

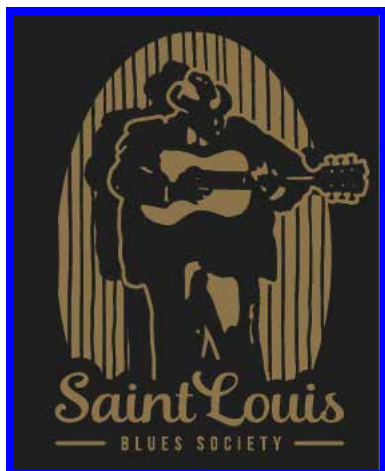


**PLUS**

ATOMIC BLUES FESTIVAL NEWS  
Renee Smith's Fathers' Day Show

-- Sweetie and the Toothaches Live at the Casa Loma Ballroom CD  
-- The Porch at the National Blues Museum

# PRESERVING AND PERPETUATING BLUES MUSIC IN AND FROM ST. LOUIS SINCE 1984



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Hello Blues Lovers,

The season has finally changed and it's time to be outside listening to the Blues. Throughout the city and surrounding areas there are numerous community park events, festivals, patio shows to attend. If you are a band or event organizer, please make sure to send your dates to our concert calendar: [concertcalendar@stlouisbluessociety.org](mailto:concertcalendar@stlouisbluessociety.org).

The 4th Annual **Atomic Blues Festival** is coming up June 24. **NOTE** that the venue has changed to The Broadway Oyster Bar. This event is especially important to the St. Louis Blues Society because it funds our education component. Funds from this event will help support our *Blues in Schools*, *Musicians' Education* and events like the conversations on *Race and Blues* we hosted with KDHX earlier this year. We have a great line up with performances by St. Louis Blues Society Youth Band, Torrey Casey & the Southside Hustle, Kingdom Brothers Duo, Eastsiders Review Band and the Brother Jefferson Band. This will be a great event for an event better cause, so we really hope you can join us.

Make sure to mark your calendars for the 23rd Annual **Big Muddy Blues Festival** coming up Labor Day weekend on Laclede's Landing. This year will feature over 60 St. Louis acts on 7 stages over 3 days. Look for the lineup and additional information to be announced mid-to-late May.

Thank you all for supporting the St. Louis Blues Society and go out and hear some live music in one of the greatest music cities in the world!

Jeremy Segel-Moss, STLBS Board Chairperson

## E-mail Jeremy I'd love to hear from you!

Please write me at [jsegelmoss@stlouisbluessociety.org](mailto:jsegelmoss@stlouisbluessociety.org) and tell me what you are doing for the blues this summer.

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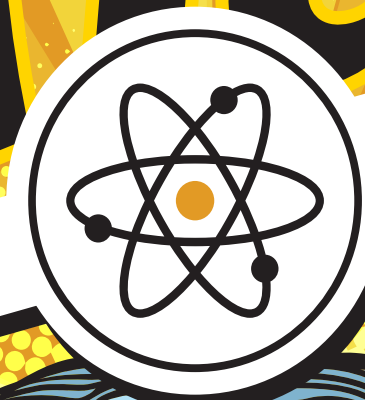
**The St. Louis Blues Society is dedicated to preserving and perpetuating blues music in and from St. Louis, while fostering its growth and appreciation. The St. Louis Blues Society provides blues artists the opportunity for public performance and individual improvement in their field, all for the educational 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.*

4th Annual

# ATOMIC

## BLUES FESTIVAL



*benefiting the  
St. Louis Blues  
Society Education Fund*



# BROADWAY OYSTER BAR

*Sunday, June 24 from 1-6pm*



\$12 at the door or \$10 for St. Louis Blues Society Members  
RAFFLE / SILENT AUCTION / LIVE ART

*Performances by:*

St. Louis Blues Society Youth Band ~ Kingdom Brothers Duo  
Eastsiders Review Band ~ Brother Jefferson Band  
Torrey Casey & The Southside Hustle



# SWEETIE & THE TOOTHACHES

words and photo by Bob Baugh

So, what do you do when your December Go Fund Me campaign to make a studio CD fails? You pick up the pieces and make a live CD at the Casa Loma Ballroom. That's what Sweetie and the Toothaches did in February.

The band is the creation of two talented artists, vocalist Emilie Richard and pianoman Chase Garrett. Both had migrated to St. Louis within six months of each other. They met at Yaquis on Cherokee Street when Chase was in town visiting his friend, Ethan Leinwand, and checking out the music scene. More visits followed. Meanwhile, Emilie began her first foray into singing by getting invited to sit in with Miss Jubilee. She got the bug.

When Garrett moved to St. Louis in the spring of 2015 from Madison Wisconsin, he hoped to land the same type of solo gigs he had worked for the previous six years. His new friend Emilie had become vocalist in search of a band. It was the beginning of something beautiful. Today Sweetie and the Toothaches is a six-piece band specializing in a KC Swing and Jump Blues style that attracts a real dance crowd. Chase, the band's musical director says, "The music is influenced by our love for Count Basie, Errol Garner, Oscar Peterson and always, Otis Spann."

