

CELEBRATING BLACK HISTORY MONTH

Artist in the Spotlight: Randy Smith

Music Mondays in the Ozarks

Slim Harpo Biography

The Lincolmites, Philharmonics and
Granny's Bathwater

Music Man Photo



FEBRUARY 2016

The Bluesletter is published monthly by the Blues Society of the Ozarks for the sole purpose of promoting and preserving the Blues in the Ozarks, "Keeping the Blues Alive."

Elections to Be Held at February Meeting

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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

President's Letter

Hello everyone,

We will be home from Memphis when you read this so I will have to catch you up in March! We are excited to be sending Tripwire Blues Band, Bobby Gardner and Cory Swift to Memphis for the International Blues Challenge! I believe there will be some Seelys on Beale to celebrate along with some IBC virgins from Springfield.

The first of the year went by fast, I want to thank all who came out and supported us!

If you have not guessed yet, we have a whole new AWESOME group of people helping with the BSO and I am very blessed to work with them on all the incredible things they have in store for us! Our monthly meetings are getting exciting!

Thank you Bob Bledsoe, my right arm; Mary Certain, BITS Chairperson; George Hunt, BITS teacher; Carolyn Brockman, our web designer and Bluesletter editor; Mitch Brockman, our new Membership Chairperson; Retha Dawes, our new Treasurer who is doing an amazing job keeping us in line; Patty Hutchinson, our new Secretary who is working her fingers to the bone; Conita Silva, for believing in us and all her hard work; Miles Tompkins, our new Merchandise Chairperson; also to Richard Pendergrass. Thanks for all you have and continue to do for the BSO. It was great to see Jim Coombs and Ken Bauer at the January meeting! Thanks to Tas Cru and The Tortured Souls for helping with BITS. Sorry the weather got in the way! Thank you Misty's for giving them a great venue in which to perform!

As we pack up to leave for the IBC in Memphis, I am remembering ten years ago today, the 27 of January 2006, my best friend and my hero, Robert Seely, accepted me as his wife right under Mr. Handy in the park. The park looks different now but Mr. Handy is still there. We have come through a lot together and my husband has stood by and supported me in everything I have done. There is no luckier woman than me! The many people I have gotten to know have enriched my life tenfold! The



many musicians I have met brought me to a better understanding of the MUSIC, every kind of music!

They say every event in your life has an impact on your life and everyone around you. I have been with the BSO for thirteen years now and it has done just that. all the way down to my grandchildren, the blues has changed my life and as anyone who knows that true blues is "THE TRUE FACTS OF LIFE"!

Being President of the BSO has been exciting and exasperating, taking on this role has taught me to be more patient with myself and everyone around me. I am proud to have many wonderful people who have stepped up to help continue the mission of the BSO and all blues societies around the world because it is a family, If you truly get involved you find that out.

Now I am going to see some of my family on Beale from around the world!

Again, thanks to everyone who supports live music and the BSO!

Brenda Seely

Proud to be President of the Blues Society of the Ozarks

What is the Blues Society of the Ozarks?

The Blues Society of the Ozarks (BSO), founded in 1991, is based in Springfield, Missouri and principally serves the Southwest Missouri region. We are a not-for-profit, tax-exempt organization, affiliated with the Blues Foundation. While our members mostly live in Missouri, our group also extends into Arkansas, Kansas, and Oklahoma.

The BSO's mission is to: (1) Provide an organization in the Ozarks area where people of all ages can share their common appreciation and love of the blues, (2) Encourage more people to experience the blues, a unique Made-In-America form of music, (3) Educate people in the

appreciation of blues music, (4) Provide opportunities for the younger generations to get involved with the blues to ensure the preservation of music, and (5) Support and encourage performance of the blues at clubs, at festivals, and on the radio.

Award: In 2007, we were proud to be the recipient of the prestigious "Keeping the Blues Alive" (KBA) award from the nationally recognized Blues Foundation.

By being a member of the Blues Society of the Ozarks, you are helping to support the community and the arts in addition to helping preserve America's original art form known as the blues.

YOUR MEMBERSHIP HAS BENEFITS!

- Monthly newsletter delivered to your email.
- Ability to attend monthly meetings and vote on upcoming organizational issues and elections.
- Opportunities to win tickets to events and to volunteer at BSO fundraisers & events.
- Discounts at many area stores and restaurants with membership card. A list is in the Bluesletter and on bluessocietyoftheozarks.com.
- Social networking by meeting other people who also love the blues.

Meet Patty Hutchinson, BSO Secretary

Growing up in the 1960s in Independence, Missouri, I listened to music every day on my transistor radio. I enjoyed the Monkees and the Beatles cartoons on television. I moved to Oklahoma when I was 11 and started going to school sock hops where live bands played. When I was 15, I saw Leon Russell in concert and have seen him six times including the blues fest that was moved to the Shrine due to rain. I was lucky to see a lot of big concerts in the 1970s; Eagles before Joe Walsh, The Who with Keith Moon, Van Halen with David Lee Roth (the first time), Grateful Dead with Jerry Garcia, and Fleetwood Mac. Stevie Nicks is my idol!

I married young and after college graduation, we started our family. I have a son, Raymond, who recently married his wife, Kate. I also have a daughter, Shelby. All three are hard working professionals and love live music just like their parents. My husband and I moved our family to Springfield in 1989. When we had a date night, we would see Vic Vaughn's show. We loved his energetic style of music. My parents, John and Rita Allen moved to Springfield in 1996. We enjoy Oktoberfests and listening to oldies.

After my divorce, I vowed to go to more music festivals and the Greater Ozarks



Blues Festival was on my radar. I have been to almost all of them since. My favorite was when Delbert McClinton was headliner. I have several of his CD's and going on his Sandy Beaches cruise is on my bucket list.

After I met my best friend and significant other, Rick Greninger, in 2003, we would share our love of live music together by going to see Tripwire, Trash Angels, and Brenda Meyer, among other shows. We are both amazed by the talent of musicians in the Ozarks.

When I am not out watching a live band, I may be home watching one of my musical movies. My collection includes Grease, Blues Brothers, and Chicago. I also have

music videos including Doobie Brothers, Chris Isaak, and Roy Orbison.

Going to the International Blues Challenge was a bucket list item ever since Tripwire won the BSO challenge a few years ago. I marked it off my list last year. I went to the IBC with Conita Silva as she and Donnie Ray Stevens competed as a solo/duo. It was definitely a good experience that I encourage everyone to do at least once.

I celebrated my 25th anniversary in 2015 at Central Bank of the Ozarks. I have worked in banks since 1978. A few times a year, I work as a Black Jack/Texas Hold'em dealer for an event company.

To stay busy and meet more people, I vowed in 2014 to do more volunteering. I am a lunch buddy for an eight year-old student through Big Brothers, Big Sisters. I teach a Junior Achievement second grade class in the spring.

When I asked Brenda Seely if I can help at the Memphis Bound Kick-off Party last year, she asked if I could go to a BSO meeting. I was elected to Public Relations chairperson at that meeting and have volunteered with the Blues Society of the Ozarks ever since. Volunteering for BSO is fulfilling and I know it is what I am meant to do. It feels like family.

My #1 Reason for Being a BSO Member:

Meeting all the amazing musicians, young and old, hanging out with them, watching them up close as they play their music and volunteering to help keep the music alive! That's my passion and I am very thankful to all whom I have met whose passion it is also! Thank you—*Brenda*

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BLUES SOCIETY MEMBER MEETING

Second Monday of the Month at the Library Station on North Kansas Expy.

ADVERTISING SPECIFICATIONS

Business Card (\$10)	members	2.5" x 3"
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BSO MEMBERSHIP

To join or renew membership in the Blues Society of the Ozarks, fill out the form located on the back page of this Bluesletter and send it with the applicable fees to the BSO address or use the link under the "About the BSO" tab in the bluessocietyoftheozarks.com website. For those of you who are already members, please check the expiration date on your Official Member card so you can renew in time to keep your membership active.



BLUES ON THE RADIO

SATURDAY

KRWP FM 107.7 The Saturday Night Blues Party 9 p.m. with Brian Sullivan

KSMU-FM 91.1. Beale Street Caravan Show. 10 p.m. to 11 p.m.

