

BLUES IN THE SCHOOLS - INTERNATIONAL BLUES CHALLENGE - REGIONAL BLUES NEWS
LOCAL ARTIST FEATURE - MUSIC REVIEWS - LOCAL BLUES VENUES - MEMBERSHIP BENEFITS

OS BLUESLETTER

NOVEMBER 2023

THE SOURCE FOR THE BLUES



A VISIT WITH BURL WILLIAMS

STORY BY JOY HUBBS



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THE NOVEMBER BSO BLUESLETTER

FROM THE BSO PRESIDENT



Hello Blues Lovers!

October was a busy month for the Blues and the BSO. I attended the King Biscuit Blues Festival and The Pinetop Perkins Homecoming. I have written an article in this issue to tell you about this good time down south. Alyssa Galvin, our first D.R.Y.M.S. recipient, has signed with a French booking agency. Very exciting news!

The Uncle Buster band, which I am a member of, played the 6th annual Rockin' Roll Bike and Music Festival, which benefits The Music Therapy of the Ozarks organization. This event is where we first met Alyssa Gavin three years ago, and invited her to our jam at Shuffle. We are very glad to be a part of her future.

We have two new D.R.Y.M.S. scholarship recipients. These two young ladies will be taking lessons on the drums and the saxophone. Our Third Annual D.R.Y.M.S. Fundraiser was held on Monday, October 23rd at Ernie Williamson Music. Performers were George and Renee' Hunt, The Yeti's (George Hunt and Ron Love), D.R.Y.M.S. recipient Aurora Smith, Brad Williams, and Vic Vaughan. You can still go to our Facebook page and watch the event. If you were not there, please watch the D.R.Y.M.S. Fundraiser, as it will inspire you attend next year. What a successful night this was!

Thanks to all who donated, attended, and helped put on the show. It could not have been done without you all. Our Jams are continuing to do well, please come out to support the venues, and hear some great jamming. Harmonica's For Health, is the class I teach at Cox South on the first three Tuesdays of each month. They benefit anyone with breathing issues. A free harmonica is given and we play songs for an hour. We have fun! A regular attendee of the class is Brenda Seely. She took me to her health class at the Veteran's Hospital, here in Springfield. I held a class for them and invited them to Cox South for more classes.
George Hunt - President

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/>



D.R.Y.M.S.



PINETOP PERKINS FOUNDATION

B.I.T.S.



Jingle the Blues Away

UPCOMING AREA EVENTS

1 - ON THE COVER: BURL WILLIAMS
Interview by Joy Hubbs

21 - HARMONICAS & COPD
Story by Brenda Mabel Seely

10 - KING BISCUIT FESTIVAL & PINETOP PERKINS HOMECOMING 2023
Story by George Hunt

22 - JINGLE THE BLUES AWAY EVENT

13 - BLUES HISTORY SPOTLIGHT
Story by Mary Certain

22 - BARNEY BLUES
Another Funny from Jim Combs

15 - BITS - BLUES IN THE SCHOOLS
Story by George Hunt

23 - D.R.Y.M.S. NEW APPLICATION FORM

17 - YOUTH IN THE BLUES- MIGHTY MICHAEL AVI
Story by Mary Certain

24 - BSO PARTNERS & SUPPORTERS
BSO partners and advertising support

19 - NEWS FROM THE BSO BOARD
Submitted by Renee` Hunt

26 - BECOMING A BSO SUPPORTER
Place your ad in the BSO Bluesletter

27 - A NOTE FROM THE EDITOR
Thoughts from the BSO Editor

28 - BSO MEMBERSHIP APPLICATION

ON THE COVER: BURL WILLIAMS - COVER PHOTO PROVIDED COURTESY OF MUSIC MAN PHOTOGRAPHY. ADDITIONAL PHOTOS PROVIDED COURTESY OF MUSIC MAN PHOTOGRAPHY, THE BSO EDITOR, MEMBERS OF THE BLUES SOCIETY OF THE OZARKS, AND LISTED PHOTOGRAPHERS.

BURL WILLIAMS

STORY & INTERVIEW BY JOY HUBBS



Burl was born in the small, rural town of Noble, Illinois in 1952. From an early age he was surrounded by music. His dad played old bluegrass and country music on guitar. Older brothers Gene, Jim, and Herb played in the school band. Younger brother Joe and mom Mildred were their cheerleaders. Burl said, "There was music in the house pretty much all the time. I was 12 when I started playing trumpet in the school band, and then for some reason I started playing accordion. I'm sure Lawrence Welk had something to do with it as his show was the biggest thing on TV at the time. Never did transfer over to keyboard, although I wish I would



have. I played ok but wasn't really interested in it. My brothers had all types of records that I'd listen to. Gene was probably the best musician in the family. He played clarinet, violin, cello, and keyboard. He had a lot of different types of albums at the house; classical, Julie

London, Elvis, James Brown. I listened to all that stuff growing up. Jim played saxophone and Herb played trombone."

"In the early '60's I was sitting in the ditch in front of our house with a little blue 9-volt transistor radio and the Beatles came on. The sound coming out of that little thing was new and incredible! I, like most everyone else, sat and watched the Beatles play for the first time on the Ed Sullivan Show in 1964. I was 12." Soon after his Beatles encounter, Burl decided he wanted to play



drums. "We got a drum kit and set it up in the front bedroom and just started playing. Played all the time." His dad worked in the oil fields making sure everything was running properly. "Dad would come in from work and sit down in his chair and I would be in that front bedroom just wailing away on that kit. That's what I did all the time. I would play along with records of the Beatles and Stones. He never told me not to play."

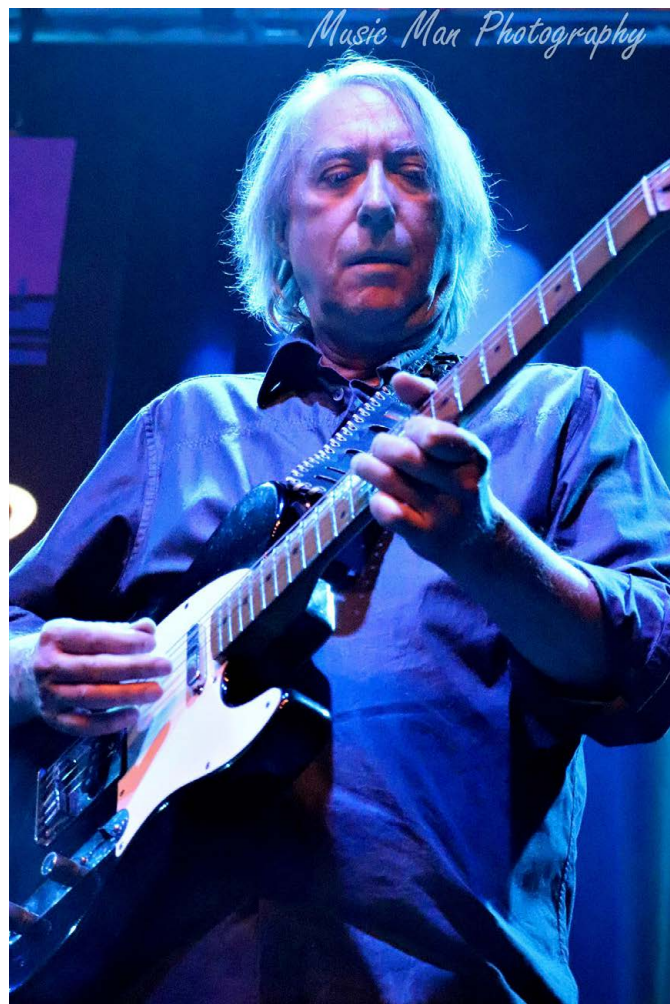
While visiting his cousins in Flora, a town about 30 miles from Noble, he met up with some guys playing in a rock and roll band. An old friend, David Rusk, played drums in the band. They happened to be playing in a garage a few blocks away, so Burl went to check it out.



