

BLUES LETTER

ST. LOUIS BLUES SOCIETY'S REGIONAL INTERNATIONAL BLUES CHALLENGE



THE ROAD TO MEMPHIS

St. Louis Blues CHALLENGE Competition

OCTOBER 14, 2018

Winners will compete in the 2019 International Blues Challenge held in Memphis, TN

Jason David Cooper



Al Holliday & the East Side Rhythm Band



Hy-C & Fresh Start Band



The Alley Tones

Skeet Rodgers
& the Inner City
Blues Band



Nick Pence



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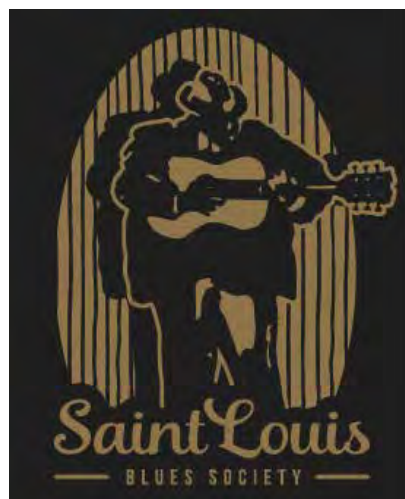
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Interview with Evangeline's Don Bailey

Article on Funk Fest

Big Muddy Photos from Reed Radcliffe, Bob Baugh and Carol Boss

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



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First of all, a quick apology for the tardiness of this BluesLetter. Post-Big Muddy is always busy, and it takes a little time to get all the pictures, stories and ads created. We've got it together now and hope you enjoy this issue.

THANK YOU to everyone who participated in this year's Big Muddy Blues Festival. The seven stages full of 70 St. Louis acts proved to be an outstanding weekend. Thanks to the volunteers who helped at the Blues Society store, as well as the volunteers who helped make the event possible. A special thank you to all the music lovers who came and celebrated St. Louis' longest running music festival!

Next up is the International Blues Challenge: Road to Memphis coming up October 14. This year we have a great group of musicians vying for a spot in the Memphis event. We very much hope you can join us for the IBC at the Kirkwood Brewing Station from 4-8pm.

2018 has been a remarkable year for St. Louis music and we are so happy to be a part of it! There is plenty more to come. In the next few months look for information on the new 2018 compilation CD, the Baby Blues Showcase and elections to the board of directors in January.

E-mailJeremy

I'd love to hear from you!

Please write me at jsegelmoss@stlouisbluessociety.org
and tell me your thoughts on the IBC.

Thank you for supporting the St. Louis Blues Society and St. Louis Blues Music!

Jeremy Segel-Moss, STLBS Board Chairperson

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.

The Road to Memphis



The local challenge to determine the St. Louis representative to the Blues Foundation's 35th annual International Blues Challenge in Memphis, January 22-26, 2019 will take place Sunday, October 14 at Kirkwood Station Brewing, 105 East Jefferson, Kirkwood MO, 4pm. Get a good seat - doors open at 3pm!

Al Holliday and The East Side Rhythm Band



In a few short years, Al Holliday & The East Side Rhythm Band have built their reputation as the hard-hitting, world-class,

force-of-Soul-and-R-&B-nature beyond comparison.

The band's distinct brand of Soul music is a bit less "New York City" and much more "Mississippi River". Their sound combines the loose, funky feel of New Orleans R&B along with the visceral power and intensity of East St. Louis' own Ike & Tina Turner—and they bring it all right to ya with truly inspired original numbers.

Skeet Rodgers and the Inner City Band



Charles "Skeet" Rodgers is a St. Louis native is a very talented musician. Charles began playing drums at the age of 14 with many local bands; with that

experience he became a talented blues singer and developed his own band, The Inner City Blues Band.

Charles has performed blues shows for the past 30 years and played with big name blues stars such as the late Mr. Bobby Bland, Johnny Taylor, Little Milton Campbell, Tyrone Davis, Marvin Sease, Mel Waiters and Floyd Taylor, Willie Clayton, Jerry Butler, Shirley Brown, and Denise LaSalle just to name a few. He has performed in many states.

The Alley Tones



Formed in March 2012 to play and preserve the blues art form. The four members of The Alley Tones

immediately came together as a unit, proving the blues is a universal language.

