receipts.

However, the revisions have imposed income reporting requirements in an attempt to obtain the more efficient and effective collection of the City earning tax imposed on anyone who works in the City.

As a result of the dedicated efforts of many people, the Board of Aldermen effectively exempted musicians and small clubs from having to purchase graduated business license and from having to pay the five percent amusement tax beginning Feb. 25, 1992.

If you happen to be one of those individuals who did purchase a graduated business license, you may want to frame it as a relic. You will not be able to obtain a refund and its only use in the future will be to remind you of a direction the City considered taking.

Fortunately, there are dedicated individuals in the City and responsible Aldermen like Dan McGuire. At the risk of omitting someone who did contribute time, effort and money in helping to bring about this change, I am going to name names. To those persons whose names I omit, I sincerely apologize in advance.

Nevertheless, every musician, artist and small club owner owes thanks for a job well done to: Dan McGuire, Cindy Trampe, Greg Trampe, Gregg Hopkins, Steve Hinson, Chris Durham, Sue Greenberg, John Wolf, Paul Stamler, Ken Krueger, Kyna Iman, Laura Kochan, Sue Bolhafner, Jim Wahl, Jack Beckman, Walter Gunn, Dale Benz, David Pokorny...

Mary Farhat, Alderman Jim Shrewsbury, Tony Ribaud, Leroy Pierson, The Ralph Butler Band, Reggae at Will, Murder City Players, Dan Liston, Alderwomen Marit Clark and Mary Ross, Alderman Paul Beckerle, Brad Buckley, Joan Bricetti, Dion Dion, Ann Haubrich, Arthur Martin, Robert Powell, George Sams, George Smith, Bill Vann, Richard Wade, Rita Washington, Charles Blomquist...

Annette Bridges, Charles Werner, Ray Hartmann, The Riverfront Times, Terri F. Reilly, Oliver Sain, Bill McClellan, James Wierzbicki, Ed Lutchansky, Lisa Andres, Rich O'Donnell, John Huxhold and the Camaratas - Marilyn, Joe and Bill.

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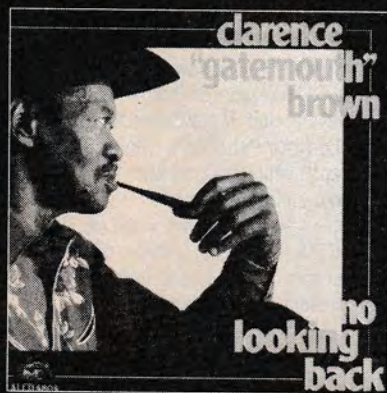
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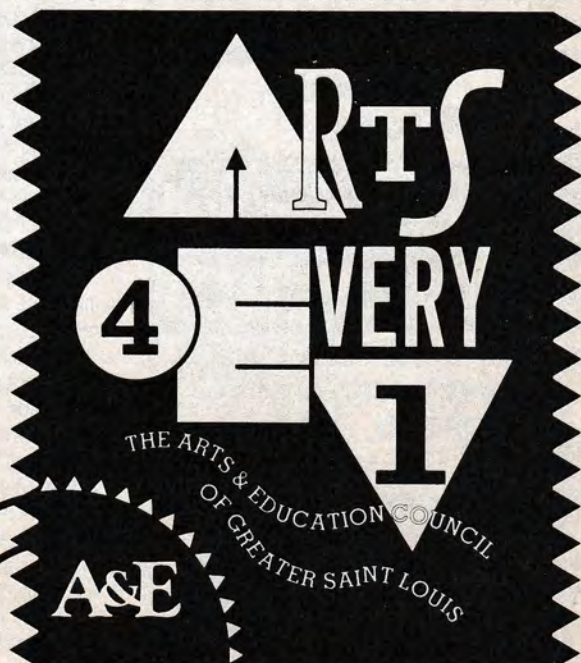
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guitarist
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NO NEW TAXES

By Barrett Braun

As I reported in the last in the last issue of The BluesLetter, in the summer of 1991, the license collector for the City of St. Louis began enforcing the two existing ordinances which required musicians, among others, to purchase a graduated business license in order to perform in the City and also required the paying of five percent of the gross receipts as an amusement tax.

Both ordinances had been on the books for years. The predecessors of the current license collector, however, had not vigorously enforced either ordinance.

