



The REEDER

Please visit us on the Internet at www.gatewayharmonicclub.org

NEWS AND VIEWS

by Mary Ann Love

Pizza Party

In appreciation for all the efforts and success of the Gateway Harmonica Club during the recent SPAH convention hosted by St. Louis, there will be a Pizza Party at the usual club meeting rooms on October 7 following the business session. Spouses have played an important and supporting role and are also cordially invited. However, we do need to have a headcount to accommodate ordering. Please submit your R.S.V.P to any of the officers.

Kudos

Thanks to Geza Dombi for his contributions of providing a sign for the Hospitality Room at the SPAH Convention. It was heard that Geza had been a sign painter at some time in his life, and he jumped right in to tackle the task. Thanks, Geza, for a job well done!

Get Well Wishes

Mary Heining was hospitalized with an irregular heart rhythm but has returned home and doing well. Mary and Ed were able to attend and enjoy several SPAH events.

Jean Markivee spent several days in the hospital for testing after she suffered a fall at the SPAH convention. Jean thanks all who sent her cards and expressed concern.

Leo Kluesner suffered a fall on a wet bathroom floor and was sporting facial bruises but was brave to attend practice and face the joshing – all meant in a friendly good-humored way. It could have been serious!

Bud Anders underwent an emergency appendectomy. Thanks to advanced medical techniques he was able to attend some of the SPAH convention after only a few days.

Joe Fey has returned to club functions following outpatient surgery and rest at home.

Woody Woodring's wife, Carmen, has taken up residence in a nursing home.

Ralph Barber has been missed from practice (after several years of faithful attendance) to remain home with his wife, Joyce, who needs his care at the present time.

Please keep them and all our members with needs in your thoughts and prayers.

Remember also their caregivers who have difficult and sometimes overwhelming challenges.

Visitors

Peter and Leonor Trustman visited on several occasions after a very long sabbatical leave. Peter played *Romeo & Juliet* and *Peanut Vendor* – by request. Peter wishes to return to the club and we are so glad to see him again. He plays some amazing tunes!

Getting ready for the BIG EVENT



Lots to do and plenty of helpful hands to get SPAH 2008 up and running!



THE GHC REEDER is a bimonthly publication of the Gateway Harmonica Club, Inc. of St. Louis, Missouri, a nonprofit organization dedicated to the preservation and advancement of the harmonica. The club meets weekly on Tuesdays at 7:00 PM at the Rock Hill Baptist Church, 9125 Manchester, Brentwood, MO.

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For information about club activities, contact:

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All other correspondence should be directed to:

Chris Pondo
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1166 Waldorf Dr.
St. Louis, MO 63137
(314) 868-9557

Information about the club's activities is also available on the World Wide Web at:

www.gatewayharmonicaclub.org

Happy Birthday!!!

Birthday greetings are extended to the following members of the GHC family who are celebrating birthdays in September and October:

September		October	
Greg Hommert	9/1	Norma Uhl	10/6
Rosemary Nesslein	9/7	Bob Reynolds	10/8
Charlie Pratte	9/9	Thelma Black	10/10
Charlesetta Carr	9/14	Ron Beer	10/18
Jim Melchers	9/17	Bill Dulin	10/30
Frank Davis	9/25		
Geza Dombi	9/25		
Julie Melchers	9/29		
Jerry Bonfiglio	9/29		

Editor's Note: Please notify us if your or your spouse's birthday is missing or incorrect.

MUSICOPHILIA: Tales of Music and the Brain by Oliver Sacks

(Book Review by Christine Pondo)

This neurologist/psychologist presents case studies of how music has affected many of his patients as well as professional musicians. Certain people are adversely touched which causes seizures, hallucinations or amnesia. Others are music savants. Dr. Sacks agrees with Dr. Yun who writes about harmonica health for Harmonica Happenings. Music can animate those with Parkinson disease, give words to stroke patients and calm people whose memories have been ravaged by Alzheimer's or amnesia.

For us musicians, it promotes an ability to organize, follow intricate sequences and remember more information. This is the Mnemonic power of music and why many doctors suggest music be played for babies.

