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AND! Ask about the new issue of Miles Davis, Kind of Blue on vinyl – coming soon... finally!!
Delmark Records is excited about our next batch of blues and jazz for 2011! One of the greatest blues recordings of all time, the classic *WEST SIDE SOUL* from Magic Sam is getting a makeover, with previously unissued photos, additional liner notes from Don Wilcock, and the original '67 analog stereo mix from Stu Black! We will also be presenting a West Side Soul T-Shirt for the 1st time ever! YEAH!!!

Can't wait to present the Delmark debut of the talented Chicago blues chanteuse, Grana’ Louise, the winner of the 2009 Windy City Blues Society Best Blues Band Challenge. This studio and live recording, *Getting’ Kinda Rough*, features her standout lead guitarist, Tom Holland, who also bends the strings with the one and only James Cotton, in addition to leading his own band! For you old time blues piano fans, we are pleased to unearth some rare blues piano rolls from the '20's from Clarence “Jelly" Johnson, *Low Down Papa*. We also have the exciting news that Ernest Dawkins and his New Horizons Ensemble, featuring the world renowned jazz guitarist Jeff Paker, return to Delmark with their 5th CD. *The Prairie Prophet* is all original compositions from this long time Chicago jazz saxophonist, Dawkins, one of the influential leaders of the Chicago AACM, Velvet Lounge, and creative jazz scenes. The Chicago AACM just celebrated their 45th Anniversary with a big concert featuring Delmark artists Ernest Dawkins, Nicole Mitchell, Ari Brown, Jodie Christian, Roscoe Mitchell, and more!

A big congrats goes out to the hard working and talented Mississippi Heat for winning the recent 2010 BLUES BLAST National Music Awards for Best Traditional Blues CD of the year for their acclaimed Delmark CD, *Let’s Live It Up*! I think the Heat defies category - traditional blues with a unique, contemporary sound! We had a blast at the show with Delmark artists Eddie Shaw, Zora Young, Quintus McCormick, and of course, Pierre LaCocque, Inetta, and Carl Weathersby and the rest of the Heat all putting in wonderful performances for the entertained crowd at the new Buddy Guy’s Legends. The Heat’s producer Michael Freeman also won the prestigious 2010 Keeping the Blues Alive award (KBA) for his long time excellent blues production work, including Mississippi Heat’s on Delmark and Pinetop Perkins & Willie “Big Eyes” Smith’s recent recording on Telarc.

Speaking of the legendary bluesmen, Pinetop and Big Eyes - they were both in the Riverside studio at Delmark for a special recording that will be released next year on harmonica star Chris Harper’s Swissississippi record label. The incredible Pinetop will be turning 98 years young in 2011. “I’m gonna go for a puff, I’m tough, and that ain’t no bluff” Pinetop said to me with a sparkle in his eye as he pulled out a Kool cigarette; that’s your next hit song, Pinetop! Delmark’s Riverside is also set for a studio recording session for Quintus McCormick in anticipation for his follow-up recording after his wildly popular Delmark debut, *Hey Jodie*. Look for a eagerly awaited follow up for Eddie C. Campbell in 2011, too!

We had a blast at the recent “Wolf vs. Muddy” throwdown with Tail Dragger vs Willie Buck show at Rosa’s Lounge. This special traditional Chicago blues show is getting harder to find in Chicago, and was a great night, packed with fans eager for the old school sounds! This night also featured special guest Syl Johnson with a killer mini set, in a raw, stripped down blues trio with unsung bass legend Bernard Reed, with Syl’s guitar work particularly standing out, in addition to his spine tingling vocals! Syl will be celebrating his new box set (4CD/6LP!) on the local musical treasure hunting NUMERO record label with a big party at the Old Town School of Folk Music, complete with a 17 piece big band with special guests Otis Clay and Jackie Ross. We want to wish safe European traveling on their extended tours abroad to Eddie C. Campbell, Jimmy Burns, Shirley Johnson, Zora Young, Mississippi Heat, Dave Specter and more! We’re also looking forward to the CD release parties for Studebaker John’s Maxwell Street Kings and James Kinds’ Delmark blues debuts, just starting to get rave reviews!