Fearing the sting of a possible audit by the state auditor, the City's license collector announced last summer that he would begin the enforcement of both ordinances as they applied to musicians playing in smaller clubs.

The reaction from the musical community was immediate and wide spread.

Aware of the significance of these actions and of the needs of the music community, the Sheldon's Walter Gunn assembled a panel to conduct a discussion on the ordinances. The panel consisted of City license collector Tom Nash, Aldermen Dan McGuire and Paul Beckerle and myself, as attorney for both the St. Louis Blues Society and the St. Louis Music Network.

Several hundred people filled the Sheldon. The audience represented a panoply of City musical entertainment and other creative arts. Young to old, Blues to heavy metal, part-time entertainer to symphony musicians, performers to entertainment production people, small club owners to representative districts were all in attendance.

It was apparent from the outset that the City had exposed very sensitive nerves by announcing its intent to require the purchase of a graduated business license and the payment of the amusement tax.

In my opinion, at least two things emerged as a result of that heated panel discussion at the Sheldon. First, in response to my announcement that a sign-up list was available for signature by people interested in getting involved to make changes, many people signed.

Consequently, a coalition of very diverse interests was formed from that list. That coalition was instrumental in bringing about the changes that have occurred.

The second effect was not only to get the attention but the interest of Alderman McGuire.

The coalition had numerous meetings to enlist support, gather information and prepare a cohesive and coordinated set of proposals to the Board of Aldermen. Alderman McGuire then met on several occasions with us and helped to define an approach to resolve these issues.

After having conferred with and gained the

support of the coalition, Alderman McGuire ultimately submitted to the Board of Aldermen three proposed bills to amend and repeal various sections of the City Earnings Tax Ordinance, the Graduated Business License Ordinance and the Amusement Tax Ordinance.

On February 21, the proposed changes were passed.

The effects of the changes on most musicians performing in the City will be to exempt them from having to obtain a graduated business license. Further, neither musicians nor small club owners will be subject to a five percent tax on their gross receipts.

However, the revisions have imposed income reporting requirements in an attempt to obtain the more efficient and effective collection of the City earning tax imposed on anyone who works in the City.

As a result of the dedicated efforts of many people, the Board of Aldermen effectively exempted musicians and small clubs from having to purchase graduated business license and from having to pay the five percent amusement tax beginning Feb. 25, 1992.

If you happen to be one of those individuals who did purchase a graduated business license, you may want to frame it as a relic. You will not be able to obtain a refund and its only use in the future will be to remind you of a direction the City considered taking.

Fortunately, there are dedicated individuals in the City and responsible Aldermen like Dan McGuire. At the risk of omitting someone who did contribute time, effort and money in helping to bring about this change, I am going to name names. To those persons whose names I omit, I sincerely apologize in advance.

Nevertheless, every musician, artist and small club owner owes thanks for a job well done to: Dan McGuire, Cindy Trampe, Greg Trampe, Gregg Hopkins, Steve Hinson, Chris Durham, Sue Greenberg, John Wolf, Paul Stamler, Ken Krueger, Kyna Iman, Laura Kochan, Sue Bolhafner, Jim Wahl, Jack Beckman, Walter Gunn, Dale Benz, David Pokorny...

Mary Farhat, Alderman Jim Shrewsbury, Tony Ribaudo, Leroy Pierson, The Ralph Butler Band, Reggae at Will, Murder City Players, Dan Liston, Alderwomen Marit Clark and Mary Ross, Alderman Paul Beckerle, Brad Buckley, Joan Bricetti, Dion Dion, Ann Haubrich, Arthur Martin, Robert Powell, George Sams, George Smith, Bill Vann, Richard Wade, Rita Washington, Charles Blomquist...

Annette Bridges, Charles Werner, Ray Hartmann, The Riverfront Times, Terri F. Reilly, Oliver Sain, Bill McClellan, James Wierzbicki, Ed Lutchansky, Lisa Andres, Rich O'Donnell, John Huxhold and the Camaratas - Marilyn, Joe and Bill.

