

BLUESLETTER

THE BI-MONTHLY MAGAZINE OF THE SAINT LOUIS BLUES SOCIETY Sept/Oct 2014 Number 70

Salute to Blues City Deli



Plus:

Book Review

The Original Guitar Hero and the Power of Music:
The Legendary Lonnie Johnson Music and Civil Rights

Big Mike Aguirre on the International Blues Challenge

An Open Letter to St. Louis from Ethan Leinwald

The Morgan Family



Sept/Oct 2014 Number 70

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BLUESLETTER

The Bi-Monthly Magazine of the St. Louis Blues Society

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.

CELEBRATING 30 YEARS OF SUPPORTING BLUES MUSIC IN ST LOUIS

Dear Blues Lovers,

This issue we feature The Blues City Deli. Sometimes in our love for blues music we focus on the musicians, however the venues in St. Louis are of great importance in keeping the blues alive. The Blues City Deli, Vinnie Valenza, and the amazing group of BCD blues fanatics have created a one of a kind spot and we are happy include them in the Bluesletter. As a musician who makes a living performing at many venues each year, and on behalf of the musicians, I'd like to say thank you to all the venues who create a place to share our music.

As October approaches, so does the regional International Blues Challenge. Last year the STLBS was proud to send Big Mike Aguirre & The Blu-City All Stars and Bob Kamoske as representatives to Memphis. This year we already have several outstanding acts lined up to compete on October 19 at the Kirkwood Station Brewing Company. There are still spots available in both the Band and Solo/Duo categories. We have extended the window to apply to September 20. So, musicians, if you are interested in participating go to the STLBS website and let us know if you have any questions.

Also as we make a turn towards the end of 2014, we would like to thank all of our Bluesletter advertisers. The printing and distribution of the Bluesletter is completely funded by the advertisements of local, supportive businesses and organizations. So thank you very much. We couldn't do this without you!

St. Louis has been through a lot this summer, but our community continues to come together and celebrate with music. The STLBS has been proud to be involved recently with The STL Rise Up Festival in Old North Square and The Big Muddy Blues Festival on Laclede's Landing. Both festivals were examples of the good that is happening in St. Louis. As we face the future, hopefully we can all find solace in the music, people and community that make St. Louis such a great place live.

Jeremy Segel-Moss
Vice Chairperson

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Corrections: Last issue's article on Tom Maloney contained two miscommunications that Tom himself pointed out to us: We said Tom played with the Bob Kuban Band...he did not...but he saw it. We also said he played with Albert King. He did not do that either...it sure would have been sweet though.

S	An Open Letter to St. Louis from Ethan Leinwand	3
C	Discounted Events for Members	3
T	2014 Road to Memphis Competition and Judging	4
E	Big Mike Aguirre's Viewpoint on the IBC	5
N	The Morgan Family Musical Legacy	6
T	Celebrating Blues City Deli's 10 Year Anniversary	8
S	Salute to Blues City Deli	10
C	Book Review	14
O	St. Louis Musicians Listing	15
N	Join the St. Louis Blues Society	16

THE ORIGINAL GUITAR HERO and THE POWER OF MUSIC:
The Legendary Lonnie Johnson Music, and Civil Rights

Why I am Moving to St. Louis

By Ethan Leinwand

Dear St. Louis,

My name is Ethan Leinwand (Line-wand). I'm a blues pianist. Originally from Connecticut, I've lived in New Orleans and for the last six years, have been based in Brooklyn, NY. I've decided to move to St. Louis and I want to tell you why.

Pre-war piano blues. Some people call it barrelhouse. Or boogie-woogie. Or proto-boogie. Most people, though, don't call it anything. They've never heard of it. In the late 1920s and through the mid-30s, piano blues dominated the race record market, and blues piano players—low-down barrelhouse stompers—could be heard in juke joints, pool halls, and rent parties across America.

Odd that in this great age of information, pre-war piano blues remains largely forgotten. A rich history that can only be found if you know where to go digging for it. Sound familiar, St. Louis?

I mean, you've probably heard terms like Delta blues, Chicago blues, Country blues, Texas blues, or Piedmont blues. But St. Louis-style blues? Where is that story? Well, right next to mine because St. Louis, god bless it, was and always will be a piano town! The pianists from St. Louis produced the most low-down, yet somehow the prettiest blues you'll ever hear. Stuff that makes your bones heavy and your soul flutter. They played authentic, born and raised, St. Louis-style blues.

Modern blues fans can continue to celebrate the Delta, and for good reason, but it should be noted that listeners of the time sure connected more to the St. Louisans, who infinitely outsold their Delta peers. Proof that just because St. Louis has been overshadowed and marginalized in the

blues history books, doesn't mean that its history is inherently insignificant. Maybe the blues was born in the Delta, but it grew up in St. Louis.

