

#10 MAY-JUNE 1990

THE

BLUESLETTER

YANK RACHELL



THE MAGAZINE OF THE ST. LOUIS BLUES SOCIETY

Seagram's Gin PRESENTS A TASTE OF THE BLUES



SEAGRAM'S GIN—100% NEUTRAL SPIRITS—DISTILLED FROM GRAIN—40% ALCOHOL BY VOLUME (80 PROOF)—JOSEPH E. SEAGRAM & SONS, NEW YORK, NY

Live in concert.

B. B. KING
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SHIRLEY BROWN

Saturday, May 19,
7:30 PM
Kiel Opera House

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THE BLUESLETTER

ISSUE NO. 10 - MAY/JUNE 1990

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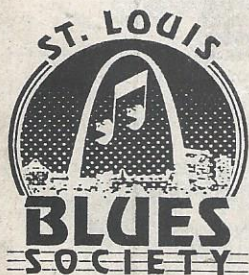
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EDITOR, JOEL SLOTNIKOFF. DESIGN, JOHN MAY, MARK O'SHAUGHNESSY. ADVERTISING, LUANA HAYES. CONTRIBUTORS, JEFF COLLIER, TONY CABANELLAS, BARRETT BRAUN, LEROY JODIE PIERSON, TERRI F. REILLY, GARY EDWARDS, RON EDWARDS, BOB SHELLI. CIRCULATION, ROSE MAGUIRE, ROBIN WINFIELD, JOE PYLE, LUANA HAYS. THE BLUESLETTER IS PUBLISHED BI-MONTHLY BY THE ST. LOUIS BLUES SOCIETY. TELEPHONE 314-647-BLUE. MAIL SUBSCRIPTIONS, ADDRESS CHANGES TO THE BLUESLETTER, BOX 21652, ST. LOUIS, MO. 63109. SUBSCRIPTION RATE \$5 PER YEAR, \$12 FOREIGN SURFACE. BACK ISSUES ARE AVAILABLE AT \$2.00 EACH. ISSUES 1,2 & 3 ARE SOLD OUT.

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THE ST. LOUIS BLUES SOCIETY.

COVER: YANK RACHEL by JOEL SLOTNIKOFF



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The St. Louis Blues Society is a Missouri non-profit corporation dedicated to preserving Blues music, to fostering the growth and appreciation of Blues music, and to providing Blues artists the opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public.

SOAPBOX

To the blues artists of St. Louis who have given us all their art, their talent, their blood and sweat, their friendship and support, my personal thanks, the thanks of the Blues Society and the thanks of the entire city for your great contribution to St. Louis' culture. It is to you that the Blues Society dedicates its efforts. St. Louis losing a sports team is like losing an arm or leg, but without its blues artists the city would lose its very soul.

Membership is on the rise, capable volunteers and some of St. Louis' leading civic and corporate institutions are lending their support; the St. Louis Blues Society is rolling. The core group of dedicated enthusiasts who have been donating their time, expertise and energy for years are now being joined by talented and energetic newcomers. To all of these individuals and organizations I would like to express my thanks. And to anyone interested in joining this group, the door is open. We have ambitious goals for The Bluesletter, an archive, a blues in the schools program, and of course The St. Louis Blues Festival, as well as concert production throughout the year, and we need your support and participation. We particularly need a volunteer coordinator, assistance with our direct mail and list management, and secretarial help (typing and filing). Contributions to The Bluesletter, in the form of articles, letters, photo's or artwork are welcome. If you have skills in any of these areas, please call me at 647-BLUE to discuss your participation.

Joel Slotnikoff



The
Missouri
and
Historical
Society

present

YANK RACHELL

Godfather of the Blues

Saturday, May 12

8:00 p.m.

THE
HISTORY
MUSEUM



Jefferson Memorial Building
Forest Park

Tickets: \$6 with \$1 discount for
MHS and Blues Society Members
Call (314) 361-9265 for reservations

NATIONAL NEWS

Soul brother number one, James Brown is out of jail on a work release program. St. Louis's own Barbara Carr was featured in the recent issue of Living Blues as one of the country's rising new blues stars. On a sadder note, Kansas City bluesman George Jackson died of a heart attack on February 28th. The Kansas City Blues Society will dedicate their 10th Annual Blues and Heritage Festival to him. Also deceased is Chicago blues great, Big Twist.

LOCAL NEWS

Cal Wallace, brother of local blues great Ace Wallace passed away in April. Calvin was a fine guitarist in his own right. Our condolences to Ace and the family. Marcell Strong's new club, Marcell's is open at 3624 South Broadway, phone 772-5227, and Marcell and the Apostles can be seen performing Wednesday and Friday-Sunday.

SLBS NEWS

On April 30 the Mayor proclaimed the week of the Blues Festival to be Blues Week in St. Louis. The Blues Society is hard at work on the St. Louis Blues Festival. Watch for major upcoming announcements.

In conjunction with The Riverfront Times, we will be presenting the Blues Train series on Wednesday nights in May and June at Union Station featuring the best of local talent free of charge to the public.

The Blues Society will also be conducting the 1990 St. Louis Amateur Blues Talent Contest at Off Broadway, July 18-21. The winning contestant will be sent to the National Blues Amateur Contest in Memphis September 1, 2 & 3. Sponsors are sought for this event. Please contact the Blues Society.

Tickets for the Yank Rachell show on May 12 can be purchased at the Music Gallery, 1801 S. 9th., or at the gift shop at the History Museum.

