



The REEDER



Please visit us on the Internet at:
www.gatewayharmonicaclub.org

NEWS AND VIEWS

by *Mary Ann Love*

GHC MEMBERS AND FRIENDS AT SPAH 2010

The Gateway Harmonica Club was well represented at the 2010 SPAH Convention in Minneapolis. St. Louis folks included Mike and Alice Asbury, Ron and Judy Beer, Eunice Biermann, Harland and Donna Crain, Frank Davis, Bill Dulin, Joe and Sue Fey, Audria Gebhardt, Buddy and Jessie Hirsch, Mary Ann Love, Sal Miano, Christine Pondo, Ernie Roberts, Bob Sandefur, and Fred Stover. Out-of-town GHC folks were Kaleena Hutchins, Rudy and Doris Michelin, Doreen and Bob Scurlock, and Al and Judy Smith.

CHRISTMAS IN JULY

Many thanks to the ladies auxiliary group for hosting a very enjoyable Christmas-in-July party.

ED'S FORMER LIFE

Ed Heininger related that before he played the harmonica, he played the violin, so he knew how to fiddle around. Ed then played "Fiddler On The Roof."

A SPECIAL GIG

On August 29, 2010 the Gateway Harmonica Club had the pleasure of playing at #3 McKnight Place, a lovely home for retirees. John Bottchen, long time member of our club

and a resident of this facility, joined on stage and played *Memory* from *Cats* to the delight of his wife, Elva, and other family in attendance including his daughters, granddaughter, and great grandchildren.

PRAYER REQUEST

Please keep Jerry and Sandy Bonfiglio's daughter, Sonia, in your thoughts and prayers as her health condition has become unstable.

THANKS TO OUR CONTRIBUTORS

As in the past, this issue includes a number of articles from our members. We thank them for sharing their thoughts and opinions.

WELCOME NEW MEMBERS

Jerry W. Goodson
 5210 Dulin Creek Road
 House Springs, MO 63051
 Ph: 314-604-6699
 B/D 8/27
 Spouse: Judia
 Spouse B/D 01/19
 e-mail: illtri@charter.net

Herb Huebner
 2066 Rurline Dr.
 St. Louis, MO 63146
 Ph: 859-912-1644 (cell)
 B/D 08/02
 Spouse: Ruth
 Spouse B/D 07/20
 e-mail:
 huebnerhr@live.com

BRIEF ENCOUNTER

By *Mike & Alice Asbury*

As we were leaving the farmer's market in the U. City Loop I saw an elderly gentleman walking to the market playing a few notes on a harp. As Alice walked on to the car, I stopped, took out my harp and played what I thought was a blistering version of "Oh, Susanna." As I expected, he walked over to me and said, "Oh, I see you play a Golden Melody."

"Do you play a chromatic?" I asked.

"No. A diatonic." He offered me a quick glimpse of a harp showing the holes of what could have been a Marine Band, BluesHarp, or Old Standby. It was wrapped with black friction tape longways. (To hold it together?)

"Play some," I suggested.

"No. I'm in a hurry. By the way, don't ever wash out a Golden Melody with peroxide or it'll eat up that red plastic."

We chatted a little more and I invited him to our club, but he was too busy.

It was a really hot day and Alice was racing the engine, so I thanked him for his advice. Still I wish I had talked some more with the old gentleman. Who knows what else I could have learned?

I hope to meet him again on subsequent trips to that market to try to resume our conversation.

"Advice is what we ask for when we already know the answer, but wish we didn't!"

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 Church, 9125 Manchester, Brentwood, MO.

Inquiries about membership should be directed to:

Jessie Hirsch, Treasurer
47 Orchard Lane
Kirkwood, MO 63122
(314) 821-8651
e-mail: love24get@aol.com

For information about club activities, contact:

Bill Dulin, President
4985 Seibert Ave.
St. Louis, MO 63123
(314) 752-9909
e-mail: imafosi@att.net

To schedule a club performance, contact:

Charlie Pratte
1547 Azalea Drive
Webster Groves, MO 63119
(314) 961-7764
email: CAPJR68@aol.com

All other correspondence should be directed to:

Mary Ann Love
Recording & Corresponding Secretary
1162 Villa Flora Dr.
O'Fallon, MO 63366
(636) 379-7707

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

Greg Hommert 9/1
Anita Sandefur 9/4
Rosemary Nesslein 9/7
Charles Pratte 9/9
Terry Smith 9/9
Charlesetta Carr 9/14
Jim Melchers 9/17
Frank Davis 9/25
Geza Dombi 9/25
Julie Melchers 9/29
Jerry Bonfiglio 9/29

OCTOBER

Norma Uhl 10/6
Thelma Dombi 10/10
Ron Beer 10/18
Charline Hornberger 10/26
Bill Dulin 10/30

Editor's Note: Please notify us if your or your spouse's birthday is missing or incorrect. We welcome publication of any members special highlight dates!

