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MANAGING EDITOR: Terri F. Reilly

ART DIRECTOR: John May

PRODUCTION MANAGER: Mark O'Shaughnessy

CONTRIBUTORS EDITORS: Tony Cabanellas,

Ron Edwards, Leroy Pierson, Terri F. Reilly,

Bob Schoenfeld, Scott Simpson, Henry

Townsend, Mark O'Shaughnessy

ADVERTISING: Ron Edwards, Steve Morgan,

Patti Thomas, Luana Hays-Hood

CIRCULATION / MEMBERSHIP: Paul Stewart

PHOTOGRAPHY: Ron Edwards, Mark Gilliland,
Bill Greensmith

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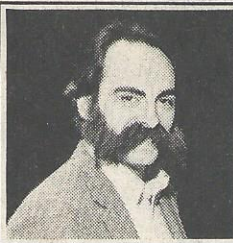
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Ron Edwards

CHAIRMAN'S PERSPECTIVE

Hello again. It's been a busy couple of months for the Blues Society, beginning with the planning and producing of our second BluesLetter this year.

In this issue you'll find numerous feature articles detailing our activities since February, as well as up-to-date information about upcoming events, like our annual Guitar Master's show.

This year's Master's, which has become a well-respected showcase for the talents of St. Louis guitarists, will be held on Wednesday, May 8 at Mississippi Nights. This all-out guitar assault will feature eight of the best St. Louis blues guitar slingers who will strut their stuff in a five-hour guitar extravaganza. For more on this rare event, see the related story by Terri F. Reilly in this issue.

In other news, the Blues Society is hard at work in helping to put together St. Louis' first permanent Blues archives collection. The project received a great kick off when the Blues Society and the Missouri Historical Society banded together to sponsor a benefit evening that launched the collection. The event, which occurred on Feb. 16, turned out even better than we had imagined. To get the whole story, see the two related stories by Tony Cabanellas and Terri F. Reilly in this issue.

And I can't begin to tell how thrilling it was to play host to legendary blues great, Willie Dixon, who came to town to participate in the Blues Society's acclaimed "Blues in the Schools" program last month. It was something to see Willie sharing his wisdom with about 300 elementary kids. Catch the story in this issue of the BluesLetter.

I hope you will enjoy this issue of the BluesLetter. Let us know what you think. We'd love to hear your comments and suggestions. Thanks for taking the time to help support the Blues by reading the BluesLetter. Hope to see you at the next Blues concert. ♪



The Board of Directors. Front left to right: Ron Edwards, Gene Norman, Dave Detering, Terri F. Reilly, Henry Townsend, Back left to right: Tony Cabanellas, Scott Simpson, Bob Schoenfeld, Frank Babcock, Leroy Pierson, Barrett Braun, Jim Michaelree, Mark O'Shaughnessy, John May and Oliver Sain.



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The St. Louis Blues Society, a nonprofit Missouri corporation in its seventh year, is dedicated to preserving and perpetuating Blues music in St. Louis, to foster its growth and appreciation and to provide Blues artists the opportunity for public performance and individual improvement in their field, all for the educational and artistic benefit of the general public.

With a membership of 500 strong and a board of directors consisting of 16 devoted Blues lovers, the Blues Society actively participates in a number of ongoing projects, including the acclaimed "Blues in the Schools" program, the publishing six times a year of a respected newsletter titled "BluesLetter," the acquisition of Blues archives materials, and the producing of live Blues concert series throughout the year, which culminates in the annual St. Louis Blues Festival.

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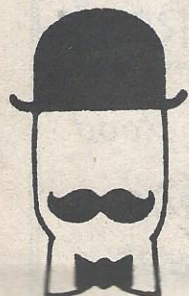
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Desert island List

If you were to choose your favorite Baker's dozen of American albums, what would they be?

Each issue a different Blues lover will list his or her top picks. This issue features Ron Edwards, chairman of the St. Louis Blues Society, and host of "Nothin' But The Blues" on KDHX.

1. BLUEBIRD BLUES -- RCA Victor LPV-518

Still, my favorite Pre-War album from the Vintage Bluebird files, 16 solid cuts by Tampa, McTell, Estes, Crudup, L. Johnson, Big Joe and Sonny Boy I

2. THE STORY OF THE BLUES -- Columbia CG 30008

The historical compilation! Divided into four parts: The origin of the Blues; Blues & Entertainment; The 30s-Urban and Rural; World War II and After.

3. BLIND LEMON JEFFERSON--THE COUNTRY BLUES Yazoo 1069

The best collection available. Missing only "Hangmans' Blues" and "Black Snake Moan" like a fine whiskey, an acquired taste.

4. BLUES BEFORE SUNRISE--LEROY CARR

Columbia CL1799 Reissued Portrait Masters RJ44122

The premiere Blues songwriter of his era. This features his most endearing compositions. Wonderful guitar accompaniment by Scrapper Blackwell 1932-34.

5. ROBERT JOHNSON / KING OF THE DELTA BLUES SINGERS

Columbia CL1654

This album has been in print almost continuously since its debut in the early 60's. It's timely appearance influenced a generation of Blues and Rock artists. Sixteen of his finest.

6. BOTTLENECK BLUES -- Guitar Classics 26-37 Yazoo L1026

Not for the faint hearted. Wonderful collection of the hardcore and obscure players, including Bo Weavil Jackson, King Solomon Hill, Ramblin' Thomas, Black Ace, Barbeque Bob, Oscar Woods and the rare Jim & Bob.

7. THE ORIGINAL SONNY BOY WILLIAMSON

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8. CHICAGO BLUES: THE EARLY 50s -- Blues Classics 8

All stellar performances by down home artists originally issued on small labels. Includes J.B. Hutto, Baby Face Leroy, Junior Wells, Snooky and Moody, Walter Horton and more. Alternate CHICAGO SLICKERS 48-53 Nighthawk 102.