Hot on the heels of trumpet master Brad Goode’s fantastic new Delmark recording, *Tight Like This*, we found out the exciting news from author, jazz historian/BBC presenter Brian Morton from the UK that Brad’s previous Delmark CD, *Nature Boy*, was listed as one of the 1001 best jazz albums of all time in the 2010 Penguin Jazz Guide! We also want to give a shout out to our other 2 recent strong jazz releases with their top notch reviews from vibraphone star Jason Adasiewicz’ *Sun Rooms*, and Exploding Star Orchestra’s *Stars Have Shapes* (also on LP!)

Our condolences go out to long time owner of the beloved Chicago South Side Blues Club, Lee’s Unleaded Blues, Stanley “Sarge” Davis.

- Kevin Johnson, Delmark promotions

Contents-

Junior Wells in Boston - 5
CD Reviews - 7
Umbrella Fest - 9
Jazzman Book Review - 11
Record Collecting - 11
Jazz & Blues DVDs - 14
Top 10 Lists - 17
CD Specials - 19
Holiday Music - 23
Cassette Specials - 24
Out-of-Print LP List - 26
Delmark CD Specials - 30
Delmark Catalog - 36
Delmark Other Formats - 38
Order Form - 39
Jazz & Blues T-Shirts - 40

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What Do You Know About The Blues?
A Quiz Deck by Cary Wolfson

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In 1966, Junior Wells was at something of a turning point. He’d begun his professional music career fifteen or so years earlier, and enjoyed some early attention as a member of Muddy Waters’ prestigious band, then via his own recordings for the States label - both endeavors now counted among the highpoints of the classic Chicago blues era. As the ’50s waned and the ’60s dawned, he’d rolled with the musical punches, and adapted his style to the more pop and soul-oriented sounds then emanating from the black Chicago music scene. In 1965, he recorded the groundbreaking Delmark album *Hoodoo Man Blues* with help from a young Buddy Guy, and began crossing over to younger, whiter audience with his mixture of deep blues feeling and contemporary funkiness. Behind him, a legacy of classic blues rooted equally in the southern traditions of Junior Parker, Sonny Boy Williamson II, and the gritty urban sounds of Muddy Waters, Little Walter and others. In front of him was a doorway into funk, soul, and slick horn-laden R&B, already ajar and just waiting for him to push through.

So when he went to play Boston in September of 1966, it would have been completely natural for him to bring along some of his regular working Chicago crew, which at the time might have included Buddy Guy, bassist Jack Myers, and drummer Bill Warren among the flexible lineup. Instead, Junior reached back instead of looking forward, and brought along the band that he’d begun his career with. c. 1950, The Aces - brothers Dave and Louis Myers, and drummer Fred Below. This was the band that had shaken things up as young men in Chicago back in the early ’50s, adding an undeniable swing to the downhome blues of their elders. It was with Junior up front that they’d first become a force to be reckoned with; it was the fact that they were already pushing the blues envelope and bringing the music to a younger, hipper audience that inspired Little Walter to hire them intact as his first band (and send Junior to Muddy) in 1952. In an interview many years later, when asked to name his favorites from among all the many musicians he’d worked with over the years, he replied “The Aces” - not a cherry-picked list of all-time MVPs filling each position, but instead the single group that had defined the blues ensemble style that Junior had cut his teeth on at the beginning of his career.

This Boston show shows Junior well into his comfort zone, obviously feeling good, bantering with the audience, joking and clowning, but not neglecting to get down to some serious blues as well. He’s at ease enough with The Aces to go off into some obviously improvised, spur of the moment excursions, ad-libbing lyrics and themes, riding the groove and going with the musical flow as he puts on a show that may have been a little different from his typical south side club dates (listen to his more serious and sedate live recordings at Pepper’s Lounge in Chicago from the “It’s My Life Baby” LP from the following year for contrast). His performance here is extroverted and playful, and in some ways more intense, as he digs into his early influences as well as more recent developments on the blues scene.

