

BLUES LETTER

THE MONTHLY
MAGAZINE OF THE
SAINT LOUIS BLUES
SOCIETY

September 2012 Vol. 1 No. 4

**Rich McDonough and Rough Grooves
play the Voodoo Stroll
Sunday, September 2, 2012, 2 pm to 5 pm
Nadine's Gin Joint, Soulard**



The St. Louis Blues Society

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BluesLetter

The Monthly Magazine of the St. Louis Blues Society

Volume 1 Number 4

The St. Louis Blues Society is dedicated to preserving and perpetuating blues music in and from St. Louis, while fostering its growth and



appreciation. The St. Louis Blues Society provides blues artists the opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public.

The St. Louis Blues Society is a 501(c)(3) not-for-profit Missouri corporation.

Memberships to the Blues Society are tax deductible to the extent allowed by law.

Contents

Letter to Members	3
National Blues Museum	4
Autumn Blues Brunch	7
CD Review	10
From the Crowd	11

On the Cover

Rich McDonough and Rough Grooves will be appearing at Nadine's Gin Joint as part of the Labor Day Voodoo Stroll on Sunday, September 2, 2012, from 2 pm to 5 pm

Cover Photo Madison Thorn

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WELCOME TO THE BLUESLETTER

First, we would like to thank everyone who has come out to support the latest Blues Brunch at the Great Grizzly Bear in Soulard. Rich McDonough and Eric McSpadden performed last week to the most well attended Brunch to date! Tell all your friends so next month with Bob Kamoske will be even better!

Labor Day weekend is right around the corner and there are several ways to enjoy blues in St. Louis over the holiday. The Blues Society is hosting the Voodoo Blues Stroll in Soulard on Sunday, September 2, from 2 pm to 5 pm. Five great bands at five great venues for one low price: can't beat it!

Also, the Big Muddy will be in full swing Labor Day weekend on Laclede's Landing. Check out performances by great local talent like Roland Johnson, Marsha Evans, The Funky Butt Brass Band and Marquise Knox; as well as some national acts like Joe Lewis Walker, Dr. John and Ana Popovic.

The Blues Society has been hard at work creating a better blues scene for the musicians and for the fans here in St. Louis. Our updated website has a new section called *From the Crowd*, which offers the opportunity for you to get involved. Just snap a photo at your favorite blues event and email it to Madison at mthornphotos@yahoo.com. Make sure to include your name and a description of the shot so we can post it on the website. It's just that easy.

There are plenty of other ways you can get involved too. We are looking for people to help work in our booth at upcoming events. The St. Louis Art Fair in Clayton occurs on Friday, September 7 through Sunday, September 9. We are sharing a booth there with the National Blues Museum. Following that on Saturday, September 15, we will have a booth at the Old Webster Groves Jazz and Blues Festival. These are two great St. Louis events to attend. If you are interested in putting in a couple of hours for a great cause, contact Jerry at jminchey@stlouisbluessociety.org.

Thank you for supporting St. Louis blues music.

Jeremy and Mary Kaye

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A family friendly event Play it Forward ⇨
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PlayitforwardSTL.org

National Blues Museum Update

By Bruce Olson

In an area that covers less than a square mile near the St. Louis waterfront are three locations where incidents took place in the last decade of the 19th century that led to three of the greatest blues songs in American history.

As an exhausted, homeless W.C. Handy tried to sleep on the cobblestones under the Eads Bridge in 1892, he “heard shabby guitarists picking out a tune called ‘East St. Louis.’ It had numerous one-line verses and they would sing it all night.” The song became “St. Louis Blues,” published in 1914, the most famous blues song of all time.

On Christmas night 1895 at a saloon a few blocks away from the river at 11th Street and Morgan (now Convention Plaza) a well-known gambler and pimp named Lee “Stag” Shelton shot and killed 25-year-old William “Billy” Lyon, an incident that achieved blues immortality in hundreds of versions that first surfaced in published form in 1924.