KSMU 91.1 FM, 90.5 FM Branson, 88.1 FM Mountain Grove, 90.9 FM West Plains, 98.9 FM Joplin

103.7 FM Neosho Route 66 Blues Express 11 p.m. to 2 a.m. with John Darkhorse

SUNDAY

KSPQ 94 FM Blues 9 a.m. to 11 a.m., with Robert Lynn Sunday, KSPQ 94 FM, House of Blues Hour 11 a.m. to noon, with Dan Aykroyd.

US 97, Dr. Bob 9 a.m. to noon Sunday.

The Cave 104.7FM – House of Blues Radio Hour w/Dan Aykroyd @ 9am and repeating @ 9pm.

Big Dog 97.9 FM (Joplin) - House of Blues Radio Hour with Dan Aykroyd @ 6pm

MONDAY

KCONLINERADIO.com- With Kool Breeze All Day Lunch Hour (Live) @ 8 a.m. to 4 p.m.

THURSDAY

KCONLINERADIO.com- KC Bikes and Breeze (Live) @ 8 p.m. to 11 p.m.

KCONLINERADIO.com- Kool Breeze and Sizzlin' Blues @ 7 p.m. to 11 p.m.

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Meet Ozarks Musician Randy Smith

by Carolyn Brockman

Randy Smith is an eclectic blues, R&B, and jazz inspired rhythmist and vocalist known for his drumming for the Ozarks based rock band Triple Play. In addition to being a lock-it-down drummer, he is a baritone vocalist and is learning to play the bass. Randy does not consider himself belonging to a singular music category and feels that each genre has valuable aspects from which to learn.

One may say that drumming is in his blood. Randy is the grandson of drummer Herley Bedell, the nephew to drummers Dave Bedell and Bobby Bedell, among others. Other family members include cousins Larry Bedell and Ernie Bedell who bring R&B and funk music to the Ozarks.

His band, Triple Play, was formed with bassist Paul Golding and guitarist Scott Duncan around 2011. Their band plays a mixture of southern rock, classic rock, and blues plus they go the extra mile to connect with their crowds. Scott and Paul are exceptional musicians with Paul serving as the primary lead singer. However, both Scott and Randy also sing lead on a few songs as well.

Three of the four songs that Randy sings are songs he wrote including "Control Freak" and his favorite, "Little Dog", which is about a breakup where the man tells the woman if you're gonna leave, then take your little dog too. Although the band plays mostly southern rock, Randy's blues influences come through. He stated, in every song, I sprinkle a little blues in there for flavor... you can't put me in a small bowl."

Randy enjoys jamming with his band because he's always amazed with what comes out of it. For instance, during a typical practice session, Randy might lay down a basic blues shuffle. Scott will add a killer guitar riff with Paul adding the bottom. Then vocals are added over the top. Their different backgrounds & experiences allow them each to bring something different to the table. This is how the band has started several of their original songs.

Interestingly, when Randy was working on his song "Control Freak", he had already wrote most of the lyrics along with a basic feel and tempo. However, he didn't have the music or the key. During a break he overheard Paul playing a slow blues rhythm and immediately asked what he was playing. Paul explained it was a blues progression in A. It fit the new song perfect. They jammed with it, added a bridge and a solo and the first original was complete. It basically came together by accident.

Recently, Triple Play's lead vocalist Paul, moved to Tulsa to be closer to his job so the band went on a short hiatus. However, they are currently scheduled to play together at a local venue in February and see a comeback in their future. Triple Play wants to keep the jam going.

In the early 1980s, Randy played with a local band named Mountain Magic, a self-described urban cowboy band. He's always considered himself a multi genre drummer stating, "From every music style out there you learn something new." Randy plays drum solos but would much rather focus on staying in the pocket, adding accents and dynamics.

A native of Springfield, Missouri, Randy began studying music at age 10 with his Uncle Dave's business, The Drum Key. Many years later, he took lessons from Dennis Winkle who works for the Palen Music Center. Randy credits Dennis as an excellent instructor of jazz drumming and for giving him "a shot in the arm" when his music had become stagnant.

Randy attributes his musical and life inspiration to his grandparents Herley and Lorene Bedell who lived next door to Ernie Grant & Thelma Bedell and across the street from Leo & Katherine Bedell and Lloyd Bedell. As the central male role model in his life, Herley taught Randy how to work and be self-reliant. He also stressed the importance of education. Sadly, his grandfather suddenly passed away when Randy was fifteen years old. However, the influence his grandfather had on Randy and his siblings still lives on. This a large part of why Randy went to college at Graff Vocational School receiving a technical degree, then to Drury University graduating with a degree in business management. He tells of his experiences with his grandfather in both his life and religious testimonies.

An inspirational musician for Randy has been Harvey Mason, the former jazz drummer for Herbie Hancock. His favorite musicians are Robert Cray, Tommy Castro, and drummer Lil John Roberts, one of the most sought after Jazz and R&B drummers who has played with Prince and jazz musician Jeff Lorber. Randy joked, I would sell my house to be able to play drums like Lil John Roberts.

R&B recordings through Motown and Stax were played in his home as a youth. He grew up on the sounds of such artists as Aretha Franklin, Al Green, Gladys Knight, the Staple Singers, Wilson Picket, and Otis Redding. These were his mom's (JoAnn) favorite artists. Randy described Motown as very polished and professional while Stax music was much more raw and edgy – the good stuff. It was the Memphis sound. He also contributes much of his blues influence to his late stepfather, LC Wilson. Through him, Randy was introduced to the sounds of B.B. King and Freddy King, among others. Additional artists that influenced Randy's music are Earth Wind & Fire, Commodores, James Brown, and the O'Jays.

As a youth, Randy wanted to play drums like his uncles and grandfather; however, his mother pushed him towards guitar, stating that there were already too many drummers in the family. Randy initially played the acoustic guitar for a few months.



Nevertheless, before long his grandfather bought him his first drum kit; a 4-piece Apollo set with red sparkles. Randy stated that ever since then he always picks red kits because "drum kits are supposed to be red."

When asked what advice he would give to start-up drummers, Randy immediately responded, "Everybody [today] is enamored by the double bass yet their tempos are all over the map." He said, "They should focus on locking down the tempo, syncopation, and dynamics. They need to become friends with their metronome because "as a drummer, you are the time keeper." Also, they should learn to play many different styles such as jazz, gospel, country, R&B, etc. If rock is your thing, learning a new style just makes you a better rock drummer. "An early example for Randy was when one of his bands started playing Willie Nelson songs. He wasn't a big fan of Willie, but after awhile he learned to play his music and actually enjoy it. Plus, he learned to play "cut-time" which made him better.

Randy added, "If you're a blues drummer you've got to be able to play a shuffle rhythm." There are several variations and several ways to play it. Texas blues shuffles with the kick drum and snare. Cajun/bayou blues uses the hi-hat or ride cymbal, while Chicago blues uses the double shuffle with kick and snare. Randy added that a shuffle is a basic triplet but the second beat is at "rest" (as he beats out the sound with his hands).

Most important to Randy is that drummers learn to "lock it down." A good in the pocket drummer keeps the groove while maintaining the tempo. He said that when the songs gets louder, it's natural to also speed up. This is when he locks it down to help the soloist know where they are and how to get back on the rhythm train. He explained, by playing the back of the beat helps the band become more aware of the tempo.

Randy lives in Springfield with his wife Robin, their two children Rachel and Matt, and their dog Ella.

(Continued on page 23)



Ernie Bedell

By Carolyn Brockman

Ernie Bedell is a dedicated bass guitar player and vocalist for the ABS and the 2nd Time Around bands known for performing R&B, funk, jazz, and gospel music in the Ozarks.

Since in the mid 1960s, Ernie spent several years playing with The Fabulous Elites and then band KC Express, among others. Besides Springfield, he has also played in self-described juke joints in and around Memphis, Tennessee, Fort Leonard Wood, Missouri, and Dixon, Missouri. He was also invited to play with Little Joe Blue in Los Angeles about the time Mr. Blue passed away.

