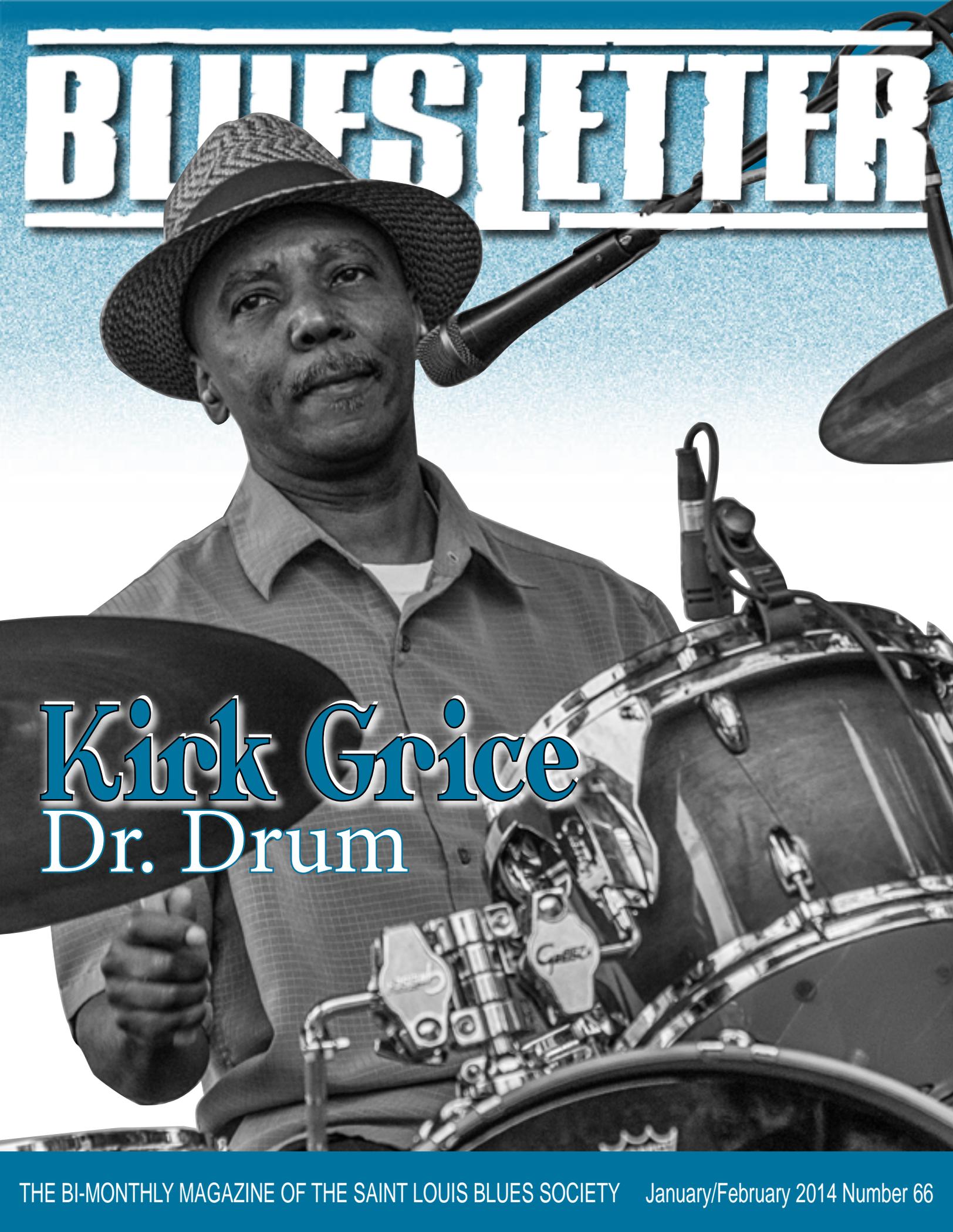


BLUES LETTER



Kirk Grice
Dr. Drum

The St. Louis Blues Society

BluesLetter

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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.

January/February 2014

Number 66

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On the Cover..

Kirk "Dr. Drum" Grice at the 2013 Bluesweek Festival during the Souldard Blues Band's rain-shortened set.

Photo by Reed Radcliffe

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.



St. Louis Blues Society

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Happy New Year Blues Lovers,

We hope everyone had a safe and fun New Years. 2013 was a great year for the St. Louis Blues Society. One of the accomplishments of 2013 was our regional International Blues Challenge. We had a great competition that featured some truly outstanding St. Louis talent. Bob “Bumblebee” Kamoske and Big Mike Aguirre will be representing St. Louis in Memphis for the International Blues Challenge in late January. If you happen to see either of these fine artists in the next few weeks, please wish them luck and offer your support.