With blues standards as 76yuon thread in respect for the fundamentals of the style. Staying deep in the pocket but turning the lead guitar and vocals loose to improvise, we are now blessed with energetic and no-holds-barred style. We continue to work towards all original sets.

Hy-C and Fresh Start

Hy-C first played Big Muddy as a vocalist with the Skeet Rodgers and Inner City Blues Band.



Now the "Princess of Soul and Blues" said she is "excited and rarin' to go", with the band she formed two years ago, The Fresh Start Show Band.

Hy-C has opened up for Shirley Brown, Denise LaSalle and Grammy Award winner Bobby Rush. Listen to her beautiful voice as she belts out her take on Gladys Knight, Etta James, Denise LaSalle and Koko Taylor. HyC is currently working a soon-to-be-released album with her first original material. She is ready to show Memphis what St. Louis is all about.

Jason David Cooper

Jason David Cooper is a singer/songwriter/guitarist with a lifelong love and commitment to blues music. Raised in the St Louis area and relocated to Los Angeles while still in high school, Jason returned to St Louis in 2010 to pursue his career and make his livelihood as a blues artist.



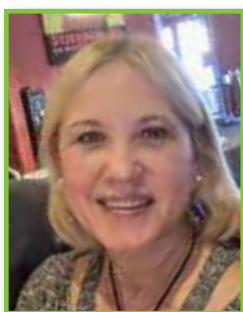
Jason David Cooper has had the benefit of sharing the stage with many legendary blues players over the years, including Johnny Lang, Jubu Smith, and many musicians that have toured with the likes of Freddy King, Jr Wells, Albert Collins, ZZ Hill, Koko Taylor, Buddy Guy, Chuck Berry and many others. He has opened for Chuck Berry, the Mighty Clouds of Joy, the Jackson Southern Heirs among others.

Nick Pence (solo/duo)



Nick Pence dives deep into the tales and history of the early evolution of blues and old-time music. He focuses on early recordings and strives to channel the energy of that music.

Pulling from the large number of pre-war St. Louis artists and gospel singers from the south Nick shares his excitement with all who listen.



THANK YOU TERRY KINDRICK

For the past two years Terry has volunteered an enormous amount of hours to maintaining the Concert Calendar page on stlouisbluessociety.org. Because of other commitments, she has had to give up that position. We wish Terry good luck and salute her as an outstanding, behind-the-scenes volunteer working hard to keep the blues alive in St. Louis.

photo by Cindy Bauer, courtesy of Lisa McDonough

Evangeline's: Cookin' and Bookin' with Don Bailey



interview and photos by Bob Baugh

The YouTube video about Evangeline's Restaurant features the chef/owner, Don Bailey, and tells you about the soulful Cajun cuisine. It doesn't tell you that it's the premier music venue in the Central West End. But, Bailey will tell you, "it's all about the music." He should know because he books more than he cooks these days. It's a delightful mix of local and national performers from multiple genres. The mid-September menu includes five local bands and performers from Colorado, San Diego and Chicago serving up blues, R&B, funk, acoustic, jazz, pop, hot jazz, hokum, and low-down blues. The unassuming Bailey was a surprising and fun interview about his thirty-year adventure in music, promotion and food. It begins with an audacious 16-year-old trumpet and guitar playing kid from the conservative German farming community of Millstadt IL with punk sensibilities who booked Black Flag to play Belleville in 1985.

You do food. You do music. And, you bring the two together at Evangeline's in the Central West End. Where did it all come from?

It was always about the music from the time I started on trombone in 4th grade through the concert and marching bands at high school in Belleville (1987). Outside school I took up guitar and had a punk band, the Visuals. Booking Black Flag later got a mention in Henry Rollins book, *Get in The Van*. He wouldn't stay in the place we got for him because, he said, "It's too nice, that's not me."

When I was eighteen I opened a recording studio in Millstadt. By 1989 the locals were appalled to find people with mohawks, colored hair, piercings and tattoos walking through town. That was when we started our punk oriented Bob Band. It's named it after a guy who quit the band and trashed us. I still play in the band. Today our music is more electric guitar driven punk country. We call it insurgent country. Recently, we recently played with Jeremiah Johnson at the Focal Point.

How did you get into the club/food business?