Kevin Belford's book "Devil at the Confluence" was the beacon that brought me to St. Louis and I'm moving here to connect with this history. I'm moving to St. Louis because Henry Townsend played with my heroes. His memory and his music live on here; a remarkable connection to the pre-war era that no other city can boast.

I'm moving to St. Louis because the memory of James Crutchfield and Johnnie Johnson lives on here. I'm moving to St. Louis because it's still the confluence, where great music is being played every night, and where the blues is country and city at the same time! I'm moving here to champion St. Louis—the blues it created, and the piano that anchored it—all deserving of recognition. 🎵



Valerie Jo "Miss Jubilee" Kirchoff, TJ Muller, and Ethan Leinwand perform at the Schlafly Bottleworks in Maplewood. Photo by Sara Woodridge.



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Earlier this year, the St. Louis Blues Society announced the 2014 blues competition to select one blues band and one solo/duo act to represent St. Louis at the 31st International Blues Challenge (IBC) presented by the Blues Foundation in Memphis Tennessee January 20 to 24, 2015.

*****Acceptable band and solo/duo applications submission window extended to September 20, 2014.*****

Submissions will be checked for adherence to IBC rules and completeness.

The St. Louis Blues Challenge Final Competition and Judging will be held Sunday, October 19, 2014 at Kirkwood Station Brewing Company, 105 East Jefferson, Kirkwood Missouri from 3 pm to 8 pm.

The Blues Foundation recommends that all Affiliated Organizations in their competition use established IBC scoring criteria for local challenge judging.

Scoring categories include Talent, Vocal, Blues Content, Stage Presence and Originality.

1. **Blues Content:** Everyone has his or her own interpretation of what is and is not Blues. Thus, any given three-judge panel will include members with varying opinions of Blues, covering the spectrum of Blues whenever possible, from the most traditional to soul blues and rock blues. Bands should pick material carefully. At the Memphis quarterfinals, semi-finals and finals, the judges are Blues professionals, not a bar crowd, and are likely to be unimpressed with song selections that are uninspired. (Call this--with all due respect to Sir Mack Rice and Wilson Pickett--the "no Mustang Sally rule.")
2. **Vocals:** The act's vocal skills.
3. **Talent:** The act's instrumental skills.
4. **Originality:** Original work is encouraged. Cover tunes are allowed but playing the recorded rendition lick by lick is discouraged; will not be looked upon favorably by the judges; and will be reflected in scoring.
5. **Stage Presence:** Over the years, the quality of talent has risen so dramatically that the Blues Foundation no longer considers this an "amateur" competition. Most contestants have performed on stage enough to know that they are not simply playing music, but putting on a show. This category rates how "sellable" a band may be.

To reflect the relative importance of each category in the success of a band, a band's score in each category is weighted. Raw scores for Blues Content is multiplied by four, Talent and Vocals by three and Originality and Stage Presence are multiplied by two. The total in each category represents the weighted score for that category. Total possible weighted score is 140.

ACCEPTED SUBMISSIONS WILL COMPETE OCTOBER 19 FOR THE CHANCE TO REPRESENT ST. LOUIS AT THE IBC IN JANUARY 2015. WINNERS WILL BE ANNOUNCED IMMEDIATELY FOLLOWING THE COMPETITION. THE WINNERS OF EACH CATEGORY AGREE TO PERFORM TOGETHER IN A SHOWCASE AND FUNDRAISING EVENT AT BB's JAZZ, BLUES AND SOUPS ON DECEMBER 7, 2014, (tentative date) 8 PM TO 12 AM.

The International Blues Challenge

MEANS PUSHING YOURSELF ALL YEAR

by Big Mike Aguirre



My band, the Blu City All Stars, participated in the 2014 International Blues Challenge (IBC) in January of this year in Memphis, TN. The IBC began as an amateur competition designed to showcase undiscovered talent and help deserving bands make connections and gain the kind of recognition that would hopefully propel them forward in their careers.



Big Mike and the Blu City All Stars on stage at the 30th Annual IBC in Memphis in January 2014. Photo by Nicole Oléa.

Nowadays, the IBC has grown exponentially. A glance at the list of past participants and winners reveals a who's-who of prominent contemporary blues artists. Finalists receive appealing award packages including performance opportunities at prestigious festivals, cash prizes and other benefits. So, in short, it's no longer an amateur competition. Entrants are generally going up against seasoned working bands looking for the next big break.

Of course, out of the hundreds of performers and bands that compete, only a handful of performers will receive the big prizes. The real value in participating comes from exploiting every opportunity for networking and self-promotion. You can learn all of that from the website, so I'm going to share my thoughts about competing in the IBC based on my experience earlier this year.

