THE BI-MONTHLY MAGAZINE OF THE SAINT LOUIS BLUES SOCIETY Jan/Feb 2016 Number 78

BLUESLETTER

IN 15|15

THE 2015 ST. LOUIS BLUES SOCIETY COMPILATION CD AVAILABLE NOW

FEATURING MUSIC BY:

Marquise Knox
Roland Johnson
Edwards & Leinwand
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Rum Drum Ramblers
Kingdom Brothers
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Big Mike Aguirre
Renee Smith
The Green McDonough Band
St. Louis Social Club
Kasimu Taylor Quartet

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PLUS:

"Meet the Blues" Salute to KDHX Blues Programmers
CD Review: Boo Boo Davis
Spotlight on Center for Artistic Expression
Commentary from Reed Radcliffe
Looking Forward to the Grand Opening of the National Blues Museum

SUPPORTING BLUES MUSIC IN ST LOUIS FOR MORE THAN 30 YEARS

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We hope each and every one of you had a great holiday season and happy new year. Last year was full of successful events, programs and projects for the St. Louis Blues Society. We are currently getting ready for 2016, which looks to be even better than last year. Here are some items to keep in mind as the beginning of the year unfolds.

First of all, if you are a STLBS member and received this BluesLetter in the mail, then you already have **the new STLBS Compilation CD: *15 in '15***. We are so proud to be involved with the outstanding musicians and bands in St. Louis. The compilation CDs are our way of spreading the word about just how diverse and **world-class St. Louis musicians** are. We hope you enjoy it and tell all of your friends to pick up their very own copy.

The last week of January marks the 32nd International Blues Challenge in Memphis, Tennessee. St. Louis' representatives this year are **Eugene Johnson & Company and The Maness Brothers**. If you happen to be at one of their shows in January, **make sure to wish them luck** and drop a few extra bucks in their tip jar for the trip.

There are so many great music organizations in St. Louis. We are very excited to be partnering with KDHX FM on several projects in 2016. We'll be kicking off our partnership by **celebrating the programmers who bring us the blues on February 13 at the KDHX Stage**. This is a free event and will include a performance by the KDHX Blues Band. Hopefully you can join us in thanking them for filling the airways with the music we all love so much.

The **National Blues Museum will be opening at the beginning of April**. We will be doing a spread about the museum in the March/April issue of the BluesLetter. As of now, most of the exhibits have been installed, the stage is up and running, and there are lots of programs in the works. To keep up on the news go to: nationalbluesmuseum.org

Finally, to make a better St. Louis through the STLBS we are going to need your help. We are very thankful to all of the volunteers and organizations who participated last year, but we always need more. Please feel free to contact us if you'd like to get involved, have ideas for events or projects, want to write for the BluesLetter, or think we should know about something happening.

Happy New Year and thank you for supporting St. Louis Blues Music!

Jeremy Segel-Moss, Chairperson of the St. Louis Blues Society

E-mail Jeremy

I'd love to hear from you!

Please write me at jsegelmoss@stlouisbluessociety.org and tell me what you think of our current projects.

BluesLetter is published six times a year by the St. Louis Blues Society.

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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.

ON THE COVER

It's here!
The St. Louis Blues Society
***15 in '15* Compilation CD**

CD cover design and artwork
by Mike Zitt

If you received a free St. Louis Blues Society 15 in '15 compilation CD in the mail with your BluesLetter, you are a lucky current member.

If you didn't.....well what are you waiting for?

Become a member, or renew a lapsed membership, in the month of January and we will send a free CD to you too!

Visit our Square Market at: squareup.com/market/st-louis-blues-club or use the membership form on page ten to mail your information with a payment.

St. Louis Blues Society

VOLUNTEER AND MEMBER MEET AND GREET

MEET THE BLUES

88.1 KDHX

Saturday, February 13, 2016
Doors open at 7:30pm Show at 8pm
The Stage at KDHX - 3524 Washington Avenue

Meet the KDHX DJs that bring you blues everyday:

Art Dwyer Tom "Papa" Ray Ron Edwards Gabriel Denny Clancy John McHenry Bruce Bramoweth Rich Barta Hound Dog Brown Doug McKay Lee Howland

Performance by the KDHX Blues Band
STLBS 15 in '15 CD Listening Party

FREE to the public

COUNT DOWN TO THE GRAND OPENING

NBM

NATIONAL BLUES MUSEUM 2016

The National Blues Museum will officially open its doors to the public on Saturday, April 2, 2016.

Look for a special profile in the March/April issue of the BluesLetter covering all the events scheduled for the Grand Opening.

The National Blues Museum was recently named by Smithsonion.com as one of the twelve new museums to visit in 2016. smithsonianmag.com/travel/twelve-new-museums-2016-180957646/?no-ist

Marquis Knox playing on the performance stage at the National Blues Museum in December for a private pre-opening party. Live music is planned to happen daily at the museum! photo courtesy of Dion Brown

it's time for musicians and photographers to work together

by Reed Radcliffe

"The photographer does the world a great disservice when she leaves her camera at home." —Mark Denman

When's the last time you were able to see music without going to a show or partaking in some sort of illicit activity?