"They took a break, and I sat down and played on the drums. They came over and asked me if I wanted to play drums with their band." Burl expressed his concern that his friend David was already their drummer. "I asked them to ask David how he felt about it. He said he was ok with it, as he was more interested in playing sports. So, I said ok, I'll play with you, but my folks will have to bring me over for practice as I'm only 14. My folks drove me over every week or two for practice. I was really lucky to get to play with them. They were all good musicians already. Everybody was interested in playing. We played at the Teen Center. Back then every little town had one." There were many different names for that first band. Sometimes they changed names when a new band member joined. Other times it was due to a change of musical style. "We played in other small-town teen centers and street dances. Things like that. We played anything from The Doors, to Steppenwolf, to Joe Tex, and Memphis Soul type stuff even then. I was interested in that because it was dance music. That was all dance music, that '60's and '70's music. I really liked that. I played drums and sang a few songs."

"Later I started playing with the bass player from the original band, Michael Englemeier. He was a really good natural musician. He had been playing with a country band when one Sunday afternoon he called me saying they were going to be playing in Olney at The Moose, just jamming, did I want to come play with them. I said yes, but don't you already have Wayne Rusk on drums? They said, 'Yes, but we want you to come play guitar'. I said, 'I don't play guitar'. They said, 'We know but we think you can'. So, I went over, and they gave me a Mosrite guitar that just played great and an old '60's Bassman amp. I couldn't ask for better to learn with. I went home after just messing around with them that day, went into the kitchen and got a butter knife. Sat down and used the heavy end on the strings. I laid the guitar down on my lap like a steel guitar and just picked out notes that way, not even using my fingers. That's probably why today I still play more slide guitar. They were a country band, but they wanted to start playing Credence Clearwater Revival, music like that, and wanted a guitar player. So, I started learning CCR, rock and roll, and country on guitar. We were playing four nights a week, 45 miles from home or more, in all the little towns around. We played every weekend. I was 14 and still in high school. Making my own money. We were called Jim Jones and the Railway Express. We were well known in the area. Jim was a great front man and singer." Burl played with them through high school.

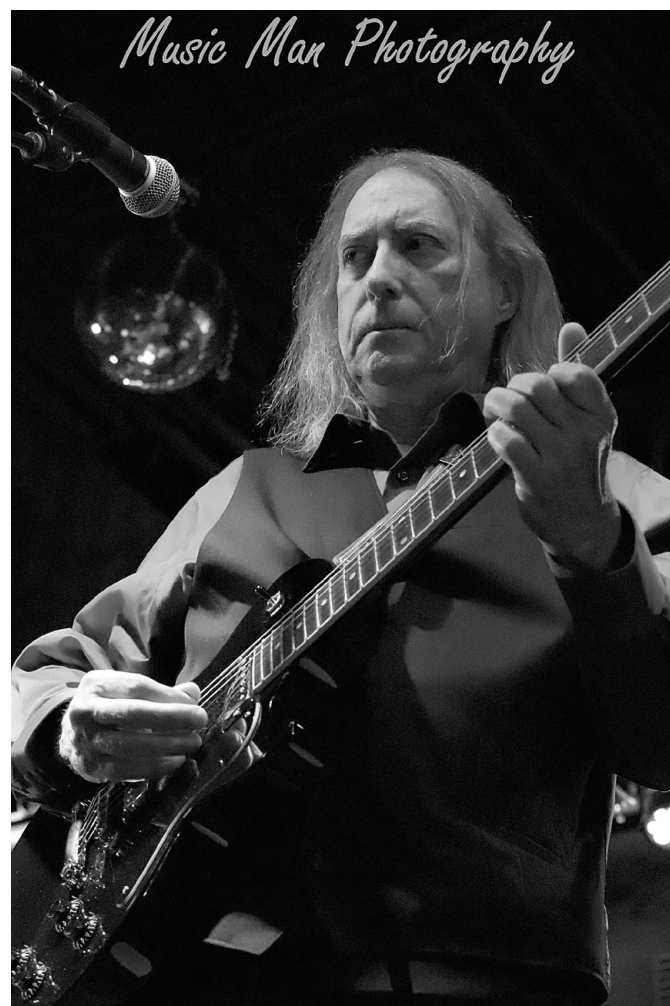




After graduation in 1970, Burl continued to pursue music. Around 1972 he went to a music store in Collinsville, IL and bought a Gibson Firebird reissue and an Ampeg 2412 stack and brought that home. "I was working two eight-hour jobs every day. I worked at the AMF plant making bicycles and tricycles at night, and during the day I worked for the state doing maintenance around the rest areas along the road. I saved my money to buy all that gear. My friend Mike, from the other band, and I started another rock and roll band and started playing a lot. By that time, I had gotten married and moved to Olney. My friend Jeff Avery, a guitar player from the band during high school, came to visit one weekend. He said they had a band being put together down in Carbondale and would I be interested in moving there to play in this new band." The move was made, and Burl started playing with his friends in the band Wazoo. They played rock and roll and southern rock all over southern Illinois and St. Louis. He also worked for a vending machine company that serviced the college campuses and airports.

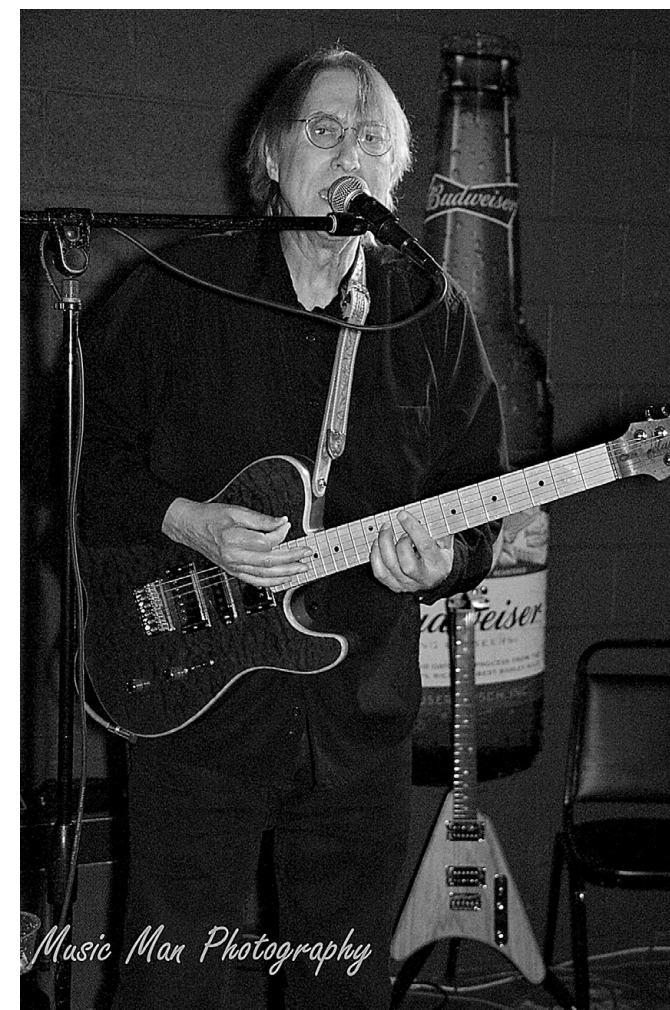
By 1975, that band had dissolved. Burl moved back to his hometown and went to work for a stereo shop in Olney. Playing music again with his friends from

surrounding towns, they formed a band that was initially called Oasis. When the energy crisis of the '70's hit, they changed their name to Last Chance for Gas band. Burl still worked at the stereo shop part-time, although by this time he was making enough money to just play music. One perk of working for the stereo shop was that he got to go to the Consumer Electronics shows in Chicago every year. While in Chicago he would get into a cab and direct the driver to take him to the best Blues clubs in town. "Once, he (the cab driver) took me to the old Kingston Mines, before the roof fell in. I just happened to show up there on jam night. I didn't have a slide with me, so I had the waitress bring me a jigger shot glass and I played slide with that. These places

