

**BLUESLETTER**

JULY/ AUGUST, NO. 20, 1992

ST. LOUIS

1992  
**Blues**  
Heritage  
SEPTEMBER 5

**FESTIVAL**

Featuring

Henry Townsend   Yank Rachell   Johnnie Johnson   Bobby Rush   Lowell Fulson  
Rod Piazza & The Mighty Flyers   John Campbell   Dr. Hector & The Groove Injectors  
St. Louis All-Star Blues   Oliver Sain's Soul Revue   St. Louis All-Star Jazz  
Cleophus Robinson   Martha Bass   more to be announced



# Out of the Blue

By Terri F. Reilly



It's hard to believe that this is our 20th edition of The Bluesletter. This publication has come a long way since the first issue hit the streets.

In the effort to continue to produce a high-quality Blues magazine, we've embarked on a long-range planning mission that will result in many great improvements over the next year. We're working hard to bring you all the Blues news there is.

The big news, however, is the St. Louis Blues Heritage Festival. What better way to celebrate all the hard work the Blues Society has done over the years than to throw the biggest music party St. Louis has ever seen.

You'll have a chance to read about it elsewhere in this issue, as well as in other St. Louis press, but I would like to tell you about a different side of this event that you won't be seeing. It is a look at the human side of what it has taken to put this thing together.

What began several years ago as the dream of a handful of dedicated Blues lovers, was put into motion last September when the Society and Peter Yewell hooked up. That's when we began the quest to produce St. Louis' first major national music festival.

Almost a year later, the dream is no longer just in our minds and hearts. It's real. At this writing it's almost hard to believe it will happen. Still lots to worry about like getting enough volunteers and the likelihood of rain that day, to name a few that keep us awake at night.

There were times we thought the dream would never materialize. But we did it, step by slow step.

In the beginning it was an exciting time filled with infinite possibilities. Long days of work blended into even longer nights. Even the weekends saw no slowdown. Sunday nights were spent finishing up the work from the week before and planning the week ahead. But on those Sundays we were kept company by KDIX's Ron Edwards, Papa Ray and Gabriel, who kept the Blues music coming all night.

We called out for pizzas, exchanged ideas over many dinners at Rossino's and were saved during those long nights by a cold Bud or a glass or two of Cabernet.

Countless hours on the phone were logged, while the computer cranked out endless letters and proposal. Eleventh-hour runs to the downtown post office were common place. Meetings after meetings filled our calendars. And we braved the early-morning sun for Blue Monday gigs on KSHE.

There were road trips to the New Orleans Jazz Fest, the Chicago Blues Fest and the KC Blues and Jazz Fest to bring back first-hand knowledge of how other cities do it.

Along the way, tensions flared, friendships were tested, our personal lives were strained as we put the festival above everything, and that meant at times our families and friends. Major victories were realized, but too came the losses, some of which hit home.

Has it been worth it? I wouldn't trade it for the world. And come Sept. 5 when the music begins please know that there are those who have sacrificed more than will ever be known. People who have given so much of themselves for a cause they so strongly believe in. And on that day we will make history together.

Personal thanks, and there's not enough space for them all, goes to the Post's Jim Creighton for not only being a big fan of the Blues but for also being such a good ally, to the RFT's Nanc O'Dea for bending over backward, CVC's Frank Viverito for having confidence in us, Smash for believing in our dream, my day-job boss Barbara for putting up with all this, the Blues Society Board for their trust and dedication, John May for his patience, not to mention the tequila shots, my best friend Linda who offered much-needed support from more than a 1000 miles away, the unfailing friendship of Orlando whose down-to-earth attitude and keen sense of humor kept me from going crazy, and finally to Peter who profoundly changed my life and whose deep intensity, unfaltering drive and dedicated perseverance made the dream of the St. Louis Blues Heritage Festival real.

## New & Renewal Members

Marilyn Acker	Harvey Lubar
Ted Adams	Jimmy Mac
Mary & Dennis	Daniel J. Mcquire
Ainley	Robert Mckeown
Rollin Bannow	Mike Meade
Janet Becker	Zambo K. Moore
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Bradshaw	Ellen Nore
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Jerry Brave	Gary Perkins
Paul Brown	Susan & Jerry Pothoff
Lynn Burroughs	John Redman
David Campanella	Troy Rehrig
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John Dixon	Warren Scheffel
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Steven C. Eccher	Steve Shaw
Robert Elliott	Gary Schreve
Dave Forrest	Joe Siegel
Steve Franz	Roger Siekmann
James L. Geary	"Harmonica Pat"
Carol Giles	Simmons
Paul D. Gray	Robert Smith, Jr
Garry Hamilton	Steven Snow
Tom Henderson	Roger Sparling
Joyce Henry	Tom Speedie
James E. Henslee	Pauline Spiegel
Russ Hueberger	Mary Lou Stamme
Susan M. Hunter	John P. Stech
Deborah R. Jaros	Terry Toenges
Ron Karcher, Jr	Billy "Mean Streak"
Tas Karides	Toon
Grace Kennedy	Chris Tresslar
Brian Kiel	Dennis Vago
Lola L. Kight	Mike Von Ruecker
Brian Krippner	Sam Valenti
Kathi Lael	Joyce Wilfong
Marilyn Lane	Paul J. Willhoft
Chuck Loeb	James Wright
Raymond E. Logsdon	Victor Zarrilli

Join the St. Louis Blues Society

## Upcoming Events

**AUGUST 1**

**BLUE HIGHWAY SERIES**

*Little Hatch & Houserockers,  
Abb Locke, The Blues Notions  
Off Broadway Nightclub*

**AUGUST 6**

*Lil' Ed & The Blues Imperials  
The Broadway Oyster Bar*

**AUGUST 8**

*Bugs Henderson & Shuffle Kings  
Off Broadway Nightclub*

**AUGUST 8**

**BLUE HIGHWAY SERIES**

*Tom Hall, Twilight Jump,  
The Rockin' Luckys  
Grand Emporium, Kansas City*

**AUGUST 13**

*Lonnie Brooks  
The Links Club*

**AUGUST 14**

*Dave MacKenzie, Ron Edwards,  
Leroy Pierson  
Off Broadway Nightclub*

**AUGUST 26**

*Dr. Hector & Groove Injectors  
Cicero's Basement Bar*

**AUGUST 21**

*Robert Montgomery  
The NU-Way Lanes*

**AUGUST 28**

*Buddy Ace & Barbara Carr  
The NU-Way Lanes*

**SEPTEMBER 5**

*St Louis Blues Heritage Festival  
Memorial Plaza, St. Louis*



# BLUESLETTER



ISSUE NO.20 / JULY-AUGUST/1992

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The BLUESLETTER is published bimonthly by  
THE ST. LOUIS BLUES SOCIETY.