As the set progresses, Junior becomes more adventurous, and veers away from familiar territory into spur-of-the-moment areas; especially notable are a few tracks that seem to be improvised on the spot. “Junior’s Whoop” starts like an homage to Little Walter’s “Mellow Down Easy”, but evolves into a rocking vehicle for wonderful extended solos from Junior and guitarist Louis Myers. “If You Gonna Leave Me” and “I Don’t Know” sound like they’re both assembled on the spot from spare parts Junior had left over or half-remembered from other songs, and it’s a credit to his amazing skills as a performer and the force of his personality that he makes them both sound fresh and complete. It’s this same charisma that breathes life and excitement into even the most familiar titles - which certainly weren’t as well known outside Junior’s milieu as they are now.

Hearing these live recordings, it’s hard to believe Junior has been gone going on fifteen years now. The sheer power of his personality comes through on every track, and on the entertaining between-songs patter included here as well, which provides a valuable insight into just how dynamic and personable a performer he was in his prime. Junior Wells was a little guy, but his outsized persona loomed large over the Chicago blues landscape during his time, and continues to cast a shadow today.

Be thankful to the blues gods that this important, valuable, and most importantly, enormously entertaining document of one of the key figures in Chicago blues history survived and is available for us to enjoy right now.

-Scott Dirks, August 2010

**LINER NOTES FROM THE NEW DELMARK CD**

*Dave Myers Photo: Steve Tomashesky*

*Other Photos: Marc PoKempner*

**Reaction Report**

Louis Myer’s guitar is on the nail, while Wells is vocally beseeching: his harmonica proves just how scintillating that modest instrument can be. It’s no hype to rank him alongside the two Sonny Boys, Little Walter, Walter Horton and George Smith.”

"An unreleased gem of a live performance ‘Live in Boston 1966’ provides the blues fan with a vintage recording of the legendary Junior Wells backed by a top-notch R & B outfit in the Aces, both the artist and the band kicking out jams with vitality and energy.”

"...a wonderful look into the music of an important blues legend and shows us just how versatile, unique, and creative a showman Junior Wells was.”

"Wells’ vocals brings the blues with a soulful lilt, and it’s a perfect match to the heavy-swinging sound of the backing band. Almost always in this hour-long set, they hit all their marks in perfect sync.”

"Junior was not only a great singer and harmonica player, he was also one of the great characters of blues music, and this recording captures each of the aspects that made him great... that certain something that grabs you by the throat and forces you to pay attention to him.”

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STUDEBAKER JOHN’S MAXWELL STREET KINGS
That’s The Way You Do (DELMARK DE 810)
W/ STEVE CUSHING (drums) & RICK KREHR (guitar)

John Grimaldi, aka Studebaker John, was born on November 5, 1952 in an Italian-American section of Chicago. He started out playing harmonica at the age of seven and after witnessing a performance by Maxwell Street legend Hound Dog Taylor, was inspired to take up the slide guitar. John also admired & befriended slide guitarist J.B. Hutto, and aptly named his own band after Hutto’s Hawks. In the 1970s, Studebaker John & the Hawks spent several years playing various Chicago clubs and eventually released their first record, Straight No Chaser in 1978. John has since released several more acclaimed records, which brings us to his latest. That’s The Way You Do is a tribute to the great days of Chicago’s famous Maxwell Street Market, and the plethora of vibrant blues music found there back in the day. That’s the Way You Do is lively and raw in the Maxwell Street tradition. Studebaker John’s slide and harmonica wail and moan from the get-go, and the band runs full steam ahead on all 15 tracks. Highlights include, “Side by Side,” “If You Would Love Me,” “Low Down Women,” and the powerful instrumental “Taylor Street Boogie.” This release brings back the classic sound of the 50s, 60s, and 70s era of electric Chicago blues when Robert Nighthawk, Howlin’ Wolf, Muddy Waters, Elmore James, Little Walter and Hound Dog Taylor ruled the clubs of Chicago.