9. AMERICAN FOLK BLUES FESTIVAL -- Exodus EX 302

One of the original European Festival records and still the best. The tour band includes Memphis Slim, Matt Murphy, Willie Dixon and Bill Stepeny. Guest artists are Muddy, Otis Spann, Big Joe, Sonny Boy II, and Lonnie Johnson.

10. OTIS SPANN IS THE BLUES -- Barnaby Candid Z30246

Pure Otis with Robert Jr. on guitar. Recorded in 1960, it echo's the great duets of the 20s and 30s. Contains "Worried Life Blues", "The Hard Way", "Beat-Up Team", "Country Boy" and more.

11. MCKINLEY MORGANFIELD a.k.a. MUDDY WATERS Chess CH60006

Dominated by his great hits of the 1950s, this is an extension of the BEST OF MUDDY WATERS lp Chess 1427. All from the golden age of Muddy.

12. GOT TO MOVE YOUR BABY-LIGHTNIN' HOPKINS Prestige 7831

Acoustic Lightnin' joined by Sonny Terry in a rare collaboration. Contains "Hard to Love a Woman" and the spontaneous vocal duet "Conversation Blues".

13. WEST SIDE SOUL - MAGIC SAM-- Delmark DS615

Sam at the peak of his abilities. Includes his best known work "All your Love", "My Love will Never Die" and the sensational "Feel So Good Wanna Boogie".

BLUES IN THE SCHOOLS WITH WILLIE DIXON

by Terri F. Reilly

"This is the roots of all music," veteran bluesman Willie Dixon told his young attentive audience. "Most of you don't know the blues is the roots of all music."

The occasion was the St. Louis Blues Society's acclaimed "Blues in the Schools" program. This latest installment in the ongoing series was held February 22 at the Jefferson School on the city's near north side. And what a rare event it was to have a bluesman of Willie Dixon's stature talk with the kids, which number about 300.

Dixon made a stop over for the program as part of his continuing work with the Blues Heaven Foundation, an organization he founded in 1982 to assist in the documentation and promotion of the Blues and its artists. Such musical luminaries as John Lee Hooker, Eric Clapton, Stephen Stills, Koko Taylor, Mighty Joe Young and George Thorogood, Long John Baldry, Levon Helm, Big Twist Nolan and Johnny Winter are honorary board members.

"Many of you have talents," Dixon told the youngsters who ranged in age from 10 to 14. "And the first way to first show the world those talents is to enjoy the music and to help make a beautiful life for yourself through music."

"I'm hoping today and in the future your talents will be developed," he continued. "You have a chance to develop those

talents and to be what ever you want to be. But don't forget to enjoy life, too."

Upon concluding his talk, Dixon took a seat off to the side of the stage and looked on as the kids were treated to some great harmonica music by the likes of two well-known St. Louis harp players — Keith Doder and Doc Terry.

As Dixon kept time by tapping of his toe and an occasionally nodding of his head, Doder and Terry had the kids jammin' in their seat.

Then things really got cookin' when members of the Blues Society board of directors passed out harmonicas to all the kids (with several going to the teachers in the crowd) which led to an all out harmonica jam that almost blew the roof of the school gym.

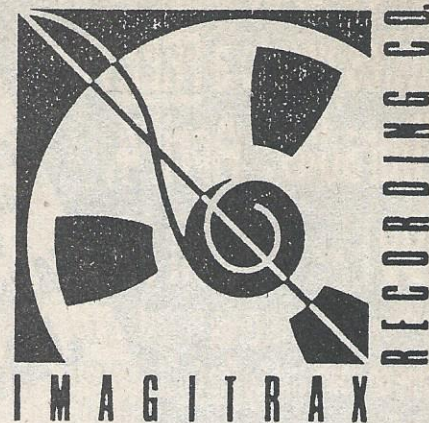
What a sight it was to see hundreds of kids, their teachers and the performers all wailing away. They may not have been in perfect pitch, but it was some beautiful music nonetheless.

That was a happy bunch of kids who filed out of room with harmonica in mouth, compliments of Honer Harmonica and the Blues Heaven Foundation.

But pity the poor teachers who had to endure the rest of the day with a classroom full of kid sneaking blows on the harp. ♪



Above left to right: Willie Dixon, Keith Doder, Doc Terry



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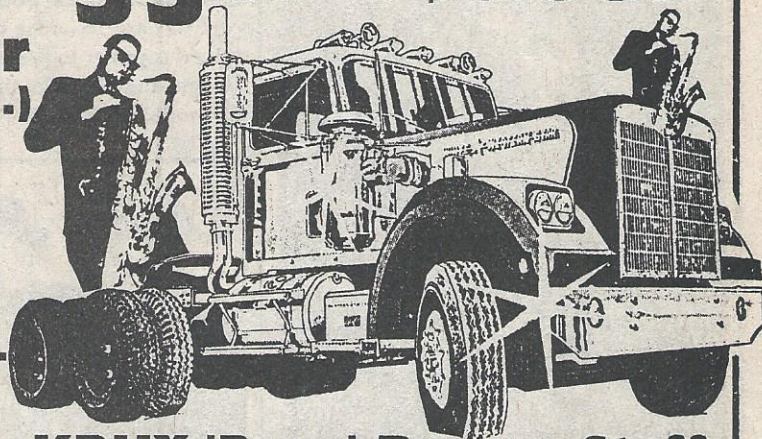
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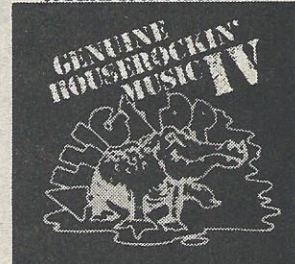
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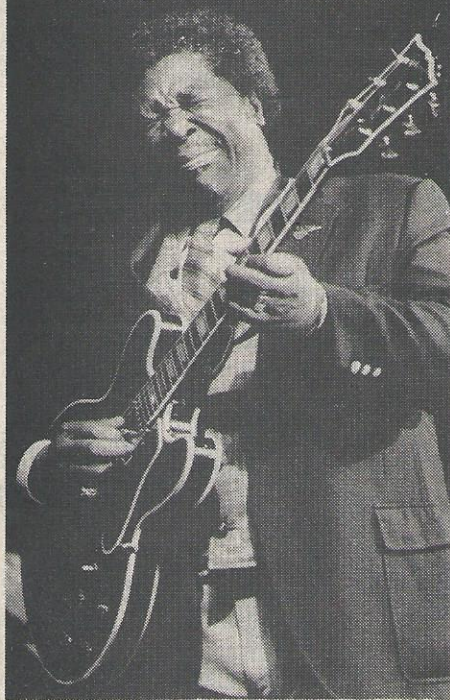
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BARRELHOUSE, BOOGIE AND BLUES