You probably saw some music on Facebook, just today!

The reason you were able to see that music was likely because of a photographer. A person who went to a show, be it a concert, a bar or some local music venue who took the time and effort to document the action, then shared it with you and anyone else who might be interested. You may have been the subject, the person making the music.

photo by Crystal Rolfe/Cryrolfe Photography

"Because it's free, easy to use, and high-quality, photography is now a fixture in our daily lives—something we take for granted." —Peter Diamandis

With the advent of the smartphone, it is impossible not to be photographed when you are on stage. No chance that you can be camera shy these days. By the end of the night there are all manner of photographic documentation all over Facebook, Instagram, Twitter and twenty other social media sites you haven't heard of. All of them tag you, so it is impossible not to notice them and almost all of them show your most impressive facial contortions and double chins exceeding your wildest nightmares. At least the ones that are in focus…

Until, all of a sudden, hey, that one is not bad at all! In fact, that may be the best photo taken of you in weeks or maybe even months! In your excitement you realize you could really put that one to use to promote next week's gig and it would be a terrific profile picture!

Behind that photograph is a photographer, a person who used their training and talent and probably some expensive gear they worked hard to acquire to make you look good and express how the show made them feel about you. Your art made them produce their art. They saw the music, documented it, then shared it so others could see the music.

"There is a vast difference between taking a picture and making a photograph." —Robert Heinecken

This is where art collides. A photograph is made of music that is made by artists, both compelled by their own love. Of music, of art. One might argue that the music photographer is the most avid of music fans.

You need that photo, so you take it as your own and use it for what you want - after all, it is a picture of you, your band, your gig. The next day you receive a message from someone who says they took the photo, and noticed you are using it for marketing purposes or have otherwise used it without permission. Why should you need permission? It was shared with you! Or maybe not, but you are in it or you were there for that show. Refer to the Berne Convention for the Protection of Literary and Artistic Works—copyright is presumed and people cannot assume it is okay to use artistic works for their own purposes.

Amateur photographers may overlook this. They might be happy for you to use their photograph in order to get some exposure. That exposure doesn't work if no one knows who took the photo though, so attribution is a must, as is permission. Professional photographers can get downright testy about this, some may actually threaten legal action. Why? Because just like a song you wrote, a photograph is the property of the person who made it. Professional photographers make a living with their cameras—their expectations for remuneration can vary widely. The best way to know is to ask before you use that photograph. Simple communication may foster a great relationship while using someone else's photography without permission can be construed as theft. It is the same as downloading music or movies from sharing sites on the Internet—all are copyright violations.

"Photography to the amateur is recreation, to the professional it is work, and hard work too, no matter how pleasurable it may be." —Edward Weston

It seems silly when social media is full of photographs from all manner of photographers. Everybody is looking at everything and no one is paying for anything. Just try to remember that photographers are just trying to pay their bills like everyone else.

St. Louis is blessed with dozens of music photographers documenting our blues scene, helping to keep the blues alive. Show them a little love the next time they stand in front of you to get the shot!

"The whole point of taking pictures is so that you don't have to explain things with words." —Elliott Erwit

Center for Artistic Expression

Music plays a dramatic role in our lives. Music connects with our soul and communicates with us in ways that inspire the imagination and motivate us with the will to succeed. Music can help us embrace change. Music encourages hope and touches upon the intrinsic spirit of life.

Michael Battle, founder of Center For Artistic Expression (CFAE), seeks to turn the listeners of music: the toe tappers and speaker blasters, into the makers of music; those who compose, write, record and perform it, and by so doing make the world a lovelier place.

Formed in 2014, CFAE embraces diverse cultures and reaches beyond social boundaries to inspire hidden talent and unite people with a shared passion for music."We want to help turn your music dreams into reality, inspiring you to pursue your passion and develop a positive state of mind," says Battle.

Battle has been involved in the music scene for over 30 years, performing with several bands and travelling throughout the United States, Germany, France, Switzerland, Canada and the Caribbean Islands. He is currently performing and recording with the Marquise Knox Blues Band.

The inspiration for CFAE came from the hearts of professional musicians and artists who have a desire to share their talents with those who seek to explore their love and passion for music. Their goal is to reach people through music, developing talents and laying the groundwork for careers in the music and performing arts sectors, as well as, to simply improve an individual's quality of life by providing a place where self expression is encouraged and supported.

This year, CFAE is partnering with Thomas Dunn Learning Center, located at 3118 Gasconade Avenue in South St. Louis City, to provide programming and training in musicology. "Whether you are learning music for the first time or starting a career, we provide training and development in all areas and for any level of experience," explains Battle. "Whether you are 13 years old or 99 years young, we have something that will inspire you to pursue your passion for music. From music lovers to music makers, we offer a wide variety of informative classes and workshops that will fit just about any experience level." The programs at Thomas Dunn Learning Center include both after school sessions for youth and adult weekend sessions.