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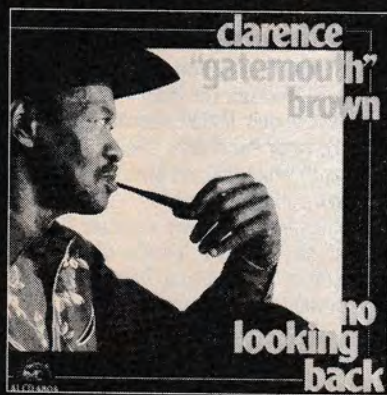
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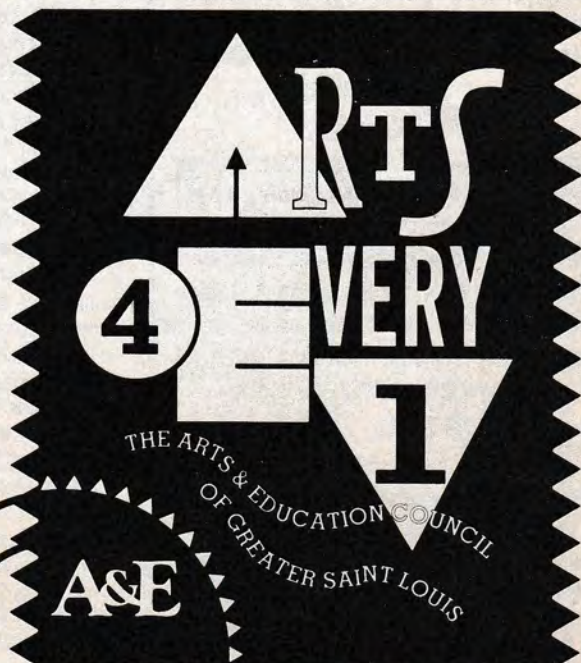
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The New Orleans Jazz & Heritage Festival

DAY FESTIVAL HIGHLIGHTS

Friday, April 24

Jimmy Buffet, The Subdudes, the Iguanas,
Wallace Davenport, Lil' Queenie

Saturday, April 25

Doug Kershaw, Huey Lewis & the News,
Rockin' Dopsie, Charmaine Neville,
Marva Wright

Sunday, April 26

Gladys Knight, Al Green, Irma Thomas, World
Sax Quartet, Ernie K-Doe, Nathan & Zydeco Cha
Cha, Banu Gibson, Henry Butler.

Thursday, April 30

Gatemouth Brown, Albert King, Junior Walker,
Lonnie Brooks, Re-Birth Brass Band, Howlin'
Wolf Reunion with S.P. Leary & Hubert Surnlin,
Booba Barnes, Chris Thomas, Joel Simpson
with Batty Shirley.

Friday, May 1

Buckwheat Zydeco, Johnny Winter, Charles
Brown, Clarence "Frogman" Henry, Blues
Traveler, Terrance Simien & the Mallet
Playboy, Earl King, Deacon John, Kenny Neal,
Cyril Neville & the Uptown Allstars, Batiste
Brothers, Charles Neville & Diversity, Placido
Adams, Tabby Thomas, Alvin "Red" Tyler, The
Shepherd Band, Wild Magnolias.

Saturday, May 2

Danny Baker, Beausoleil, Bobby Womack,
Johnny Adams, Marcie Ball, James Rivers,
Terrence Blanchard, Ellis Marsalis, C.J.
Chenier & the Red Hot Louisiana Band, Tommy
Ridgley, Michael White, Devell Crawford,
Algiers Brass Band, Zuzu Ensemble.

Sunday, May 3

Neville Brothers, The Radiators, Carole King,
Hugh Masekela, Boz Scaggs, The Fantastic
Violinaires, Frankie Ford, Dixie Cups Walter
"Wolfman" Washington, Jimmie Dale Gilmore,
Zion Harmonizers.

DOIN' IT RIGHT AT THE NEW ORLEANS JAZZ FEST

By Orlando Peraza

Editor's Note: Orlando Peraza is a "professional" New Orleans Jazz Fest goer and we are grateful to him for sharing his trade secrets with us.

Since its humble beginnings in 1971, the New Orleans Jazz and Heritage Festival has grown to become the pre-eminent music festival in the country, and quite possibly in the world.

Though the name may imply it, Jazz Fest, as it is called by those "in the know" (and the list of those "in the know" gets larger every year) is definitely not strictly a jazz festival. In fact, it presents an uncommon variety of musical styles ranging from Blues to rock to Caribbean to African to folk to Cajun, to all sorts of permutations of all the above. And, oh yes, jazz is also there — from ancient (but constantly updated) sounds of the New Orleans brass bands to the avant-garde.

Clearly, the trick with Jazz fest is knowing how to do it; not doing it at all is just not an acceptable option for real music fans.

