

THE MAGAZINE OF THE SAINT LOUIS BLUES SOCIETY
AUGUST/SEPTEMBER 1993

#23

BLUES LETTER



ST. LOUIS BLUES HERITAGE FESTIVAL 1993

LABOR DAY WEEKEND
LACLEDE'S LANDING

Inside:

*Festival Schedule • Festival Map • Festival Profiles
Nightclub Showcase Concerts*

ST. LOUIS
1993
Blues
Heritage
FESTIVAL
September 3, 4, 5

**BLUES
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JAZZ
GOSPEL**

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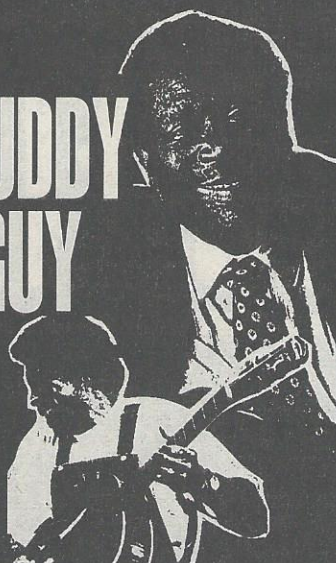
ST. LOUIS BLUES



JAZZ

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The St. Louis Blues Society, a nonprofit Missouri corporation in its ninth 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 17



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 "The 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 Heritage Festival on Labor Day Weekend.

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Publisher: The St. Louis Blues Society

Managing

Editor: Terri F. Reilly

Art

Director: Anthony Patti

Production

Manager: John May

Contributing

Editors: Jordan Betz, Glenn Changar,
Keith Doder, Ron Edwards,
Glenn Gass, Bill Greensmith,
Dean Minderman, Mark
O'Shaughnessy, Orlando
Peraza, Leroy Pierson,
Tom Ray

Copy

Editor: Glenn Changar

Business

Manager: Paul May

Circulation

& Membership: Paul Stewart

Photography: Ron Edwards, Bill
Greensmith

Cover

Photo: John Grahala

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The St. Louis Blues Society.

Out of the Blue

BY TERRI F. REILLY



"Summertime and the livin' is easy..." Well, this summer has been anything but easy for us in River City. The tales of destruction are still being told, as are the stories of heroes and hard work and brother helping brother — sisters, too.

Although we at the Blues Society have experienced neither the hardship nor back-breaking labor required to save life and property, summers for us are a time of long days and shortened sleep hours.

A time when we put our normal lives on hold and hope our spouses, parents, children, friends and fellow board members will forgive us for our quick tempers and less-than-congenial attitudes. It's festival time!

And you can read all about the St. Louis Blues Heritage Festival 1993 in this preview issue which is chocked full of extremely valuable information.

The big news is our new venue. Last year's festival was so successful that a new location was in order. The Landing provided the perfect spot for this year's event. And you'll also notice we're coming at you with two days and two stages of the finest blues around.

We've added a very special component to this year's fest. The St. Louis Nightclub Showcase will pick up after the official

festival closes at 7:30 p.m. both nights.

For \$10, or \$15 for both nights, you'll get a wristband which is your passport to more than a dozen of St. Louis' hottest music clubs to see a variety of national and St. Louis talent.

You'll find all the details on page 10 in a story by Jordan Betz. Jordan has recently joined the BluesLetter staff as a contributing writer. His enthusiasm, professionalism and love of the blues are a most welcomed addition. You'll be hearing a lot from him in future issues.

There's lots more to check out in this issue. Jordan also writes about our need for more volunteers to staff the festival. Help, PLEASE! And our man-about-town Orlando Peraza provides you with profiles on many of the artists who will be taking the stage this year.

Friend-of-the-blues and all around really nice guy Dean Minderman will tell you about the big fest kick off at the Fox with B.B. King and company on page 12. In between, you'll find lots of other great info. Be sure to check out the festival schedule and map.

As you thumb through these pages, you might notice our new look. We're working hard to make The BluesLetter not only read good, but look

good. A tip of the hat to Tony Patti who on short notice did the redesigning, and who will continue to add his touch to subsequent issues.

In the coming weeks you will be hearing lots more about the St. Louis Blues Heritage Festival 1993, but we'd like to call your attention to one aspect without which all would not be possible. We're talkin' about the people who believe in this enough to dig deep and provide the dollars necessary to put this thing on for you for free.

If not for the mighty fine folks at Busch Light, Coca-Cola, Boatman's National Bank, Embassy

Suites Hotel, TWA, Southwestern Bell, KSHE 95, the Convention and Visitors Commission, McMurray Music, the Missouri Arts Council and the St. Louis Regional Arts Commission, there wouldn't be any festival this year. And even if it were possible to pull this thing off without sponsorship support, you wouldn't be going to it for free. So, we at the Blues Society ask you to join us in saluting these companies for believing in our vision.

Looking forward to seeing you at this year's festival. As always, thanks for supporting St. Louis' great blues heritage.

CHAMPION JACK DUPREE

One Last Time

Bullseye Blues BB 9522

"As Shakespeare says, 'couple who makes love outside in the country, has peace on earth'" — Champion Jack Dupree

Posthumous release from the late, great barrelhouse pianist, past winner of the WC Handy Award for "Best Traditional Blues Album" (for BB 9502, *Back Home in New Orleans*)

Jack Dupree. Boxer, bluesman, last of the great barrelhouse pianists, Black King. And still Champion." — from the liner notes by Bob Porter.



Also available: BB 9502 *Back Home in New Orleans*, BB 9512 *Forever and Ever*

To order, please call 1-800-44-DISCS. Mastercard and Visa accepted.

Blue Notes

SXSW MUSIC CONFERENCES COMES TO ST. LOUIS:

*Mississippi River Music Festival
Sept. 9-11*

For years, the SXSW (South by Southwest) Music and Media Conference held every year in Austin, has been a leader in bringing new talent and technology to the industry. Now, the SXSW Conference and the Riverfront times is

teaming up to present the Mississippi River Music Festival Sept. 9-11.

The MRF will showcase the music that is being made in the midwest region. More than 150 bands will take the stages of 15 St. Louis clubs over three nights. On Saturday, Sept. 9 at the Embassy Suites Hotel, the conference will offer panels and workshops that will bring together music profes-

sionals from around the city and the region.

Panel discussions and workshops will cover a variety of topics, including "Songwriters/Publishers," "A & R" and "Breaking Out Regionally," among others.

Musical acts for this festival have been invited from 15 midwest states, including Missouri. The 150 showcase artists have been suggested by representatives of specific cities, states and music publications.

Tickets for the three-day event are just \$20. Wristbands will be issued and entitle access to all events. For rates and information, please call 1-800-283-5151 or 241-4200.

TOO YOUNG TO DIE:

*John Campbell
1951 - 1993*

It has been said to play the blues, one must live the blues. Few lived them like John Campbell. And now he's gone -- just 42 years on this earth.

Campbell died suddenly on June 13 of an apparent overdose of prescription medication he was taking for a heart condition. His life, it seemed, was the epitome of the blues.