MAY WE ALSO SUGGEST THESE RECORDINGS BY STUDEBAKER JOHN:
Outside Looking In (Blind Pig 5022) JRM PRICE $16.99
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DVD IN REVIEW

Cheat You Fair — The Story of Maxwell Street

Cheat You Fair: The Story of Maxwell Street is a fascinating new documentary about the Chicago’s culturally diverse area known as the Maxwell Street Market. The Maxwell St open air market is most widely known for its contribution to the development of early “Chicago Blues.” Chicago is where many blues musicians came to escape the segregated and racially hostile South, and Maxwell Street is where these musicians came to play their instruments, eventually through electric amplifiers in order to be heard over the hundreds and hundreds of people looking for bargains. This DVD is not only about the beginning of “electric” Chicago blues, but offers in great detail the early history of Jewish settlers who came to escape racism in Europe and Russia; thus relating how and where the African-American and Jewish cultures crossed paths and developed both a partnership and a bond. The conclusion of the film deals with the University of Illinois at Chicago (UIC) and its expansion into the Maxwell St area, and how the community petitioned to make the Maxwell St market area a national historic district. Their failure to win their case, essentially ended Maxwell Street’s nearly century long reign.

Cheat You Fair: The Story of Maxwell Street was filmed, written, produced and directed by Phil Ranstrom. Many segments were filmed by Ranstrom in 1994. The film contains interviews with Jimmie Lee Robinson, Charlie Musselwhite, Junior Wells, Buddy Guy, Bo Diddley, Uncle John Williams, Studs Terkel, Bob Koester and many more. Highly recommended!

MAY WE ALSO SUGGEST THESE OTHER DVDS THAT ALSO DISCUSS THE MAXWELL STREET BLUES SCENE:
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Chicago’s 2010 Umbrella Music Festival

Chicago has the proud distinction of not only being home to some of the finest improvising musicians in the world, but as a hub for international artists. This year marked the 5th year of the Umbrella Music Festival; showcasing our distinguished local talent alongside luminaries the world over. The festival, working in conjunction with the Chicago Department of Cultural Affairs and various European consulates, brought two European artists of particular note: Fredrick Ljunkvist and Joost Buis. Ljunkvist, best known for his reed work with the Swedish outfit Atomic, lead an all-star cast of established Chicago talent and Nick Mazzarella, a gifted young alto saxophonist who has quickly become a valued fixture on the scene. Joost Buis is an exceptional trombonist from the Netherlands who has worked with such Dutch legends as Han Bennink, William Breuker and iconic American trombonist George Lewis. For the festival, Buis was joined by Chicago stalwarts Josh Berman (cornet), Dave Rempis (reeds), Keefe Jackson (reeds) Jason Roebke (bass) and drummers Mike Reed and Charles Rumbak. Domestic artists were given the spotlight on the remaining three nights of the festival including performances by David S. Ware, the Mark Helias trio (with Ellery Eskelin and Tom Rainey), Trio 3 (Oliver Lake, Reggie Workman and Andrew Cyrille) and Wadada Leo Smith. The festival, which is held the first week of November, is always a concert highlight of the year so mark your calendar for the 2011 festival! Don’t forget, the Umbrella Music Group also presents free jazz and improvised music every week: Wednesdays at the Hideout, Thursdays at Elastic and Sundays at the Hungry Brain. For more information visit www.umbrellamusic.org

Albums of interest from Umbrella Fest artists:

- Fredrick Ljunkvist (w/ Atomic) Distill OKKA DISK 12073 (2 DISCS)
- Joost Buis Astronotes DATA 041 $16.99
- Chicago Luzern Exchange Several Lights DELMARK 561
- Jason Roebke, 2009 (w/ JEB BISHOP and Frank Rosaly) BETTER ANIMAL 1
- Dave Rempis (w/ The Engines), Wire and Brass OKKA DISK 12079 $14.99
- Mike Reed (w/ Loose Assembly and Roscoe Mitchell. Recorded at Umbrella Fest ’09) Empathetic Parts - 482 1074
- Charles Rumbak Two Kinds of Art Thieves CLEAN FEED 152
- David S. Ware Onecept AUM FIDELITY 064
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Jazz cornetist Rob Mazurek has created a sound world that is uniquely his own, sculpting a TOTAL sound environment, by fully utilizing the beautiful instrumentation of the Exploding Star Orchestra and sounds from a variety of sources, including: rain from the Brazilian Amazon, insects at the turn of an eclipse, the hammering overdrive of bicycles in Copenhagen, stacked muted cornets run through various filters, drones built from electric eels and piano feedback, hi-frequency sinuous lines from tone generators, pitched bass guitars, and other prepared instruments. With Nicole Mitchell, Jason Adasiewicz, Greg Ward, Josh Abrams, Mike Reed... “Ascension Ghost Impression #2”, “Chromo Rocker”, “Three Blocks of Light” (extended on CD version) and “Impression #1” (CD only). Also available: Rob Mazurek Quintet, Sound Is (586); Chicago Underground Trio, Chronicle (DVD 1573, CD 573).
BOOK IN REVIEW

**HOT JAZZ FOR SALE: HOLLYWOOD'S JAZZ MAN RECORD SHOP** by Cary Ginell

So why should you read a book about a record shop? Even a jazz record shop that had a label? Maybe I can convince you.

Most jazz fans know about the Commodore Record Shop begetting an important jazz label that issued Billie Holiday’s classic Strange Fruit. They might even know that Prestige, Dial and other important labels came from record shops, as did Jazz Record Mart’s Delmark.

Hot Jazz For Sale: Hollywood’s Jazz Man Record Shop (by Cary Ginell) isn’t just about a store. It relates significant events in jazz history.

Dave Stuart opened the JMRS in 1939 to sell only classic jazz in an era when big band swing was America’s pop music... In fact he refused to stock the swing bands’ records, selling second hand 78’s of early jazz and the very few reissues that were then available.

It’s too bad Stuart didn’t start his label earlier. Jelly Roll Morton was a regular visitor and Stuart began interviewing him for a bio but Jelly died before it could be written. He also began to promote a west coast version of John Hammond’s Spirituals To Swing concerts.

Orson Welles hung out at the JMRS and got Stuart on the RKO payroll to help organize extensive jazz for his fourth (sadly unfinished) RKO film. When he did start his label he began the trad revival by recording the Lu Watters band from San Francisco, giving Bob Scobey, Turk Murphy and Clancy Hayes their first discographical break. This was followed by a trip to New Orleans to record Bunk Johnson with George Lewis et al. Other sides were then available.

So, Dave Stuart made many contributions with his shop and label, which continued after him into the ’60s. On a visit to Los Angeles I dropped in on Lester Koenig at Contemporary Records. Next door to CR was the Dave Stuart Gallery. I should have met him.

This is a privately-published book so there probably will be no remainders. But...

The House That Trane Built - The Story of Impulse Records (Ashley Kahn, Granta Books, London) is also available from JRM for $8.99. It’s basically the story of Creed Taylor, who brought his experience at Bethlehem records into ABC-Paramount’s label and kicking off Impulse.

Then Bob Thiele moved from Decca to ABC-Impulse when Taylor departed. It also deals with Thiele’s earlier Signature and other labels dating back to Jazz Man days. (Did you know that Thiele reissued Ma Rainey and Henry Brown Paramounts in the very early ’40s?)

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**Magic Sam** *West Side Soul* Delmark 615

*West Side Soul* was chosen by Living Blues magazine as one of it’s top ten Desert Island Blues Discs. The new Digipak case contains photos and 1960s pluggers (promoting west side gigs) from the private collection of Bill Lindemann. The source material for the CD is the original 1967 analog stereo mix by Stu Black who recorded many of Delmark’s classic 1960s blues and jazz recordings.

**Graná Louise** *Gettin’ Kinda Rough!* Delmark 812

Her deep, rich voice belts out the kind of raw, gut blues that makes your spine tingle and heart ache. CD combines studio and live recordings, brand new original songs and covers that have been personalized so as to make them her own.