Center for Artistic Expression programs center around three select categories: Musical, Technical and Social Skills. Musical workshops develop skills and help students gain better understanding of the components of music. Part of the program covers lyrics writing and basic music composition. "The essence of music is learning how to express what is felt inside," notes Battle. "The workshops provide insight on how to transform that raw emotion, that heartfelt passion into art. Yes, you can actually learn how to play your favorite instrument!"

Technical workshops are designed for experienced musicians and artists who are seeking to learn 'what's behind the curtain.' These workshops focus on stage production, audio and lighting setup, artwork and graphic design, and stage presence.

Social Coaching workshops teach leadership skills, practical principles that can be applied daily, and promote positive thoughts and energy. "These coaching tips and learning tools are designed to improve how students interact with life," explains Battle. "We help build self-esteem and show the value of music—it's a wonderful gift ready to be released!"

Battle teaches many of the classes himself but also calls on professionals such as his friend Marquise Knox, a 24-year old bluesman who learned to play from his grandmother and was himself, mentored by the late great Henry James Townsend. Music has so many components—many times people don't realize what goes into it. "It's so much more than just getting on stage and performing," says Battle. "Music is a window of opportunity and enrichment."

For a complete schedule of CFAE's "Windows of Music" programs, visit the Thomas Dunn Learning Center website at TDLC.org or contact the office at 314-353-3388. Classes are free and open to everyone. "All we ask is for a commitment to stick with the class," Battle says. ♫

MEET THE BLUES

by Nathaniel Farrell with forward by Ron Edwards

The St. Louis Blues Society "Meet the Blues" salute to the blues programmers of KDHX happens Saturday, February, 13, 2016 at 8:00pm (Doors open at 7:30pm) at The Stage at KDHX; 3524 Washington Ave. The show is free and open to the public.

Back in 1987, who would have known this big adventure was going to last. People thought it was crazy to be trekking many miles each week down to a wooden shack in the country to spin hundreds of pounds of blues records for a small, but growing—and very eager—audience.

KDHX, 88.1 St. Louis Community Radio has evolved into one of the foremost community radio stations in America. Broadcasting in a circular 90-mile signal pattern with 43000 watts of music power and streaming on the web, KDHX produces completely original programming seven days a week.

The station has traveled an enormous distance up a long hard road. From that wooden shack with a crowded 6' x 8' space to its present beautiful studios in the Grand Center Arts District the station has consistently brought its listeners unique music and thoughtful programming.

Throughout its 29-year history, KDHX has held close association with the St. Louis region's music community. It has been a staunch supporter of the local musicians and producers that make our area one of the richest music centers in the country. Early in the station's history, it was determined that blues music would be one of the core genres of the station's programming and an anchor of drive time shows.

The dedicated volunteer programmers at the station are comprised of musicians, producers and record collectors who share their love of music and their expertise with the community each week. The blues programmers are an exceptional bunch of artistic guides who work to perfect their craft. Through the years, KDHX listeners have been fortunate to have been entertained and enlightened by this wonderful group.

The following article highlights present programmers, but past members of the blues group who must be acknowledged include: Rich Barta, Tony C., Jeff Collier, Bill Greensmith, Robin Winfield, Uncle Roy Helwig, Michael Gannon, Tom Hall, Steve Albers, Roger Stolle, Mark Terry, Al Becker and Dennis Brannaker. In addition, not to be forgotten are the former AM and FM commercial deejays who also volunteered their time, such as: Lou "Fatha" Thimes, Bernie Hayes and "Gentleman Jim" Gates. The list here—the present line-up—runs the entire gamut of blues genre. Although some of what they play does overlap, each is unique and fills a specific spot in styles of blues.

Please join The St. Louis Blues Society and KDHX on Saturday, February 13, at The Stage to celebrate and honor our great blues programmers.

BLUES IN THE NIGHT
with ART DWYER
Fridays 4-7pm **SINCE 1987**

From KDHX's first day on the air, *Blues in the Night* was breaking in the airwaves for the upstart radio station, with a Monday and Friday drive time show that brought 88.1 FM to life back in 1987. Playing "none of the hits all of the time" and never missing the "temperature in Mecca," Art Dwyer hosts the longest running blues program on the station with the cool command of a maestro. When Dwyer received *River Front Times*' Best of St. Louis Awards in 2006 and 2007 for Best Blues Radio Program, the newspaper noted, "As the bass player and leader of the Soulard Blues Band for over 25 years, it should come as no surprise that Dwyer's got a wide knowledge of the blues. His great taste in tunes carries over to his KDHX radio show. Dwyer's also got a true showman's sense of timing. He knows when to let the music play and when to break things up with a shout out to a listener, a morsel of folksy wisdom, or a fast bit of patter."

