

BLUES IN THE SCHOOLS - INTERNATIONAL BLUES COMPETITION - REGIONAL BLUES NEWS  
LOCAL ARTIST FEATURE - GEAR REVIEWS - OFFICIAL BLUES VENUES - MEMBERSHIP BENEFITS

# BLUESLETTER

MARCH 2022

YOUR SOURCE FOR THE BLUES



EST. 1991

## A VISIT WITH KING CLARENTZ

INTERVIEW & STORY BY JOY HUBBS



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# THE MARCH BSO BLUESLETTER

## FROM THE BSO PRESIDENT



Dear valued members of the Blues Society of the Ozarks, Hello everyone! I hope this letter finds you all healthy and safe as we are going through the winter season with an eye toward the spring. We on the board are excited about how well Tyson Martin is handling his responsibilities as our new treasurer. Tyson

is taking care of business and getting the organization on track for another successful year. Thank you, Tyson!

Our fearless Bluesletter editor in-chief, Mike Fisher is consistently raising the bar on how our Bluesletter is being presented to the public. Fantastic articles and graphics are the standard on how Mike operates, and we are getting great feedback with not only our membership but also nationally. If anyone would like to contribute an article, please message Mike and let's get your talent in print.

The board will be meeting next month to discuss plans for not only this year but well into next as well, regarding BITS, DRYMS, IBC, etc. Feel free to message us about details and all the exciting things we have in the works for the Blues Society of the Ozarks.

A big THANK YOU to everyone on our board. Every member on the board is valuable and is contributing great insight. It is an honor to be able to collaborate with such talent. I am blessed.

In closing, thank you to all of you for your support last year and we look forward to providing you the best in blues entertainment and information in the Ozarks. As always, every member of the Blues Society is welcome to attend our monthly board meetings at Skybox Lounge. It is the second Wednesday of every month and begins promptly at 6:00 p.m.

Have a wonderful day and I will see you all out and about as we go Blues'n in 2022.  
Sincerely,  
O'Neill Blues, President, Blues Society of the Ozarks

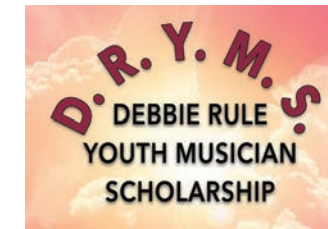
### BSO MISSION STATEMENT

Since 1991 our goals have been to encourage appreciation of the Blues, an original American music; to provide a forum in the Ozarks for performance of the Blues at live events and on radio and television; to educate and entertain the people of the Ozarks; to provide an organization through which people can share their common love of the Blues; and to join with similar organizations to accomplish the forgoing goals.

**BLUES SOCIETY OF THE OZARKS**  
P.O. BOX 8133  
SPRINGFIELD, MO 65801  
<https://ozarksblues.com/>



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ON THE COVER: KING CLARENTZ - PHOTOS PROVIDED COURTESY OF MARTY JONES, MUSIC MAN PHOTOGRAPHY. ADDITIONAL PHOTOS PROVIDED COURTESY OF BSO BOARD MEMBERS.



# A VISIT WITH KING CLARENTZ

INTERVIEW & STORY BY JOY HUBBS

Born May 24, 1949, in Springfield, Clarence Brewer is a multi-artistic “Indigo child”. To say that he has lived an interesting life would be an understatement. He graciously shared some of his amazing stories with me over the course of a few hours. He was so fascinating I could have listened for several more.

Clarence's family settled in Springfield in the 1890's. They have contributed much to the development of our community and its history. His grandfather was instrumental in the building of several schools. He dug the basement, footings, and foundation alone, with two horses, for Campbell School, Jarrett Junior High School, and the Federal Penitentiary. Clarence would later attend Campbell School.

“The first time I became interested in music was there was a cafe on the corner of Benton and Tampa called **Charlie Fullers' All Nation Cafe**. It was a greasy spoon. It served mainly soldiers from Fort Leonard Wood on furlough. Hence the name All Nations Cafe. It was a mixed crew of people. This was in 1954/55. I was 6 and I would go to get my hair cut in that part of town because Springfield was very segregated at that time. Black and white, there was a great schism between the races at that time. Except the blacks were the servants to the whites. That was the way

that worked, but Mr. Fuller had a juke box and it had blues on it. One of the things a child could do was put a nickel in the juke box and push a button. I was speaking full sentences at 6 months and able to read for meaning by the time I was 5. I have a good memory and memorized every tune on that juke box. Even the number. I would make



STUDIO IMAGES COURTESY OF KSMU

a trip to that juke box by selling pop bottles. So that when I would get my haircut, I could go to that juke box and play and listen to all the songs. Well, the songs were in fact blues tunes from the 1930's and 40's. That is what the soldiers grew up with. I had no idea of the history, but I thought the music was great, so I memorized everything.”



“The next year, they took away the 78rpm juke box and replaced it with a juke box that played 45rpm. A lot of the music didn't make the transition. Many of those recordings on the 78's was way out of date. Some were 10-15, 20 years old. The new music was rock and roll and country, but it didn't have the engaging properties of the pre-1950 music. That is what spoke to me. Once the old juke box was gone, I'd listen to the 45's.”

Those 78's he loved to listen to included music by artists such as Howling Wolf, Big Joe Williams and his 9-string guitar, Robert Johnson, Muddy Waters, Memphis Minnie, and Bessie Smith. “I got to listen to





## ON THE COVER - KING CLARENTZ

all those artists when I was 6. In 1955. By the time I was 7, I wasn't exposed to them anymore."

"The 45's didn't last long as the LP's started coming in. Tape recording was beginning to be exposed to the public. With every change of medium, the blues got pushed further and further away from my exposure because we weren't going to hear it on the radio around here. So, I heard it from Randy down at Randy's Record Mart in Memphis and coming out of WLAC from Chicago. They had a great blues program when you could get it on AM radio at night, sometimes. So, you got to hear Black blues or Black media that way. There was essentially no real Black media before Motown. Aunt Lucille would listen to the blues too."



PHOTO COURTESY OF JAMES RANDY FLOOD

"By 1959, it was apparent that my dad needed help with his job at Hickory Hills Country Club at night. Those rich white people would be tearing the place up every day. They wouldn't hire a bunch of people to help clean up each night, so dad brought his sons in, myself and my brother James. It was pretty hard work. I did it for 10 or 11 years."



## ON THE COVER - KING CLARENTZ

"I got to be good friends with Slim. I integrated Channel 3 back in 1969 as a camera man. One of our jobs was to do the Slim Wilson Music Show. Country Music. You know, square dance extraordinaire and all that. We would do a year's worth of filming in a month."

"But back at the Country Club, they would bring in Si Zentner, and elements of the Benny Goodman Band. I met Buddy Rich at the Country Club who told me not to be a musician when I grew up." So, I got to listen to all the big band music. I'm registering everything."

That fall, my uncle Roy came and took me to Chicago in a big black Cadillac Fleetwood. I wasn't in Chicago five minutes before a guy had a gun in my face. He was drunk. I was 11. The snow was a foot and a half deep. My cousin yelled 'run' and I had to

"The one bright spot of that besides the kitchen staff showering us with food, was that they brought in Big Bands to play music. That is where I first met Slim Wilson and Speedy Haworth and Roger Blevins. Buster Fellows would play the fiddle. Slim used to



say, 'We've been all over the world and parts on Nixa'. That always got big laughs. I've used that, ripped him off."





run a Chicago block. That was the furthest, longest cold run ever in my life!"

"I was in Chicago for 2 weeks. I got to listen to the Chicago radio stations. It was the first time ever saw a black face on a billboard."