Those vintage tentacles keep coming with younger musicians like Richard and Chase Garrett as heard with their early song, "Bigger Fool." Emily says she and Chase "are energetic, happy people, so jump blues

fits our style." The song is personal. "You gotta go through the bad to write good blues," she said.

By the end of the year they played their first show at the Blue Pearl. In the next year they played the National Blues Museum and were invited to record their song "Bigger Fool" on the St. Louis Blues Society *16 in 16* compilation release. Chase would also



Sweetie and the Toothaches live at the Casa Loma Ballroom February 10

continue to do occasional solo appearances and recorded his song "Sailor Man" for the *17 in 17* CD. The band has coalesced into a tight group that also includes saxophonist Josh Baumgartner, Missy Camp on trumpet, drummer John Marshall, and Paul Niehaus on standup bass.

Niehaus is the hook in this story. Besides being one of the most sought-after sideman in town he is also the incredibly productive owner/producer of Blue Lotus studios. The studio is the mainstay behind the Blues Society's CDs as well as a series of original soul music CDs with Roland Johnson, Gene Jackson, Kim Massie and others. So when the online fundraising effort failed, Richard and Garrett reassessed the situation with Niehaus.

They concluded it was cheaper to make a live CD than to buy hours of studio time. Garrett who had some previous experience with live recordings of his annual *Piano Stomp* said he was good with the idea because, "I love the live energy and a recording of it can make you feel like you are there." Emilie too loves the energy but recognizes of the need for humility, "When it's live there is no going back. If you mess up, it's there. That's life." She said. Niehaus who loves to play and record had all the tools needed for the live show.

That brought everyone together on a cold Friday night in February at the cavernous historic Casa Loma Ballroom where the manager, Tommy, will show you the exact spot his parents met in 1942. Manny, the sound engineer worked with Niehaus to get all the gear set up and run multiple sound checks. There was the ballroom sound system as well as all the additional mics for recording. Niehaus wanted a multi-track recording which, he explained, meant that, "each microphone/input goes to its own separate track so that I can pull up all the separate tracks up my console, apply any needed processing to get good sound and mix it down to a stereo file."

And then they were ready for the 8pm show. There dancers were there and ready to go. There was even a lesson session for newbies prior to the start. The band planned on doing three sets. The first set of 15 songs were the ones they wanted to record. They planned to rerecord those in the third set. But, things happen. The set ran long so they decided to drop the third set and mix a few songs they felt they needed redo in with the second set.

The music was great. The dancers danced. The band played their hearts out and everyone had a great time. Now Niehaus is working his studio magic on the live recordings. From those they will select 10-12 songs for the CD. Richard and Garrett are thrilled and looking forward to the release party this summer. 🎵

**\*BRENTWOOD MUSIC ON THE MENU**  
 Brentwood Park, 9100 Russell Ave.  
 Fridays 7-9PM  
 8/17 Melissa Neels Band

**\*CARONDELET SUMMER CONCERTS**  
 Carondelet Park, 3800 Loughborough  
 Bandstand by the Lake  
 Sundays 6-8PM  
 6/10 Miss Jubilee  
 6/17 Tommy Halloran's Guerrilla Swing  
 6/24 Dawn Weber and the Swinging Blues and Funk Show

South St. Louis Square Park, 7700 S. Broadway  
 Mondays 7-9PM  
 6/4 Melissa Neels Band

**\*CHRISTY PARK CONCERTS**  
 Christy Park, 5000 S. Kingshighway  
 Tuesdays 6-9PM  
 5/29 The Kingdom Brothers

**ECKERT'S BELLEVILLE FARM FREE CONCERTS**  
 951 South Green Mount Rd.  
 Fridays and Saturdays 7-9PM  
 6/2 Hudson & Friends  
 6/9 Dawn Weber and the Electro Funk Assembly  
 6/29 Jeremiah Johnson Band  
 6/30 Tommy Halloran's Guerrilla Swing  
 7.6 Funky Butt Brass Band  
 7/28 Miss Jubilee  
 8/4 Kim Massie

**EDWARDSVILLE CITY PARK**  
 112 South Kansas St.  
 Fridays 8-10PM  
 6/29 Soulard Blues Band  
 7/13 Funky Butt

**CITY OF ELLISVILLE SUMMER CONCERTS**  
 Bluebird Park, 225 Kiefer Creek Rd.  
 Thursdays 7-9PM  
 7/19 Common Time

**KIRKWOOD PARK SUMMER CONCERTS**  
 Lions Amphitheater, 111 S Geyer Rd.  
 Saturdays 7PM  
 6/30 Miss Jubilee

**LAFAYETTE SQUARE PARK ARTS COUNCIL**  
 2023 Lafayette Ave.  
 Saturdays 6-9PM  
 TBA

**\*OLD NORTH ST LOUIS NEIGHBORHOOD ASSOCIATION**  
 Crown Square Park, 2700 N. 14th  
 Friday 5-8PM  
 8/3 Ms. Zeno (Memphis)

**RICHMOND HEIGHTS PARTY ON THE PAVEMENT**  
 The Heights, 8001 Dale Ave.  
 Thursday 7-10PM  
 8/9 The Fabulous Motown Revue