The Fabulous Elites started playing around 1966 when Ernie was in his mid-teens. "The band was started from everybody in the neighborhood," Ernie said. They would get together and trade licks and tell each other to 'play like this'. "That is how we played, we taught each other licks."

Members of the Fabulous Elites were: Burt Coker, Drums; Richard Allen, Sr., Drums; Larry Bedell (brother), percussion and vocals; Ernie Bedell, bass and vocals; Joe Bedell (brother), lead guitar; Charles Ingram, baritone sax; Bobby Shockley, tenor sax; Danny Adams, alto sax; Rod Thomas, trumpet; Tommy Bedell, manager and drummer; Anthony Brown, trombone; John Candy, driver; Jessie Knight, trumpet; Sue Marshall, backup vocals; Sue Ann King, backup vocals; and Karen Jackson, backup vocals. Karen Jackson went on to sing with the Su-

premes in Diana Ross's place. He added that his brother, Tommy Bedell, sat in on drums for Brenda Lee.

In a radius of three blocks, Ernie said approximately 90% of the black musicians in Springfield at the time lived in the area of north side of National to Freemont streets or between National and Sherman. He fondly recalled Marvin and Ruth Coker on their front porch playing music while down the street to Division and Sherman, the Smith brothers would be out on their porch playing music (all electric, nothing acoustic).

As the reader may already know, the Bedells were a family of drummers. When asked why he played bass guitar, Ernie said that besides drums his "grandmother's people" played guitar and piano and that is where he picked it up. An interesting fact that Ernie described was that when playing the blues, older black blues guitarist will call the CFG pattern a 1-3-5 instead of the 1-4-5 because they are counting frets. He said not many people know that, nor believe it.

When asked his opinion on why blues was so popular in Europe, he leaned back in his chair and said, "Black music was more welcome overseas than here in America. Period. Case closed." Ernie described black musicians in Springfield who could have topped the charts had their music been played on radio stations. For years, in the predominantly white city of Springfield, radio stations have specialized in country western, rock, or pop music. Only if your radio could pick up the Top 100 R&B station from Kansas City or if you bought 45 records could you hear black musicians.

According to Ernie, blues is now commercialized. To be authentic about blues music is to consider it a personal reflection on life. Playing blues music that is not original is actually mimicking, "Blues is an expression... blues is real... blues is not a joke." He added, "If you've been eating good all your life, mama and daddy buy your car, you have breakfast, lunch, money in pocket... then you are perpetrating the blues." He added, "You gotta feel the blues, be down and get back up, and now you can sing about it." Similarly about soul music he said, "It is an expression." This is why he doesn't like to categorize his own music. He considers himself a musician who just happens to play the bass.

More about Ernie Bedell can be written from the two and a half hour interview we had. His eyes lit up when talking about KC Express and I haven't even gotten to that yet, nor about the Springfield venues or the famous people that influenced black music in Springfield. I feel like I'm doing an injustice for ending the article before I've included everything to write about. Honestly, from 25 pages of notes, I gained enough information to write at least four pages of this Bluesletter. For the sake of limited space, I will cut this article short. However, you haven't heard the last from this author about Mr. Ernie Bedell.

Photos from Black Legends of Springfield Poster:

Top Left: left to right: Chick Rice, James Logan, Elbridge Moss, Homer Boyd, Albert Culp

Top Right: left to right: Dallas Barkley, Dinkey Lewis, Ernest "Mr. Lucky" Lucky, Lehman Jackson, Bebop Brown, Billy Adams

Bottom Left: back row: Joe Harden and Donald Harden, bottom row: unknown

Bottom Center: Donald Shipp

Bottom Right: Dallas Barkley



Music Monday of the Ozarks

by Carolyn Brockman & Chris Albert

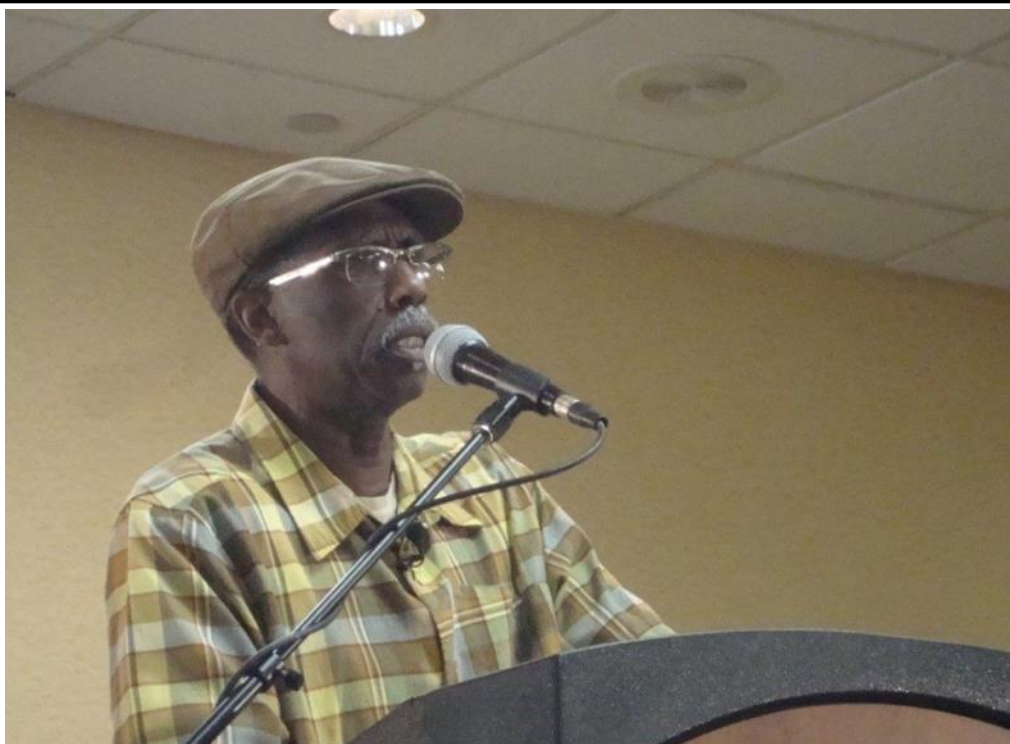
At noon on the first Monday of every month at the University Plaza Hotel in Springfield, Missouri, a growing population of people who appreciate music meet to hear guest speakers. The presenters are usually someone from the past who has contributed to any genre of music in the Ozarks.

The hotel provides a luncheon while attendees hear presenters talk for about 20 to 40 minutes. Any person who enjoys music and is interested in the Ozarks music history is welcome. Board members of the 501 organization, Music Monday of the Ozarks, include Bob McCrosky, Chris Albert, Lloyd Hicks, Robin Luke, Curt Hargis, Becky Overend, and Brian Fogle.

The group started nearly three years ago when Jim Wonderly and Brian Fogle would meet at The Dugout once a month for lunch to talk about music. Before long they invited Robin Luke. Soon after, Lloyd Hicks started joining in. The group slowly grew as they welcomed people who represented Ozarks music history to participate. Presenters have been musicians, promoters, record collectors, song writers, and authors, among others. Mostly the meetings are Q&A discussions.

The group is not trying to promote anyone; presenters are simply presenting their personal history and expressing factual information about music from the greater Ozarks area. The presentations are recorded and archived at the Springfield Historic Museum and through the Music Monday web site.

Besides Ernie Bedell (pictured), several important music lovers such as Wayne Glenn, "the old record collector" and DJ from KTXR; Jimmy Hyde from Eddie Rabbit; Melinda Mullins, daughter of the late songwriter Johnny Mullins; Homer Boyd of the Philharmonics; recording engineer Gary Smith; and musician Lou Whitney, among others, have spoken. In March, Michael Brewer of Brewer & Shipley fame is scheduled as the next guest speaker. Presenters Craig White and Doc Martin from Ozark Jubilee are slated for April and Soup Granda, bassist for the Ozark Mountain Daredevils,



Ernie Bedell speaking at Music Monday of the Ozarks in 2015.

will be speaking in May.

The purpose of the Music Monday of the Ozarks is to hear stories about Ozarks music history from those who participated in those stories. Organizer, Chris Albert, expressed that the "purpose of the meetings is to show how music in the Ozarks has influence the local, national and international music industries."