Telephone (314)-241-BLUE.

Mail Subscriptions, Address Changes to:

ST. LOUIS BLUES SOCIETY

BOX 78894

ST. LOUIS, MO 63178

Ad Deadline for Sept/Oct Issue: August 21, 1992

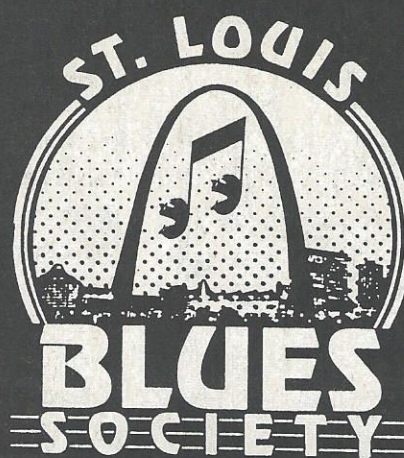
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The St. Louis Blues Society, a nonprofit Missouri corporation in its seventh year, is dedicated to preserving and perpetuating Blues music in St. Louis, to foster its growth and appreciation and to provide Blues artists the opportunity for public performance 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.

## THE BOARD OF DIRECTORS

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# BLUE NOTES



## VINCENT GRAY HIGH SCHOOL GETS DOWN WITH JAMES CRUTCHFIELD

Late one May morning, the students of Vincent Gray Alternative High School in East St. Louis were introduced to the music of veteran Bluesman James Crutchfield and his Black and White Band. It was a rare treat for the young audience as they experienced a living historical link between the Blues tradition and themselves.

James and the band performed for more than an hour, offering such favorites as "Sitting On Top Of The World," "Shake That Thing" and "Little James Boogie." Our own Patti Thomas was brought up on stage and belted out a few Blues tunes.

At the end of the show, the students presented James a birthday cake and a song in honor of his 80th birthday. Then everyone gathered upstairs for lunch where the students had a chance to talk with the band. They wanted to know how the band members got their start, who influenced their musical style and why they chose the instrument they play.

What made this event even more special was that James and bassist Sharon Fohner offered to give private lessons to a couple of musically talented students. As everyone left for the day, there was a feeling that some new friends were found, and that the Blues is still very much alive and well.

Vincent Gray Alternative High School provides an opportunity for students aged 16-24 who have been unsuccessful in traditional schools to earn a high school diploma. They left school for a variety of reasons — gang intimidation, threats of violence, pregnancy and fear. But they come to Vincent Gray because they want more than what the streets have to offer.

## LIL' ED AND THE BLUES IMPERIALS AT OYSTER BAR AUG. 6

Now here's a Bluesman who is definitely underrated. But with the recent release of "What You See Is What You Get," Lil' Ed should be able to take his rightful place among those who can really play the Blues.

"What You See..." is Lil' Ed's third release for Alligator and it features lots of charging, kinetic slide guitar boogie, Blues music. It's the same kind of house-rockin' Blues that catapulted Lil' Ed and the Blues Imperials to the spotlight in 1986 when they were first "discovered."

But Lil' Ed is no stranger to the Blues. In fact, he was weaned on it considering his uncle was the late great slide guitar legend J.B. Hutto. Ed and his brother James "Pookie" Young (who is the band's bassist), grew up in the Hutto household and mastered their instruments under J.B.'s supervision.

By the time they were in their early twenties, they had formed the first incarnation of the Blues Imperials. It wasn't long until they caught the attention of Alligator head-honcho Bruce Iglauer. From then on, it's been straight up.

We're telling it to you straight when we say you won't want to miss this show.

## VOLUNTEERS: THE BACKBONE OF THE SOCIETY

Without the help of countless volunteers who give so freely of their time to the cause, the Blues Society wouldn't be in existence.

We are very thankful of those volunteers. From working booths at events, to donating time in a profession or trade, people generously come to help. With the festival around the corner, we are very much in need of this support.

However, the needs for this ridiculously high consumption of time we call festival production will increase greatly in August. If you ever want to help and do not know how to go about it, contact Paul Stewart. Paul is the board director in charge of membership and volunteers and he will be happy to coordinate your interests with our needs. He can be reached at 776-4708.



## FESTIVAL FUND RAISER SLATED FOR AUG. 14 AT TAP ROOM

We are planning some events for August that will promote the festival and raise some money, too.

The Tap Room has generously offered to throw a promo party Aug. 14 in the upstairs bar. You can count on great entertainment and good Blues, too!

We hope you'll turn out to help support the Blues Heritage Festival. Other promotional events are in the works, so stay tuned.

## OLIVER SAIN'S SOUL REUNION: AS GOOD AS EVER

For those of you lucky enough to have made it to Oliver Sain's Soul Reunion, you know it doesn't get much better than that.



Copyright 1992 Bob Shell

From beginning to end, it was a solid show with many highlights. The star of the hour, however, was Ike Turner, who hadn't played professionally in St. Louis for almost 20 years.

Well, Ike's back and he's as good as ever. He turned in a killer set that had the house on it's feet. Other treats were Fontella Bass' sweet, sweet voice, the Sharpies harmonies and a bit of reminiscing with the Liston Brothers.

Did you happen to catch the reporter from Rolling Stone magazine covering the event? Ike can still pull'em in. Best of all, he may be back for the Blues Heritage Festival.

## BLUE MONDAY - STILL GOING STRONG

After 27 consecutive Monday morning performances without a repeat artist, the Blue Monday show has developed its own following.

The Blues Society and KSHE-95 scored big with this one and we all have been winners. We hear requests and comments from everybody. Better yet, the Blues bands are getting the recognition they deserve.

We keep in touch with many of the artists to see what the affects are on their bookings and their fans.



From the most popular to the most deserving of popularity, the reaction has been the same. VeryGood!