Dr. Sacks studies our susceptibility to music to calm us, animate us, comfort us and thrill us. It also has a powerful therapeutic effect to help those ill with a variety of neurological conditions.

This is a very interesting 325 page book and I loved the title graphics, as I sign my name with a music eighth note. I will certainly read more of his books about the mind and body.

FIESTA DIP RECIPE

By Jackie Pratte

Hidden Valley Ranch Dip Mix (dry) 1 pkg.
16 oz. sour cream
½ cup shredded cheese
1 can Rotel with chilies, drained

SPAH 2008 CONVENTION REPORT

Thank you to all who helped to make the St. Louis SPAH Convention so successful. We have received many compliments and congratulations on our teamwork, cooperation and combined efforts as hosts.

Members were invited to submit their comments on the SPAH Convention and we present them as follows:

from Christine Pondo

My Best Memories of SPAH 2008: I was surprised to see my seven year old great-great cousin Virginia (Gigi) Florek on stage playing a Latin percussion instrument with Young at Harp members and the Nostalgics. She got a free harmonica and is taking piano lessons and loves music, swimming and school.

I gave a vase filled with pink roses to our youngest GHC member, Kaleena Hutchins, who is an excellent student, wonderful harmonicist and beautiful teenager!

from Jessie Hirsch

It was wonderful seeing all the members contributing their time and efforts to make this a successful event. After a whole year of planning, hard work and with lots of nudging from committee leaders, the SPAH convention was a success because we all pulled together and did what ever had to be done. When anyone was asked to do something, it was done with a smile. I think the Gateway Harmonica Club is #1.

SPAH Convention attendees are encouraged to write constructive criticism and e-mail to LJ3395Z@hotmail.com or L. J. Atkison, 3895 Hwy Z, Edgerton, MO 64444

from Frank Muriel

I did find this SPAH more friendly than the last time we met 4 years ago. I would like to have more open mike time so that the workers could fit in some time for them to play. There was not enough time to do that.

The thing that I did not like was the good and great players would not let you in to play with them. And this was sad to me. You would think that when you play that well you would let others play with you to see if you can find another William Galison or Willi Burger. No was the answer.

Did I have fun with many others? Yes. with Dr. Victor Yun. I did get to play one home national song, NADEDA. When I finished, he got up from his chair and gave me a salute.

from Audria Gebhardt

(Audria's response was more detailed and is shown on the following page — Editor)

MY OLD HOHNER 64

I found myself thinking about a new harp today,
 One that sings in a different voice. Or plays in a different way.
 One that stays in tune and has no scratches or dings.
 With highs that ring like crystal and lows all pure and sweet.
 One that shouts "Hey! Pick Me Up!"
 One I don't want to put down until my lips are weary, And my breath worn out.
 One that's full of brand new songs just waiting to be found.
 With each chord, I'll discover an epiphany of new sound.
 But then I looked at the battered case where my old friend lies.
 I remember when I first saw it – It was younger – so was I.
 The years have done some damage to both of us it seems.
 But it holds good music and I still have those dreams.

Poem by Ron Peterson about his guitar and adapted for harmonica by Chris Pondo

SPAH 2008 — St. Louis, MO*by Audria Gebhardt.*

This was the best SPAH I have attended, and not just my personal experience and not because it was our club sponsoring it (but I'm sure that contributed a lot). There seemed to be a joyous excitement throughout the convention. There was a sense of camaraderie and friendship among all harmonica players; diatonic and chromatic alike. The feeling was magical and seemed to elevate everyone to a plane of harmonica bliss, enjoyment and connecting with others harmoniously.

People I have seen in previous years, but did not know well, reached out and connected with me in a sense of friendship and wanting to help. I felt this friendship connection with more people this year, and it was genuine. This year's SPAH was truly a blessed event for all who attended. One of the things that always touches me is the down-to-earth humbleness and friendliness of many of the harmonica performers. Harmonica music seems to bring out the best in people.