The Bob Band toured for a few years and I began booking bands in Belleville. A venue became available at 313 Main Street. I rented the space with a couple of friends and opened a music club. We knew nothing about business but when we opened the Three-1-Three Club

(1995-2006) everyone in their 20s came out. It was original music seven days a week with lots of good bands: Drive By Truckers, Dixie Chicks (before they hit big), Old 97, Commander Cody, etc. It was like what Joe Edwards did on Delmar; we helped revitalize the street. Food happened because we couldn't get a liquor license without it. A friend set up an upscale bar menu. Our Saturday special was a burger, fries and Stag draft for \$3.13. While touring I would learn by wandering into club kitchens to watch them prepare food.

Playing, booking bands and food service wasn't your only outlet. Many people will be surprised to learn you won a Grammy last year. How did that happen?

I've been a studio guy since 1989 having had a few little studios around St. Louis, recording touring bands, and running live sound. At Three -1-Three I did live sound production. I also had an opportunity to start engineering and producing in Nashville after doing military tours with Nashville artists like the bluesman RB Stone and guitarist Mike Sole. When my place closed in 2006 I got back into studio work. Now I have lots of friends in Nashville and have worked with artists like Norah Jones.

In 2016 I mixed some songs for Chris Stapleton's album, *From a Room: Volume 1*. It swept the country and Grammy awards. I had no

idea anyone associated with the album won the Grammy too until I got a text message. Recently, I produced a band called the Punk Necks. It's a country punk sound, something like the Sex Pistols met Merle Hagard.

Evangeline's roots are also tied to the 2005 destruction of New Orleans by hurricane Katrina. Tell us what happened.

I played in New Orleans quite a bit. When I heard about Katrina I loaded up my jeep and a trailer with supplies and headed there arriving five hours after the storm hit. Seeing all those poor people on the highway who had lost everything made me realize we never knew how screwed the US would be a natural disaster. The Coast Guard had the city locked down. I couldn't get in. So, I went to Baton Rouge and used a white shoeshine stick to paint big crosses on my jeep. I went to the same entry point flashed a license, pointed at the crosses and said, "Red Cross emergency services," and they waved me in. I dropped my supplies and helped some people get out.

I went back with a second load and stayed at a relief center in Baton Rouge cooking and serving food for 31 days. There was always a line as far as you could see for people waiting for food. I cooked with local folks and some of the finest NOLA chefs. They taught me how to make jambalaya, gumbo, red beans and rice, etouffee and all kinds of southern/New Orleans food. On



my last day an older black woman, a relative of Louis Armstrong, came up to me to thank me for helping. She told me red beans and rice was Armstrong's favorite food and handed me this handwritten recipe saying "this is our family recipe, don't let it out of your hands." It's the red beans and rice we serve at Evangeline's.

You're in a tough business and had to close The Ritz Lounge in 2005 and Three-1-Three in 2006. What did you do?

I paid off my debts and started over in Millstadt by opening a street corner bbq pit selling chicken and steak kebobs. I saved like crazy and three months later opened the 24 seat EurOrleans Bistro. The fusion became straight ahead NOLA with the recipes I learned in Baton Rouge. It set the stage for Evangeline's.

When I saw this place (the former Coco Louco Brasil) for rent in 2013 it meant a bigger place where I could book bands. Evangeline's is the only Central West End venue with regular music. When I first opened people came and said, "Why is there music here?" Now people come here to talk and hear the music. I'd like to get to a point that people are coming here for the music more than the conversation.

Where do you fit in the St. Louis Music scene?

St. Louis has such great musicians. I've been baffled since I was sixteen why St. Louis doesn't get the recognition it deserves. Uncle Tupelo came from here. Chuck Berry was here. They changed the face of music. I've always wanted to help put us on the map. I do the food to do the music and to pay bands. I want to do all original music. I don't want karaoke or cover bands. I want to hear music you don't hear on the radio. With Evangeline's setting, I have to do more solo/songwriter stuff with a 7-10 pm schedule that works for working folks.