It is truly rewarding to witness these talented musicians turn the heads and open the ears of the unknowing listener.

Please listen on Monday mornings from 7:30 to 10 AM and find out what all the buzz is about. And let KSHE know what a good thing this is by calling or writing to express your support. Call 621-0095 or write 700 Union Station, St. Louis, MO 63103. The more approval Blue Monday gets, the more Blues will continue to be on the air on KSHE.



# HELP WANTED

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PART OF THE ST. LOUIS BLUES  
HERITAGE FESTIVAL TEAM!**

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PROGRAMS SALES  
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July / August Bluesletter 1992

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## Blues Great Johnny Shines Dies at 86

By Leroy Pierson

Johnny Shines, one of the very greatest Blues artists of all time, passed away on the evening of April 19. The cause was massive heart failure which struck Johnny down just two weeks after his diabetic condition forced doctors to amputate his right leg. The burial was held in Johnny's adopted home of Holt, Alabama.

Johnny Shines was born in Memphis in 1915 and grew up hearing many of that city's finest Blues artists, like Frank Stokes, Jim Jackson, Furry Lewis and Memphis Minnie. He began playing guitar around 1930 and the first tune he learned was Memphis Minnie's "Bumble Bee Blues."

Soon he was performing Blues on the streets of Memphis with artists of the caliber of Allen Shaw, Willie Tango, Little Buddy Doyle, and his future recording partner, Walter Horton, a great harmonica blower whose wild looks had earned him the nickname "Tangle Eye."

In 1935, Johnny teamed up with the since-legendary Bluesman Robert Johnson, travelling with him extensively throughout Mississippi and Arkansas, with occasional trips as far away as St. Louis, Detroit and New York. Shines admired Johnson's guitar work and had completely absorbed the master's style before Johnson's tragic murder in 1938.

Shines wasn't surprised when he heard that Robert's advances toward a married woman had resulted in violence, but Johnson's early death was a severe blow that soured Johnny not only on the Delta where the murder occurred, but also on the hard living, hard drinking lifestyle pursued by many travelling Bluesmen of that day.

Another blow fell when, not long after Johnson's death, Shines' brother was lynched in Louisiana by a crowd of drunken white men. Johnny cursed off the entire Southern United States.

He moved to Chicago in the early Forties, working a variety of jobs and playing music only occasionally, still attempting to avoid the pitfalls of the Blues life. He married, started a family, and in 1946, recorded four Blues albums for Columbia Records.

He was elated until asked to sign a release giving up composer credit for his songs. He refused and the session remained unissued for decades. A few years passed and he recorded two intense Blues albums for the Chess brothers, but when he asked about future royalties, they decided he was a trouble maker and suppressed his songs for 20 years.

In 1952 and '53, Shines recorded for the JOB label owned by Joe Brown who released Shines' early masterpiece, "Ramblin'" and "Evening Sun," brilliant works that rank with the very finest recorded efforts of any period or style.

In 1965 he cut a superb session for Vanguard which included "Dynaflow Blues,"

perhaps the greatest single Blues performance of the revival period. Dozens of fine albums were released over the next decade on labels like Testament, Blue Horizon Biograph, Rounder and Advent.

I first met Johnny in 1969 while producing a Blues festival in Wisconsin. We became fast friends and he spoke to me often about personal matters. At this time, John's son was being targeted by a Chicago street gang whose members told him either to join or be branded an enemy, fair game for random violence. John, a strong man with a barrel chest and huge muscular arms, confronted the gang members in their headquarters and came away beaten and totally depressed about the world he inhabited.

John and his family decided to move back south to his wife's hometown of Holt, Alabama. I spent a week with John early in 1970, and I will always cherish the memory of playing backup guitar for Johnny at an after hours roadhouse way back in the Alabama piney woods. We played until five in the morning behind chicken wire while the crowd consumed local moonshine called "Joe Louis" because it had a deadly knockout punch.

Early that same year, Shines played in St. Louis at the Fox Theatre with Fred McDowell and Big Mama Thornton. Then late in the year while driving through St. Louis, John's car developed major trouble and he was stuck here trying to come up with \$1000 for the repairs.

A benefit concert was arranged at Washington University, with all the local Blues heavyweights of the period in attendance. Henry Townsend performed a superb warm-up set and then Shines came on like a force of a nature delivering a blistering show.

His dexterity on guitar was awesome, especially his effortless fast boogies. His voice was never better, and it had very few peers in the entire history of Blues. Only Son House, Elmore James, and Howlin' Wolf compared.

That stellar performance was incredibly surpassed the next evening when Shines played a bar gig arranged by Tony C. in Belleville, IL. Those present that night still point to that as one of the best Blues shows ever.

Over the next few years, John performed frequently in St. Louis and gained a large local following. Then in the mid-70s, John suffered a stroke which robbed him of coordination in his left hand. Most artists would have been forced to retire, but John's vocal abilities alone ensured continued work on the road and in the recording studio where Robert Jr. Lockwood often supplied the guitar work.

Johnny Shines' passing will be mourned throughout the world, especially here in St. Louis.



# 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 lovers chose as their 10 best. So start addin' to your collection.

## GLENN CHANGAR - *Blowin' His Heart Out*

**Paul Butterfield Blues Band - "Golden Butterfield Best of Paul Butterfield Blues Band" - Electra**  
A great two-disk album, incorporating tunes from 1965-1971, including "Mystery Train," "Mellow Down Easy," and a stunning version of "Driftin' and Drifin'."

**Howlin' Wolf - "The Real Folk Blues" - Chess**  
Just couldn't imagine being stuck on an island without any Wolf. Recorded in 1966, this includes such hot tracks as "Killing Floor," "Sittin' on Top of the World," and "Built For Comfort."

**Little Walter - "Boss Blues Harmonica" - Chess**  
This was my first "Chicago-style" Blues album, and still one of my favorites. It features 24 selections produced by Leonard and Phil Chess, recorded between 1952-1959. Really hot harp from the Master.

**Sonny Terry and Brownie McGhee - "Back to New Orleans" - Fantasy**  
This two-record set features some of the best harp work ever recorded in the country-blues vein. Every time I hear this album, I'm astounded by Sonny's speed and versatility.