With mirth and laughter let old wrinkles come."

William Shakespeare

SPAH 2010 – BLOOMINGTON, MN

By Audria Gebhardt

Before we even arrived at SPAH, we were treated to a beautiful trip driving through the spacious green farm lands of Iowa while we practiced our music and listened to CD's. We arrived in Bloomington late Tuesday afternoon. After getting settled at our hotel in Bloomington late Tuesday afternoon, we proceeded over to the Ramada where the 47th annual SPAH convention was beginning. There is always such anticipation leading up to SPAH; will friends from former SPAHs be there, what new things will I learn, new performers to hear and will lack of sleep affect us too much. Tuesday evening is always a bit slow as most activities don't start until Wednesday. Tuesday evening we found our friends Phil and Tony Sardo from California staked out in the couch area on the first floor. They held court there all week surrounded by other harmonica players who wanted to join in playing all the wonderful old classics (and in the key of C, so it was easy for anyone to play by ear). This year, they even added a couple Eagle songs to their repertoire (what a treat, as the Eagles are still one of

my favorite groups). We then wandered into the Joke Joint where open mic was being held. It was a nice intimate night club setting, however, when on stage the performer was a bit blinded by the lights (it probably helps with stage fright as you cannot see the audience).

There was a feel of excitement in the air on Wednesday as scheduled activities started and old friends greeted and reconnected.

I attended the Blues Harmonica Showcase featuring Steve Baker, Joe Filisko, Rob Paparozzi and R. J. Mischo. Each one played in their own distinctive style and talked about harmonica greats that influenced their style of playing.

For improved playing, R. J. Mischo suggested: don't always play the turnaround, leave more space in your playing, play some parts quieter, play where it's not usually natural to play, soften vibrato ending and learn bass lines (shuffle etc., so that you can communicate this to the band when you want a particular style/rhythm). Listen to learn and learn to listen.

(continued on page 3)

(from page 2)

Steve Baker is from England but living in Germany. Besides influence of Blues greats, Steve was also influenced by American West Coast, psychedelic and soul music. Some of Steve's suggestions for playing were: listen to other instruments (sax and other horns), different styles (he listens to everything from African, horns and funk (play exact and not sloppy). Steve also suggested learning musical vocabulary. Steve also used the term 'wittley dittley' to refer to constant playing and not leaving space for other musicians.

Joe Filisko played Blues guitar in college. The movie "Crossroads" with Sonny Terry playing influenced his playing. Because of his mechanical ability and curiosity, he started taking harmonicas apart, which lead to his technical ability of customizing harmonicas for many professionals. Joe is drawn to the earlier pre-World War II country Blues music and he plays it well.

Rob Papparozi's playing has a big sound that fills up the room. Rob not only plays both diatonic and chromatic very well, but he has a great singing voice.

This year I felt more comfortable in Jimi Lee's afternoon Blues circles. I usually feel intimidated by the presence of the many excellent Blues players there, but Elizabeth (another woman in the circle who has been to six of Jon Gindick's Jam Camps) told me, "we all get to play." Just hearing that made me feel that it's okay and does not matter if am not as good as some of the others in the circle. At that point, I started enjoying playing in the circle and feeling less self-conscious (thank you Elizabeth...wherever you are!).

Every evening we were shuttled to Mall of America across the street for dinner. They had a food court on the third floor with every type of food you could want plus a very nice Italian restaurant on the first floor.