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BOOK IN REVIEW

**BY BOB KOESTER**

“*It’s too bad Stuart didn’t start his label earlier. Jelly Roll Morton was a regular visitor and Stuart began interviewing him for a bio but Jelly died before it could be written.*”

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So why should you read a book about a record shop? Even a jazz record shop that had a label? Maybe I can convince you.

Most jazz fans know about the Commodore Record Shop begetting an important jazz label that issued Billie Holiday’s classic Strange Fruit. They might even know that Prestige, Dial and other important labels came from record shops, as did Jazz Record Mart’s Delmark.

Hot Jazz For Sale: Hollywood’s Jazz Man Record Shop (by Cary Ginell) isn’t just about a store. It relates significant events in jazz history.

Dave Stuart opened the JMRS in 1939 to sell only classic jazz in an era when big band swing was America’s pop music... In fact he refused to stock the swing bands’ records, selling second hand 78’s of early jazz and the very few reissues that were then available.

It’s too bad Stuart didn’t start his label earlier. Jelly Roll Morton was a regular visitor and Stuart began interviewing him for a bio but Jelly died before it could be written. He also began to promote a west coast version of John Hammond’s Spirituals To Swing concerts.

Orson Welles hung out at the JMRS and got Stuart on the RKO payroll to help organize extensive jazz for his fourth (sadly unfinished) RKO film. When he did start his label he began the trad revival by recording the Lu Watters band from San Francisco, giving Bob Scobey, Turk Murphy and Clancy Hayes their first discographical break. This was followed by a trip to New Orleans to record Bunk Johnson with George Lewis et al. Other sides were then available.

So, Dave Stuart made many contributions with his shop and label, which continued after him into the ’60s. On a visit to Los Angeles I dropped in on Lester Koenig at Contemporary Records. Next door to CR was the Dave Stuart Gallery. I should have met him.

This is a privately-published book so there probably will be no remainders. But...

The House That Trane Built - The Story of Impulse Records (Ashley Kahn, Granta Books, London) is also available from JRM for $8.99. It’s basically the story of Creed Taylor, who brought his experience at Bethlehem records into ABC-Paramount’s label and kicking off Impulse.

Then Bob Thiele moved from Decca to ABC-Impulse when Taylor departed. It also deals with Thiele’s earlier Signature and other labels dating back to Jazz Man days. (Did you know that Thiele reissued Ma Rainey and Henry Brown Paramounts in the very early ’40s?)

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From the 1910s through the 1920s, a stretch of South State Street in Chicago, from 26th Street to 39th Street was called “The Stroll”. The Street was crowded with movie theaters, dance halls, cabarets, music stores, record stores and music publishers. At that time it was acknowledged the home of Hot Jazz and the Blues in Chicago. Also a predominant landmark of the neighborhood was the massive and legendary Mecca flats apartment building, and behind it the castle-like buildings of the Armour Institute of Technology.

By the end of World War II the neighborhood had greatly deteriorated. Plans were underway, however, to raze the entire area for the construction of a gigantic housing complex, called StateWay Gardens, plus a new campus for the now Illinois Institute of Technology.

Between 1945 and 1949, however, there were still remnants of the old sporting life left, albeit at a lower economic and entertainment level. Old movie houses had closed or were showing only second run movies. The old Vendome Theater, famous in jazz history, was used for storage and was scheduled to be torn down. A few garages under the State Street El, still housed horses and wagons for Black vendors who still sold coal in Winter, watermelon in Summer or bought scrap metal and paper off season. Occasionally a dead horse was still found under the “El” tracks.

The only entertaining street sounds, over the sound of the noisy “El” cars, now was an occasional cripple or beggar, sitting on an orange crate playing a guitar or harmonica, or on occasion, the old eccentric “Chicken Man” might appear with his pet dancing chicken, chanting, “No dime, no show”. Down the street there was still a bare store front record shop in what was once a café. It was then the sound coming from the back was that of mechanical coin counters used by a policy bank.