Some say we are a jazz place but it's more eclectic, more blues than jazz. We have Miss Jubilee for Sunday brunch. This next week we have two other blues oriented artists Glen Smith and Eric Slaughter from St. Louis and Justin Howl from Chicago. We have Nashville musicians here regularly. I love supporting this city but I also think a big part of making this a cool place is bringing in bands from other places that leave impressed. They go back home and tell their friends what a great time they had and how good the other band/musicians they played with were. I want conversations in Seattle about hearing Roland Johnson. Word of mouth works.

What does the future of St. Louis music look like to you?


It's interesting. I hear more and more Nashville folks that say St. Louis will be next big music explosion. Why, because musicians will go to a place where they can live cheap, where people are friendly, and there are people to play with. They know we are within 4-5 hours of a lot markets. I like what Jeremy Segal-Moss and the Blues Society has done promote original music with the great CDs. I see folks like Al Holliday, Marquise Knox and Jeremiah Johnson breaking through and spreading the St Louis sound around the country. The Bob Band is doing its part too. We have a show here on Saturday November 10 with Vendors of Substance for their CD release party.

Any special memories?

One thing I've always been proud of is a down and out fellow from New Orleans who'd been on the streets playing guitar to make ends meet. He was amazing! I ask if I could record him. He did eight songs. We put it on cassette and I didn't hear from him for ten or more years. One day he comes into the venue in Belleville, looking great and well to do, gives me a hug. And says, "I owe you the world brother, that cassette you did for me, turned my life around and I'm touring and making money and have a house now." It was a great feeling, teared me up. That's what music is all about. 🎸

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Funk Fest 13 brought new sponsorship and its best lineup yet to the South Broadway Music District

by Amy Burger

For the past 12 years, the locally produced music showcase known as *Funk Fest* has steadily grown from its humble beginnings to taking over three venues in the South Broadway Music District. It returned for its thirteenth year on Friday, September 28 and Saturday, September 29 with both familiar and new faces in the mix.

Officially titled the *South Broadway Rhythm & Blues, Soul, and Funk Festival* (affectionately known as Funk Fest 13) the beloved annual showcase that highlights St. Louis' best funk, rhythm and blues, jazz and soul bands will feature 24 bands performing in three legendary South Broadway Music District venues: Broadway Oyster Bar, BB's Jazz Blues & Soups, and Beale on Broadway.

"What began as a multi-band bill intended to bridge audiences, grew into a great opportunity for the South Broadway Music District to begin working together and building pride in itself," says festival organizer Andy Coco.

"This is the only event of its kind in the 'blues triangle,' where one wristband gets you entry in to all three clubs—and not just any three clubs, this district is the living and breathing St. Louis version of Beale St., Bourbon Street and Printers Alley. BBs, Beale, and the Oyster Bar have maintained the not-so-easy task of guaranteeing live music every night of the week. That's one hell of a commitment to the city, and to the musician community, and I for one feel it needs nurturing and as broad a base of support as we can give it."

Funk Fest 13 included performances by regional favorites Marquise Knox, Al Holliday and the East Side Rhythm Band, Sean Canan's Voodoo Players, and Big Mike Aguirre and the Blue City All-Stars, iLLPHONICS, and the Jeremiah Johnson Band, a new addition for this year. Johnson's recently released album "Straitjacket" debuted at #1 on iTunes and has received much critical acclaim.

St. Louis native guitar wizard Teddy Presberg returned to present his Seattle-based funk project Pig War on Saturday. Teddy's visit also signified the Return of Fu*k Monster, the fabled electronic funk performance art piece, closing out the first night of the event. In addition, legendary soul jazz local supergroup Hip Grease made a rare appearance.

Performances also included district stalwarts Love Jones, Roland Johnson, Torrey Casey and The Southside Hustle, The Provels, The Grooveline, Scandaleros, Kingdom Brothers, The Service, and newcomers Mz. Sha and Devil's Elbow. Bringing the outright FUNK will be Hazard To Ya Booty, Naked Rock Fight feat. Dawn Weber, and a special tribute set: Funkify Your Life: A Tribute to The Meters.

"In a musical community well known for enthusiastic cross-collaboration between musicians and bands, Funk Fest shines as a veritable summit of St. Louis music talent," says perennial performer Big Mike Aguirre. "The two-day event not only serves to entertain the public, but physically and intrinsically brings the St. Louis music community closer together by binding three separate stalwart South Broadway venues into a unified playground where dozens upon dozens of musicians and music lovers can interact on and off stage."

