

BLUESLETTER

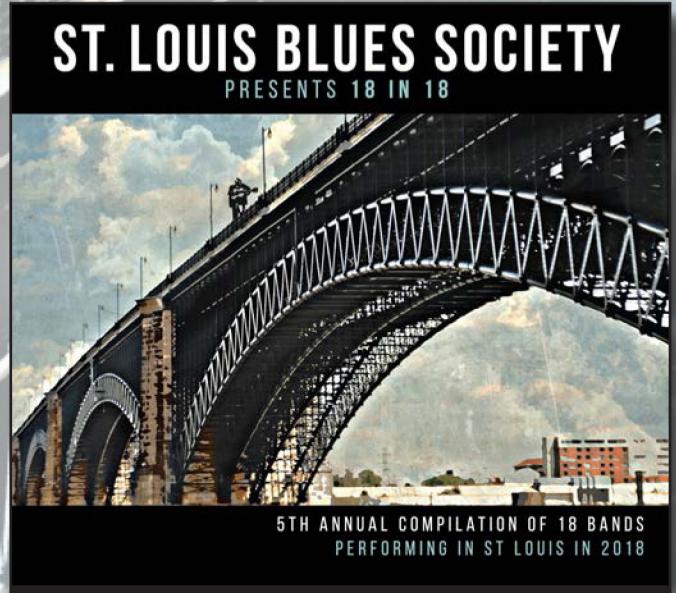
THE BI-MONTHLY MAGAZINE OF THE SAINT LOUIS BLUES SOCIETY Mar/Apr 2019 Number 95

THE ST. LOUIS BLUES SOCIETY PRESENTS OUR FIFTH ANNUAL COMPILATION CD

FEATURING 18 ORIGINAL SONGS BY

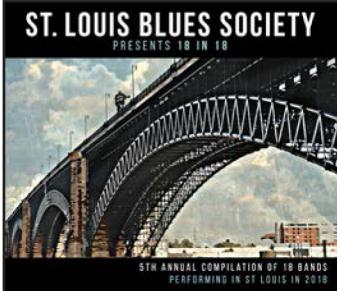
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Torrey Casey & The Southside Hustle
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Ms HY-C & Fresh Start
Lobster
Lady J Huston & The Jazz Edge Orchestra
Walter Greiner
Miss Molly Simms
Chris 'Iron Jaw' Taylor & the Alley Tones Blues Band
Daniel 'Ghostleg' Hamm
Charles Hunt

PURCHASE CD ONLINE AT
WWW.STLOUISBLUESOCIETY.ORG



The St. Louis Blues Society dedicates this album to
St. Louis legendary DJ GABRIEL
and we mean the MAN!

PLUS: Profile of Al Holliday - CD Review of the reissue of Henry Townsend's *Mule*



18 in 18: A Blues Tonic to Set Your Head Straight

by Bob Baugh

If you're looking for some great St. Louis music to set your head straight for 2019, the St. Louis Blues Society latest release, *18 in 18*, is the tonic you need. In producing his fourth CD for the Society, Paul Niehaus IV has delivered a tasty mix of tunes that he and STLBS chairperson Jeremy Segel-Moss describe as, "the most stylistically diverse album we've had so far." And, it may be the most complex one to date.

While each CD has showcased some aspect of the local music scene, it always provides a mix of styles. For example, *17 in 17* had a soul emphasis while other years have been more Delta or eclectic blues. Segel-Moss says he's excited about *18 in 18*, "It's a testament to the wide variety of blues and soul in STL today from Walter Greiner's bluesy American folk style to Lady J's full orchestra." Niehaus agrees, "from old time traditional pre-war blues to the cutting edge of contemporary STL blues, it's all represented."

Working in the comfort of his south city wood paneled basement studio, Blue Lotus Recordings, Niehaus puts all the pieces together. "It's like putting a puzzle together," he said, "we identify the artists, schedule studio time, do the recordings, engineer the music and put it in a good running order that takes the listener on a journey from the first track to the last." But each song is a puzzle too. The studio work can vary widely from the five solo/duo songs on the album to Al Holliday's ten-piece East Side Rhythm Band and Lady J Huston's collaboration with the Jazz Edge Orchestra.