"I started to play music when I was 11. I got a guitar down at Ike Martin's Music. It was a horrible little instrument. My first teacher was Carl Cosmeyer, he died after the first lesson. My second teacher was a fellow named Ricky Shoat, and he was jailed after my first lesson. My third teacher was Cleamon O'Neill. He was a black man who lived next door. He saw me trying to learn from a book by Mel Bay at my feet, sitting on the back porch, plinking, and trying to make chords.

He showed me the chords A7, E7 and B7 and then he said, 'don't you tell your mother I showed you how to play those!' Then my mom pulled up in the driveway and came to the back porch and asked, 'what are you doing?'. I gave Cleamon up! In her



STUDIO IMAGES COURTESY OF KSMU

mind, everyone that played blues was going to hell. It was just pure sin. Cause blues ain't a plaything. It's more just like pure sin. Because it talks about the things that people don't talk about. It gives it lyrics and melody and rhythm. It drives it home like sin on steroids."

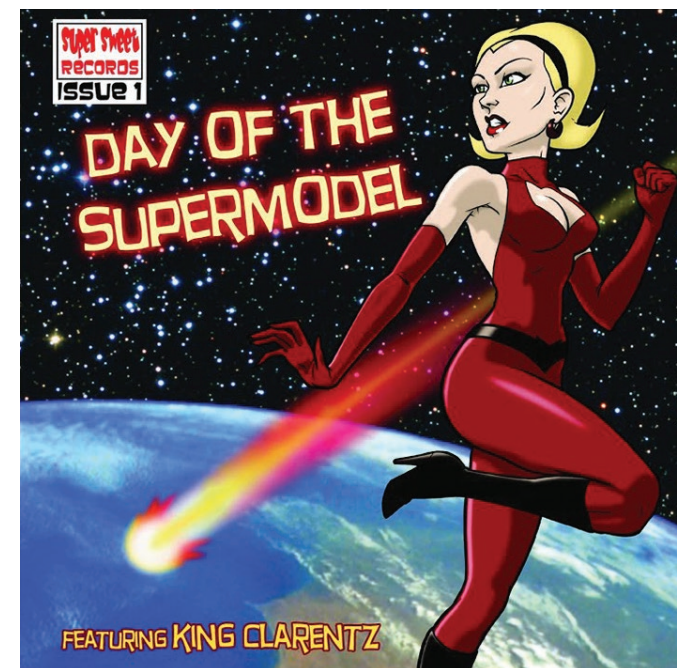
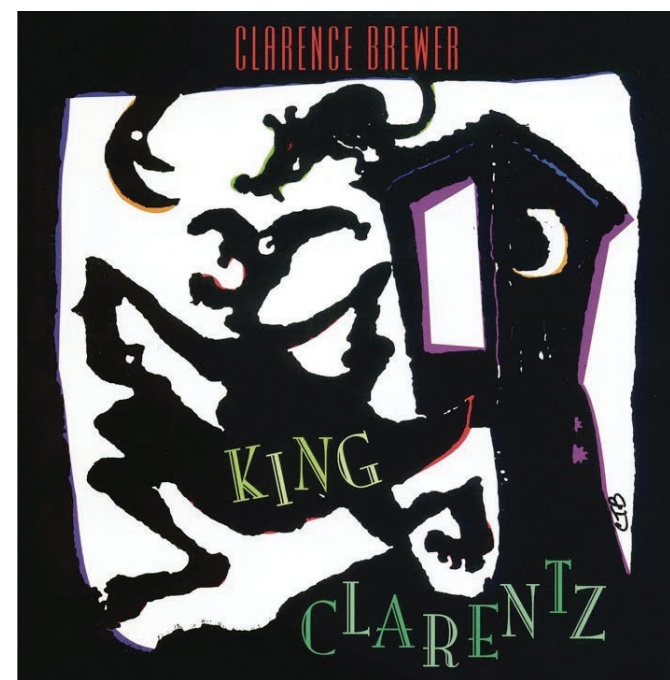
During Clarence's high school years, he took welding classes where he excelled. Two years later he won State Champion Welder. Clarence won a scholarship to University of Missouri, Columbia. He didn't want to go but his teacher, Mr. Letterman, had already signed him up to go right after graduation. As it turns out, music and art were in the same building on campus. To get from the Art department to the candy machines, he had to pass through the Music department. "Music and Art relate to



each other." He has created some incredible metal art for the Crescent Hotel in Eureka Springs and a mule sculpture for Mel Tillis. Clarence has been an Ironworker for 50+ years.

"While attending college, I met people who changed my life forever. John Walker, Mary Beth Pringle. Even now I'm a research assistant with Dr. Liz Sobel, she's in the Sociology and Anthropology department at Missouri State University. I still involve myself in metallurgy. I still play the blues on the road."

Clarence has played music all over the country and in Europe. He has many stories of his adventures through life. From giving a ride to Nina Simone during one of the times he lived in California to living in a warehouse full of art, both visual and musical. He has opened for Robert Cray, Ronnie Montrose, Steve Pryor, and The Cate Brothers. He played the Big Muddy Festival with Lou Whitney and Donny Thompson. He opened for Link Wray when R.L. Burnside had a heart attack.



Clarence's favorite style is Delta Blues slide guitar. He has two albums to date and is working on a 3rd. His first album in 1999, self-titled Clarence Brewer, was a collaboration with Bobby Lloyd Hicks, as was his second album, Day of the Supermodel, with Lou Whitney in 2008.

His new band is with two ladies he has been teaching how to play guitar. Together they have a set of 10 songs. Clarence currently has 12 tunes laid down of his own and plans to go to Nashville where his cousin, a classical drummer, lives to do his recordings. As with many musicians the pandemic has temporarily slowed Clarence's gigs. He has been staying close to home these days but would like to try to have a concert tour with vaccinated attendees soon.

"Blues is real. The best thing in your life gets blown up by the blues. It happens all the time." 🎸



# D.R.Y.M.S. UPDATE

## NEW SCHOLARSHIP RECIPIENT

STORY BY JOY HUBBS

Hello, my name is Cleyton Loveland. What really got me into music was from when I was 8 and I had anger issues and music just kind of released my anger where I didn't feel mad and where it made me less tense, more relaxed and happier. When I got an electric guitar, at the time I wanted to play drums, but when it came, I just clicked to it. I felt like it was a part of me. For me, there was a lot of phases throughout playing it. I wanted to play classical, rock, heavy metal, classic rock, and it was a lot of phases and at one point you don't know what to play. During Christmas, I got a new Flying V Jackson guitar. I really appreciate the opportunity the Blues Society of the Ozarks has given me by sponsorship for guitar lessons.

This is how he sent it. I have not changed a thing and don't think we should. He just last month turned 11. I would like to add the following:

Our newest recipient for our DRYMS Scholarship is 11-year-old Cleyton Loveland. He is in 5th grade at York Elementary, where he is a straight A student. His first electric guitar, a

Squier Stratocaster, was given as a gift to him by our Blues loving member, Cyndi Britain in February 2021. She has also gifted him a Spider amplifier, a guitar case, and an Ibanez Tube Screamer. Thanks, Cyndi, for helping to keep the blues alive! Cleyton has been taking lessons at Palen Music for a year now and is progressing very nicely. 🎸



# YOUTH IN THE BLUES

## NATHAN POPE

STORY BY NATHAN POPE-SUBMITTED BY MARY CERTAIN



Hello to the Ozarks! My name is Nathan Pope and I'm a 19-year-old guitar player from the Piedmont area of North Carolina. I am excited to tell you my Blues guitar story, as music has always been a major part of my life. My mom tells me that as an infant I was a pretty happy baby, other than the fact that I hated riding in the car. We live in a very rural area and have about a 30-minute drive to most anywhere, so apparently, my discontent made for some very painful trips. She says it was only after she discovered that playing either Aretha Franklin's Greatest Hits or Stevie Wonder's Living for the City



would get me to quit screaming, that the rides became bearable.