Each presenter of Music Monday of the Ozarks is providing a clear and concise side of their careers as Ozarks musicians which includes their personal lives, their families, and how their career affected them," Albert said. The organization is positive and factually based. "Our fan base enjoys listening to the untold story by the artists themselves at it applies to the music industry of the Ozarks."

Without a doubt, attendees are surprised by information that they had not previously considered. For instance, speaker Ernie Bedell, who has sat on the porch with his uncle and musicians from the Tonight Show, was shocked when he realized that the large audience "did not know what happened to black musicians" in the area. Ernie said that most of the attendees did not know "what ever happed to the Philharmonics in the early '60s... and they never knew about the [popular] KC Express band." He figured that since black musicians had nowhere to play, local radios sta-

tions didn't play related music, and that "people weren't cool with it up until the mid 1960s" that the musicians never stood a chance.

Similar stories have been reported from other speakers. An example was when the audience did not realize Roger Blevins, steel guitarist for the Baldknobbers in Branson, had played steel guitar on the Ozark Jubilee.

As the current Blues Society of the Ozarks editor and as a beginning reporter, I must include that I never anticipated the magnitude of music actualities in the Ozarks. I grew up in my own generation with my own cloud of popular music culture. Now in my early forties, I feel as an infant in the rich culture and heritage that music in the Ozarks delivers.

Music Mondays in the Ozarks showcases locally related talent of all forms to educate and bring out the truths about what has happened here. The effect the organization has on their audience is summed in the phrase, "there is so much music history in the Ozarks that I didn't understand or even realized!"

Chris Albert may be reached through their Facebook page : Music Monday of the Ozarks. They are also accepting pictures of anything about the history of Ozarks music.

The Lincolmites



“Black students in Springfield attended Lincoln High School from 1884 until 1954. In 1954, the public schools in Springfield were integrated and Lincoln was closed” (Koehler, otc.edu).

Lincoln School is now part of Ozarks Technical Community College. It houses the Allied Health, Electrical, and Construction Technology classrooms.

Lincoln School, Springfield's only school for African-Americans. During his senior year, Dallas Bartley and some classmates formed a group called the Lincolmites. Bartley, not yet able to buy a bass, played the ukulele. The pianist's mother made their uniforms. The Lincolmites toured clubs in the Springfield area, including the Riverside Inn.



Shown are (left to right): Jack Redd, William Troutt, Dallas Bartley (in front), Herbert Mitchell, Bill Massey, John T. "Bebop" Brown, David Bedell . Circa 1935.



“In 1970, Albert Verweire, Missouri State lecturer in music, persuaded Dallas Bartley to enroll at Missouri State as a special student. It was Verweire's idea that Bartley, with his years of experience, would be an asset to the Missouri State University Stage Band. After Verweire's death, Bartley continued playing with the band and taking courses. In May 1971 Bartley was chosen to direct the Missouri State University Stage Band in a jazz concert to honor Verweire.”

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“Ray Pike's Jazz Hounds, shown around 1919. Ray Pike was Dallas Bartley's maternal uncle.”

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Another former Lincolnite was John 'Bebop' Brown. He settled in Springfield after playing with the Rabbitfoot Minstrels and performing with orchestras on the West Coast. Until the 1970s, Brown's clubs were the center of nightlife in the black community. An experienced plumber, Brown could not get a city license for years because he was black. He finally became the first black master plumber in Springfield.



David Bedell was among the original Lincolnites who played with Dallas Bartley and Bebop Brown in the 1930s. Bedell later opened a music store, the Drum Key, and continued to play with local musical groups, even after retirement.



The Hardin Brothers were taught harmony at Lincoln High School by Adah Fulbright. After graduating, they went to New York City, where they immediately achieved success. They worked major clubs like the Apollo Theater in New York City, the Grove in Boston, and they sang at Carnegie Hall on the bill with Count Basie and Duke Ellington. They had just recorded their first sides for Decca records when one of the brothers was drafted. They did not resume their musical careers after World War II, but were successful in business and professional careers. Joe Hardin, top left, Donald Hardin, top right. Bottom two men unknown to author.

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Don Shipps

By Carolyn Brockman

Don Shipps was a highly respected guitarist and blues vocalist who was a member of the Titanic Blues Band, well known in the Springfield, Missouri music scene from the early 1990s until his untimely death in July 2004. His bandmates at the time were drummer, B.J. Rossi and guitarist, Dave Painter. He was a founding member of the 1970s funk and fusion band, Granny's Bathwater (see page 20).

In addition to being a talented guitarist, Don was able to transition to bass guitar, as seen in the photo to the left. He also knew how to play the accordion that his parents gave him when he was young.

At an early age, Don showed a keen interest in imitating Catholic mass ceremonies. So much so, that his family believed he would become a priest. However, Don taught himself to play

the guitar to Beatles records and tried to "emulate their technique" (family). Soon he taught himself to play the bass. He decided to follow music, never wavering "his devotion to the church and prayer."

Don loved playing music. "Although the Titanic Blues Band's lineup changed several times over the years... the level of musicianship did not... Shipps always attracted top-quality talent because he was willing to share the spotlight" (singer and harpist, Goldstein as quoted by

Brothers). His personality was "loving, caring, and sharing, happy-go-lucky performer". He also had a love for baseball.

You can see Don and the Titanic Blues Band play on YouTube by typing "Don Shipps Body and Fender Man" in the search bar. The recording was made live at the Record Center on October 15, 1994 and shared on YouTube by many. In the video, playing with Don are keyboardist Sammy Funkhouser and long-time friend and bandmate, Norman Jackson.

According to a later bandmate, Clay Goldstein, "Don Shipps had the idea that his band was going to be a revue. He made sure everyone else sang their share (and) insisted that everyone had an opportunity to get a piece of the show." Don was that type of loyal and altruistic man.

Don has two children, Ian and LeAndra Don, and a grandson, Masaaba. Don Shipps passed away one month before his 52nd birthday.

Norman Jackson

By Carolyn Brockman from article in *bluessocietyoftheozarks.com*

Norman Jackson is a professional guitar player and blues singer who is a member of the Norman Jackson Band, known for performing a variety of every style of music including the blues, throughout Missouri and Northern Arkansas. In addition to being a dynamic singer and guitarist, he is able to transition between bass and "a little bit" of piano. As an inspired musician, he began performing with different groups early on, gaining experience in a variety of genres including blues, soul, R&B, rock, jazz, and country western. He stated, "Music is an experience of what comes from your heart." Norman has won the BSO Memphis Bound competition twice with the band Pawn Shop and recently won the Lake of the Ozarks Memphis Bound competition with the Norman Jackson Band.

Before joining the Norman Jackson Band, Norman spent a number of years playing with bands such as Don Shipps and the Titanic Blues Band, Pawn Shop, and Bustin' Loose, among others. He has recorded seven albums with these groups including two solo and is in the process of

writing an album His current band, the Norman Jackson band competed in January's International Blues Challenge (IBC) in Memphis, Tennessee, winning third place out of 257 bands who made it to Memphis from their affiliate Memphis Bound competitions. The Norman Jackson Band represented the Lake of the Ozarks Blues Society.

Norman says, the best part of his music now is, "Playing with a lot of younger musicians coming up and learning new ideas and sharing what I know, learning from younger generations and their concepts now... and from a lot of older musicians... Can share each other's ideas and learn each other's feelings."

Changes in our society that Norman sees are that people come together more. He grew up in Chicago at a time of racial tension. He says we are now beginning to be as a people again. He added it has been a slow process looking back but where we are now is getting better. He notices that young kids are struggling to help each other more. He said "This is what King and Kennedy died for." His goals for society are to let people know that blues is a part of all our lives...



"The light bill, gas bill, telephone bill." He wants to keep the blues alive as an American music, not just a black music.

For the last three and a half years, Norman has credited Rick Shortt, his current band's saxophone player, as having confidence in him and inspiring him to keep going. He says, "The Norman Jackson Band is not just about me. Members of the band are all drug free and love the Lord." His faithful and dedicated bandmates also include Boogie Man on the drums and Danny Williams on bass. Congratulations to The Norman Jackson Band for winning third place at the IBC!

