

BLUES LETTER



May / June, No. 19, 1992

Guitar Masters

Featuring the
Great Blues
Guitar Players
of St. Louis

May 23

Mississippi Nights

The Magazine of The St. Louis Blues Society

GUITAR MASTERS '92

By Glenn Ahangar

If scorching lead runs light you on fire . . . If a bottle sliding down the neck of a National steel guitar stirs your soul. . . If calloused fingers milking honey-dripping Blues licks from a well-worn fret board make you steamy. . . then prepare yourself for the guitar event of the year.

That's right, Guitar Masters, the Gateway City's premier guitar show is making its annual visit, Saturday, May 23rd, and is absolutely overflowing with talent. From the elder statesmen of the blues to the young jump blues-style guitar slingers, this show promises it all—and delivers! Eleven of St. Louis' favorite sons will take the stage at Mississippi Nights in Laclede's Landing to carry on the grand tradition.

Along with the local talent will be a yet-to-be-announced national act. At the time of this writing, the elimination process has narrowed the field to three acts. While the names can't be revealed until one is chosen, I will say this. Any one of these acts will be worth the price of admission by themselves.

Players are chosen for this show based on skill, virtuosity, contributions to Blues music and tradition and, of course, a high degree of talent. This annual event is held by the St. Louis Blues Society as a means of honoring

and showcasing those Blues guitarists who, like cream, have risen to the top.

Featured this year will be these guitarists, in alphabetical order:

TOMMY BANKHEAD

A mainstay on the scene here whose recordings and live performances have electrified audiences for years.

JEFF BREIHAN

Guitar slinger with the Blue City Band; a great Blues player with tone to spare.

DAVID DEE (with Dave Marks)

Anyone who has seen David Dee with his trademark "Flying V" knows what a powerful player he is.

FRED GRANT

This elder statesman of the Blues has thrilled St. Louisans for years with his B.B. King-style chops with the Silvercloud Blues Band.

PAT & DANNY LISTON

These brothers, with their band, Mamas Pride, brought their smooth brand of rockin' Blues to a new generation of rug-cutters.

MARVIN "CROSSCUT" MARTIN

This Blues/jazz guitarist is both a favorite at home with the Marsha Evans Coalition and Jimmy Hinds Band, as well as when touring Europe with Oliver Sain's St. Louis All Stars.

STEVE MORGAN

When this guitar slinger for Twilight Jump straps on the "Flying V" and slips on the bottle, scorching slide-work follows.

STEVE PECORARA

This Stevie Ray Vaughn-influenced guitarist and front man for The Sliders will thrill you with his lead work.

J.R. REED

This front man for J.R. Reed and the Real Blues Band is a double threat—great guitar and harmonica.

BENNIE SMITH

Formerly with Bennie Sharp and the Sharpies, this elder statesman of the Blues scene is currently tearin' it up with Big Bad Smitty, with whom he just toured Europe.

There will also be some surprise guests, as well as local celebrity M.C.s.

Be prepared to spend the day!

Guitar Masters '92 will be held from 6:00 p.m. until 2:00 am, Saturday, May 23rd. Tickets for Guitar Masters can be purchased at all Tickets Now locations, and at Mississippi Nights. Tickets are \$10.00 in advance and \$12.00 the day of the show. All Blues Society members can get tickets at the discounted price of \$8.00 if they purchase their tickets on or before Friday, May 22nd, at Mississippi Nights only. Please have your membership card with you. For more information, call Mississippi Nights at (314) 421-3853.

BLUESLETTER

The Magazine of The St. Louis Blues Society

Table of Contents

Features

Desert Island Disks 7

William Clarke 8
By Orlando Peraza

Albert Collins 10

Buddy Guy 11
By Orlando Peraza

Johnny Winter 12

Oliver Sain's Soul Reunion 15
by Dean Minderman

Henry Townsend - Part 4 17
by Leroy Pierson

Departments

View of the Blues 3

New & Renewal Members 4

Upcoming Events 4

Out of the Blue 4

Blue Notes 6

Blues On The Air 18

Clubs Featuring Live Blues 18

Executive Director's View of the Blues

By Peter Yewell

What began in March has relentlessly continued into April and May. While busy is the operative word, it is also a positive and good thing. The Blues Society is still seeing incredible progress in many projects and it makes the long hours well worth it.

The month of May is packed full of big-name Blues shows that we are welcoming. The first week alone you'll have a chance to see two Blues legends, Albert Collins and Buddy Guy. The Master of the Telecaster will be blasting away at the Nights on the 6th and I look for him to be playing out in the street - a trademark of his.

Buddy Guy will be tearin' up the American Theatre, along with Blues newcomers, Blues Traveler on the 8th. This show marks the first time the Blues Society has collaborated with Contemporary Productions to bring you the best in Blues. Representing the Blues Society, I'll be the MC for the show, so come on out and say hello.

The rest of the month includes the W.C. Handy award winner William Clarke; the Illustrated man himself, Johnny Winter; Bugs Henderson blows into town again; and our third annual Guitar Masters show. This year's Masters promises to be another great event in the Blues Society's series of concerts. We will front 11 local smokin' guns as well as a national headliner - so stayed tuned for details.

The introduction of the Blues Calendar, our monthly listing of the live Blues around town, was well received. We sent the Calendar to all media organizations, hotels and the office of tourism and conventions. The St. Louis Concierge Association invited me to speak at one of their meetings about our new Calendar. We are grateful to the members of the Association for time and help since they provide organizations like the Blues Society with a direct link to visitors to our town.

In other news, yet another series has been launched. The Blues Cruise, which is an extension of the Blue Monday program with KSHE, pushed off on April 27th with Rondo's Blues Deluxe. This once-a-month Monday night excursion is guaranteed to have you rolling down the river in fine fashion.

Regarding membership benefits, there's been some confusion about the ticket discounts the Blues Society gives to our members. These discounts are only valid when tickets are purchased before the day of the show. I apologize to those of you who were confused by this--we did not make it clear enough. We have no control over this policy, however, because the ticket system used by most venues just does not allow for this discount to apply on the day of the show. The Blues Society, however, will continue to offer discount tickets to our members for selected shows.

As always, thanks for your continued support of our efforts and for keeping the faith. Hope to see you cheering on Albert, Buddy, Johnny, and William. In the meantime, I'm off to check out the logistical arrangements for the New Orleans Jazz Festival in preparation for our own festival this Labor Day Weekend.

Out of the Blue

By Terri F. Reilly



Our 19th issue is on the streets. It's hard to believe that the next issue of the BluesLetter will be our 20th edition. That speaks highly of the wealth of Blues music that's found here at home.

