

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

OSM BLUESLETTER

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EST. 1991

COFFEE WITH NATHAN BRYCE

STORY BY JOY HUBBS

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THE SEPTEMBER BSO BLUESLETTER

FROM THE BSO PRESIDENT



Dear valued members of the Blues Society of the Ozarks,
Hello everyone!

The Fall season is approaching and what a summer we have had! More venues are getting back into the live music swing and we are proud to announce more musicians here in town are finding work on the stage again.

Continue to be safe out there and if you cannot go out, please like and share our member's posts on the Facebook page. Enjoy this September newsletter issue with plenty of insight and information about our local Blues scene and the talented musicians that keep the Blues alive in southwest Missouri.

Have a wonderful day and I will see you all out and about as we go Blues'n in 2021.

Sincerely,
O'Neill Blues, President Blues Society of the Ozarks

BSO MISSION STATEMENT

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

BLUES SOCIETY OF THE OZARKS
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COFFEE WITH NATHAN BRYCE

STORY BY JOY HUBBS

When I approached Nathan Bryce asking for an interview, he graciously accepted and suggested we meet for coffee. We had some good coffee and an enlightening conversation. Thanks Nathan, for being my first interviewee and for your patience.

Born in Poplar Bluff, Missouri, Nathan's family moved to Springfield when he was 3. His dad had a passion for music that he passed along to his son at an early age. Nathan grew up being exposed to many genres of music. When he started playing guitar, he focused initially on playing classic rock in the style of Clapton, Hendrix and Stevie Ray Vaughan. There was

a period in the early 90's where he played some grunge alternative rock. Then he became more focused on blues and blues-rock.

About the age of 12, Nathan played his dad's red Strat, that he first learned on, and still plays today. When he turned 13, his folks bought him his own, that he played until he bought his first guitar at 18. I asked him how many guitars he has now. He laughed and said "10, ya, we'll say 10". His favorite guitar is a black '59 American vintage re-issue Strat. Every guitar player has that one guitar that's fits perfectly. "I've never had a guitar that plays or sounds the way this

one does. It's perfect. There's just something special about it." This special guitar has quite a history. Nathan had it for about a year when it was stolen. He never expected to see it again. A year later, someone tried to pawn it at Guitar Center and an astute employee recognized it as being Nathan's stolen guitar. He is still amazed that it is back where it belongs. His talents extend to building guitars as well. Nathan said he sometimes gets asked why he has so many guitars that he plays



on stage. "When I first started playing, I played the same guitar all night." As he grew in his talent, he started playing many different guitars. "Each guitar has its own sound. Strats for SRV and Les Pauls for that Nugent sound. I like the sound each one makes."

Nathan's dad and Don Shipp's were friends.

Don would bring vehicles into the shop to be fixed and Nathan's dad would tell him about his son's interest in music. Don invited Nathan to jam with them on Monday nights at Stepchild Lounge. His dad would take him every Monday and he would get to play with Don, Alaska Slim, Les Gallier, and Stevie Newman. Later on, Norman Jackson started jamming there too. "Imagine, a 15-year-old getting to play with these greats? It really gave me the bug!"

Nathan attended Parkview High School. As he recalls, at about 15 he formed his first band. With the help of a family friend, Scott, and another high school friend playing bass, they started a 3-piece band. They then added a sax and another guitar and became Delta Flood in '96 or '97. They played at the 1st Springfield Blues Fest on the square in downtown Springfield. Nathan wanted to form a more blues focused band, and soon after Loaded Dice was formed with the help of friends from Parkview. Their first gig was at Nathan P Murphy's as



they opened for Johnny Ricker from Kansas City. They recorded an album with Lou Whitney. After graduating from Parkview in '99, Nathan and the band members went their separate ways.

Soon after that, Nathan met Stoney Cottengim and Tripwire came to being. They played together until 2007. Looking to pursue something new, Nathan moved to Austin. He formed a band after arriving and had the opportunity to play many famous venues there. In addition to playing at Antone's on East 5th Street; the same venue where Steve Ray Vaughan got his start, Nathan also played every Tuesday at Nuno's Bar & Grill on 6th Street. It's a well-known fact that Nuno's is Pinetop Perkins' favorite place in Austin. He even had his own table. One Tuesday while Nathan was playing, Pinetop came in. He let



them know he wanted to jam along, so as the band took a break, they set up Pinetop's piano. "He played 5 or 6 songs with us. He was 94 at the time and it was amazing how he ripped up that keyboard! He was one of the original creators of blues piano." Pinetop signed Nathan's guitar that night, but over the years some of it has worn off. "That guitar is in Russia now. Sold it on eBay, but that's another story."