First off, I would highly encourage anyone interested in competing and representing St. Louis to sign up for the regional challenge and start preparing yourself. The single most important feature of the IBC is the format. Each band only gets 20-25 minutes. That's 25 minutes to bring everything you have to the table and give a room full of strangers who have most likely heard it all before a reason to care. That is how bands in St. Louis (and bands everywhere) should approach every single gig, from the first note to the last.

People have too many entertainment options these days, and generally, they've seen it all before. While blues aficionados and purists may respect all of the work and study you have put into your craft, even they aren't going to support your

shows and help pay your rent if you don't knock their socks off every time. You have to play for your lives. No filler, no wasted notes. I think if you are interested in competing in the IBC, you should be planning every gig, every set, and every song throughout the year as if you were competing. Then forget about the IBC as a means to catapult your way to success.

If you push yourself to out-do yourself in branding and focusing your craft, one killer show at a time, you'll be opening doors in no time. Record your sets (audio *and* video) and force yourself to judge them harshly. Take long looks in the mirror and tell yourself it's not good enough. Raise the bar. It's incredibly hard to do, especially if you're not in a van on the road doing it every night to survive, and especially if you're playing multiple gigs a month in the same town. But it's the only way. If enough local musicians challenge themselves and each other consistently enough, not only the regional competition/qualifier event, but every event you play will become a can't miss show. Rather than focus on IBC, focus on the IBC judging criteria (free on the site) and apply it to your craft year-round. The benefits for yourself and for the musical community in St. Louis, will be enormous. 🎵

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The Morgan Family: A Rich Musical Legacy

by Jon Erblach

Riley “Coatie” Morgan and his family have been part of the fabric of St. Louis music for over 50 years. Riley, who passed away last year, was best known for performing with Big George Brock. However, he was also known by national acts who would always make a point of staying with the family when they came to town. Musicians like Jimmy Reed, Sonny Boy Williamson and Little Walter would all come through the Morgan house when they were near. These days his children do the playing and telling of the stories. I sat down with Tecora and Riley Jr. to talk about what it was like to grow up in such a musical house.

Enter into the Morgan’s cozy home at 19th and Piggot in East St. Louis and you’ll be captivated by their role in St. Louis blues history. Most every local blues and soul artist from the 1960’s forward are captured in Tecora’s extensive photo album or on a cassette tape in her archives. Bobby Rush, Walter Westbrook, David Dee, Larry Davis, QT Macon, Cleetie Milon, Jimmy Reed, John Brim, Earthquake, and of course Big George Brock, who, according to Riley Jr. (the human encyclopedia of the blues), promoted himself for a while as “Howlin’ Wolf Jr.”

The stories start to spill out with Riley Jr.’s easy laugh and Tecora’s bright smile. “Our family has always played music,” says Tecora. “Daddy would hold practice for six to seven hours Saturday and Sunday and you better believe we’d have to get it right. Twelve o’clock he’d be ready to start. And if you were down with an attitude he’d hold [practice] that much longer. It wasn’t like when you were playin’ out and you got breaks. You got one when you went to the bathroom and you better not stay there too long! But we knew how to play and read before we started school. We always ended up with an A in music.”

There’s a picture—one of hundreds, no exaggeration—of patriarch Riley playing drums behind Rice Miller in a juke joint somewhere, maybe in Gary Indiana, Little Rock or Boulton’s Oak Grove. Riley was well versed in sax, keys, harmonica and guitar. Luther Ingram, Albert King and several other national stars asked Riley to leave home and go on the road. “But he always said, ‘No, no, family came first,’” shares Tecora. Riley’s legacy clearly lives on through his family’s love for making music.

Tecora started out on congas, dabbled with wind instruments, but settled with the bass. Harry Crawford, Keith Doder’s bass player, was a big influence. Lonnie Brown, Darius Montgomery, and Keith Doder’s Blue City Band were too. “When I was little I tried to sing. I stayed on that one song, Staple Singers, ‘I’ll Take You There,’ but see I’m too shy I don’t wanna sing. I’d rather be in the background,” said Tecora.

The family frequented local clubs not always to sit in, but to check out the local music scene. Class was in session at Climmie’s Western Inn, James DeShay’s Santa Fe Lounge, Georgia’s Diner and the famous Moonlight Lounge on MLK. When it came to performing, Tecora emphasizes that the family ALWAYS stuck together. “Daddy wouldn’t have it any other way,” she says. “He knew musicians aren’t always reliable.”

When Riley’s band King Coatie and the Cool Gents started to include his daughters it evolved into the Mighty Soul Family band, the go-to Funk Brothers of East St. Louis. “Well, I’m a girl, and so is Natasha,” says Tecora. “Daddy had to change the name...”