After all, St. Louis is the second largest Blues community in the world. Chicago may be bigger, but I challenge anyone to find a better crop of local Blues musicians other than what we have in our own backyard.

Sure Chicago has some Blues giants, but a lot of them cut their teeth here. And our pool of Blues talent continues to grow at an astounding rate. Witness last month's Harp Attack show. It was just a few short years ago that the St. Louis harp players numbered less than a dozen. This year, Harp Attack was a 14-hour blowout because of the sheer number of talented harp players.

And the line-up for this year's Guitar Master, our annual showcasing of St. Louis' finest guitar slingers, was a difficult decision to make. There are just so many truly talented Blues guitarists performing around town. No complaints here. Just a tremendous sense

of pride -- something all us Blues lovers should rejoice in.

Beyond the wealth of local talent, this Spring concert season has much to offer by way of national acts. It seems the month of May is overflowing with Blues heavy-hitters.

Our Crescent City man Orlando Peraza will give the lowdown on W.C. Handy Award winner William Clarke, who will be blowin' his heart out at Off Broadway, May 14. O also shares with us little a bit of Blues history with his Buddy Guy story.

Legendary Texas Blues guitar slinger Johnny Winter finally makes it to town. And my personal favorite, Albert Collins, will be taking the stage on the 6th at the Nights. Albert was the first musician I ever reviewed when I was a "freshman" music critic for the Post six long years ago. A lot of water under the bridge, but Albert will always have a special place in my heart.

And speaking of affairs of the heart, please join me in wishing our chairman, John May, and his wife, Judi, a most wonderfully happy first anniversary.

As you may know, the Blues Society is comprised of dedicated volunteers who give so much of themselves to carrying on our great Blues heritage. And few work as hard as John. In fact, he's been here since the beginning. Between his "day gig" and his duties for the Blues Society, his ever-lovin' "Judi Baby" sometimes forgets what he looks like. It is because of his dedication and her patience that the Blues Society is the family that it has become. Happy first anniversary, John and Judi. Wishing you another 50.

New & Renewal Members

Marilyn Acker
Janet Becker
W.H. Bedford
Kevin Blickhan
Dave Branding
Paul Brown
Lynn Burroughs
J. Diaz
John Dixon
Dave Forrest
Steve Franz
Paul D. Gray
Brian Kiel
Brian Krippner
Jimmy Mac

Roy Muschany, Jr.
Daniel Perkins
Gary Perkins
James Ross
Joe Scheets
Gary Shreve
Joe Siegel
Robert Smith Jr.
Steven Snow
Tom Speedie
Chris Tresslar
Dennis Vago
Mike Von Ruecker
Victor Zarrilli

Join the St. Louis Blues Society

Upcoming Events

May 5

**Carey Bell
Ciceros Basement**

May 6

**Albert Collins
Mississippi Nights**

May 8

**Buddy Guy
The American Theater**

May 13

**Chris Duarte Group
Off Broadway Nightclub**

May 14

**William Clarke Blues Band
Off Broadway Nightclub**

May 16

**Johnny Winter
Mississippi Nights**

May 16

**Bugs Henderson
Off Broadway Nightclub**

May 20

**Smokin' Joe Kubek
Off Broadway Nightclub**

May 22

**Darrell Nulisch & Texas Heat
Off Broadway Nightclub**

May 23

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

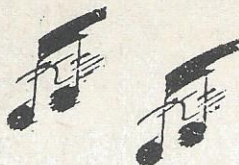
June 4

**Anson Funderburgh
Off Broadway Nightclub**

June 26

**The Bel Airs
Off Broadway Nightclub
Oliver Sain's Soul Reunion
Mississippi Nights**

BLUESLETTER



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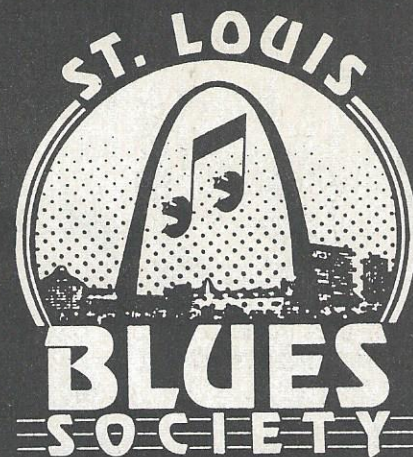
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AVAILABLE ADS	PRICE	MECHANICAL DIMENSIONS
FULL PAGE	\$325	57 X 10 inches (42-1/2 X 60-1/2 picas)
TWO THIRDS PAGE	\$255	4-5/8 X 10 inches (28 X 60-1/2 picas)
HALF PAGE	\$165	7 x 4-3/4 inches (42-1/2 X 28-1/2 picas)
THIRD PAGE	\$125	3-1/2 X 2-3/8 inches (21-1/4 X 14-1/4 picas)
QUARTER PAGE	\$85	2-1/4 X 10 inches (13-1/2 X 60-1/2 picas)
SIXTH PAGE	\$50	2-1/4 X 4-3/4 inches (13-1/2 X 28-1/2 picas)
BUSINESS CARD	\$20	

THE BLUESLETTER is stapled and trimmed to 8 X 11 inches



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.

THE BOARD OF DIRECTORS

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BLUE NOTES

BLUES ON THE HIGH SEAS The Ultimate R&B Cruise

Picture this: seven days of sun, beautiful tropical islands and the best in the Blues. Sound like a fantasy trip? That's exactly what the Ultimate Rhythm & Blues Cruise is.

A must for any Blues lover, this seven-day cruise aboard the new, luxurious Royal Caribbean Sovereign of the Seas will feature Charlie Musselwhite, Marcia Ball, Delbert McClinton, Anson Funderburgh with Sam Myers and the Rockets, Buckwheat Zydeco, Bon Ton Soul Accordion Band, Luther Guitar Johnson, and our own greats, the Bel Airs and Johnnie Johnson, to name a few.

This special Blues cruise is being co-sponsored by the St. Louis Blues Society and the Kansas City Blues Society, and it can be a reality for you. Prices start at \$975.

For more information, please call 241-BLUE.

THE 6TH ANNUAL ST. LOUIS MUSIC CONTEST A Blueberry Hill Records Tradition

What began as an opportunity for St. Louis musicians and songwriters to showcase their composition talents has grown into a major music contest that brings sought-after recognition to those who make original music.

The Sixth Annual St. Louis Music Contest is looking for a few good songwriters. For your effort, you could be the winner of many great prizes. Those include having his or her winning song on a compilation CD on Blueberry Hill Records, eight hours of free studio time (worth up to \$640), 12 compilation CDs, AKG K-44 Stereo Headphones and a Sabine ST 15000 Auto-Tuner, and last but not least, a slot on this year's U-City Loop In Motion Arts Festival.