The Festival starts the last Friday of April and runs for 10 days. Daytime shows, which happen at several stages and tents set up at the Fairgrounds (New Orleans' horse race track) take place the first weekend (Friday, Saturday and Sunday) and the second weekend (Thursday, Friday, Saturday and Sunday). The Fairgrounds music hour are from about 11 a.m. until 7 p.m.

Tickets are in the \$10-per-person-per-day range, a little cheaper if you buy them ahead of time. However, I wouldn't recommend buying ahead, since a single rainout would make it not worth the effort, and rainouts are frequent. Lines at the Fairgrounds for same-day tickets are never very long.

There are also "official" Jazz Fest night concerts. The nighttime shows are known for the unusually interesting combinations of acts: B.B. King paired with Stevie Ray Vaughan; Wynton Marsalis with Miles Davis — you get the idea. These concerts tend to be on the expensive side — \$25 or so per ticket — but some acts may be worth it to you. It's a good idea to get these tickets ahead.

For the Fairgrounds shows, take comfortable disposable shoes, sunglasses, sunblock, a hat or cap, some kind of rain gear (if you're the cautious type), plenty of money for food, beer and records, a bag or backpack to carry home your purchases and a pen or pencil to mark your program.

It is a good idea to buy a Festival program as you walk into the Fairgrounds for the first time so you can make realistic plans as to what you'll be able to see. There are lots of choices, almost too many — a virtual sensory overload. Don't be overwhelmed or try to do too much. Sometimes it is good just to wander around, eat a little barbecued alligator, and dance to the sounds of some Cajun band you happen to stumble upon.

Strange as it may sound, I make it a policy to skip

the "big-name" acts (unless I feel strongly about one, but those are few). I've done well by missing overcrowded sets by the likes of Little Feat, the Band and James Brown. Instead choosing to listen (with elbow room to spare) to percussion master Carlos "Patato" Valdes, the Zion Harmonizers with surprise guest Aaron Neville in the gospel tent and trumpet virtuoso Arturo Sandoval. The most memorable moments of Jazz Fest for me have been the unexpected ones: the discovery of new artists, new styles of music, unanticipated combinations of artists and/or styles.

To me, the only must-see act in the Fairgrounds is one of the Mardi Gras Indian tribes. The Wild Magnolias are my favorite, but many others will be performing as well. They don't perform in concert very often, and hearing them is a great way to see personified the African-Caribbean connection of New Orleans music — the thing that makes the city's music unique. Also, brass band parades take place throughout the day, and second-lining behind one or two of these will certainly get you acclimated to the "do whatcha wanna" atmosphere of the Big Easy.

Although it's best to go for the entire week, given the choice I like the first weekend best. It's less crowded, and many of the touring New Orleans acts like the Nevilles and Dr. John, who perform the Fairgrounds the second weekend, usually play the clubs during the first weekend and you can catch them there.

For Blues and R&B fans, Tipitina's (Uptown, corner of Tchoupitoulas and Napoleon), that cavernous shrine in honor of the patron saint of New Orleans Blues 'n' funk, Professor Longhair, will probably be the most interesting club. My favorite night at Tip's is the Professor Longhair Piano Night (the Monday after the first weekend) which features about a dozen piano players paying tribute to Fess.

Two other favorite Uptown clubs are Muddy Waters and the Maple Leaf, located within one block from each other on Oak Street. During Fest, these normally present some local greats.

Be prepared for some late nights, however. Expect opening acts to start at 10:30 p.m., headliners at midnight with the second set coming around 1:45 a.m. Tip's doors open at 8 p.m. so I try to get there around 7:30 and stand in a relatively small line for about 30 minutes, pay the cover charge and get the proverbial hand stamp. Then I'll go to dinner, have a few Blackened Voodoo beers (you should try at least one of these — they've been outlawed in Texas) and return to Tip's about 10. Patience should rule. It will be crowded. Then at 10:30, let the bon temps rouler.

Other interesting clubs are Snug Harbor and Cafe Brasil, both on Frenchmen on the outskirts of the French Quarter. Traditional jazz fans shouldn't miss Preservation Hall on St. Peter Street. I also hear that Jumbo himself, Al Hurt (the man who gave Wynton

Marsalis his first trumpet) has re-opened his bar on Bourbon Street. And Pete Fountain is still at the downtown Hilton.