A tragic motorcycle accident at the age of 15

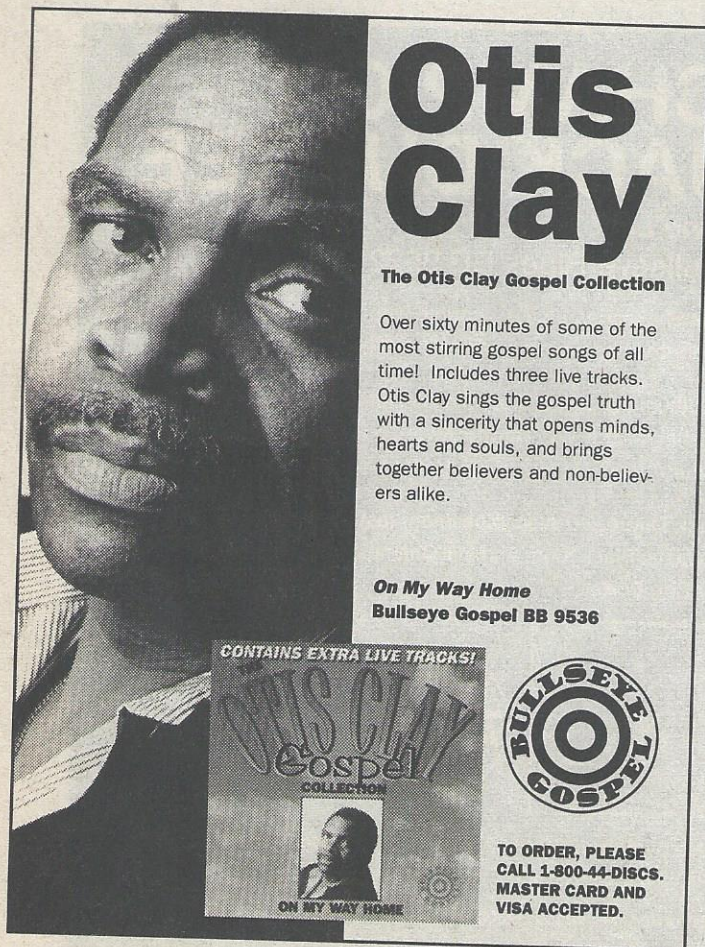
cost him his right eye and required 5000 stitches and numerous time on the surgery table to reconstruct his face. It was during his long and painfully slow recovery that Campbell first discovered the blues.

Although he had begun gigging professionally at 13, he turned to the blues after his accident and never looked back. Originally from Texas via Louisiana, Campbell was one of the greatest exponents of the acoustic Texas-style of guitar pickin'. High hopes were pinned on Campbell whose emergence signaled that a new generation of old-style guitar players had picked up the banner.

To hear him perform was to understand the legacy left by the legendary guitar great Lightnin' Hopkins. Campbell's brand of blues unleashed powerful, disturbing, exhilarating and ultimately life affirming down and dirty Blues. It was a sound born out of pain, joy and redemption.

Campbell's eulogy was given by Dr. John during the funeral in New York where Campbell lived with his wife and five-month-old daughter. The Hell's Angels rode in his honor.

Cut down in his prime, we know he's in heaven still playin' the blues.



Otis Clay

The Otis Clay Gospel Collection

Over sixty minutes of some of the most stirring gospel songs of all time! Includes three live tracks. Otis Clay sings the gospel truth with a sincerity that opens minds, hearts and souls, and brings together believers and non-believers alike.

On My Way Home
Bullseye Gospel BB 9536

CONTAINS EXTRA LIVE TRACKS!

OTIS CLAY Gospel COLLECTION

BULLSEYE GOSPEL

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ST. LOUIS BLUES HERITAGE FESTIVAL 1993

BY TERRI F. REILLY

God knows that this summer has given St. Louis reason to sing the blues. Never in our lifetime have we been so directly affected by nature's destruction and the wake of human suffering it has left.

But during this time of adversity, we've also witnessed something extraordinarily special -- true human spirit and compassion. Neighbor helping neighbor. People digging deep into their pockets to help those who lost everything. Women, men and children, of all colors and walks, braving dangerous conditions to fill sandbag after endless sandbag.

Long after the water recedes, the mud is cleaned away and people begin to put their lives back into some sort of order, what will remain are the images of people banding together to fight a common enemy.

The task has not been easy, and we've yet to realize the full extent of this disaster, but for one brief weekend, the St. Louis Blues Society will throw St. Louis a party that will hopefully ease this' summers blues. On Labor Day Weekend, the 1993 St. Louis Blues Heritage Festival will celebrate the coming together of people of all kinds.

What began as a dream so many years ago by a handful of dedicated

blues lovers became very real last year with the staging of this city's first outdoor blues festival of its type. We had high hopes going into last year's event, but to our delight and deep appreciation, tens of thousands of you turned out to witness the historic event.

If you were there, you caught a first-hand glimpse of the magic that poured forth not only from the stage but from those who were partying in the streets. Hard to believe that was a year ago. But here we are, back again to recreate last year's magic, only bigger and better with the 1993 St. Louis Blues Heritage Festival.

The success of the 1992 festival has brought us to more a spacious venue on the Landing and has given us the opportunity to offer St. Louis two days of the best in blues, gospel, jazz and R&B on two stages.

The 1993 St. Louis Blues Heritage Festival will officially kick off Labor Day Weekend at 11 a.m., Saturday, Sept. 4 and continue until 7:30 p.m. that evening. And

we'll crank it back up again same time on Sunday. What you'll hear in between is the best names on the blues scene today. In keeping with St. Louis Blues Society tradition, this years festival is once again free and open to the public. For a complete schedule,

talent as showcased in more than 15 St. Louis nightclubs. Please see the related story in this issue which lists the participating clubs and acts.

And don't forget about the five-hour blues extravaganza with B.B. King and company at the Fox on Friday, Sept. 3.



please see the listing on the next page.

But the party doesn't stop at 7:30 p.m. this year. We've added a very special component -- the St. Louis Nightclub Showcase. Blues lovers will be able to catch the best in national, regional and, of course, our own wealth of St. Louis blues

If there's one thing St. Louis blues lovers can count on this Labor Day Weekend is two days and three nights of blues at its best.

SATURDAY, SEPT 4 BUSCH LIGHT STAGE

St. Louis All-Star Gospel Show - 11am

*Rev. Cleophus
Robinson & Choir*

St. Louis All-Star Gospel/R&B Show 11:45am

The James Family

St. Louis Jazz Legends Show -- 12:30pm

*Clark Terry w/the
Lincoln High School
Jazz Band*

St. Louis Blues Show 1:45pm

*The Soulard Blues
Band*

St. Louis Blues Show 2:30pm

Leroy Pierson Band

St. Louis Blues Legends Show -- 3:15 pm

*Henry Townsend
w/Ron Edwards*

National Blues Artist 4pm Son Seals Band

St. Louis Blues w/Guest Artist --5 pm

*James DeShay w/the
Bel Airs - Special
Guest: "Little
Copper"*

St. Louis R&B Tribute to Billy Gayles-- 5:45 pm

The Big Band

St. Louis Roots Rock Tribute Show -- 6:30

*Johnnie Johnson &
Band w/Oliver Sain*

COCA-COLA STAGE

St. Louis Ragtime All-Star Show -- 11 am

Don Sherrer Band

St. Louis Folk Blues Show - Noon

*The Geyer Street
Shieks*

St. Louis Blues Show -- 12:45pm

*James Crutchfield and
The Black & White
Band*

St. Louis Blues Show 1:30pm

*The Blues Deluxe
Band w/Irma
Whiteside*

St. Louis Jazz Show 2:15pm

*Peanuts Whalum &
Band*

St. Louis Blues Show 3pm

*Big George & The
Houserockers*

St. Louis Blues Show 3:45pm

*Tommy Bankhead &
The Blues Eldorados*

St. Louis Rock Legends -- 4:30 pm

TBA

St. Louis Guitar Masters Revue -- 5:15 pm

*John Zoroya, Steve
Pecarraro, Tom
Maloney*

National Blues Artist 6:30pm

Jim Byrnes & Band

SUNDAY SEPT 5 BUSCH LIGHT STAGE

St. Louis Gospel Show 11am

*William Rainey &
Choir*

St. Louis Swing Show 11:45am

Swing Set

St. Louis Jazz All-Star Show -- 12:30 pm

*The Joe Charles
Collective*

National Gospel Artist -- 1:45 pm

The Fairfield Four

National Blues Show -- 2:45 pm

*Jimmy Rogers &
Band w/Snooky Pryor*

St. Louis Female Jazz Vocalist Show -- 3:45 pm

Mae Wheeler

National R&B/Soul Show -- 4:45 pm

Bobby Rush & Band

St. Louis Blues w/Guest Artists -- 6 pm

*Oliver Sain &
Orchestra w/Clayton
Love, Stacy Johnson,
Barbara Carr &
Rondo Leewright*

COCA-COLA STAGE

St. Louis Jazz Show -- 11am

Jazz St. Louis

St. Louis Blues Show -- 12:15 pm

*Q. T. Macon Blues
Band*

National Electric Blues Artist -- 1 pm

*Larry Davis w/Tom
Maloney, Gus
Thorton & Kenny
Rice*

TBA -- 2 pm

St. Louis Blues Show 2:45pm

Mojo Syndrome

National Acoustic Blues Artist -- 3:30 pm

John Hammond

National R&B/Souls Artist - - 4:30 pm

*Arty "Blues Boy"
White*

St. Louis Jazz Show 5:30pm

*Kim Portnoy
Orchestra w/Tom
Byrne*

St. Louis Blues Show 6:15pm

No Exit Blues Band



Rare Chicago Blues 1962-1968

This compilation of rare recordings from the collection of producer Norman Dayron features OTIS SPANN, BIG JOE WILLIAMS, PAUL BUTTERFIELD, JAMES COTTON and many others. Recorded during the early and mid sixties, this is some of the most exciting Chicago Blues you'll hear anywhere today. An instant collector's item.