It was my grandmother who then created the path for me to discover the guitar. She is a self-taught piano and



guitar player with her own unique style on both instruments and has been playing in a church somewhere most of her life. With 3 kids of her own, she thought surely one of them would be a musician as well, but it wasn't until her second grandson came along that her musical gene was finally passed down. I can remember receiving my first guitar from her at the age of 2 and have vivid memories of carrying it with me everywhere. When I say everywhere, I mean restaurants, stores, and even Disney World. If I were in the car, it was in the backseat with me, which made my car rides even better. It was just a little First Act guitar with flames on it from Walmart, but it meant everything to me.





My love for the Blues came very early on as well. My parents liked to listen to a variety of musical genres including blues, rock, metal, and bluegrass. We had satellite radio and they would switch around from station to station, but I would always tell them, "Put it back on Bluesville". I loved listening to the BB King interviews with Bill Wax and the music of the traditional artists. It was just a sound that resonated with me from the very beginning.



Later on though, my mom came across Kenny Wayne Shepherd's "Trouble Is" CD, and a whole new love for a different style of blues was born. I would ask her to play it over and over again while I did my best to recreate the sounds on my First Act. Somewhere around age 4 or 5 that started to happen and then I got into playing electric guitar. When my dad and I sat down to watch Joe Bonamassa's Live from Royal Albert Hall performance, I knew exactly where I wanted my music to go. I was only about 7 at the time, but there hasn't been a moment since then



that I didn't see music as my one and only path – I don't have a plan B. I actually met Joe when I was 10 and had the chance to get on stage. It's a memory that never gets old.

Taking lessons never excited me. I played 3 different instruments in my middle school band and Mr. Bennett loved me, but I don't think he ever figured out that I never learned to read the notes and was playing it all by ear...lol.

Around 11, I started going to blues jams. I met my mentor, Chuck Sirko (a

masterful guitar player), at a local open mic, and he took me to the jam at The Blue Note Grill in Durham, NC. That was the first time that I had the experience of playing with a full band and it was amazing. I played many jams and met many incredible musicians along the way. One of those happened to be a drummer named Bruce Wassel. I got asked to play at a local festival and needed backup players. Chuck played some bass, so he agreed to that, and Bruce agreed to be my



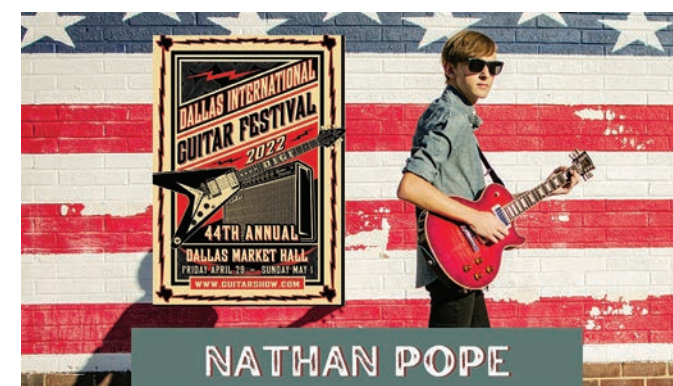
drummer. That show was when I was only 12 and Bruce is still drumming for me to this day.

It was also at 12 that I first attended the Pinetop Perkins Masterclass Workshop in Clarksdale, MS. What an incredible experience! I learned from the instructors, played at Ground Zero Blues Club, and met many amazing musicians from across the country. It was the first time that I'd played with other youth who also loved the Blues and who were serious about their instruments. I made the trek to Mississippi four times for the workshop as well as for their Homecoming events.



During my high school years my parents decided to switch me over to homeschooling, which allowed me to concentrate even more on my music. I have traveled regionally with my 3-piece band for the past 6 years to shows such as the Carolina Blues Fest, Shakori Hills Grassroots Festival, Rowan Jazz and Blues Fest, Sunrise Theater's Blues Crawl, and headlining the Tidewater Blues Fest this past September. I attended the International Blues Challenge in the Youth Showcase in 2016 and at 14 I released my first CD entitled, "I'm Not Alone". I enjoy combining my faith with my own take on the blues-rock genre.

I finished up my senior year with a trip to the 2021 Dallas International Guitar Festival where I came in 1st place in their Top 10 Under 20 Competition. The other competitors were very gifted, so coming