Blues Society of the Ozarks February 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<p>1</p> <p>Music Monday of the Ozarks, University Plaza at Noon</p>	<p>2</p> <p>No Strings Attached Cody's South 7:00—10:00</p> <p>The Fogeys Misty's Place 7:00—10:00</p>	<p>3</p> <p>Sister Lucille The Club at Classic Rock Coffee 8:00—11:00</p> <p>Art Bentley Cody's South 7:00—10:00</p>	<p>4</p> <p>The Mason Dixon Band Wacky Jacks (Highlandville) 8:00—12:00</p> <p>Magnetik South Cody's South 8:00—12:00</p> <p>George and Seth Hunt Magic Bean 9:00—11:00</p> <p>Moonlight Farmers w/Lyal Strickland Misty's Place 8:00—12:00</p>	<p>5</p> <p>Stir Fry Cartoon's Big Room 6:30—8:30</p> <p>The Magic Johnson w/ The Bends Cartoon's Big Room 9:00</p> <p>Dirty Saint's Archie's Lounge 9:00—1:00</p> <p>Tri-County Hair Club for Men Go Fast Betty's (Osage Beach) 8:00—12:00</p> <p>Big Bill Morganfield (Muddy Waters' son) w/ Levee Town and Special Guest Amanda Fish Knuckleheads (KC) 8:30</p>	<p>6</p> <p>Midnight Thunder Misty's Place 8:00—12:00</p> <p>Dart Frog Cody's South 8:00—12:00</p> <p>Steve Smith & The Sneakers Cartoon's Big Room 6:30—8:30</p> <p>Hey Jealousy Cartoon's Big Room 9:00</p> <p>Dirty Saints Archie's Lounge 9:00—1:00</p> <p>The Mason Dixon Band Rowdy Beaver (Cassville) 8:00—12:00</p> <p>Sister Lucille Go Fast Betty's (Osage Beach) 6:30 to 8:30</p>
<p>7</p> <p>Open Jam w/Lloyd Hicks, Chris Albert, & Don Randolph Misty's Place 6:00—9:00</p> <p>Rockin' Johnny Burgin Band Lindberg's Tavern 7:00—10:00</p>	<p>8</p> <p>BSO Meeting Library Station on N. Kansas Expy 6:30</p>	<p>9</p> <p>No Strings Attached Cody's South 7:00—10:00</p>	<p>10</p> <p>Nathan Bryce & Loaded Dice The Club at Classic Rock Coffee 8:00—11:00</p> <p>Art Bentley Cody's South 7:00—10:00</p> <p>Dana Louise & The Glorious Birds Lindberg's Tavern 6:30</p>	<p>11</p> <p>Papa Green Shoes The Club in Classic Rock Coffee 7:00—10:00</p> <p>Cooter Brown Cody's South 8:00—12:00</p> <p>Sister Lucille Cartoon's Big Room 6:30—8:30</p> <p>Livewire Cartoon's Big Room 9:00</p> <p>Techs & the Roadies Misty's Place 8:00—12:00</p>	<p>12</p> <p>Steve Moeller Band Archie's Lounge 9:00—1:00</p> <p>Outlaw Country Reloaded No Name Saloon (Willard) 9:00—1:00</p> <p>Riff Raff American Legion Post 138 (Bolivar) 9:00—12:00</p> <p>Nick Moss w/ Special Guest The Lauren Anderson Band Knuckleheads (KC) 8:00</p>	<p>13</p> <p>Triple Play Cartoon's Big Room 6:30—8:30</p> <p>Steve Moeller Band Archie's Lounge 9:00—1:00</p> <p>Last True Heathens Cartoon's Big Room 9:00</p> <p>Soul Sound Cody's South 8:00—12:00</p> <p>Noah Wotherspoon Featuring Tripwire Misty's Place 8:00—12:00</p> <p>Riff Raff Dogwood Tavern (Strafford) 9:00—1:00</p> <p>The Mason Dixon Band Just One More (Republic) 9:00—1:00</p> <p>Dirty Saints Indigo Sky Casino (Wyandotte, OK) 9:00—1:00</p>

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<p>14</p> <p>Lyal Strickland and Freddy & Francine Lindberg's Tavern 7:00 – 11:00</p> <p>Open Jam w/ Levee Town Knuckleheads (KC) 1:00 – 6:00</p> <p>Nace Brothers CD Release Party Knuckleheads (KC) 7:30</p>	<p>15</p>	<p>16</p>	<p>17</p> <p>No Stringz Attached Cody's South 7:00 – 10:00</p> <p>The Fogeys Misty's Place 7:00 – 10:00</p>	<p>18</p> <p>Art Bentley Cody's South 7:00 – 10:00</p> <p>Sister Lucille The Club at Classic Rock Coffee 8:00 – 11:00</p> <p>Ghost Boys Blues Band Lindberg's Tavern 7:00 – 11:00</p> <p>Eddie Valen Indigo Sky Casino (Wyandotte, OK) 9:00 – 1:00</p>	<p>19</p> <p>Wicked Shimmy Misty's Place 9:00 – 1:00</p> <p>Outlaw Country Reloaded Dennis's Place 9:00 – 1:00</p> <p>Relic Cartoon's Big Room 6:30 – 8:30</p> <p>Out of Eden Cartoon's Big Room 9:00</p>	<p>20</p> <p>Blues Down Under w/ Anthony Gomes w/ Special Guests Tripwire Cartoon's Big Room 8:00</p> <p>The Detectives Lindberg's Tavern 6:30</p> <p>Shotgun Brothers Lindberg's Tavern 9:00</p> <p>Opium Western Misty's Place 8:00 – 12:00</p> <p>N2 Deep Cody's South 8:00 – 12:00</p>	<p>21</p> <p>Open Jam w/Lloyd Hicks, Chris Albert, & Don Randolph Misty's Place 6:00 – 9:00</p> <p>Open Jam w/ Levee Town Knuckleheads (KC) 1:00 – 6:00</p>	<p>22</p>	<p>23</p>	<p>24</p> <p>No Stringz Attached Cody's South 7:00 – 10:00</p>	<p>25</p> <p>Nathan Bryce & Loaded Dice The Club at Classic Rock Coffee 8:00 – 11:00</p> <p>Art Bentley Cody's South 7:00 – 10:00</p> <p>Earl & Them Knuckleheads (KC) 8:00</p>	<p>26</p> <p>Leather & Lace Misty's Place 8:00 – 12:00</p> <p>Red Dirt Concert Series w/The Outlaw 101.3, Brent Giddens & the VCR Band, and Aaron Woods Band Cartoon's Big Room 8:00</p> <p>Riff Raff Daily Pub 9:00 – 1:00</p>	<p>27</p> <p>Machine Gun Symphony w/ Mixed Tapes Cartoon's Big Room 8:00</p> <p>Professor & Mary Ann Cody's South 8:00 – 12:00</p> <p>Crowning Alice, Dart Frog w/ Verbing Nouns Misty's Place 9:00 – 1:00</p> <p>Steve Moeller Band Rowdy Beaver (Cassville) 9:00 – 1:00</p> <p>Howie & The Hillcats Lindberg's Tavern 9:00 – 1:00</p> <p>Sister Lucille Outback Pub (Branson) 9:00</p> <p>Sertoma Chili Cook-Off Leather and Lace 11:05 Brookline Station 11:00 Shattered 12:15 Mark Barge and Mike Verrone 12:15 Kevin & Mike 1:30 Hey Jealousy 2:35 Chris May, 2:40 Cap Gun Chaos 3:50—5:00</p>	<p>28</p> <p>Open Jam w/ Levee Town Knuckleheads (KC) 1:00 – 6:00</p>	<p>29</p>
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Vic Vaughan

Taken from *fandalism.com*

Vic Vaughan is a revered musician in Springfield, Missouri. His instruments and talents are as follows: guitar, vocals, bass, percussion, and Native American flute. His genres are just about every-

thing.

How long have you been playing?

I've been singing and or playing instruments since I was eight years old. Music is in my basic DNA, in my blood, It is me!

What was the first concert you ever went to?

It wasn't really a concert but I saw Otis Redding at the 1964 New York World's Fair performing with his church. My brother and I were singing Beatle songs on the same bill.