Now for the specifics. The categories are rock, country, pop, R&B/Blues, jazz, rap, alternative and general.

- open to all who live within a 300-mile radius of St. Louis
- song must be completely original in music and lyrics and have never been released or published commercially
- entries must be post marked no later than June 15, 1992

- song must be recorded on a standard cassette
- print only song title and category - do not print your name on cassette
- entry fee is \$10

The list of rules and regulations goes on, so for complete details (and please don't rely solely on the above info) contact Blueberry Hill.

A round of applause needs to be given to Joe Edwards, Blueberry Hill's CEO, who has contributed greatly to the proliferation of St. Louis music.

And a special thank you to this year's sponsors who include: Icon Recording Studio; Smith/Lee Productions; Douglas Rayburn Studio; Clayton Studio; Music Masters; Imagitrax Recording; Profound Sound; Amandla Productions; Drum Headquarters; The Pasta House Company; J. Gravity Strings; Goetz Instrument Repair; G.A. Sullivan Consultants, Ltd and Audio Duplications & Services.

WSIE-FM LIVE FROM THE CHICAGO BLUES FESTIVAL

As has been its tradition, WSIE-FM, 88.7 will once again this year broadcast live from the Chicago Blues Festival June 5, 6 and 7.

Scheduled performances will include Little Milton, Clarence "Gatemouth" Brown, Lavern Baker, Albert Collins, Ann Peables and Otis Clay, to name a few.

This year's festival will include special musical tributes to the late great Willie Dixon who just passed two months ago, as well as to Lightnin' Hopkins. And the annual Howlin' Wolf Award will be presented to a very special Blues artist to be announced.

WSIE's broadcast schedule is set as follows:

- Friday, June 5 - 6-10 p.m. +
- Saturday, June 6 - 5-10 p.m. +
- Sunday, June 7 - 5-10 p.m. +

Please note that times are subject to change.

So for those of you who won't be able to make it to Chi town for this year's festival, you'll still be able to catch all the action on WSIE.

BLACK TOP BLUES-A-RAMA Heading to Chicago in June

The Black Top Blues-A-Rama, the legendary and annual blues/soul revue showcasing many of the acts on New Orleans-based Black Top Records is making its long awaited debut in Chicago. The

5 hour show will be at the 1300-seat Vic Theatre, 3145 N. Sheffield Ave., and will star ten artists including New Orleans R&B legend songwriter/guitarist Earl King; the soul/blues rediscovery of 1991, Robert Ward; new Zydeco star, accordionist Lynn August and His Hot August Knights; Texas Blues phenoms Anson Funderburgh & The Rockets with Sam Myers; Gulf Coast R&B vets Carol Fran & Clarence Hollimon; Houstons honkin' saxman, Grady Gaines; and New Yorks guitar wizard, Bobby Radcliff.

The event will begin at 9 p.m., June 5, following the early evening close of the first night of the Chicago Blues Festival. Tickets go on sale Saturday, May 2 through TicketMaster in every city. Tickets are \$17.50 in advance and \$20 at the door. For more information call 312-477-9224.

A VERY SPECIAL MEMBER Welcome Katie Rodriguez

It has been said of the Blues that one must live it to truly understand it.

Well, it's also been said that it's hard to keep a good person down. To witness, we want to extend a very special welcome to one of our newest members, Katie Rodriguez who knows first hand about the Blues.

Although a car accident permanently put Katie in a wheelchair, she still manages to get herself to Blues concerts. She's been to Mike & Min's and has partied at the Oyster Bar.

Her love of the Blues (which she shared by way of a letter that was truly appreciated by those of us on the Board) and her unsinkable will to carry on, should be an inspiration to us all.

Katie, this one's for you. Hope to see you at the next Blues show. And thanks so much for keeping the faith.

DOIN' IT AGAIN IN KC 2nd KC Blues & Jazz Festival

Let's hear it for the success of our sister city's Blues and Jazz Festival. Last year's event surpassed all expectations for a first-year event, and this year's two-day blast is expected to be even better.

The 1992 KC Blues & Jazz Festival will be held July 25 and 26 at Penn Valley Park. Entertainment will begin at noon both days and will continue until 8:30 p.m. The entire event is free to the public.

This year's Festival will include 38 performances on three stages - Blues, Jazz and Youth. Fourteen top national name artists and 14 of KC's finest will highlight the two main stages. The "Youth Stage" will showcase young artists.

The KC Jazz Festival Committee and our good friends in the KC Blues Society have joined forces for this Festival. For more info, please call the Festival's toll-free number - 800/530/KCMO.

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. Here's what the following St. Louis music lover chose as his 10 best. So start addin' to your collection.

ORLANDO PERAZA - *The Crescent City Man*

The Neville Brothers "Fiyo On The Bayou" - A&M
The gumbo of material ranges from the Meters to Jimmy Cliff to Nat King Cole to Louis Jordan, and includes my all-time favorite, "Brother John" - an ass-kickin' party song...about a death! The New Orleans state of mind in a nutshell.

Dr. John - "The Brightest Smile In Town" - Clean Cut
The inimitable Doctor on boogie-woogie/Blues piano and vocals. Just an average kind of guy.

James Booker - "Classified" - Rounder
The tour-de-force by the most awesome New Orleans pianist of all -- and that's saying a whole lot!

Professor Longhair - "The London Concert" - JSP
This bootleg concert album (recorded unbeknownst to Fess) presents the raw, basic Longhair -- accompanied only by Uganda Roberts on conga. Rumba-boogie at its rumba-boogie.

"Louis Armstrong Plays W.C. Handy" - Columbia
The father of jazz as we know it records the greatest compositions by the Father of the Blues while Handy himself listens in delighted approval. Who am I to disagree.

Billie Holiday - "The Billie Holiday Songbook" - Verve
Recorded late in Lady Day's career, this is melancholy after-hours Blues at its most heart-felt.

Tommy Bankhead - "Bankhead" - Deep Morgan
James Crutchfield - "Original Barrelhouse Blues" - Swingmaster
Johnnie Johnson, Clayton Love & Jimmy Vaughn - "Rockin' Eighty-Eights" - Modern Blues Recordings
For when I get the St. Louis nostalgia, these three would be my choice. If I can't take all three, at least a 90-minute cassette of my favorite cuts.

Frank Sinatra - "My Cole Porter" - Capitol
No one ever sang a Porter standard quite like Frank in his prime (not even you, Harry).

Beny More - "Romantico" - RCA
The Cuban Sinatra (or maybe Frank is the American Beny), for when I want to dig deep into my roots.