**Barrence Whitfield and the Savages - "Ow! Ow! Ow!" - Rounder**  
So sue me. . . I love raucous barroom party music. This R&B/Blues album features great tracks like "The Blues is a Thief," "Girl From Outer Space," and "Ain't She Wild."

**Derek and the Dominos - "Layla" - Atco**  
Arguably the best album by Eric Clapton and Company. By covering classic tunes like "Have You Ever Loved A Woman," "Key to the Highway," and "Nobody Loves You When You're Down and Out," Clapton helped introduce the Blues to a new generation.

**Louis Jordan's Tympany Five - "Anything from 40s"**  
In my opinion, this guy was the greatest entertainer of his, and perhaps any, era. With tunes like "Caldonia," "Let the Good Times Roll," and "Five Guys Names Moe," to name only a few, Louis set the pace for Jump, Swing, and Shuffle-Blues, and Rap music, too.

**Bacon Fat - "Grease One For Me" - Blue Horizon**  
Rod Piazza described this band best, simply stating, "Man, what a sound!" This two-harmonica west coast band of the 1960s features a seminal Piazza with the late harp-master George "Harmonica" Smith.

**Stevie Ray Vaughan and Double Trouble - "The Sky is Crying" - Epic**  
Every time my wife, Rondi, hears the title track, no matter where we are, she bursts into song. It's a strong (and many times totally embarrassing) testimony to the emotion produced by Stevie Ray and his effect on his fans.

## Professor Longhair - "New Orleans Piano - Atlantic

Since being stuck on a desert island is the premise for this feature, I wanted an album to help me celebrate my rescue. What better music than the Professor's warehouse piano stylings. It features every number he cut for Atlantic, recorded in 1949 and 1953, including "Tipitina," "In the Night," and the favorite of shipwrecked Blues-lovers everywhere, "Mardi Gras in New Orleans."

## ASHER BENRUBI / THE SMASH - *KSHE Morning Show Personality and Entertainment Entrepreneur*

### Laura Nyro - "Eli and The Thirteen Confessions" - Columbia

This has always been at the top of my album favorites because of the beauty of Laura's voice and the emotion of the music.

### Bruce Springsteen - "Born To Run" - Columbia

It just moves me. "Thunder Road" is one of the best songs ever, "Tenth Avenue Freezeout" jams and "Jungleland" is a masterpiece.

### The Beatles - "Meet The Beatles"

This was the breakthrough album that carried me from the Motown Sound of the 60s to the kid who started a high school garage band and turned rock 'n' roll into a career.

### The Temptations - "The Temptations' Greatest Hits" - Motown

The Temptations — simply the best to ever come out of Motown. In the 60s and early 70s, it wasn't a party unless The Temps were blatin' at some point during the festivities.

### John Cafferty and The Beaver Brown Band - "Tough All Over" - Scotti Bros.

One of the greatest unheralded albums of all time.

### Don Henley - "Building The Perfect Beast" - Geffen

Here, Henley becomes the consummate solo artist. After hearing it, I went back and re-listened to The Eagles and better understood his contribution to the greatness of that band. The songs on "Perfect Beast" cover every form of radio: AOR, CHR, AC, even urban. This album convinced me of the man's brilliance.

### Heatwave - "Too Hot To Handle" - Epic

This is one of those situations where the group only had one musical win. After this came nothing, but this LP is one great R&B song after another.

### Edgar Winter's White Trash - "Roadwork" - Epic

This just reminds me of when I saw them in the mid-70s. They were devastating and I was blown away.

### Van Morrison - "His Band and Street Choir" - Warner Bros.

The uniqueness of Van's voice, vocal style and word phrasing are the elements that initially made me a Van fan. "Domino," to me, is one of those songs you never get tired of listening to.

### Steely Dan - "Countdown To Ecstasy" - MCA

If Picasso would have been a musician, Steely Dan would have been his band. This album was abstract enough to make it hip enough to be a commercial success.

## The "I Smuggled This One In With My Secret Stash" Category

### Johnny Mathis - "Johnny's Greatest Hits" - Columbia

Just the right music for setting the mood during the attack of the desert island Amazon women.

## KEITH DODER - *Veteran Harp Master*

### "American Folk Blues Festival - 1963" - Optimism

A Blues collector's gem showcasing our best export - the Blues. Recorded in Germany, this disk contains the moving live version of "Five Long Years" performed by Muddy Waters. Recently re-issued on CD.

### B. B. King - "Live and Well" - Bluesway

I've worn out two copies of this record. B.B. is captured live in a sextet, club setting and also in a progressive studio session. This LP probably returned B.B. to the Blues throne in the late 60s.

### Little Walter - "Confessin' The Blues" - Chess

It's difficult to pick one record that fully represents the talent of Marion Jacobs. This rare LP highlights the harp genius who couldn't handle the bright lights. A must for aspiring harp blowers.

### Paul Butterfield - "Live" - Elektra

This eclectic, big band album displays Butterfield's ability to blend the harp into a variety of musical ideas. Paul's unamplified solo work is relentlessly soulful on "Driftin' Blues."

### Rondo's Blue Deluxe - "Shack Pappy's" - Blueberry Hill Records

Here's my plug for the wealth of local Blues talent. Rondo's lyrics and vocals are heartfelt and real. This disk typifies the resurgence of St. Louis as a Blues recording hub.

### Junior Parker - "These Kind Of Blues" - ABC/Dunhill

My favorite Blues vocalist demonstrates his kind of Blues. Sparse, Sonny Boy-influenced harmonica against a strong big band background. Includes the classic "Stranded in St. Louis."

### Fenton Robinson - "Nightflight" - Alligator

Strong work from a truly under-recognized Blues giant. Fenton covers the gamut of styles from Chicago to jazzy, funky originals. Introspective, dynamic soul at its finest.

### Muddy Waters - "Can't Get No Grindin'" - Chess

The mature ensemble sound of Muddy Waters is never better than on this 1973 release. James Cotton blew his heart out behind Muddy's inimitable, preaching vocals.

### T-Bone Walker - "Classics of Modern Blues" - Blue Note

A double dose from the Father of electric Blues guitar. T-Bone is showcased backed up by a swinging horn section. "Strollin' with Bones" is always a treat.