From the time you walked through the front door of the Sheraton Chalet at Westport, you knew you had entered another world. You were wrapped in the sweet sounds of every type of harmonica music you could imagine. The Sardo Brothers, from California, were in their established spot on the couch in the lobby leading the play-along with mostly chromatics, but an occasional bass, chord or diatonic would also join the mix. One of the performers at the Ladies Breakfast stopped and started singing (and he had a good voice) as the Sardo brothers and the group played. The halls were filled with groups playing old classics, jazz, blues, bluegrass, Celtic, gospel and just about any type of music.

There was always unexpected, spontaneous 'harmonica happenings' throughout the convention. I will never forget in the last Blues circle; Charles Spanklin played Blues on his chromatic and it sounded great (it is on YouTube SPAH 2008).

I was glad to hear and see Madcat this year, as I had not seen him at a SPAH since Kansas City, three years ago. Thursday night Madcat and Kane performed and it brought rave reviews from everyone who heard them. Madcat played harmonica and Shari Kane played guitar and sang. You could just see the pleasure on their faces that the music gave back to them as they played (they were a joy to watch).

I am sure everyone remembers a spontaneous moment at SPAH. When I walked out the front door about 1:00 a.m. late one night, Joe Leone (an excellent jazz chromatic player) was standing outside the front door. I know Joe and he started telling me about how his former playing of the trumpet influenced him in playing a G chromatic. With that, he illustrated and proceeded to play a song for me...what a surprise serenade. For me, it was also fun sharing the enjoyment with some of the

members of JJ's Blues Jammers (we are a Blues group who meet one night per month to explore and play the Blues). This was the first SPAH for some of them and I think it more than met their expectations. I was glad to see Bea from the South Florida Club. Besides at most SPAH's, we always see her when we visit Florida and attend the South Florida Harmonica Club's evening practice and play with them.

Thursday afternoon, Charlie Musselwhite was speaking and playing in the Ballroom. Last year they had him in a room where there was standing room and sitting room on the floor only, if you got there late. I went to hear Charlie again this year as he's a great harmonica player and has an ease and very personable style of relating to the audience (he was one of the recipients of the Pete Pedersen award this year). I noticed he was wearing a Seydel harmonica shirt, so I knew he sponsored and played Seydel harmonicas. In a question and answer session with the audience, I asked him what was different about the Seydel harmonicas and I said I was not asking to advertise Seydel, I just wanted to know the difference, in his opinion. Well, he gave such a personal endorsement of why he liked the Seydel harmonicas, that I should have been given a free harmonica in that it led to a huge plug for Seydel harmonicas. I even bought one myself. Another moment I remembered was when Warren Bee and I were talking about a workshop he and Michael Ruben were hosting, he said I could ask him for help any time I saw him in the hall (he is a very good Blues player). At one of Jimi Lee's afternoon Blues jams, I was standing with my diatonic in hand enjoying listening to everyone play. Fred (from the monthly Blues group) pointed at me from across the room encouraging me to play a 12 bar, so I did. I was scared and have no idea what I played, but later, a couple people commented favorably on my playing. I was shocked.

In Joe Filisko's afternoon Teach-In, I went to the beginner Blues table (taught by Jimmie Meade from Kansas City and a former student of Joe Filisko). He made the class fun and everyone did well. Pam and Charlesetta (two of GHC's newer members) were in the class and also did very well. I enjoyed getting to listen to some Blues players who were new to me; RJ Mischo, Dave Moore, Steve Baker and Dale Spalding. The evening entertainment was outstanding. I had a fun time trying to go between the two performances Thursday night, as one was in the Ballroom and the other in the Matterhorn Room upstairs. I know this is done to give more time and space to the chromatic and diatonic players individually, but it is sure hard on people like me who play both harmonicas (another time when cloning myself would have come in handy). Michael Rubin had an excellent seminar Friday morning on music theory for playing Blues in first through fifth positions. I was a little glazed over as I left because it let

(continued on page 5)

(from page 4)

me know that I need some work on my music theory foundation (and I am going to try and shore up that side of my musicality). GHC played at three performances and people came up to me and told me how good we sounded (I was so proud of us). Grace Fischette gave me a flash drive of pictures she took of GHC performances. It was so generous of her to do that. Grace is one of the people I talked to last year and we got to know each other a little better this year. You probably saw Grace at some time during SPAH, as she was taking pictures everywhere. Some of the pictures in this issue of *The Reeder* may have been taken by Grace. I sent her an e-mail thanking her and told her I would send her a copy of *The Reeder* as a thank you for being so generous in giving us GHC pictures she had taken.