Bob Marley - "Legend" - Island
Jimmy Buffet - "Songs You Know By Heart" - MCA
Well, I'm going to live on an island, right? No problem, mon.

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WILLIAM CLARKE

Blowin' With Serious Intentions

By Orlando Peraza

Right on the heels of this year's blowout Harp Attack, just when you thought harmonica playing in St. Louis might start to calm down, into town comes William Clarke, a man whose reputation as a harp virtuoso and soulful vocalist continues to grow with every performance.

WILLIAM CLARKE BLUES BAND
KEITH DODER & BLUE CITY ALLSTARS OPEN
THURS, MAY 14, 8:30 PM
OFF BROADWAY NIGHTCLUB
\$8 AT THE DOOR DAY OF SHOW

His latest album, "Serious Intentions" on Alligator Records, features a sophistication and variety reflecting Clarke's long and deep involvement with the Blues.

Clarke hails from Los Angeles, not exactly a place one usually associates with soulful Blues. Still, at a time when most Southern California teenagers were getting into surfing and rock 'n' roll, William Clarke decided to become a Bluesman at the age of 16. After trying the drums and then guitar, Clarke finally settled on the harmonica. "By the time I got to the harp, things started to click," he said.

Clarke listened to Chicago harmonica greats like Junior Wells and James Cotton, but it was the under-publicized Los Angeles Blues scene, with its swinging, jazzy sounds, that captured his imagination. At the time, LA was home to, among others T-Bone Walker, Eddie "Cleanhead" Vinson, Big Joe Turner, Lowell Fulson, Big Mama Thornton and George "Harmonica" Smith. Clarke, at 17, began to sneak into the Black music clubs to listen and learn.

One of his first paying jobs as a harmonica player was with Ironing Board Sam. Sam played the electric ironing board (actually an organ mounted on an ironing board) and was known locally for his wild showmanship. Clarke was paid \$2 a night. He also worked as sideman for several local artists including R.S. Rankin (T-Bone's nephew), Smokey Wilson, and former Chicagoans Shakey Jake Harris and George "Harmonica" Smith. It was Smith, a veteran of Muddy Waters' band, who would become the most influential on Clarke, both personally and professionally.

Clarke first met "Harmonica" Smith when Smith was playing with legendary slide



guitarist J.B. Hutto at LA's well-known Ash Grove Club. Clarke was most impressed with Smith's talent on the big chromatic harmonica. Eventually, Clarke became Smith's protege and even named Smith godfather to his son Willie. Clarke and Smith toured together from 1977 until Smith's death in 1983. Clarke recalls Smith's early lessons on playing chromatic harp, "When I first started playing it he kept saying, 'Hey, Bill, you're playing too many notes. You gotta slow down. If you use less notes, it will make more sense. Make your notes count.'"

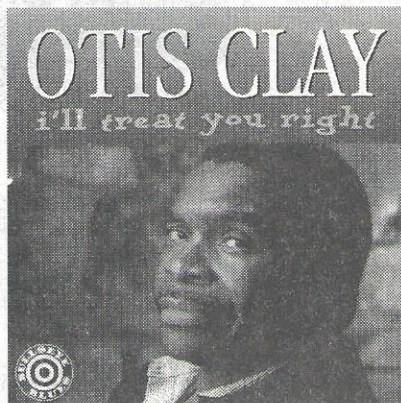
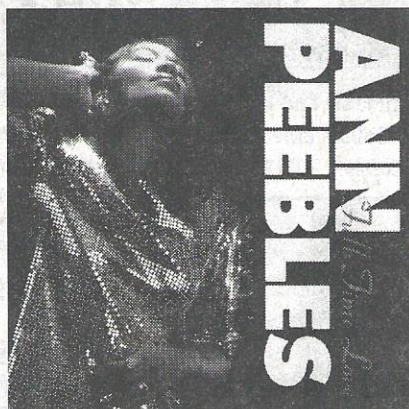
In 1987, William Clarke was finally able to leave his day job as a machinist and dedicate himself to the Blues full time. As you might guess, his current sound combines the hard-edged harp feel of Chicago with swinging rhythms of LA Blues. He has become known for his high-energy performances, and a favorite of folks like Ronnie Earl, Charlie Musselwhite and Snooky Pryor—a St. Louis Blues Society invitation was extended to Snooky based on his friendship and admiration for William Clarke and opening guest Keith Doder, who will be performing with The Blue City Band All-Stars featuring Rich McDunnogh, Durious Montgomery, David Tims, Charles Taylor, Jeff Brieahan and others.

So make plans to be at Off Broadway on May 14 as the St. Louis Blues Society presents William Clarke. Should be a harpin' good time. While you're there, wish John May, Chairman of the Blues Society and his wife Judi a very happy first anniversary.

PURE DYNAMITE!

"Once in a blue moon, someone makes a Soul record where the emotion is so raw and the message is so to the marrow that its resulting honesty eclipses other music... the blue moon may be ready to shine again"

— Dave Hoekstra,
Chicago Sun Times



Otis Clay is the king of hard Soul music. His Gospel fire drives his energetic blend of R&B, Soul and Blues to ecstatic heights.

"Otis is fantastic. I've been a fan for a long time. Check him out!"

— Robert Cray.

ANN PEEBLES

Full Time Love • Bullseye Blues BB 9515

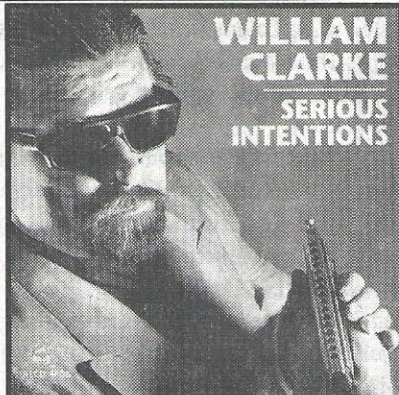


OTIS CLAY

I'll Treat You Right • Bullseye Blues BB 9520

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SERIOUS INTENTIONS

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— DOWBEAT

"Two-fisted, muscular blues. . . dynamic, vibrant harp playing."

— LIVING BLUES

SERIOUS INTENTIONS, the new release from blues harp master William Clarke.



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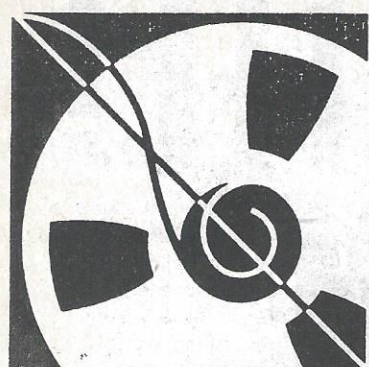
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Albert Collins

Those Steely piercing tones are a signature of "The master of the Telecaster," a living legend who has been favoring Blues fans with his cool sound for the past 30-odd years.