### John Lee Hooker - "Hooker 'n Heat" - Liberty

Foot-stomping Blues with excellent, sympathetic harp by Blind Al Wilson. I lost this double album years ago, but recently bought a copy for \$99. Now that's a real bargain basement boogie.



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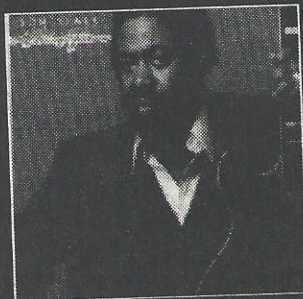


**JOHNNY JONES WITH BILLY BOY ARNOLD**— Younger blues fans may be unfamiliar with Johnny, but along with Otis Spann, Johnny defined classic Chicago blues piano. A two fisted, stomping player, he was revered by the greats of Chicago blues and much in demand for both his live performances and tough studio work. That's his piano on so many of the greatest Elmore James records as well as on a number of Tampa Red, Muddy Waters and Howlin' Wolf sides.

Johnny rarely recorded as a leader, but he was a sly, effective singer as well as a superb piano man. In 1963, a local blues fan recorded a relaxed evening of Johnny playing at the old Fickle Pickle coffeehouse, accompanied only by Billy Boy Arnold's acoustic harmonica. They played an evening of their favorites, including songs by Big Maceo, both Sonny Boy Williamsons and a rollicking version of "The Dirty Dozens".

Unlike most Alligator records, we don't claim that this is beautifully recorded in gorgeous stereo. In fact, it's roughly recorded in authentic mono! The only album by one of the true greats of Chicago blues piano, lovingly reissued with the cooperation of Johnny's widow, Letha Jones. Otis Spann called Johnny "my favorite piano player." This is your chance to find out why.

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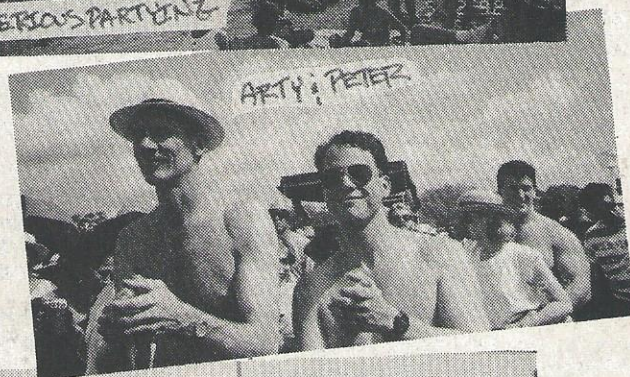
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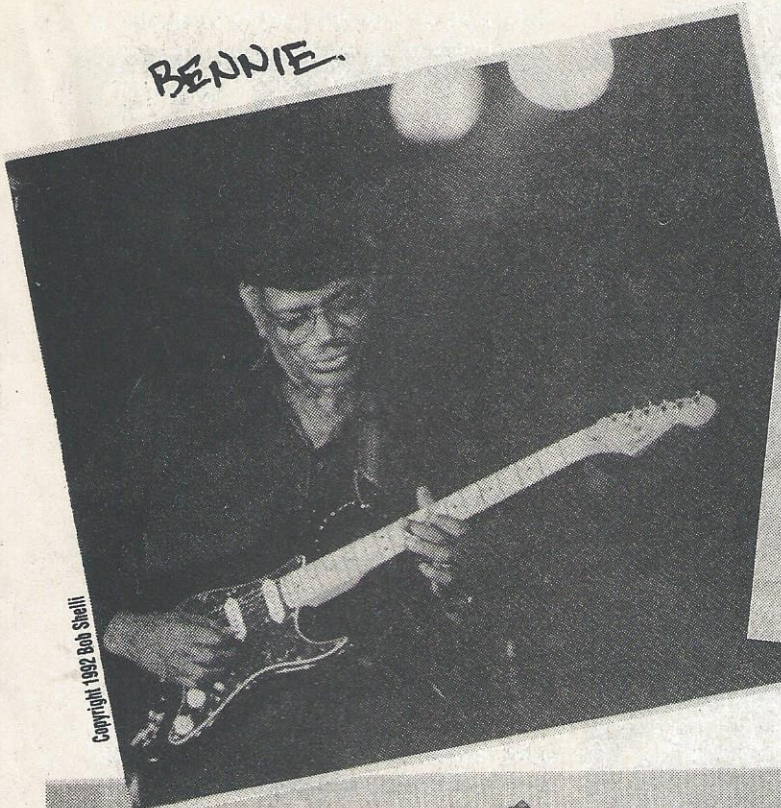