And on Oct. 15, 1899, at an apartment house on Targee Street which ran north-south between 14th and 15th streets near Market, Frankie Baker, 22, “an ebony-hued cake-walker” shot her two-timing lover Albert “Johnny” Britt, launching a song first called “Frankie Killed Allen” but copyrighted as “Frankie and Johnny” in 1904.

And now, approaching the 100th anniversary of the Handy publication of “St. Louis Blues,” another landmark is being forged in the area, at 6th Street and Washington near the center of the triangle formed by the three great songs — The National Blues Museum.

The idea began stirring over a year ago when organizers got city support from Mayor Francis Slay and obtained a 23,000 square-foot space to house the facility in an 1892 era department store building that is part of the \$250 million downtown Mercantile Exchange (MX) project.

Designs for the new museum are finished and site plans and fundraising are well underway. St. Louis blues guitarist Marquis Knox dedicated the space with an acoustic concert earlier this year and the announcement of an opening date is due by the end of the year.

Designer Robert Santelli, who planned the Experience Music Project Museum in Seattle and was part of the team that built the Rock and Roll Hall of Fame and Museum in Cleveland, has been enlisted to help.

A board of directors including officials from the Missouri History Museum, Hammerman Philanthropic Partners, Peabody Energy, Inc., Bunge North America and the former CEO of the St. Louis Blues, has been formed under the leadership of Rob Endicott, an attorney at the Bryan Cave law firm and a trumpet player who backs Roland Johnson in the Voodoo Blues Band.

The museum will feature educational and interactive exhibits honoring the great blues players of the United States, B.B. King, Buddy Guy, Robert Cray and others from around the country, as well as the waves of St. Louis greats from Lonnie Johnson and Peetie Wheatstraw, to Henry Townsend and Oliver Sain, to the dozens of present generation artists.



Image courtesy of the National Blues Museum

continued from page 4

“It’s going to be kind of space-agey. The idea is to make it a technology-driven, interactive experience. We will have the memorabilia, too, but it won’t be a museum of just artifacts,” Endicott said.

“We’re very fortunate to have assembled an impressive collection of professionals for this project. Everywhere we turn, there are people who are anxious to help with the process,” Endicott said.

Educational programming will include the history of blues music and its influence on rock, hip hop, jazz, gospel, and R&B as well as public programs featuring intimate performances, lectures, screenings of documentaries/films, and Q&A sessions with national artists and music industry professionals.

In February of this year, the museum sponsored a trip for 10 area students to the White House for a ceremony honoring the blues led by First Lady Michelle Obama during Black History Month. In April students from Maryville University painted designs on museum building windows on Washington Ave. including three-dimensional features behind the glass.

The museum is part of the 1.5 million square-foot MX complex being developed on Washington, now about three-quarters finished. It includes a hotel, office buildings, residential and retail.

“The National Blues Museum is one of the retail anchors,” said developer Amos Harris, who wants to attract people from around the country.

“We need to put down a stake for St. Louis music—to leverage its remarkable history into tourist flow and into the businesses downtown, like Memphis and Chicago have done,” Harris said.

“St. Louis has at least as deep a history as these other places—perhaps deeper—and we need to inculcate that history into both the people who live here and those from elsewhere,” Harris added.

Endicott agrees that St. Louis needs to come out of the shadows for U.S. music tourists. “We want to attract the people making the blues pilgrimage, up through the Delta, Memphis, then St. Louis and Chicago. The blues museum will also help St. Louisans see what they have right at home.” 🎵



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UP BLUES GANG

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Contact Lynn Barlar lbarlar@stlouisbluessociety.org

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We are looking for help with the BluesLetter

Do you take photos, want to write
articles, review a CD
or have some ideas?

Contact Mary Kaye Tönnies

mktonnies@stlouisbluessociety.org

or Jeremy Segel-Moss

jsegelmoss@gmail.com

BLUES CITY DELI

September Live Music Schedule

- 1 Doug Deming and Dennis Gruenling with The Jewel Tones
- 6 The Chris Ruest Blues Band
- 8 The Chris Ruest Blues Band
- 13 Rich McDonough and Rough Grooves
- 15 Joe and Vicki Price
- 20 Streetfest pre-party with Big Mike Aguierra and the Blu City All Stars and special Streetfest guests
- 22 STREETFEST with Funky Butt Brass Band, Morry and The Special 20s, Nikki Hill, Miss Jubilee, Matt Hill and The Deep Fried Two, Big Mike Aguierra and the Blu City All Stars, and The 44s
- 27 The Lowcounts featuring Matt Walsh
- 29 Larry and Aaron Griffin

good food, good music!