The St. Louis Blues Society has a lot planned in 2014. We are working to become a better organization that will help musicians, venues and fans connect with each other. To accomplish our goals we are in need of your help. Volunteers on all levels and interests are needed. If you are interested in helping out with the SLBS, please email us: jsegelmoss@stlouisbluessociety.org.

You may have already noticed that this is a bi-monthly issue. The BluesLetter is changing to an every-other-month format with more pages and we are now printing each issue. If you have anything you would like to contribute to the BluesLetter please let us know. We hope that each issue brings you more useful and interesting information than ever before.

As the new year gets started, we would like to thank all of you for supporting blues music here in St. Louis. We have one of the best *live music communities* in the world. The music and musicians, the venues, and media all play a role in making St. Louis one of the most amazing music scenes. Thank you for all of your support and we look forward to another great year!

Jeremy Segel-Moss
Vice Chairperson
St. Louis Blues Society

Volunteer with the St. Louis Blues Society

THE SLBS NEEDS YOUR HELP

BLUESLETTER - volunteer for creation of content and advertising representation.

MEMBERSHIP OUTREACH - help sign up new members and arrange for new membership benefits.

EVENT COORDINATOR - help coordinate all SLBS events and work on promotion.

EDUCATION - help create curriculum for Blues in Schools and fill SLBS website with content.

BUSINESS OUTREACH - help get more local businesses involved with the SLBS.

STREET TEAM - help with getting the word out about the SLBS by hanging posters, passing fliers and distributing BluesLetters.

Contact Jeremy Segel-Moss
to volunteer

jsegelmoss@stlouisbluessociety.org

314-482-0314



Welcome to our newest Board Member Marty D. Spikener

The St. Louis Blues Society is proud to announce the addition of a new member to our board.

Marty has been a musician in St. Louis for nearly 40 years. A fabulous drummer and vocalist, he has played with an impressive list of local blues bands but is best known for his years with Mojo Syndrome, Rich McDonough and most recently, Big George Brock.

Marty brings his knowledge and experience as a local musician along with his connections to our musicians and their concerns to the board. He believes in SLBS and says he plans to “help make it a better organization for everyone in 2014.”



100
Years
Of the

ST. LOUIS BLUES:

Handy and Armstrong

by Bruce Olson

As he sat in a Memphis hotel room in 1914, W.C. Handy was looking for a song he could break out, a tune that would make a difference on the dance floor and in the music stores. He had left his house in hopes of some privacy, checking into a room just around the corner from where he was due to play a gig the next night. He had a piano and a memory.

Handy got magic from that memory, a memory of a night in St. Louis many years before, from which Handy carved out “The St. Louis Blues,” a tricky number with a blues and a tango mixed with lyrics that have taken away breaths and hearts for a century. Born in 1914, the song reaches its 100th anniversary this year, a year, we can hope, it will be played and remembered and recognized. We also hope that the man who made the song what it became—Louis Armstrong—will also be noticed a little more than usual; deserving a special local nod to his crucial three-year stint in the musical conservatory of the St. Louis riverboat bands.

Handy, who was 41 years old the night he wrote the song, was a very skillful writer and player by 1914. He was served very well indeed by his remembrance of the Panic of 1892, when he spent his winter nearly starving in St. Louis; and of a woman and her story of powder and store-bought hair; and of a man whose heart was like a rock cast in the sea.

“I tricked the dancers by arranging a tango introduction, breaking abruptly into a low-down blues,” Handy recalled years later. “My eyes swept the floor anxiously, then suddenly I saw the lightning strike. The dancers seemed electrified. Something within them came suddenly to life. An instinct that wanted so much to live, to fling its arms to spread joy, took them by the heels.” By the time he lowered his trumpet and heard the last note of his new song, Handy knew what he had.

A century later the song has been recorded over 1,600 times, by Bessie Smith, Louis Armstrong, Cab Calloway, Count Basie, Benny Goodman and Billie Holliday. It has crossed genres to Bob Wills, Dave Brubeck, Chuck Berry, the Flaming Groovies, Doc Watson and Pete Seeger. Johnnie Johnson and George Thorogood did it together live at Mississippi Nights in 1995. It’s been recorded by Peggy Lee and Eartha Kitt and Edith North Johnson and St. Louis Bessie. At a blues competition in November 2013, the battle of the bands for the right to represent St. Louis in the annual Memphis competition (that takes place not far from Handy Square and the very hotel where “The St. Louis Blues” was written) Dawn Weber, her pink hair standing

straight, opened a set with a totally searing, ripping, growling version.