# New Orleans Jazz Fest Remembered



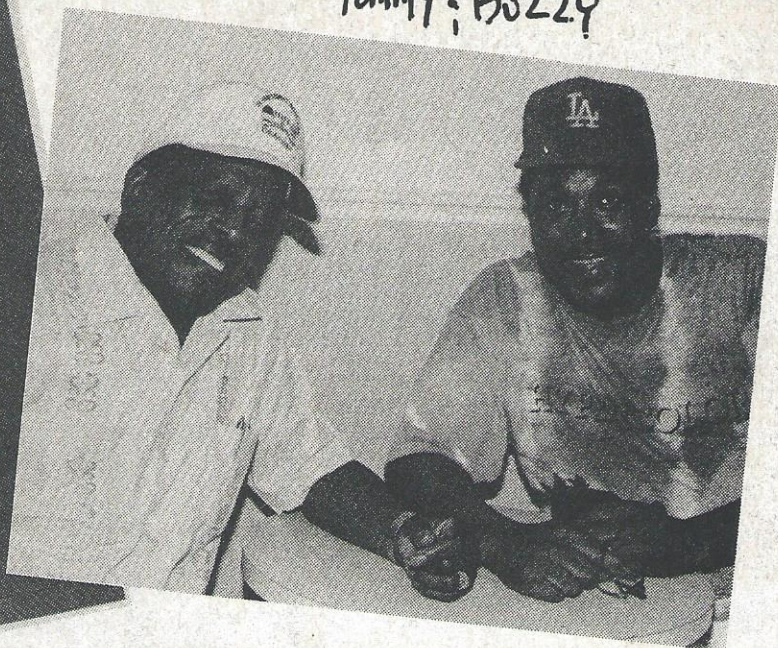


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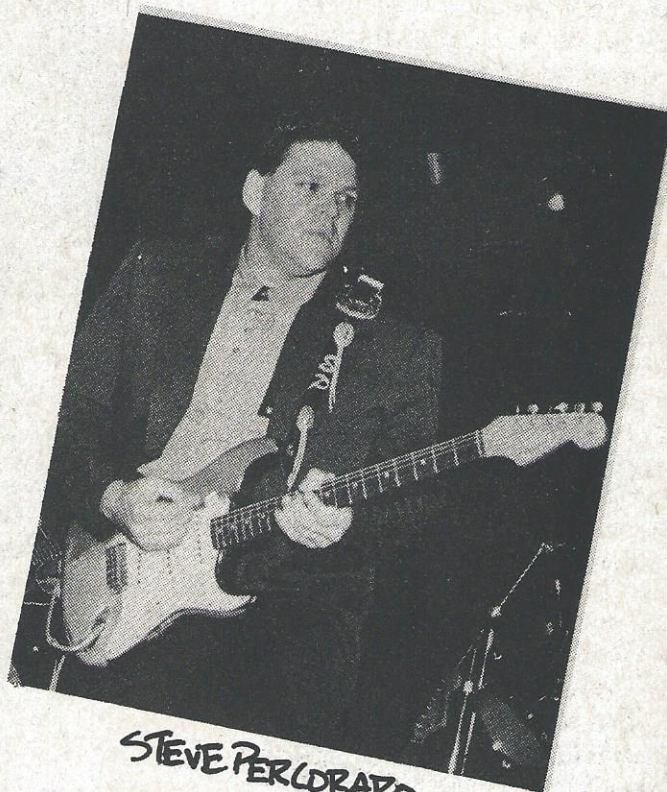


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Tommy & Bozzy



TOM, DAVID LEE, KEITH & GUS



STEVE PERLORARO

Post-Dispatch, KDHX and KSHE for helping to spread the word about this show as well as all other Blues-related events. And certainly a big thanks goes to Master Chef Dennis Connolly for making all those fabulous cajun grinders. The Blues Society is most grateful for all those who share our dedication to Blues music.

The collective emotion of the St. Louis Blues community was summed up at night's end when Jimmy Rogers' band was ready to head out to Atlanta, the next leg of their tour. A taxi driver pulled up and upon overhearing that Jimmy Rogers was in the front seat of the vehicle, gently tapped on the window. When Rogers opened the

window, the driver extended his hand, apologized for having missed the show due to his job, explained the influence Rogers' music had on his life, and asked him to please come back soon. With a large smile and a hearty handshake, Jimmy Rogers promised.



# THE ST. LOUIS BLUES HERITAGE FESTIVAL

By Peter Yewell

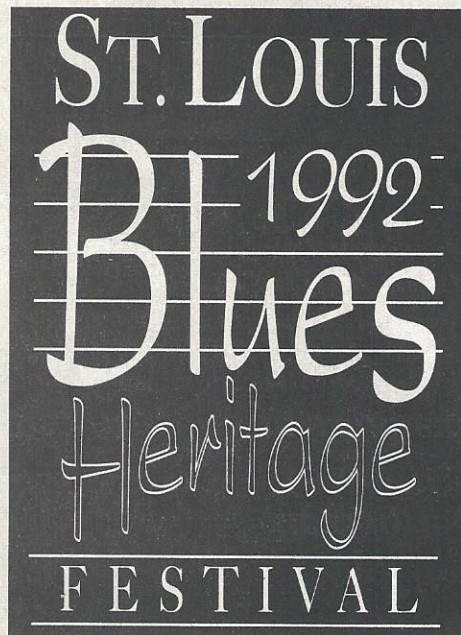
Ladies and Gentlemen, get ready for a really big deal - The St. Louis Blues Heritage Festival 1992! This cultural extravaganza will be held on Labor Day Weekend, Saturday, September 5th. The Blues Society has been working on this event for a year and we are very proud to present the plans.

While there have been a variety of festival-like events in the past, nothing will compare to what you will enjoy on Sept. 5. This will be the first large-scale, single-venue, city sanctioned and supported music festival of any kind in St. Louis. We have a prime location and a prime date, and we have the total support and participation of the City of St. Louis and Mayor Schoemehl. We are most grateful for this help and important recognition the City has given us.

This partnership represents the first time the City of St. Louis has gotten behind such a project. And what that means is St. Louis Blues music is finally coming into its own. For years, other cities have paid tribute to the Blues, but few can hold a candle to St. Louis Blues music when it comes to this city's history. Further, very few cities can claim the incredible wealth of talent found here at home.

Now, for a few specifics. The festival site is the old Straussenfest location called Memorial Plaza. It includes Market street from Union Station to City Hall or 20th street to Tucker AND Chestnut street from 15th street to Tucker. There will be two stages, one on the side walk in front of Union Station and one on the steps in front of the Kiel Center.

Furthermore, there will be booths and tents offering a variety of St. Louis heritage foods and merchandise throughout this 11 block area of downtown St. Louis. Other attractions include a Blues Heritage & History tent displaying the ever rich Blues heritage this city has and various



merchandise giveaways in association with our sponsors.

And, let me tell you about our sponsors. Without their support, and I'm talking about much-needed cold hard cash and in-kind services and products, this festival would not be a reality. The Board of Directors of the St. Louis Blues Society, its members, volunteers and I are most grateful to Busch Beer, Coca-Cola, Lexus of St. Louis, Union Station, the St. Louis Convention and Visitors Commission, KSHE-95, KMOV-TV, the City of St. Louis, The Hotel Majestic/Just Jazz and Kupper Parker Communications for believing in the cultural importance of St. Louis' Blues music heritage. There will be additions to this list so please look for the names.

These St. Louis companies have made a strong statement to the rest of St. Louis by getting involved in this first-year project. Their forward-thinking stance speaks well of the future of St. Louis as our city prepares to take its rightful position as a significant player in the development of Blues music in

the world.

To further assist and support our cause, 19 prominent political, civic and business leaders in St. Louis have joined as members of the Festival Advisory Board. These people represent our community in the same first-class fashion that our festival will represent the Blues community. You will see their names throughout this month and we are very grateful for the time they have donated to help ensure the success of this event. We are very determined to create a cultural and community-oriented festival and these people share and participate in this goal.