NEW AND RENEWAL MEMBERS

Bea Amato	Paxson & Melissa Krause
Kirk Anderson	Bernard Leon
Mike Arent	Edward Lueking
Jeffrey P. Bates	Tim Malaney
Steve Bermel	Gerry Mandel
Bill Bixler	Daniel J. McGuire
Paul Boeger	Dr. Patricia A. Meinell
N. Barrett Braun	Betty Moritz
Jeffrey J. Breihan	OCCHI Design & Decorating
Buffalo Nickel Instruments	Bill Phillips
Betty Burns	Pro-Active Video
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Larry Eastwood	Jim Schaffer
Mr. Steven C. Eccher	Cheryl Serbi
Keith Eccles	J. Shay
Jonathon P. Edwards	Rick Sheridan
Jim Faucett	Marylee Svezia
Sharon Favors	Jimmy-Jimmy Tayon
James L. Geary	Wayne Thomason
Wayne Hirsch	Norm Traino
L.A. Jones	Jacek Trzmiel
Lee Jones	L. Jay Turkewitz, M.D.
Lori Kiefer	George Whittington
Gary Kleman	Joyce Wilfong
Ed Kotowski	

UPCOMING EVENTS:

- May 5 BUGS HENDERSON & SHUFFLEKINGS at Off Broadway
- May 6 ROCKIN' DOPSIE the Mayfest at Wash U.
- May 11 BELAIRS at Off Broadway
- May 12 **YANK RACHELL with HENRY TOWNSEND and LEROY JODIE PIERSON at the History Museum in Forest Park.**
- May 16 BENDERS at Off Broadway
- May 19 B.B. KING, BOBBY BLAND, SHIRLEY BROWN, JOHNNY TAYLOR at Kiel Opera House
- May 21 JAMES HARMON at Furst Rock
- May 23 UPTOWN RHYTHM KINGS at Off Broadway
- May 31 MacKenzie, Edwards, Doder & Dunbar at Mike & Mins
- June 1&2 **MAGIC SLIM & THE TEARDROPS at Off Broadway**
- June 4 TINSLEY ELLIS at Furst Rock
- June 7 Oliver Sain's Soul Reunion at Mississippi Nights
- June 11 DELBERT MCCLINTON at Furst Rock
- June 15 THE DRAMATICS & THE MANHATTANS Club 54

Call ahead to verify show times and cover charges.

ST. LOUIS BLUES SOCIETY AMATEUR BLUES TALENT CONTEST APPLICATION FORM JULY 18, 19, 20, 21 AT OFF BROADWAY

NAME OF BAND _____

ADDRESS _____

PHONE # _____

MEMBERS AND INSTRUMENTS:

1. _____

2. _____

3. _____

4. _____

5. _____

IF SINGLE ARTIST, INSTRUMENT PLAYED _____

MAIL TO:

**THE ST. LOUIS BLUES SOCIETY
AMATEUR TALENT CONTEST
BOX 21652
ST. LOUIS, MO. 63109**

PLEASE ENCLOSE AUDITION CASSETTE

The Amateur Blues Talent Contest is open to all blues music performers who individually do not earn a living wage playing blues music. Individuals or groups may not be signed to a recording, personal management, or exclusive booking contract and who individually or as a group do not have a commercial recording in national distribution.

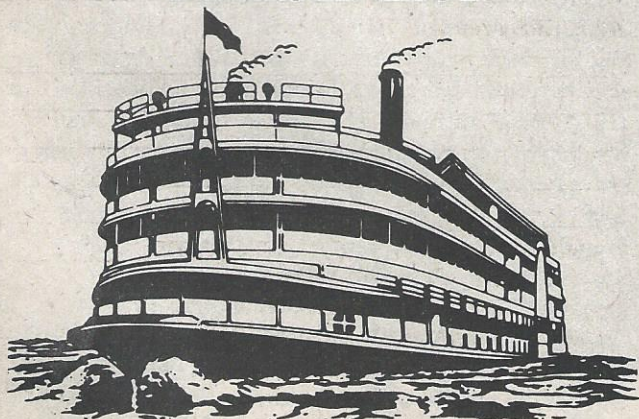
THE FORUM PRESENTS
**THE SECOND ANNUAL ST. LOUIS JAZZ
AND BLUES FESTIVAL**

IN CONJUNCTION WITH RIVERFACES 1990
AND THE DANCE OF LIFE CELEBRATION
SATURDAY MAY 19, 1990
FEATURING THE SIGHTS, SOUNDS
AND TASTES OF ST. LOUIS
ON LUCAS STREET BETWEEN BROADWAY AND
SIXTH STREETS
FROM 4 PM TO 10 PM
FOR MORE INFORMATION
PLEASE CONTACT THE FORUM AT 421-3791

FIRST
ROCK
BLUE MONDAYS

JAMES HARMON - May 21
TINSLEY ELLIS - June 4
DELBERT McCLINTON - June 11
214 Morgan 231-1216 Landing

BLUES CRUISES
ABOARD THE
PRESIDENT



MAY 9 SOULARD BLUES BAND
JIMMY LEE AND
THE JOINT JUMPERS
JUNE 13 BLUE CITY BAND
DOC TERRY AND
THE PIRATES

A TASTE OF THE BLUES
BY TERRI F. REILLY

Seagram's Gin has embarked on extensive 10-city, eight-month national tour titled "A Taste of The Blue" that will feature nine legendary performers who have made the Blues as respected on Broadway as on Beale Street.

The tour kicked off in fine fashion this past February during Mardi Gras in New Orleans with two standing-room-only performances by the Neville Brothers.

The tour brings the rhythms and rhymes of the Blues to theaters, auditoriums and music festivals ranging in size from 4,000 to 40,000 in capacity.

The nine talent artists included Bobby "Blue" Bland, Ruth Brown, Shirley Brown, Albert King, B.B. King, The Kinsey Report, The Neville Brothers, Latimore and Johnnie Taylor. Each of the 10 cities will showcase the talents of four performers.

The Seagram's Gin "A Taste of The Blues" is scheduled to role into St. Louis on Saturday, May 19 at Kiel Auditorium.

For the St. Louis show, Shirley Brown, Bobby "Blue" Bland, Johnnie Taylor and B.B. King will be featured.

Shirley Brown, known to her admirers as "Soulful Lady," has a string of hits to her name and is a Grammy nominee for million-selling hit, "Woman to Woman."

Bland, also a Grammy nominee, specializes in blues ballads and love songs. His hits include "Farther On Up the Road," "I Pity the Fool" and "That's the Way Love Is."

Taylor, a versatile recording artist with a string of hits in gospel, pop, Blues, Doo-wop, soul and disco, is known for his work as a lead singer of the Soul Stirrers (following Sam Cooke), and for hits "Who's Making Love" and "Everything's Out in the Open."