On the harmonica web site, Harp-L, Warren Bee was complimentary to GHC for picking people up at the airport. That was so nice to read. For those of you who picked up people at the airport, you were very appreciated. Our club has always felt like a family to me,

and I saw such a coming together in an energetic and enthusiastic spirit by everyone to make this the best SPAH we could. And we were successful.

I say this every year, but it's true; SPAH is a harmonica player's candy store. I went to open mics, played along with the Sardos in the front lobby, went to several seminars (the harmonica and health seminar was interesting and informative), went to every Blues circle each night (each one was a feast for the ears). At the end of every SPAH I always wish I could have cloned myself because there were more events, music, seminars etc. than I could attend. It was so good to see people I have been seeing for the last four years at SPAH. SPAH is such a joyous reunion of many harmonica players who only see each other once a year at SPAH. Thank goodness for SPAH, as it not only supports harmonica playing, but unites harmonica players who would have never met. I have always been proud to be a member of GHC, and this year, I feel like we shined with the SPAH we brought to St. Louis.

IF I KNEW *Submitted by Frank Davis*

If I knew it would be the last time
That I'd see you fall asleep,
I would tuck you in more tightly
And pray the Lord, your soul to keep.

If I knew it would be the last time
That I see you walk out the door,
I would give you a hug and kiss
And call you back for one more.

If I knew it would be the last time
I'd hear your voice lifted up in praise,
I would video tape each action and word,
So I could play them back day after day.

If I knew it would be the last time
I could spare an extra minute
To stop and say, "I love you."
Instead of assuming you would KNOW I do.

If I knew it would be the last time
I would be there to share your day,
Well, I'm sure you'll have so many more,
So I can let just this one slip away.

For surely there's always tomorrow
To make up for an oversight,
And we always get a second chance
To make everything just right.

There will always be another day
To say, "I love you,"
And certainly there's another chance
To say our, "Anything I can do?"

But just in case I might be wrong,
And today is all I get,
I'd like to say how much I love you
And hope we never forget.

Tomorrow is not promised to anyone,
Young or old alike,
And today may be the last chance
You get to hold your loved one tight.

So if you're waiting for tomorrow,
Why not do it today?
For if tomorrow never comes,
You'll surely regret the day,

That you didn't take that extra time
For a smile, a hug, or a kiss
And you were too busy to grant someone,
That turned out to be their one last wish.

So hold your loved ones close today,
And whisper in their ear,
Tell them how much you love them
And that you'll always hold them dear.

Take time to say, "I'm sorry,"
"Please forgive me," "Thank you," or "It's okay."
And if tomorrow never comes,
You'll have no regrets about today.

Author unknown.

PLAYING WITH ESSENTIAL TREMOR

In the interest of promoting knowledge and understanding of certain disabilities, Mike LaRue has granted his permission to reprint portions of this recently published interview with Making Music Magazine. In it, he explains his reason to always be hesitant to perform for open mic. Michael finds it easier and less stressful when he can be open with people about this condition. Two other musicians who have some sort of disability were also interviewed for the article.

At nine years old, Michael LaRue discovered his sister's unwanted ukulele, and something in him sparked. Now 58, LaRue, who works for a web design firm in St. Louis, Missouri, plays the guitar, harmonica, and trumpet, and performs regularly with the Gateway Harmonica Club and two church-based groups. He also has essential tremor, a common movement disorder that causes involuntary shaking, usually in the hands.