What gear do you use?

I play an Ibanez S series and a Line 6 300 guitar, Peavey Fretless bass, Lee Oscar harmonicas, most percussion instruments, and Native American flute.

Who was your biggest musical influence growing up?

I grew up listening to everything from The Beatles, Mahalia Jackson, Steve Lawrence, James Brown, Led Zeppelin, Jimi Hendrix to Poco, Dreams, Ravi Shankar... geez...the list goes on and on and on. I got into anything that made a sound.

Are you in a band? Have you been in bands?

I'm currently honored to have a band, Souled Out, in Springfield, Missouri. I get to play with some really talented band-mates.

What's the biggest audience you ever performed to? What's the smallest?

The biggest audience was at the Nassau Coliseum in New York backing up Chuck Berry with 20,000 people. The smallest was last week - 10 devoted listeners!

One of the most memorable was with Dickie Betts of the Allman Bros on stage with Hank Williams, Jr. in Florida.

I was also the music director for the 50's doo wop vocal group The Flamings, for five years. I played with a lot of folks during that time.

You're stuck on a desert island and only get to bring one album with you. What do you pick?

It'd probably be some Stevie Wonder singing with Chaka Khan and Maceo Parker playing sax.

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Musicians will be shot on sight



SLIM HARPO

AMERICAN BLUES HARMONICIST (1924–1970)
BLUES HALL OF FAME 1985

By Kim Field

The most popular Louisiana harp blower was Slim Harpo, who began life in West Baton Rouge as James Moore. Orphaned as a teenager, he worked on the docks in New Orleans and learned to play the guitar while blowing into a harmonica lodged in a metal holder hung around his neck. By the early 1940s he was playing in clubs and bars in Mississippi and Louisiana as Harmonica Slim. Harpo came to the attention of blues producer Jay Miller when he seconded Lightnin' Slim on a 1955 session. Two years later he recorded "I'm a King Bee" for Miller, which proved to be a major hit for Excello.

The anecdotal vocals, stark harmonica, and deceptively simple instrumental background that characterized Harpo's style owed a lot to that of Jimmy Reed, and Harpo had similar success in crossing over to white audiences. In 1961, Excello released his "Rainin' in My Heart," which not only climbed the R&B charts but reached number thirty-four on the pop surveys. He began touring steadily throughout the South, but he became embroiled in a contract dispute with Miller that halted

his recording career until 1963, when he resumed recording with Excello. Harpo came back strong in 1966, earning a number one R&B record with the swamp blues classic "Scratch My Back," which reached number sixteen on Billboard's Hot 100. He added to his string of bayou blues hits in 1967 and 1968 with "Tip On In" and "Te-Ni-Nee-Ni-Nu," respectively.

After the Rolling Stones included a version of "King Bee" on their debut album in 1964, Harpo worked hard to connect with rock audiences, recording with psychedelic backgrounds and playing the Fillmore East and the Electric Circus in New York in 1969. He was on the verge of a European tour and perhaps a commercial breakthrough when he died of a heart attack.

The economy of Slim Harpo's harmonica style beautifully set up his marvelous tone and memorable fills; witness his atmospheric "Blues Hangover" from 1969. His tunes have been remade by many rock groups; the Rolling Stones included his "Shake Your Hips" on their 1979 *Exile on Main Street* album, and more recently the Fabulous Thunderbirds have worshiped at his altar, covering "Scratch My Back" and "Rainin' in My Heart."

Article taken in its entirety from: Field, K. (1993). *Harmonicas, Harps, and Heavy Breathers* (Updated ed., p. 198). New York, NY: Cooper Square Press.



Blues in the Schools



Jim Kost

Fruteland Jackson

Great Bluesman and Blues Educator

By *TheCountryBlues.com*

He is an author, storyteller, and oral historian who from Chicago's West Side, trying to make a career. Along the way he has seen his share of well-deserved accolades as a three time Blues Music Award nominee and a recipient of the Blues Foundation's "Keeping the Blues Alive" award. Fruteland Jackson created the award winning "All About the Blues Series – Blues in the School Programs" which has let him travel all over the U.S. to educate the next generation. He has also kept the storytelling tradition alive and

actively engages in the rich African-American oral history tradition, both in person and on record. Fruteland Jackson is also the recipient of the Illinois Arts Council Folk/Ethnic Heritage Award the "Keeping the Blues Alive" for Blues in Education. He presents programs at civic, cultural and educational venues. He is an Electro-Fi recording artist who has rubbed elbows with the big names in the acoustic blues, performed internationally and has gained the respect of his peers in the contemporary traditional and acoustic blues scene. He is a fixture in Buddy Guy's Legend Club in downtown Chicago. On every level he is a true blues preservationist and historian. So how come you don't know him?

Fruteland Jackson is a skilled multi-instrumentalist who sings in a powerful rich and warm tenor in the old country blues traditions, incorporating ragtime, Piedmont, Delta, and folk. He plays mandolin, lap steel, and the bowed psaltery and sings in an easy-going, natural and unpretentious style that is personal, accessible, and compelling – sometimes with a light falsetto reminiscent of Johnny Shines. He will give you everything from field hollers to call-and-response, from fine instrumentalism to traditional style ballads and old time blues. He is truly American folk-treasure, someone you got to know.



Fruteland and Ann Lomax



Fruteland Jackson



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The HistoryMakers



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Another great bluesman, **Tas Cru** came to Springfield January, 2016. For more about BITS for your school, contact:

Mary Certain at
stmtypepr@sbcglobal.net

George Hunt at
harpgeorge69@hotmail.com

Brenda Seely at
brendaseely56@gmail.com

This article taken from Fruteland Jackson (2009). In *Acoustic, Folk, and Country Blues*. Retrieved January 18, 2016, from: <http://www.thecountryblues.com/artist-reviews/fruteland-jackson/>



Larry Bedell

By Carolyn Brockman

Larry Bedell is a dedicated vocalist who is a member of the C-Club Band known for performing funk and pop in the Springfield, Missouri area. In addition to being a dynamic singer, Larry has played bass in the Blender's Blast band in Kansas City, Missouri.

Influenced by Bill Withers, Stevie Wonder, Lou Rawls, Isaac Hayes, and Larry Graham, Larry played in the band Clockwork in the late 1980s, then joined the C-Club Band in the early 1990s. He respects the musical talents of his good friends, Norman Jackson and Stoney Cottengim. Stoney's wife is like a daughter to Larry although she is actually his niece.

Larry comes from a musical family being the grandson of Herley Bedell and cousin to Ernie Bedell and Randy Smith, both also featured in this Bluesletter.

Winning state championships, Larry was a member of Central High School's choir in the early 1970s. Additionally, the C-Club Band won best cover band at Rock'n Ribs. Once a year, Larry has played for students who had perfect attendance in the Springfield Public Schools system for which he has won an award.

Larry says he loves the blues stating, "I think it is an expression of each person in its own way... not always the same based on who is playing the blues... it is coming

from one's heart."

He considers the pop music that the C-Club plays as a variation of singers Bill Withers to Confufunction, Michael Jackson, and KC and the Sunshine Band. The band is well known for bringing out cover songs people have never heard. When singing James Brown's "Back to You," people have asked him if he wrote it and continually request it.

Advice that Larry would like to give to other musicians, "If it is really in their heart, they should pursue what is in their heart and mind, and go with that aspect."

Recently he has supported the band Tripwire by attending their gigs in their preparation for the International Blues Challenge. Both times the band has asked him to sing Larry Graham's "Hair." His energetic style and refined mannerisms make him an entertainer noticed immediately when he arrives.

Someday, Larry hopes to be remembered as a generous person, full of life and always wanting to help people.

Angelia King

By Carolyn Brockman

Angelia King holds a degree in music and performing arts from Arkansas State. Her first job was during her college days at the university. She applied for a job at New Daisies on Beale Street in the early 80s and was surprised when she landed it. For this job she drove from Jonesboro to Memphis every weekend to sing.

Enjoying all genres, Angelia says there is nothing she won't do. Currently she is finishing a southern gospel CD with her acoustic band, RH Silverwood, entitled "Then Sings My Soul" that showcases gospel music in an expressive and joyous way (ad pg. 19). She credits her mother for being a strong person and instilling in Angelia the belief that "Everybody is God's creation."