by Terri F. Reilly

Many months of coordinated work between the St. Louis Blues Society and the Missouri Historical Society became a reality on February 16 as the two organizations joined together to present "Barrelhouse, Boogie and Blues" at the Jefferson Memorial Building in Forest Park.



From left to right: Vernell & Henry Townsend, Donna Wilcox.

The benefit event, which was attended by almost 200 people, marked the beginning of a permanent Blues archives collection to be housed and curated by the History Society.

Considering Blues music is St. Louis' best musical asset, not to mention a treasured heritage, the St. Louis Blues Archives Collection will be, for the first time in St. Louis Blues' history, recorded permanently for generations to come.

The evening began with the silky sounds of Clayton Love on piano while guest enjoyed cocktails and conversation in a period barrelhouse setting complete with vintage poster and photographs, thanks to the design work of Blues Society board member Jim Michaelree. Love continued to work his magic on the crowd as a down-home dinner was served in the Lionberger Gallery.

After dinner, Silver Cloud, Doder and Edwards offered up a rare taste of classical blues music on piano, harmonica and bottleneck guitar. The audience was treated to a sampling of Blues music from the 1930, '40s and '50s.

The evening was marked by two very special moments, the first came when Blues Society board member Mark O'Shaughnessy present the newly created Blues Archives with its first document — a complete discography of the work of Henry Townsend (see *BluesLetter* No. 13 for complete story). The discography is the culmination of hundreds of hours of dedicated work by numerous people, including O'Shaughnessy.



Left to right: Dr. Robert Archibald, president of the Missouri Historical Society, Terry Archibald, Walter Gray, MHS chairman, and H. Meade Summers Jr., MHS first vice-chairman.

The other rare moment came when our own beloved Henry Townsend, a living legend, was presented with the St. Louis Music Achievement Award by the Historical Society's Dr. Robert R. Archibald. If that wasn't enough, Henry and his wife Vernell were coaxed to the stage to perform their now famous "Tears Come Rolling Down."

The evening then took a swing to the bluesy sounds of well-known blues singers when legendary vocalist Mae Wheeler sang the blues from Bessie Smith and Dinah Washington to Billie Holiday.

Blues lovers, both old and new-found, toe-tapped their way out into the night, having enjoyed a very fine evening of music, all in support of a very good cause.

Proceeds from "Barrelhouse, Boogie and Blues" will benefit the St. Louis Blues Archives Collection. For more information, contact the Missouri Historical Society at 361-1424 or the St. Louis Blues Society at 241/BLUE. ♪

BLUES DOCUMENTS TO BE ARCHIVED

by Tony C.

Nineteen-ninety-one will be marked as a watershed year in regard to the St. Louis Blues Society's acquisition of documents. The Blues Society along with the Missouri Historical Society have forged an alliance that will hopefully expand an already impressive starting collection. Let's see where we're at, and where we're going.

For starters, in the print media inventory we have approximately 50 books dealing with the Blues. Many of them PHD and Master's Thesis of limited circulation. Of course we also have Mark O'Shaughnessy's fine discography on Henry Townsend. We'll look to expand our print media section dramatically as the year progresses, we'll also try to expand our inventory of Blues magazine and journals.

This brings us to our audio inventory including records, tapes, CD's and audio documentation of concerts as well as radio air checks. Presently we're not looking at much of a library of St. Louis Blues artists but hopefully we'll get more as the year progresses. We do, however, have complete stereo mixed tapes of the 1986 Blues Festival held at Mississippi Nights.

Video inventory at this time includes complete documentation of the 1986 Blues Festival on 1/2 inch as well as 3/4 inch tape. We also have video documentation on 1/2 inch tape of Oliver Sain's 25th, 26th, and 27th Reunion Shows. We have European PAL documentation of the Kings of Rhythm Tour as well as some European Oliver Sain shows.

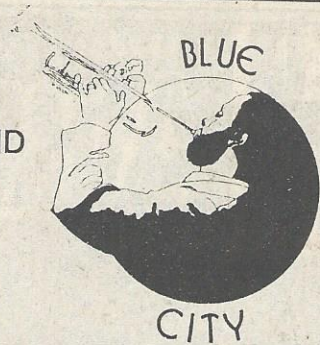
In conjunction with The Missouri Historical Society we hope to interview on video tape many of St. Louis and Missouri's leading figures of Blues in the near future. Other acquisitions we're looking for include; posters, (we currently have 25), guitars or instruments, clothes and photos of the Blues legends.