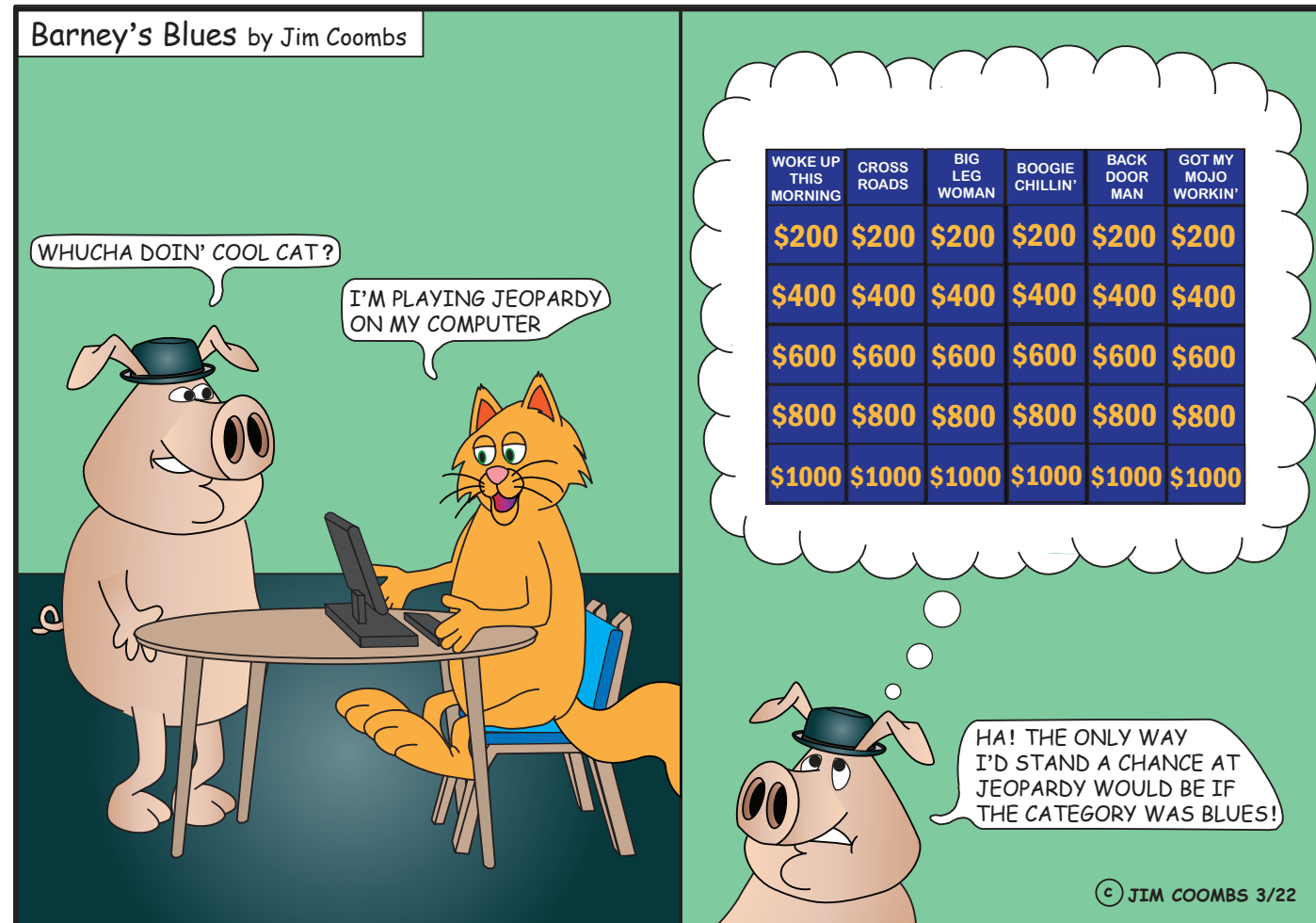


in first place was an incredible honor. Through a strange chain of events that started with a Facebook post about my win, I found myself on a plane to North Hollywood just a couple of months later. There I recorded with legendary drummer Kenny Aronoff (John Mellencamp and many more) and bassist James LoMenzo (Megadeth). It felt like a dream!

I am currently hard at work on my music and have some more REALLY exciting news coming up which might just include some of my biggest inspirations in the business (including my grandma). I hope that you will check out my website and follow me on social media to find out what big surprises are in store. Your support will definitely be greatly

appreciated. I also enjoy my car rides much better now (still listening to the Blues) and would love to take a road trip to play live for you soon!

[NathanPopeMusic.com](http://NathanPopeMusic.com)  
[Facebook.com/NathanPopeMusic](https://Facebook.com/NathanPopeMusic)  
 Instagram – Nathan Pope Music



# 4140 McGee:

## HOW PINETOP PERKINS ALUMNI ARE KEEPING THE BLUES ALIVE

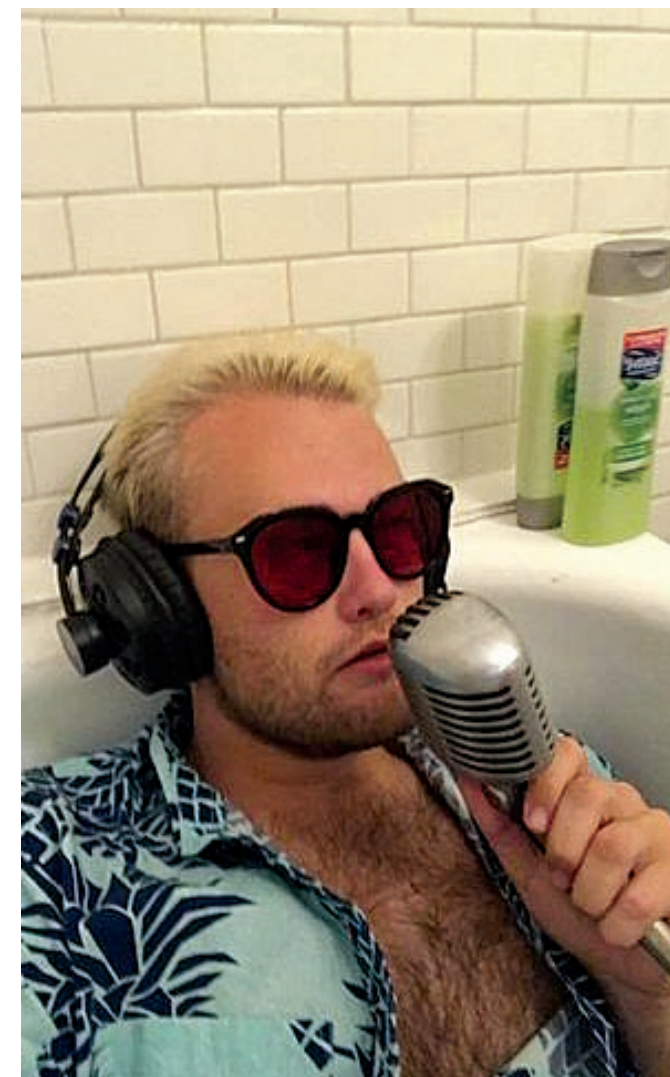
STORY BY IAN MATTHEW HARPER - SUBMITTED BY MARY CERTAIN

It was a humid Clarksdale, Mississippi, night when Nelson Florek, Wade Parx, Ian Matthew Harper, Ken Easton, and a young man simply known as Alfonzo exited the Hopson Commissary following the final jam. "The Bluez Boyz" as the group called themselves, carried guitars and other equipment to a nearby



cabin to sing a version of "Grinnin' in Your Face" by Son House. The Pinetop Perkins Workshop over the summer became a necessary pilgrimage for the five boys who struggled to find musicians their age of a similar caliber in their hometowns. Clarksdale was a magnet attracting the iron shaving songs of these young gentlemen as the one place they could reach their fullest potential as blues musicians. At least it was until Coronavirus reached the United States.

Overnight, the entire country shutdown and retreated in on itself. As we all did everything, we could keep each other safe, the necessary cancelations grew and grew. Every music festival and large gathering went dark. Eventually, the email that the boys had been dreading, but expecting had arrived. The Pinetop Perkins Workshop would be going virtual. Virtual meaning there would be no late-night performances at the Hopson Commissary. Virtual meaning there would be no end of the week showcases at Ground Zero. Virtual meaning the boys would not get the opportunity to write, record, or create outside of teaching individual classes.







It seemed to happen right as *The Bluez Boyz* were on the cusp of greatness. The performers waited for a full calendar year to get the opportunity they had been waiting for. Then it happened. The Pinetop Perkins Workshop and reunion would be virtual for a second year in a row. The members decided this time they would take the situation into their own hands. Vaccination cards in hand, they began mapping out what blues city could possibly work best to unite musicians from Ohio, Texas, Kentucky, New Mexico, and Colorado.

“I knew what we were capable of as musicians,” says Wade Parx of Texas, “... and I wanted the world to hear it.”

Kansas City would be it. Less than a week in a state named Missouri seemed like the perfect setting for recording a blues record. However, which studio would work best to record in? Would a studio even be necessary? *The Bluez Boyz* decided that they were the studio

and would bring whatever pieces of recording equipment they each individually owned to the air bnb in Kansas City to Frankenstein a makeshift studio in a master bedroom, complete with a vocal booth in a bathtub for natural reverb.

“Our mission was to show the world what *The Bluez Boyz* could do.” Says Nelson Florek of Ohio.

The songs were a combination of individual tunes each had written with the intention of performing in Clarksdale. One way or another, *The Bluez Boyz* would play them, and an audience would hear. They awoke each morning as the sun stabbed through the windows of the three-story house, played until their fingers bled, ate some damn good barbeque, then returned to the studio until nightfall. As the days and nights went on, they became more and more confident



with performing songs that might be too weird for traditional blues records. They started asking questions like “Can 5/4 work in blues?” and “What if we took a combination of poems written while we were all depressed in quarantine and played them over Howlin’ Wolf inspired rhythms?” All while never tearing down the studio and recording as much as possible. They were determined, not only to record great music, but to also make something representative of their time together from The Pinetop Perkins Foundation and to spend a week where the world stopped spinning and spiraling out of control to enjoy their brotherhood in blues music.

“I wanted to make this album because, regardless of what we had actually accomplished musically, we knew it was going to just be a good time together.” Says Ken Easton of New Mexico.