SOUL SELECTOR
with PAPA RAY
Mondays 4-7pm **SINCE 1987**

Long-time friend of the local blues scene, part of the class of '87 original KDHX DJs, harp-master and proprietor of Vintage Vinyl on the Delmar Loop, Tom "Papa" Ray – aka the Soul Selector – gets down to cases for the River City every Monday, playing an electrified, soulful mix of blues and R&B. The heart of Soul Selector is down-home chitlin' circuit soul from Bobby Bland to Bobby Rush, but backed by the chug and chop of organs and that swinging grammar of brass sections, the Soul Selector playlist is guitar-forward with lots of nickel-wound strings heating up smokey amps. Open for requests, the drive-time show gives listeners hearty helpings of the Three Kings – Albert, Freddie, and B.B. – served up with more Texas blues in the T-Bone Walker lineage, including Albert Collins, Jimmie Vaughan and Johnny "Guitar" Watson. Assume that whatever you hear, the vocals are top notch, the blues are soulful, and there's a touch of the blues in the soul vinyl being played. Along with the blues concert calendar, keep an ear out for the one and only "non-hysterical, non-melodramatic weather report" delivered cool, calm and collected by Papa Ray every week at 5:30.

NOTHIN' BUT THE BLUES
with RON EDWARDS
Sundays 8-10pm **SINCE 1987**

This program begins most weeks with a homage to Blind Lemon. Each show is themed; presenting unique perspectives & connections covering all forms & periods of the blues. These are informative, well-researched and richly detailed history lessons that Ron describes as "education under the guise of entertainment." Past theme titles have included a nine-part *The Story of the Texas Blues*, *The Rising Highwater Blues*, *Blues For the Cosmos* and *Forms of the Blues*. Ron is an accomplished bottleneck guitarist who performed as the main accompanist to Henry Townsend for 22 years. He has had a close musical association with SilverCloud and many other msuicians of note in St. Louis. Ron has the honor of some "firsts" at the station: he performed the first live music in all three of the station's locations and *Nothin' But the Blues* was the first syndicated program in an hour format produced at KDHX. Ron's new recording with Ethan Leinwand of his radio theme "Tampa Style" appears on the 15 in '15 Blues Society release. Ron is a founding member and Chairman Emeritus of the St. Louis Blues Society.

TIN PAN ALLEY
with GABRIEL
Mondays 12-3am **SINCE 1989**

Tin Pan Alley brings late night radio alive with a free-form collection of oldies with everything from hillbilly and gospel (or "the holy blues") to platinum-album disco and TV theme songs. Nothing short of a community has grown up around the show in the 26 years Gabriel has been on the air at KDHX. Some listeners may even have come to *Tin Pan Alley* from Gabriel's earlier radio programs. (He's been on the air at different stations for over sixty years.) By calling in to say hello or to answer a quiz question about a particular track – the name of a song or who's playing it – Tin-Pan fans give the show the feeling of a meeting house. Once a full five hours, Gabriel's show is still the longest program outside of drive-time hours. This extra room lets Gabriel lay it down a little slower than the track-after-track pace of most programs. Cutting through the nonsense of industry fads and pulling fame down a peg as only someone who's seen it from both sides, Gabriel shows how to be a personality without being "a personality," which is something coming from someone who once recorded Tina Turner.

BLURSDAY
with JOHN McHENRY and DENNY CLANCY
Thursdays 4-7pm **SINCE 1989**

John and Denny's drive-time program is irreverent radio at its finest, full of off-the-cuff yuks, bizarro news, and whatever slips through the cracks of the work week. But since 1989, the on-air back and forth between the Blursday boys has been the egg holding together an omelet of soul jazz, bottleneck slide, old-time boogie-woogie, crossroads gospel, country, zydeco and lots of hot and sticky electric blues. Listeners won't notice the genre jumping because of the talk interludes and because the side-long humor of John and Denny comes from the innuendo and absurdism that links the blues complaint of songs like "Banana in Your Fruitbasket" to the humor of Stan Freberg and the Colin Sphinctor Band. Blursday is blues-day with the fine art of artlessness. John is also a former drummer for the Soulard Blues Band.

CHICKEN SHACK ALLEY
with BRUCE B.
Sundays 6-8pm **SINCE 1993**

Bruce B. spins a fun-loving mix of Memphis soul, doo-wop, big band, jazz vocals, boogie-woogie, jump blues, and early rock 'n' roll on this long-running show co-hosted (until his recent retirement) with Rich Barta. Many of the highlights capture the incredible transformations the blues brought to popular music of the 40s to the 70s. Although you'll hear the occasional soulful groove or funky hymn, most of the acts on *Chicken Shack Alley* play the high-energy music of hop joints and variety shows. Passed over by too many blues revivalists, Bruce B. plays the brassy tunes once made for gym floors, velvet curtains, and neon lights. For 45s collectors, this show is a lifetime of checkmarks on any of the best to-find lists.