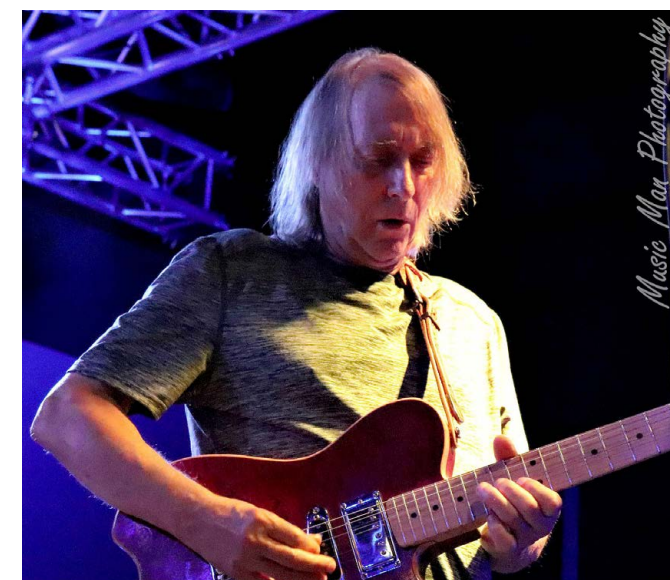


didn't get started until 11:00 pm. The (house) band was Detroit Junior something, I think. They enjoyed my playing. In 1982, the stereo shop was sold, and I decided to move on. The original owner started in 1940. Whittaker Stereo Shop. People came from miles around to shop there. We sold everything."

Burl continued to play in the *Last Chance for Gas* band, but felt there was more he should be doing, as the area they were playing in was very rural and



limiting. His cousin in Branson had a hotel and worked at Ozark Country Jubilee as a comedian. Burl needed a change of scenery, so in the winter of 1985 he packed up and moved to Branson. He worked for his cousin at the hotel when he learned of a jam held at Captain Ed's in Rockaway Beach. They happened to be looking for a steel guitar player. Although he wasn't playing steel



at the time, he got the job. They played 4 days a week, mostly country with an occasional rock and roll song thrown in. After a couple years of playing Captain Ed's he auditioned for several Branson shows. It was then that he met Gary Smith from Tulsa, who later-on started playing with Tommy Overstreet. Gary, who played pedal steel and guitar, called Burl asking if he would be interested in coming to play with Tommy. "I had bought and learned to play pedal steel while playing at Captain Ed's. I went and played with Tommy for a year or two." Burl was living in Ozark when he started playing with Bob Davidson five nights a week at the Top Rail here in Springfield. "That was a great band. Bob is one of the best singers. Strong voice. Richard Kennedy was the piano player. He later played for Loretta Lynn and Roy Clark, until Roy died. Tom Neely was the drummer. He had played with a band called Zachary Beau here in Springfield. Dan Sischler was the bass player. He plays up at Lake of the Ozarks now. We were called *Bob Davidson and Rural Route 5*. We played all kinds of music. The place was packed 6 nights a week." The dance floor was always crowded.



In 1989 Burl went back to work for Tommy Overstreet. Tommy had put together a new band that played at The Texans Theater in Branson. They needed a sound and lighting manager and asked if Burl was interested. He worked for Tommy for about a year while also playing music with some previous band mates from Captain Ed's. As a 3-piece band they played around different venues in Branson. "Around that time, I got a call from Mike Bishop down in Harrison, Arkansas. He had a show called Country Time Jamboree. He was looking for a pedal steel guitar player. It was kind of at the end of the season, but they had a full winter season booked. They had an old GMC 4140 bus that they had redone. A 35-footer. There were seven of us that went out on the road after the theater season was over. That was in maybe late '89. Those years are all kind of a blur of playing. I did the theater in Harrison for another couple of seasons, then we went out on the road in



the winter. When Dog Patch Theme Park in Harrison shut down, Mike came to us and said that without the attraction of Dog Patch to draw people in they would have to shut the theater down." They decided to go on the road full time. The band played big festivals, old theaters, fairs, conventions, casinos all while traveling in a bus. Some buses were owned by Mike, some were leased. They never knew what they would end up with. Depending on where they were, or where they going to, they either slept on the bus or in a motel. After a while Burl took on the role of promotion manager of the show. It still involved a lot of travel. "My friend Steve Starnes from Republic, that plays with *Psychobilly Cadillac* now, I took his place in the band originally. When I started doing the promotion, Steve came back to the band to take my place. After Steve left again, I was band leader, stage manager, bus guy, I was all that. I made good money at that time. We traveled all over the eastern two thirds of the United States. We played Las Vegas with Freddy Hart. Opened for BJ Thomas in Florida, Johnny Rivers in Wisconsin." Burl worked with Mike Bishop and the *Sweet and Sassy* band for 15 years. They traveled to many of the same festivals year after year. Met the same folks. "All of the musicians I met were great! Some of the stage managers, not so much." They traveled and played everywhere but the west coast. In 2003, they slowed down on the road shows. "I had some friends in



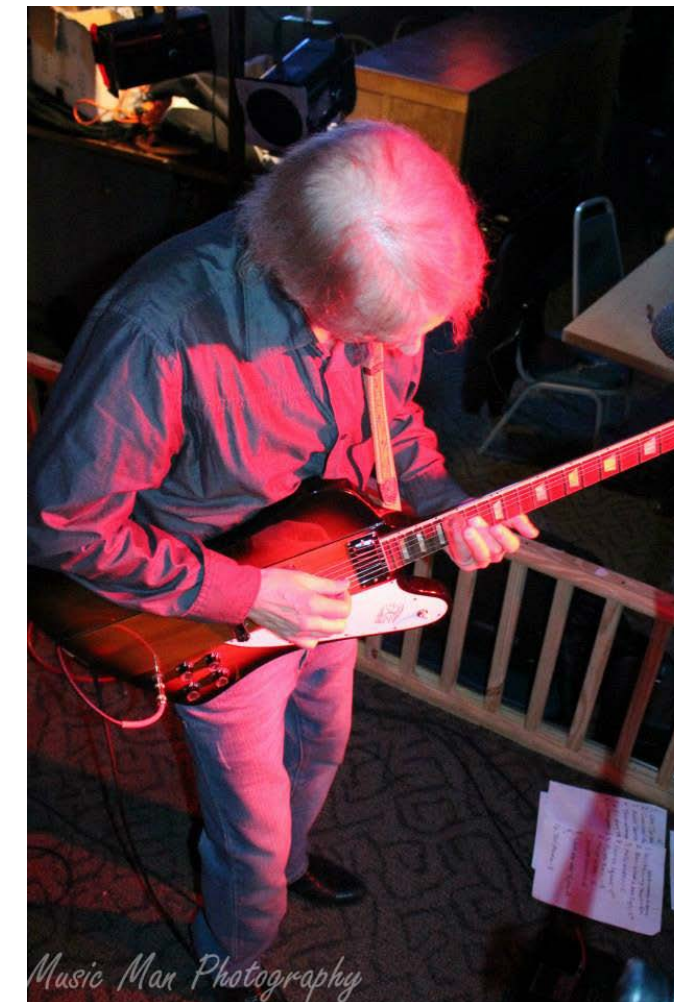
Eureka Springs, the George Brothers, who had a theater there called The Ozark Mountain Hoedown. They did the night show, and we came in to do the matinee, but we did still travel if we had a booking. I was driving from Ozark to Eureka every day to do the show. 75 miles one way. I had a Porsche and a motorcycle so I could drive that everyday no problem. I didn't mind." After several years and a bad bus wreck, the traveling stopped. They continued to play Eureka Springs for several years until Mike needed a break.