Although she enjoys singing with 2nd Time Around in local venues, Angelia appreciates private parties because they seem to have a lot more energy. She says the best part of her job is meeting

new performers, musicians, and singers which are "Those who have the same heart and soul I have."

Angelia enjoys rearranging cover songs to her own style. She said that Ed Peaco told her that he did not care for the version of Ventura Highway sung by the group America until he heard her interpretation of the song. She especially enjoys when she sees the audience close their eyes and she can take them on a trip through her singing.

Being a very picky and honest teacher, Angelia has given voice lessons to several young talents. Her last student graduated two years ago and is now studying voice in Kansas City. She expects this student will sing in New York.

Interestingly, Angelia loves to cook, making up her own recipes. She especially likes wild game such as venison and rabbit and she "makes a mean chutney."

Angelia has volunteered with the Victory Mission in Springfield. She plays the piano and sings with Barry Stacy at nursing homes such as Maranatha where Randy



Hoover's mother lives. In the picture above Angelia is portraying Billy Holiday for the Springfield Contemporary Theatre. Her CD will be out in March.

Angelia may be contacted by calling (417) 569-5674.

Dr. Spit



“For you see, Ron "Dr. Spit" Alexander played music wherever and whenever he could get a chance. He would sit on this bench and wail during the day making small change and bills from the folks passing by and take paying gigs whenever he could. He was an artist thru and thru.” - Chuck France, Passerby

King Clarentz

By Cub Koda, Allmusic.com

Clarence Brewer, better known as King Clarentz around the Ozark mountain area where he's a fixture of the local scene, mixes the infectious boogie rhythms of John Lee Hooker with the edgier juke joint modalism of R.L. Burnside and up-to-the-minute lyrics for a blend that's both irresistible and unique in modern blues.

Born in 1950, Brewer has developed a strong local following in the Ozarks as a blues performer, sculptor, and folk artist. (His woodcuts adorn the cover art of his debut album.) Playing slide on a Sears and Roebuck Silvertone guitar while spinning tales of voodoo, politics gone wrong, the devil's den, fast food killing the populace, and bad women and whiskey, King Clarentz is a totally modern-thinking, cutting-edge bluesman who produces a sound that is positively crude and archaic. More than just a good-time performer with a backwoods style, Clarence Brewer is a modern artist with much to say and a beautifully raucous way of saying it.



Richard Allen, Sr.

By Mitch and Carolyn Brockman

Richard Allen is a professional, multi-talented musician who sings R&B and rock music and is a member of ABS Band, the Todd East & the Mix band, and 2nd Time Around in the Springfield, Missouri area. In addition to being a dynamic vocalist he transitions between drums, bass, and guitar. Richard says the best part of his job is "being seen on stage." He appreciates that there are people who want to see him at this juncture in his career.

Richard lives in Springfield with his wife Debra. They have been married for 27 years. He has eight children who currently reside in Texas, Oklahoma, and Missouri. When Richard is not making music he likes to spend quality time with his wife.

Richard moved from Kansas City in the fifth grade. He and Ernie Bedell met and became great friends, both sharing a common love of music. The two would

soon sing in class together. Teachers from other classrooms would come get both of them out of class to come sing to their students.

Richard and Ernie gained a recording contract with Stax Records with the band KC Express in the early '70s. They had a hit song entitled "This is the Place" that was written by Ernie's older brother Joe. Richard was also a member of the late '60s band, The Fabulous Elites. The band was a 15 to 18 piece band that included a six piece horn section and three ladies named the Ivelettes, one of which went on to sing with The Supremes. In addition, Richard was the founding member of the '80s band called Clock Work.

About music, Richard stated, "Music has no color. You've got to love it and treat it as a gift from God." He said that he is simply a person and that "we all bleed the same color."

When asked what he wanted to be remembered for he answered, "I want to be an entertainer that came to Spring-



field and represented my craft 100%. "

Let the Old Man Play Ernie Bedell

Jazz CD with local musicians coming out end of February

Then Sings My Soul RH Silverwood

Gospel CD, contact Angelia King (417) 569-5674



Welcome back to the H&R Block Nonprofit Referral Program!

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To access 2016 materials and visit our newly updated website, log into your secure account at www.hrblockreferrals.com.

Thank you for your participation and the good work you're doing in the community. If you have any questions or need assistance, please email us at nonprofitreferral@hrblock.com. We look forward to working with you again this year!





Watch Granny's Bathwater on YouTube by typing "**Granny's Bathwater-Milk Cow Blues**:" into the search box.

Granny's Bathwater

Granny's Bathwater is from Springfield, Missouri. It was formed in the late 1960s by Michael Bunge and Larry Lee. The group has played from its inception every place in the U.S. from small towns in Missouri to Madison Square Garden in New York. They appeared and toured with Martha Reeves in the early 1970s.

Their unique sound has been praised by the likes of Wayne Jackson and The Memphis Horns, Wayne Carson (The Letter, Always On My Mind). The group plays a cross between southern blues and R&B. This CD was a collection of songs from the several years this group were together. In late 1995, the leader Michael Bunge along with the drummer Ralph were killed in a car accident.

Right before the accident Michael and Bill Jones the arranger were offered a songwriting contract to work for Motown Records.

A group of fans and group roadies got together with Michael's brother Ed, and proceeded to gather all the music to produce a CD. Jim Kershaw and Chris Albert of Hideaway Records produced the CD for distribution.



**Left to Right front row: Don Shipps, Carmine Delligatti, Jason LeMasters
back row: Rick Weaver, Ike Stubblefeild, Bill Jones, Frank Westbrook**

Mike Bunge tenor sax, Bill Jones saxes & flute , Rick Weaver trombone, Larry Getz trumpet, Frank Westbrook keyboards and vocals, Ike Stubblefield keyboards, John R. Goin guitar, Jason LeMasters guitar, Don Shipps bass and vocals, Carmine Delligatti drums, Benny Mahan vocals, Connie Cannaday vocals, Tommy Flanagan harmonica. and many others. Some of the original songs this band created and performed were; Silent Treatment, Can You Feel It, If You Blow It I'll Know It, Rock About Lady, Inspiration, That Final Ride, Fat Funky Thing, Where Is Your Home, Hominy Grits, Go Funk Yourself, How Happy We Will Be, For The People, Jump Right Into This, Ziantha, Fidget Wid It, and Hot Water.

These articles have been taken from (left) <http://www.last.fm/music/Granny's+Bathwater> and (right) <http://music.carminedelligatti.com/grannys-bathwater/>. These articles do not reflect the opinion of the BSO of the Ozarks and have not been thoroughly checked for verification from Music Monday of the Ozarks. They are simply the opinion of the authors.

The Philharmonics

The Philharmonics were a versatile African-American vocal quintet from Springfield, Missouri who became successful despite origins in a then-racially-intolerant town and era. They were at their peak in the 1950s and performed across the United States. The group could adapt to many styles of music from gospel, rhythm and blues, and pop to country and western. They had splendid harmony, choreography, a colorful wardrobe, and an impeccable stage presence.

The group was originally a quartet, composed of Homer "Jolly" Boyd, George Culp (bass), Elbridge "Old Man" Moss, and Clarence "Chick" Rice (baritone). Joe Neal Hardin was an earlier member. The group became a quintet with the addition of James Logan (tenor).

Their roots were in gospel music. Moss, from Kentucky, performed with vocal groups during his World War II service in the US Army. Upon discharge, he visited his brother in Springfield, met and married a local girl, and moved to the town in the mid-1940s. He met the others in the choir at Gibson Chapel Church where they performed with pianist Florence Sample Thompson. Boyd was 17 and in high school when he joined.

In the early 1950s, the group won twice



The Philharmonics in the 1950s (left to right): Chick Rice, James Logan, Elbridge Moss, Homer Boyd, and George Culp

on a talent show on CBS-TV, The Original Youth Opportunity Program, hosted by Horace Heidt, which showcased young performers from across the country. They also toured with the show.