THE JUKE JOINT
with DOUG MCKAY
Fridays 5-7am **SINCE 2013**

Taking its name from Denise La Salle's late-career hit "Juke Joint Woman" from *Smokin' In Bed* (1997), Doug McKay's break-of-dawn show distinguishes itself among KDHX's blues programming by pairing relatively new names in blues and soul with well-known names in blue-eyed soul. Most of the show's playlists pull from releases put out in the last ten to fifteen years, with more new releases than almost any other blues show on the station. That doesn't mean listeners won't hear classic cuts from Alvin Lee, Elmore James and Muddy Waters, but the Juke Joint's contribution to blues programming is its investigation of the wider blues influence in rock-oriented acts that came out of long-haired blues rock of the sixties and seventies. That mix tells the story of Doug's coming-to-blues through the many covers brought to American audiences by British Invasion bands. *The Juke Joint* will celebrate its third-year anniversary the first week of February. Run into Doug at Devon Allman's Friday Night Blues series at the Bottleneck Blues Bar.

RHYTHM HIGHWAYS
with EAST SIDE SLIM
Thursdays 5-7am **SINCE 2013**

First airing in 2013, the same year as *Boogie on Down* and *The Juke Joint*, *Rhythm Highways* was part of KDHX's commitment to putting more blues in the airwaves. Mentored by former Chicken Shack Alley co-host Rich Barta, East Side Slim features the under-recognized and under-exposed artists from blues and soul to jazz and swing. Rhythm Highways currently also features more new releases than any other blues program, many of them self-releases. Rhythm Highways is also the only show where you'll not only hear Frankie Lee Sims but also the Swedish blues of Trickbag and Finnish-based Eric Bibb. If there's a champion of overlooked artists from gospel to roadhouse, it's East Side.

BOOGIE ON DOWN
with HOUND-DOG BROWN
Sundays 5-7am **SINCE 2013**

Born and reared in a small city on the river in Southern Ohio, Hound Dog Brown has lived in the St. Louis metro area for 31 years. He got his first taste of programming in 2003 when he met Rich Barta and Jeff Collier's pledge-drive dare for someone to donate $365 and be a guest host on *Down in the Alley* (once on Sunday evenings). But *Boogie on Down* wasn't born until 2013 after deep tutelage with KDHX's bluesmen. Digging down to the bedrock of American music, Hound Dog plays blues, R&B, country-western, boogie-woogie, gospel, jump and swing. Listeners may also hear special features on how this mix of genres sprouted early rock 'n' roll, but most shows will tell that story in their sweep from the 20s to the present day. Bump into Hound Dog taking in the Soulard Blues Band or Leroy Pierson's National Reso-Lectric guitar up close to the stage at BB's Jazz, Blues and Soups.

ST. LOUIS BLUES SOCIETY
PRESENTS

The St. Louis Blues Society is proud to present ***15 in '15*** which features fifteen artists that were performing in St. Louis during 2015. One of the STLBS's mandates is to promote the music and the musicians who perform in St. Louis. We think the compilation CD's are a perfect vehicle for that purpose. Over the last two years we have produced and released two CDs, featuring 29 acts with almost 100 musician performing all original music.

This year all of the tracks were recorded specifically for this project by Paul Niehaus IV at the Blue Lotus Studio. Paul Niehaus IV is a STLBS board member, musician and engineer. He graciously donated all of the production time in his own studio to make this project a reality. Here are some of his thoughts about his experience.

"It was my distinct honor to work with all of the artists on the 15 in '15 compilation. I couldn't be more pleased with how all the performances turned out. The compilation has a huge range of styles that all relate to St. Louis Blues in some way.

I was very impressed with the quality of musicianship across the board. Everybody came to the project with a sense of excitement and creativity that was inspiring. There's nothing like the feeling of getting a band in the studio, everybody dialed in, and then going for that first take. There's a certain magic if the band is feeling it. Sometimes it's not like that at all and everybody needs to get warmed up; the arrangement needs to be ironed out and slowly a song emerges from the block of marble.

The goal across the board was to present each artist naturally and in their best light. Some of the songs were live performances, with everyone collaborating in the moment on one cohesive take. Others were built from the ground up; just two people laying down bass and drums and then overdubbing a whole band over it.

Track 12, 'Let The Demons Out,' came from a cool collaboration. Ghalia Vauthier was introduced to the studio by Tom Maloney. She's a talented young songwriter and musician from Brussels, Belgium. Ghalia, with Tom and myself, cut a live version with bass, drums, and vocals. When I was talking with Renee Smith about what song she'd cut for her track, I told her I had a song that would be perfect for her; 'Let The Demons Out.' I sent it to her and she said she'd give it a shot. When we got Renee to the studio and she started warming up, I was blown away by the emotion and soul of her voice. It turned out to be one of my favorite tracks on the compilation.