Lady J's song, "Hide-Away," was the most complicated recording

challenge Niehaus has faced to date. When she showed up with sheet music and the Jazz Orchestra and its five-piece rhythm section, four trumpets, two alto saxophones, two tenor saxophones, one baritone saxophone, and four trombones including a bass trombone, he was ready. It took a five-hour session to record each section and Lady J's vocals and trumpet solo. The arrangement was an intricate mix of styles and tempos. "The foundation is a blues ballad that expands the standard blues chord progressions," Lady J explained, "and mixes in some jazz elements like Duke Ellington and Count Basie and some up-beat funk."

Lady J fits with Segel-Moss's intent to have "everyone find someone or something on the CD they have never heard before." She's a native St. Louisan who played trumpet and was music director (1980-82) for Albert King until she accepted a music scholarship to Howard University. Life and work would take her to Las Vegas for 25 years where she won awards for Best Blues Band and Best Blues Performer and was heralded as "The Las Vegas Queen of the Blues." A debilitating illness brought her back home in 2013. It wasn't until mid-year 2018 that she was able to return to the stage. She's glad to be back home and performing again.

18 in 18, like its predecessors, is all about introducing St. Louis music to the world and to St. Louis what we have here. This album, the fifth in the series, brings the total to 80 original songs by local artists. One more will bring the Blues Society to a boxed set status. Niehaus is grateful to be part of it: "My ear for engineering and production have improved over the

last four years, thanks in large part to the experience these albums have given me." We thank him for providing us another celebration of the robust music scene and the talented artists that make it so.

As advertised, *18 in 18* represents the broad St Louis blues tradition. You will find Little Dylan, who represents the next generation of blues, kicking off the album with his first recorded original song. There are several quieter more traditional solo numbers from Sharon Foehner, Bob Kamoskee, and Walter Greiner as well as a duo from Brian Curren and Adam Andrews. Tim Albert and Lisa Campbell's sweet vocal and piano interplay on "Telephone" is a winner. The beat picks up with our past IBC contestants: Hy-C and Fresh Start (2019/STL and 2019 IBC winners), Torrey Casey and the Southside Hustle (2018/STL and 2019/ILCentral) and Al Holliday and the East Side Rhythm Band (2017 & 2019/STL Best Self-Produced CDs).

There's some horn infused dance and New Orleans style music from the St. Boogie Brass Band and TJ Muller and the Gaslight Squares. Female vocalists Lady J, Miss Molly Sims and Aina Cook give us three shades of blues. Cook, who is also part of Al Holliday's band, makes an impression with this debut. Lobster and Charles Hunt take us old school with blues and soul. Daniel Hamm shows us some electric North Mississippi blues while Chris "Iron Jaw" Taylor takes us on a slow blues journey with some outstanding harp work.

Yup, *18 In 18* is quite the St. Louis blues journey. It is one that impresses and makes you want to hear more from these talented artists. So we will...

Here is the lineup and some thoughts from each about their song:

Little Dylan Triplett – “The Dog Crawled In”

It's a straight up blues song. I wanted to be on *18 in 18* to be able to do something of my own and show that I can not only execute music at the best level but write my own music as well.

Torrey Casey and the South Side Hustle – “Meet Me in St. Lou”

“This is an anthem and a tribute to our wonderful city. It's a traditional blue shuffle on the beat. It is a song that anyone and everyone can sing.”

Uncle Albert – “Telephone”

“I sat down to write a new song and this one just fell out. The story line is ‘Man falls in love, Girl leaves town, He would walk holes in his shoes just to hear her voice again.’ It's an acoustic Piano/Guitar Blues style. I'm a proud supporter of the Blues Society and to be of the vibrant and nurturing St. Louis blues scene.”