B.B. King, "The King of the Blues," has influenced score of top musicians with a style and virtuosity that has won him fans around the globe and has earned every music award given, including multiple Grammys.

"The Seagram's Gin 'A Taster of The Blues' tour was conceived to pay tribute to and promote the music that is the foundation for so many of the musical styles that we hear today," said Carl Horton of The House of Seagram.

"All of the artists on the tour are exceptionally talented, accomplished performers and the most recent resurgence of 'The Blues' is due in large part to their dedication to the music and the perfection of their craft."

St. Louis Blues fans will not want to miss this exciting evening of blues at its best with Bobby, Shirley, B.B. and Johnnie. Thank Seagram's Gin and "The Taste of The Blues" tour for the pleasure.

YANK RACHELL

BY LEROY JODIE PIERSON

Among the legions of fine country blues artists who recorded during the "golden era" of the late twenties and early thirties, only a small number are still performing, and an even smaller number still perform with the intensity and mastery of technique that distinguished their early work. Perhaps only three artists qualify for this last category: Jesse "Babyface" Thomas of Shreveport, Henry Townsend of St. Louis, and James "Yank" Rachell of Indianapolis. St. Louisans will soon have the opportunity to see Rachell perform in concert when he appears with guests Henry Townsend and Leroy Jodie Pierson at the History Museum in Forest Park on May 12.



HENRY TOWNSEND AND YANK RACHELL

Photo By BILL GREENSMITH

Yank Rachell was born on a farm near Brownsville, Tennessee on March 16, 1910. He began playing mandolin at age eight and later advanced to the guitar as his hands became large enough to handle that instrument. His earliest influences were his uncle and cousin, Dan and Henry Taylor, both competent guitarists. He was also exposed at an early age to the music of two legendary figures also residing in Brownsville, Sleepy John Adam Estes and Hambone Willie Newbern. Estes, although barely competent as a guitarist, was unquestionably the finest vocalist and lyricist in that region of the country. Estes composed several blues standards such as "Brownsville Blues," "Everybody Got To Change" and "Milkcow Blues." In addition, his vocal phrasing was admired and emulated by vocalist and harmonica player, John Lee "Sonny Boy" Williamson, who became in turn the most influential and imitated artist of

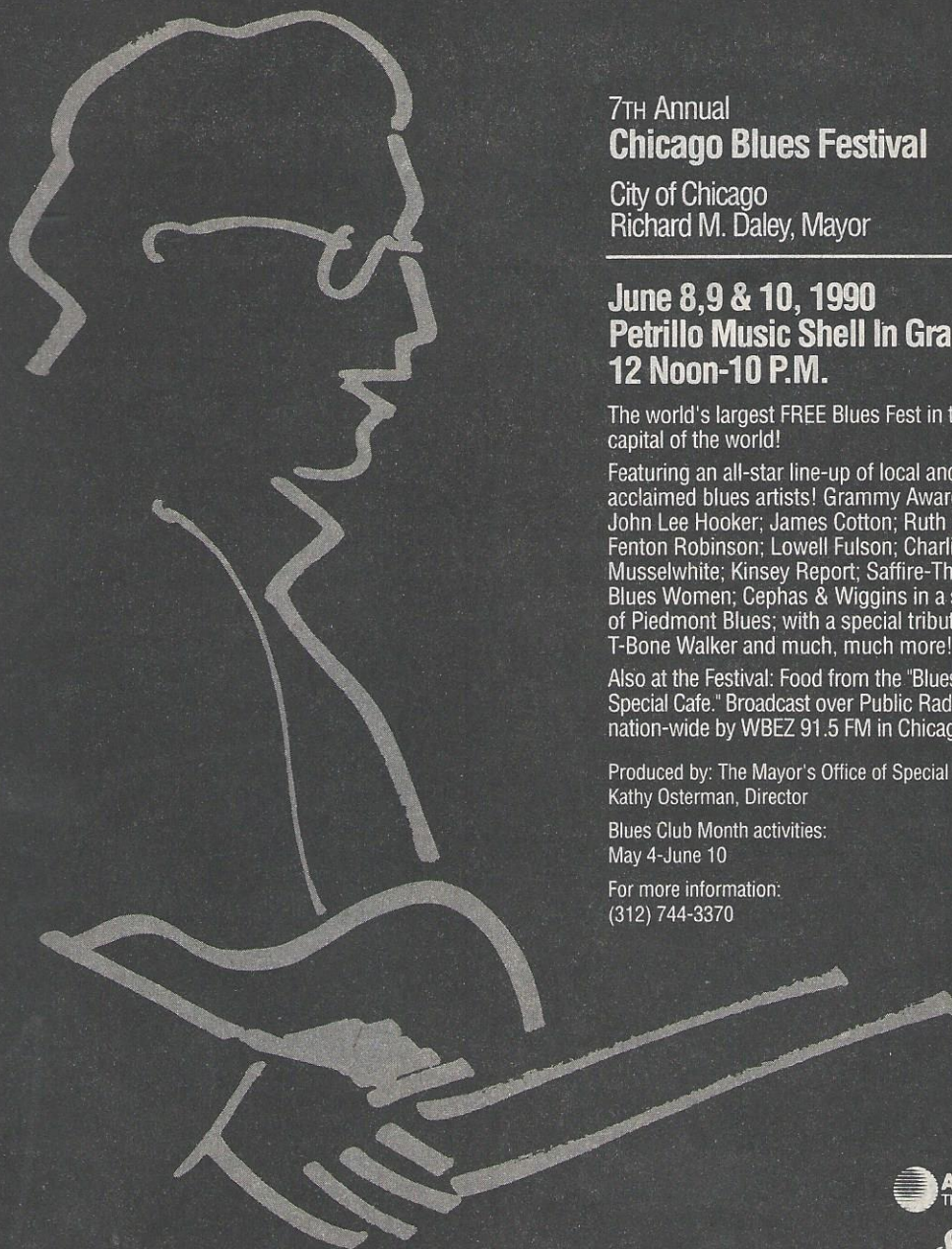
his generation, rivaled only by guitarist Robert Johnson. Hambone Willie Newbern, best known for recording the first version of the blues standard "Rolling And Tumbling," was an accomplished musician equally adept at both guitar and mandolin accompaniments. Rachell was impressed with both men's respective talents and studied their music while refining his own vocal and instrumental abilities. Estes, a veteran hobo, had recruited Rachell as a partner for his frequent trips into Memphis and Jackson where the two performed in the streets for tips. Together they were a remarkably potent duo often attracting large crowds on street corners.