On his self-titled Point Blank debut, Collins unleashes with typical abandon. It's classic Collins, guaranteed to curl your toes and set your teeth a-chattering.

Says the Iceman himself, "It's a little bit different from what I had been doing with Alligator Records. I had some girl singers on some of the tunes to get some of that Memphis-Stax R&B sound happening.

It's kinda more funk Blues, closer to what James Brown was doing. So I was just trying to change it up a little bit, but still keep the Albert Collins sound."

That inimitable sound -- arrived at through a

combination of his percussive, fingers-on-strings, right-hand attack and his open D-minor tuning with a capo on the seventh fret -- is at once immediately recognizable and virtually

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WED, MAY 6, 8:30 PM
MISSISSIPPI NIGHTS
\$10 ADVANCE/\$12 DAY OF SHOW

impossible to imitate.

"I tried using picks two or three times," Collins said, "but I just don't like picks. I really like digging in with my fingers."

Backed by his regular touring band, The Icebreakers, Collins digs in on a set of shuffles, jump Blues, slow Blues and funky R&B offerings.

Born in the tiny Texas town of Leona on Oct. 1, 1932, his family moved to the big city of Houston when Collins was nine. He grew up in the city's Third Ward area with fellow future guitar greats Johnny Copeland and Johnny Guitar Watson.

Though Collins started out taking piano lessons, he eventually picked up acoustic guitar at age 18 and got a few pointers from his cousin Lightnin' Hopkins. Another big influence at the time was John Lee Hooker.

As Collins recalls, "When I first started on the guitar, the first tune I learned to play was 'Boogie Chillen.'"

When he switched to electric guitar a year later, he got heavily into T-Bone Walker and Clarence Gatemouth Brown.

By the mid-'50s, Collins got his first Telecaster and was already working the Houston circuit with a 10-piece jump band called the Rhythm Rockers. The rest, as they say, is history.

And if you've never seen the Master live, you haven't lived. Another trademark is his venture out into the audience aided by a very long guitar cord. But he doesn't stop there. It's out to the street for the world to hear. Nobody does it better.

BUDDY GUY

DAMN RIGHT HE'S GOT THE BLUES

By: Orlando Peraza

If there is a name synonymous with electric Blues guitar, it's Buddy Guy. It's got to be Buddy because just about all other names who might aspire to that synonymity (including Clapton, Cray, Stevie Ray, even Hendrix) have gladly and reverently conceded it to Guy.

Even so, inexplicably, Buddy Guy has not recorded anywhere as prolifically as many other artists of lesser stature. Why this is so is not clear, but happily, it no longer matters.

Guy's latest release on Silverstone Records, titled "Damn Right, I've Got the Blues," is surely his best album ever. And with guest sidemen like Eric Clapton and Jeff Beck, the album should bring Buddy's artistry to his widest audience ever.

Not long after his arrival in Chicago, Buddy Guy became king of the Windy City's legendary "cutting contests," beating out the likes of Otis Rush and Magic Sam. Buddy's legendary performances led to recordings on the Chess label which made him a hero to

people who say they don't like the Blues are people who have never really heard the Blues.)

By the way, speaking of hardcore Blues devotees, Buddy has won the W.C. Handy Award for both Entertainer of the Year and Top Instrumentalist the last two years.

Be sure to be there when the St. Louis Blues Society welcomes Buddy Guy to the American Theatre, Friday, May 8.

Appearing on the same bill with Buddy



Buddy Guy

Guy is the band Blues Traveler. If you like your Blues with a strong mix of other spices, these guys from New York will definitely be up your alley. The base is Blues, but it will be stewed with jazz, R&B, funk, psychedelia and down home rock 'n' roll.

All four members of Blues Traveler are in their early twenties. When vocalist/harpist John Popper was asked how to best describe the Blues Traveler sound, he replied, "It's ours."

Check 'em out, with Buddy Guy at the American on the eighth.

**BUDDY GUY WITH
BLUES TRAVELER
AMERICAN THEATRE
FRIDAY, MAY 8, 8 PM \$17.50**

young white Blues enthusiasts of the 1960s.

Since then, he has performed in just about every Blues and jazz festival on the planet, and toured extensively world wide. He is perhaps best known for his duo work with fellow Muddy Waters alumnus, harpist Junior Wells.

"Damn Right, I've Got The Blues," along with recent appearances on Johnny Carson and David Letterman, and a music video (that's right, music video — I guess even something as timeless as the Blues has to keep up with the times) should bring Buddy recognition beyond hardcore Blues devotees. (I've always contended that

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HARP ATTACK 92

Harp Attack '92, produced by the St. Louis Blues Society, turned out to be one of the highlights of the spring concert season. What began as a small clan of St. Louis harp players six years ago, has grown into a major annual event. This year's Attack kicked off at 12:30 with a workshop by Sandy Weltman and Keith Doder, and lasted until we had to leave at 2 am due to the time change.

What happened in between was an all out assault of harp-blowin' magic that proved St. Louis is definitely a harp players town

With the likes of harp legend Snooky Pryor, plus a dozen and a half of St. Louis' finest harpists, Harp Attack '92 was a hit.

As always, the Blues Society thanks all those who made the event possible. We couldn't do it without you.





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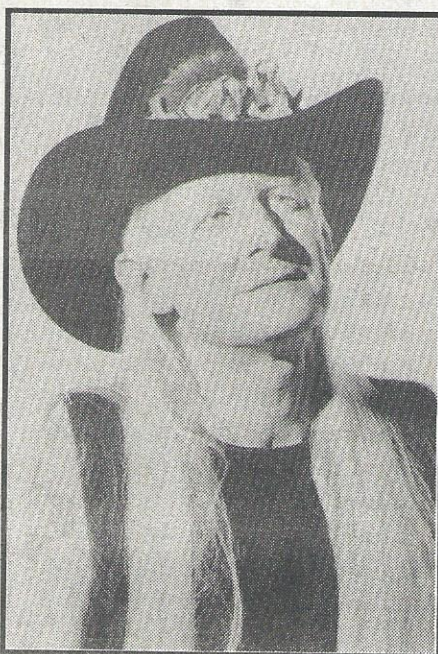
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JOHNNY WINTER

The Illustrated Man

The Texas guitar tradition runs deep. It's a gutsy school of Blues playing marked by thick tones, aggressive attack and tons of technique, all delivered in a flamboyant, swaggering style that is endemic to the Lone Star State.