**SOULARD RESTORATION GROUP**  
 Soulard Market Park, 700 Lafayette Ave.  
 Saturdays 6-9PM  
 5/12 Patti & The Hitmen  
 6/9 Blues Museum All-Star Jam

**UNIVERSITY CITY STARLIGHT CONCERT SERIES**  
 Heman Park's Midland/Shaftesbury entrance  
 Mondays 6:30-8:30PM  
 7/9 Chuck Flowers  
 7/23 Inner City Blues  
 7/30 Moniks Williams

## The 2018 Summer Concert Season

**The St. Louis Blues Society is proud to support the performances marked with \***

**All shows are FREE and open to the public. Any and all support is appreciated, these shows are produced by neighborhood non-profit groups and local parks departments.**

**Get Outside and Support the Blues!**

*Volunteers are needed for the St. Louis Blues Society summer events and concert support. See a great show by a local Blues artist and help to promote the Blues Society at the same time! You will interact with the crowd at our table, talk about the Blues Society, sell some merchandise and listen to great music.*

*Make your schedule "work" as many shows as you want. This also includes The Big Muddy Blues Festival on The Landing Labor Day Weekend. Send us an e-mail and let us know how you can help. Looking forward to working with you!*

***volunteer4@stlouisbluessociety.org***

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 Melissa Neels Renee Smith

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### MAY EVENTS

<b>TUES 01</b>	<b>7:00PM</b>	<b>These Fine Moments</b> Austin, TX
	<b>8:45PM</b>	<b>THE PLEASE, PLEASE ME</b> Austin, TX
<b>WED 02</b>	<b>7:00PM</b>	<b>Sundae and Mr. Goessl</b> Seattle, WA
<b>THUR 03</b>	<b>7:00PM</b>	<b>WOODEN PUDDIN'</b> ft. <b>John Brighton &amp; Jesse Farrar</b>
<b>SAT 05</b>	<b>7:00PM</b>	<b>JIM MANLEY BAND</b>
<b>SUN 06</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
	<b>6:30PM</b>	<b>The Jazz Troubadours</b>
<b>TUES 08</b>	<b>7:00PM</b>	<b>SWAMP RATS</b> with <b>The Andeeks Roadshow</b> Heartland, FL
<b>WED 09</b>	<b>7:00PM</b>	<b>Chris Kasper</b> Nashville, TN
<b>THUR 10</b>	<b>7:00PM</b>	<b>Ethan Eckert</b> Kansas City, MO
	<b>10:30PM</b>	<b>The VOODOO FIX</b> Nashville, TN
<b>FRI 11</b>	<b>7:00PM</b>	<b>Blues City Swing</b>
	<b>11:30PM</b>	<b>MEAT BANANA</b> Nashville, TN
<b>SAT 12</b>	<b>7:00PM</b>	<b>Midwest Jazz-tette</b>
<b>SUN 13</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
	<b>6:30PM</b>	<b>Lexi Weege</b> Westfield, MA
<b>TUES 15</b>	<b>7:00PM</b>	<b>Cary Colman Jazz Group</b>
<b>WED 16</b>	<b>7:00PM</b>	<b>KING TAYLOR PROJECT</b> San Diego, CA
<b>THUR 17</b>	<b>7:00PM</b>	<b>GHALIA &amp; MAMAS BOYS</b> Brussels, LA
<b>FRI 18</b>	<b>7:00PM</b>	<b>Bottoms Up Blues Gang</b>
<b>SAT 19</b>	<b>7:00PM</b>	<b>The Bon Bon Plot</b>
<b>SUN 20</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
	<b>7:00PM</b>	<b>Smokestack Relics</b> Broken Arrow, OK
<b>TUES 22</b>	<b>7:00PM</b>	<b>"Ragtime" Jack Radcliffe</b> Raynham, MA
<b>WED 23</b>	<b>7:00PM</b>	<b>The March Divide</b> San Antonio, TX
<b>THUR 24</b>	<b>7:00PM</b>	<b>Caleb Miller</b> Joplin, MO
	<b>8:45PM</b>	<b>Kevin Renick</b>
<b>FRI 25</b>	<b>7:00PM</b>	<b>Roadhouse Kings</b>
<b>SAT 26</b>	<b>7:00PM</b>	<b>Don Bailey of "Bob Band"</b>
	<b>8:15PM</b>	<b>Rebecca Ryan &amp; Tony Estrada</b>
	<b>9:30PM</b>	<b>Russell James</b> Albuquerque, NM
<b>SAT 27</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
<b>TUES 29</b>	<b>7:00PM</b>	<b>Pat Joyce</b>