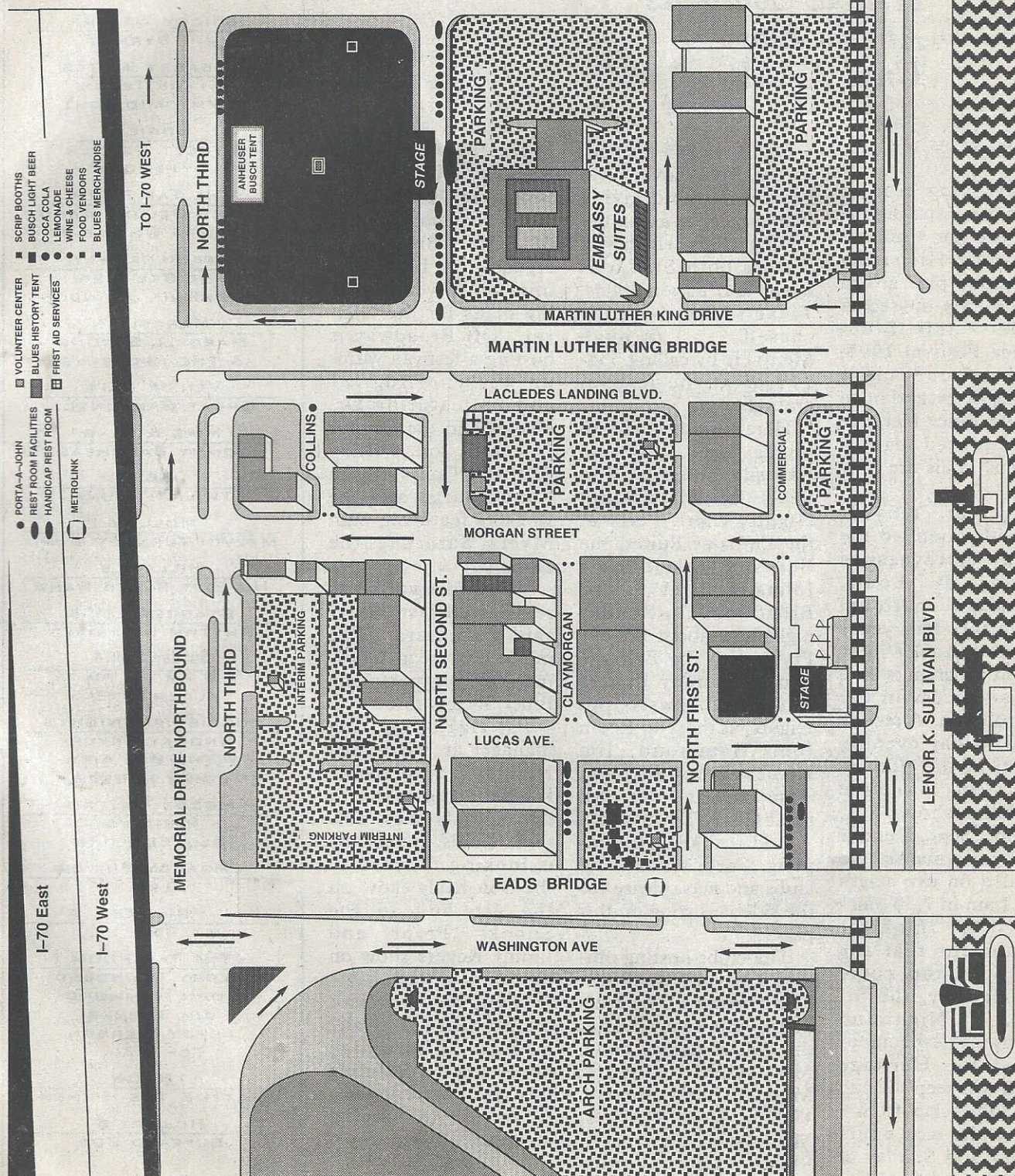
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BB 9530**





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FESTIVAL MAP



CLUB SHOWCASE:

Festival Continues

At 15 Clubs

Until 2 AM

By Jordan Betz

Albert King used to say: "If you don't dig the blues, you got a hole in your soul." His string bending and pipe aroma will be sorely missed at the St. Louis Blues Heritage Festival 1993. However, our city's enthusiastic reception to the 1992 Blues Heritage Festival proved that St. Louisians' souls are fully intact.

Last year, tens of thousands attended the one-day extravaganza featuring St. Louis, regional and national blues talent. This year's expanded Labor Day weekend program is sure to be a success in the same tradition. After the official Friday evening kick off at the Fox on Friday, Sept. 3 with the B.B. King show, Sat. and Sun., Sept. 4 and 5 festival performances are scheduled on two stages from 11 am to 7:30 pm.

But don't think for one moment that the blues will stop come 7:30. Happily, the St. Louis Nightclub Showcase, a new component of the Heritage Festival will keep the city reelin' and rockin' from 8 pm into the wee hours Saturday and Sunday at nearly 15 area clubs. For

just \$10, or \$15 for both nights, blues lovers will get a wristband giving them access to all participating clubs which will feature both St. Louis talent and national acts. Tickets can be purchased through MetroTix by calling 534-111 or at the festival grounds.

Here's what you're 10 bucks will buy on Saturday night: Son Seals at Mississippi Nights, Clark Terry at the Embassy Suites, the Bel Airs with Johnnie Johnson at Off Broadway. On Sunday night how about Snooky Pryor with the Bel Airs and the Jimmy Rogers Band at Mississippi Nights, at the Tap Room John Hammond, Jim Byrnes, Leroy Pierson, Tom Hall and our own great Henry Townsend.

And that's just a sampling. For a schedule of clubs and acts, please see the sidebar listing on this page.

The clubs hosting official festival shows are: The Dirtwater Fox Cafe at the Embassy Suite, the official festival hotel, Mississippi Nights, Muddy Waters, Bogie's, 1860's, Mike & Min's, Molly's, Hillary's, Stagger Lee's, Venice Cafe, Off Broadway,

Marcell's, The Tap Room, and the Broadway Oyster Bar.

Joe Camarata, owner of Off Broadway, arguably St. Louis premier blues venue, has big plans for the festival. Off Broadway is hosting a festival warm-up weekend Aug. 27 and 28 featuring Dr. Hector and the Groove Injectors on Friday 27th and Dallas' Anson Funderburgh and the Rockets featuring Sam Myers Saturday the 28th.

"The festival went really well last year," said Camarata "The music was great. It was just one big party the Blues Society threw."

Pat Hagin, booking manager at Mississippi Nights, is responsible for bringing many of the nation's finest acts to St. Louis. He says he is looking forward to the Son Seals show on the 4th and to the Snooky Pryor and Jimmy Rogers show on the 5th.

"I was very impressed by last year's festival," he said. "I have high hopes for the Landing this year. We're looking forward to being involved."