It was the final night on the roof of the three-story house in which they

realized that not only did they have enough songs to complete a full album, but they had also recorded a high-quality concept album in the process tied together through the underlying themes of all three parts to the song “Three Stories High” featured throughout the album. The complex musical background of all members, including members that had experience performing in groups known for soul, hard rock, metal, psychedelic rock, hip hop, and funk, meant that their new album would be crossing multiple genres. Not only did the final product represent their time together through the multiple events hosted by the Pinetop Perkins Foundation, but it also represented who they were and what their philosophies were on what music should be at the forefront today.

“There were three criteria I wanted to meet when making this record.” Says Ian Matthew Harper of Kentucky, “They were that: 1) I wanted to pay homage to the blues musicians whose work brought us together in the first place, 2) I wanted to make the record with the musicians I love, and 3) I wanted to leave a legacy with our music that I could be proud of.”

As for what to name the concoction of tunes, a variety of titles were thrown around before they realized the best name would be the name of the studio. It would be the name of a halfway put together studio made of scraps in what should have been a master bedroom. “4140 McGee,” the cheapest possible location to house that many rambunctious musicians, would end up having its location remembered as a musical place where magic happened. It is where “*Commercials of Infinity*,” a



song about ego death through Lewis Carroll-esque imagery, came to life. It is where "Lovin' (And Then Some)," a song about materialism and blues front man machismo, was finally recorded the way it was intended to be. It is where a poem about depression gained from the aftereffects that the COVID-19 outbreak had on the mental health of young people turned into all three parts of "Three Stories High." It is where *The Bluez Boyz* hit the culmination of a several year odysseys to create their debut album.

When asked for comment, the final member of *The Bluez Boyz*, known simply as Alfonzo, joked "I want you to remember to increase my royalties." In all seriousness, Alfonzo did want it to be known that "...I wanted to prove..." and refused to clarify his comment.

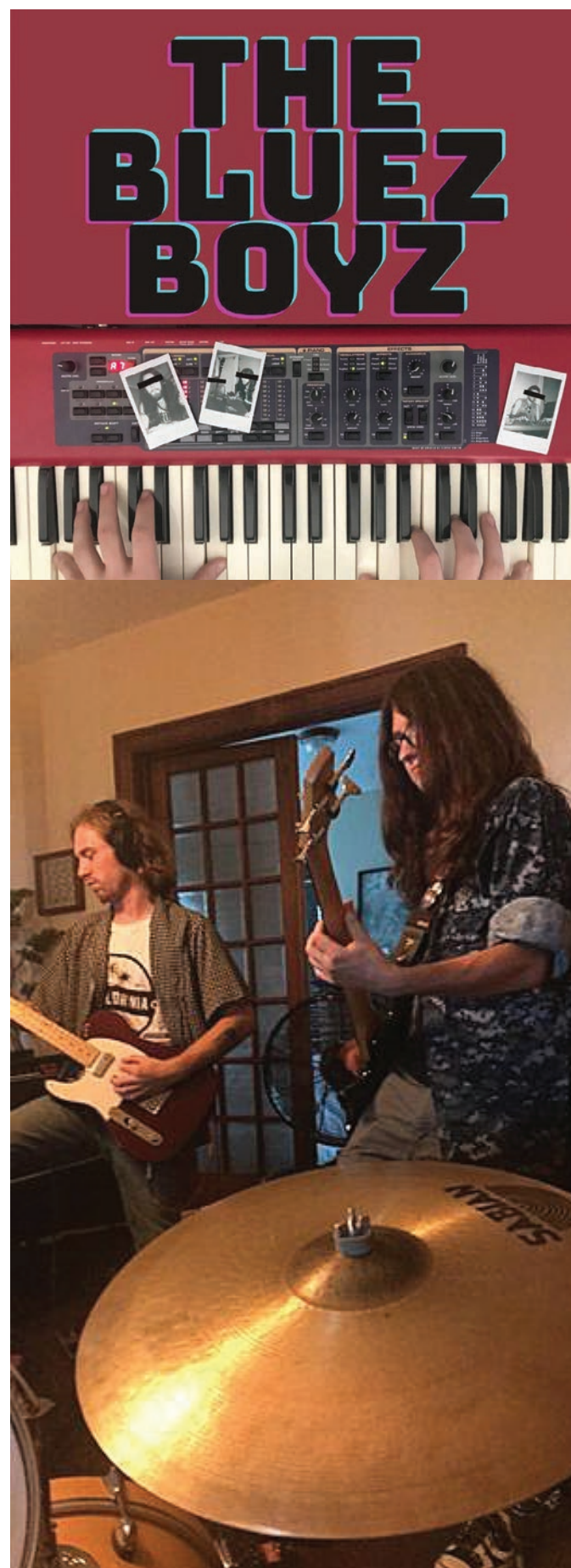
Self-recorded, produced, and released by the band, the album will be out on December 3rd, 2021. The two lead singles, "Lovin' (And Then Some)" and "Commercials of Infinity" are out on all streaming platforms. The documentary on the album "Sidemen: Long Road to Passable" is available for free on YouTube. Look for the rest of "4140 McGee" after its release date on all streaming platforms and help keep the blues alive! 🎸

<https://open.spotify.com/album/3myGtYojGAu8eMdwuc4Wf2?si=sDePe9veTNScFdej7BX0vQ>

<https://music.apple.com/us/artist/the-bluez-boyz/1592043795>

<https://www.youtube.com/watch?v=V5csiWz51F0>

<https://www.pinetopperkinsfoundation.org/>

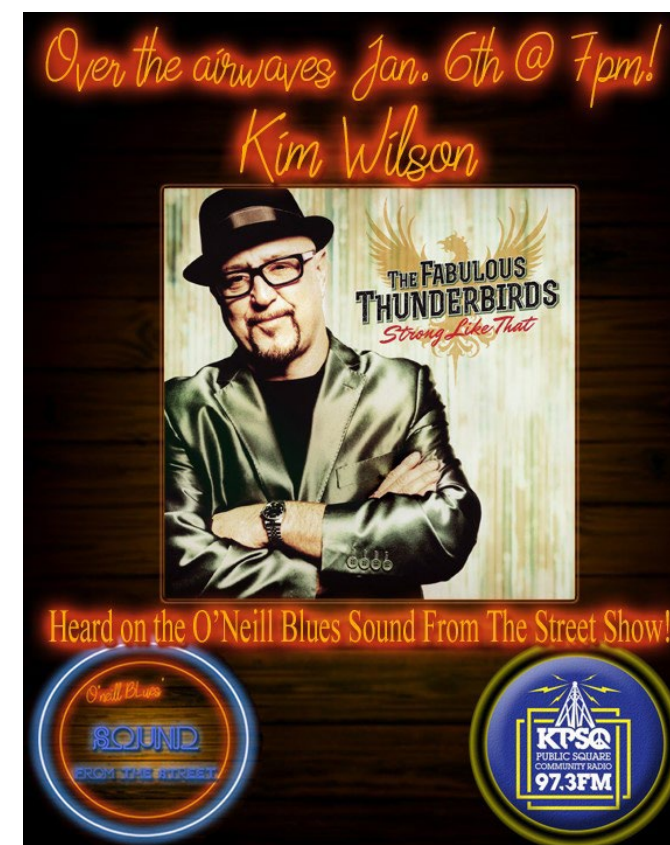


BY O'NEILL BLUES

Hey everyone, it's O'Neill Blues' *Sound From The Street*, a new radio show airing the first and third of every month on KPSQ 97.3 FM. Thank you so much for tuning in. Here is the latest word from the street.

What a great way to start off the year by having Kim Wilson from the Fabulous Thunderbirds on for an interview. Mr. Wilson came on to talk about his career, all the famous musicians he has worked with over the years and gave some harmonica playing tips to boot. I'll be playing more of his interview throughout the year.