### JUNE EVENTS

<b>FRI 01</b>	<b>7:00PM</b>	<b>Doug Collins</b> Minneapolis, MN
<b>SAT 02</b>	<b>7:00PM</b>	<b>Scott &amp; Rosanna</b> Pittsburgh, PA
	<b>8:15PM</b>	<b>Tyler Preston</b> Juneau, AK
	<b>9:45PM</b>	<b>John McDonough</b> Austin, TX
<b>SUN 03</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
	<b>6:30PM</b>	<b>The Jazz Troubadours</b>
<b>TUES 05</b>	<b>7:00PM</b>	<b>Emma Dilemma &amp; Morgan Orion</b> Nashville, TN New Orleans, LA
<b>WED 06</b>	<b>7:00PM</b>	<b>Cowboy Randy Erwin</b>
<b>FRI 08</b>	<b>10:30PM</b>	<b>Freak Mythology</b> Cincinnati, OH
<b>SAT 09</b>	<b>7:00PM</b>	<b>THE MIDWEST JAZZTETTE</b>
<b>SUN 10</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
<b>WED 13</b>	<b>8:15PM</b>	<b>The 502s</b> Orlando, FL
<b>FRI 15</b>	<b>7:00PM</b>	<b>Jim Manley Band</b>
<b>SAT 16</b>	<b>7:00PM</b>	<b>Bob Band</b> Millstadt, IL
<b>TUES 19</b>	<b>7:00PM</b>	<b>Christie Huff</b> Los Angeles, CA
<b>THUR 21</b>	<b>11:00AM</b>	Worldwide <b>"MAKE MUSIC DAY"</b>
<b>FRI 22</b>	<b>7:00PM</b>	<b>Bottoms Up Blues Gang</b>
<b>SAT 23</b>	<b>7:00PM</b>	<b>Boogiefoot</b>
<b>SUN 24</b>	<b>11:30AM</b>	Brunch with <b>Miss Jubilee &amp; The Humdingers</b>
	<b>7:00PM</b>	<b>XARIS</b> Pensacola, FL
<b>MON 25</b>	<b>7:00PM</b>	<b>Ed Masuga</b> Berkeley, CA
<b>WED 27</b>	<b>7:00PM</b>	<b>Sutton James Papanikolas</b> Flagstaff, AZ
<b>THUR 28</b>	<b>7:00PM</b>	<b>West Boulevard</b> Belleville, IL
<b>FRI 29</b>	<b>7:00PM</b>	<b>Don Bailey of "Bob Band"</b>
	<b>8:15PM</b>	<b>Johnny O'Brien</b> Minneapolis, MN
	<b>9:30PM</b>	<b>Rebecca Ryan &amp; Tony Estrada</b>
	<b>11:00PM</b>	<b>The Maggie Valley Band</b> Maggie Valley, NC
<b>SAT 30</b>	<b>7:00PM</b>	<b>Blues City Swing</b>

FOR COMPLETE SCHEDULE OF EVENTS VISIT [EVANGELINESSTL.COM](http://EVANGELINESSTL.COM)  
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### - upcoming shows -

May 9 - BB's Jazz, Blues, & Soups (w Rhythm Renegades) - St. Louis, MO - 7p  
May 11 - Canton Inn (Duo) - Hillsboro, IL - 6:30p  
May 17 - BB's Jazz, Blues, & Soups (Duo) - St. Louis, MO - 9p  
May 18 - Ember's Pizza (Solo) - Vandalia, IL - 6p  
May 19 - C.J. Mugg's (Band) - Webster Groves, MO - 9p  
May 23 - James Armstrong Presents @ the Alamo (Band) - Springfield, IL - 6p  
May 24 - Greenville Nursing & Rehab (Solo) - Greenville, IL - 2p  
June 1 - Ember's Pizza (Solo) - Vandalia, IL - 6p  
June 9 - BB's Jazz, Blues, & Soups (Band) - St. Louis, MO - 9p  
June 13 - BB's Jazz, Blues, & Soups (w Rhythm Renegades) - St. Louis, MO - 9p  
June 15 - Ember's Pizza (Solo) - Vandalia, IL - 6p  
June 21 - BB's Jazz, Blues, & Soups (Duo) - St. Louis, MO - 9p  
June 22 - C.J. Mugg's (Band) - Webster Groves, MO - 9p  
June 24 - Atomic Blues Fest @ Broadway Oyster Bar (Band) - St. Louis, MO - TBD  
June 29 - Corner Keg Pub (Duo) - Highland, IL - 9p

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# Jimmy Hinds: The Sound of St. Louis

by Bob Baugh

*photos courtesy of Jimmy Hinds except where noted*

Jimmy Hinds was a young teenager in early 1960s when he and his brother discovered a record store on Natural Bridge Avenue in north St. Louis. They would hang there for hours looking through the record bins. Hinds sensed something special about the place but didn't know what it was. What he did know was that when they got to the cash register with records and no money the owner, Oliver Sain, would smile, sell them the records on credit and tell the boys, "I know where you live." It was the start of a relationship that would define the sound of St. Louis.



**Jimmy with his mother**

Born on January 9, 1950, Hinds was a Homer G Phillips' baby who grew up with a mother who loved art, a harmonica and guitar playing father, five brothers and two sisters. In their North Market Street home his dad would only allow records by Howlin'

Wolf, Lightnin' Hopkins, Muddy Waters, B.B. King and Bobby Bland to be played. No James Brown for him. Hinds, the second oldest boy, was one of the six siblings who would become musicians. Four of them including Jimmy were drummers. However, he was always the music director in their legendary third floor "Music Room" which was also doubled as his bedroom.