Johnny Winter

From T-Bone Walker and Clarence "Gatemouth" Brown on through Albert Collins and Freddie King, Billy Gibbons and the late Stevie Ray Vaughan, the tradition of the Texas guitar slinger has lived on.

One name that ranks high up on that exclusive list is Johnny Winter, an international ambassador for Texas Blues for more than 23 years.

On his Point Blank/Charisma debut, "Let Me In," Johnny returns to his rootsy form and serves up some of the most sizzling licks in his long and illustrious career. Co-produced by Dick Shurman, the respected Bluesologist who had a hand in Winter's three fine

Alligator albums, "Let Me In" highlights the Texas slinger at what he does best - burning shuffles, screaming-on slow Blues, rocking with raw abandon and singing with emotionally-charged passion.

"I had a really good time making this album," said Johnny. "I was using the same guys I've been out on the road with for a while now, so we knew exactly what to expect. We just went in

JOHNNY WINTER
SAT, MAY 16, 8:30 PM
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\$13 ADVANCE
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and did it and had a lot of fun.

Born John Dawson Winter in Beaumont, Texas on Feb. 23, 1944, Johnny grew up surrounded by the Blues, country and cajun music.

His brother Edgar was born three years later and the two showed an inclination toward music at an early age.

Ironically, Johnny's first instrument was the clarinet at the age of five, but he switched to the ukulele a few years later. Having formed a duet with brother Edgar, the two began winning talent contests which eventually led to the introduction of rock 'n' roll.

Johnny formed his first band at the age of 14. By the time he was 15, he had recorded his first single.

From then on, he never looked back. Some 30 years later, he's still going at it strong, touring regularly and appearing at major festivals, including this year's New Orleans Jazz Festival. Be sure to check him out when he comes to town.

OLIVER SAIN'S SOUL REUNION

By Dean Minderman

As a musician, bandleader, businessman, recording artist and shrewd judge of talent, Oliver Sain has played a key role in the St. Louis music scene for almost three decades now. And Sain's annual Soul Reunion at Mississippi Nights, now in its fifth year, is always eagerly anticipated by local music fans. This year's Reunion is set for Saturday, June 27. The show welcomed by the St. Louis Blues Society and KLOU Radio promises to be the biggest and best ever, bringing together members of Sain's bands past and present and a galaxy of star vocalists in a veritable "Who's Who" of St. Louis rhythm and blues.

Guest performers at past Reunions have included Fontella Bass and Bobby McClure - the original vocalists from Sain's Revue - as well as the Ikettes, Barbara Carr, Alvin Cash, the Sharpees, Ruby Andrews and Johnnie Johnson. Sain says that in addition to his own sax and keyboard work, this year's all-star backing group will feature Herb Sadler on guitar and the Baby Boomers horn section, plus members of his current working band and a few surprise guests.

And although he was still confirming

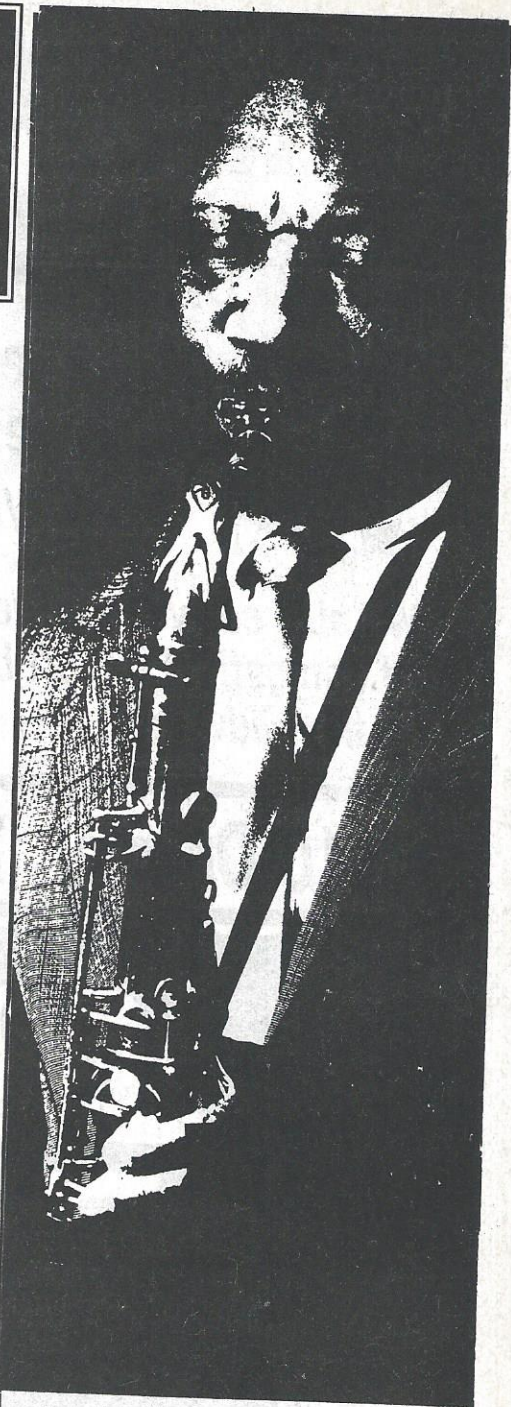
the lineup of guest vocalists at press time, Sain was optimistic that Billy Gayles, Pat and Danny Liston of Mama's Pride, and Fontella Bass will be among them.

In perhaps most intriguing development of all, Sain is working to bring back his longtime musical associate Ike Turner back for this year's Reunion.

"He and Oliver go back a long way," says the Blues Society's Mark O'Shaughnessy, who's working with Sain to promote the show. "Oliver has always been in his corner, from the days of Bullock Sound Recording Studios. Sain has always been Ike Turner's backup and his partner."

For the Reunion, Sain said he plans to put Turner together with the original Ikettes and several of his former backup musicians, including pianist Clayton Love.

No matter what the final lineup, Saturday, June 27 promises to be a night no fan of St. Louis R&B will want to miss. The doors at Mississippi Nights will open at 8 p.m. and showtime is at 9. Tickets are \$12 in advance and \$15 at door and are available at all the standard outlets for Mississippi Nights shows.