Saturday, Sept. 3

9 PM - 1 AM

(Unless Noted)

MISSISSIPPI NIGHTS

SON SEALS

MUDDY WATERS

JIM BYRNES

EMBASSY SUITES

CLARK TERRY

8 PM - MIDNIGHT

BOGIES

STREET CORNER

SYMPHONY

THE TAP ROOM

BLUES DELUXE BAND

W/ IRMA WHITESIDE

OFF BROADWAY

THE BEL AIRS

W/JOHNNIE JOHNSON

MARCELL'S

MARCELL STRONG

& THE APOSTLES

VENICE CAFE

GREAT GARBONZOS

MIKE & MINS

TOMMY BANKHEAD

1860S

TWILIGHT JUMP

MOLLY'S

MELVIN TURNAGE BAND

HILLARY'S

NO EXIT BLUES BAND

STAGGER LEE'S

RHYTHM IMPERIALS

Sunday, Sept. 4

9 PM - 1 PM

(Unless Noted)

MISSISSIPPI NIGHTS

SNOOKY PRYOR

W/THE BEL AIRS

JIMMY ROGERS

MUDDY WATERS

RONDO'S

BLUESDELUXE

EMBASSY SUITES

TBA

BOGIES

TBA

THE TAP ROOM

HENRY TOWNSEND

JOHN HAMMOND

JIM BYRNES

LEROY PIERSON

TOM HALL

1860S

PATTI & THE HITMEN

HILLARY'S

BUFFALO BOB

HELP WANTED:

Volunteers For Fest In Big Demand

By Jordan Betz

If blues make the world go 'round, then volunteers make the Blues Festival just plain go. Without the dedicated help of at least 110 volunteer during the 1992 Blues Heritage Festival, the weekend would never have made it off the ground.

"The 1992 effort was monumental," said 1992 Volunteer Coordinator Paul Stewart. "A lot of people who signed up to help for an hour ended up staying on the job all day. It was just tremendous."

One of those volunteers who saved the day last year is serving as the volunteer coordinator this year. Greg Smith came to the festival to serve soda for a couple of hours and, of course, to enjoy the music, but ended up putting in a 12-plus hour day.

"What he did was just tremendous," said Stewart, who is also a Blues Society Board of Director. "We learned at last year about how to run the festival. This year we'll be a lot more organized."

Regarding this year's event, Smith said, "We've had an outstanding response to our call for volunteers so far, but we're going to need all the help we can get to make the festival run smoothly."

Smith is hoping to register at least 240 volunteers for at least one

four-hour shift.

Approximately 150 have committed so far. All registered volunteers will receive complimentary St. Louis Blues Heritage Festival T-shirts the day of their shifts, and will be invited to a volunteer appreciation blow-out house rocking party in the weeks following the festival.

Volunteer positions still available are as follows:

To serve beer and soda, collect tickets and maintain booth areas.

To sell tickets for vending, collect money, hand out buttons and provide festival info.

Set up/Tear down crew to help set up stage and booth areas Friday

night and tear down on Sunday evening.

Artist transport/Pages to assist artists and backstage support.

The Blues Society urges anyone interested in volunteering for the Festival to fill out the form below and mail it to us today.

"Everyone really got into it," Smith said of 1992 volunteers. "You meet so many interesting people. We'll put you to work, but it's a lot of fun and it's for a very good cause."

Paul May, now the Blues Society's accountant, is another standout volunteer from 1992. May volunteered in various technical support roles for Society events

previous to the festival. He planned to serve soda for an hour and enjoy the festival, but when the Society's accountant had to step down from his responsibilities during the weekend, May assumed his duties without missing a beat.

He has donated his accounting expertise to the society ever since, and currently serves as chief accountant. "There's just a million people who did an extraordinary job for us last year," Stewart said. "Many of them will be back with us again this year, and we can't thank them enough."

But then there is that volunteer appreciation party

YES

I am interested in volunteering at the St. Louis Blues Society's Second Annual Blues Heritage Festival on September 4-5, 1993 from 11:30am to 7:30pm at Laclede's Landing. I have indicated the dates and times below that I will be available and the position I am interested in.

1. ☐ Server

☐ Sat., Sept. 4

☐ Sun. Sept. 5

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

2. ☐ Ticket Taker

☐ Sat., Sept. 4

☐ Sun. Sept. 5

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

3. ☐ Gopher/Misc.

☐ Sat., Sept. 4

☐ Sun. Sept. 5

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

☐ 11:30am - 3:30pm
☐ 3:30pm - 7:30pm
☐ All Day

4. ☐ Setup/Tear down

☐ Friday, Sept 3
afternoon

☐ Sunday, Sept 5
evening

I'll see you one hour before my shifts begin at the Volunteer Registration area.

Name _____ Phone(H) _____ (W) _____
Address _____ ZIP _____

Mail to:

Greg Smith, Blues Heritage Festival, PO Box 78894, St. Louis, MO 63178

AN ALL-STAR SHOW AT THE FOX

Kicks Off the 1993 Blues Heritage Festival

by Dean C.
Minderman

A triple shot of high-voltage blues guitar will jump start the 1993 St. Louis Blues Heritage Festival when the Blues Society and Fox Associates present an all-star show of touring blues acts at 7:30 p.m. on Friday, September 3 at the Fox Theatre. The five-hour extravaganza will feature B.B. King, Buddy Guy and Eric Johnson, plus the Alligator All-Stars featuring Koko Taylor, Lonnie Brooks and Junior Wells.

"This package is touring and playing a number of major cities, and it was obvious that the date that made sense to play St. Louis was the weekend of the Blues Festival," says Steve Littman, who heads Fox Associates' concert production operations. "We saw it as a terrific opportunity to become involved with the Blues Festival and hopefully be a part of making it bigger and better."

The show's lineup features three guitarists who each represent the pinnacle of their particular style of blues. Headliner B.B. King is known the world over as one of the

premier ambassadors of the blues. With a career than spans four decades and with more than 50 albums to his credit, King has received just about every music industry award that exists.

Among the honors bestowed on him are four honorary doctorates of music, five W.C. Handy Awards, six Grammy Awards (19 nominations total), among a multitude of other awards. King is also a recipient of the Presidential Medal of the Arts and a founding member of the John F. Kennedy Center for the Performing Arts. King's classic albums *Live at The Regal* and *Live at Cook County Jail* have helped introduce two generations of rock fans to the blues, and he's still going strong at age 67, entertaining fans at more than 275 shows a year.

Buddy Guy was discovered on the streets of Chicago by Muddy Waters, and today is enjoying renewed attention as one of the prime practitioners of the hard-edged Chicago blues sound Muddy made famous. Eric Clapton has called him "by far and without doubt the best

guitar player alive," and Guy's 1992 album "Damn Right I've Got The Blues" won a Grammy Award.

His current album, "Feels Like Rain," features songs by Waters, Guitar

Slim, James Brown, Ray Charles, Marvin Gaye, John Fogarty and John Hiatt as performed by Guy and a lineup of guests ranging from Bonnie Raitt, John Mayall and Paul Rodgers to country rocker Travis Tritt. He continues to maintain an active performing schedule both on the road and at home at Buddy Guy's Legends, his popular blues club in Chicago.

Eric Johnson is a relative newcomer compared to King and Guy, but he's already made a major impact on his peers in the music business, as demonstrated by his winning Best Overall Guitarist three years running in *Guitar Player* magazine's reader's poll. Johnson's albums have both been nominated for Grammy Awards, and in 1992 his song "Cliffs of Dover" won for Best Rock Instrumental.

His current album, "Ah Via Musicom," was the first to have three instrumentals chart in the Top 10 in any format, and has sold more than 800,000 copies world wide, making it one of the few largely instrumental albums to go gold.

Rounding out the night's lineup are the Alligator Records All-Stars, fronted by legendary performers Koko Taylor, Lonnie Brooks and Junior Wells. Based in Chicago, Taylor has been a favorite female vocalist of blues enthusiasts for more than 20 years. She has received seven Grammy nominations and has won a total of 10 W.C. Handy Awards, more than any other artist.

Guitarist Brooks is a popular concert attraction whose eight Alligator albums are fueled by a high energy hybrid of Chicago blues, bayou funk and rock 'n' roll. And Wells has proved himself time and again to be the consummate blues harp player, beginning with his debut album "Hoodoo Man Blues" more than 25 years ago through his constant touring with top blues and rock musicians like Muddy Waters, the Rolling Stones and Buddy Guy. Since each of these artist is capable of raising the roof on his or her own, the combination should make for some especially potent blues.