Performing on a Memphis street corner in 1929, they were approached by local pianist Jab Jones who introduced them to RCA Victor executives in town recording local talent. During 1929 and 1930 Estes and Rachell recorded seventeen titles for Victor including the brilliant "Expressman Blues" credited to Estes, but actually sung by Rachell.

While Estes continued to hobo throughout the early thirties, Yank opted for a more sedate existence, and the two parted company when Yank settled back in Brownsville with a new wife and began working a succession of "straight" jobs. Yank continued playing weekend jobs as far away as Jackson, and thus his skills were undiminished in 1934 when he and local guitarist Dan Smith travelled to New York to record two dozen titles for Vocalion including the classic "Gravel Road Blues." In 1936 while performing in Jackson, Yank worked with harmonica ace John Lee "Sonnyboy" Williamson, who would move to St. Louis in 1937 and begin rooming with Henry Townsend in a flat on Euclid. On May 5, 1937 Sonny boy began his prolific recording career with guitar accompaniment from two other St. Louis residents, Big Joe Williams and Robert Nighthawk. Together they produced the classics, "Good Morning School Girl," "Bluebird Blues" and "Jackson Blues." Perhaps inspired by the success of his one-time protege, Rachell moved up to St. Louis in 1938 and lived briefly at 3737 Page. Yank began playing on the sidewalks on Franklin and Jefferson avenues where he met and impressed many of the city's leading bluesmen including "stars" like Walter Davis and Henry Townsend, and more obscure local artists like "Jackson" Joe Williams and Elijah Jones. Walter Davis, who acted as a Victor talent scout in St. Louis, took Rachell to Aurora, Illinois to record his own music, as well as providing instrumental support for Davis, Sonny Boy Williamson, Joe Williams, and Elijah Jones. His renewed associations with both Sonny Boy Williamson and Victor Records would last until 1941 when he cut his last session for RCA.

Yank and his family returned to Brownsville in

CONTINUED ON PAGE 14



7TH Annual
Chicago Blues Festival

City of Chicago
Richard M. Daley, Mayor

June 8, 9 & 10, 1990
Petrillo Music Shell In Grant Park
12 Noon-10 P.M.

The world's largest FREE Blues Fest in the blues capital of the world!

Featuring an all-star line-up of local and world acclaimed blues artists! Grammy Award winner John Lee Hooker; James Cotton; Ruth Brown; Fenton Robinson; Lowell Fulson; Charlie Musselwhite; Kinsey Report; Saffire-The Uppity Blues Women; Cephas & Wiggins in a showcase of Piedmont Blues; with a special tribute to T-Bone Walker and much, much more!

Also at the Festival: Food from the "Blues Plate Special Cafe." Broadcast over Public Radio Stations nation-wide by WBEZ 91.5 FM in Chicago.

Produced by: The Mayor's Office of Special Events
Kathy Osterman, Director

Blues Club Month activities:
May 4-June 10

For more information:
(312) 744-3370

CHICAGO
BLUES
FESTIVAL



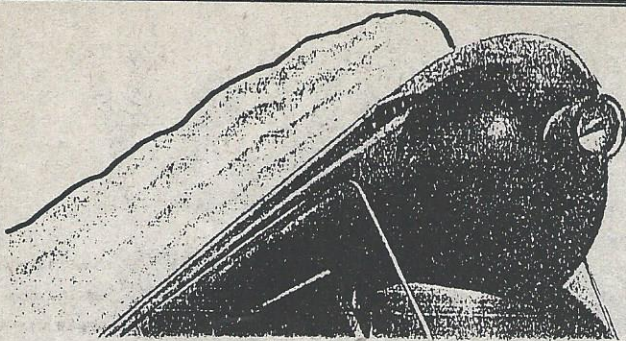
Sara Lee



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the very best in
in St. Louis Blues and
Rhythm & Blues music.
Catch the Blues Train
every Wednesday night at
St. Louis Union Station*

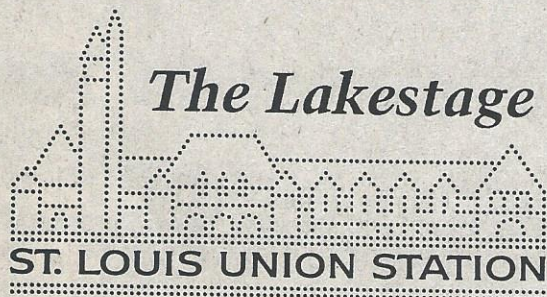
WEDNESDAY MAY 16

SILVERCLOUD
AND THE ST. LOUIS BLUES BAND

WEDNESDAY MAY 23

JOHNNY JOHNSON
AND THE MAGNIFICENT FOUR

*Watch The Riverfront Times for
further dates and artists*



The Lakestage

ST. LOUIS UNION STATION

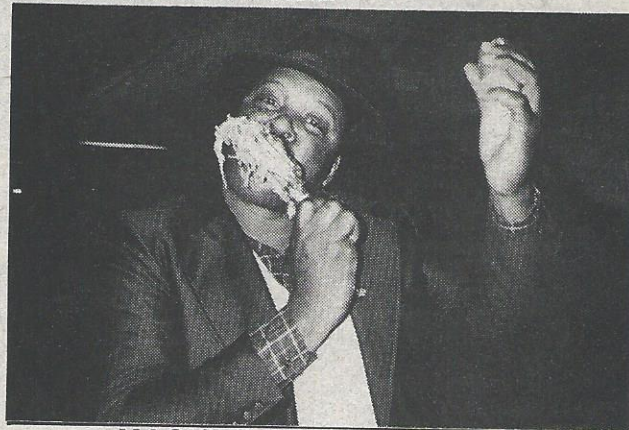
Presented by
The St. Louis Blues Society
and
The Riverfront Times

MAGIC SLIM AND THE TEARDROPS

BY KAREN COCHRAN

Morris "Magic Slim" Holt was born August 7, 1937 in Grenada, Mississippi, where he attended school with his namesake Magic Sam. During the fifties he travelled to Chicago and by 1955, was sitting in on bass with the then-unknown Sam and Shakey Jake at Ray's Lounge. It was Magic Sam himself who gave the skinny eighteen-year-old his nickname.