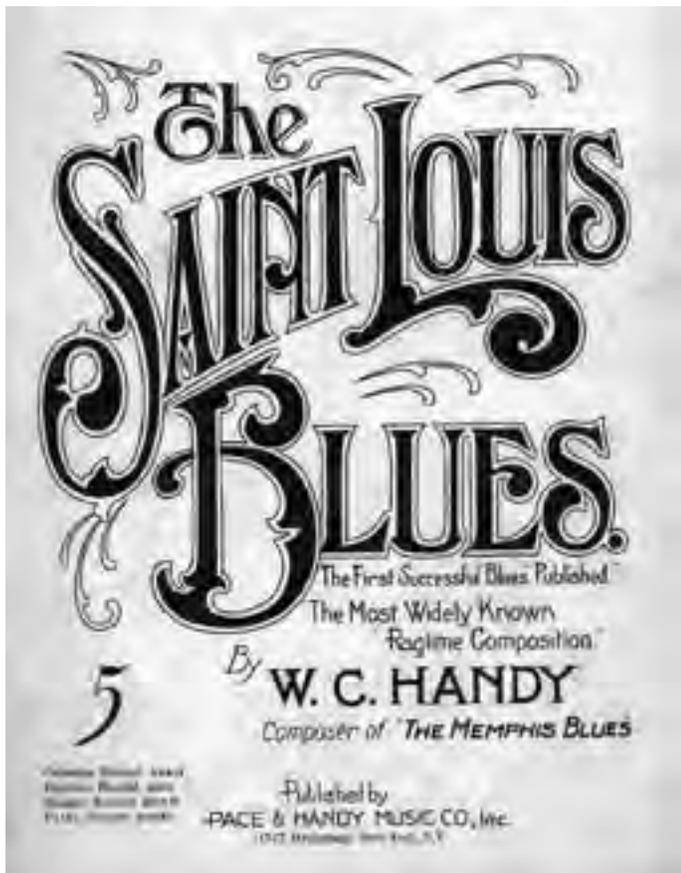
The song has been used in movies and had movies named after it. It has been played for kings and queens, for the emperor of Ethiopia, in the Soviet Union and in China. And every time the song has been played it connected the two thoughts— “St. Louis” and “blues.” A tepid instrumental was the first recording, put out by the Columbia Record Co. house band in December 1915. There were other versions in the next few years, but what really launched the song and implanted it in the American music psyche — destined to be the “standard of standards” — came in 1925, eleven years after it was written and more than 30 years since Handy tried to sleep on the cobblestones under the Eads Bridge.

“I heard shabby guitarists picking out a tune called “East St. Louis,” he recalled. “It had numerous one-line verses and they would sing it all night. The line went like this, ‘I walked all the way from old East St. Louis; and I didn’t have but one po’ measly dime.’”

In 1925, the transformed tune and lyric from the bridge was recorded by Bessie Smith, the hottest blues singer in the land, accompanied by Louis Armstrong, the cornet player from New Orleans who was on the brink of breaking open a new jazz style.

Armstrong’s connection to St. Louis is often ignored, but it was no accident that the feeling and power of the song called “The St. Louis Blues” came pulsing through Satchmo in that 1925 recording. For he wasn’t far removed from the bandstand with Fate Marable’s Society Syncopators and a crucial stint playing the Mississippi steamboats from a base in St. Louis. Armstrong joined Marable in 1919, a teenager who had struggled through a childhood where he was abandoned by his father and hounded by extreme poverty, but already possessed of musical skill when he arrived on the St. Louis levee. He used the city as his conservatory, a collegiate experience that left him with the full-blown skills he needed to become a jazzman and lionized as a national treasure.

Marable’s 1919 version of the band was his most innovative and he would give the 19-year-old Armstrong some solos—an unusual compliment. But, this wasn’t an everyday thing, the music was “strictly for dancing.” In Marable’s band, a raw player like Armstrong, first and foremost had to learn to read the notes on the page and how to conduct himself as a professional musician.



Marable was a perfectionist and one band member said playing for Fate was “like going to the Conservatory.” When Marable was unhappy with a band member’s playing, trombonist Robert Carter said, “While the guys would be playing on the bandstand, Fate would slip back in the bunkroom and put a fire ax in a guy’s bunk. So, whenever they saw that, that means that the guy was going to get the ax.”

But, the players recognized the value of the experience. “He was a great inspiration to all the young musicians here,” Chuck Finney, a piano player and later the leader of the St. Louis Crackerjacks, a popular thirties dance band, said. “When you talked to Fate, you were talking to a technical man. He could play any song in any key. . . . All the boys from across the country would come to visit his boat [in St. Louis] to hear Fate Marable.”

Armstrong’s respect was deep; “If one of us made an error or played part of a piece wrong [Fate] would not say a thing about it until everyone thought it had been forgotten. When you come to work the next day with a bad hangover from the night before, he picked up the music you had failed with and asked you to play it before the other members of the band. And believe me brother it was no fun being shown up before all the other fellows if you did not play that passage right; we used to call this experience our Waterloo.”