Every evening, we were entertained by excellent performances. Some of the Wednesday night's performers were: Giovanni Violini (he played wonderful classical music). We also heard the Youth Showcase (there are several young people who are developing a very strong professional style already at a young age. Jay Gaunt was 12 years old the first time I saw him at the last SPAH we had in St. Louis, and four years later, he is playing jazz as well as Blues. There was another boy there who was only 9 or 10 and he played extremely well). Thursday nights entertainment included Thiago, Clint Hoover, Harmonica Junction (Al and Judy Smith are in this group) and Andy Just. Friday night we were late returning from dinner and, unfortunately, missed the local club playing and the

HERmonicas (an all-women group that practices every morning at 8:00 a.m. and led by Judy Smith). Sorry we missed seeing Christine, Kaleena, Jesse and Mary Ann playing with them. Judy Smith keeps asking me to join them, and I have told her I cannot make 8:00 a.m. practice (she advised that she wants to try to have it at 10:00 a.m. next year...maybe I could make 10:00 a.m. after staying up late listening to Blues). Others performing Friday were Bart Leczycki, The Hot Shots (Al and Judy Smith) and Joe Filisko and guitar player Eric Noden (Joe and Eric have produced a CD) and they were a joy to hear playing the old time pre-World War II Blues. Saturday night was the dinner show that included Susan Sauter (an incredible classical player from Germany), Dick Gardner (former member of the Harmonicats and quite humorous), Howard Levy (he is one of the few who can play the diatonic like a chromatic...played 12 versions of Amazing Grace all different).

Every night from 11:00 p.m. until 2:00 p.m. (if you lasted that long), there was a Blues Jam, a Jazz Jam and a Blue Grass Jam. I usually stayed at least an hour listening to the Blues Jam (as I always say, it's a gathering of Blues royalty).

Thursday, Friday and Saturday afternoon I went to the Filisko Teach-In (there are several tables where different topics are taught). Thursday I went to Buzz Kranz's Beginner Plus table and learned a new riff from Larry there, plus we had one of the main guitar players accompany our playing. Friday and Saturday I attended Michael Rubin's class where he taught Blues playing on the chromatic. I have wanted to be able to play some Blues on the chromatic for a long time, and now I can if the accompaniment is in D. I am very excited at learning this and hope more chromatic Blues will be taught next year. I had missed the "Cool Rhythms" and "Chromatic Blues" workshops on Thursday, but serendipitously managed to fall into the "Percussive Harp" with Steve Baker and the "From Diatonic to Chromatic" workshops another day.

Michael Rubin advises that all fans and players of the Blues should be acquainted with the music of the following harmonica Blues greats: Jimmy Reed, George 'Harmonica' Smith (he is well known for his Blues on the chromatic also), Little Walter, Big Walter Horton, Sonny Boy Williamson, Paul Delay and Muddy Waters.

We wait all year for SPAH and the four days there fly by so quickly. Next year, SPAH will be held in Virginia Beach, VA, August 9-13, 2011...it's not too soon to start planning.

"First you make the choice, - then the choice makes you."

- E. Jong

SPAH 2010 – A PARTIAL REVIEW

By Ron Beer

SPAH is a most magical event providing memories of past delights and an ever-shifting introduction of new sound, improved technique and strong support for building solid musical foundations. Thank you, SPAH!

My early “harmonica happening” resulted from a decision to try Dad’s Marine Band. I needed a chair to fetch it from the mantle, but fetch it I did, and found I could play songs heard at home. Super. I received my own Hohner shortly after, and frequently re-worked pieces I heard on radio. When the Cats released “Peg” I tried and failed to connect. A teacher at school remarked “They played chromatics” – over my head, I let it slide, but still tried from time to time on the diatonic. A couple of years later I purchased a small Hohner chromatic and demonstrated a new sound. Papa thought I had wasted my money, but hearing me skip along, delivered a Christmas surprise – a four-octave harp! Boy, talk about excitement!

This year’s SPAH re-invoked the fascination of first hearing “Peg” in 1947. The New/Old Cats had the sound, the magic. It was all there. It caused me to reflect on the importance of something old by virtue of a recalled memory of a pleasant moment sixty-three years ago.

I am most certain that for all ages and musical preferences there have been magic moments, and SPAH, due to great variety and balance, has made these links for virtually every style of music. This year’s offerings were, to me,

pleasing. A bit of classic, plenty of blues, jazz and other sounds – country, old timey, Cajun. Beginners and up all could find music of meaning and determine to stretch beyond the present level of performance. How about that, Harpists! Isn’t that what SPAH is all about? So hang in there, keep working, and next year you may be a STAR!

Heard at a distance that a search for someone to play “The Peanut Vendor” happened upon a trio of young enthusiasts who, as it turned out, knew the piece and performed for the “Harmonica Kids” program. Further input implies that a very benevolent member of SPAH made a chord available to one of these young men who had vowed he would save every penny until he could buy one! Thank you, benevolent one!