The creation of this project was anything but boring. It says a lot about the blues community in St. Louis that so many amazing artists of such a varied background all set aside their time and original songs for a collective and collaborative project. It was a pleasure to donate my time and creativity to this project. I hope everyone enjoys the album as much as I do." ♫

Take a look at the 15 bands on our new release:

Marquise Knox
Will You Change Your Ways
written by Marquise Knox
Marquise Knox: vocals, guitar;
Matthew Lawder: guitar; Gus Thornton: bass;
Michael Battle: drums; Paul Niehaus: organ

Roland Johnson
Ain't That Loving You
written by Roland Johnson, Paul Niehaus, Kevin O'Connor
Roland Johnson: vocals, tambourine; Paul Niehaus: guitar, bass, trumpet, tenor sax, background vocals; Kevin O'Connor: drums, piano, organ, baritone sax; Devon Cahill: background vocals

Edwards & Leinwand
Tampa Style
written by Ron Edwards
Ron Edwards: guitar; Ethan Leinwand: piano

Miss Jubilee & The Humdingers
Give Me A Sign
written by Rob Barnard and John Hartmann
Valerie Kirchhoff: vocals; David Gomez: tenor sax; Brian Casserly: trumpet; Ethan Leinwand: piano; Paul Niehaus: guitar; Michael Carvale: bass; Dan Conner: drums

Aaron Griffin
One Day Baby
written by Aaron Griffin
Aaron Griffin: vocals, guitars, drums; Paul Niehaus: bass, organ

Letter to Memphis
Oleatha Shuffle
written by Devon Cahill and Gene Starks
Devon Cahill: vocals, whistling, tambourine; Gene Starks: guitar, shaker; Sarah Velasquez: violin; Paul Niehaus: bass, lap steel, mandolin

Country Bill Edwards
Homesick in St Louie
written by Bill Edwards
Bill Edwards: vocals, harmonica, drums; Paul Niehaus: bass, guitars; Ethan Leinwand: piano

Rum Drum Ramblers
To Get Along
written by Mat Wilson
Mat Wilson: vocals, guitar; Ryan Koenig: harmonica, snare drum;
Ethan Leinwand: piano; Joey Glynn: bass

Kingdom Brothers
Reap What You Sow
written by Chris Shepherd
Chris Shepherd: vocals, guitar; Ron Roskowske: guitar; Stanley Gill: organ, background vocals; Bob Walther: bass; Joe Warmbrodt: drums

The Bottlesnakes
Bottlesnake Blues
written by Ethan Leinwand and Nick Pence
Ethan Leinwand: piano; Nick Pence: guitar

Big Mike Aguirre
Long Time Coming
written by Mike Aguirre and Paul Niehaus
Mike Aguirre: guitar; Paul Niehaus: guitar, organ; Kevin Bowers: drums

Renee Smith
Let The Demons Out
written by Ghalia Vauthier
Renee Smith: vocals; Tom Maloney: guitars, bass;
Paul Niehaus: drums, percussion

Laura Green Blues Band
Bone To Pick
written by Laura Green
Laura Green: vocals; Rich McDonough: guitar, background vocals;
Tom "Slim" Louis: bass, background vocals;
Keith Robinson: drums, background vocals

St. Louis Social Club
Pike's Peak
written by Brian Casserly
Brian Casserly: vocals, trumpet; Jim McClaren: harmonica; Bill Murphy: piano;
Rich McDonough: guitar; Tom Maloney: bass; Benet Schaeffer: drums

Kasimu Taylor Quartet
Laura Therina
written by Kasimu Taylor
Kasimu Taylor: trumpet; Adam Maness: Fender Rhodes; Ben Wheeler: bass;
Micah Walker: drums

{old skool}

Boo Boo Davis
Black and Tan
2015

by Michael Higgins

The liner notes lay it clean: "This music is OLD, but still very COOL."

Old Skool, James 'Boo Boo' Davis' ninth and latest CD, surges straight at you with gut-bucket fervor. Whether it's the heavy but funky back-beat, the shrill and classy harp, or Boo's soul-worn voice, this trance-like train of sound openly cries "Thank you DAVE!"

James 'Boo Boo" Davis truly is one of a kind. Born and bred in Drew, Mississippi, he's spent the past 60- plus years dripping nothing but the blues. His father, Sylvester Davis, was a cotton farmer who played multiple instruments. Musically gifted, he performed with legends such as John Lee Hooker, Elmore James and Robert Pete Williams. The younger Boo just soaked it all in. By five he was playing harp and singing in church with his mother. At 13 he was strumming guitar. And by the age of 18, he was working gigs across the Delta with his dad and older brothers.

But, the early 60's brought a new twist. Trekking north with his brothers, they settled right into the vibrant St. Louis blues scene. Albert King, Ike & Tina Turner, Little Milton, Oliver Sain, Fontella Bass, Chuck Berry and Johnnie Johnson—the names were all here. But it was The Davis Brothers Blues Band who held court at Tubby's Red Room every weekend in East St. Louis. Their residency would not only last 18 years, but kindle many fond memories.