Riley Jr. picked up the drums from his dad, but is a musical rarity because he plays the keyboard and drums at the same time. Riley Jr. blends keys seamlessly into the job of keeping the beat. “I kind of lucked up onto doin’ it. I knew no one else was doin’ it...it was something an audience likes to look at.” The result is a meld of North Mississippi and Chicago bounce. “I used to love lookin’ at Buddy Rich on the Tonight Show,” he says. Not an endeavor for the amateur, Riley Jr. makes the keys sound like a soulful extension of the trap set.

This is the rhythm section that has opened for BB King, Cicero Blake, Floyd Taylor, Rondo’s Blues Deluxe, and has a long tenure backing St. Louis blues legend Big George Brock. “So many people come up to us. They know us and I don’t know them!” says Tecora.

It’s easy for locals to lose sight of the rich musical history our community has birthed—especially in the blues arena. The outside world sometimes seems to appreciate our story more than we do, but with the upswing of the St. Louis music scene and establishment of the National Blues Museum downtown, maybe the tide will turn. The Morgan Family has ridden that tide for almost 50 years, and they’re not about to turn back now. 🎵



The late Riley “Coatie” Morgan and his four talented children: Tecora, Natasha, Riley, Jr. and younger brother Ezekiel.



From top left: Tecora with her guitar, with her father, with her father and brother Riley, Jr. and Riely Jr. behind the drumset. Morgan family photos courtesy of Tecora Morgan



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THE BLUES CITY DELI: CELEBRATING 10 YEARS YOUNG

Roland Johnson had just kicked into his set at the Blues City Deli (BCD) on a recent Saturday when he realized that the microphone wasn't tight enough on the stand—a singer's nightmare. He fumbled around a little, tightening this and that, then realized all he had to do was tighten the screw on the holder. But with what?

Not a problem, this was the Blues City Deli after all and a friendlier, more helpful crowd won't be found in St. Louis. Without a word being exchanged, Roland kept singing as he was handed a dime by one of the regulars in the front table—a quick fix on the mic stand was accomplished—all without Roland missing a note. Smiles all around, just another stirring set underway.

That moment represented just the kind of scene owner Vinnie Valenza hoped for ten years ago when he opened the Blues City Deli. That was realization of a dream he'd had for several years—the dream of combining good food and good music in a comfortable setting.

The BCD opened in its remodeled brick building on the corner of Victor and McNair in Benton Park on Oct. 1, 2004. Vinnie had given up a 10-year-long music career a couple of years earlier. The band he played in, the Pennsylvania Slim Blues Band, had been an earlier dream realized. But the band broke up

and Vinnie went for another dream—The Blues City Deli.

“We get a crowd of music lovers, the regulars on Thursday and Saturday,” Vinnie said earlier this summer. “But we also get a lot of younger people, many who come for lunch during the days we don't have music. These are neighborhood people, blue collar, white collar, all kinds, and they, the ones who eat here every day, they are the ones that allow me to do this. The whole idea in the first place was to bring people together no matter who they are and that's what's happened.”

Valenza was born exactly 60 years prior to the day Roland Johnson was looking for that dime, August 2, 1954. Vinnie's was a middle class upbringing in Jennings. His father was a laborer on Produce Row downtown and his mother was a housewife and fan of the Jitterbug. She and Vinnie's father would go all the way from Jennings down to the Casa Loma Ballroom many weekends to spin on the big hardwood floor.

In Jennings, the house was full of music from records and the radio filling the young Vinnie with a desire to play. He got a drum kit when he was five, but liked it all too much. One day he came home and the drums were gone. “That broke my heart, but there was still all kinds of music in the house.” He said. He had two older sisters who liked to dance at the nearby Club Imperial that played all the early R&B and



by Bruce Olson photos by Reed Radcliffe



rock hits, particularly the St. Louis stars Ike and Tina Turner and Chuck Berry.

Vinnie attended as many dances and live shows as he could while growing up. He bounced around from job to job, got married in 1983, and settled down not far from where he grew up. About 30 years after his parents had taken away the drums, Vinnie started playing them again. The urge had just never gone away.

"I decided I just had to play some music. So I put an ad in the paper to see if anybody wanted a drummer and this guy who called himself Pennsylvania Slim answered. He was putting together a roots rock band—Eddie Cochran, Chuck Berry—and I got into it. I was terrible, but this was very basic." Vinnie said.

The band sputtered along in the late 80s, playing clubs in North County and at the Missouri Bar and Grill downtown. It broke up for while in early 90s, but was back together by the time BB's Jazz, Blues and Soups opened in its second incarnation in 1996. Just in time for a decade worth of some of the best blues in St. Louis history.

Pennsylvania Slim became a full time musician just after landing a monthly slot at BB's. Vinnie had been a restaurant cook and a salesperson, but it was a no brainer to give up the day job once the band was cooking four or five nights a week.