Behind the scenes:



Meanwhile off Dickson Street...

I am pleased to announce that I have been voted onto the KPSQ's Steering Committee. What that means is I now have an official vote and greater influence of the direction of the radio station.



I cannot thank the good people at KPSQ 97.3 FM for believing in me.

Well, that's all for now. So, stay tuned because we will have a lot more for you in the months to come.... This is O'Neill Blues', Sound From The Street. 🎸





# BLUES HISTORY SPOTLIGHT

STORY BY MARY CERTAIN

**Etta James** was born Jamesetta Hawkins on January 25, 1938, in Los Angeles, California, to her 14-year-old mother Dorothy Hawkins, who encouraged her daughter's singing career. James would later say, "My mother always told me, even if a song has been done a thousand times, you can still bring something of your own to it. I'd like to think I did that". James never knew her father.

By the age of 5, James was known as a gospel prodigy, gaining fame by singing in her church choir and on the radio. At the age of 12, she moved north to San Francisco, where she formed a trio and was soon working for band leader Johnny Otis.



Four years later, in 1954, she moved to Los Angeles to record "The Wallflower" (a tamer title for the then-risque "Roll with me Henry" with the Otis Band). It was that year that the young singer became Etta James, and her vocal group was dubbed "The Peaches" (also Etta's nickname). Soon after, James launched her solo career with hits including "Good Rockin' Daddy" in 1955.

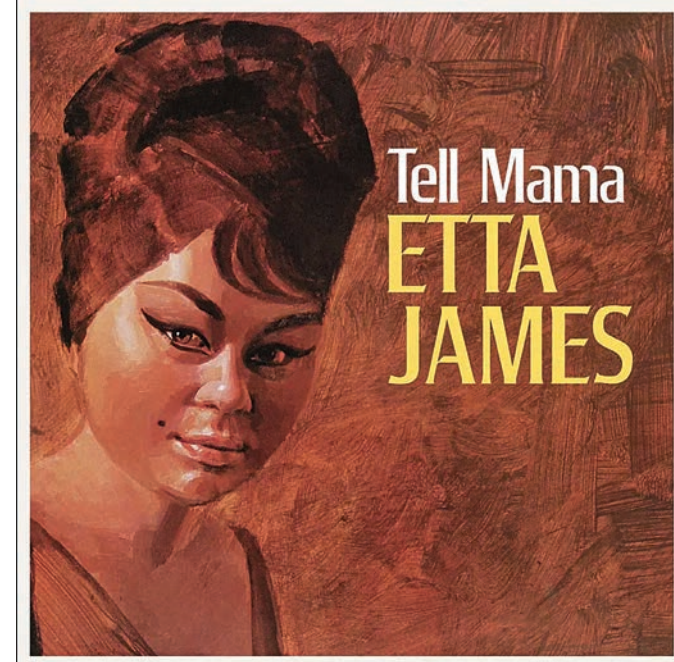
After signing on with Chess Records in 1960, James' career began to soar with



such hits, that prevailed into the late 1960's, as "All I Can Do Was Cry", "At Last", "Trust in Me", "Something's Got a Hold on Me", "In the Basement", and "I'd Rather Go Blind". James continued to work with Chess Records until the early 1970's.



In 1967 James recorded with the Muscle Shoals house band in the Fame Studios, and the collaboration resulted in the triumphant "Tell Mama" Album.



James continued to perform and record well into the 1990s. She faced a number of personal problems, including heroin addiction.

Her earthy voice bridged the gap between rhythm and blues and rock and roll. She won six Grammy Awards and 17 Blues Music Awards. James was inducted into the Rock and Roll Hall of Fame in 1993, the



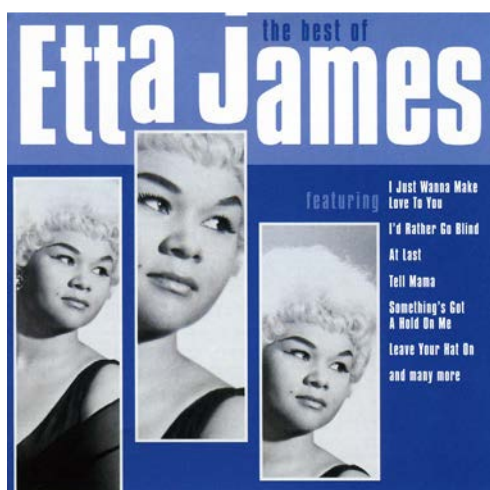
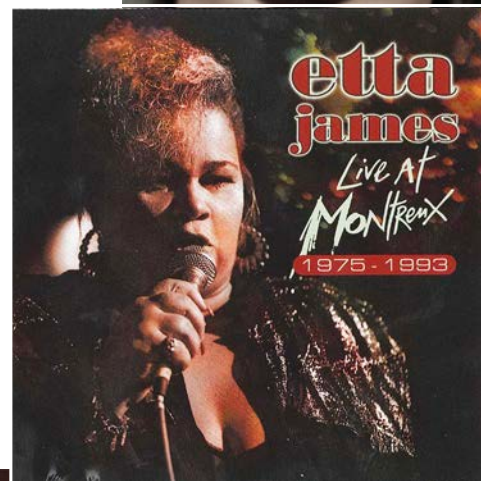
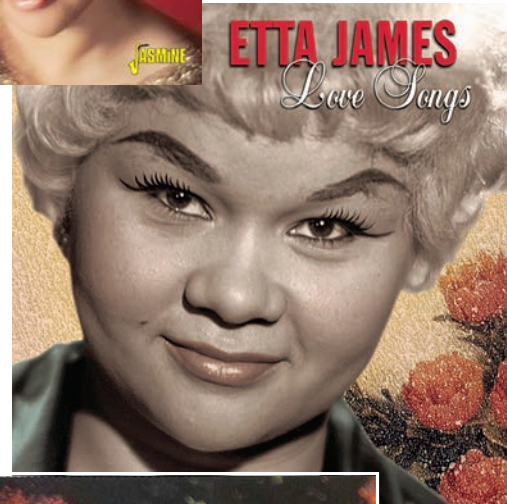
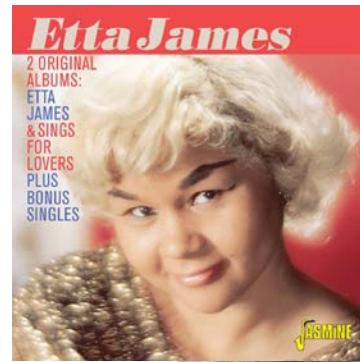
Grammy Hall of Fame in 1999, and the Blues Hall of Fame in 2001. Rolling Stone magazine ranked James number 22 in its list of 100 Greatest Singers of All Time. James also made Billboard's 2015 list of the 35 Greatest R&B Artists of All Time.







Etta James was diagnosed with dementia and Hepatitis C in 2011 and died at her home in Riverside, California on January 20, 2012. Today she continues to be considered one of music's most dynamic singers. 🎵



# BSO BOARD OF DIRECTORS

## NEWS FROM THE BSO PRESIDENT AND BOARD OF DIRECTORS:

To all of our members and Board of Directors, I want to thank you for all of your hard work and dedication with the Blues Society of the Ozarks.

Special thanks go out to George Hunt for his leadership with the BSO Blues Jam events with our venue partners. The BSO Blues Jams provide a live music experience for musicians of all performance levels. If you're looking for an opportunity to meet and play with area musicians, check out the live music section in this issue and mark your calendar for the next BSO Blues Jam.