Burl went to work at Palen Music in Springfield. His old friend Steve Starnes was working there at that time. In 2005 he met Brenda Meyer. Brenda had a band together with Angie Sutton on bass and Becky Roberts on saxophone. They invited Burl to come play, as they need a guitar player. "We started as *Wind Blown*. Then *Full Moon Blues Band*. We changed it to Brenda Meyer Band when I put Brenda out front singing instead of at the drums. That was in 2010. Martin Probstfield, Jerry Smith, Ray Bridges, Jerry Passwaters, Larry Hastings, and Rick Allenbaugh all played with us at different times. Amber McCann started with us about that time. We also had a three-piece band, *Acoustic Suitcase*, at the same time." Burl was living in Springfield by this time. *The Brenda Meyer Band* has opened for many musicians over the years. Tommy Castro, Shaun Murphy and Poppa Chubby. They've



played local festivals including Stomp The Blues Out Of Homelessness. They won the local IBC competition at Lake of the Ozarks and North Central Arkansas Buffalo River Blues Society. Burl and Brenda also went to Memphis as Solo/Duo. The band became a family affair for a few years with Brenda's son Chris McDaniel on bass, and with grandson Gavin sitting in occasionally on drums. Robert Smith plays bass currently. I have personally had some of the best times when I've heard *The Brenda Meyer Band* play. Always good music that you can dance to. I'm so fortunate to know these talented folks.

Burl has had his share of bumps in the road the last few years. Big bumps. He has met those challenges with more grace, dignity, and humor than most could. I had the opportunity to get to know Burl while he recovered after his devastating wreck. Never once have I heard him complain or be angry about all that he's been through these last few years. He is a remarkable, talented musician and one heck of a good person.



We all wish him continued recovery and a return to the music that he loves. 🎸



KING BISCUIT BLUES FESTIVAL & PINETOP PERKINS HOMECOMING 2023

STORY BY GEORGE HUNT

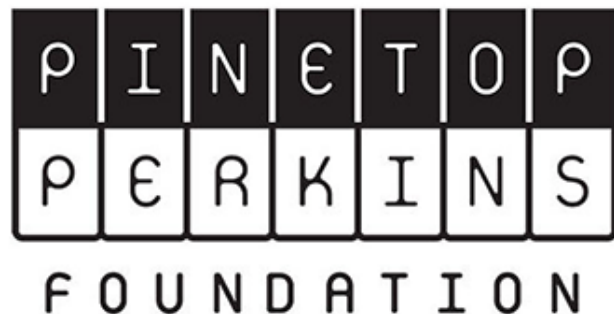


In 1990 I picked up a Living Blues magazine. It had an article about harmonica great, Sonny Boy Williams II (a.k.a. Rice Miller). The article talked about Williamson's hometown, Helena, Arkansas. The old Blues stories are fascinating to me and others alike. I was getting hooked into this mesmerizing music and its legends. Then I saw that they had just started a Blues Festival in Helena. It was called The King Biscuit Blues Festival. King Biscuit was a brand of flour for cooking, like Gold Medal. The festival takes place every year on the first weekend in October. The radio show King Biscuit Time started in 1941 and is this is the longest running Blues music show and is still on the air today. You can go on Facebook to Delta Cultural Center, to see live shows and previous ones. On October seventh of this year Alyssa Galvin and Harrell "Young Rell" Davenport, Pinetop Perkins Workshop attendees, were featured on KFFA's King Biscuit Time. "Young Rell" is an incredible harmonica player at just 16 years old. Wow! I also got to play on KFFA radio this year. The host of the show, Thomas Jacques, is a great guy and plays Blues you will never hear otherwise. Tune in sometime. What thrill to play on the oldest Blues radio program in the USA.



Robert Finley

When I started going to the festival in 1990, it was free. I saw acts there that I would not have seen otherwise. Albert King, Luther Allison, Robert Lockwood Jr., Honey Boy Edwards, Johnny Shines (Honey Boy and Johnny Shines traveled with Robert Johnson), Irma Thomas, Ann Peebles, Junior Wells, Sam Meyers, James Harman, James Cotton, Ronnie Earl, Levon Helm, and The Band. This part of the country is where the "Real Blues" came from. I believe when people play this festival, they give it all they got. There are four stages of scheduled free music, and even more performers on the streets. The Maco Theater has Gospel groups of all kinds. If you want to go to "Real Church", go there for a while. It will be hard to leave, I guarantee you. The main stage is the one you must pay for. Usually well worth it.



King Biscuit Time Host Thomas Jacques, Alyssa Galvin, Harrell "Young Rell" Davenport perform on KFFA for the first time.

People from all over the world come to this area to experience The Blues in its natural habitat. There are also legends and great players on the street. You just have to seek them out. I often go hear people I have never heard of. Saturday mornings in the Maco Theater, is a two-hour symposium. This features a panel of Blues historians, performers, etc. This is always a learning experience. Charlie Musselwhite was on the panel this year, as was 83-year-old Jimmy Burns talking about picking cotton when he was young. His father played in a traveling medicine show. It is riveting to hear someone's life stories. Later that day I went to hear Jimmy Burns play. When you go to Helena, bring summer and winter clothes...trust me! The days get very hot sometimes, and the nights can get very cool.

I have volunteered at The Pinetop Perkins Foundation for four years now. Located in Clarksdale, Mississippi. Pinetop was a piano player who played with Muddy Waters. He, as all the Blue's greats, wanted the music to continue. A foundation was started to educate young people and adults alike, to preserve the Blues.



Doug Loch, Teresa Lynch dance to Sister Lucille on stage, who performed at The Pinetop Homecoming, dancers and the band are from Springfield, Missouri.

On the Sunday after The King Biscuit Blues Festival, is when the Pinetop Homecoming happens. This is a six-hour fundraiser with three stages of music. The vibe is incredibly addictive. It is Blues Heaven! I always run into harmonica player Bob Corritore and have a quick jam in the parking lot. Bob is so gracious. I also run into Bob Margolin there every year. Both these Blues Legends play with Bob Stroger, as "The Three Bob's" every year at the Homecoming. This year I stage managed The Chapel venue. This stage hosted Sister Lucille, from Springfield, MO., an alum band from Pinetop's workshop. OMG they were good! Heather Crosse and Lightning Malcolm also played. The joint was jumpin'!

During the last set in The Chapel, I walked out in the courtyard. This is where the shacks are located.



George Hunt was also a guest this year on KFFA radio.