2438 McNair, St. Louis MO 63104 (314) 773-8225
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BLUES CITY DELI

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SUNDAY, SEPTEMBER 9, 2012

3:00 pm to 7:00 pm

KIRKWOOD STATION BREWING COMPANY
105 East Jefferson, Kirkwood Mo.

Starring the St. Louis Blues Society
2011 IBC Winners

THE JEREMIAH JOHNSON BAND
WITH THE SLIDERS

with special guests
The Rough Grooves Band



St. Louis Blues Society

Autumn Blues Brunches at The Great Grizzly Bear

1027 Geyer Avenue in Soulard
Last Sunday of the Month
11 am to 2 pm



SEPTEMBER 30 Acoustic guitar blues

Bob "Bumblebee" Kamoske

Formerly with the Soulard Blues Band, Bob has been playing blues guitar in St. Louis for over twenty years. Bob's don't-miss solo act will entertain you with his acoustic renditions of the blues standards.



OCTOBER 28 Country folk finger-pickin' blues

Brian Curran with special guest Adam Andrews

Studying blues and finger style guitar for most of his life, Brian has put his own stamp on the music he loves. Brian puts on a great show and always gets the audience involved in his stories and music. Adam Andrews is best known as the harmonica player in the Bottoms Up Blues Gang. Together they make an entertaining duo you will surely enjoy.



NOVEMBER 25 Slide guitar pre-war blues and traditional jazz

Luke Winslow King [New Orleans]

Playing an eclectic mix, of delta-folk music, classical composition, ragtime, and rock and roll, Winslow King juxtaposes original songs with those from a bygone era. His original sound is both rustic and elegant. Come enjoy an energetic and dynamic performance with his burgundy voice and versatile guitar playing.



Blues Society Half-price Discounted Events for Members

BB's Jazz Blues and Soups

- Sept. 1 Kelley Hunt Band,
Dave Deming and
Dennis Gruenling,
Mike Zito
- Sept. 2 Curtis Salgado
- Sept. 14 Victor Wainwright &
The Wild Roots
- Sept. 16 Joe and Vicki Price [7 pm]
- Sept. 19 John Németh Band
- Sept. 21 The 44s [7 pm]
- Sept. 22 Morry Sochat &
The Special 20s
- Sept. 26 Hadden Sayers

BB's Jazz, Blues and Soups
700 South Broadway
St. Louis, Missouri 63102
(314) 436-5222
www.bbsjazzbluessoups.com



STBlues.net
HOME OF THE LIVE MUSIC CALENDAR
Who's in the Live Music Calendar?

Jeremiah Johnson Band with The Sliders
Soulard Blues Band
Big Mike Aguirre
Cee Cee James
Vince Martin
Marsha Evans
Jim Stevens
Bottoms Up
Blues Gang
Billy Peck

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INDEPENDENT MUSIC PLAYS HERE

Weekdays at 4 pm

MONDAY

Soul Selector with Papa Ray

TUESDAY

Howzit Bayou with Sonny Boy Mason

WEDNESDAY

The Big Bang with Dr. Jeff

THURSDAY

Blursday with John and Denny

FRIDAY

Blues in the Night with Art Dwyer

THE ROAD TO MEMPHIS



The St. Louis Blues Society

announces the 2012 band competition to select a blues band to represent St. Louis at the 29th International Blues Challenge (IBC) presented by the Blues Foundation and held in Memphis TN
February 2013

St. Louis Preliminary Challenge Final Competition Judging

Sunday, October 14, 2012

3 pm to 10 pm

Kirkwood Station Brewing Company

105 East Jefferson

Kirkwood Mo. 63122

Any band that performs 30% in the St. Louis area is eligible to compete. Bands must follow rules and IBC guidelines for submission. For details visit our website:

<http://www.stlouisbluessociety.org/blues-challenge>

Or contact Jerry Minchey:

jminchey@stlouisbluessociety.org



SUBMISSION DEADLINE IS SEPTEMBER 21, 2012



Rick Estrin and The Nightcats
One Wrong Turn
Alligator, 2012

By Lee Howland - aka East Side Slim of stlblues.net

One Wrong Turn is the second release from Rick Estrin at the helm of the Nightcats. The band, touring with this lineup for three years plus, is tighter and meaner and groovier than ever.

The rhythm section of J. Hansen (drums) and Lorenzo Farrell (bass, organ, keyboard) has been in place for the better part of a decade (Hansen since 2002, Farrell since 2003), and is impressive, indeed. Kid Andersen has been manning the guitar chair for about four years now, displaying all the fire, taste and inventiveness we've come to expect since he burst onto the blues scene. And bandleader Estrin never seems to get any older, only better (how does he do that!) – the Nightcats are a road-seasoned crew of four outstanding musicians who create a sum even greater than their already impressive solo parts; this is a band effort in the truest sense of the word. One Wrong Turn is a bit of a misnomer as the CD title, because there just aren't any wrong turns on this here; it's a good one!



The Songs: (songs by Rick Estrin unless otherwise specified)

1. D.O.G.

This one's a rockin' rumba-sized ode to scoundrels everywhere...those players who will steal your girl away just for the fun of it. The rhythm section of Hansen and Farrell rule this one, featuring one of the dirtiest, nastiest bass-lines ever heard in a Nightcats tune.

2. Lucky You

Hard-luck vs good-luck is the story here, and why some people seem to have too much good luck for their own good (without wanting to share even a bit of their good fortune...) Rick's lyric is scathing yet humorous, and his harp lines are heavy as a gold bar (or a lead bar if you're not the lucky one!) The rhythm section percolates hotly, driving this one hard!

3. Callin' All Fools

This one sounds a little more like a classic Nightcats jazz-inflected tune. It's laid-back, with an insightful lyric, but also features something of a new touch for the Nightcats, a burbling organ bed – which fits the tune like a perfumed silk glove. Estrin breaks out his chromatic harp here (beautiful solo) and Kid lays in a tight, snarly, twangly (twangy and gnarly) solo. Good stuff!

4. (I Met Her, On The) Blues Cruise

Listen closely to the name dropping of fellow blues-cruise artists during this tune – and watch out for the Mitch Woods reference! This one's all about fun, and about poking a little more fun at the shenanigans taking place on the cruise. It's a rockin' little number, and be sure to take a look at the video for the tune available via the internet (sadly, not included on the CD release – it should have been – Alligator missed the mark there.)

5. Movin' Slow

The band brings the tempo down a bit here, rolling along on a lazy (but oh so tight), swampy groove bolstered by a perfectly placed sax section (all provided by Jack Sanford.) Rick has a phenomenal old-school harp groove working, playing through what almost sounds like a Leslie rotating speaker, giving his harp a cool liquid-like feel.

6. One Wrong Turn

The CD title track, this mid-tempo groover sounds salacious and dangerous. Kid provides stingin' guitar and Lorenzo plays bass and greasy organ, adding much to the menace of the song. Add to this a powerful harp solo from Rick, leading me to believe that "One Wrong Turn" might very well be a turn you do not want to make!

The Verdict:

It's evident that Rick Estrin and The Nightcats have continued to evolve as a band since Kid Andersen joined ranks, and it's also evident that 3-4 years of touring has made this as tight a unit as you're going to come across – blues, rock or otherwise. Rick's songwriting is as strong as ever, and the addition of much more of Lorenzo Farrell's organ/keyboard work is serving to expand the scope and sound of the band beyond what already could only be termed phenomenal. As always with a Nightcats album, you'll hear a nice mix of styles (you definitely won't get bored!) The band's previous effort, Twisted, was one of the finest releases of 2009 and One Wrong Turn might actually eclipse it – and that's saying a lot! I only have one minor quibble with this release, and that is the fact that the video for "Blues Cruise" was not included on the album as a bonus feature. As much fun as the song itself is, once you've see the video version the song-only version is a tough sell (the video if hysterical – well done, Nightcats.) But, that may have been an Alligator Records decision, rather than a Nightcats decision.