## The Third Floor Education

The 45s from Sain's record store became the tools that Hinds used to learn music. To this day his brothers are still amazed at how good Jimmy was with tools and needles. "He would break down records on their stereo into individual tracks," his brother Jerome said, "so he could learn each part." His brother, June Hinds, remembers the many times he would find "Jimmy laying on the floor surrounded by 45s listening and practicing." His ear for the right sound and precision would become a career defining work ethic.

Music, the third floor, and Sain's record store, that became Archway Studios in 1965, were central to the Hinds family life. June Hinds remembers how "the music grabbed all of us and kept us out of trouble and if we were doing wrong my mother would threaten, 'I'll tell to tell Oliver.'" Jimmy Hinds controlled all the music on the third floor as well as downstairs at his parents' card parties where he played DJ for tips. As he learned the music he would go back up to Natural Bridge to show Oliver his moves. "I knew there was something more going on there from the first time I went in and I knew he saw something in me," Hinds reminisced.

At the beginning of high school (1964-68) Hinds was singing doo-wop as part of a group called the Concepts with his brother Leonard and two other brothers, Andre and Michael Jones. They achieved a fair amount of local recognition. He said he learned the bass out of frustration; "our bass player was so bad I would take his Gibson EB2 bass home to learn the songs and teach him." But, his drive for perfection wasn't just the bass as his brother Jerome Hinds tells it, "During a show Jimmy would stop singing if the music was wrong and turn his back to the audience and fix the band."

That got Hinds started on the bass but it was the sound from Motown's legendary Funk Brothers bassist, James Jamerson, that got him hooked. Self-taught through records and constant practice, he said, "I mastered Jamerson's open string technique and learned how to control the strings so they don't hum and bump into each other." Chuck Rainey a legendary New York bassist and studio musician, who played with Aretha Franklin, The King Curtis All Stars, and toured with the Beatles was another favorite.

The third leg of Hinds' musical stool was jazz bassist Ron Carter who he met through an Oliver Nelson Jazz Clinic at Washington University. "I was all ear and didn't know anything about notes. He taught me to respect the neck of my bass and how scales were executed in different positions. He taught me how to spell the musical notes. It opened the door of knowledge for me about knowing your music and knowing what you're doing."



## Going Pro

By the end of high school, Hinds was making a name for himself playing with The Magnificent Seven in east-side clubs. He laughs when he says, “at the time we were Oliver Sain’s nemesis for popularity in town.” At 19 he turned professional, began playing in Sain’s band, The Oliver Sain Revue, and started recording for him. One night in 1969 Sain’s band opened for Bobby “Blue” Bland. When Bland’s bass player was a no show he grabbed Hinds to fill in. He liked what he heard and offered him the slot in the band. “Oliver wasn’t happy but he understood because he was a pro.” Hinds said, “he knew it was a step up for me the same way Little Milton was for him.”

Unfortunately, with the Viet Nam War raging, the government had other plans. After his first show as a member of Bland’s band his draft notice arrived back home. By the end of the year he had been inducted into the US Army 2<sup>nd</sup> Division. He was stationed at Ft. Hood, TX as an MP and band member. He had never played upright bass but when auditioning he proved he could. The assignment turned out to be a lucky break. To keep the core of the band intact the Army kept its best musicians like Hinds stateside. He once was pictured on the front page of the *Army Times* exiting a Huey helicopter holding his bass overhead.

Following his two years in the service, Hinds returned to St. Louis and immediately headed to CMC and KBK studios to see about staff musician opportunities. They had no idea what he was talking about so he headed over to Archway. Hinds knew

he wanted to record but even more than that he wanted to become a producer and arranger. That was fine with Sain who knew Hinds focused approach to his Fender Precision bass and his ear for music.

## Oliver and Archway

Being a studio musician takes a different temperament according to Hinds, “People who think playing in a band will get you into a studio are wrong. There’s a much higher standard in recording. You gotta play with precision, no raggedy unkempt sound. The engineer will tell on you.” His friend Bob Lohr, who played piano

of music although his first call is for blues, soul and R&B”

Working at Archway gave Hinds the full range of experience. It was a business where time was money and there were always others waiting to record. Bands wanted to make 45s and sell enough of them to get an album. Sometimes Hinds would see something in a band, but other times he had to learn to let go and follow Sain’s business advice, “Leave it alone Jimmy, don’t try to fix it. You can’t polish or perfume a turd.”

In the studio he became an arranger and music director working closely with guitarist Phil Westmoreland under

the tutelage of Oliver Sain. “He helped me and I helped him. We exchanged favors.” Hinds said, “I filled in with his band as needed and he gave me authority in the studio.” Sain also kept an eye out to be sure Hinds had the respect of the other musicians. “I did,” Hinds noted, “because I learned the musical material better than anyone else and Oliver knew that I knew.”

On the business side, Sain managed the relationships with the stars and kept the studio filled with state of the art recording equipment. Although Hinds was the musical director in the studio, both Sain and Hinds acted as engineers and musicians, playing their instruments as needed for a recording.