While in Austin, Nathan's son was born. He and his family decided it would be good to be back home. In 2009, he rejoined Tripwire and played with them until 2012, when he formed



Nathan Bryce and Loaded Dice, with Kevin Lyons and Jerry Lee Paswaters. He had several different well-known, local musicians play with him, including Eric Guinn, Cody Cook and Jeff Garcia. When Jeff Garcia left, Nathan asked Jerry Lee Paswaters if he would be interested in filling in until he could find a new bass player. Jerry Lee has been playing with them ever since. Jeff Whittington joined as drummer until his passing in December of 2020. Current drummer, Dylan Halacy, met Nathan when they played at the Branson Star Theater.



In 2019, NBLD produced their first album with all original music. "It's hard to get it heard. You can get your music on Spotify and YouTube, but hard to get it promoted outside of that. People will 'like' it, but not always listen to it. It's hard to get it out there; you really need a label to get it played. I just want to get my music out there and heard, but when folks can listen to it free, it's hard to sell. But each year gets better. We did the "Honey Mouth" video. We're remixing it and including it on our next album. We have 7 tracks recorded now. We have more time this time, to have it sound

the way we want. We can go into the studio, listen to it, and revamp it. Our first album was done in 2 months. This album is more blues-rock style. One track is a mellow acoustic song. This album is self produced with Greg Roller as engineering master."

Nathan started playing Stevie Ray Vaughan (SRV) early on. He incorporates SRV songs and styles into his music and gigs. He does it so very well. While playing at River Bend Casino in Miami Oklahoma, Mark Epling tossed the idea to Nathan of doing a SRV Tribute show. Mark told Nathan that he had the licks and moves, and that there was a high demand for tribute bands, especially at casinos. At first, he didn't think he could do it, but given encouragement from Mark, Nathan formed his SRV Tribute Band. Now they are playing the tribute show 3-4 times a year. "You can only do a tribute show locally so many times, but we





are now expanding to venues within a wider area. It's fun to do even if it doesn't expand. I think it touches folks and brings back memories. After a show in Kansas City, a woman came up to me with tears in her eyes and said, 'hearing his show brought back



memories of her deceased brother who was a big Stevie Ray Vaughan fan'. It's more than I ever thought it would be when I decided to do it."

As a professional musician, Nathan's ultimate goal is to go on the road full time. As of now, the band is traveling within a 3-hour radius. When not out on the road playing 3-4 times a week, he is busy writing music and doing all the background work it takes to keep things going smoothly. He does all his own promotions and bookings, and all that it takes to keep their live shows going, which is more than folks realize.

Although the last couple of years have been difficult for any live touring show, Nathan has persevered the heartache and struggles of keeping his music alive and fresh in the region. That's indicative to the extraordinary commitment and dedication it demands to focus on your musical dreams.

It wasn't long before the coffee cup interview came to an end, and my work began with telling Nathan's story for the cover feature of this BSO Bluesletter. You can learn more about Nathan and his music, by visiting his Facebook page: [Nathan Bryce and Loaded Dice](#), or listen to his special brand of Blues-Rock on [Spotify](#) and their [YouTube](#) channel.

Thank you again, Nathan, for being my first cover story and the great coffee conversation. 🎸



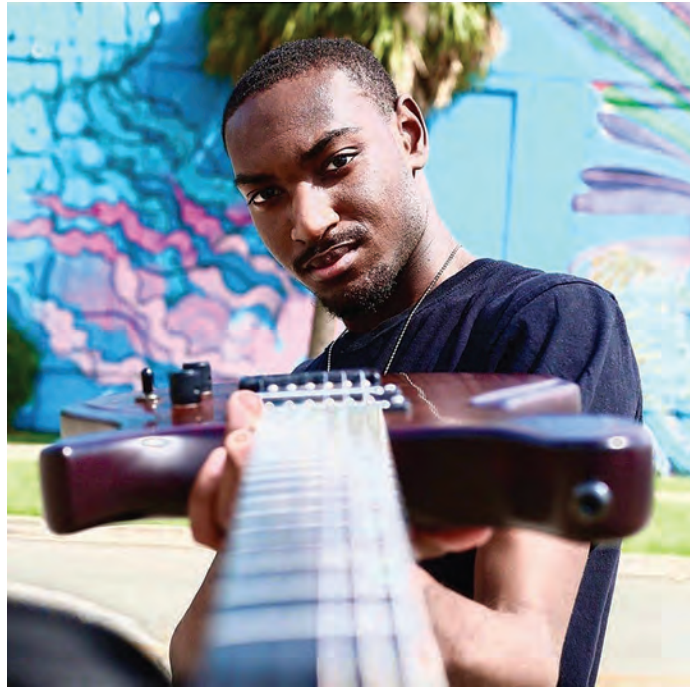
PHOTOGRAPHY BY GEORGE HUNT

SHOWCASE-YOUTH IN THE BLUES

MATHIAS LATTIN

STORY BY MATHIAS LATTIN

I am Mathias Lattin and I LOVE music. Music has always been a part of my life. I started singing in the children's choir (Cherubs and Rejoice) when I was 3 years old. Cherubs and Rejoice ministered every 2nd Saturday and every 3rd Sunday. The choir director taught us about breath control and harmonies. I also became "comfortable" on stage because we performed twice a month to a congregation of 200+. We attended