So what about food? In case the Fairgrounds walk-by meals don't fill you up, the Gumbo Shop on St. Peter in the French Quarter is a good bet for Creole food. Also Cafe Maspero on Decatur has big and cheap sandwiches. Uptown there's Cooter Brown's on Carrollton for raw oysters and sandwiches. Frankie and Johnny's on Robert Street just off Tchoupitoulas has excellent shrimp po-boys and crawfish pies. In the Lake Pontchartrain area I like the West End Cafe for gumbo, shrimp roumalaude and bread pudding. Bon Appetit!

Then there's driving and parking. My advice — avoid them if you possible. Parking in NO is a nightmare normally, but public transportation is

actually pretty reliable. Parkers beware, New Orleans traffic cops are known for their tow-the-car-first-ask-for-the-money-later policy, so pay attention to the street signs.

Needless to say, Jazz Fest has become so popular that it's imperative to book flights and hotels early. By the time you read this, it may be too late. You may have better luck in out-of-downtown hotels, say in Gretna or Algiers. Oh yes, I almost forgot. For a nice clean bathroom in the French Quarter, it's the Monteleone Hotel on Royal. Just don't tell them I sent you.

For more detail on the particulars of this year's Festival, you can call the NO Jazz and Heritage Foundation at (504) 522/4786. See you at the Crescent.

MUSICIANS TAKE NOTE

How to Comply with the City Earnings Tax

By Barrett Braun

Good news!

With the revisions of the City Earnings Tax, Graduated Business License and Amusement Tax Ordinances, most musicians performing in the City of St. Louis should not have to purchase a Graduated Business License, and musicians and clubs should not be subject to the five percent tax on gross receipts for entertainment.

It will be necessary, however, to comply with the revisions in the City Earnings Tax Ordinance in order to obtain the benefits of these exemptions.

To explain, the revised City earning tax requires "promoters and booking agents" to withhold and pay over to the Collector of Revenue of the City of St. Louis "one percent of the gross amount paid to certain entertainers, entertainment acts, athletic events and theatrical performances for purpose of collection of the City earnings tax."

Therefore, any person or organization who arranges for the performance and is involved in the payment of the entertainers who perform will be responsible for either withholding and paying over to the Collector of Revenue one percent of the gross amount paid to the entertainers or identifying, by giving names and addresses, the performers who received the money so that the performers would then be responsible for reporting and paying the one percent City earnings tax.

Does this sound like another confusing tax mess? Hopefully not. Here is how it is suppose to work. For decades, anybody working in the City has been responsible for paying one percent of his or her gross income to the City.

Reporting forms can be obtained from and must be submitted to the Collector of Revenue each year. This is not a change. Even people who do not live in the City have been required to pay City earnings tax if they work in the City.

Therefore, if your are a musician who works in the City but doesn't live in the City, you will have to pay one percent of the money you receive for your performances as City earnings tax.

The changes in the City earnings tax that allow for the exemption of musicians under the Graduated Business License and Amusement Tax Ordinances are made possible by the revision in the City Earnings Tax Ordinance which should make the collection of the City earnings tax more efficient than it has been in the past.

Under the revised ordinances, anyone who makes arrangements for a band or a musician to play at a location within the City for pay is responsible for either paying one percent of the gross amount the band is to receive to the City or reporting the names and addresses of the persons who receives payment to the City.

Anyone who fails to report or pay the City earnings tax is subject to prosecution for a misdemeanor which can be punished by a fine of not more than \$500 or imprisonment of not more than 90 days, or both.

If you book dates for a band or if you are the booking manager for a band, you will be responsible for paying the one percent tax or filing on or before March 1 of each year Schedule G Form E-6 with the Collector of Revenue.

If you are in a band or a performer who has one percent of the amount you are to receive for playing withheld and paid directly to the City, you need not report or pay that amount again.

If, however, the one percent tax is not currently withheld and you receive payment for performing in the City, then you are required to prepare and file the City earnings tax return and pay one percent of the amount you receive annually.

If you fail to do so, you can be prosecuted for the misdemeanor and have the unpaid taxes collected against you.

It's a new day. As a result of paying the City earnings tax, "visual and literary artist, entertainers, speakers, performing artist, athlete, entertainment, artistic, theatrical acts and athletic teams" are to be exempted from obtaining the Graduated Business License.