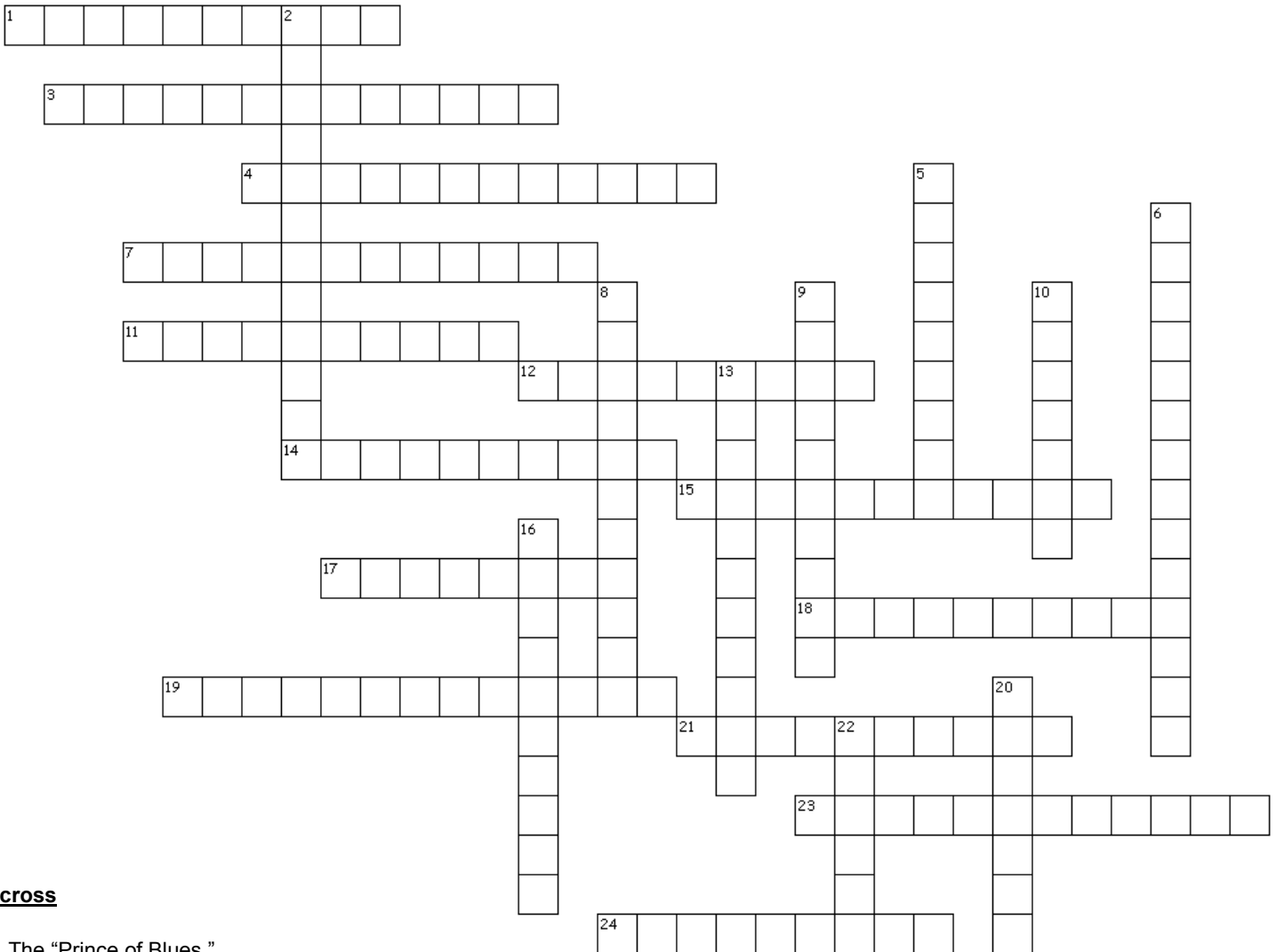
The Philharmonics, nicknamed the Phills, were regularly featured on ABC's nationally broadcast television show, Ozark Jubilee, from 1955 to 1960 and provided background vocals for many of the country music stars on the program. They also appeared on ABC's The Eddy Arnold

Show in 1956, and briefly had their own show on Springfield's KYTV-TV. They recorded on the Cardinal Records label. Their singles included "Teen Town Hop" and "That's Why I'm Losing You", both written by Moss.

Boyd and Culp performed at the 2007 Ozarks Celebration Festival at Missouri State University. In 2008, the group was honored with a star on the Missouri Walk of Fame in Marshfield.



Blues Crossword



Across

1. The "Prince of Blues."
3. What won't Jimi's key do in "Red House"?
4. Opened for B.B. King at age of 12.
7. Had guitar made of wood from Muddy Water's childhood home.
11. The *Candy Lickin'* Man.
12. Backing band is The Big Bang.
14. Member of Dirty Old One Man Band.
15. Polio survivor, left handed with a butter knife slide.
17. Known for harmonica: Joe Lewis Walker, Ronnie Baker Brooks, or Paul Lamb.
18. B.B. King wanted you to do to him all night long.
19. Married to Derek Trucks.
21. Blind bluesman, died of cancer in 2008.
23. Inspired by threatening with the boogiemanager.
24. Member of Kim Wilson's band.

Down

2. "Blues in Technicolor," "Unity," and "Rebel Blue" artist.
5. What is Tuesday?
6. Six fingers on left hand and Chicago slide boogie.
8. Released *Magic Potion* in 2006.
9. Has Special Education degree from BU.
10. Blues Music Awards location.
13. Little Miss Sharecropper in 1946.
16. Was "I'm So Tired," in a 5-hour energy drink commercial.
20. Member of the Allman Brothers Band.
22. Has a black cat bone and a mojo too.



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(Continued from page 5)

His family belongs to the First Evangelical Free Church where he also plays drums for the praise band in turn with fellow drummers. Also, his daughter sings at their church. In his spare time he enjoys tennis and traveling and participates in several organizations. In addition to the aforementioned, Randy has given drum lessons to kids from the community.

When asked how he would like to be remembered, he responded, "As an honest, hardworking, loyal husband and father, with a heart for God."

Randy can be reached at rsmith202@gmail.com.

The Blues musician in the Artist Spotlight has been chosen randomly from a database of musicians by instrument/talent and/or by bands. For instance, the musician chosen for this month is the drummer from Triple Play, Randy Smith. Each month the Bluesletter randomly spotlights area artists. To be sure that your band and instruments are included in the database, please email bsoeditor@yahoo.com.

January 2016 Crossword Answers

- Pen knife** - the neck of a bottle that had been reshaped over flame into a slide.
- Electric guitar** - Muddy Waters bought his first one in 1944.
- Texas Flood** - Stevie Ray Vaughan's 1984 album.
- Crazy Blues** - Recorded by Mamie Smith and her Jazz Hounds, reportedly the first blues record.
- John Lee Hooker** - Recorded The Healer in 1989.
- Lead Belly** - The first country bluesman to perform in Europe (1949).
- Green Onions** - Recorded by Booker T. and the MG's, Stax's first hit record.
- Ike Turner** - One of the first stand-up piano players, idolized Pinetop Perkins.
- Blind Lemon Jefferson** - Froze to death in a Chicago blizzard in 1930.
- Johnny Winter** - Paler-than-pale Texas blues guitarist.
- King Biscuit Time** - A radio show, launched by Sonny Boy Williamson and Robert Lockwood.
- Willie Dixon** - "Hoochie Coochie Man" original writer.
- Bessie Smith** - Killed in a car accident on the way to a show in Clarksdale, MS.
- Draft** - Muddy Waters was exempt from this because he was an experienced tractor driver.
- Kings** - B.B., Albert, and Freddie

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Trivia

Other than meaning a Jazz musician or any hip male, what does the term "Gatemouth" mean?

January , 2016 Trivia Answer:

Muddy Waters and friend Scott had always heard that pepper and salt would kill a person's gambling mojo.

"They disappeared into Muddy Water's kitchen and came back with handfuls of ground chili peppers and salt... until he was close enough to slip a pinch ... in to the pocket of the stranger's jacket... 'After we put the pepper on him and salted him down, he got unlucky. We won the shoes off his feet!'"

Palmer, R. (1981). *Deep Blues* (p. 96). New York, NY: Penguin Books.

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