Al Holiday and the Eastside Rhythm Band – “Sad Old Eyes”

“It's about having a relationship with someone that uses your name like it's a curse word. The style is simple, straight forward and inspired by the kind of song Ray Charles would have cut. The beat was taken from a tasty New Orleans R&B record. We cut it live as a group.”

Bob Kamoskee – “Lie, Lie, Lie”

“I play because it's what's inside of me. I'm a songwriter. That's what I do. My whole life is a trigger for every song I write. It's a solo on my 1937 National style resonator guitar. It's blues, old style country, the type I learned from old blues guys.”

Aina Cook – “Unheard”

“It's a little about all the reasons why someone might feel like their voice doesn't count. It does end on a positive note. I wanted to share that with anyone out there who might be feeling the same way. This song is a little between blues and jazz.”

TJ Muller & The Gaslight Squares – “Gaslight Blues #1”

“This is an instrumental done in a New Orleans jazz/blues style with a standard blues 12 bar progression. We were happy to have the Gaslight Squares involved with the St. Louis Blues Society.”

Sharon Foehner – “Call the Ancestors Down”

“This is a song about calling/praying to our ancestors to get their wisdom and strength, to get their positive and negative energy and spirit. It is a gospel style solo with my guitar.”

Chris Tomlin of Saint Boogie Brass Band – “Saint Boogie Blues”

“The song is about not being able to dance and finally getting the chance. We wrote it because we are always hearing our crowd talk about it. It's a funk/blues number. We did it for *18 in 18* to give everyone a new song to dance to.”

Brian Curren and Adam Andrews – “Weary Mind Blues”

“The song is about my use or you could say abuse of alcohol to help cope with the stress and anxiety that sometimes goes along with the music business. The style is primarily inspired by Big Bill Broonzy and Lonnie Johnsons recordings. It's truly an honor and a privilege to help showcase what STL has to offer.”

Jacinta Branch Griffin of Ms. Hy-C and Fresh Start – “Memphis Here I Come”

“I wrote this after I entered the regional IBC competition. I think it helped me to win. I have always been a big fan of Koko Taylor. This is the type of song she would sing. It is a Delta shuffle.”

Lobster – “I Don't Need No Police Man”

“The title tells you the story. It's a straight up blues number that I wrote a while ago. I was glad to do it for the Blues Society. I did it with Chris “Iron Jaw” Taylor on harmonica.”

Lady J Huston and the Jazz Edge Orchestra – “Hide-Away”

“My song “Hide-Away” is about moving on with life in another location after the end of a love affair. There are multiple styles of music in this song with the foundation being a Blues ballad. The Jazz Edge Orchestra put their time and talents into this project gratis in support of the St. Louis Blues Society.”

Walter Greiner – “Gabriel's Blues”

“The song is about Gabriel's (KDHX DJ) passing. It's Old School American Church style song with a twist. It presented itself to me while I was playing. It just came. I loved Gabriel. It's in dedication to the man.”

Miss Molly Simms – Complicated Broken People”

“As a songwriter I find inspiration in everyday life. This is a realistic love song born out of an overheard conversation: ‘We're just complicated broken people doing the best we can.’ The style is Americana Soul. Being on this compilation is a cool thing- it's comradery with the other musicians and promoting Saint Louis music.”

Chris “Iron Jaw” Taylor and the Alley Tones Blues Band – “I Don't Feel Sorry”

“This is a low-down dirty blues song about repeat offenders on drugs that you repeatedly try to help. The blues has always been part of my life and my consciousness. Being part of *18 in 18* and the St. Louis Blues Society is an honor.”

Daniel Hamm – “Death at My Door”

“I wrote this song about the struggles with alcoholism and deciding to seek treatment. My style of music for this song is influenced by the north Mississippi hill country. I appreciate the encouragement I received from Paul Niehaus and other musical teachers to be part of this CD.”

Charles Hunt – “Poor Man”

“It's a story that tells you that even if you aren't rich with a lot of money it ain't always bad being poor. This is blues done in a B.B. and Albert King style. When I do my next CD with the Ground Floor Band this will be on it.”

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