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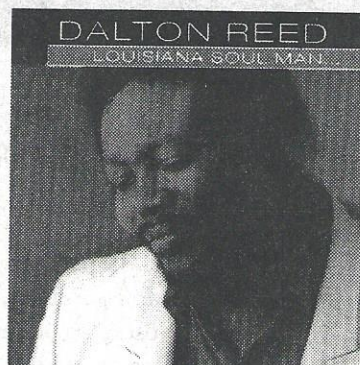


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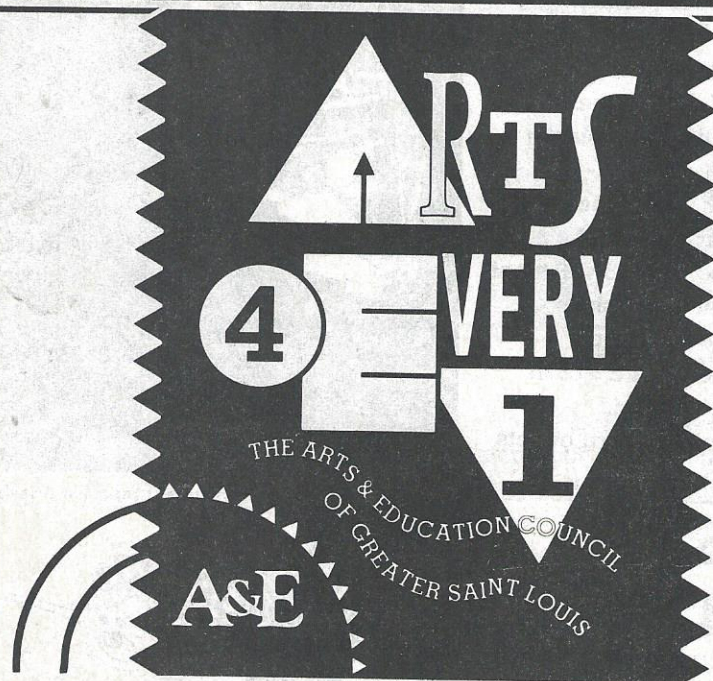
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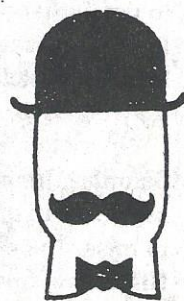


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HENRY TOWNSEND

PART 4

By Leroy Pierson

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

DON'T YOU REMEMBER WAY BACK IN '44?

Henry was drafted into the army shortly after the Japanese attack on Pearl Harbor and we pick up his story upon his discharge in 1944.

With most of his friends in Chicago, Henry decided to make the move himself and soon was playing gigs with Sonny Boy, Robert Nighthawk and even Eddie Boyd. Henry found a home on Giles Avenue, seven blocks down the street from Sonny Boy. When they didn't have a gig, they went from bar to bar playing for tips and drinks. On Sunday morning they went to the Maxwell Street market area, "Jewtown," and competed with the other street musicians for tips, often staging a "battle of the Blues" with newcomers Little Walter and Othum Brown. "It was such a duel until the police department had to kind of get the people off the street," Henry said. "That's right, the streets would be jammed, you know. Cars couldn't get around it. This is all a fact."

In 1947, Henry decided to go back to St. Louis, and the day after he did he received a phone call from Harvey

McCalister who told him of their mutual friend's murder the night before. It was Sonny Boy Williamson.

Back in St. Louis, Henry began playing with Henry Brown and, of course, renewed his friendship with Walter Davis. Davis had ended his relationship with Victor in a successful royalties lawsuit. In 1949, Davis landed a contract with Bullet Records in Nashville and took Henry, Big Joe, Henry Brown and St. Louis Jimmy with him to record.

"...he received a phone call from Harvey McCalister who told him of their mutual friend's murder the night before. It was Sonny Boy Williamson

Davis cut 10 sides, eight with Henry on guitar and two with a totally inappropriate Dixieland band. Three releases came out under St. Louis Jimmy's name, although one of them, "Now I'm Through," is a vocal/guitar performance by Townsend with Henry Brown on piano, and another, "Mr. Brown's Boogie," is a Brown piano solo. One copy of the Big Joe coupling on Bullet has recently been found and the solo performances will be reissued on Nighthawk 107.

During the early Fifties, Walter and Henry toured throughout Missouri, Arkansas and Tennessee with saxophone player John Moore and "Brother Fox" on drums. In 1952 Davis secured another date with Victor and he recorded four titles on July 27, 1952 with Henry on guitar and John on sax. One of the songs, "Tears Come Rolling Down," is Townsend's composition and he gets the writer's credit on the label.

The 1952 session was their last together, as Davis suffered a stroke soon after, that incapacitated his strong left hand. He turned his back on the Blues and embraced religion, supporting himself by managing a small hotel in downtown St. Louis. The days of St. Louis as a Blues center were over forever.

Henry soon felt the pinch and although he never completely stopped playing, he was forced to take a succession of dreaded day jobs, managing hotels like Davis or collecting bad debts for local stores. Henry had worked only as a musician for some 25 years except for his hitch in the army.

In 1955 he played some parties with Teddy Darby, Big Joe and Sam Fowler, but only had one professional music job in the late Fifties, accompanying Sonny Boy Williamson's namesake, Rice Miller, on a weeklong club date.

To Be Continued

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963-9989

8175 Big Bend,
Suite 100

BLUES YOU CAN USE

traditional, houserockin'

NEW

**

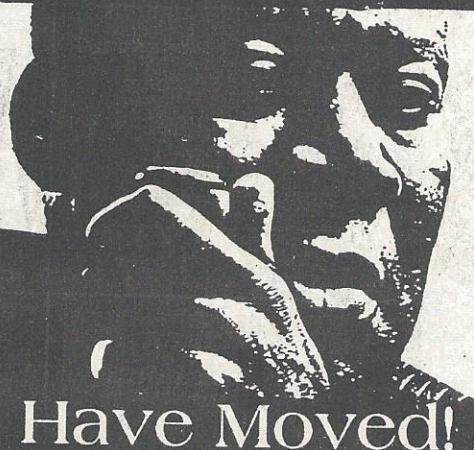
USED

**

RARE

We Have Moved!

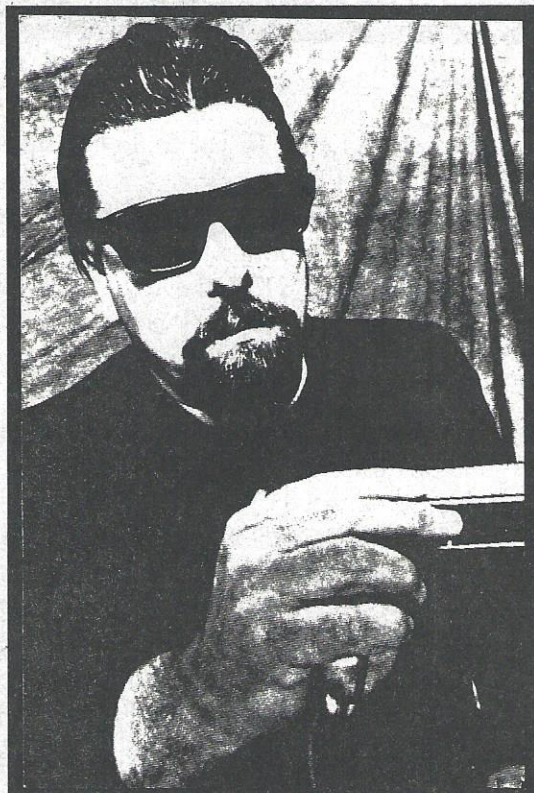
The Music Gallery has moved to 8175 Big Bend,
Suite 100 in the Old Orchard area of Webster Groves.