But what about the other important stuff, like who's gonna play at this thing and is it gonna be strictly Blues or what? Well, given this is the first year of the "Big Deal" and the first year is always smaller than the years to come (and by the way this IS an annual project that we are starting), I'll tell you what we have with the knowledge that some of these artists may change.

And great Blues artists we've got. How about our own legend Johnnie Johnson, who is forgoing one of his gigs with Eric Clapton to play at this first-year festival. Onward with the legends of the Blues. St. Louis is very fortunate to have a world treasure here, Mr. Henry Townsend who will perform a very special set that will touch deep the roots of it all. Henry is one of the last surviving Bluesmen who participated in the great migration of Blues in the 20s and who still practices the art today. He will be taking us to school with another living legend, Mr. Yank Rachell.

If we are talking about legends, Lowell Fulson certainly qualifies and this you can 'Reconsider Baby'. We are proud to present this singer, songwriter, guitar great as one of our main headliners.

If Rhythm & Blues and soul are your thing, then gear up for the Oliver Sain All-Star Revue. He will be performing with all



his disciples while continuing his reign as a consummate musical genius. Look for many special appearances during his show.

We continue the powerful artist list with Bobby Rush and Dr. Hector and The Groove Injectors from Ichiban Records. Bobby Rush recently won several awards at a celebration in Mississippi, so come down and see why. Dr. Hector used to be part of Grinderswitch and now stakes his reputation as well as any other Blues ensemble. David Dee is an Ichiban artist also and you can bet that he'll be kicking it up.

And we are so pleased that harp great Rod Piazza and his Mighty Flyers will be joining the all-star line up. Then there is Carey Bell and Lurie Bell. And I am very excited that acoustic guitarist extraordinaire John Campbell, who has finally begun to get the attention he deserves, will bring his powerful pickin' to our festival. John's performance in the tribute to Lightin' Hopkins at the Chicago Blues Festival in early June was one of the highlights of the entire weekend.

But wait a minute, heritage means more than just Blues. There must be some Gospel and Jazz, too. Yes, the morning will kick-off with a showcase of the best Gospel performers there are. Martha Bass, the mother of another Gospel Queen, Fontella Bass, will be performing as will the Rev. Cleophus Robinson, along with his choir, and the Tabernacle Singers.

And Jazz! Look for the best of St. Louis to delight you with an All-Star Jazz show that will define what the sister of Blues is all about. Delivering the goods will be representatives from the university systems that foster the young burgeoning talent as well as those who have been defending the faith for decades. These masters include John Mixon, Paul Demarinis, Denise Thimes, Kenny Rice and David Black.

Obviously, this city is an amazing talent-base of Blues and it will be showcased in high-class fashion. Did you know that we have more 40 active Blues bands in this town? That makes St. Louis the second largest Blues community in the world. We have painstakingly put together the best of the best local talent (yet to be announced) and they will overwhelm you on September 5th.

Get ready people, "The Blues Is All-Right."

# ST. LOUIS 1992 Blues Heritage FESTIVAL

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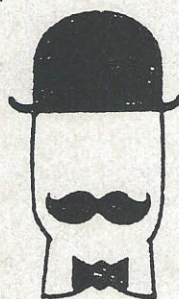
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# HENRY TOWNSEND

## PART 5

By Leroy Pierson

(reprinted by permission of Nighthawk Records)

**Editor's Note:** Although this is the final installment of this particular series on our own Blues legend Henry Townsend, Leroy Pierson has agreed to begin a new series that picks up where this ended in 1979. The Blues Society is most grateful for Leroy's dedication to the preservation of St. Louis Blues music, as well as Henry's important contribution to the genre. The new series will debut in the next issue.

**"I've Been Rediscovered  
Three or Five Times."**

**...Henry Townsend**

In the summer of 1960, Henry was "rediscovered" and interviewed by English writer Paul Oliver, who published a partial text in his "Conversation With The Blues" and edited an album of the same name for English Decca featuring a small portion of the interview.

The next enthusiast to seek out Henry was Sam Charters who, with portable equipment, recorded an entire album, "Prestige Bluesville 1041," now long out of print. Henry was joined on the album by bass player Tommy Bankhead, and they managed to create a superb rendition of "Cairo Blues" plus a few other fine titles, despite lack of rehearsal and a total session time of only two hours.

Even with an interesting album available in the early and mid-sixties, Henry never got the kind of breaks that peers Skip James, Son House or John Hurt enjoyed. There were no tours of Europe, no Newport Folk Festival, no weeks in New York or Chicago coffee houses, and there was no money.

Disgusted, Henry laid down the guitar, only playing when enthusiasts visited. When I first visited Henry in 1965, he played a few songs on guitar and, though a bit rusty, he was obviously capable of great things with little effort. In the late sixties, young East Coast guitarist Mike Stewart began visiting Henry regularly, and

partly because of Mike's insistence, Henry began sharpening his skills.

Collector Paul Garon came to St. Louis in 1970 to research his book about Peetie Wheatstraw, "The Devil's Son In Law," and I took him to see several local Bluesmen including Henry, who was in impressive form. The Missouri Friends Of The Folk Arts, a non-profit organization, was formed that same year and Henry was soon performing regularly at events arranged by them.

The highlight of these events was a well promoted and attended concert reuniting, in duet, Henry and Roosevelt Sykes. Henry began getting club work and was invited to several out-of-town festivals and concerts, enabling him to rely once more on his music for his main source of income.

Throughout the seventies Henry was slowly shifting his preference from guitar to piano, but this change went unreflected in his second album, a 1975 Adelphi release (AD 1016) recorded on portable equipment at various locales between 1969 and 1974 and produced by Mike Stewart, who plays on most numbers. The album was never distributed properly, and Henry has earned no real money or notoriety from its issue. Undeterred, Henry continues to play locally and has gone on to produce his greatest work.

Leroy Pierson '79

### CD INFO

NHCD - 202

**HENRY TOWNSEND - "MULE"**

NIGHTHAWK RECORDS

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Published by Blackheart Music, BMI

The production of this recording was undertaken with two goals in mind: to create, finally, an album worthy of Henry Townsend's unique genius, and to thus secure for him the recognition that an artist of his stature and historical importance deserves.