The band held down regular slots at the Broadway Oyster Bar, Mike & Mins, and the Souldard Ale House, as well as BB's during the next five years. They built a strong following in the blues-rich scene, playing Muddy Waters, John Lee Hooker, the Fabulous Thunderbirds and other blues stalwarts. But bands do break up and this one did for a second time.

Vinnie began dreaming of a restaurant and made numerous attempts to borrow money to get something started. It wasn't until 2004 that he hit the right

combination. He decided to start a food truck at the Souldard Market selling Chicago style dogs and sandwiches.

He needed a website to advertise the truck and went to a web-savvy friend, Dave Beardsley. The webmaster had a better idea for Vinnie. He pointed out an empty building at the corner of Victor and McNair, very near where Beardsley lived in the up-and-coming Benton Park neighborhood.

All the slots fell in place. A bank loan was obtained and the Deli opened with music on the corner every Saturday afternoon. The high-quality sandwiches and local sounds made a good fit. The BCD was off and running.

Vinnie's space got bigger in 2006 and he is planning to expand again in the near future. There is no questioning the Blues City Deli's appeal, just take a look at the line outside around noon on any given Saturday.

Valenza feels that his timing was right and that St. Louis music has been "on the upswing" for the last couple of years. "There are lots of people who want to play here. We are just as good as New Orleans. People from Texas and California want to come here. St. Louis has so many places to play, more than everywhere else," he said.

The Blues City Deli will be celebrating their 10 Year Anniversary with their Annual Street Party on September 27. There will be local music by acts such as The Blu City All Stars, Miss Jubilee and the Humdingers and Roland Johnson, as well as a second line provided by the Funky Butt Brass Band.

Bring your dimes, you never know when one might come in handy. 🎵

Salute to Blues City Deli



The Blues City Deli is the only place I've played that people clap when you walk through the door. Some of the most dedicated fans are anxiously awaiting the music to begin sometimes hours before show time. The staff is like family and are always happy to see you. I think all the kindness and respect owner Vinnie gives to his customers, employees, and musicians is what sets the place apart from so many.—Nathan James

Dennis and I love Vinnie.
Going to his place is like going to Cheers. Food is awesome and so is the company. He brings in the best in blues and he knows and remembers everyone. You can even bring your kids.
—Carole Phillips

Vinnie being a musician himself always takes care the musicians. The food is freakin' awesome and the crowd loves it. What more can you ask for?!
—Brian Curran

Vinnie Valenza is the patron saint of blues lovers and musicians and fans alike. His food is amazing, and the Blues City Deli is, pound for pound, one of the happiest places on the planet. Chances are you won't find a seat during a show at the BCD. Chances are you'll start the night rubbing elbows with total strangers and end the night dancing with them. You won't find it on any of the delicious sandwiches, but there is a secret ingredient at work in the BCD that transforms a tiny sandwich shop into an electric atmosphere of intimacy and immediacy in which the musicians and audience members push each other to new heights.—Big Mike Aguirre

The Blues City Deli has its Mojo workin'!
It is one of our favorite places to play and St. Louis is lucky to have it!
—Miss Jubilee

I love playing at the Blues City Deli because Vinnie has created a place for the musicians to play their music for music lovers who appreciate the music we bring from our hearts and souls. The musicians in turn appreciate the music lovers being there and also we appreciate Vinnie for bringing us all together. It's a room full of smiles, love, friendship and gratefulness! And a REALLY FUN TIME!!!
—Dawn Weber

Vinnie's Blues City Deli is truly one of my favorite places to play for so many reasons. First thing, those sandwiches are freakin' luscious. But the real tasty treat in playing at the Deli is the ever-growing group of regular music fanatics (I believe they call themselves the Delizens) that are there night in, night out to support the musicians, and many of whom are so dedicated they show up two hours before each show to get the best seats in a room with no bad seats in the place. They make that tiny room sound like an arena though, and we love that.
—Aaron Griffin

Vinnie is a wonderful person.
About the BCD...the food is good, the service is good, the clientele is good and the music is good. It's one of my favorite venues.—Kirk Grice





The Blues City Deli celebrates its Tenth Anniversary with its Annual Street Fest on Saturday, September 27, 11am to 6pm. Featured bands include The Funky Butt Brass Band, Miss Jubilee and the Humdingers, The Blu City All-Stars, Roland Johnson and Soul Endeavor, The 24th Street Wailers [Toronto] and Hank Mowery and the Hawktones [Grand Rapids].