In summary let's just say from modest beginnings, great things will come. Look for further news on Blues documents in future BluesLetters. ♪

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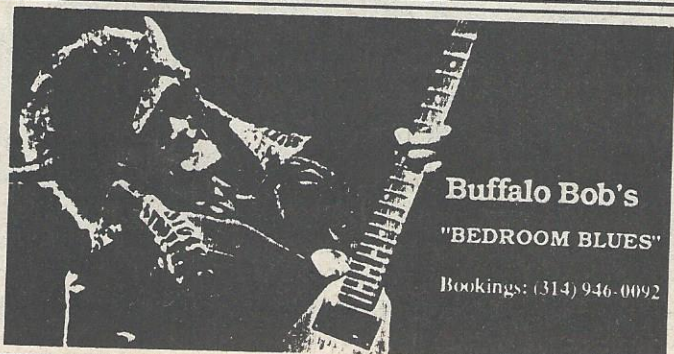
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HARP ATTACK '91

by L. Perry

The 1991 St. Louis Harp Attack was the first all-day edition of this harmonica showcase since its 1986 inception, a fourteen-hour operation devoted to the instrument. Sponsored by BATON MUSIC in University City, as well as input from The Blues Society and Tom 'Papa' Ray, this year's Harp Attack drew national attention among harmonica circles as well as generous attention in the local media.

The expanded format from a single weekday evening to an all-day weekend affair at Mississippi Nights not only allowed more area musicians performance time, but saw players of international standing such as Lee Oskar, Snooky Pryor and Howard Levy in concert.

The focus of this year's show was more inclusive of the different roles in music for harmonica, which is one way



The Soul Selector 'Papa' Ray with blues legend Snooky Pryor

of saying there was more to hear and see than blues harp. The appearance of the St. Louis Gateway Harmonica Club (GHC) signaled this most clearly.

Composed of harmonacists who decidedly draw from the tradition of non-blues styles, the club boasts nearly 100 members. Some very fine players are to be found here, particularly on the chromatic harp. From the ranks of the GHC came two trios, The Harmonitones and The Harmonichords, each carrying chromatic, chord, and bass harmonicas.

No other instrumental backing was used by the trios, and their light breezy acoustic sound made a great contrast to the heavily amplified blues harpists on the bill. Their repertoire of pop songs and ballads from the 40's & 50's recalled the glory days of instrumental groups such as the Harmonicats and Johnny Puelo. The effect of the trios was reprised in the evening by a presentation of the GHC which saw the greatest number of harp players onstage at one time for the day long event.

Musical inclusiveness was the order of the day. An example was 'Johnny Diamond' Erbllich of the Rockin' Luckys, who not only performed with his band

Continued on next page...



Rear center: Howard Levy-Harmonica virtuoso with The Harp Attack Band: Gus Thornton-Bass, Eddie Fisher-Guitar, Jimmy Miller-Drums, Jon Rosen-Keyboards.

but played several numbers with the acoustic bluegrass group Natural Bridge. Sandy Weltman, a virtuoso St. Louis player, came to wow the audience with his partner Charlie Pfeffer in a set that encompassed jazz, folk, ballads and blues.

Southland Eric McSpadden surprised everyone by performing with an acoustic guitarist, a setting that really allowed McSpadden's vocals and harpwork stark center stage. And Papa Ray made his once-a-year stage show backed by Reggae At Will, fulfilling a musical promise hinted at in earlier Harp Attacks (although Reggae At Will showed themselves quite capable of backing Papa Ray in a hard Blues after the Jamaican numbers!).

Not to say that blues fans got a short dosage of their favorite sounds at the festival. Jim "Ribtips" McClaren, Glenn Changer, the good "Doctor Dave" Foley, Big George Brock and Keith Doder insured a strong tinge of blues throughout the day. The St. Louis players all acquitted themselves during the day-into-night-hours, but for straight unvarnished ability, the best set of blues came from the great Snooky Pryor, backed by a dream band of city talent composed of; Eddie Fisher on guitar, Gus Thornton on bass, Jimmy Miller on drums and John Rosen on keyboards. Pryor just smoked from start to finish and didn't let up. Great vocals and harpwork equaled a performance that surpassed the glimpse given at his appearance in the Benson & Hedges Blues Fest of two years past.

This leaves the other two out-of-town harpists, and what can you say about Lee Oskar and Howard Levy? Oskar, the better known of the two, from his status as founding member of '70's funksters WAR as well as his successful line of harmonicas bearing his name, is very possibly the single most influential harmonica player since Little Walter Jacobs. That last statement is not so outrageous when you consider the influence of not only Oskar the player, but as an educator and head of what many people consider the best diatonic harmonica manufactured today.

It was great watching close to 100 people crowding in during Lee's harmonica clinic given early in the day, as he gave a master's insight to the



Big George Brock & The Houserockers

instrument and playing. Oskar, backed by that St. Louis all-star band, gave an impassioned performance after Pryor's set, one that just built in intensity and feeling.

Oskar has a flawless technique, great tone and real emotion in every note he plays, whether on the Ellington Ballad "In A Sentimental Mood" or his own funk-jazz compositions.

Howard Levy was the surprise of the night if only because he is not yet quite well known as the other national players. But every harp player in the house was quite literally floored by his technique, which is based on overblowing on the diatonic harp in a manner that allows him to play any note on the chromatic scale; a

feat that just may make chromatic harmonicas a curious antique after a few generations of harp players absorb Levy's system for playing. It was amusing to watch the other musicians in the house as they reacted to Howard playing a blues in every key on just one ten hole harmonica, and quite deservedly the ovation at the end of his set was thunderous.