The year 1998 though was Boo's true breakthrough. Perhaps DAVE was intervening. Or maybe it was Boo Boo's ability to sing and play several instruments. Either way, he was playing drums for local and national harp legend, Arthur Williams when opportunity finally knocked. Touring Europe as part of Arthur's crack St. Louis band, Boo Boo was approached about recording his own CD. His 1999 Black & Tan label debut, *East St. Louis* was the first step towards a blues legacy that just keeps growing.

Old Skool itself is about as stripped-down and powerful as you can get. Featuring Jan Mittendorp on electric guitar, and John Gerritse on drums, the European duo truly pulls Boo's deep Delta essence out. Yet in so doing, they add a 21st century funk that simply resonates. Much akin to R.L. Burnside's later years at Fat Possum Records, "Old Skool Delta" rolls anew with Boo Boo's Black & Tan recordings. This pulsing, trance-inducing sound has been catchy enough to score Boo Boo international acclaim. In fact, 5-Hour Energy Drink used snippets of his 2008 song "I'm Tired" for their radio ads to boost their sales. Imagine that. Seventy-plus year old Boo Boo Davis selling an energy revival!

But in the end it all makes sense. The trio on this CD has not only toured Europe extensively, but they've played over 300 shows in 20 countries the past two years. Tight and cohesive, all eleven tracks were recorded in single takes. From the clash of harp and drums on the opener, "Hold Your Head Up", through such notables as the catchy-quick "Boo Boo Fool", the slow, open-ended "Boy Blues," to the driving train-like "Call Me A Clown," the band rocks a 43-minute jam session that embodies Boo Boo's spirited live shows.

It's amazing how Boo Boo Davis continues to age like fine wine. Hopefully if you're a reader out there, you'll take the opportunity to catch the ever stylish Boo live downtown. Though he's currently on a brief sabbatical from his European duo, he's back home performing some weekend gigs with Bob Kamoske, Mike Graham and Kevin O'Conner at BB's Jazz, Blues & Soups. What you'll find is one of the last great "old-skoolers" pumping out downhome blues as only a true great can. And, it's not a stretch to think that one day Boo Boo Davis will be in our new National Blues Museum.

As the liner notes claim, this music *really is COOL*. About the only other thing this reviewer can add is "Thank you DAVE!!" And oh, even if you do catch Boo Boo live, get the CD. It's killer! Enjoy!! ♫

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Jan 4	7 PM	Singer/Songwriter Night
Jan 5	7 PM	Box of Nerves (members of the Sidemen)
Jan 6	6:30 PM	Rewind Band (New Orleans Carnival begins!)
Jan 7	7 PM	Rayborn & Armstrong
Jan 8	7 PM	The Midwest Jazz-tette
	10:30 PM	Of Brighter Skies (Madison, WI)
Jan 9	7 PM	Franglais Gypsy Jazz
Jan 10	11:00 AM	Miss Jubilee Swing Jazz Brunch
	7 PM	Erin & the Project (Livingston, MT)
Jan 12	7 PM	Glen Smith & Eric Slaughter Jazz
Jan 13	7 PM	Bob "Bumblebee" Kamoske
Jan 14	7 PM	Chad Elliott (Des Moines, IA)
Jan 15	7 PM	Rewind Band
	10:30 PM	Ben Stalets (Toledo, OH)
Jan 16	7 PM	BoogieFoot
	11:30 PM	Ian Fitzgerald (Providence, RI)
Jan 17	11 AM	Franglais Gypsy Jazz Brunch
Jan 18	7 PM	Singer/Songwriter Open Mic
Jan 19	7 PM	Mike Maurice (Portland, Maine)
Jan 20	7 PM	The Wrong Omar (Minneapolis, MN)
Jan 21	7 PM	Tom Hall (from the Geyer Street Sheiks)
Jan 22	7 PM	Johnny Cilantro & the Well Seasoned Sextet
Jan 23	7 PM	Wack-A-Doo (1900's Vaudeville Jazz)
Jan 24	11 AM	Miss Jubilee Hot Jazz Brunch
Jan 25	7 PM	Musicians Open Jam Night
Jan 26	7 PM	The Jerry Green Jazz Trio
Jan 27	7 PM	Steven O'Connell
Jan 28	7 PM	The Tallent Brothers (Memphis, TN)
Jan 29	7 PM	Lewis Knudsen (Moline, IL)
Jan 30	7 PM	Sarah Jane & the Blue Notes
Jan 31	11 AM	Miss Jubilee Hot Jazz Brunch