This all-star lineup of world-renowned blues artists is sure to get the Festival weekend off to a great start and demand for seats should be brisk, so get yours early. Tickets are \$33.50, \$28.50 and \$26.50 and are available at any MetroTix outlet or can be charged by phone by calling MetroTix at 534-1111.



B.B. KING

B.B. King! What can we say here about B.B. that hasn't been said? He's the man. The king of the blues, the ambassador of the blues, the most well-known and influential figure in the blues world. It is an honor and a privilege for the St. Louis Blues Society to have B.B. grace the festival's kick off with his presence.

Mr. Riley B. King (the middle initial stands only for itself) will turn 68 this year and he's going stronger than ever, performing with the verve and energy of a much younger man. But then, he's had plenty of training, averaging 275 concerts a year since the 1950s.

B.B. was born in a cotton plantation near Indianola, Mississippi, and in his early twenties, he hitchhiked north to Memphis and stayed with his cousin Bukka White, a great bluesman in his own right who became a major influence on B.B.

"I heard that electric guitar that wasn't playing spiritual. It was T-Bone Walker doing 'Stormy Monday' and that was the prettiest sound I think I ever heard in my life. That's what really started me to play the blues."

And he's been doing just that for almost four decades. His first big break came in 1948 when he performed in Sonny Boy Williamson's radio show in West Memphis, Arkansas. That performance led to numerous club dates and radio

1993 Festival Profiles

BY ORLANDO PERAZA

appearances. He called himself Beale Street Blues Boy, later shortened to Blues Boy King; that became B.B., and the rest is history.

Over the years, there have been Grammy awards, Handy awards, honorary doctorates, the Blues foundation and the Rock 'n' Roll Halls of Fame, countless TV appearances and classic recordings. His songs, including "The Thrill is Gone," "Sweet Sixteen" and "Sweet Little Angel," have become staples of the blues repertoire and are widely covered by the scores of musicians who idolize B.B.

Almost as famous as B.B. is his guitar Lucille. The story goes that, back in the mid-50s, there was a fire started by two men fighting at a club where B.B. was playing. The bluesman ran out, and then, realizing he'd forgotten his 30-dollar guitar, ran back to retrieve it barely escaping. When he learned the fight was over a woman named Lucille, B.B. named his guitar after her. Every guitar since has inherited the name.

B.B.'s singing is at times rugged, others almost sweet, but always enriched with the passion of the blues. And the same can be said of his style on electric guitar. His voice-like string bends and left-hand vibrato have been adopted by virtually every blues and rock guitarist.

B.B.'s message? "I'm trying to get people to see that we are our brother's keeper. I still work on it. Red, white, black, brown, yellow, rich, poor, we all have these blues."



BUDDY GUY

If ever there was a name synonymous with Chicago-style electric blues guitar, it would be Buddy Guy. Idolized by the likes of Eric Clapton, Stevie Ray Vaughan, Robert Cray and Jimi Hendrix, inexplicably, Buddy has not recorded nearly as prolifically as many artists of lesser stature.

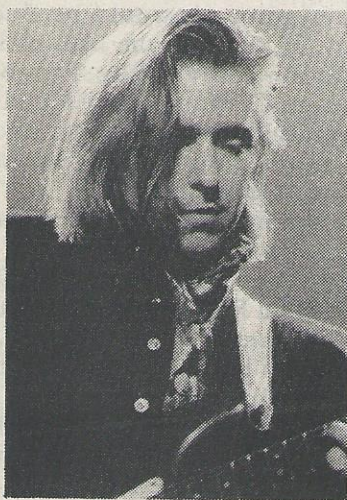
Happily, it no longer matters with two recent releases on Silverstone Records -- 1992's "Damned Right I've Got the Blues" and his latest, "Feels Like Rain," -- surely his best solo recorded efforts to date. And guest sidemen like Eric Clapton and Jeff Beck have helped to bring Buddy's artistry to its biggest audience yet.

Born in 1936 in Lettsworth, Louisiana, young George "Buddy" Guy followed early blues broadcasts on local radio and taught himself to play a homemade guitar. By 17 he was gigging in the blues bars of Baton Rouge. In 1957, he moved to Chicago where he was discovered by Muddy Waters. (Legend has it that Muddy force-fed Buddy salami in the back of Muddy's Caddy when the veteran realized the young guitarist had not eaten in three days.)

Not long after, Buddy became the king of the city's famous cutting contests, beating out the likes of Otis Rush and Magic Sam. His energetic performances led to recordings on Chess which made

him a hero with young white blues enthusiasts of the 1960s. Since then he has performed at 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. Their 1974 album "Drinkin' TNT 'n' Smokin' Dynamite" is considered one of the finest live blues recordings ever.

Recent recordings, along with appearances on the Tonight Show and David Letterman, and music videos (even the blues have to keep up with the times) have brought Buddy recognition well beyond hardcore blues devotees. He has won the W.C. Handy award for Entertainer of the Year and top instrumentalist multiple times.



ERIC JOHNSON

The word virtuoso gets thrown around a lot, but there are instances when it truly applies. Guitarist Eric Johnson is one.

Hailing from the guitar-heavy city of Austin, Texas, Johnson has been delighting and amazing audiences there and everywhere with his limitless technique since was 15. His style, though based firmly in the blues, ventures into all sorts of wild and free playgrounds fusing blues, jazz, rock, pop and whatever other categories may come to mind with intense, cutting-edge music that's accessible

Equally at home on electric and

acoustic, Eric's influences include Jimi Hendrix, Stevie Ray Vaughan and B.B. King. Of performing on the same bill with King, he says, "I've been listening to B.B. since I was 13. He was one of my favorite influences and inspirations and inspired me to seriously learn his style of finesse and articulation."

Once a sort of "cult" guitar hero in Austin, Johnson's took off with the 1986 release of "Tones," which was nominated for a Grammy. Then came "Ah Via Musicom" in 1992. The track "Cliffs of Dover" won the Grammy for Best Rock Instrumental and the album is approaching platinum sales.

Only in his mid-30s, Eric's musical future seems unlimited. His upcoming third album is the most anticipated guitar album since the heyday of Hendrix.



KOKO TAYLOR

Koko Taylor doesn't mess around. She comes straight at you with her powerful blues-drenched voice and doesn't let up. And she does it with class, poise and humor. She is Chicago's own Queen of the Blues.

Not originally from the Windy Cit, Koko grew up on a sharecropper's farm near Memphis. The youngest of three sisters and three brothers, Koko, whose real name is Cora, was so named for her passion for chocolate.

"The first blues record I ever heard was 'Me and My Chauffeur

Blues' by Memphis Minnie. I was about 12 or 13 and I just loved it. We didn't have electricity so we had a crankup record player. That record just stuck with me."

Koko met her husband, Robert Taylor, in Memphis when she was 18. When he decided to move to Chicago to find better work, he proposed. Once there, Koko worked cleaning houses and baby sitting. At night the couple would go to local clubs listen to music.

And the music in mid-50s Chicago was mighty fine indeed: Muddy Waters, Howlin' Wolf, Jimmy Reed and Buddy Guy were there. Eventually, Koko got to know the musicians and began to sit in with the bands. One night, Willie Dixon heard her sing and offered her a record contract on the spot. That was Koko's first big break.

In 1965, her recording of Dixon's "Wand Dang Doodle" hit the top of the music charts. She quit her day job and never looked back. The road has lead her to Grammys and Handys, and at 57 there's no sign of letting up. Her latest recording is the critically acclaimed "Jump for Joy" on Alligator.

"If you want something bad enough and stick with it long enough, it will become a reality. That's what happened to me," she says.



JUNIOR WELLS

Junior Wells is the consummate blues harmonica player. His style is

based on a profound knowledge of the harp tradition that came before with both Sonny Boys, Little Walter and Big Walter Horton, but Junior has taken it to inspired new heights. As a result, he is probably the world's most imitated harp player.