"I've probably had essential tremor my whole life, but the first symptoms began to appear in elementary school," LaRue recalls. "In high school it became more of a problem. In concert band, it was difficult to perform. In class, I'd go up to do a math problem on the board and my hands would start shaking, and I didn't understand why."

Essential tremor is often misdiagnosed, and LaRue wasn't aware of his condition until a neurologist diagnosed him in his mid-30s. By then, he had also developed a serious case of anxiety -- every time he tried to speak in public, perform music, or even interact with others, he'd begin to shake, and not knowing what was causing the tremors, or when they would start, led to anxiety. *"Feeling anxious can bring on tremors, but also, having the tremors can make me feel anxious," he says. "I combat this through a process of meditation and relaxation. Though I'm nervous when I start playing, once I get into it I feel better and the tremors lessen."*

LaRue says that, of all the instruments he plays, guitar is made the most difficult by essential tremor. *"The guitar requires me to coordinate both of my hands in a way that is difficult, because my tremors affect both hands," he explains. Still, he manages to play frequently, and even spent several years touring with a Christian folk group, The Seekers.*

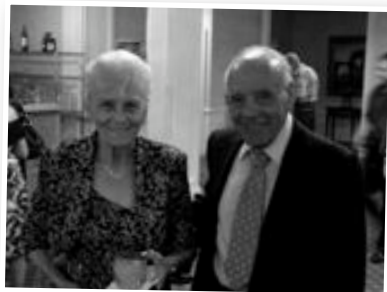
"I felt a lot of pressure during those years, being the primary guitarist for the group," says LaRue. "But friends of mine would say, 'Michael, you may have trouble getting started, but once you get going on a song you become the backbone of this group.' That felt really good. Playing was something that I needed to do for the group, and only I could do it, and it helped me to push through my anxiety."

The most important thing, LaRue believes, is to remain positive. *"Essential tremor is something I'll always have; it's not going away. But you know, it could be so much worse. I believe that music is a gift, and I've always enjoyed playing, whether I'm getting paid for it or not. It's always been about the love of music for me."*

Editors Note: Thanks for sharing, Mike, and we appreciate your participation and efforts in our club and support your courage in pursuing your love of music.



SPAH 2008 Memories



HOW I LEARNED TO PLAY PIANO WITHOUT (HARDLY) TRYING

By Carroll Markivee

In 1935 at my age 8, a piano fell into our possession when a tenant in my father's apartment moved and left it behind. The people who had lived in that apartment sometimes had let me play on it, just to have fun. I tried to imitate music played on the radio disc jockey shows. Our grade school music teacher taught us the scales and simple songs and rhythm, and sharps and flats. I sort of caught on to rhythm and chords from listening to popular music played on records over the radio over and over. My father put the old piano in the garage workshop he had built. I started learning the scales in different keys. In the cold of winter, I was out there every day after school, sometimes with light gloves on my hands.

There was a book at Hunleth's music store on Broadway titled "How to Teach Yourself to Play the Piano". Finding that book was a stroke of luck because we couldn't afford a piano teacher.

After learning to read the notes on the scale, how to put my fingers on the notes, and how to play the left hand against the right hand it was time for more. It was a bit painful, but I persisted. The first song in the book was "My Bonny Lies Over The Ocean". It took a full year before I could play that little waltz in tempo. It was a good one to start with. At first, I thought the music was written wrong because the left hand and the right hand do not always hit the keyboard at the same time.

By getting the student to play songs instead of dull exercises, the book carried me along until I could play some Stephen Foster songs (which everybody knew in those days), a few nursery rhymes, and then I discovered that both my mother and father had some old (I mean OLD) music sheets that they liked to sing. Music like "Oh Dem Golden Slippers", "When Your Hair has Turned to Silver" and "Beautiful Ohio". So I had to learn those and began the process of begging and borrowing music sheets. Never quite got to stealing them, but it was close.