They found their differing styles to be complimentary. “Oliver had a country-boy ear but was a stone bluesman. I had my blues, but I was a Motown baby with clarity in hearing everything. We had two different ears so our mixes



for Chuck Berry for years, agrees and thinks Hinds is one of the best; “It’s like playing under a magnifying glass. I consider him the St. Louis answer to James Jamerson. He can play any kind

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sound different but there was no conflict because we came from the same place. We were bluesmen.”

The thirty years at Archway were rewarding. Hinds became everything he aspired to be. Even as the most recorded bass player in town he was better known for his arranging prowess. His stamp is on generations of bass players because if you wanted to play in Sain’s band you had to learn Hinds’ bass lines. Others, like Sharon Foehner, another outstanding local bass player, were drawn in just watching him play. She tells how that technique and control dazzled her when she moved to St. Louis in 1987. “I went to see The St. Louis Kings of Rhythm—a supergroup with Jimmy Hinds on bass. It was mind-blowing. I stared at him all night and between breaks we would talk, and he would teach me bass lines.”

What Hinds admires most about Oliver Sain was the fact he brought his record industry experience (and Fontella Bass) from Chess to St. Louis. “A lot of us would never have seen the technology or how to use it. White studios were very uncomfortable to work in. They didn’t want us [black musicians] learning the business.

Oliver opened the doors for the black community to learn about music and music production.”

## Remembering the Good Times

When you ask Hinds about any favorite memories you get a long pause and an admission that, “As a band leader there was so much going on and I was so focused that it is hard to single one event out.” Then the memories start to roll: the first Fontella Bass European tour; the 1982 Larry Davis album, *Funny Stuff*, with Johnny Johnson (piano), Billy Gayles (drums), Jimmy Hinds (drums/bass), and Oliver Sain (sax/horns); playing with Percy Mayfield in 1984 in Long Beach, CA (he died the next day); the Oliver Sain Soul Reunions at Mississippi Nights (1988-1998, musical director); and the 2006 Bo Diddley tour.

The 1986 and 1987 St. Louis Kings of Rhythm European tours got a special mention from Hinds. It was an all-star cast of St. Louisans including several veterans of the original Ike Turner’s Kings of Rhythm line up: Clayton Love (keyboard), Billy Gayles (drummer/vocalist), Robbie Montgomery (vocalist), Stacey Johnson (vocalist), Oliver Sain (sax), Jimmy Hinds (bass), and guitarists, Darrel Darden (1986)

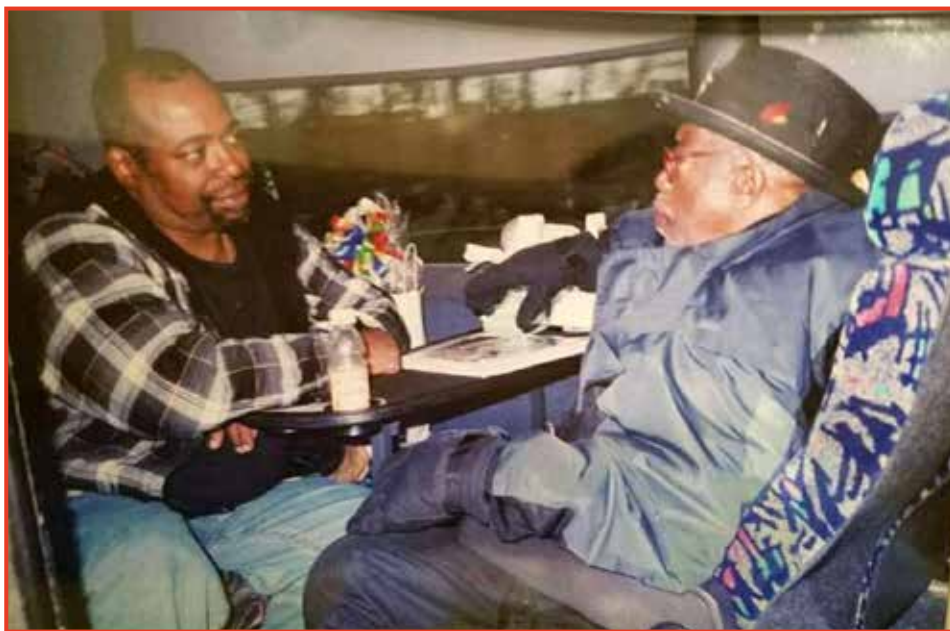
and Marvin “Buzzy” Morton (1987). The band was officially appointed as ambassadors for the City of St. Louis by Mayor Vincent Schoemehl.

Another favorite was the extended Phil Driscoll gig at the Chase Park Plaza Hotel in the early 70s. At the time, Driscoll was a national figure in R&B and rock. Hinds said the job made him the envy of every bass player in town. “They paid \$600 a week and it came with a room. It was big money and set me apart.” Getting the room was an issue. June Hinds laughs when telling how the Chase owner, Hal Kopler, eventually had to give in saying, “he gets one room, only one room.” The Hinds brothers loved hanging there while making good use of the room service.