For more information concerning Rick Estrin and The Nightcats, see the following websites:

www.rickestrin.com

www.facebook.com/RickEstrin

www.alligator.com/artists/Rick-Estrin-and-The-Nightcats

7. Desperation Perspiration (Hansen and Estrin)

Something not typically associated with The Nightcats' sound over the years is funk, but that's what's on-tap here. It's not heavy James Brown funk, but more along the lines of Johnny "Guitar" Watson funk.

8. Zonin' (Farrell)

Interesting...and I like it! Let's call it organ jazz trio music for the 2010's crowd. This is an intensely groovin' instrumental track set firmly in the school of '60 organ-trio masters such as McGriff or McDuff. It's Farrell's, Hansen's and Andersen's show (Estrin sits this one out) – B3-style jazz via The Nightcats.

9. Broke And Lonesome

This is probably the hardest straight blues cut on the album, being a tough slow blues out of the Magic Sam school. Kid Andersen's guitar is front and center, but always tasteful, and Rick Estrin's vocal delivery is sly and knowing. Also, the rhythm section's work is beautiful here, to include organ from Lorenzo Farrell.

10. You Ain't The Boss Of Me (Hansen)

After J. Hansen's feature tune from last album, I'm Taking Out My In-Laws, it's starting to look like there's a theme of sorts occurring; I'm sure it's all meant tongue-in-cheek (at least I hope so...) Hansen sings lead on this tough, blues-rockin' tune, with the rest of the Nightcats digging in deep. The track serves as a feature for Kid's fiery side, as he flat out tears it up, and Rick steps up for a couple of smokin' harp solos (Cotton would be proud!)

11. Old New (Estrin and Woodruff)

Just to remind you that he can play some serious harp, Rick takes us all back to the woodshed, laying some acoustic harp work on us (funky, groovy shades of Sonny Boy II). This is a solo effort for Estrin, featuring his stunning harmonica playing, insightful lyrics, sly singing and one of the funkiest deliveries you'll ever hear – short of the man himself (Rice Miller.)

12. The Legend Of Taco Cobbler (Andersen)

Well, it had to happen...Kid just couldn't be held in-check any longer. This final track is a barnstorming featurette for "The Kid", with the band in tow for the ride. The short description would be spaghetti surf mariachi (that's right), but after only a couple listens I'm hearing Kid run through surf, mariachi, ska, carnival, shredder, spaghetti western (Estrin shows up here for a little haunting effect), prog-rock, Mersey-beat, classical (several styles)...and God knows what else. Seriously! I'm waiting to hear this one performed live...it'll be a gas!

From the Crowd

with Madison Thorn



St. Louis based guitarist Anthony Gomes, right, sat in with Walter Trout at The Old Rock House on August 7th. Trout is touring for the promotion of his latest CD, "Blues For the Modern Daze". Photo: Rick Priest



The Brothers, an Allman Brothers tribute band, performed at The Alton Amphitheater on August 17th. Their next show is on October 18th at The Wildey Theater. Photo: Karen Guercia



The Lucky Dog Band performed at The Highway 61 Roadhouse on August 4th. Lucky Dog Band formed in 1979 and they've been playing with some regularity ever since. Photo: Dan Chopin



Friends Tim Kippenberger, Margaret Bianchetta and Vince Corkery enjoy the St. Louis Social Club playing at Iron Barley's Tomato Fest on August 12th. Boss Hall, the band that Margaret and Vince play in, performed at the festival earlier that day. Photo: Madison Thorn

If you'd like to see your photos of The St. Louis Music Scene in the next *From the Crowd* edition, send them to Madison at mthornphotos@yahoo.com

Join the St. Louis Blues Society today!

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- * Notification of blues concerts
- * Membership card
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