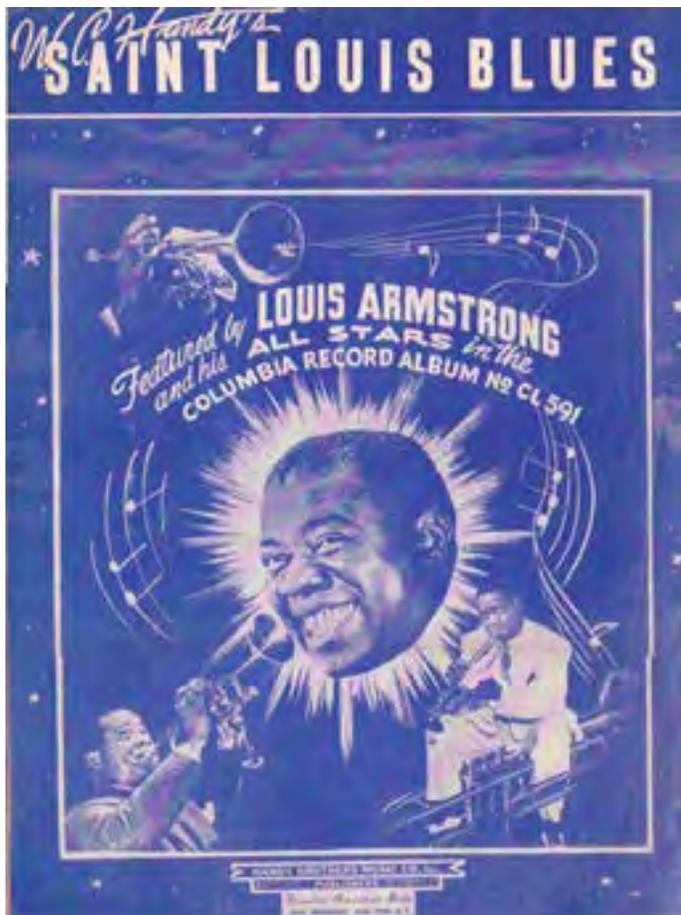
“St. Louis has a sound of its own,” Carter said. “And a beat of its own. I don’t think it was influenced by New Orleans, not at all, as far as I could tell. I can’t think of anyone who patterned themselves after New Orleans.”

Once Armstrong left the Marable band, in 1922, he went back to New Orleans, but didn’t last long there, moving to Chicago by 1923. He played second cornet on a series of King Oliver records that year and made several appearances on other sides in 1924. But it wasn’t until a Columbia session Jan. 14, 1925, that Armstrong made his breakthrough with Bessie Smith. This version “The St. Louis Blues” and his own 1929 instrumental version are both in the Grammy Hall of Fame. He played the song virtually non-stop throughout his long career, in Europe, in Moscow, in Australia, in Africa.

Following the hit with Bessie Smith, Armstrong began to record as the lead and the resulting Hot Five and Hot Seven sessions are hailed as innovations that changed the world of American music. Armstrong used several of the members of the Marable band; players who, like Armstrong, got away from the boats for more freedom. By the end of the twenties Satchmo was on his way to a life that would take him about as far from the river as his trumpet could carry him.

All through his career, he turned back to that standard of standards — “The St. Louis Blues.” Indeed, for the final number at his concert with Leonard Bernstein on July 14, 1956, a high point of his career, he choose “St. Louis Blues” to play with a symphony orchestra composed of members of the New York Philharmonic. This performance serves as the finale to the film “Satchmo the Great.”

W.C. Handy was in the front row that night, 83-years-old, tears in his eyes. 🎵



Gabriel: St. Louis Blues Treasure

by Michael Kuelker

The grandpappy of St. Louis blues, the man with the champion sound, the undisputed heavyweight titleholder of late night DJs on St. Louis radio ... is Gabriel.

That's all you need to know, his first name. As a person of certain stature, like Cher and Bono, Kafka and Oprah, just the one name will do.

The year 2014 marks the radio legend's silver anniversary on KDHX, representing about half of his life on the airwaves. Since 1989, Gabriel has held court on 88.1 FM with a super-eclectic after-hours show "Gabriel's Tin Pan Alley" (Sundays, midnight – 3 a.m.), an extension into the 21st century of his free-form programs in the 1960s on KATZ.

Tune in to Gabriel late on Sunday nights and at the top comes the heavy and foreboding "Thus Sprach Zarathustra." It was Elvis' walk-on song too, and somehow this is more than fitting, these epic tones, the swelling, Wagnerian orchestral flow punctuated with the voice of a soul music MC: "Ladies and gentlemen, here's the man! ... I mean the man!... the sensational ... incomparable ... the king of the blues, the dynamic ..."