And, there memories of other studios along the way. There was a job with Ike Turner’s studio in LA where he ended up playing drums because Turner knew he could. Then there was the one that didn’t happen. In 1978 he signed a deal with Motown and Gwen Gordy Productions (Barry Gordy’s sister) to produce some girl groups. But, without telling anyone, Gordy abruptly sold Motown. The sale immediately cut off all the funding and Hinds had to walk away. It didn’t matter, Archway was always his home.

## Commitment and Family

The one thing you learn when interviewing Jimmy Hinds is that he prefers long term commitments. While he traveled and played with many acts over the years he liked regular jobs. Archway was his day job and at night it was Hilary’s in Soulard. He formed Hilary’s Coalition in 1977 to be the house band. Five years later, when the club owner told Hinds he needed to get a female vocalist, he knew exactly who to ask. It was that sweet girl he met in fourth grade, his buddy Marvin Evans twin sister, Marsha. There was never a doubt in Hinds mind. “In music,” he said, “the one they [other singers] fear is the one you want and they all feared



On the tour bus with Bo Diddley





**Jimmy and Marsha at home**

Marsha.” In 1982 the band became Marsha Evans and the Coalition. They would play 4-5 times a week for decades.

Evans had grown up in music. Her father, Leonard Bolar, was the lead trumpet in the jazzy George Hudson Band when sixteen-year old Marsha joined their singers, The Georgettes. Becoming a big band jazz soloist and working with the acclaimed mini Motown *East St. Louis Model Cities* program, the Young Disciples, paid dividends. It led to a lifelong friendship with another extraordinary bassist, Gus Thornton, and ultimately to meeting

Oliver Sain. She became a mainstay at his Archway Records (vocals and background) and with his band.

Ironically, Evans and Hinds never really saw each other at Archway. Marsha was a full time teacher so their schedules put them in the studio at different times. But, they were always aware of each other’s music. When Hinds approached her about joining The Coalition she jumped at the opportunity. Once they started, Hinds said, “I knew I would never want to work with anyone else.” Evans smiles when she talks about how easy it has been, “We always

understood each other musically since the beginning and he allows me to be a creative artist. He is the very best at his craft.” Getting married sealed the deal for life.

No surprise there because, in Hinds’ world, music and family have always gone together. Evans remembers her brother and Jimmy drawing pictures and talking music in grade school. He and his brother Leonard started The Concepts in high school. His brother Kent was The Coalition’s drummer for many years until he moved to Los Angeles. June, a percussionist, has

played with Jimmy through the years and Jerome fills in on drums as needed. But, it is Evans that is his musical muse. They were so attuned to one another through background and decades with Oliver Sain that both have said, “we did all kinds of music, so we never had to rehearse.”

## A St. Louis Story

Hinds fifty-year career has been a search for musical perfection. It took a good ear, hard work and endless practice to get it right. His good friend, Gus Thornton, knows he found it: “His tone is distinct, solid, and strong. It’s directional like James Jamerson. He is a leader; somebody you would follow.” Thornton said. And, if you don’t, Hinds will let you know, “I’m the old guy who gets on you heavy if you can’t shuffle.” He worries that young players make a mistake in going for speed and that the rise of the keyboard bass is replacing real bass players. When asked, “what is the St. Louis sound?” his answer is simple, “Listen to my music.”

Jimmy Hinds is a St. Louis story. He met a record-making man who opened the doors of music production to this city’s black community. Oliver Sain encouraged and mentored Jimmy Hinds as he did with so many others. He found a kid, a bluesman, with the same determination, attention to detail and love of music that he had. The old record store and Archway Studios are long gone but the legacy of their friendship and collaboration lives on. They call it, “St. Louis soul.” 🎵



**Marsha Evans and the Coalition at the National Blues Museum with Kim Massie on the left; and on the right, on the main stage during the 2017 Labor Day Weekend Big Muddy Blues Festival on the Landing. photos by Bob Baugh**



# SITTING ON THE PORCH AT THE NATIONAL BLUES MUSEUM

by Kirk Zimmerman

Continuing with St. Louis' tradition as a music-friendly city, one of the quickest-growing open blues jams can be found at the National Blues Museum. There, musicians of all ages and experience, gather every Thursday to trade licks and have a good time. Hosted by National Blues Museum volunteer, Jesse Lopez, the jam session began as an idea developed by Lopez and founding Executive Director Dion Brown. "When I went to the Delta to visit Sharon McConnell-Dickerson, I sat on the same porch at her home that Honeyboy Edwards, Hubert Sumlin, Bobby Rush, Blind Mississippi Morris and many others sat and played on—it was a moving moment. When I returned, Dion suggested we have a jam session and asked if I would run it and I readily agreed." Lopez said. Inspired by his trip, Lopez named the show, *Sitting on the Porch Open Jam*.