George Hunt and Bob Stroger.

Visitors come and stay overnight at the Shack Up Inn. There were two men and their wives sitting on a porch playing guitars. I went over and talked to them and played some music with them. They were very nice people



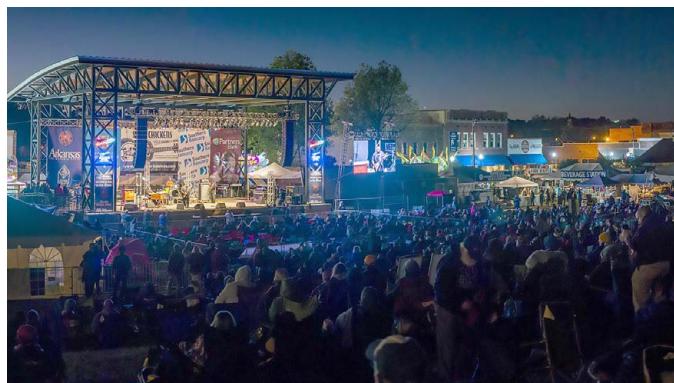
Left to Right: Micheal Leclercq, George Hunt, Sedrik Leclercq. I met this father and son team of photographers in France last year. They came to Clarksdale, Mississippi to see what the fuss is all about. They loved it, and came to eat dinner with all of us after the Pinetop Homecoming. What a surprise.

from Yellville, Arkansas. When the music for the night is over, we take some of the equipment to a secure facility, then it is time to eat. Atzimba Mexican Restaurant is the gathering place for the after party. Everybody that was at The Homecoming will be there! There is a tradition at this time, that each table will decide on a song to sing. It will be very random, but so much fun. This is an international gathering also. Two photographers I met in France last year attended The Homecoming and the dinner this year. Eating, drinking, singing... then it's time for bed. Volunteers are always needed at The Homecoming. It is a great time in Blues Heaven every year. Make plans and experience it for yourself where Blues Music was born.

You won't be sorry! ↑



Pinetop Perkins Experience Class of 2023.



Cherry Street Stage King Biscuit Festival.



BLUES HISTORY SPOTLIGHT

STORY BY MARY CERTAIN



Helen Humes was born in Louisville, Kentucky on June 23, 1913, although per some records state she was born in 1909.

Helen grew up an only child, her mom a schoolteacher and her dad was the first black attorney in Louisville. She began singing in the church choir and took piano and organ lessons given at Sunday School by Bessie Allen, who taught music to any child that wanted to learn.



Helen always returned home several times a year. Upon one of the visits, she was invited to sing at the Cincinnati *Cotton Club*, where she ended up moving to in 1936. Count Basie approached Helen while she was performing in 1937 at the *Cotton Club* and he asked her to replace Billie Holiday. She joined the Count Basie Orchestra in 1938 and stayed for four years. Her vocals with Basie's band included "Between the Devil and the Deep Blue Sea" and "Moonlight Serenade."



At the age of 14, she went to St. Louis to begin recording albums, singing the blues on four songs, but only two were ever issued. Humes did not make another record for 10 years. Instead, she completed high school, took finance courses, worked at a bank, and for her father as a secretary. Eventually Helen went to visit friends in New York, where she was invited to sing a few songs at the *Spider Web*, a cabaret. This brief performance turned into an audition, which turned into a \$35.00 a week job.





In 1944 she moved to California, where she recorded and contributed to movie soundtracks, including working with Nat King Cole.

In 1956 Helen toured Australia with vibraphonist Red Norvo. The tour was well received, and she returned in 1962 and 1964.

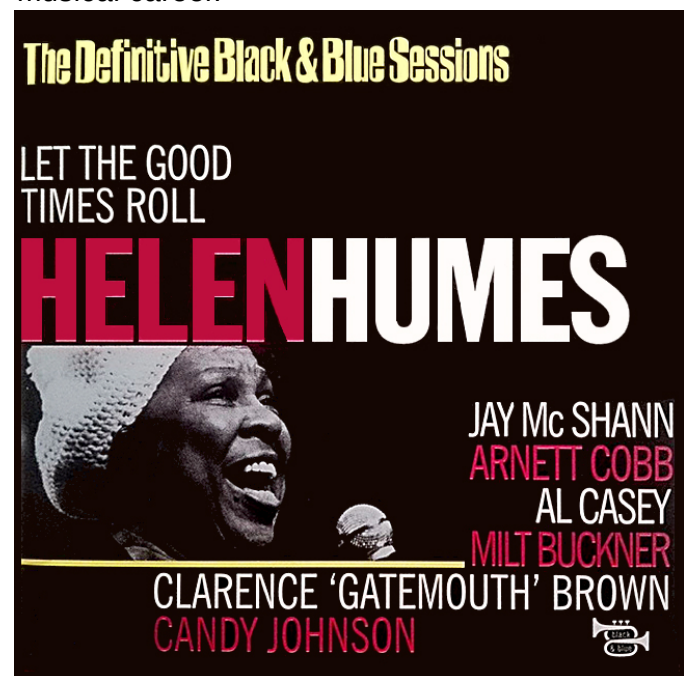
In 1967 she returned to take care of her ailing mother. At this point she viewed her singing career as part of her past, until Stanley Dance persuaded her to perform at the *Newport Jazz Festival* in 1973, which led to a revival in her musical career.



Helen Humes died of cancer in Santa Monica, California in 1981 at the age of 68. Humes once said of her career, "I am not trying to be a star! I want to work and be happy, and just go along and have my friends - and that's my career".

Check out all blues all-stars in the YouTube video below with Helen Humes.