Born Amos Blakemore in Memphis in 1934, Junior got his first harmonica lesson from neighbor Junior Parker, but mostly he taught himself. He played for tips on the street corners of Memphis until age 12 when he moved to Chicago. By 14, he was playing harp professionally.

Showing the bravado that has always characterized him, a 16-year-old Wells asked Muddy Waters while at the Ebony Lounge if he could sit in. Muddy agreed, and standing on a Coca-Cola box so he could reach the microphone, Junior Wells earned \$45 in tips that night. Of course, Little Water, Muddy Waters' regular harp man, was not pleased, but he and Wells eventually became good friends.

When Walter left Muddy's group in 1952, Wells took his place. "They named me Junior," Wells recalls. "They started calling me Little Junior. And then they started calling me Little Junior Wells. And I said 'I just want to be called plain Junior Wells.'"

Wells recorded with Muddy during the 1950s, but his first solo album, "Hoodoo Man Blues" in 1966, is considered one of the finest real blues albums ever recorded. That same year, Wells teamed up with guitarist Buddy Guy and toured the world becoming one of the most famous blues duos ever.

Lately, Wells has been touring with his R&B band and still plays the clubs of his adopted Chicago. He is featured, along with James Cotton, Cary Bell and Billy Branch, on Alligators' smokin' 1990 release "Harp Attack." Wells, a living legend, is still at the top of his form.



LONNIE BROOKS

Lonnie Brooks' music has been described as "electric Chicago blues leavened with Tabasco-drenched Louisiana R&B, Southern soul and pure rock 'n' roll." If that sounds like a good party, it is.

Although Brooks knows how to throw a good party, he is serious about his fun and his musicianship. A veteran of more than 30 years, he's gone from playing tiny Southern juke joints to appearing at the world's most prestigious music festivals and blues clubs.

Born and raised in the tiny Louisiana bayou town of Dubuison, Brooks didn't seriously take up the guitar until his early 20s. But once he did, the first break came quickly when he became the guitarist for legendary zydeco pioneer Clifton Chenier. Brooks, a staple of the Louisiana music scene during the 1950s, garnered a solid reputation for being a hot rock 'n' roller. His 1957 single "Family Rules" was a regional hit, and in the late '50s while touring with Sam Cooke, he found himself in Chicago.

"I was playing rock 'n' roll then, but I started listening to a lot of Chicago guys and got hung up on the blues." He remained in Chicago playing not only blues, but also rock 'n' roll, R&B and even country. His first full-length album came in 1969 on Capitol: "Broke An' Hungry." In 1975, Brooks joined the "blues

caravan" and toured and recorded in Europe. His success there brought him to Alligator Records' Grammy nominated anthology "Living Chicago Blues."

In 1980 he released his first full-length album on Alligator, "Bayou Lightning," which won the prestigious Grand Prix du Disque at the Montreaux Jazz Festival. He has had several quality releases on Alligator since, including his latest, "Satisfaction Guaranteed."

JOHNNIE JOHNSON

There is a link between blues, boogie-woogie, jazz, R&B and rock 'n' roll. Anyone who really knows music will tell you that. Proof positive can easily be seen in the existence of Johnnie Johnson.

Probably more than anyone else, Johnnie Johnson personifies the spectrum of American music. If you catch his gig, you're just as likely to hear a blues/boogie original like "Johnnie's Boogie" as a Duke Ellington standard, as one of the many rock 'n' roll classics recorded by Johnson with the flamboyant Chuck Berry.

To Johnnie playing piano is home. There is no difference. He does it all. And he's been doing it mostly around St. Louis for the past 40 or so years.

Born in 1924 in Fairmont, West Virginia, his parents bought him his first piano at age 5. Johnnie says he took to it right away, astonishing his mother by playing it without ever taking a lesson. "For some reason I just fell in love with the piano. I was obsessed with it," Johnson recalled later.

He decided to make music his career after joining the Marines in 1943. He tried Chicago for a while and met and sat in with the likes of Muddy Waters, Howlin' Wolf and Little Walter. The blues took him over. "I play a little jazz, I play a little rhythm-and-blues, I play a little bit of all of it," he said. "But my favorite is blues, believe me."

But making a living playing music was tough, so circumstances brought Johnson to St. Louis in the early '50s. He worked at a freight

yard in East St. Louis by day and played with a jazz trio at night. During his East St. Louis tenure, Johnnie met Chuck Berry. Once, when Johnnie needed a substitute for a member of his trio, Chuck sat in. The association clicked immediately, and rock 'n' roll was born.

A demo tape for Chess Records became "Maybelline," Chuck Berry's (and Johnnie Johnson's) first big hit, the first of dozens. Johnson and Berry took to the road, and the partnership has remained to this day, though now on a more sporadic basis. Amazingly, Johnnie, perhaps due to his humble nature, remained relatively anonymous.

It was the 1986 film "Hail! Hail! Rock 'n' Roll," a concert tribute to Berry recorded in St. Louis' Fox Theatre, that finally brought Johnnie to the national spotlight. Actually, he stole the show, not just from Berry, but also from the many rock luminaries that participated. Suddenly, Johnnie began to get the recognition he has always deserved.

In 1988, he recorded his first album as a solo artist, "Blue Hand Johnnie" on the St. Louis-based Pulsar label, which featured St. Louis musicians and songwriting collaborations with Oliver Sain. That led to TV appearances, a cameo on a Keith Richards album, a major-label contract with Elektra, and 1991's "Johnnie B. Bad" which teamed Johnson again with Richards, as well as Eric Clapton, and in which the shy pianist makes his (quite good) singing debut.

Johnnie also played on the fine, fine album "Rockin' Eighty-Eights" (Modern Blues), a showcase of St. Louis blues and boogie piano also featuring Clayton Love and the late, great Jimmy Vaughn. Recently, he appeared on stage with the Rolling Stones at Busch Stadium and at London's Albert Hall with Clapton.

In spite of all the attention, Johnnie Johnson remains the same unassuming, classy man he has always been. And he still lives right here in St. Louis.

SNOOKY PRYOR

Legendary harmonica pioneer Snooky Pryor is no stranger to the St. Louis Blues Society. He was the headliner at the 1992 Harp Attack show at Mississippi Nights. And what a show it was! Snooky was backed by a group of rock musicians from bands like Supertramp, Pink Floyd and Bruce Springsteen, and their reverence for Snooky was clear from the start when Snooky took over and drove them through a wild set of nothin' but the blues.

Born James Edward Pryor in Lambert, Mississippi, in 1921, Snooky began playing harp at age seven and by 16 he was trying to make it as a professional musician. His primary influence was Sonny Boy Williamson (Rice Miller, Sonny Boy #2).

Arriving in Chicago in 1940, his recording of "Telephone Blues," a song written when he was in the army and missing his wife, is said to have "marked the beginning of the great postwar era of Chicago blues." While in Chicago, Snooky pioneered the big amplified sound that would make the harmonica such an essential part of Chicago blues.

In spite of his influence, Snooky's recording was sporadic throughout his career. But that has changed lately. In 1989 he released "Snooky" on the Blind Pig label, and in 1991 came "Too Cool to Move" on Antone's Records, which was recorded with the likes of Pinetop Perkins and Duke Robillard, as well as fine rhythm sections from Chicago and Austin.

When asked about his seemingly boundless energy, Pryor shows he is clearly still in top form by answering: "clean livin'."

JIMMY ROGERS

Jimmy Rogers personifies the transition between Delta blues and the Chicago style. His work with Muddy Waters in the late 40s and early 50s pioneered the modernization and amplification of Delta blues that would eventually be called Chicago blues.

Rogers was born in the Delta

town of Ruleville, Mississippi in 1924 and by 1938, he was already in Chicago, a few years ahead of Muddy's arrival in the city. Rogers' guitar style, "which combined bass lines, lead fills, double-stops and chords, set a standard for Chicago blues." It also proved to be a perfect complement to Muddy's style. When Rogers and Muddy joined forces in 1949, possibly the greatest band in blues history was formed.