Since then the six-foot-six bluesman has filled out somewhat and, in the process, made an international reputation for himself. On the heels of a European tour, he will be heading for St. Louis June 1st and 2nd at Off Broadway, presented by The St. Louis Blues Society. The show promises to deliver the kind of houserocking entertainment that has drawn loyal crowds to wherever they can hear Magic Slim and the Teardrops. When they are at home, Slim and his band play three or four times a week at such Chicago institutions as the 1125 Club, Florence's, B.L.U.E.S and the Checkerboard.



MAGIC SLIM BY BRUCE BRAMOWETH

But for Magic Slim it wasn't always a matter of striding into the spotlight, striking up the band and bringing the house down with the aggressively playful, down and dirty stage presence that has earned him the reputation of being a great live performer. His is an acquired self-assurance, one rooted in humility, because there was a time when Morris Holt had to face the fact that he didn't have what it took to compete with the talent he ran up against in the south side blues bars of the mid fifties.

Though he sat in on bass with Magic Sam, he'd come to Chicago to play lead guitar. Finally he landed a spot with Robert Perkin's band "Mr. Pitiful and the Teardrops," but the band fell apart after Perkins quit, and Slim couldn't find work sitting in with anyone. At that time, as he says, "I couldn't play good enough."

So he returned to his native Mississippi, took a day job driving a truck, and got together a new band with his brothers Nick on bass and Lee Baby on drums. While at home he improved his licks, honed his style, and by 1962 was ready to return to the Chicago blues scene. Backed by a reformed