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SEPT/OCT CONCERT CALENDAR

Sept 2	8 PM	ELLE CARPENTER from Vermont
Sept 4	7 PM	Erik Brooks (the Human Jukebox)
Sept 5	8 PM	DAN TEDESCO from Nashville, TN
		IRA WOLF from Nashville, TN
		Zach Joseph from Buffalo, NY
Sept 6	7 PM	Sarah Jane & the Blue Notes
Sept 9	8 PM	BRANDON MADDOX from Nashville, TN
Sept 10	8 PM	Next 2 the Tracks from El Paso, TX
Sept 11	7 PM	The Wilhelms (roots/folk)
Sept 12	7 PM	The Provels (jazz, funk, jam)
Sept 13	8 PM	The Peoples (Americana/Folk)
Sept 16	8 PM	BEAU AUSTIN from Cincinnati, OH
Sept 18	7 PM	HERA LYNN (female vocalist/songwriter)
Sept 19	5 PM	Leslie Sanazaro
	8 PM	The Wise Brothers
Sept 20	7 PM	Gene Lynn (Blues)
Sept 23	7 PM	Steven Joseph Show
Sept 25	7 PM	Bob "Bumblebee" Kamoske (Slide Blues Guitar)
Sept 26	8 PM	Fletcher Moley Group (New York Jazz)
Sept 27	7 PM	Sidemen (Awesome Swing Jazz)
Sept 28	7 PM	LUMINEERS Guitarist Maxwell Hughes
Oct 1	8 PM	RedLeg Husky from Boone, NC
Oct 2	7 PM	Sutton Street Shuffle
Oct 3	7 PM	BIG SAD WHALE - (jazz/rock)
Oct 4	7 PM	Joe Bozzi Band (Big Band Hits)
	10 PM	The BlackBird Revue from Kansas City, KS
Oct 10	8 PM	Pik'N Lik'N (Americana Jazz) with guest Lachlan Bryan & the Wildes from Melbourne, Australia
Oct 11	7 PM	Sarah Jane & the Blue Notes
Oct 14	7 PM	Joseph LeMay -From Singlewide Farms, TN
Oct 16	7 PM	TOMMY HALLORAN & Leslie Sanazaro
Oct 17	8 PM	DJ PHILLIPS from Nashville, TN
Oct 18	7 PM	The Usual Suspects (Jazz)
Oct 19	8 PM	THE PLEASE PLEASE ME from Austin, TX
Oct 21	8 PM	TAMAGAWA from Saint Etienne, France with guest OLDINE from Paris, France
Oct 22	8 PM	Todd Kessler - from NBC's "The Voice" -
Oct 31	9 PM	NEW ORLEANS HALLOWEEN PARTY with Robbie & the Rockin Fools (50's/60's guitar, piano, doublebass rockabilly)

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for more information or to sign up for our email blast go to: broadwayoysterbar.com
follow us on Twitter @oysterbarstl or like us at facebook.com/broadway-oyster-bar

Upcoming Musical Highlights

Every Wednesday at 9PM Sean Canan's Voodoo Players
Every Monday at 9PM Soulard Blues Band Open Jam

Sept. 20 Driving Wheel 10PM

Sept. 25 Fortunate Youth
with New Kingston and Ease Up 9PM

Sept. 27 9th Annual Funk Fest
8 Bands, 2 Stages 8PM

Oct. 4 Big Sam's Funky Nation 10PM

Oct. 9 Main Squeeze 9PM

Oct. 16 Mike Zito Band 9PM

Oct. 30 New Orleans Suspects 9PM

BLUES CITY DELI

Sept/Oct Live Music

Thursday	11	R.J. Mischo
Saturday	13	Jeremiah Johnson and the Sliders
Thursday	18	Aaron Griffin Band
Saturday	20	Joel Paterson and the Modern Sounds w/Jim Liban
Thursday	25	Street Fest pre-Party w/The 24th Street Wailers
Saturday	27	10th ANNIVERSARY STREET FEST

Funky Butt Brass Band, Big Mike Aguirre and the Blu City All Stars, Roland Johnson and Soul Endeavor, 24th Street Wailers, Hank Mowery and the Hawktones.

Thursday	2	Paul Bonn and The Bluesmen
Saturday	4	TBA
Thursday	9	Miss Jubilee and the Humdingers
Saturday	11	Baily Dee [Chicago]
Thursday	16	Big George Brock and The New House Rockers
Saturday	18	Brian Curran
Thursday	23	Al Holiday and The East Side Rhythm Band
Saturday	25	Mondo Cortez and The Chicago Blues Angels
Thursday	30	Bad Brad & The Fat Cats
Saturday	1	Sidney Street Shakers feat. Kellie Everett

The deli has live music just about every Thursday and Saturday. Lookin' for a taste of the blues? Check out our website for upcoming shows and events!