THE ST. LOUIS BLUES SOCIETY PRESENTS

Very Serious West Coast Jump & Blues Harp
Alligator Recording Artist

WILLIAM CLARKE BLUES BAND



Special 10-year reunion opening set by
Keith Doder & The BCB Allstars
the best from the past of the blue city band

Thursday, May 14

OFF BROADWAY N I G H T C L U B

\$7 at the Door / 3509 Lemp / 773-3363

THE BLUES HAD A BABY...

KSHE95 ■ REAL ROCK RADIO

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, The Souldard Blues Band, Keith Doder, Tom Ray, Sandy Weltman, Ron Edwards and Leroy Pierson, Code Blue, Barbara Carr, Big George and Tom Hall for coming down so early.

Sincerely,



Jim Owen
Program Director

JO/kh

■ 700 St. Louis Union Station
The Annex Suite 101
St. Louis, MO 63103
(314) 621-0095

AND THEY NAMED IT ROCK & ROLL

OFF BROADWAY NIGHT CLUB

SATURDAY, MAY 2

BIG BAD SMITTY

BENNIE SMITH

With Special Guests
THE DAVIS BROTHERS

THURSDAY, MAY 7

ST. LOUIS MUSIC NETWORK

BAND SHOWCASE

FRI & SAT MAY 8-9

TOM RUSSELL BAND

WEDNESDAY, MAY 13

CHRIS DUARTE GROUP

THURSDAY MAY 14

Alligator Recording Artist

WILLIAM CLARKE BAND

With Special Guests

Keith Doders Blue City All-Stars

SATURDAY, MAY 16

BUGS HENDERSON

AND THE SHUFFLEKINGS

With Special Guests Fluid Drive

WEDNESDAY, MAY 20

Rounder Recording Artist

SMOKIN JOE KUBEK

FRIDAY, MAY 22

Black Top Recording Artist

DARRELL NULISCH

AND TEXAS HEAT

SATURDAY, MAY 23

JIMMY LEE &

THE JOINT JUMPERS

FRIDAY, MAY 29

JACQUI STATON

AND THE BABY BOOMERS

SATURDAY, MAY 30

GEYER STREET SHEIKS

WEDNESDAY, JUNE 3

CARNIVAL STRIPPERS

THURSDAY JUNE 4

Black Top Recording Artists

ANSON FUNDERBUGH

AND THE ROCKETS

Featuring **SAM MYERS**

FRIDAY, JUNE 5

THE HEATERS

SATURDAY JUNE 6

ROBERT EARL KEENE

THURSDAY, JUNE 11

ST. LOUIS MUSIC NETWORK

BAND SHOWCASE

SATURDAY, JUNE 13

SOULARD BLUES BAND

WEDNESDAY, JUNE 17

THE CRAWL (formerly)

MIKE MORGAN & THE CRAWL

SATURDAY JUNE 20

DAVID LEE

AND THE HOUSEROCKERS

WEDNESDAY, JUNE 24

BLUE DIXIE

THURSDAY, JUNE 25

HOODOO CATS &

BLACKDOG BLUES BAND

FRIDAY, JUNE 26

THE BEL AIRS

AND THE HOODOO CATS

EVERY TUESDAY NIGHT

J. GRAVITYS BLUES JAM

ST. LOUIS BEST MUSICIANS

MUSICIANS BRING YOUR AXE

3509 Lemp (at Broadway) 773-3363 Minutes from Downtown

JOIN THE ST. LOUIS BLUES SOCIETY!

MEMBERSHIP CATEGORIES

- ☐ BLUE TO THE BONE MEMBERSHIP \$500 / YEAR
- ☐ BODACIOUSLY BLUE MEMBERSHIP \$250 / YEAR
- ☐ LOW DOWN BLUE MEMBERSHIP \$50 / YEAR
- ☐ BOOGIE DOWN MEMBERSHIP \$25 / YEAR
- ☐ BLUE PLATE MEMBERSHIP \$10 / YEAR
- ☐ BLUE BUSINESS MEMBERSHIP \$100 / YEAR
RECEIVE A LISTING IN 6 ISSUES OF BLUESLETTER
- ☐ FOREIGN SUPSCRIPTIONS \$12

PLEASE CHECK DESIRED MEMBERSHIP CATEGORY, AND
SEND THIS FORM WITH CHECK OR MONEY ORDER TO:

THE ST. LOUIS BLUES SOCIETY
P.O. BOX 78894
ST. LOUIS, MO 63178

MUSIC GALLERY, 8175 BIG BEND, SUITE 100, WILL GIVE A 10% DISCOUNT TO BLUES SOCIETY MEMBERS
ON (NON-SALE) MERCHANDISE. THEY ALSO CARRY BLUES SOCIETY MUGS, T-SHIRTS & CAN HOLDERS.

MEMBERSHIP BENEFITS

NOTIFICATION OF SOCIETY CONCERTS
MEMBERSHIP CARD
SUBSCRIPTION TO THE BLUESLETTER
DISCOUNTS TO SELECTED SOCIETY EVENTS
BUMPERSTICKER: BLUES POWER
BLUES SOCIETY BUTTON

Name _____

Address _____

City _____ State _____ Zip _____

Phone (home) _____ (work) _____

I want to actively participate in the Blues Society
by _____

YES, I WANT TO HELP THE ST. LOUIS BLUES SOCIETY!

Both members and non-members of the Blues Society can support the Blues in
the Schools Program, Musicians Benevolent Fund and the Blues Festival.

NAME _____

ADDRESS _____

Enclosed is my/our contribution of \$ _____

Please make your tax deductible contribution payable to the St. Louis Blues
Society, P.O. Box 78894, St. Louis, MO 63178

If you have any questions, or would like information concerning the St. Louis
Blues Society, please call 241-BLUE.

THE ST. LOUIS BLUES SOCIETY
P.O. BOX 78894
ST. LOUIS, MO 63178

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Address Correction Requested