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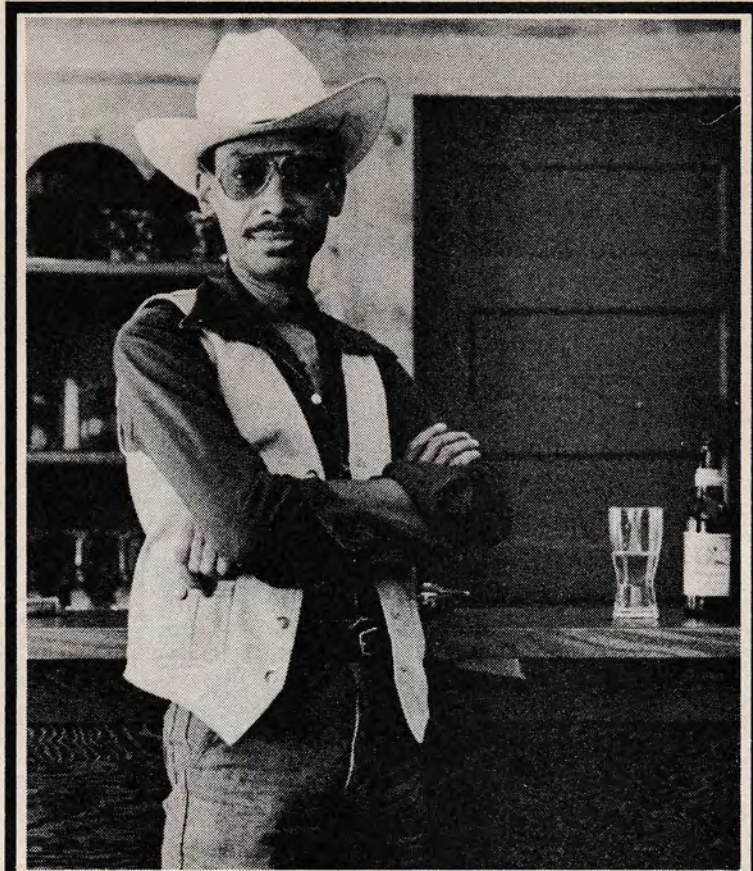
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THE SIXTH ANNUAL HARP ATTACK

By Tom "Papa" Ray

1991. Television ads resonate with the sounds of harmonica more than ever before. Is this because advertising execs love Bruce Willis? These days, every nuevo-Blues band seems to carry a harp player. And from jazz to ska to country and even Latin, harmonica can be found in the mix.

So know this: In St. Louis, the real cream of the crop, the harmonica players who really can bob will be convening their annual gathering of the tribes fondly known as "Harp Attack."

Harp Attack will be held Saturday, April 4 at Mississippi Nights. Last year's Attack just burned it up and hooked national notice. This year's blowout will feature a wide range of regional harpist of note.

Headlining this year's Attack will be the legendary harp pioneer Snooky Pryor who is now 72. Snooky's appearance is made possible by Hohner Harmonica.

One of the original post-war Bluesmen, Snooky is still writing, singing and performing with the same vigor and originality he had as a young man.

On "Too Cool To Move," his latest release, Snooky demonstrates his ageless energy, wit and creativity. He fires it up with the same tough harmonica sound that ultimately made the harmonica the preeminent solo instrument of Chicago Blues.

"Too Cool To Move," which features the likes of Pinetop Perkins, the T-Birds rhythm section and Duke Robillard, is currently Number One on the Living Blues Magazine R&B Charts.

Tickets are a bargain at \$10 in advance and are available at Mississippi Nights, Tickets Now and Vintage Vinyl. Tickets for Blues Society members are just \$8 and are available at The Nights and Vintage Vinyl. Tickets will be \$12 at The Nights the day of the show.

Produced by the St. Louis Blues Society, pre-production planning has been going on for several months. Of course, planning is what makes for a well-promoted, smooth-running event — a must for an all-day/all-night show.

As with last year's Harp Attack, workshops will be offered. A master class will be lead by veteran Blues blower Keith Doder and harp-wiz Sandy Weltman, and of course, Snooky Pryor. Literature and other information on harmonicas will be available, as well as the opportunity for local music merchants to have booths offering instruments and printed material.

One of the clearest trends in last year's Harp Attack was the wide variety of styles from the different players. Yes, the Blues blowers will be represent in force. (See box at left for a complete listing.)



Snooky Pryor

Let's face it, St. Louis fields a better Blues harp team than some of our overpaid sports packages. But one of the things that makes the Harp Attack special is the opportunity for the Blues players to really stretch out and play material not necessarily suited to their working band's repertoire.