As always, every participant should be warmly thanked for sharing time and talent. Attempts to single out a few lead to exciting but unwise lists. You all know who you are. I will, however, cite Clint Hoover, Steve Watne, and Bart Leczycki for their inclusion of classical sound in their regular programs. It was all great listening, but some of us harpers really like classics – well done!

Special thanks to the Twin Cities Harmonica Association and the SPAH executives, who seem to have hit a stride in their management – y’all are super.

All the performers contributed to the overall atmosphere. We were happy to see Buddy Wakefield, Stan Harper, Dick Gardner as true and tried participants. Thanks, all. Now, go create some magic for the future.

THE HARMONICA WHO WENT TO CHURCH

By Richard Krueger

I recently played harmonica as part of a Sunday service at a Presbyterian church. I played J.S. Bach’s, “Air on a G String.” A very helpful church member played my accompaniment CD thru the church sound system. All went very well and I received good attention and response from the congregation.

In the mail, I received the following note from the choir director of that church:

“Richard:

Thank you so much for sharing your talent with us recently. Many of our members didn’t realize the true range of the harmonica. So thanks for teaching us.”

I would never have expected to hear a comment regarding the range of the harmonica. The particular song that I played does use the lower register of a 64 harmonica. Perhaps this is what caught their attention. It was nice to know that they were listening closely.

Before I played my song, I joked with the congregation a bit by smilingly saying, “perhaps this is the first time that a harmonica is being played in your church”.

As far as I know, it was.

WE GET LETTERS . . .

To: Gateway Harmonica Club

Thank you so much for your kind words on behalf of Frank. Thank you for your donation to the Wounded Warriors Project in his name. Frank loved playing and he liked the fellowship he had with you. Yes, he will be missed, but his music will live on.

The Muriel & Clark Family



Photos by
Ernie Roberts



AROUND TOWN

By Chris Pondo

On July 15, the Blues City Deli (St. Louis) was filled with great blues music thanks to John Nemeth on harmonica and vocals. He played with a lead guitar, bass guitar and drummer. John is from Idaho but followed his girlfriend to San Francisco and his band has a California sound because all the men sang harmony like the Beach Boys. He has six CD's and composes ninety percent of the songs, both fast and slow, and has been nominated for a Grammy. He had an interesting look with a goatee, hat and beige suit with yellow and gray plaid, white shirt with open collar. – Really cute guy and the band played for free!

I went to all of the Muni Opera Shows except Cats, which I don't like, in the horrendous heat. For the first time I saw Titanic, which was terrible and Footloose, which was fabulous and I saw it twice. My favorite was Beauty and the Beast because of the costumes, music and love story.

I tried to learn music from all the shows and enjoy going to UMSL library to find the sheet music. I can spend a whole day just browsing through their music books.

Here is the poem I adapted from the Oscar Hammerstein lyrics to Bill in the Jerome Kern musical Showboat. It is dedicated to our GHC President, Bill Dulin.

I used to dream that I would find the perfect friend some day.

I know I'd recognize him if ever he came round my way.

I'd always used to fancy that he would be one of the god-like men

With a giant chest and a noble head like the heroes in the books I read.

But along came Bill, who's not the type at all.

You'd meet him on the street and never notice him.

His form and face, his manly grace

Are not the kind that you would find in a statue.

Oh I can't explain, it's probably his brain, that makes me thrill

We love him because he's wonderful, talented, friendly, good.

Because he is just our Bill.

He doesn't play golf or tennis or polo or sing solo – Oh No!

He isn't as strong or powerful as some people I know.

He is handsome, straight, slim, filled with fun and politeness to the brim.

I guess that is part of his big heart and why we think the world of him.

HARMONICAS, HARPS, & HEAVY BREATHERS

by Kim Field

A Book Review By Mike & Alice Asbury

This is a superb reference book beginning with origins of the harp, through the history of the Hohner Company to the early influence of the Delta Blues, Grand Ole Opry, Burlesque, Vaudeville and Hollywood. It segues into some excellent biographical sketches of the outstanding practitioners who greatly boosted the popularity of our beloved instrument.

When I started to get interested in harmonicas, the only harp player I knew of besides the Harmonicats of the fifties, was Bob Dylan. I could play along with a lot of his music. I knew nothing about cross-harp and only played straight harp gospel. As I began to get serious about the harp, the discography was quite helpful (as opposed to none) and I quickly bought albums by Sonny Terry, Sonny Boy Williamson II (Rice Miller, Little Walter Jacob, and others. (Actually, our daughter Jane ordered them for me on the internet as we had no computer at the time.) Unlike Bob Dylan, these albums were not as easy to play along with, but I'm making some headway.