And then the MC fades out and Gabriel finishes the sentence himself: "Gabriel, playing the blues and oldies for you and yours!" End the triumphal German music.

That, my friends, is an opening theme. He owns it.

And then Gabriel is easy-going folks on the microphone. Musically anything goes, which means access to a bottomless well of music because Gabriel has a staggeringly rich collection of albums, singles and tapes. He's a storyteller, too, a meanderer, and it is in these late nights as weekend gives in to week that we can still enjoy radio much as St. Louisans did in the 1950s and 60s when Gabriel did prime time and late nights on stations like WOKZ, WTMV and especially KATZ. In the early 70s, he was also a part of KDNA, the independent radio forerunner to KDHX.

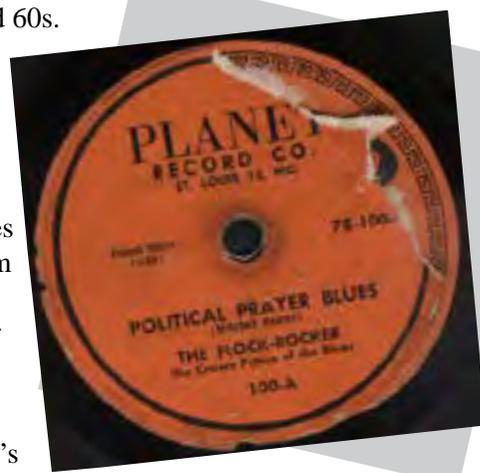
While the radio side of Gabriel remains a living legacy unfolding week after week, some of his other achievements in the world of music have lapsed into obscurity.



In the coming months, the *BluesLetter* will go crate-digging for the titles and the stories behind some of the many sides Gabriel produced and performed on in the 1950s and 60s.

Many of these recordings were to be anthologized in 2010 on Stackhouse Records by blues musicologist Jim O'Neal. Sadly, the album never materialized.

One of the gems in Gabriel's discography is something that he recorded in 1958 under the moniker The Flock-Rocker, the Crown Prince of the Blues: "Political Prayer Blues" b/w "Chicago Woman" (Planet 100). On the A-side Gabriel incorporates the structure of Psalm 23 and The Lord's Prayer to deliver an acid critique of power.



It's a remarkable snapshot of the underside to the post-war American economic boom.

Around the same time, Ike Turner cut "Boxtop" for Gabriel's Tune Town label. The exact credit was "Ike Turner, Carlson Oliver & Little Ann, Vocal." Little Ann of course is Tina Turner. The session was done in Ike Turner's living room and kitchen on Virginia Place in East St. Louis. It's a charming, rollicking little piano- and vocal-driven R&B though hardly a harbinger of the international stardom to come.

In 1961 came two delicious instrumentals under Gabriel's direction, "After Hours No. 2" b/w "The Chinese Rock and Roll" on Planet. A-side is in a medium- to down-tempo mode; B-side is a rave-up barely over a minute and a half long that includes a name-check of East St. Louis. The fretwork on both is lithe and wonderfully unpredictable.



In 1963, Gabriel under his Royal American label released "Don't Stay Out All Night" (credited to Gabriel and His Trumpet) b/w "People You Don't Know My Mind." The A-side, an uptempo blues message to a woman who has a fondness for the drink, has riveting guitar by St. Louis great Bennie Smith (1933-2006).

Many of Gabriel's productions are not in circulation, although occasionally things dribble out like Chuck Bernard & His Blue Notes' R&B ballad "Everytime I Think of You" (Joyce 305). That cut appears on *Jack Rabbit Blues*, a remarkable Ike Turner anthology released in 2011 on the UK's Secret Records Limited label, who combined a CD with a 10" record reproducing a rare Tune Town recording.

During this fertile period of the 1950s and 60s, in addition to doing radio and on top of producing, performing and recording blues and R&B sides, Gabriel also ran record stores, a nightclub and a theater featuring live music. One of the notable entries in the St. Louis blues timeline history is the concert Gabriel produced on February 8, 1969 featuring Muddy Waters and Henry Townshend. It was staged at the Majestic Theater in East St. Louis. 🎵

Gabriel 1960s KATZ promotional image photograph courtesy of Gabriel and Hounddog Brown

Recording label images courtesy of Michael Kuelker



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Kirk Grice

Dr. Drum

by Joe Pastor

Most of the readers of the BluesLetter will recognize Kirk Grice as the familiar face behind the drums with the Soulard Blues Band. His current tenure with the band has continued now for almost a decade, not to mention the run he had with them from 1981 until 1994. If you haven't seen the Soulard Blues Band during that time (and where have you been, by the way?) then you may know him better as a former drummer with Willie Akins, James Crutchfield, or Bennie Smith. This is not to mention any of the thousands of one-night engagements he has been called for.