To witness, in 1991 "Southtown" Eric McSpadden did his set backed by acoustic guitar, while I was able to be backed by a no-nonsense reggae band for the night. Add to that some of the non-Blues players to the bill, it explains why the highlights of previous Harp Attack were always more than the sum of the musicians involved.

The Gateway Harmonica Club debuted last year and really turned heads. This group of mainly chromatic harmonica players - with considerable membership - fielded a nine-man, all-acoustic group that produced some of the purest 'harp music' of the day. The Gateway Club is scheduled for this year's Attack.

Also of note this year will be the showcasing of five up and coming new harp players who deserve recognition.

As was the case with last November's Blues Showcase at The Nights, all you need is yourself. Good food will be served throughout the day and night, so there's no need to go elsewhere. Just settle in for a 12 hours of harp magic.

This all-day event will rival any show in town for continual entertainment value. It will also be a great opportunity to come out, socialize with musicians and see how much this city has in the way of world-class harmonica talent. Hope to see you there.



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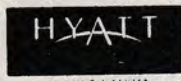
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HENRY TOWNSEND

PART 3

By Leroy Pierson

(reprinted by permission of Nighthawk Records)

(Ed. Note - Henry Townsend Part II is the third in a series of five. Parts IV and V, plus CD information, will appear in subsequent issues. We promise!)

THE LATE THIRTIES

When Jack Kapp took charge of the Decca race series, inaugurated in 1934, Roosevelt Sykes was the first big act to sign with them, and from that point, Walter Davis became Victor's talent scout in St. Louis. Nineteen thirty-five was Walter's and Henry's busiest year in the studio, with three trips to Chicago in the company of various musicians.

In February they took Big Joe Williams to Chicago for his debut session which produced the classic Williams/Townsend guitar duet, "Somebody Been Borrowing That Stuff." Henry recorded two fine solo numbers and then both guitarists joined Walter Davis for his most celebrated session, the first on which Henry played his own piano throughout, revealing a sparse but mature keyboard style. Davis played brilliantly, inspired by the rhythmic tension created by two great guitarists at the top of their form, and eight titles were recorded, including the superlative "Sloppy Drunk Again."

With the exception of one tune, Henry played in open G tuning, perhaps to achieve a blend with Big Joe, who plays exclusively in that tuning. In July Townsend returned to the studio to back up Davis and the Sparks Brothers, Aaron (Pinetop) and Milton. This session contains Henry's finest work as an accompanist, adding the bite and edge that helped to make classics of Davis' "Santa Claus" and Pinetop's "Everyday I Have The Blues."

Henry performed on 13 titles that day.

In October Henry and Walter were back with Big Joe, fiddler Chasey Collins, and washboard player, "Kokomo." Henry accompanied Davis and Williams on their titles, 10 in all, including the classic first recording of the now standard, "Baby Please Don't Go," Big Joe's recomposition of an ancient field holler. By the end of 1935 Henry had appeared on 35 recordings, several of which made a deep impression on many bluesmen and the black public as well.

Henry didn't record again until 1937, but he kept himself busy improving his piano skills, picking up several of the idiosyncratic keyboard figures by Walter Davis. Two trips were made in May and November of that year

Davis didn't want to play in the clubs and didn't need to financially, so Henry spent more and more time playing with Sonny Boy and Nighthawk...

to the new Victor studios in Aurora, Illinois. Both times Henry drove everyone up in his 1930 A model Ford, but strangely, he only appeared on a few Walter Davis sides from the earlier session.

The other artists they took to Aurora in May recorded a superb and most important body of work including the highly influential first sides by Sonny Boy Williamson and Robert Lee McCoy (Robert Nighthawk) in trio format with Big Joe Williams (six selections from this session are available on Nighthawk 101 and 105).

Nighthawk and Sonny Boy were in St. Louis most of the time between 1936 and 1939, and Henry met them both in '36. Nighthawk was a "loner," but Sonny Boy became Henry's good friend and the two even lived together for eight months in 1937 at 1308 Euclid. Henry says his favorite Blues record of all time is Sonny Boy's "Bluebird Blues" (for a full discussion of this period in St. Louis Blues history, see the notes of Nighthawk 105).