On a hot night, one might hear the sound of a blues tune played on the radio, coming from an open window in a rundown apartment above a closed store front. In the background one could hear the honk of a jitney cab cruising the neighborhood with a girl and a red dome light in the back seat.

As a young student who was a lover of jazz music, there was some glimmer of fulfillment in the resurgence of Jazz music then taking place three miles North in the Chicago Loop. Most of the jazz music activities centered on West Randolph Street. They were fueled by articles published in Downbeat and Esquire magazines by jazz critics, George Hoefer and Paul Eduard Miller. Also on the radio was the legendary Dave Garroway and his Eleven-Sixty show on WMAQ-AM. Jazz music venues at the time included the old Blue Note, the Brass Rail, the Garrick Hall, and the Chicago, State Lake and Oriental Theaters. On the near north side a new Hot Club of Chicago was organized at the Moose Lodge at 1016 N. Dearborn.

To a socially aware student going to school and working at the Illinois Institute of Technology, it was apparent that a big cultural change was going to take place in the history of the Bronzeville community and the history of Chicago culture. Artifacts of this culture would soon be gone. Already portable wire recorders and tape recorders were being used to record on the spot musical performances. As a hobby, I myself had purchased a Webster wire recorder and was regularly recording Sunday afternoon performances of bands appearing at the Blue Note. The problem still existed, however, for collecting recorded performances by pioneer jazz musicians who had played in the area years earlier.

A satisfactory solution presented itself with the discovery of the old Catholic Salvage Bureau near 35th and Indiana Avenue, within walking distance of IIT. In the center of this large store were several 4X8 tables, piled high with used 78rpm jazz and blues recordings on almost every commercial or race label that had circulated on the South Side between WWI and WWII. All were for sale of $0.05 to $0.10 each.

There were so many records, some sort of standard had to be established to sort good historical records from the corn-ball or “Micky Mouse” stuff. Fortunately there were several large secondhand bookstores on South La Salle Street in the Loop, I soon found a copy of Hot Discography by Charles Delaunay which became my basic checklist. Knowledge of race labels and racial blues, however, had to come by manually sorting through the piles and records of tables.

New used records were added to the Catholic Salvage Bureau sales tables almost every week. I made it a habit of regularly stopping by on my lunch hour, when I had extra lunch money in my pocket. Also, on occasion, I would tour the Bronzeville neighborhood on a Saturday for thrift stores that might have old records. These excursions were very interesting and I met many people who were interested in or participated in the Jazz and Blues scene, as was I. The only problem I had was an occasional policeman who was wondering what I was doing, wandering around in a poor Black neighborhood.

Occasionally I found a cache of gems in some small rundown store, and did not have enough money, at the time, to purchase them. I had to learn not to reveal my findings to another collector. On one occasion I found a stack of pristine rare recordings by the New Orleans Wanderers, and did not have enough change on hand to buy them. I told Dr. S. I. Hayakawa who was then a Professor at IIT and also a collector. As soon as I was given, he rushed out and bought the records for twice the price I had negotiated with the store keeper.

After receiving my degree at IIT, I left Chicago to work as a Librarian at several colleges, industry and the Federal Government. I took the collection with me, but I usually was unable to find people who were interested or enjoyed early Chicago Jazz and Blues. Young people were now into Bop. Older academic people were interested in Classical Music or at best “Smooth” Jazz. It was in the early 1960’s, however, when I was working in Washington, D.C., that I met an archivist at the Library Of Congress who was interested in expanding their Blues Collection. He persuaded me to donate a large part of my collection to them, They gratefully wrote a story about the gift in the Library of Congress Bulletin.

The remainder of the collection stayed with me until I settled in Indiana. Over the years, the technology of music recording has changed drastically, and 78rpm records are obsolete and difficult to restore without expensive and sophisticated electronic equipment. There are only a few selective collectors of original Hot Jazz and early Blues recordings left to appreciate this type of music in its original physical form. I was lucky to find Bob Koester who now has the collection. The collection is now in appreciative hands. Peace!

Robert J. Havlik, Emeritus Librarian, University of Notre Dame, South Bend, Indiana
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