Grice is a drummer trusted by many of the city's best blues, jazz and R&B artists when they need somebody to step in for a night. They know he is the right guy for the job because he knows a million songs, all the right beats and keeps his head up for unexpected twists and turns that may occur in those situations. In that capacity he has worked with artists like Chuck Berry, Johnnie Johnson, Henry Townsend, James Cotton, Oliver Sain, Mae Wheeler and the Bosman Twins, just for starters. A highlight of his career was the night that an association with a musician provided an opportunity to jam with the Hammond Organ great Jimmy Smith. Smith liked Grice so much that when he came back to St. Louis some months later he called him to play drums for the gig.

Over the years, Grice has accumulated some good stories, though you may have to drag them out of him. One of my favorites goes back to days of Whitey Herzog's World Series runs with the St. Louis Cardinals. In those days, Kirk was frequently working in the blues and jazz clubs on Broadway just south of the stadium as well as in the central Soulard neighborhood. He was playing at what is now BB's Jazz, Blues and Soups the night the Cards won the 1982 World Series. He says it was like "school let out" and the bars and

the streets were just packed with celebrating fans. In those days he was constantly being bothered by people who mistook him for Ozzie Smith. "I used to wear a Cardinals ball cap to show my support, and I had that same kind of hairdo he had in those days—kinda long—I had to convince people that I wasn't him." Chalk it up to delusions brought on by Cardinal Fever.

What you may not know about Grice is that he built his djembe, the goblet-shaped West-African type of drum that has become popular in the US in recent decades. He carved it himself out of a solid log of wood. At that time, in the midst of a divorce, it was his escape from the pain and anxiety. He had wanted a Djembe, and had studied with the great Billy Ingram, drum leader of the Omawali Dance and Drum Ensemble, a group that collaborated with choreographer Katherine Dunham. Ingram frequently checked in on Kirk during the construction process. "Billy would come over to the house and give me tips. He made me a hoop (to attach the goat-skin head to the drum) and showed me how to put it together as part of his legacy. It took me about three months to complete it."

If you have ever seen Grice play a djembe drum it was probably the one he built. Meanwhile he dreams of a drum Ingram once lent to him that was carved in Africa more than a century ago. "It was passed down to him, and I had hoped it would be passed on to me, but it's with Billy in Las Vegas now." The drum Grice carved is the drum of his choice for accompanying modern dance classes, which he has done at Washington University since 1984, and did for ten years in the Parkway School District.

Outside of music, you might be surprised to learn that Grice has extensive experience as a boxing referee. He has worked in professional and amateur boxing rings for years, and from 1998 - 2008 he refereed for the Association of Boxing Commissions (ABC).



photo by Reed Radcliffe

However, one gets the sense that Grice feels his real calling is as an advocate for education. He holds a Master's Degree in Social Work, which he uses every day in his job with the Confluence Academy, a St. Louis City Charter School. Kirk's forte is in working with troubled adolescents, typically while they are serving in-school-suspension. He has a gift for reaching them and gaining not only their respect but also their trust. Guys like him are vital in inner-city schools. While most teachers have no idea how to handle these kids, Grice has a way of helping them see what is important in life. It is not an easy job but the rewards, when they come, are more than worth the effort.

As a drum teacher, Grice has prepared many for the professional world. He tells a story about how he had several students over the years that Oliver Sain hired for gigs. Grice had spent many years in Sain's studio, and wondered why he never was called to play gigs with Oliver. "I love the way you play Kirk, but you cost too damn much. I can get your students to do what you do for half the price!" Grice said Sain told him. And the two of them laughed over that for years.

Kirk Grice is an example of so many world-class musicians who do more than just music for a living. "I think that my social-work, my music and my refereeing are a combination that makes me a well-rounded human being. The music is just one cog in the wheel. When we are playing music, we are educating, and when we are teaching, we are entertaining. And, the two degrees I earned in social work are just for something that I've done for 30 years anyway. After all, if you are living your life right, then we are all doing social work every day." 🎵

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Jan./Feb. Live Music

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Thursday	9	Paul Bonn and the Bluesmen
Saturday	11	The Rum Drum Ramblers
Thursday	16	Marquise Knox
Saturday	18	Loot Rock Gang with Little Rachel Band
Thursday	23	Adrianna Marie and her Groovecutters
Saturday	25	Soulard Blues Band
Saturday	1	Brian Curran
Thursday	6	Felix y Los Gatos
Saturday	8	Bottoms Up Blues Gang
Thursday	13	Ori Nafately Band
Saturday	15	Jim Stevens Group with Rocky Mantia
Thursday	20	Chris Ruest
Thursday	27	Annual King Cake Party with the Funky Butt Brass Band

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!