www.bluescitydeli.com

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



LIVERY COMPANY

3211 Cherokee St. Louis



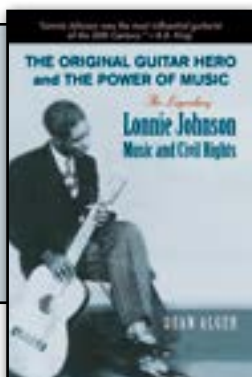
EVERY
TUESDAY
9 to 10:30 pm

DRINK SPECIALS
AND
TACOS BY MATT

THE ORIGINAL GUITAR HERO and THE POWER OF MUSIC:

The Legendary **Lonnie Johnson** Music, and Civil Rights

Review by Bruce Olson



During the blues revival of the 1980s, the major histories and a flock of new magazines gave scant attention to Lonnie Johnson, a guitar player who spent his formative years in St. Louis. Robert Palmer's 1981 *Deep Blues*, probably the most influential of the books, made no fuss over the 1920s scene in St. Louis, concentrating instead on another Johnson, Robert Johnson, turning him into the King of the Blues.

But Lonnie Johnson's role in the development of the genre, especially as a lead guitar player who also sang and wrote his own material, has had a revival of its own historically, culminating in the recent publication of *The Original Guitar Hero and the Power of Music: The Legendary Lonnie Johnson, Music and Civil Rights* by Dean Alger, a blues scholar from St. Paul, Minnesota.

Alger's book is the first full scale treatment of Johnson and as such includes a chapter on St. Louis, "the forgotten major music city." Here he presents the young Lonnie, fresh from his hometown of New Orleans, developing an urban blues that was quite contrary to the usual Mississippi Delta stereotype of the sharecropper picking guitar on his porch.

Johnson spent much of the Twenties in St. Louis, a "dignified, urbane, sophisticated person and a superb musical artist." This was at a time when Johnson invented what would become a lasting legacy of the era—the very essence of the frontman/blues guitar player/singer. He was the guy who stopped strumming the guitar for rhythm, stepped up and started *playing* the guitar.

His influence extends all the way from the young Henry Townsend, who, when he first heard Johnson, knew instantly "that's what I wanted to do so bad," up to B.B. King and Eric Clapton. Alger traces Johnson's entire career, all the way to his death in Toronto in 1970, clearing many of the inconsistencies in the Johnson story.

He also brings forward numerous testimonials from current stars, including the ultimate compliment from the ultimate bluesman, B.B. King, who says, "When you mention guitar, the first thing I think of is Lonnie Johnson."

Alger's book is comprehensive in analyzing the length and breadth of Johnson's many recordings. To complement the reading, he has put together a CD of his own, *The Ultimate Best of Lonnie Johnson*, that contains 24 cuts from Johnson's entire career, a CD that is far and away the best collection of Johnson's material done so far and a must have for any blues fan. 🎵

The CD (which is separate from the book) can be obtained by contacting Alger at Dr.D.music@earthlink.net.

The book is available at Subterranean books on the Delmar Loop and other local stores.

CULPEPPERS

300 N. Euclid Avenue
314-361-2828

SEPTEMBER

- 11 Eric Lysaght
- 12 Thunder Biscuit Orchestra
- 13 The Bottoms Up Blues Gang
- 18 Eric Lysaght
- 19 The Town Drunks
- 25 Eric Lysaght
- 26 Steve Woolley
- 27 The Style Band

OCTOBER

- 2 Eric Lysaght
- 3 The Town Drunks
- 4 Eric Lysaght & Jeff Gallo
- 9 Eric Lysaght
- 10 Steve Woolley
- 11 The Bottoms Up Blues Gang
- 16 Eric Lysaght
- 18 The Bottoms Up Blues Gang
- 24 Steve Woolley
- 25 The Town Drunks
- 30 Eric Lysaght

Music from 9:30 pm to 12:30 am
DRINK SPECIALS DURING LIVE MUSIC

September and October

Fri. 9/12 Food Truck Friday Tower Grove Pk 4:30p
Sat. 9/13 KDHX Harvest Sessions Tower Grove Pk 10a
Sat. 9/13 Culpeppers CWE 9:30p
Fri. 9/26 Urban Chestnut 5p
Fri. 9/26 The Venice Cafe 9p
Sat. 9/27 The Shanti 9p

Fri. 10/3 Missouri Botanical Gardens 6:30p
Sat. 10/4 BB's Jazz Blues and Soups 7p
Fri. 10/17 The Shanti 9p
Sat. 10/18 Culpeppers CWE 9:30p

Scan This
Free Song Downloads
and Our Schedule

www.bottomsupblues.com

ST. LOUIS musicians directory

Aaron Griffin & Mojo Rising

Larry Griffin
ljgriff43@yahoo.com
314.662.1857

**Al Holliday & the
East Side Rhythm Band**

Al Holliday
www.alhollidaymusic.com
618.210.6078

**Big Mike Aguirre
and the Blu-City All-Stars**

bigmikemusic618@live.com
618.610.7467

Bob Case

www.bobcasemusician.com
bobcasemusician@sbcglobal.net
314.807.5770

Bootgrabbers Delight

Jeremy Segel-Moss
314.482.0314

**The Bottoms Up
Blues Gang**

Jeremy Segel-Moss
www.bottomsupblues.com
314.482.0314

Bob "Bumble Bee"