Not only a great player, but a fine songwriter and underrated vocalist, Jimmy Rogers composed and recorded songs which have become blues standards, including "Walking By Myself," "That's All Right" and "The World's In a Tangle."

Although Rogers' greatness has been somewhat overshadowed through the years -- the result of his association with Muddy and other "big name" players -- like St. Louis' own Johnnie Johnson, Rogers is finally starting to get his due. In 1989 he released "Ludella" on Antone's Records, which teamed him with Muddy alumni like Pinetop Perkins and young lions like Thunderbird harpist Kim Wilson, who produced the album. That fine recording has led to appearances in blues festivals around the world.

Last time around Roger's tore us up as the headliner of the St. Louis Blues Society's 1992 Guitar Masters concert at Mississippi Nights. Rogers was the headliner, and the Society is pleased and proud to have him back with us.

SON SEALS

Regarded as one of the finest among modern Chicago bluesmen, Son Seals is merely manifesting destiny. Son was born into the blues; the blues were a part of him from the cradle forward.

Son's father, Jim Seals, was a fine musician who owned a juke joint called the Dipsy Doodle, in Osceola, Arkansas. The club was right next to the house and young Frank Seals (Son) was exposed to the music of Albert King, Robert Nighthawk and Sonny Boy Williamson practically in his own

living room. But father Jim was still Son's biggest influence on guitar. "My father taught me everything right from the start," Son recalls.

At 18, Son Seals was leading his own blues band in Little Rock. Later he travelled with Earl Hooker and Albert King. He moved to Chicago in 1971 and jammed with the likes of Junior Wells, Buddy Guy, Hound Dog Taylor and James Cotton. His reputation grew, and his first release on Alligator Records, "The Son Seals Blues Band," came in 1973.

His prowess as a performer and songwriter matured, and his second Alligator release, "Midnight Son," was called by Rolling Stone "one of the most significant blues albums of the decade." And his 1985 "Bad Axe" won the Handy Award for Contemporary Blues Album of the Year.

Son Seals' hypnotic brew of pure Chicago blues and contemporary rock 'n' funk has for years made its home, between out-of-town appearances, at Chicago's Kingston Mines club.

CLARK TERRY

Wynton Marsalis has said that the blues is the one indispensable ingredient of jazz; without the blues, it just ain't jazz. So it should be no surprise that a town like St. Louis, blessed with its proud blues tradition, is also a great jazz town.

From the late Miles Davis to young Todd Williams, St. Louis' jazz legacy is a major one. And one of the most renowned ambassadors of that legacy -- trumpeter Clark Terry -- will be with us at this year's Blues Heritage Festival.

Born in St. Louis in 1920, Terry played a home-made horn as a youth. At one point, when attending Vashon High School, the music department ran out of trumpets, and Terry took a valve trombone instead -- same fingering, more noise. "I always enjoyed practicing," Terry confesses. He applied himself and, after some touring, landed a spot in Fate Marable's band, a training ground for Louis

Armstrong, among others

Eventually, Terry would play with Count Basie, Duke Ellington, and Doc Severeson's Tonight Show Orchestra. He was unique in his embrace of both tradition (Armstrong and Eldridge) and innovation (Gillespie). Terry is both progressive and mainstream, a jazz innovator with his feet firmly planted in the blues.

"There was a lot of good blues singing and playing around St. Louis," says Terry. "I even played with a little blues band called Dollar Bill and the Small Change."

Terry has long known the importance of blues to jazz. "When a kid came out to play for the first time, one of the prime prerequisites was to be able to bend a note and moan. You couldn't come out and play the blues with a straight pure tone." In the '50s, Terry had a hit song with "Mumbles," a scat improvisation based on his memories of old bluesmen.

Not only a great musician, but an educator as well, Terry has influenced countless younger musicians with his wisdom and example. And as if to prove that jazz will continue to be a vibrant force in St. Louis, Clark Terry will perform at the Blues Heritage Festival accompanied by the East St. Louis Lincoln High School Jazz Band.

JOHN HAMMOND

Acoustic is where the blues began. Decades later, well played acoustic blues is blues at its most powerful, most basic -- the real thing.

For more than 30 years, John Hammond has been regarded as one of the world's finest acoustic bluesmen, featuring sizzling Delta blues licks and raw, emotional singing. His influences, as you would expect, include Robert Johnson, Son House, Charlie Patton, and his friend John Lee Hooker.

LARRY DAVIS

Veteran blues guitarist/vocalist Larry Davis has strong St. Louis ties. He headlined the Blues Society's 1993 Guitar Masters concert and his gritty, soulful style of blues is always a pleaser here.

Davis, who was born in Kansas City in 1946, was raised in Arkansas where he began his musical career playing drums and then bass the 1950s with bluesmen such as Fenton Robinson, Charles McGowan and Billy Gayles, while working Little Rock, Memphis and St. Louis.

It was during this time that Davis met B.B. King, Junior Parker and Bobby Bland. It was Parker and Bland that brought Davis to the attention of Duke/Peacock Records, for whom he recorded the classic "Texas Flood." The record brought Davis much deserved acclaim, and he went on to record with B.B. King and Oliver Sain in the late 1960s, before making the permanent switch from bass to guitar in 1970.

Davis recorded some fine sessions in the 70s, but many remain unissued. It was 1981's "Funny Stuff," produced by Oliver Sain, that brought Davis Handy Awards for Contemporary Blues Album of the Year and Blues Single of the Year "Since I Been Lovin' You"/"Walk Out Like a Lady").

The success of "Funny Stuff" brought Davis to the attention of European audiences, and a European tour soon followed. He has had two fine subsequent albums: "I Ain't Beggin' Nobody," also recorded with Sain on Pulsar, and his latest "Sooner or Later" on Bullseye.

THE FAIRFIELD FOUR

The Fairfield Four are possibly the most influential gospel singing group of all time. B.B. King credits them with helping to develop his singing style through their radio broadcasts in the 1940s. Today, the group continues to perform its energetic and authentic style of a capella singing, even though several

members are in their seventies. They have performed at the New Orleans Jazz and Heritage Festival, the Smithsonian's Festival of American Folk Life and Lincoln Center's Folk and Heritage Festival. In 1989, the group was awarded National Heritage Fellowships by the National Endowment for the Arts.

HENRY TOWNSEND

The patriarch of St. Louis Blues music, Henry Townsend is a national treasure. As one of the elder statesmen of the blues, Townsend represents the last of a breed of pioneer blues musicians who were instrumental in bringing the art form into the forefront of the music industry. A consummate musician with more than 71 years of experience, Townsend has been associated with such blues greats as Roosevelt Sykes, Walter Davis, Big Joe Williams, Sonny Boy Williamson and Robert Nighthawk. He also performed with blues legend Robert Johnson who Townsend

met at a St. Louis house party in the mid-1930s.

Townsend has the distinction of recording every decade since the 1920s, which produced a wealth of material. A partial list of labels beginning in 1929 include Columbia, Paramount, Victor and Bluebird. Two of Townsends more well-known performances were as an accompanist to Big Joe Williams on the original version of "Baby Please Don't Go" and Aaron "Pine Top" Sparks on "Every Day I Have The Blues." His most important recent release, "Mule," is on the St. Louis label Nighthawk. In 1985, Townsend was honored by the National Endowment for the Arts as an American "Master Artists," which included the presentation of the National Heritage Award.

BOBBY RUSH

Born of the great blues tradition of the state of Mississippi, Bobby Rush is a contemporary blues vocalist who has been recording since the late 1960s. Currently on the

Ichiban label, Rush has also recorded on the Chess, Ronn and James Bennett labels. Rush is well known for his deep blues funk style, as well as for his humorous lyrics that feature sexual double entendre. His is also known for his arresting stage performance which is highlighted by numerous costume changes.

OLIVER SAIN

A musical institution, Oliver Sain is the driving creative force behind today's St. Louis blues scene. A gifted producer, composer, alto saxophonist, pianist and performer, Sain has been devoting his life to the blues and R&B since the 1950s. Even today, Sain continues to train, record and produce a multitude of artist in his St. Louis studio. As a world-class sax man, Sain has been associated with many other famous Blues artists, including Sonny Boy Williamson, Johnnie Johnson and Little Milton. His long association and friendship with fellow St. Louisan Ike Turner began back in the days of Ike and Tina and continues today.