<https://www.youtube.com/watch?v=Fs1Aa383BCI>



BLUES IN THE SCHOOLS

News from the BSO B.I.T.S. PROGRAM

REPORT BY GEORGE HUNT



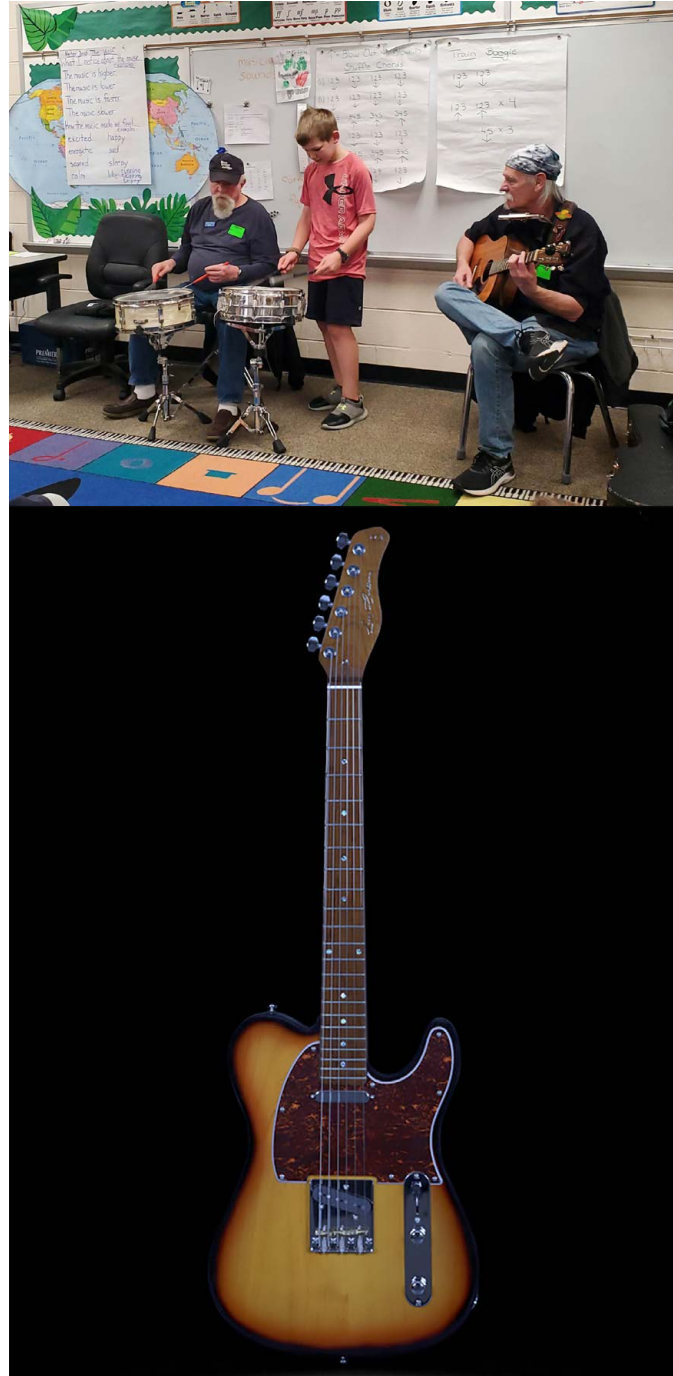
ONLY A LIMITED NUMBER OF TICKETS ARE LEFT

The holiday season is fast approaching and with it all the excitement that comes with it. The BSO Jams provide some resources for the B.I.T.S. program but our partnership with Ernie Williamson provides the needed harmonicas to make the program a success. Watch the BSO Bluesletter for more information about where and when we enter the classrooms again. It is always a great experience for us and the students.

To learn more about the B.I.T.S. program and its impact in the schools and our community, contact George Hunt at georgehuntbluesman@gmail.com, or (417) 353-9180. You can also find George on [Facebook](#).

This beautiful new Sire T Series guitar can be yours. This guitar is being raffled off to benefit Blues in the Schools. You can buy your tickets at Ernie Williamson Music or at any Blues Society Jam for only \$10.00 per ticket. Sire is a new guitar company and causing quite a bit of talk. Guitar great Larry Carlton endorses these guitars. This guitar has locking tuners, the neck is roasted maple, with gloss fingerboard and abalone inlays. Come get a chance to own this guitar and help support Blues in the Schools (B.I.T.S.).





YOUTH IN THE BLUES

"MIGHTY MICHAEL" AVI

STORY BY MIGHTY MICHAEL AND MARY CERTAIN



"Mighty Michael" Avi is a very talented 17-year-old blues musician from Bloomfield, MI. I first met him at a SPAH convention in Tulsa briefly, and then again at the Pinetop Perkins Masterclass Workshop. He was also in Memphis at the last IBC recording, with the *International Crossroads Project*. He is currently playing with the *Billy Davis Rhythm Machine*. This is Mighty Michael's story in his own words.

"Personally, I always wanted to play guitar and I always loved hearing classic rock & roll songs like *Johnny B. Goode* and *Good Golly Miss Molly*, that my grandmother would play for me. It was my grandparent's anniversary on June 25, 2014, and we were celebrating this special night at a pizza place, where a blues band was playing. My grandparents knew the band and were friends with the members. At the end of the night the harp player comes off stage and hands me and a brand-new harmonica. He said to me "call me if you want to do something with that". A year goes by, and this same harp player is performing at a gig I was attending. Suddenly in the middle of the set, he just called me up on stage, handed me a harp, and told me to play! I had a blast that night and at the end of the night the harp player gave me some riffs to practice. He let me know of his next gig and invited me to perform. Over the years of picking up riffs and mostly learning on stage. I started to develop my style."



"When I first became interested in the Blues is a great question, but I almost want to say the blues was interested in me. Some musicians that inspired me were, and still to this day are, James Cotton, Magic Dick, Junior Wells, and Little Walter. This started about eight years back."



What is Blues in the Schools?

Blues in the Schools offers the opportunity for students of all ages to engage in multidisciplinary, whole-language learning using the study of music, math, language arts, history, anthropology, and sociology in a hands-on approach celebrating creative self-expression. By bringing the blues genre into the classroom, students are exposed to these traditional subjects, while breaking down racial barriers and opening dialogue about cultural diversity.



"To this day, someone who inspires me is my current mentor and my best musical friend, the legendary Billy Davis. I was taking formal guitar lessons at a guitar store, reading sheet music, playing nursery rhymes, and learning open chords. Honestly, I was not enjoying playing guitar at this time and wanted to quit multiple times. Then Billy invited me over to his house to start working on guitar, because I had the interest. That day I learned *Stand By Me*, *Higher and Higher*, and a 1-4-5 blues. That day will always be special to me. To this day I'm still meeting with Billy every week and performing with him". ↑



BSO BOARD OF DIRECTORS

REPORT FROM THE BSO BOARD

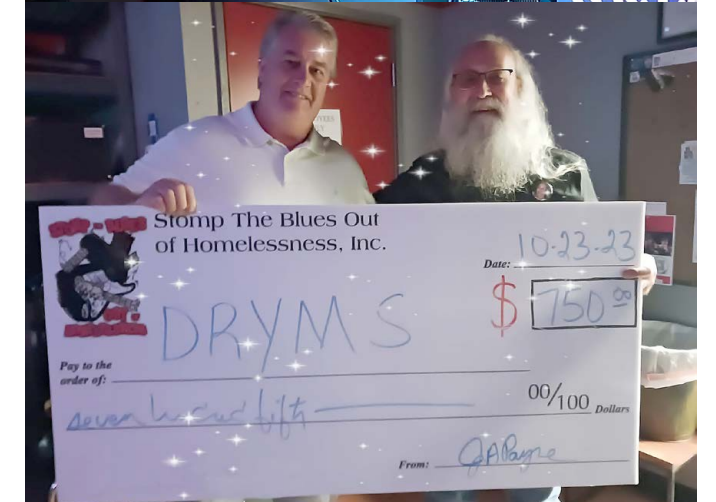
The BSO Jams continue to bring out area musicians with lots of BSO friends and new members.

There is not a better time than now to join or renew your BSO membership. Individuals and bands can join. Go online to Ozarksblues.com or use the membership application on the back page of the BSO Bluesletter.

D.R.Y.M.S. LIVE STREAM

Our Third Annual D.R.Y.M.S. Fundraiser was held on Monday, October 23rd at Ernie Williamson Music. Performers were George and Renee' Hunt, *The Yeti's* (George Hunt and Ron Love), D.R.Y.M.S. recipient Aurora Smith, Brad Williams, and Vic Vaughan. You can still go to our Facebook page and watch the event. If you were not there, please watch the D.R.Y.M.S. Fundraiser, as it will inspire you attend next year. We have two new D.R.Y.M.S. scholarship recipients. For those who could not make it to Ernie Williamson Music, it's viewable on Facebook Live.

Those donations are always needed & greatly appreciated. In 2023 alone we awarded \$500.00 scholarships to seven amazingly talented young musicians. Two used theirs' for guitar lessons, two for college tuition toward music majors, two for drum & bugle corps summer tours & one for a master guitar glass workshop. We've just scratched the surface of the need out there. I'd love to raise enough to double the number of scholarships for 2024. To all our past & future donors, thank you for investing in the future of music.