Kamoske
rkamoske@gmail.com
314.322.2400

Brian Curran

www.briantcurran.com
314.753.1395

Dave Black

www.daveblackstl.com
314.647.1415

**Eugene Johnson
& Company**

www.eugenejohnson.net
314.537.2396

The Fab Foehners

Sharon Foehner
sharondougfoehner@sbcglobal.net
314.577.1934

Gateway Blues Band

Jeff Sieth
www.gatewaybluesband.com
618.830.3347

Hudson & the Hoodoo Cats

Hudson Harkins
www.hudsonband.com
314.603.5641

Jim McClaren

www.jimmccclaren.com
314.664.3449

**Larry Griffin
& Eric McSpadden Duo**

Larry Griffin
ljgriff43@yahoo.com
314.662.1857

**Miss Jubilee
& The Humdingers**

www.miss-jubilee.com
314.645.7220

North of the Quarter

Toby Mechem
www.northofthequarter.com/
513.212.7782

Pat Liston

Dawn Liston
www.patliston.com
618.741.1166

Paul Bonn & The Bluesmen

bonnblues@gmail.com
618.632.9420

Raven Wolf

C. Felton Jennings II
www.pugdogrecords.com
314.550.2743

**The Rhythm Section
Road Show**

Andy Coco
www.rsrs.co
314.255.3708

Rough Grooves

Rich McDonough
www.reverbnation.com/roughgrooves
314.625.1787

**Sarah Jane
and the Blue Notes**

Sarah Jane Ulrich
www.reverbnation.com/sarahjanethebluenotes
314.539.1142

Slick Ice Blues

Will "Slick" Garner
www.slickiceblues.com
618.315.9469

The Thin Dimes

Nick Pence
www.facebook.com/thethindimes
314.657.6114

Three the Hard Way

Marty D. Spikener
spikemoves@hotmail.com
314.435.7053

**Tom "Boss" Hall
and Geyer Street Sheiks**

www.tomhallmusic.com
314.853.0060

**Tommy Halloran
and Guerrilla Swing**

www.tommyhalloran.com
314.243.3147

Uncle Albert

Tim Albert
www.unclealbertband.com
618.286.4102

**Musicians advertise your contact
information in the BluesLetter**
contact Jeremy Segel-Moss
jsegelmoss@stlouisbluessociety.org
a one-year listing includes a link on our website

DISCOUNTED EVENTS FOR BLUES SOCIETY MEMBERS

show your Blues Society Membership card to receive half-price discounts at these venues:

BB's Jazz Blues and Soups 700 South Broadway

Sept. 13	Guy Forsyth Band	10 pm
14	R.J. Mischo	9 pm
21	Ladale Fitzpatrick Group	5 pm
22	Don MacLean w/Tom Hall and Brian Curran	7:30 pm
25	Rocky Mantia Group	7 pm
25	Love Jones "The Band"	9:30 pm
26	Lil'G. Weevil Band	7 pm
27	Storm Large	7 pm
27	Hank Mowery Band	10 pm
October 2	Love Jones "The Band"	9:30 pm
9	Good for the Soul	7 pm
15	Rip Lee Pryor	9:30 pm
20	Sessions Big Band Jazz Orchestra	8 pm
31	Jakes Leg	10 pm

Broadway Oyster Bar 736 South Broadway

Sept. 20	Driving Wheel	10 pm
25	Fortunate Youth w/New Kingston and East Up	9 pm
27	9th Annual Funk Fest	
	Eight Bands - Two Stages	8 pm
October 4	Big Sam's Funky Nation	10 pm
9	Main Squeeze	9 pm
16	Mike Zito Band	9 pm
30	New Orleans Suspects	9 pm

Bands and venue owners:

*If you would like to make your events
available for discounts to STLBS
members contact Jeremy Segel-Moss
jsegelmoss@stlouisbluessociety.org*

Or visit our website
www.stlouisbluessociety.org
to join and pay through
Paypal or credit card



Please check the desired category and return this form with your annual membership donation to our return address..

Foreign Subscription add \$10 (U.S. funds) to membership level
Blue Business Annual \$100
Blue to the Bone Lifetime \$500
Boogie Down/Family Annual \$50
Blue Plate Special Annual \$25

Membership Contribution Levels:

I would love to volunteer at shows and events _____

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Country: _____

Phone: _____

Email: _____

JOIN THE SAINT LOUIS BLUES SOCIETY