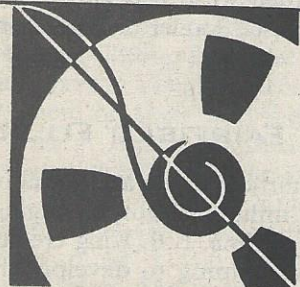
Sain was part of Howlin's Wolf's band in the early '50s and formed his own band with guitar great Matt Murphy and harp master Junior Parker. Sain has written such well known Blues songs as "Good Thing" which was recorded by Gregg Allman and "Soul of the Man" for Bobby "Blue" Bland, and was instrumental in introducing Fontella Bass to Chess Records where she recorded the very successful "Rescue Me." Sain has toured extensively, including several tremendously successful tours of Europe. Well known for his annual Soul Revue shows, Sain regularly features the talents of many great St. Louis artists including Clayton Love, Barbara Carr, Fontella Bass, Benny Sharpe, Stacey Johnson, Vernon Guy, Bobby McCluer and Marcell Strong.

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GUITAR WIZARD

Danny Gatton At Sheldon For Concert and Recording Session

As if three days of Blues over Labor Day Weekend isn't enough, the Blues Society and The Sheldon are teaming up to start the festivities on Thursday, Sept. 2 when Danny Gatton takes the stage at the Sheldon.

Often called the "greatest unknown guitar player" in the United States by his fans, Gatton will bring his unique and versatile sound to the Sheldon for one very special concert.

And the Sheldon will be the perfect place to hear Gatton's guitar virtuosity given the concert hall now has 732 new cushioned seat replacing the, shall we say less-than-comfortable, hard wood chairs.

As part of Gatton's performance, The Sheldon will shoot and produce a music video. The Sheldon, long known for its near-perfect sound, will be transformed into an audio and video recording studio to showcase its versatility as a recording venue. The resulting recording will be used to promote Gatton's works, available on Elektra compact discs.

Local hotrod enthusiasts will provide vintage hot rods for use in the video. And Gatton, who

use to make his living as a sheet-metal worker before turning to the guitar professionally, and whose hobby of rebuilding hot rods is still with him, will use one of the donated cars for his transportation during his stay in St. Louis.

Following Gatton's performance, The Sheldon, in conjunction with the Blues Society, will host an "after-set" blues party in the upstairs ballroom featuring a performance by the Johnnie Johnson Band, with Gatton sitting in.

Gatton's unique, versatile sound has endeared him to his fans. His style has enabled him to stay at the forefront of the music industry for decades.

Says Gatton, "As a youth, my appetite for American music was insatiable. I was never content to just one style. I figured if I was going to be a musician, then I owed it to myself to play many styles of popular music as I could."

As a result Gatton's music appeals to almost everyone, from hard-core blues and rock 'n' roll enthusiasts to jazz buffs. Gatton's most recent release, "Cruisin' Deuces" on Elektra, is a showcase of his musical

mobility and features rousing guest performances from Delbert McClinton and Rodney Crowell, among others.

Gatton was nominated in 1991 for a Grammy for his debut Elektra release, "88 Elmira St." Since then, he has performed at a number of blues festivals and appeared on MTV live, Austin City

Limits and the David Letterman Show.

Tickets for the Gatton performance and recording session are \$12 a person. Tickets for the performance, recording session and afterparty are just \$17.50. Tickets are available at the Sheldon box office or by calling MetroTix at 534-1111.

JAMES BOOKER

Resurrection of the Bayou Maharajah Rounder 2118

Considering his impact on other New Orleans piano players and his overwhelming talent, there have been few James Booker recordings. While Booker appears as a session player on hundreds of often improbable dates, from blues and dixieland to pop sessions with Ringo Starr, The Doobie Brothers and Maria Muldaur, his own output consists of only two studio albums, a handful of singles and several live albums recorded in Europe. For Booker fans, then, this album is cause for celebration. Here is James Booker as his New Orleans fans knew him — passionate and dazzling; alternately extroverted and painfully lost in his own world.



ROUNDER

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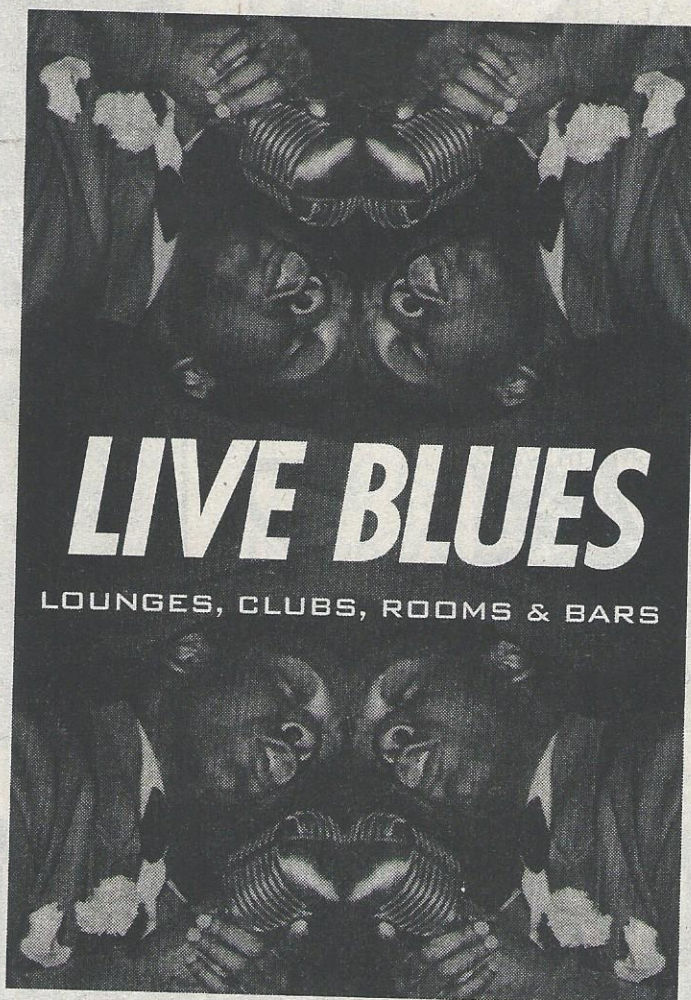
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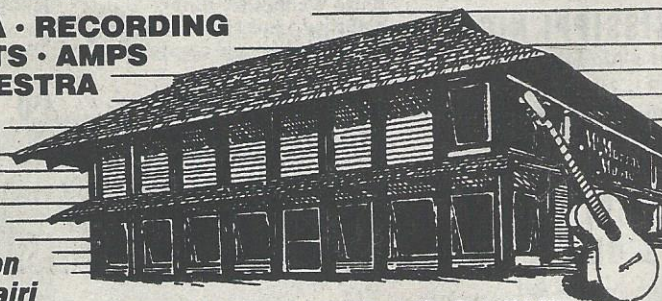
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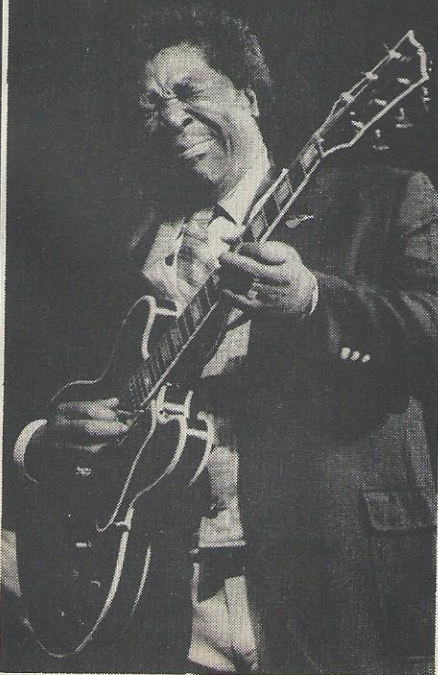
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