Let's just hope the momentum and standard for this year's Harp Attack can continue in '92. Special thanks again go to the folks at Baton Music, St. Louis Music Supply, The St. Louis Blues Society, and the always professional staff at Mississippi Nights. ♪

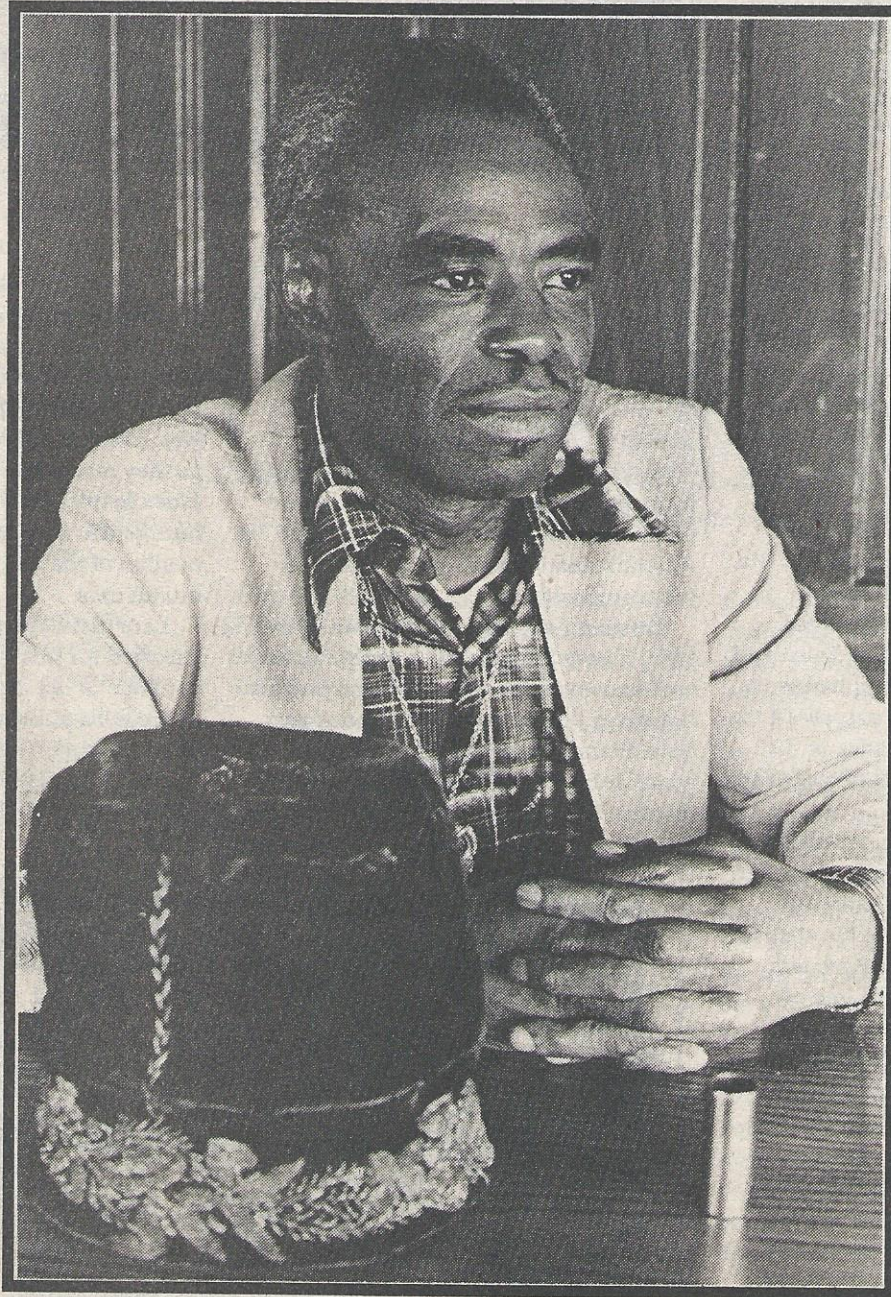
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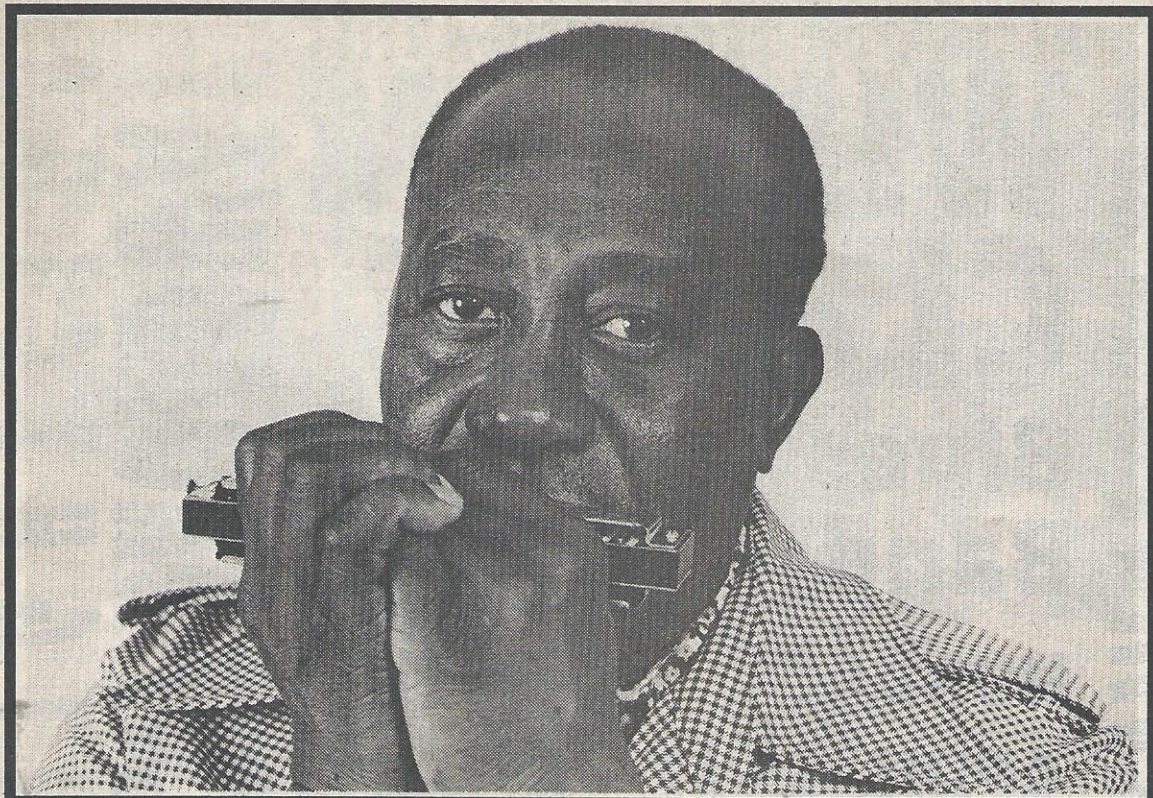
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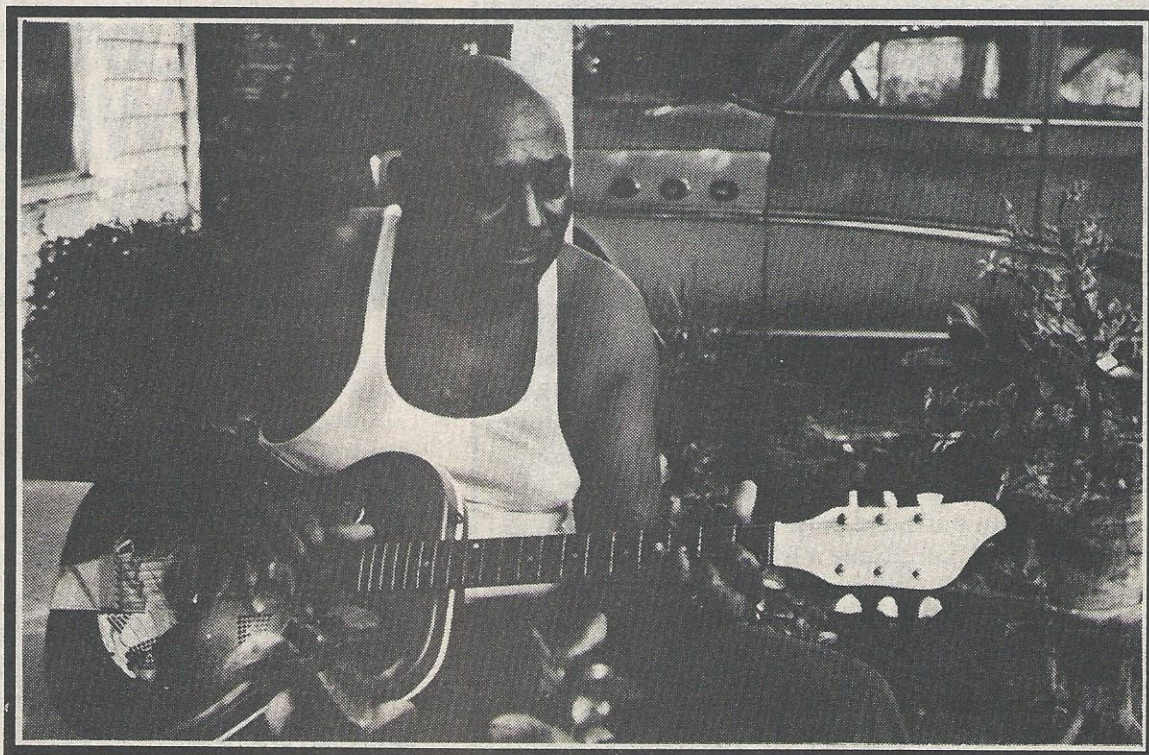
By Ron Edwards