Big THANKS to **Stomp the Blues Out of Homelessness** and Jim & Paige Payne! We appreciate the donation and support for our D.R.Y.M.S. fundraiser. We are so fortunate to partner with such an incredible organization.

BSO BOARD OF DIRECTORS

Hello Fellow Blues Music Lovers!

We have t-shirts to support our local Blues Society of the Ozarks. The t-shirts are \$15.00 each. Sizes range from medium to 3X.

Our selection includes:

Blue BSO short sleeve, long sleeve, and women's cut short sleeve and long sleeve.

White BSO short sleeve and long sleeve.

(Not pictured: blue women's cut long sleeve and white short sleeve t-shirt.)

New members will receive a free t-shirt with a \$20.00 Membership, along with \$10.00 Ernie Williamson gift certificate, bi-monthly newsletter, and free inclusion in ticket drawings for select events.

D.R.Y.M.S. t-shirts come in sizes from medium to 2X. These t-shirts sell for \$20.00 each. All proceeds for these shirts benefit the scholarship fund.


Shirts can be purchased at our Jams or email us at: ozarksblues@gmail.com. Don't miss your chance to be involved in a great organization that supports local music, local youth musicians, and the whole community. Submitted by Renee' Hunt



experiencing need. They strive to meet practical needs through their Community Outreach Center, to support families as they work towards reunification in their Family Connection Center and bring meals and emergency essentials to the unsheltered community through their Street Outreach. The organization's largest need is hand warmers. This past year they have given out over 100,000 hand warmers to our neighbors in need. Also, monetary donations are appreciated to continue to purchase items as needed.

Jingle the Blues Away will be held Saturday December 2, 2023, from 5:00-8:00 p.m., at Galloway Station, 1281 E. Republic Road, Springfield, MO. We will have a silent auction and a 50/50 raffle, with all proceeds benefitting the charities. Of course, you won't want to miss our Blues Jam!

Bring your instrument, bring your voice, and sign up to play!

Along with supporting local charities, we will hold the drawing for our 2023 Blues in the Schools (B.I.T.S.) guitar raffle. 

Next month the BSO will host the annual **Jingle the Blues Away** fund raiser. This year the BSO voted to support two organizations with the event.

Jingle the Blues Away

Play It Forward SWMO - Their mission is to ensure children in S.W. Missouri are provided with the opportunity to discover their musical talents. Ruell Chappel, a beloved and very talented local musician and member of the Ozarks Mountain Daredevils, is the leader of **Play It Forward SWMO** and has put thousands of instruments into students' hands. They have requested monetary funds to help purchase hard to find instruments.

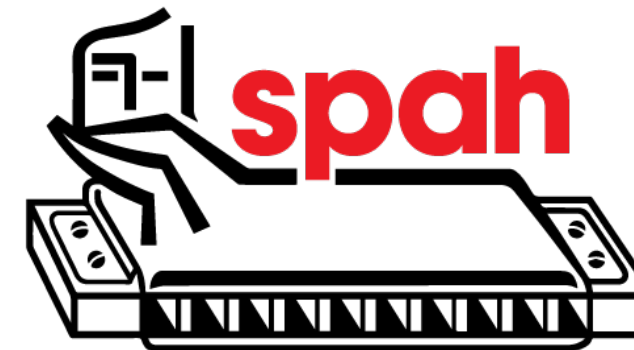
The Connecting Grounds - The local nonprofit's passion is to clothe, to feed, to care for, and to provide support and compassion to those

HARMONICAS & COPD

REPORT BY BRENDA MABEL SEELY



Back in 2005 at the Blues Society's annual "Jingle The Blues Away" I met David Berntson from the Tulsa Oklahoma Blues Society. He brought a special "Bullet" mic for the harmonica, and he gave it to us for a Silent Auction, and that's when I learned about harmonicas and COPD!



SPAH (Society for the Preservation and Advancement of the Harmonica) has been associated with Dr. John Schaman for Harmonica for Health for many years, and Mr. Berntson considers him one of the foremost authorities on harmonicas and health.

Our very own George Hunt learned about a study going on at the Hammonds Heart Institute here in Springfield. When he inquired about the program, he found out that the gentleman who had been teaching it had retired and they were looking to find a new instructor. The lady responsible for the study and the grant, is Carolyn Beard, NP, and she went to the Cox Auxiliary and gathered 80 people who had breathing problems - some minor and some with COPD. The study began with the participants having their oxygen levels taken and recorded, then they began their




first lesson on harmonica. After one hour their levels were taken again and their oxygen level in the person's blood had increased!

Some of the people I've talked to, have said that it makes them feel better and they can really feel their breathing is better!

The classes are FREE and are held on the 1st, 2nd, and 3rd Tuesdays of the month, from 1:00 p.m. till 2:00 p.m., on the 3rd floor of the Wheeler Heart and Vascular Center, Cardiac Rehab. Learn to play and receive a free harmonica!

This class is a fun way to increase the oxygen in your blood and help with your lungs getting stronger!

I started going to the class before Covid just to learn something new, and now, speaking for myself after losing a 1/4 lung on Halloween last year, it has showed me that this therapy really helps me with my shortness of breath and my stamina, as I'm going about my day. We are trying to bring awareness to everyone as we all have a loved one who has had breathing problems and would like to try something other than some new medicine. This may be the key to breathing better and having some fun at the same time! We are practicing for Christmas because we will be going down to the Chemo patients and hoping to cheer them up!!!

We hope to see more people come to the class! Remember, it's FREE!!!! 