MAGIC SLIM CONTINUED ON PAGE 15

OFF BROADWAY

NIGHT CLUB

Featuring National & Regional Blues

MAY 5 BUGS HENDERSON

MAY 11 THE BELAIRS

MAY 12 THE HEATERS

MAY 16 THE BENDERS

MAY 17 CHICKEN TRUCK

MAY 18 ACOUSTICITY

MAY 19 THE BONEDADDYS

MAY 23 UPTOWN RHYTHM KINGS

MAY 24 ROSCOE'S GANG

MAY 25-26 MAMA'S PRIDE

3509 LEMP, ST LOUIS, MO FOR INFORMATION CALL 773-3363

Located 5 minutes south of downtown St. Louis near Interstate 55-44

WHERE THEY'RE PLAYING IN ST. LOUIS

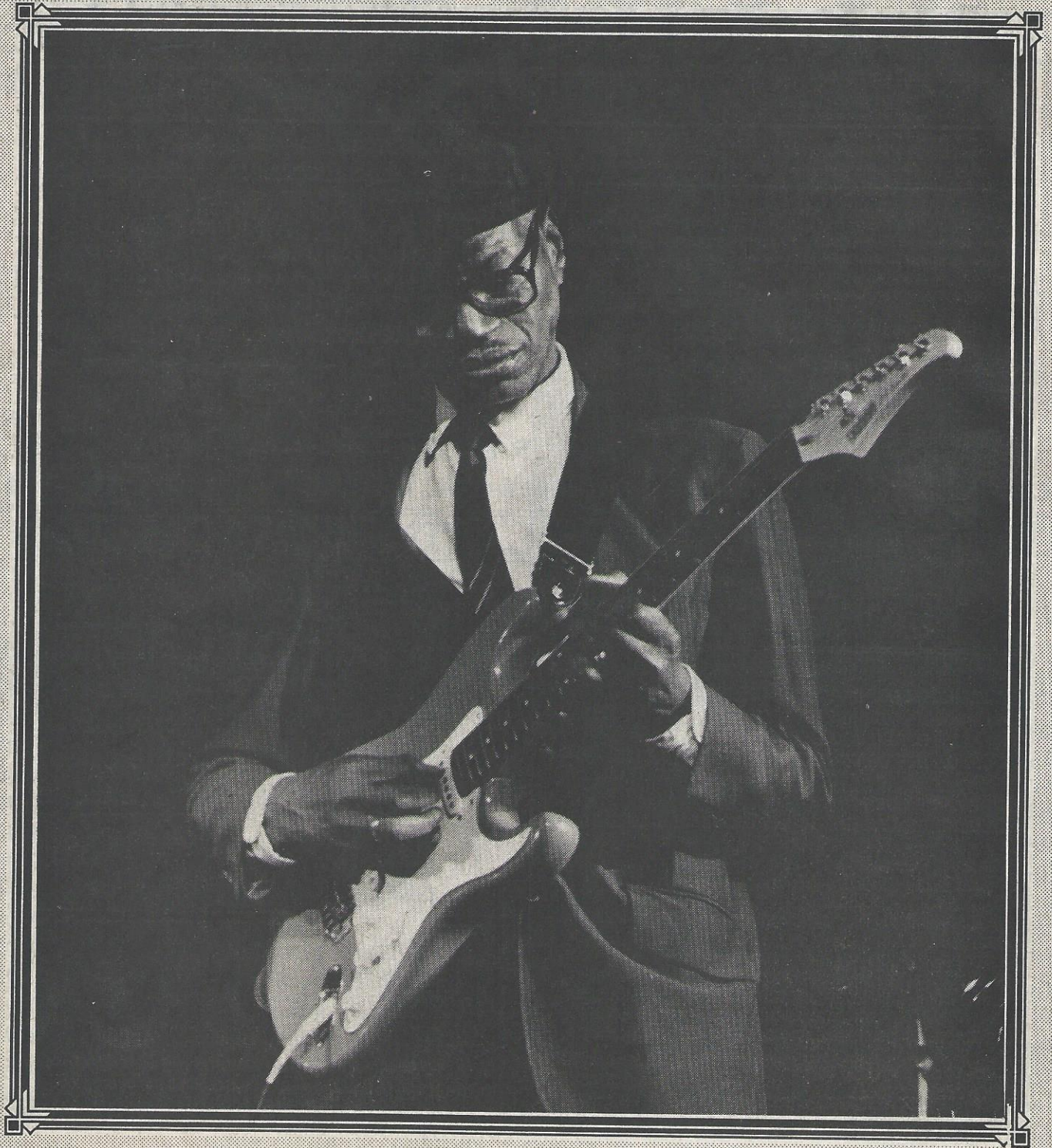
BROUGHT TO YOU BY OFF BROADWAY

Clubs featuring Live Blues--Call ahead for information

1360's Saloon	231-1860	The Foxhole	Off Broadway	773-3363
1886'er Lounge	618-874-6729	The French Quarter	On Broadway	421-0087
20th Century		Furst Rock	Player's Lounge	271-7291
AAHMES Temple	618-397-9591	Gino's Lounge	Po' Bobs	876-9408
AJ's	241-7400	Great Grizzly Bear	The President	621-4040
Allen Ave.	241-2971	Hacienda Lounge	The Red Sea	863-0099
Baby Doll Lounge		Hillary's	Riddles	725-6985
Bailey Brothers	352-8660	Hits	S&P Oyster Co.	256-3300
Blueberry Hill	726-0066	Houlihan's Biergarten	Sadie's Personality	389-3366
Broadway Cafe	383-9742	Just The Two Of Us	Schaffer's	773-4308
Broadway Oyster Bar	621-9608	Kinloch Cotton Club	Schmiezing's Millbrook Cafe	721-7009
Caddy Shack	946-5529	Lemp Mansion	Shuster's Bar & Grill	421-2688
Cicero's Basement Bar	862-0009	Maggie McDuffs	Soulard Preservation Hall	436-1995
Climmie's Western Inn	727-3370	Marcell's	Stagger Inn	618-656-4221
Club 54	533-0202	Melanie's	Ten Mile House	638-9082
Crehan's Irish Pub	618-397-7930	Mike & Mins	Tubby's Red Room	618-875-6128
Creve Coeur Inn	432-2220	Millie's Carribean Room	Venice Cafe	772-5994
Doc's Place	618-344-8332	Mississippi Nights	Webster Bar & Grill	962-0564
Donna's	427-9679	Missouri Bar & Grill	Whitt Lounge	535-3680

BLUES PORTRAITS

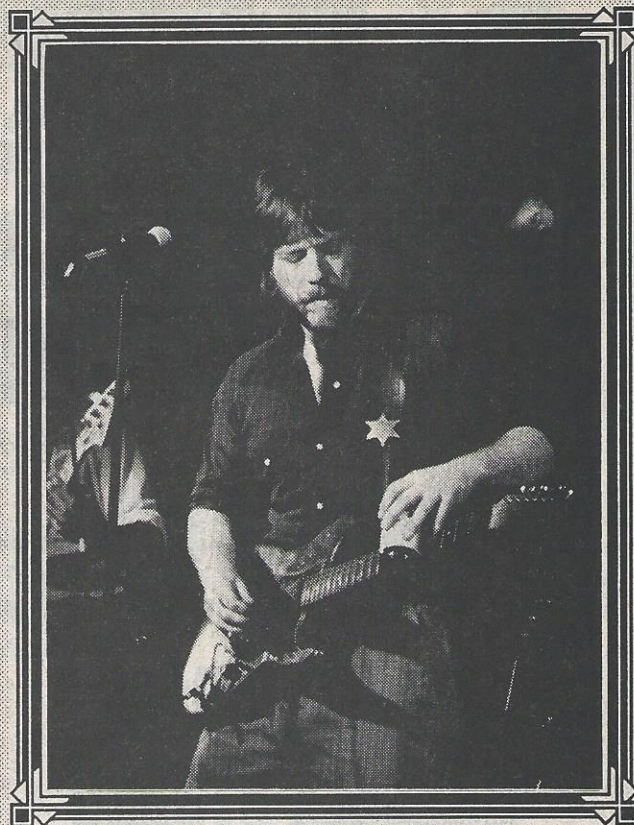
BY BOB SHELLI



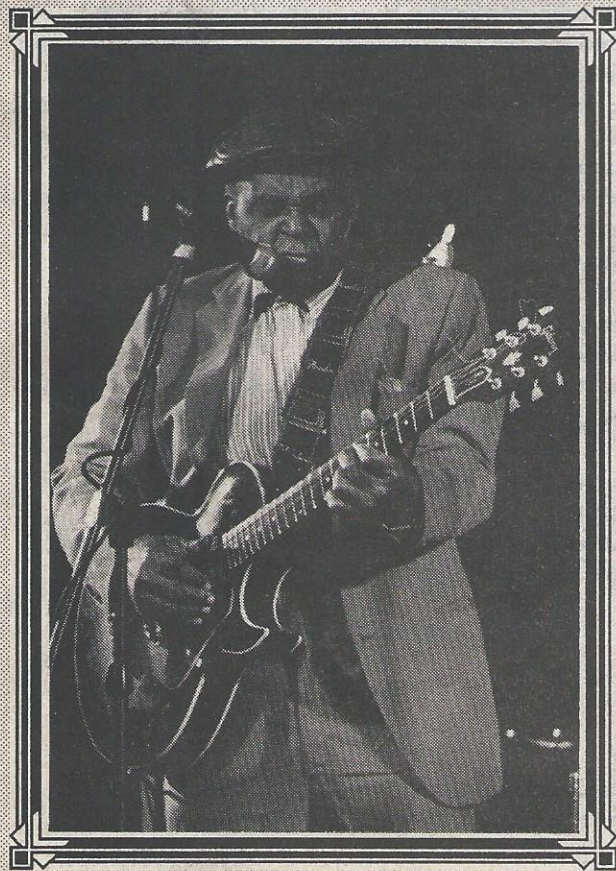
BENNY SMITH



C.W. WRIGHT



BOBBY NICKESON



HENRY TOWNSEND



BEN WELLS, EDDIE FISHER, BENNIE SMITH
AND C.W. WRIGHT

OLIVER SAIN'S SOUL REUNION

1990

**FONTELLA BASS
MARCELL STRONG
CHARLES DRAIN
THE SHARPEES
JOHNNY JOHNSON
THE IKETTES
THE OLIVETTES**
and special surprise guests