J.B. Hutto at his namesake club, St. Louis, 1980.



Snooky Pryor, St. Louis, 1980.



Houston Stackhouse, Memphis, 1972.

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JIMMY VAUGHN by Bill Greensmith

It is sad to report the news of the death on March 9, 1991 of one of the areas better pianists, Jimmy Vaughn.

A native of Alton, IL, Jimmy was born on March 20, 1925, his initial musical inspiration coming from another resident of Alton, the legendary Barrelhouse Buck, who for awhile lived next door to Jimmy. Over the years Jimmy has worked as a single and with numerous area bands including those of Little Milton and Albert King. He arranged the horn parts and played piano on Albert's 1962 recording of "Let's Have a Natural Ball" (Bobbin 126)

Jimmy made his recording debut under his own name last April for Modern Blues Recordings, cutting five sides for an album that will also feature Clayton Love and Johnnie Johnson. Tragically, Jimmy died before its release. Funeral services were held at St. John Baptist Church, Market St., Alton, on March 16.

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B.B. KING

by Scott Simpson



No Blues artist has achieved such international acclaim and recognition as BB King. At home and abroad, the "King Of The Blues" has succeeded in maintaining his popularity through frequent concert appearances and recordings. BB King is returning to St. Louis to perform at The Fox on Sunday, April 14, with Albert King and Bobby Blue Bland.

Like many influential Blues musicians, BB King's roots can be traced back to very humble beginnings. BB grew up on a cotton plantation near the Mississippi Delta town of Indianola. He bought his first guitar with \$15.00 he borrowed from his plantation boss, and learned his first three chords from his uncle. Performing on street corners in Indianola and neighboring towns, he discovered he could actually make a living playing the Blues music he loved.

A history of BB King's recordings begins in 1947 in Memphis, where he recorded "Three O Clock Blues". BB King is probably most well known for his Grammy Award winner "The Thrill Is Gone" released in 1971. More recently, BB collaborated with Bono of U-2 to produce the hit "When Love Comes To Town".

Another facet of BB King's career is his contribution to the proliferation of the historical significance of Blues music. In the early 1980s he donated his entire personal record collection to the University of Mississippi's Center for the Study of Southern Culture, consisting of more than 11,000 Blues, Gospel and Jazz recordings. In addition, BB has actively participated in the Foundation for the Advancement of Inmate Rehabilitation and Recreation (FAIRR) by performing in over 40 prisons nationwide.