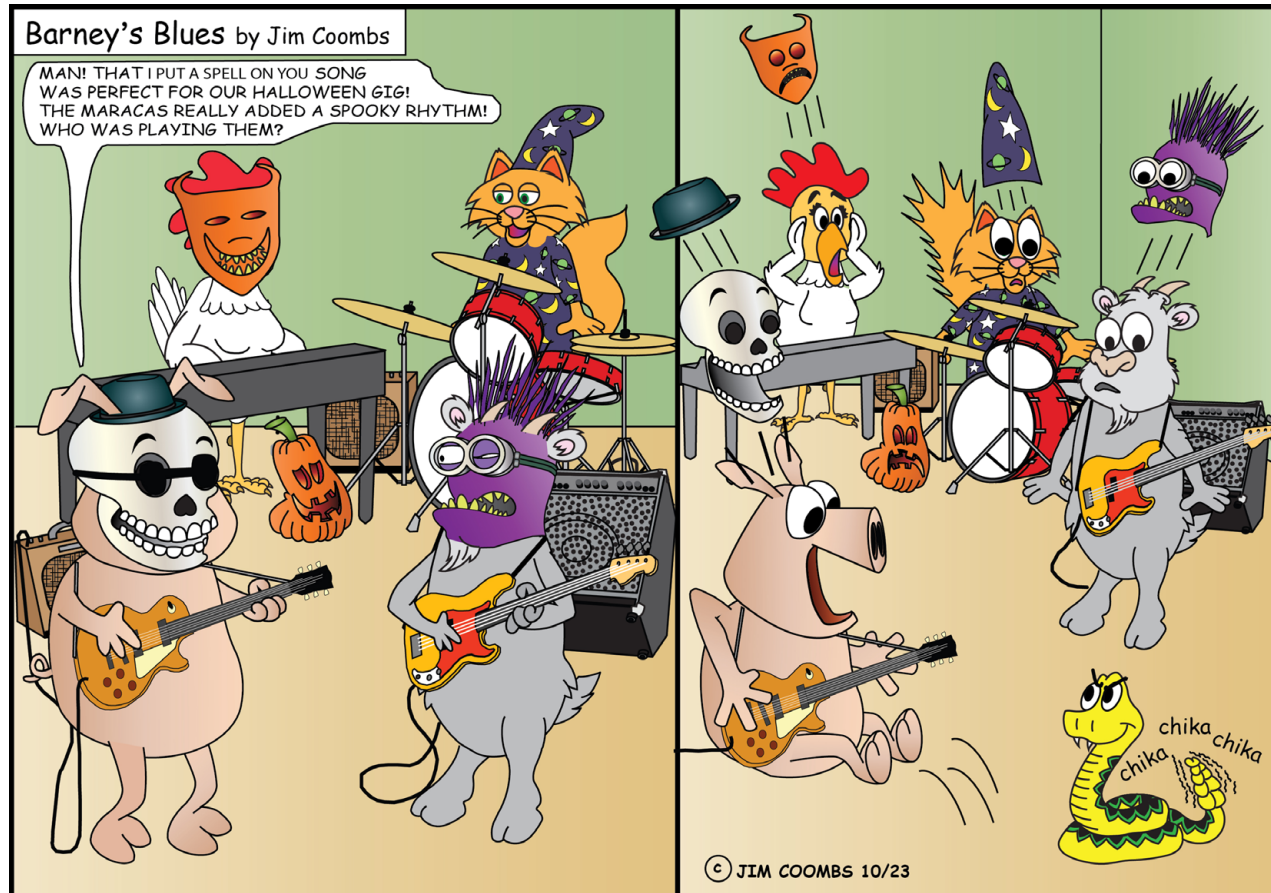
Jingle the Blues Away

December 2, 2023 @ Galloway Station
5:00pm - 8:00pm 1281-B E. Republic Road

Charity Benefit, Open Jam & Silent Auction
for *The Connecting Grounds & Play It Forward-SWMO*

Visit the BSO  or contact Neil Baker at (417) 425-5669 for details.

MONETARY DONATIONS WELCOME



D.R.Y.M.S. APPLICATION FORM

BLUES SOCIETY OF THE OZARKS P.O. BOX 8133 SPRINGFIELD, MO. 65801-8133



Debbie Rule Youth Music Scholarship (D.R.Y.M.S.) Application and Agreement

D.R.Y.M.S. was established in 2021 by The Blues Society of the Ozarks, to honor Debbie Rule's love for the Blues and music in general. D.R.Y.M.S. provides financial assistance to aspiring young musicians of all musical genres, whose limited financial resources might prohibit them from attending a music learning opportunity. The scholarship will award up to \$500.00 per year to selected applicants, preferably from Springfield, Missouri or the surrounding Ozarks area. **(Applicant can apply twice for the \$500 scholarship. The applicant can apply up to three times for a reduced scholarship, so as not to exceed \$1,250, total amount awarded.)**
Please submit before March 1st.

D.R.Y.M.S. is available to those under the age of 21, to study their instrument of choice by attending reputable camp seminars, or workshop programs in the United States. The scholarship could also be used to fund individual music lessons or tuition. D.R.Y.M.S. is a one-year scholarship, but recipients may apply for the scholarship again in any subsequent year, prior to the age of 21.

A letter of recommendation must accompany the application. Recipients receive a free Blues Society of the Ozarks membership, in exchange for which recipients are requested to write an article for the BSO Bluesletter, about their experience with the workshop or lesson session, once completed. All decisions regarding the awarding of scholarships are the sole discretion of the Blues Society of the Ozarks D.R.Y.M.S. Committee. Payment of scholarship awards are made by the D.R.Y.M.S. Committee directly to the person or organization providing the musical learning experience.

Applicant's name: _____ Age: _____

Contact information - Phone: _____ Email: _____

Address: _____

Program type (such as instrument lessons, workshop or other): _____

Frequency of program or lessons (recurring, one time, etc.): _____

Anticipated fee or fees (can be funded up to \$500): _____

Signature of applicant (parent or guardian, if applicant is under 18 years of age) _____ Date _____

Send this completed form and the letter of recommendation to: ozarksblues@gmail.com or
The Blues Society of the Ozarks, P.O. Box 8133, Springfield, Missouri 65801

The Blues Society of the Ozarks is a 501(c) non-profit organization. The Blues Society of the Ozarks does not discriminate based on race, color, religion, creed, gender, gender expression, age, national origin, ancestry, disability, marital status, sexual orientation, or military status, in any of its activities

Form created 4/23/2023

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www.ozarksblues.com



BECOMING A BSO SUPPORTER

Beginning in 1991, the goal of the Blues Society of the Ozarks (BSO) is to encourage the appreciation of the Blues, an original American music style. The BSO provides a forum in the Ozarks for the performance of the Blues at live events, and on radio and multimedia platforms, with a commitment to educate and entertain all the 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 bimonthly digital distribution of six issues per 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 any BSO Board Member or Mike Fisher at mikefisher@missouristate.edu.

We accept electronic files in high resolution (300 DPI) in PDF, JPEG, PSD, PNG, or AI (Adobe CC). We cannot accept artwork or compositions 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. 

Full page inside	*8X10 inch.	\$525.00
Full page inside	8X10 inch	\$500.00
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*Note: A full page inside front/back cover is a Prime placement.		



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

Welcome to the **November 2023 BSO Bluesletter**. This issue starts the holiday season with a spotlight on some of the events the BSO members have participated; the King Biscuit Blues Festival and the Pinetop Perkins Homecoming Fundraiser. Make plans today to attend our Annual Jingle the Blues Away Fundraiser on December 2, 5:00 pm - 8:00 pm., at Galloway Station, 1281 B., E. Republic Road, Springfield, MO.

As always, our new BSO membership Form is included and the new D.R.Y.M.S. Scholarship Application Form. Please give serious consideration to renewing your BSO membership and a commitment to continue supporting Blues Society of the Ozarks events and Jams. Please discover how you can make a positive impact on these events, D.R.Y.M.S. recipients, and this year's charities we support. You can make a difference. Our goal for 2023 is to continue our focus on recognizing the extraordinary, talented musicians of the region. Live music continues to provide opportunities through the week and weekends to gather and enjoy the Blues, Classic Rock, Jazz, and more.

Please support the area venues that keep the spirit of music and the Blues alive.

If you are not a member yet, now is the time to become a member of a mature organization that has a clear focus for the future. Be it keeping the Blues alive through monthly music Jams and live venue events, Blues in the Schools (B.I.T.S.), or our upcoming fund raisers, the BSO has a need for you. Please consider being a member of the growing BSO family.

Look for area musicians and groups performing in the Ozarks and let 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. 



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Membership Form

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 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 foregoing goals.



Membership Benefits

New members receive:

- BSO T-Shirt
- \$10 Gift Certificate to Ernie Williamson Music
- Bi-monthly Bluesletter (newsletter)
- Free inclusion in ticket drawings for select events

Membership Dues

Please check your applicable payment

- \$20/year
- \$30/year - Band
- \$100/year - Corporate Member

Interests

Please check all areas of interest for volunteering

- Events
- Fundraising
- Public Relations
- Bluesletter Publishing
- Bluesletter Writing
- Bluesletter Advertising Sales
- Website Maintenance
- Performance
- Other (please explain)
-

Please mail check and form to: Blues Society of the Ozarks, PO Box 8133, Springfield MO 65801

Contact Information

Name.....

Date.....

Address.....

City/State/Zip Code.....

Email.....

Phone Number..... Birthday (Month-Day).....

May the BSO publish your name in the Bluesletter publication? Yes..... No.....