The jam session launched in January and more people have been coming every week. Players as young as 14 join in on the fun. The jam session is open to players of any instrument. There have been banjo players and saxophone players in addition to the usual guitars, harps, drums, and bass. According to Lopez, "My favorite thing is coordinating musicians that are unrehearsed with each other. I have no idea who is going to show up and what instrument they play and I have the pleasure of putting the puzzle together and so

far, it seems to work." In addition to musicians of all ages and instruments, the *Sitting on the Porch Jam* has hosted musicians from all over the world. International guests who visit the museum are often intrigued and end up grabbing their own instruments to sit in on the jam too.

Another exciting aspect of the *Sitting on the Porch Jam Session* is that you never know who will pop-in to play. It's a great place for amateur musicians to play with some of the top local talent in St. Louis. Marquise Knox, Marty Spikener, Torrey Casey, and Joe Metzka are just some of St. Louis's premier local artists who have joined the jam. As the jam session continues to grow week by week, I asked Jesse where he hopes to see the jam session go in the future. He said, "I would like to see the jam expand to three hours and be able to live-stream it. This is becoming a staple at the National Blues Museum and I see it only getting bigger and better."

If the first four months are any indication, then Lopez is right, this jam session is destined to continue to become one of the top open jams in St. Louis. The *Sitting on the Porch Jam Session* is held every Thursday from 6pm to 8pm and is free to attend. The National Blues Museum is located at 615 Washington Avenue, downtown. 🎵

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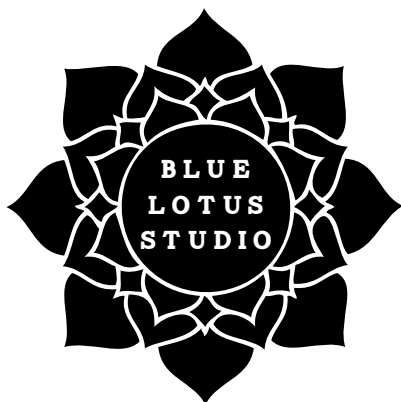


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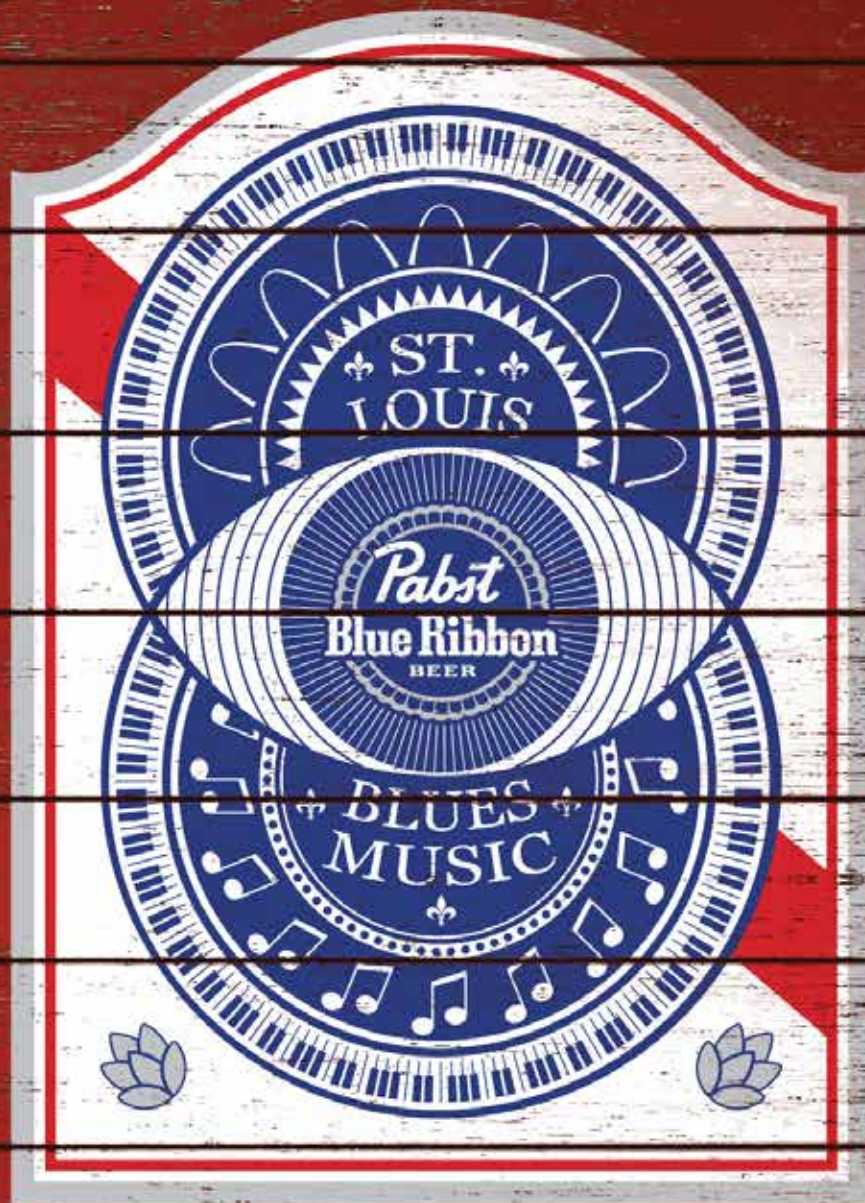
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