BB King's universal appeal is understandable considering the number of younger Blues and Rock artists influenced by King's stylistic guitar playing. Also, BB stays in the spotlight with his frequent road shows and studio recordings, both solo and with other popular musicians. ♪

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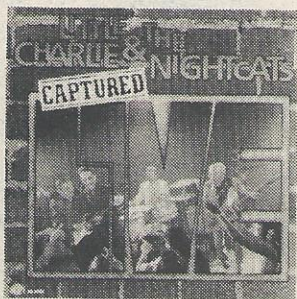
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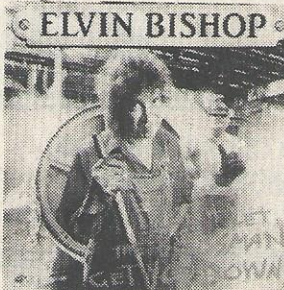
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GUITAR MASTERS '91 TO FEATURE All-STAR LINE UP

by Terri F. Reilly

The Guitar.

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And it is the guitar that strokes out the low-down and dirty Blues rhythms of the south, as well as the mean and lean sounds of Blue urban life.

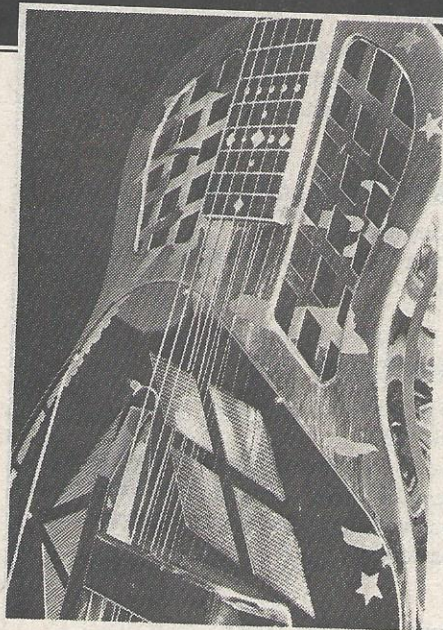
The Guitar.

By far, the most popular musical instrument of all time. And for those who hold the power in their hands, deep praise and wonderment seems too little a thank you for what it offered in return.

To celebrate this great instrument and its performers, the St. Louis Blues Society is very proud and honored to present again this year "Guitar Masters '91," to be held Thursday, May 9 from 8 p.m. to 1:30 a.m. at Mississippi Nights.

Certainly one of the biggest highlights of this year's Masters is the band who will be backing all the accomplished guitar slingers. The Blues Society is very pleased to included this year the incomparable Bel Airs, who are regarded as one of the premier regional bands on the scene today.

Much time and care went into the selection of the all-star line up, with a



lot of detail paid to covering a wide spectrum of Blues music.

This year's Masters will embrace traditional sounds with help of acoustic country Blues music. The more contemporary chords of urban Blues will also play a big role, while the hard-driving Blues rhythms of rock and roll and R & B will let loose, too.

Lovers of that rock and roll Blues sound will rejoice in finding a St. Louis classic — Liston boys, Pat and Danny — holding down the stage for a rip-roaring jam session that is sure to bring back lots of memories to all us "old timers."

And then one of the grandest of area Blues granddaddies, James DeShay will make a rare appearance with a set of

some of the best urban Blues around today.

Other guitar greats will include a solo acoustic set by East St. Louis bluesman, Clarence Johnson and a low-down Bluesy jam with another slinger from the east side, Fred Grant.

Look for John Zoroya to come forth with some great R & B music, while well-known and well-loved St. Louisan Tom Hall will present what he does best - country Blues. And fellow St. Louis guitarman Tom Maloney will offer up his special brand of urban Blues.

The above mentioned are but a few of those included on incredible line up that will be part of the Guitar Masters '91 show. Each guitarist will offer a 30 minute jam-packed set that is guaranteed to keep the place rockin' all night.

And what better setting than Mississippi Nights for such a great blow-out event.

For one incredible low price of \$10 (\$12 at the door), lovers of Blues guitar will have before them a night they won't soon forget. It only happens just once a year that such Blues guitar talent assembles on one stage. And can you imagine the jam-session possibilities at night's end?

Guitar Masters '91 will definitely be the Blues music event of the season. Better get your tickets early. They will go fast! ♪

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Friday 9-1 Lou Thimes Live From Shaw Hall

Saturday 9-1 Dr. Jockenstein Live From Club 54

KCLC 89.1 FM

Sunday 8-Midnight, Blues From The Basement
Cindy Foemel

KDXX 88.1 FM

Sunday 6-7 PM, Glass Bottom Boat, Uncle Roy

Sunday 7-8 PM, Nothin' But The Blues,
Ron Edwards

Sunday 8-10 PM, The Night Train, Pappa Ray

Sunday 10-12, For Night People, Al Becker

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Dennis Clancey and John McHenry

Thursday 4-6:30 PM, Gabriel

Thursday 9-11 PM, Crescent City Classics,
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Art Dwyer

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KSLH 91.5 FM

Friday 3-4:30 PM Brian Biven Rhythm Show

Saturday 7-9 PM Brian Biven Rhythm Show

KWUR 90.3 FM,

Sunday 2-4 PM, Elizabeth Lawrence

Tuesday 8 AM-10 AM, Spenser Raine

Tuesday 10 AM-12 Noon, Ian Harris

Wednesday 10 AM-12 Noon, John Kasab

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JEAN HAFNERS RECORD EXCHANGE

By Tony Cabanellas

Before 1977, there were only so many options consumers of out-of-print records could choose. Reissues, at new record stores, originals, sometimes cheap, sometimes worn, at flea markets and trading among other collectors.

Jean Haffner changed all that with the first collectable record store in St. Louis, Record Collectables, at 4547 Gravois. Jean, a pioneer in marketing, buying and selling collectable records, started out specializing in pre-1966 music with special emphasis on 1950s to 1960's collectables especially Elvis Presley. LPs, 45s and 78s soon filled the racks at Record Collectables.