Finally my father said I should learn how to play the songs I heard on the radio instead of getting the sheet

music. In those days, if your father said to do something, you did it. Now that was real pain! I had no way of recording them and had to remember how the chords sounded that went with the melody. I couldn't believe it when I actually acquired the ability to remember chord sounds – first the difference between major and minor chords, then the augmented and diminished chords. That was enough to make other kids think I really could play the piano, because the sound was pretty close to the ones we all heard on the radio shows. Later I learned chord substitutions, and more modern chords, like 9ths, 11ths, and 13ths with or without flatted 5ths, etc. Reading the guitar chord names on each chord change on sheet music was a big boost.

The sound of other kids saying "Hey, that's pretty good" and "How many lessons have you taken?" was better than hitting a home run at baseball practice. So from then on, I just bought or borrowed every book I could find that related to popular music styles of playing, including some boogie-woogie and ragtime stuff.

Now, I don't know if this method would work for someone past pre-adolescence. We all know the mind is more impressionable then, and as the years go by, it becomes harder and harder to adapt both mind and body to new concepts and new physical activities.

But I can assure you that the piano won't break, and no one will laugh, if you do try to make the effort, and who knows? It could delay the start of Alzheimer's disease.

So if you want to use the piano to do nothing more than sound out a piece the club is doing, or just noodle around, go for it! Keyboards are quite inexpensive now, some for below \$300. They are lightweight, use little electric power, and have some built-in helping tools for the novice.

Happy noodling!

Carroll

Thoughts become words, words become actions, actions become habits.

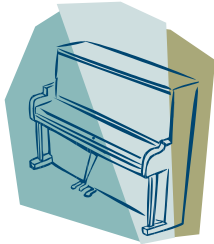
"We first make our habits, then our habits make us." - John Dryden

WORLD CHAMPIONSHIP OLD-TIME PIANO PLAYING CONTEST

Sponsored by the Old-Time Music Preservation Association

Frank Davis had the pleasure of attending a fantastic piano playing contest over Memorial Day weekend and is happy to share and describe his experience.

The annual event began in 1975 on the grounds of the Monticello Railway Museum in Monticello, IL. The purpose was to attract customers to ride the steam train by pounding an old upright on the back of a caboose. There were 40 spectators standing around but the next year the ragtime piano playing drew more than 100 and the



crowds swelled each year. The contest expanded, as did the number of days, and was moved to the Monticello football field (until the rain and winds showed up). After the Chicago Sun Times ran an article, which was picked up by the wire services and distributed nationally, the event moved on to Decatur, and from there to 'after-glow' get-togethers at Shakey's Pizza Parlor in Champaign, IL, and a nearby bowling alley; then on to the Holiday Inn and to the present location of the Hotel Pèrè Marquette in Peoria, Illinois. Liberace got his professional start at this beautiful 1920's ballroom. Some of the contestants were featured on the Mike Douglas and Pat Sajak TV shows (among others) and the popularity of the contest continually increased.

Ten youngsters in the junior category, ages 17 and younger, competed this year. Those kids were amazing. A 13-year-old young lady by the name of Cassidy Gephart from Kentucky won the Junior Division. There were twenty-six senior contestants but one young man, Adam Swanson, 16, had already won juniors three times

and was, therefore, required to advance to the Senior Division, and won this year. It was compulsory for each player to prepare six songs and play two tunes at each competition. The judges selected contestants for the semi and final rounds. All tunes had to be memorized. Some other judging guidelines included technique; showmanship; style; interpretation; and costume. The costumes were authentic or replicate and included the 20's and 30's era of grooming (hair, mustache, etc.) vintage garb, period dress and hats.

Sidebars included a Saturday Night Sing-along, with guest entertainers, past champs, and the Sweet Adeline's. Previous years have included barbershop quartets, a marimba band, a kitchen band and even organ grinders complete with monkey! A Dealers Room offered sheet music, piano rolls, and collectibles. Workshops featured Ragtime greats - some of whom have appeared in Branson and Nashville. The sing-alongs invited anyone playing any instrument to "join up". (Frank "joined up" with his harmonica.) Budding ragtime players and composers were welcomed to display their talents. If you're enthusiastic about the styles of Scott Joplin, Fats Waller, George Gershwin and other old-time pianists, this is for you!