**D.R.Y.M.S. NEWS:** The D.R.Y.M.S. foundation has selected a another scholarship recipient. The scholarship is sponsoring guitar lessons for Cleyton Loveland through Palin Music. His teacher/instructor, Jason Kopsion, will keep us posted on progress and George Hunt will observe an upcoming lesson. You can learn more about Cleyton and his musical journey is this issue.

The fundraisers for Art Bentley and Alyssa Galvan were very successful in providing funds for their respective trips to the Blues Foundation International Blues Challenge.

The Board also heard discussions on the new updates to the BSO web presence to facilitate e-commerce capabilities and to improved online membership enrollment.

Mary Certain reported on efforts with the BSO membership drive with an additional 38 new members since January. **Special thanks** go out to Mary for her committment and exceptional contribution in growing our membership. Also, **Special thank you to QuikPrint Printing** for their continued support and service in producing the full-color BSO Bluesletter magazine.

**BSO PLANNING MEETING:** The Board has planned their annual projects planning meeting to be held in March. This gathering provides an opportunity for the Board members to examine short and long term goals for BSO musical events and charity fundraiser activities. The BSO is committed in providing a forum in the Ozarks for performance of the Blues at live events, and to educate and entertain the people of the Ozarks region. The BSO exists to provide an organization through which people can share their common love of the Blues; and to join with similar organizations to accomplish those goals.

As always, thank you all for your support. To learn more about the BSO, feel free to come to our Board Meetings, every second Wednesday of each month at *Skybox Lounge* at 6:00 p.m. We'd love to see you.

Have a wonderful day and we'll see you all out and about as we go Blues'n in 2022. 🎵



# SPOTLIGHT ON THE BSO BOARD MICHAEL HAUK

INTERVIEW BY O'NEILL BLUES

Bass players do not always receive the attention in a band. Many are reserved, blending into the background as the guitar players and singers bask in the spotlight.



While they may not always be seen and appreciated, they are certainly being heard and felt. Just scan the crowd and see the heads bobbing, and that can be attributed to the bass player pumping out that wicked groove.



came from a musical family. Taking his cue from family members picking up instruments of their own, Mike tried a variety of instruments including the clarinet and trumpet, but always returned to the instrument that first captured his attention and still does.... the guitar.

Mike started picking those strings in the 3rd grade. He studied and learned and got very



Mike Hauk typifies the quiet and thoughtful bass player blending into the scene. However, make no mistake, he is crucial in making a crowd get up and dance, keeping the BSO's Board running smooth, and bringing new and vibrant ideas to the Blues Society of the Ozarks.

Mike was born in St. Louis and spent his childhood in the central Missouri area, where he



proficient. However, while music was always in Mike's life, careers, and new journeys to be explored took Mike in different directions away from guitar.

It wasn't until several years later in 2003, when a guitar player from Canada moved in next door and lit that creative spark once again. Oh sure, the guitar was never out of Mike's life, but the creative camaraderie Mike felt with his new neighbor made him dig right back into music.... and if you know Mike Hauk, you know he doesn't do anything halfway.

In 2012, Mike joined the Campbell United Methodist Praise Band. This amazing band gave Mike a whole new musical direction to pursue



and a creative outlet to perform in. One of the Praise Band's biggest moments was when they performed as an opening act for the American Idol - Past Champions Tour at Andy Williams' Moon River Theater in Branson.

Just like Mike's neighbor inspired him in new ways, Mike was about to meet someone else along this musical journey - George Hunt.

George joined the Praise Band in 2015, and he and Mike hit it off instantly. The appreciation and abilities George lives through the music we love as the blues, captivated Mike, and soon he was finding a whole other world to discover.

In 2016, an opportunity came up for Mike



to learn bass. And as you can gather, Mike rolled up his sleeves and dived right in. Hours upon hours of practice, patience and perseverance started to pay off. Mike was bringing the thump and finding a whole new way of being expressive on the bass guitar.

George invited Mike to a Norman Jackson show and the BSO was having a membership drive. Mike was hooked! Feeling the talent and love Norman passed along to us all so graciously,

so freely while he performed, inspired Mike to join the BSO that very night.

Today, Mike Hauk's value to the BSO Board cannot be heralded enough. Some of Mike's responsibilities he has taken on for the BSO include being part of the Jam Band, helping to proofread most of the content that goes into the BSO newsletter, helping with social media posts, and the weekly live music listings.

While it is work, Mike finds great pleasure in helping the BSO. In his words the BSO is, "A tight knit and fun organization that has a family atmosphere to it".

Music is now Mike's #1 priority. The boy who grew up watching his self-taught piano playing grandmother has now come full circle. He is excited about the possibilities ahead. He is delighted to play with his band of brothers, the Uncle Buster Band and looks forward to sharing the stage with them at their next of many gigs... check them out!

And if you see Mike at a show or BSO



Jam. Take the time to walk up and speak with him when he's on a break. It will be time well spent.

But if you don't, that's ok too. Bobbing your head to that rhythm he feels will be all the appreciation this thoughtful musician will ever need. 🎸





# The Blues Society of the Ozarks and AmazonSmile

AmazonSmile is a simple way for you to support your favorite charitable organization every time you shop, at no cost to you. AmazonSmile is available at [smile.amazon.com](https://smile.amazon.com) on your web browser and can be activated in the Amazon Shopping app for iOS and Android phones. When you shop at AmazonSmile, you'll find the exact same low prices, vast selection and convenient shopping experience as Amazon.com, with the added benefit that AmazonSmile will donate 0.5% of your eligible purchases to the charitable organization of your choice. You can choose from over one million organizations to support. The **Blues Society of the Ozarks** as a 501(c)(3), is a qualifying public charitable organization and has the registered listing as "**Blues Society Inc**", Fairplay, MO.



If you're an Amazon online shopper, switching to AmazonSmile, at no cost, is easy way to support your local Blues Society through your online purchases. On your first visit to [smile.amazon.com](https://smile.amazon.com), you need to select a charitable organization to receive donations from eligible purchases before you begin shopping. We will remember your selection, and then every eligible purchase you make through AmazonSmile will result in a donation. AmazonSmile will occasionally contact you about donation amounts disbursed to your chosen charity or about the program.

AmazonSmile allows you to change your charity at any time. Your AmazonSmile purchases after the change count towards your newly selected charity. To change your charity on your web browser, simply select "Change your Charity" in "Your Account." You can also visit AmazonSmile under settings on your Amazon Shopping app and select "Change your Charity." Donations are made by the AmazonSmile Foundation and are not tax deductible by you.

The AmazonSmile Foundation is a 501(c)(3) private foundation created by Amazon to administer the AmazonSmile program. All donation amounts generated by the AmazonSmile program are remitted by a subsidiary of Amazon.com, Inc. to the AmazonSmile Foundation. In turn, the AmazonSmile Foundation donates those amounts to the charitable organizations selected by our customers. Amazon pays all expenses of the AmazonSmile Foundation; they are not deducted from the donation amounts generated by purchases on AmazonSmile. To learn more details about the program at AmazonSmile program, go to <https://smile.amazon.com>.

## BLUES VENUES ABOUT TOWN PLACES TO GO...PEOPLE TO SEE



March 10 - **Karaoke Thursday** 8:00 p.m.

March 11 - **Shared Sychosis** 8:00 p.m.

March 12 - **Brenda Meyer Band - Brenda's Birthday Bash** 8:00 p.m.

March 15 - **Karaoke Tuesday** 8:00 p.m.

March 17 - **Karaoke Tuesday** 8:00 p.m.

March 18 - **The Third Degree** 8:00 pm

March 19 - **Relic** 8:00 p.m.

March 24 - **Karaoke Thursday** 8:00 p.m.