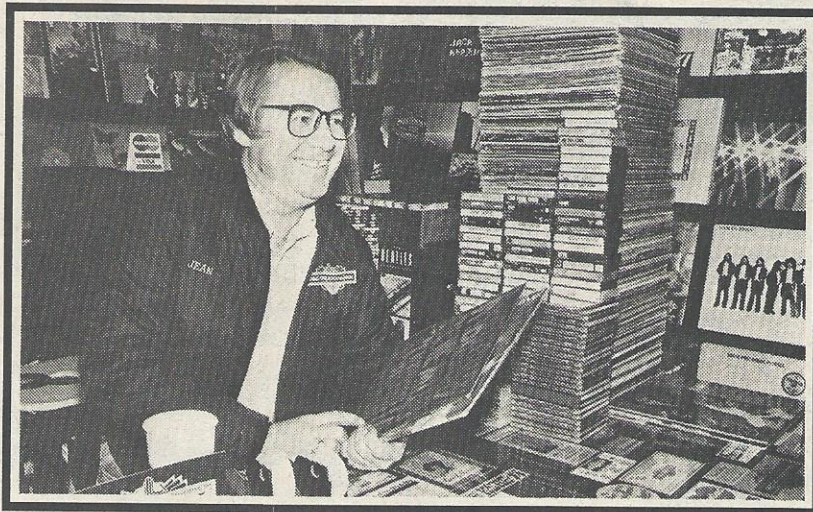
Jean was also one of the first major dealers of records to set up at out-of-state record conventions. Soon, Jean's reputation as an honest fair dealer in rare items spread throughout the world. Jerry Osborne who put out the first record price guide has consulted Jean on his experience with pricing rare records. Jean was also, and continues to be a prominent advertiser in collectable magazines like *Gold Mine* and *Discovery*, allowing out-of-state and around-the-globe consumers a chance to buy these rarities. For our purposes, let's introduce the other team players and in particular, product mix in each individual store.

Record Collectables, 4547 Gravois at continues to carry a strong inventory of rare originals in all formats. *BluesLetter* readers will particularly be pleased in the best selection of pre-war and post-war blues on 78s. Good R&B and Jazz sections make this store a flag-ship in so far as selection goes.

Garry Morris who is well versed in many areas of music is there to help you from 10 am to 6 pm Monday through Friday. Duane Marberger helps out on Saturdays from 10 am to 6 pm. Duane's, expertise includes the doo wop genre as well as strong local label knowledge, especially 1950s vintage Black music, but also rock-a-billy. In summation, Gary and Duane have a lot to offer at Jean's original store, Record Collectables.

The Record Exchange at 5840 Hampton, was founded in 1980. Jean felt a store with lots of floor space was needed to sell 70s and 80s stock as well as other styles of music.

The (Hampton) Record Exchange certainly caters to a wide variety of music tastes. In addition to LPs and 45s, the store has a great selection of tapes and CDs as



Jean Haffner

well as books and magazines related to music. The mix of Black music is very strong with Soul, R&B and Jazz, having row after row of good stuff. Look for a good 45 rpm selection, too. There's lots of Soul, R&B and Jazz tapes and CDs too.

The team at the (Hampton) Record Exchange is headed by Bill Miller. Bill's years of experience in the record business lend themselves to a well run organization. Bill, besides being an expert on sound tracks, also has the distinction of being the first person to systematically organize by artists, title and price, The St. Louis FM Rock Classics. In addition to Bill, his wife Gayle, helps, as does John Vorweck who is strong in his knowledge of Black music as well as vintage hillbilly music.

Matt Mathis good doo wop knowledge. Scott Kubel in depth knowledge of Black music, as well as being another long time record business person in this town. This team, plus the large inventory make (Hampton) Record Exchange strong in recommendation for buyers of Black music. Mention should also be made of Steve Polwort, a vintage music expert and long-time associate of Jean Haffner, who runs the mail order operation from out of the Hampton Record Exchange. Check out *Goldmine* or *Discovery*, the two collectable records hobby magazines for further inventory of good and rare black music. Also Jean publishes a Jazz catalog with lots of tremendous stuff. Hours Mon-Sat (10 am-9 pm), (Sun -Noon-6 pm).

The Record Exchange at 2831 Cherokee is the next store Jean has that emphasizes

strong Black product inventory. This store is fairly new, (1988) but it has lots of in-depth inventory in so far as rare Soul, R&B, Jazz and Blues is concerned. All the stores carry a variety of product but the emphasis of this article is on the Black music carried. Jean tends to work at the Cherokee Store with assistance from Brent's, strong rock knowledge and Kevin, a virtual encyclopedia of Black music from 1952 to now. Mon-Sat (10-9 pm), (Sun -Noon-6 pm).

The Record Exchange at 10828 St. Charles Rock Road, is run by Steve Fairchild, a wizard with rock and country with Matt Mathis on weekends. Look for Jazz and Soul and R&B gems at this store. Mon-Sat (10 am-9 pm), (Sun -Noon-6 pm).

Tom Taylor runs Recycle Records for Jean at 7023 Broadway. Lots of obscure artists as well as bargains galore, LPs 45s and 78s make up the inventory. All LPs are \$1 each, all 45s are 25 cents and 78s are \$1. Mon-Sat 10 am-4 pm.

Harry and Paul run Jean's only Illinois store at 214 W. Freeman, Carbondale, Illinois. Again strong in Jazz, Soul, and R&B lots of LPs, 45s, CDs and tapes at this downtown Carbondale store. Hours Mon-Sat 10 to 7 / Sun Noon-6 pm.

Finally in summation Jean Haffner's many fine stores located North, South and East have something of interest for everyone. *BluesLetter* readers will be amazed at the fine selection and team of knowledgeable employees in his stores. Seven days a week, always buying, selling and trading, there's surely a Jean Haffner's Record Exchange near you. ♪

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