Henry vaguely remembers being sick during the May session, but he came back strong in the November 11, 1937 recording date, waxing four vocals with his own piano in trio with Sonny Boy and Nighthawk, and accompanying them and Davis on several of their respective numbers. After 1937, Davis began to experiment with other back-up musicians, and his next session paired him with exciting guitarist/mandolinist Yank Rachell, one of Henry's own favorites. Henry returned to back Davis on 10 titles in late 1938 and that was the last time he saw the inside of a recording studio for a decade.

Davis didn't want to play in the clubs and didn't need to financially, so Henry spent more and more time playing with Sonny Boy and Nighthawk, often performing at Earnest Walker's tavern on Jefferson Avenue, where they all met Robert Johnson. They were all deeply impressed with Johnson's music and Henry spent a great deal of time dueting in clubs with Johnson for the few months that the master Mississippi Bluesman remained in St. Louis. Johnson left abruptly and then Robert Nighthawk moved to Chicago in late 1938. Sonny Boy followed in '39, leaving St. Louis a much less interesting town for Henry.

To be continued.

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Sunday 8-9 AM, The Gospel Program, Reeder, G

Sunday 6-7 PM, Bucket of Blues, Uncle Roy

Sunday 7-8 PM, Nothin' But The Blues, Ron Edwards

Sunday 8-10 PM, The Night Train, Papa Ray

Sunday 10 PM -2 AM, Gabriel

Tuesday 4-6:30 PM Bill Wittenberg

Wednesday 4-6:30 PM Chickenshack, Tony C.

Thursday 1-4 PM, Moondance, Kaye Oneal

Thursday 4-6:30 PM Bluesday Afternoon,

Dennis Clancey and John McHenry

Thursday 9-11 PM, Crescent City Classics, Orlando

Friday 4:30-6:30 PM, Blues In The Night, Art Dwyer

Saturday 1-2 PM, Cajun & Zydeco, Al Bordeaux

KSLH 91.5 FM

Friday 3-4:30 PM Brian Biven Rhythm Show

Saturday 7-9 PM Brian Biven Rhythm Show

KWUR 90.3 FM,

Sunday 2-4 PM, Becca Shipp

Sunday 4-6 PM, Elizabeth Lawrence

Tuesdays 12-2PM, Ian Harris / Andrew Wool

Wednesday 2-4 AM Blues At Two, Liz Voosen
and Allen Gillette

Thursdays 10AM-12PM, John Kasab

Fridays 2-4PM, Kevin Singer / Mathew Karch

WSIE 88.7 FM

Friday 9-10 PM, Blues From The Red Rooster

Friday Midnight, BluesStage Ruth Brown

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An Open Letter To The St. Louis Blues Community:

Several months ago we at KSHE got together with Peter Yewell and Terri Reilly to formulate a Morning Show feature called "Blue Monday." The idea was to offer live Blues music on KSHE every Monday morning. Terri and Peter assured me they could convince some of the great St. Louis Blues bands to forego a little sleep in order to put us in a Blues mood at 7 a.m. each Monday.

Since January 27, each of the shows has been a resounding success! The phones light up with calls from appreciative listeners who love a little taste of Blues to start the week. All the bands have sounded fantastic (with the help of KSHE's chief engineer genius, John Oelke). And, they have all suffered the early morning (no mean feat for a musician) with a sense of humor.

This open letter is my small way of saying thanks to everyone connected with the bands, and the St. Louis Blues Society for making this whole thing so enjoyable. We plan on having "Blue Monday" as long as all of you want to play it and hear it. So we hope you'll tune in to KSHE, 94.7 on Monday mornings for a taste of Blue heaven.

Thanks to everyone involved, including Oliver Sain, Jimmy Lee and the Joint Jumpers, Mojo Syndrome, Silvercloud, Rondo's Blues Deluxe, Blue City Band, The Rockin' Luckys, David Dee & The Hot Tracks and The Soulard Blues Band for coming down so early.

Sincerely,



Jim Owen
Program Director

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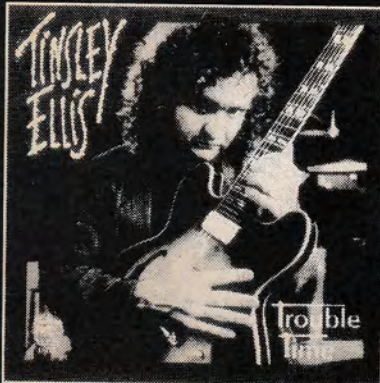


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