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Jake's Leg 10PM

Saturday Jan. 11

Aaron Kamm and the One Drops 10PM

Friday Jan. 17

Al Holliday's East Side Rhythm Revue 10PM

Saturday Jan. 18

Funky Butt Brass Band 10PM

Friday Jan. 24

Ground Flow Fusion with the Benjitunes 10PM

Saturday Jan. 25

Bonerama [NOLA] 10PM

Friday Jan. 31

The New Orleans Suspects 10PM

Saturday Feb. 1

Funky Butt Brass Band 10PM

Friday Feb. 7

Aaron Kamm and the One Drops 10PM

Saturday Feb. 8

Steven Roth Band 10PM

Friday Feb. 14

The Hatrick 10PM

Saturday Feb. 15

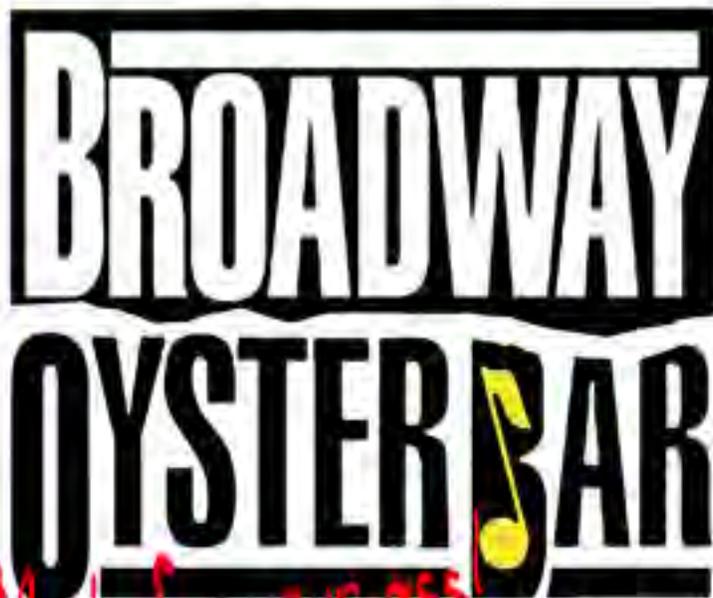
Cree Rider Family, The Thin Dimes and Old Time Assult 10PM

Friday Feb. 21

North of the Quarter

Saturday Mar. 1 - Mardi Gras Parade Day

Lightn' Bottle Band 9AM; Al Holliday's East Side Rhythm Revue 3PM; Aaron Kamm and the One Drops 8PM



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Fri. Jan. 17
The Shanti

Sat. Jan. 18
The Venice Cafe

Fri. Feb. 1
Culpepper's CWE

Sat. Feb. 8
Blues City Deli (1 pm)

Thurs. Feb. 27
The Shanti *Mardi Gras Crawfish Boil*

Fri. Feb. 28
The Venice Cafe



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Blues to Dos Jan./Feb. 2014

January

Friday	10	Miss Jubilee & The Humdingers/The Thin Dimes at Blueberry Hill Duck Room
Saturday	11	The Rum Drum Ramblers at Moonshine Blues Bar
Sunday	12	Margaret Bianchetta & Friends at The Shanti
Wednesday	15	Chuck Berry at The Blueberry Hill Duck Room
Thursday	16	David Dee & Hot Tracks at Hammerstone's
Friday	17	Diamond Cut Blues Band at Rock Road Saloon
Saturday	18	Tommy Halloran and Guerrilla Swing at Moonshine Blues Bar
Sunday	19	Phil Westmoreland & Erma Whiteside at BB's Jazz, Blues & Soups
Wednesday	22	Rough Grooves at BB's Jazz, Blues & Soups
Thursday	23	Adrianna Marie & Her Groovecutters at Blues City Deli
Friday	24	Roland Johnson & Soul Endeavor at Hammerstone's
Saturday	25	Sarah Jane & The Blue Notes at CJ Muggs Webster Groves
Sunday	26	Michael Thomas and The Travelin' Band at 1860's Saloon
Wednesday	29	Alley Tones at Rustic G.O.A.T.
Thursday	30	The Catapults at 1860's Saloon
Friday	31	Leroy Pierson at BB's Jazz, Blues & Soups

February

Saturday	1	Funky Butt Brass Band at Broadway Oyster Bar
Sunday	2	Soul Reunion at The Beale On Broadway
Thursday	6	Felix y Los Gatos at Blues City Deli
Friday	7	Melissa Neels at Hammerstone's
Thursday	13	Ground Floor Band at Beale On Broadway
Saturday	15	Melvin Turnage at The Shanti
Thursday	20	Kim Massie & The Solid Senders at Beale On Broadway
Friday	21	North of the Quarter at Broadway Oyster Bar
Thursday	27	The Bottoms Up Blues Gang at The Shanti
Friday	28	Dash Rip Rock at Broadway Oyster Bar



If you would like to see an entry for your favorite venue or band in the Blues to Dos section of the BluesLetter, contact Jeremy at least two months in advance of the date to ensure inclusion.