"If you like rag time piano music, you will definitely want to attend this event next year over the Memorial Day weekend. The good Lord willing, I plan to be there. Come along."

Frank Davis



SPAH 2008 Memories



We Get Letters . . .

July 16, 2008

From: AmHeart Hospice

To: The Gateway Harmonica Club:

Thank you for your generous donation made in memory of Robert Provart.

AmHeart Hospice program uses all donations to help provide medications, supplies and services for patients who are in need and who may not have insurance or other resources. These funds are also used to provide reading and tape materials for the patients and bereavement materials for the family.

Again, thank you for remembering AmHeart Hospice.

Sincerely,

Crystal Elmet

Family and Patient Support

July 21, 2008

From: The family of Bob Provart

To: The Gateway Harmonica Club:

Again we have reason to thank the Gateway Harmonica Club. We just received a report from the AmHeart Hospice that the Club donated a gift to them in memory of Bob Provart. We cannot thank you enough for your thoughtfulness. The nurses from AmHeart tended to Bob with such tenderness and compassion. They cared for him as though he was their own child. They are truly dedicated to their cause. We couldn't be more pleased with your choice.

With grateful hearts,

Leta, Robin and Becky

THE GIG SCENE

Here's a recap of our performances since the last issue of the REEDER:

- 7/9/2008 7:30 PM: The Gatesworth
- 8/7/2008 2:30 PM: Garden Villas South
- 8/21/2008 2:00 PM: Tower Groves Manor
- 8/24/2008 2:30 PM: Garden Villas West
- 8/31/2008 2:00 PM: Wentzville Community Club

We Send Letters . . .

The following letter is being sent to these companies, who contributed financial support for GHC's SPAH convention expenses:

Branch Metal Processing Corp.

Eagle Machine & Tool Co.

Shawn A. Goulet, Attorney at Law

Jefferson Bank & Trust Co.

Terry Moosmann PC, Certified Public Accountant.

NEC Insurance, Nick Evola, agent.

Orna Metal, Inc.

Paul Mineo's Trattoria, West Port Plaza

The Gateway Harmonica Club wishes to thank you for your very generous donation that helped us with costs associated with the SPAH Convention which was held here in St. Louis August 12th thru August 16th. The convention was a huge success and the benefits to our organization are still being acknowledged.

The SPAH organization (Society for the Preservation and Advancement of the Harmonica) hosts a workshop at each year's convention to teach young children to play the harmonica. Because of budget considerations for harmonicas, books and lunches, the workshop is limited to 100 children.. However, since this year's convention received wide media attention from radio, newspapers, and TV stations and from the many flyers distributed by our members, we had requests from 40 additional children whom we could not accommodate. To take care of these children, our club will offer them a special course at our regular meeting place, the Rock Hill Baptist Church, 9125 Manchester.. Thanks to generous support from you and others, we will now be able to purchase the needed books and harmonicas..

This was just one of many expenses the Gateway Harmonica Club covered throughout the Convention.

We also express our thanks to the many other contributors who donated goods and services to help make this a successful convention that St. Louis could be proud of.

Very truly yours,

The Gateway Harmonica Club of St. Louis

GHC EVENTS CALENDAR

WEEKLY EVENTS

Tuesday evening meetings at Rock Hill Baptist Church, 9125 Manchester, St. Louis, MO 63144:

6:00 PM - Blues Group, led by Louse Cook and Ed Cenatiempo — Everyone welcome

7:00 PM - First Tuesday of month: Business Meeting — Everyone welcome

All other Tuesdays: Band Rehearsal — Everyone welcome

8:00 PM - Open Mic — Everyone welcome

PERFORMANCES AND SPECIAL EVENTS

A list of the club's upcoming performances and special events is distributed each month at the Business meeting. For the most up-to-date calendar of all GHC performances and special events, go to www.gatewayharmonicaclub.org/calendar.pdf. Links to Google maps will be sent via email as the individual dates approach.

**If you want to do something, you can find a way,
If you don't, you can find an excuse.**



GATEWAY HARMONICA CLUB
14650 Baraton Drive
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