**MISSISSIPPI NIGHTS
THURSDAY, JUNE 7**

BLUES FESTIVAL POSTER CONTEST

BY TERRI F. REILLY

The St. Louis Blues Society is holding a contest for the design of an original poster for its upcoming St. Louis Blues Festival, Sept. 19 through 23. The contest is open to anyone who may care to submit.

The theme should emphasize the idea of "St. Louis Blues" or the St. Louis Blues Festival itself. The chosen design will reflect that of a fine art poster and will not include names of performing artists or any other factual information. The poster is intended to be a "show piece."

The St. Louis Blues Society is looking for entries that capture the mystic and magical qualities inherent in blues music. Although submissions in other styles will certainly be considered.

The poster will establish the tone of the entire event. In other cities with similar events, these posters typically become collector's items.

Submissions should be in a rectangular format. Proportions may vary, but extremes should be avoided. The words, "St. Louis Blues Festival" may be incorporated into the artwork. If not, the phrase will be added typographically later in the printing process.

Designs can be submitted in any medium, including oil or acrylic, watercolor, pastel, photography, etc. The poster will be hand silkscreened in a run of between one and six colors depending on the selected artwork.

Submissions should be in the form of color slides, however, original artwork will also be accepted. Please include a stamped, self-addressed envelope for the return of slides.

The winning entry will become property of the St. Louis Blues Society. All entries must be received by June 30, 1990.

A panel of five judges from the local art and music communities will select the winning entry.

The winning entry will receive a \$250 gift certificate from Art Mart. There will also be a \$1 royalty fee paid per poster.

All entry slides, together with your name, address and phone number should be mailed to:

The St. Louis Blues Society
Poster Contest
Box 21652
St. Louis, MO 63109

To make arrangements to submit original art or for more information, call Joel Slotnifoff at 647-BLUE.

GUITAR MASTERS 1990

BY GARY EDWARDS

In the afterglow of a happy occasion, the gathering of many of St. Louis' finest blues musicians and fans, some thoughts come to mind. In the words of the great philosopher "Rondo", "It's about damned time". My pleasure in hearing all of the players on the "Guitar Masters 1990" show was certainly equaled by the pleasure in seeing the spirit of cooperation at work between the participants. Joel reminded me that during rehearsal, when Bobby Nickeson started to sing after a guitar intro, Rondo was the one that came up and adjusted the mic stand so that Bobby could continue to play. Tommy Bankhead said "Sure, Charles Taylor can use my guitar." Leroy Jody Pierson and Ron Edwards willingly played "second-fiddle" to Henry Townsend. "Skeets" Rodgers sat-in with Charles Taylor and turned up the "heat". Tom Maloney and Mike Teepe sat backstage and helped prepare instruments.

Many other little things happened that the audience may not have seen, but each occurrence reinforced my conviction that the Blues Community in St. Louis is alive and well, we just need to tell the world.

Many thanks to many people: Tom Townsend and Jim Fortune who produced a great TV spot that should have gotten a lot more air-time; the crew at KDHX radio for their promotional help. Terri Reilly for her media expertise; Joe Vellmer from Tower Grove for sponsorship and for delivering the Fender guitar; Gary Haselhorst at Swing City for his sponsorship; John Maher at Fender Musical Instruments for donating the Fender Acoustic guitar; Robin Winfield for running the concession booth; Mark O'Shaughnessy for doing a great job of MC'ing and keeping the players on schedule (Eleven acts in 3 hours 50 minutes); and of course to all the players who made the rehearsal and the show, more work than first meets the eye. Dawn Meadows from Channel 4 did a great interview with Bobby Nickeson and J. R. Reed and aired it the same night.

We hope to have other shows that bring further recognition of St. Louis as the crossroads of the Blues, one of America's only original art forms.

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Wednesday 4-6:30 PM, Moon Dance, Kay
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KWMU 90.2 FM

Saturday 9:45-11 PM, The Baby Face Leroy
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WSIE 88.7 FM

Friday 9-10 PM, Blues From The Red Rooster
Friday Midnight, Blues Stage, Ruth Brown

REVIEW:

SWEET, HOT AND BLUE: ST. LOUIS' MUSICAL HERITAGE

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Pianist Joe Buckner also played hardball for the Kansas City Monarchs and tells us that Satchel Paige was a vegetarian and played the guitar pretty well: Miles Davis' mother wanted him to play the violin originally, and she refused to let him take a job with Sonny Stitt (for sixty dollars a week) until he finished high school; in the fifties, Josephine Baker, who insisted on performing only before integrated audiences, said No to a \$12,000 a week offer from the Chase Hotel in St. Louis because they wouldn't go along with her seating policy.

These are just a few of the little known facts presented by the authors of *Sweet, Hot and Blue*--a biographical dictionary of local jazz, classical and blues musicians. Anyone interested in the depth and diversity of talent that has come out of the St. Louis area in the last sixty years will want a copy. Lyn Cunningham and Jimmy Jones have combined informal interviews with informative essays to create a book that traces the lives and careers of over one hundred and twenty artists--everything from how they got their nicknames, their first instruments, their first gigs to their advice for younger musicians coming up through the ranks. The anecdotes and personal remembrances of Oliver Nelson, Jimmy McCracklin, Jimmy Forrest, Oliver Sain and Flora Bush Smith--to name a few--draw an intimate portrait of both the rewards and hardships afforded by a lifelong commitment to their art. "I'll entertain until I can't entertain," says Henry Townsend. For these musicians, there's no difference in playing Carnegie Hall, Powell Hall, or Miss B's Lounge, so long as they're performing.