It would be interesting to ask club members which artists influenced them to take up the harp: then a year later ask who is their favorite player, then compare them.

I have benefitted the most playing along with Sonny Boty Williamson's His Best. Still, I greatly enjoy just listening to Jazz Gillum's It Sure Had a Kick. Jimmy Reed's At Carnegie Hall among others. A special treat is listening to Sonny Terry, The Folkway Years. It includes Washboards, Slaps, Spoons, Jawbones, Washtub bass, Frying Pan, Jew's Harp, and Banjo (none other than Pete Seeger). I first became aware of these artists through this book.

Extra: Walter Brennan's character plays harmonica in the movie My Darling Clementine.

In what western movie does John Wayne's character play harmonica?

Some movies/DVD's that have good harmonica scenes include: Songcatcher, Crossroads, and Cadillac Records. You can add to this list.



Photos by
Ernie Roberts



TAPS: ITS STORY*By Diane O. Sides**Submitted by Arpad de Kallos*

We have all heard the haunting melody, “Taps.” It’s the song that gives us that lump in our throats and usually creates tears in our eyes. But, do you know the story behind the song? If not, I think you will be pleased to find out about its humble beginnings.

Reportedly, it all began in 1862 during the Civil War, when Union Army Captain Robert Ellicombe was with his men near Harrison’s Landing in Virginia. The Confederate Army was on the other side of the narrow strip of land. During the night, Captain Ellicombe heard the moans of a soldier who lay severely wounded on the field. Not knowing if it was a Union or Confederate soldier, the captain decided to risk his life and bring the stricken man back for medical attention. Crawling on his stomach, the captain reached the stricken soldier and began pulling him toward his encampment.

When the captain finally reached his own lines, he discovered it was actually a Confederate soldier, but the soldier was dead. The captain lit a lantern and suddenly caught his breath and went numb with shock. In the dim light, he saw the face of the soldier. It was his own son. The boy had been studying music in the South when the war broke out. Without telling his father, the boy enlisted in the Confederate Army.

The following morning, heartbroken, the father asked permission of his superiors to give his son a full military burial despite his enemy status.

His request was only partially granted. The captain had asked if he could have a group of army band members play a funeral dirge for his son at the funeral. The request was turned down since the soldier was a Confederate. But, out of respect for the father, they did say he could have one musician play.

The captain chose a bugler, and he asked the bugler to play a series of musical notes he had found on a piece of paper in the pocket of the dead youth’s uniform. This wish was granted. The haunting melody we now know as “Taps,” used at military funerals, was born.

I, too, have felt the chills while listening to “Taps,” but I have never seen all the words to the song until now. I didn’t even know there was more than one verse. I also never knew the story behind the song. Here are the words:

*Day is done, Gone the sun
From the Lakes, From the hills, From the sky;
All is well, Safely rest. God is nigh.*

*Fading light, Dims the sight
And a star, Gems the sky, Gleaming bright,
From afar, Drawing nigh, Falls the night.*

*Thanks and praise, For our days,
‘Neath the sun, ‘Neath the stars, ‘Neath the sky,
As we go, This we know, God is nigh.*

CHANGING A LIGHT BULB THE CHRISTIAN WAY*Submitted by Frank Davis*

How many Christians does it take to change a light bulb?

Charismatic: Only 1

Hands are already in the air.

Pentecostal: 10

One to change the bulb, and nine to pray against the spirit of darkness.

Presbyterians: None

Lights will go on and off at predestined times.

Roman Catholic: None

Candles only.

Baptists: At least 15

One to change the light bulb, and three committees to approve the change and decide who brings the potato salad and fried chicken.

Episcopalians: 3

One to call the electrician, one to mix the drinks and one to talk about how much better the old one was.

Mormons:

One man to change the bulb, and four wives to tell him how to do it.

Unitarians:

We choose not to make a statement either in favor of or against the need for a light bulb. However, if in your own journey you have found that light bulbs work for you, you are invited to write a poem or compose a modern dance about your light bulb for the next Sunday service, in which we will explore a number of light bulb traditions, including incandescent, fluorescent, 3-way, long-life, and tinted, all of which are equally valid paths to luminescence.

Methodists: Undetermined

Whether your light is bright, dull, or completely out, you are loved. You can be a light bulb, turnip bulb, or tulip bulb. Bring a bulb of your choice to the Sunday lighting service and a covered dish to pass.