March 25 - **Nathan Bryce & Loaded Dice - Birthday Bash** 8:00 p.m.

March 26 - **Black Note** 8:00 p.m.

March 27 - **BSO Blues Jam** 6:00 -9:00 p.m.

April 2 - **Stone Assembly** 8:00 p.m.

April 30 - **Black Note** 8:00 p.m.

May 6 - **Stone Assembly** 8:00 p.m.

May 14 - **Ancient Stone** 8:00 p.m.

Watch for addition bookings on [Carrie's FB Events](#)



March 10 - **BSO Thursday Jam** 6:00 -9:00 p.m.

March 12- **Laramie Lane & T-Minus One** 8:00 -12:00 a.m.

March 19 - **Stone Assembly** 8:00 -12:00 a.m.

April 2 - **Uncle Buster** 7:30 p.m.

Watch for additional bookings on [Galloway Station FB Events](#).



March 9 - **Trivia Night** 6:00 p.m.

March 16 - **Puzzle Night**

March 18 - **Seth Darby & Co.**

March 20 - **BSO Acoustic Night** 3:00 p.m.

March 21 - **Vinyl Listening Party**

March 23 - **Queen City Shout Festival**

March 23 - **Books & Brew Book Club** 6:00 p.m.

April 5 - **Pints for Pokes** 4:00 p.m.

April 5 - **Jazz Night** 7:00 p.m.

Watch for additional bookings on [Hold Fast Brewing FB Events](#).





Show your support for the Blues in southwest Missouri with official BSO merchandise!

**Get your BSO Swag!**

**Mens & Women's**  
**\$15**  
 All sizes

**Beautiful Scarves**  
**\$12**  
 Gold, Purple, Black  
 White and Silver

**Get your BSO Swag!**

**BSO Earrings**  
**\$6**

**Flashing Guitar Pin**  
**\$3**

**Keychain**  
**\$6**

The Blues Society of the Ozarks has a variety of fashion apparel for purchase.

**Get your BSO Swag!**

**Harmonica Necklace**  
**\$5**

**Guitar Pick Necklace**  
**\$8**

Contact a BSO Board Member for purchase details! Show your support in style!

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## BECOMING A BSO SUPPORTER

Beginning in 1991, the goal of the Blues Society of the Ozarks has been to encourage the appreciation of the Blues, an original American music. The BSO provides a forum in the Ozarks for the performance of the Blues at live events, radio, and multimedia platforms, and in doing so, with a commitment to educate and entertain all people of the Ozarks.

The BSO Newsletter is a full-color digital publication distributed in both electronic and print formats. And, as organizational membership continues to grow, the BSO Newsletter provides their readership with local and regional opportunities to connect with the Blues community. Sponsorship and advertising revenues provide marketing support for the organization.

The BSO Bluesletter has a significant digital distribution with a bimonthly, or six (6), issues per calendar year. With several size and placement options available, your paid ad placement supports your business, as well as the efforts of the BSO Blues community.

Please join our advertising supporters and partners in keeping the Blues an active cultural contribution to the musical heritage of southwest Missouri.

The available ad spaces available are provided below for your convenience. With several options to choose from; business card size, banner, to a full page layouts, etc.

To learn more about the BSO, and new opportunities for an active role in the Blues community, please contact any BSO Board member or visit the BSO FaceBook page, or visit the BSO web site at <https://ozarksblues.com/>

For additional information regarding opportunities to advertise your business in the BSO Bluesletter, contact Mike Fisher at [mikefisher@missouristate.edu](mailto:mikefisher@missouristate.edu).

Full page inside	*8X10 inch.	\$525.00
Full page inside	8X10 inch	\$500.00
Half page landscape	8X5.25 inch	\$300.00
Half page portrait	4X10.5 inch	\$300.00
1/4 page banner	2X8 inch	\$115.00
Business card	2X3.5 inch	\$ 50.00
*Note: A full page inside front/back cover is a Prime placement.		

We accept electronic files in high resolution (300 DPI) in PDF, JPEG, PSD, PNG, or AI (Adobe CC). We cannot accept artwork or comps created in word processing programs. Images should be CMYK color format. We can not guarantee color accuracy if RGB format images are converted. Ad sizes may be slightly modified to facilitate publication content flow and placement. The BSO Bluesletter will not knowingly place, reproduce, or publish content or images that are secured through copyright without expressed or written permissions. 🎸



Just a reminder, as live music venues are continuing to offer a variety of performing musicians and musical groups. We still need to be safe and smart about ourselves, our friends, and our neighbors. Where ever and what ever you do in supporting live music, please support our community's response and recovery to the pandemic.

To learn more about the BSO, and new opportunities for an active role in the Blues community, please contact any BSO Board member or visit the BSO [FaceBook](#) page, or visit the BSO web site at <https://ozarksblues.com/>



## A NOTE FROM THE EDITOR

In this March issue, we celebrate another edition of the BSO Bluesletter and with it, additional stories, updates, and area venues that support the Blues and the BSO. The BSO Bluesletter is produced to connect BSO membership and the Blues Community with news, feature artists, and community information. We continue our focus on recognizing the extraordinary, talented musicians of the region. Spring is right around the corner and live music is continuing to provide opportunities through the week and weekends. Music venues are bringing back the songs and friends, we are eager to see and hear. Please support area venues that keep the spirit of the Blues alive.

The BSO continues to add value to the benefits of BSO membership, now is the time to become a member of an mature organization that has a clear focus for the future. Be it keeping the Blues alive through monthly music Jams and live venue events, or Blues in the Schools, or our upcoming fund raisers, the BSO has a need for you. Please consider being a member of the growing BSO family.

This issue includes listings on new partner venues and their events. Look for area musicians and groups performing in the region and lets us know what you see and hear. Until then, let's keep the music going and growing.

Now is the time for you to take that step and start writing your contribution to the next BSO Bluesletter. Feel free to contact me, Mike Fisher at [mikefisher@missouristate.edu](mailto:mikefisher@missouristate.edu). 🎸



# MEMBERSHIP WITH THE BLUES SOCIETY OF THE OZARKS

Since 1991, our goals have been to encourage appreciation of the Blues, an original American music; to provide a forum in the Ozarks for performance of the Blues at live events and on radio and television; to educate and entertain the people of the Ozarks; to provide an organization through which people can share their common love of the Blues; and to join with similar organizations to accomplish the forgoing goals.

Becoming a member and playing an active role in the BSO is easy. As a volunteer organization, there are opportunities to membership benefits:

- BSO merchandise: Tee-shirts, scarves, earrings, scarves, etc.
- Social networking with meeting other people who also love the blues.
- Opportunities to volunteer at BSO fundraisers and sponsored events.
- Ability to attend meetings and have a voice on upcoming organizational issues and elections.



## BSO MEMBERSHIP FORM

Sign up at [ozarksblues.com](http://ozarksblues.com) or remove and complete this form, and send with check or money order to:  
**Blues Society of the Ozarks, P.O. Box 8133, Springfield, MO 65801**

First & Last Name \_\_\_\_\_ First & Last Name \_\_\_\_\_

*(Two adults at same address, please list both names)*

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Birth day \_\_\_\_\_

INDIVIDUAL MEMBERSHIPS - ONLY \$20/YEAR PER PERSON

BAND/ENSEMBLE MEMBERSHIPS - ONLY \$30/YEAR

As an active member in the **BSO**, I would be willing to help in the following areas:

BSO Events

Advertising/Sales

BSO Fundraising

Public Relations/Marketing

Bluesletter Contributor

Social Media & Website

Merchandising

Musician/Performance/Ensemble

Other \_\_\_\_\_