YANK RACHELL CONT'D FROM PAGE

1942, but his association with St. Louis remained strong and several local bluesmen like Doc Terry and Ace Wallace have fond memories of encounters with Rachell in the early fifties. In 1957 Yank and his family relocated in Indianapolis where he still resides. The blues revival of the early sixties was fueled by the frequent "rediscoveries" of legendary vintage bluesmen, thus Yank and his old Brownsville associates Sleepy John Estes and Hammie Nixon were reunited for the 1964 Newport Folk Festival where they were recorded by Vanguard Records. Bob Koester of Delmark Records issued albums under both Rachell's and Estes' names. Yank has since recorded an additional album for Delmark, and albums for Blues Goose and Blind Pig. He also appeared as an accompanist on Henry Townsend's "Mule" album for Nighthawk Records.

MAGIC SLIM CONTINUED FROM PAGE 8

version of the Teardrops, Slim began working the Cedar Club, and it wasn't long before they'd won a gig at the Boll Weevil. Shortly thereafter Slim and his band, under the name of "The Little Hite Group," recorded a few singles on the Ja-Wes label, and, as a result, gained the attention they needed to secure a long-standing residency at the 1125 club.

Slim spent the late sixties developing the hard-edged lead that was to become his signature. Impressed by his playing, Hound Dog Taylor--then the main attraction at Florence's celebrated Sunday afternoon jams--asked Slim to fill in for him when he went on the road. Before long Morris Holt could truly boast, as the song says, "I Ain't Doin' Too Bad." A slot left by Brewer

*"You can't play the blues
if you get too clean."*

Phillips opened up in Hound Dog's band, and Slim was offered the position.

Dead-set against deserting the Teardrops, he graciously declined what would have brought him a lot more money, and he continued playing with the band that would come to include Alabama Junior Pettis and when Pettis was forced to give up touring due to acute diabetes, his replacement, John Primer, formerly a member of Muddy Waters' last band. In addition Primer had accompanied Junior Wells and Willie Dixon and was in great demand both as a soloist and second guitarist. While playing with the Teardrops, Primer cut his own LP (Slim makes a guest appearance), which won the prestigious W.C. Handy award for contemporary blues album of the year. Primer feels honored to play with Magic Slim and the "band that doesn't bathe."

Why don't the Teardrops bathe? Slim says: "You can't play the blues if you get too clean."

(Information for this article was taken in part from the following albums:)

Doin' Fine/ Isabel 900.511

In The Heart Of The Blues/ Isabel 900.505

Highway Is My Home/ Black and Blue 33.525

Raw Magic/ Alligator AL 4728

Live at B.L.U.E.S./ B.L.U.E.S. R&B 3701

Grand Slam/ Rooster R2618

Blues From Zoo Bar/ Blue Dog BDH002

Chicago Blues Session, vol. 3--Magic Slim and the

Teardrops/ Wolf NR.120849

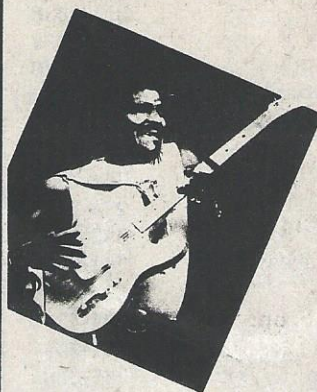
Chicago Blues Session, vol 4--Alabama Jr. Pettis

and the Teardrops/ Wolf NR.120850

Chicago Blues Session, vol. 6--John Primer/ Wolf

NR. 120852

(MAGIC SLIM PLAYED THE FIRST REALLY BIG EVENT THE BLUES SOCIETY PRODUCED, THE 1985 "EARTHQUAKE MEMORIAL SHOW" AT SPATZ. HE HAS NOT APPEARED HERE PUBLICLY SINCE, ALTHOUGH HE HAS PLAYED THE ANNUAL THASNKSGIVING PARTY AT THE S.I.U.E DEPARTMENT OF CERAMICS FOR THE PAST THREE YEARS, WHERE THEY CUSTOMARILY SAVE HIM THE DRUMSTICK. MAGIC SLIM AND THE TEARDROPS ARE MY PERSONAL FAVORITES, THEY ARE ONE KICKIN' BLUES BAND. DON'T PASS UP THE CHANCE TO SEE THEM AT OFF BROADWAY FRIDAY AND SATURDAY, JUNE 1ST AND 2ND! Ed.)



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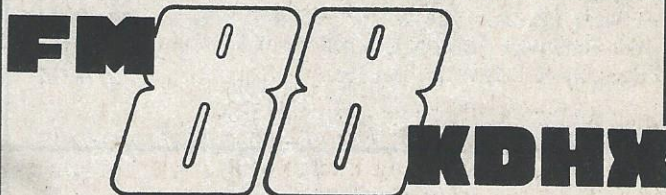
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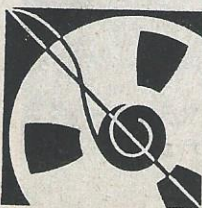
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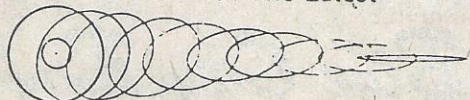
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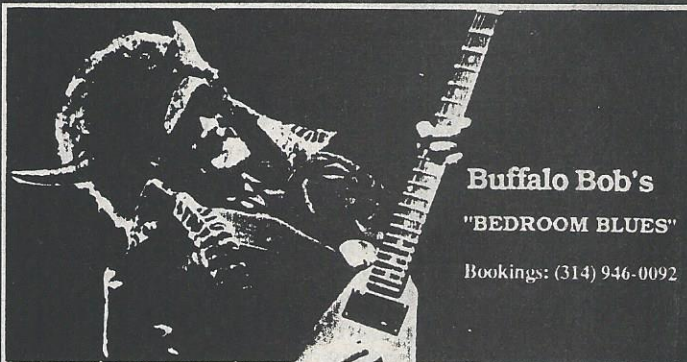
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