Nazarene: 6

One woman to replace the bulb while five men review church lighting policy.

Lutherans: None

Lutherans don’t believe in change.

Amish: What’s a light bulb?

Excerpted from

ZITHER NEWSLETTER USA

Summer 2010

The Davenport Zither Ensemble, German American Heritage Center, recently played zither “Hausmusik ” (house music) in two concerts. The first, played on June 6, 2010, at the Homestead Church Museum in the Amana Colonies, Iowa, and a second, sponsored by the German American Heritage Center on June 13, 2010, at the Davenport YMCA, Davenport, Iowa. Director Donald Ockelmann has created a wonderful approach to performing concerts. It is always about “Hausmusik ” – musicians coming together to play for the enjoyment of making music and sharing it with friends.

For the audience, this becomes evident when the ensemble begins by playing a warm-up song “Übung macht den Meister”. After checking their tuning, the ensemble began with “Trutzköpferl ” by V. Hladky, followed by a sing-along number “Im Frühling ” by Gerd Kost, a local musician who attended the Davenport concert and grinned from ear-to-ear at the sound of his music. Other sing-along numbers were: “Ja, mir san mir’m Radle da,” “Wenn der Schnee Fählt auf die Rosen,” and “Lili Marleen.” Both audiences loved singing these German favorites. . . .

Also, **Richard Krueger** performed “Trämerei ” by R. Schumann on **Harmonica** along with a background recording of the Stuttgart Philharmonic. His performance was soulful and touched every heart in the room. Richard also

performed with the ensemble’s newest member, Gerry Pearson on recorder. They performed “El Condor Pasa ” by D.A. Robles. In both concerts an audience member joined them by providing rhythm with a rain stick. A wonderful treat! . . .

The concert ended with the “Third Man Theme ” by Anton Karas, and at the Davenport concert added a second encore, “An Müller Sepperl sein.” After the concert at the Homestead Church Museum, the ensemble ate dinner at the Colony Inn in the Amana colonies. Nothing quite matches a wonderful meal to fill the hungry zither players after playing hausmusik with friends.

“Chord Player”

By
Elizabeth
Slenker



WITTY WORDS TO REMEMBER

I had a rose named after me and I was very flattered. But I was not pleased to read the description in the catalogue: ‘No good in a bed, but fine against a wall.’

Eleanor Roosevelt

Last week, I stated this woman was the ugliest woman I had ever seen. I have since been visited by her sister, and now wish to withdraw that statement..

Mark Twain

The secret of a good sermon is to have a good beginning and a good ending; and to have the two as close together as possible.

George Burns

Santa Claus has the right idea. Visit people only once a year.

Victor Borge

By all means, marry. If you get a good wife, you'll become happy; if you get a bad one, you'll become a philosopher.

Socrates

I was married by a judge. I should have asked for a jury.

Groucho Marx

My wife has a slight impediment in her speech. Every now and then she stops to breathe.

Jimmy Durante

I have never hated a man enough to give his diamonds back.

Zsa Zsa Gabor

GHC GIGS, CLASSES AND SPECIAL EVENTS

WEEKLY EVENTS

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

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

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

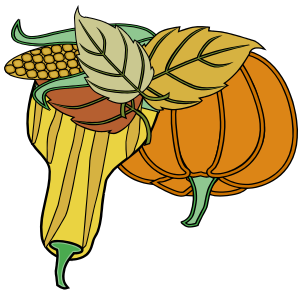
All other Tuesdays: Band Rehearsal — Everyone welcome

8:00 PM - Open Mic — Everyone welcome

PERFORMANCES, CLASSES AND SPECIAL EVENTS

A list of the club's upcoming performances, classes and special events is distributed each month at the business meeting. For the most up-to-date calendar of all GHC performances, classes and special events, go to www.gatewayharmonicaclub.org/calendar, which takes you to our **online calendar**. You can view the calendar in Week, Month or Agenda (list) format by clicking on the tab of your choice. To move the display backward or forward in any view, click ◀ or ▶ in the upper left-hand corner of the calendar.

Gigs and special events are shown in RED, classes in BLUE. To the right of the tabs, there is a small ▼ symbol that you can click to open a drop-down checklist if you wish to display only a specific category or categories by checking selected boxes .



GATEWAY HARMONICA CLUB
14650 Baraton Drive
Florissant, MO 63034