FEBRUARY

Feb 1	7 PM	St. Louis Singer/Songerwriter Night
Feb 3	7 PM	Box of Nerves (members of Sidemen)
Feb 4	7 PM	Fred Baue
Feb 5	8 PM	Jay Hutson & Da Wolves
Feb 6	7 PM	SpaceShip (Original Jazz)
Feb 7	11 AM	Miss Jubilee Hot Jazz Brunch
Feb 8	7 PM	Lundi Gras Ball! Live Music! Drink Specials!
Feb 9	6:30 PM	Mardi Gras! with The BackStreet Cruisers
Feb 10	7 PM	Michael Howard (Anchorage Alaska)
Feb 12	7:30 PM	Bottoms Up Blues Gang
Feb 13	7 PM	Tia McGraff (Port Dover Ontario, Canada)
	10:30 PM	Rue Snider (Brooklyn, NY)
Feb 14	11 AM	Miss Jubilee - Hot Valentine's Jazz Brunch
	6 PM	Fletcher Moley Live Smooth Jazz Valentine's Sweetheart Dinner
Feb 15	7 PM	Heather Styka (Portland, Maine)
Feb 17	7 PM	Bob "Bumblebee" Kamoske
Feb 18	7 PM	King Neptune (Delta New Orleans Blues)
Feb 19	7 PM	Maple Jam
Feb 20	7 PM	Fletcher Moley Group (New York Jazz)
Feb 21	11 AM	Miss Jubilee Swing Jazz Brunch
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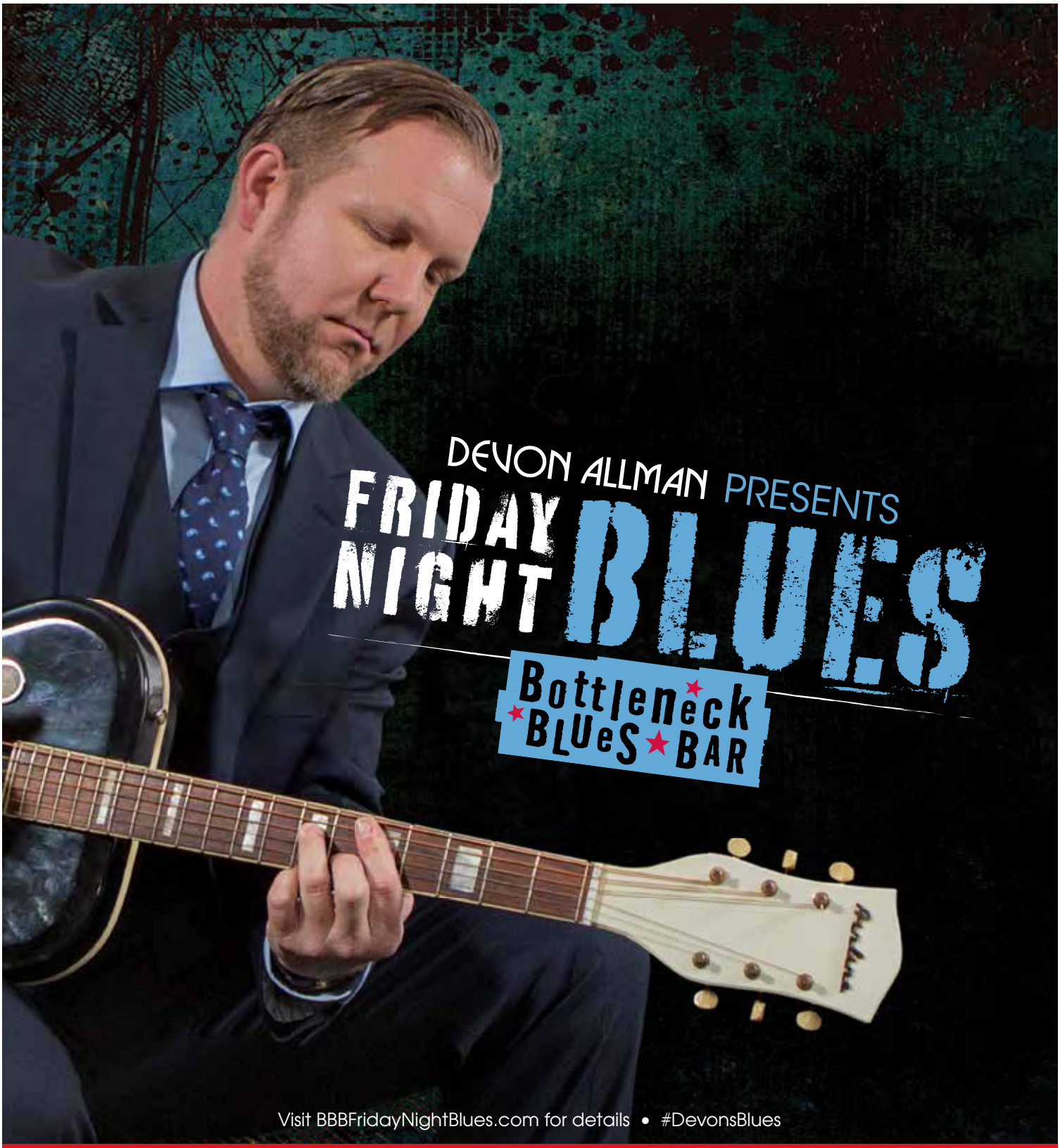

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