We at Nighthawk have become convinced (over the years) that Henry is perhaps the greatest living country Bluesman. Having mastered many styles on both guitar and piano, his virtuosity is astonishing, but his greatest gift is his ability to improvise both lyrically and instrumentally.

Unlike Skip James, Son House, John Hurt, Furry Lewis, etc., he does not attempt only recreations of his earlier triumphs. Unlike Fred McDowell, Bukka White, Big Joe Williams or Robert Pete Williams, his improvisations are not conceived within the limited framework of five or six set accompaniments. With the exception of "Can't You See" and "Tears Come Rollin' Down," everything on this record was improvised in the studio.

Some influences are discernible in the techniques employed in certain songs like "Dark Clouds Rising" and "Overstayed My Time," both deeply indebted to the style of Henry's former partner, Walter Davis. "Dark Clouds" even contains verses about Davis.

"Bad Luck Dice" is played in a style influenced by Roosevelt Sykes and echoes, with different words, guitarist Clifford Gibson's sentiments as expressed in his own 1929 recording also called "Bad Luck Dice." "Can't You See" was inspired by the 1948 recording, "Another Friend Like Me," by Jesse Thomas, but bears little resemblance to its forerunner.

Henry was asked if there was anyone he would like to have play with him on his album and with no hesitation he said, "Yank Rachell. He's way out. I love what he does." Yank was glad to make the trip from Indianapolis, and his contribution to this album is evident on three selections.

"Mule" was Henry's nickname during the twenties and thirties.

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Published by Blackheart Music

Engineer: Steve Fuller, Multi Sound Studios

Photographer: Dan Sindelar

Graphic Designer: Elizabeth Shepard

Producers: Bob Schoenfeld & Leroy Pierson

*To be continued.*



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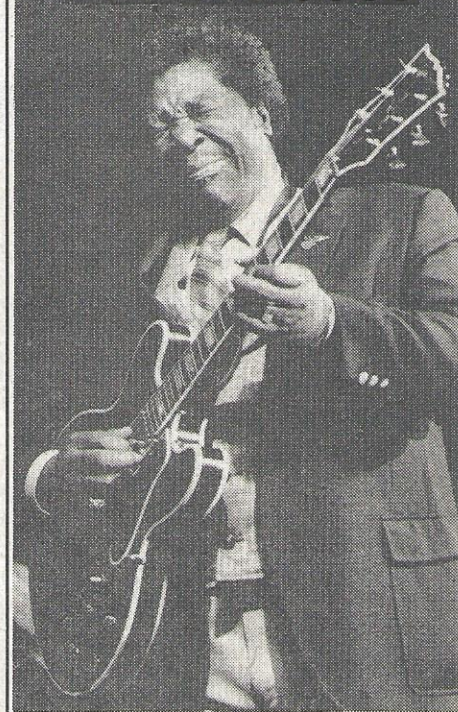
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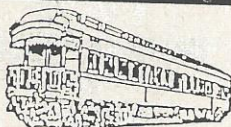


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# THE BLUES HAD A BABY...

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## An Open Letter To The St. Louis Blues Community:

Earlier this year 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 Soulard Blues Band, Keith Doder, Tom Ray, Sandy Weltman, Ron Edwards and Leroy Pierson, Code Blue, Barbara Carr, Big George, Tom Hall, The Blues Eldorados, The Sliders, Patti & The Hitmen, Bob Case & The St. Louis Tickle, Twilight Jump, Leroy Pierson Band, Johnnie Johnson and Tom Maloney for coming down so early.

Sincerely,



Jim Owen  
Program Director

JO/kh

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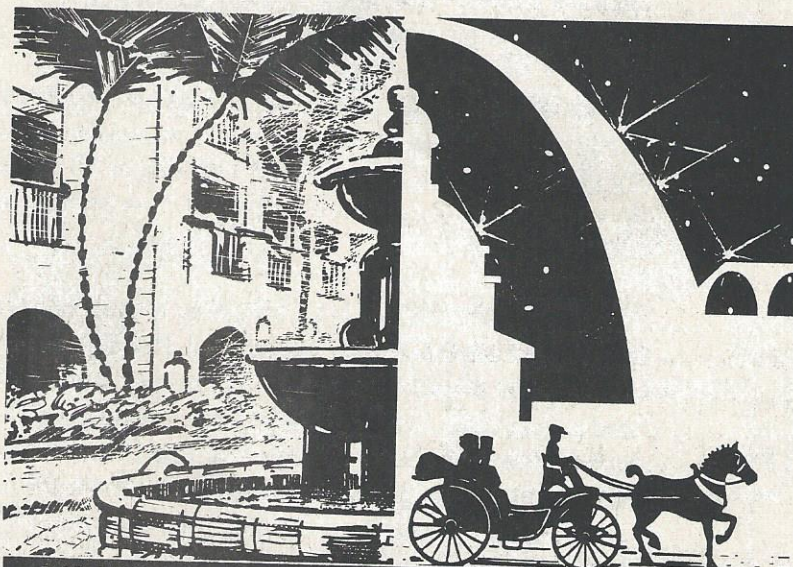
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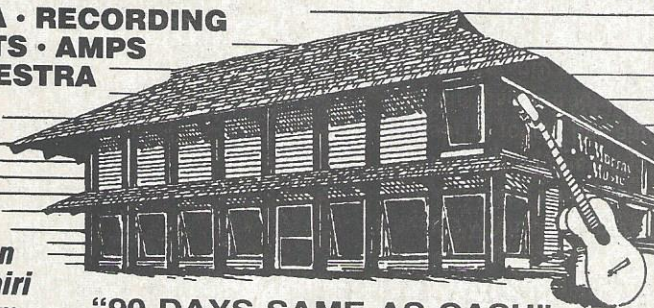
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## "Requiem In Jazz II"

Two concerts in memory of David Hines, will be held at the History Museum in Forest Park on Sunday, August 16 at 2:30 and 5:30 p.m.

The Concerts, featuring many of St. Louis' finest jazz and blues artists, will benefit the David Hines Memorial Scholarship Fund.

Tickets, priced at \$10 per person (\$8 for members of the Missouri Historical Society) are available at the Museum Shop in the Jefferson Memorial Building and at Famous Barr Galleria and Downtown stores. For information call (314)361-9265





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