"Through the years, we have all cultivated lifelong friendships, a sense of family and have continually grown together to cultivate and sweeten so many stellar projects, adds Ryan Marquez of The People's Key. "Every year has been full of more surprises and you never know who to expect will sit in with whom. It is truly a strong representation of the culturally diverse and richly talented STL music community."

A long-time supporter of the local music scene, Schlafly Beer was also signed on as the presenting sponsor of this year's event. "Funk Fest brings our St. Louis community together in celebration of local music, so the party's incomplete without local beer," says Lo Dugan, Marketing Events Manager for Schlafly. "In our 26+ years serving Schlafly Beer, we support events that showcase all the special parts of St. Louis, and our local music talent is a great example of that. We are proud to be a part of Funk Fest."

The 24 bands performed 75-minute showcase-style sets each night beginning at 7:30 p.m. and going until 2:30 a.m. One-day wristbands were sold to allow access to all three music venues during the festival and were available at the door at all three clubs. A full schedule of bands and more information can be found at: downtownrecords.co. 🎵



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- upcoming shows -

Sunday, Sept. 23 - Benefit for Joe Alford
Willie's Place - Greenville, IL - 5p

Friday, Sept. 28 - CJ Muggs
Webster Groves, MO - 9p

Friday, Oct. 5 - BB's Jazz, Blues, & Soups
St. Louis, MO - 10p

Saturday, Oct. 27 - CJ Muggs
Webster Groves, MO - 9p

Saturday, Nov. 3 - Third Base Sports Bar
Springfield, IL - 8p

Monday, Nov. 5 - The Alamo
Springfield, IL - 8pm

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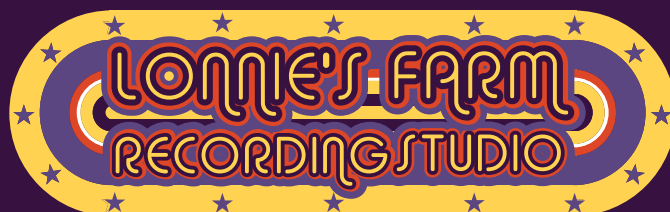
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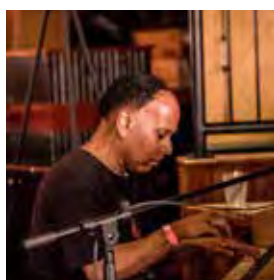
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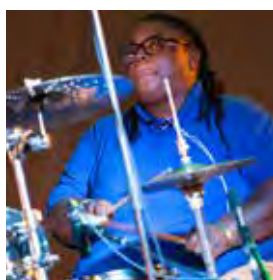
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by Reema Shah



by Reema Shah





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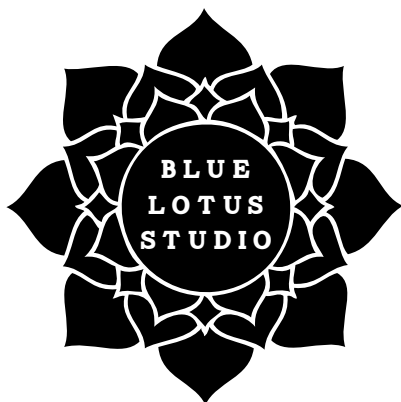


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www.facebook.com/TheSinsofthePioneers
314.481.3380

Soulard Blues Band
Art Dwyer
www.soulardbluesband.com
314.832.4924

Uncle Albert
Tim Albert
dogschew@aol.com
www.facebook.com/unclealbertband
618.660.7935

musicians
advertise your contact information in
the **BluesLetter**
contact **Kari Liston**
karithewrist@gmail.com
a one-year listing includes a link on our website



JOIN

The Saint Louis Blues Society

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

Membership Contribution Levels:

- ___ Blue Plate Special \$30/annual
- ___ Boogie Down/Family \$50/annual
- ___ Blue to the Bone \$500/lifetime
- ___ Blue Business \$100/annual includes one issue quarter-page ad
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P.O. Box 78894
St. Louis MO 63178

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THE ROAD TO MEMPHIS

OCTOBER 14, 2018

St. Louis Blues CHALLENGE Competition

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Al Holliday & the East Side Rhythm Band



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