ADVERTISE

IN THE

BLUESLETTER

contact

JEREMY SEGEL-MOSS

jsegelmoss@stlouisbluessociety.org

R.I.P.

Eric “Guitar” Davis

by Karen Murphy

Eric “Guitar” Davis, a rising star in the Chicago blues community, was murdered Dec. 19 in his car on Chicago’s South Side. According to an article in the *St. Louis Post-Dispatch*, Davis and his band, The Troublemakers, were regulars at Beale on Broadway and had been scheduled for three shows in late December, including one on New Year’s Eve.

The 41-year-old guitar player was the son of drummer Bobby “Top Hat” Davis, a Maxwell Street regular who played with many blues legends, including Muddy Waters and Otis Rush. According to his website, Davis was playing drums at the age of 10 at Checkerboard Lounge on 43rd St. in Chicago and other local clubs. When Buddy Guy heard Eric ask a local bass player to teach him how to play the bass, Guy handed the young musician his Fender guitar and showed him his first chords, saying it was the way “to get all the girls.”

Davis had recently signed with Delmark Records and was getting ready to record for the legendary label. His self-produced debut album, *Here Comes Trouble!* was released in 2007. It was followed in 2011 with *Trouble Makin’ Man*, which featured nine (out of 10) original songs.

Davis leaves behind a wife and six children. A Memorial Fund has been established at www.youcar-ing.com. A Jan. 19 benefit/tribute show in Chicago at Rosa’s Lounge, where Eric was a regular performer, also has been planned. It will feature an all-star lineup, including Lurrie Bell, Sugar Blue, Deitra Farr, Toronzo Cannon, Billy Branch and many more.

Those who cannot attend the benefit in person, can watch the concert online for a minimum donation of \$6. All of the proceeds will go to Eric’s children. Get more details at rosaslounge.com. 🎵



Eric “Guitar” Davis at the Chicago Music Summit in September 2013

photo courtesy of Murphy Media/Michael Murphy

Karen Murphy is the Communications Director for the Windy City Blues Society (www.facebook.com/WindyCityBluesSociety), a non-profit organization that supports the local blues community and hosts a popular stage at the Chicago Blues Festival each June. Murphy can be reached at wcbnews@gmail.com.

THE THIN DIMES

self-titled, self-released
2013

by Kelly Wells

When The Thin Dimes burst on the St. Louis music scene in early 2013 they more than just played great music for this town, they did it with an earnestness and sincerity that charmed audiences and made them one of those bands that you just want to support and see succeed. And, succeed they have.

They've been a welcome addition to festival lineups, multiband bills, and the busking community. They've immersed themselves in the local scene, studied veteran performers, and honed their skills. They've put in the work, they've put in the time, and they've released a self-titled debut album of which they should be very proud. This is the kind of album that makes you feel like you know the band. The musicianship is excellent, the harmonies charming, and each track takes on its own personality showing the depth and passion of these young musicians.



Right out of the gate the listener is drawn in with "Never Can Tell" a track that combines a little blues, a little swing, and even a little country that welcomes the listener. A sweet side is shown in "Love of a Mother" with a slow dobro accompaniment that weeps with tenderness and gives way to some fine banjo picking. Along with banjo and dobro, look out for soulful blues guitar and harmonica held down with drums and bass tastefully woven throughout. Also, keep an ear out in tracks like "Take Me Down" for those aforementioned harmonies that lend just the right amount of old-timey nostalgia to original music.

The Thin Dimes' album reflects what we cherish about St. Louis music: diversity and honesty. It's real music, which is about as high a compliment as we can give. Take a listen to *The Thin Dimes* and remember what's good about music and then sit back and see just what these five kids can do.

Kelly Wells is producer and host of Steam-Powered Radio; Wednesdays 10 am to 12 pm; 88.1 KDHX

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23 Adrianna Marie and Her Groovecutters	8:30 pm	15 Marbin	7 pm
25 Annie Mack Blues Revival	7 pm	21 Andy T – Nick Nixon Band	10 pm
25 Harper and the Midwest Kind	10 pm	22 Donna Herula & Tony Nardiello	7 pm
26 Ashley Raines & The New West Revue	8:30 pm	22 Ivas John Band	10 pm
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The St. Louis Blues Society is a Missouri 501(c)(3) not-for-profit corporation dedicated to preserving blues music, to fostering the growth and appreciation of blues music, and to providing blues artists with an opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public. Memberships to the Blues Society are tax deductible to the extent allowed by law.

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