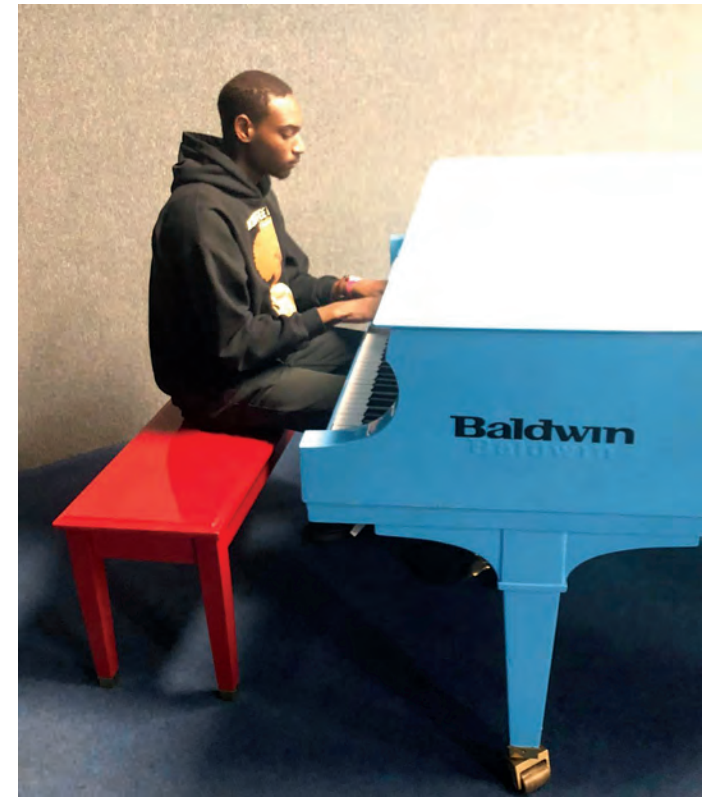


a large church and the attendance on Sunday service could be 250 people or more. I think my love for performing was born on that stage.

By the time I aged out of the choir at 11 years old, my interest had moved to guitar. In kindergarten, I began studying piano at Parker Elementary, a Houston Independent School District fine arts magnet. I learned to play piano primarily by ear and I had private lessons. I moved to guitar when I was 8 years old (3rd grade). The school provided a nylon string guitar and I think it was almost as big as me. We learned mostly



classical guitar, but also some pop, rock, folk and blues music. We learned the basics of strumming, fingerstyle, and reading notes. I really enjoyed strumming. I think it's why I enjoy playing rhythm guitar so much. I continued the fine arts track, attending Johnston (now Meyerland) Middle School where I studied guitar and jazz band. I was introduced to more music at Meyerland. The instructors introduced jazz, R&B, and more rock into my musical library. It was during this period that I began to develop my sound and my voice. I am a graduate of the High School for Performing and Visual Arts (HSPVA) where I studied jazz guitar. At HSPVA, I performed with vocalists and even as a pit musician for the Black History productions (At the Apollo and The Color Purple). The music director of



those productions, Stephanie Blue, gave me the opportunity to play outside of school for the play More Than Christmas, at the Ensemble Theater in Houston. It was a great opportunity to work with professional actors and stage crew for a production.

During the summers I attended music camps. The first camp I attended was the Summer Jazz Workshop (SJW). SJW is a 5-week summer program founded by drummer Bubba Thomas to provide music education to youth. I learned discipline, professionalism, and dedication. I learned the importance of the history and evolution of music. I learned to dig into the music and the musician. The importance of the structure of the music and musicality were some major lessons that remain with me today. SJW provided instruction in



improvisation. The instruction in improvisation has made a significant impact on my music education. The instructors in the program are talented musicians and great educators. I am blessed to have them as mentors to this day. I was a student of the SJW for five (5) years and volunteered two (2) years as a student mentor. The student mentor position provided the experience I needed for my position as an afterschool guitar instructor at Cummings Elementary in spring 2020. I met with 10 students twice a week. I taught them the basics of guitar including how to care for the guitar. We managed to learn a couple of songs along the way. It was rewarding to introduce music to a new generation of musicians. I hope I was able to create a spark in one of those students.



I attended the Summer Guitar Conservatory, a classical guitar camp, at Bellaire High School in 2014 and 2015. The camp helped reinforce my classical guitar and reading skills. A two-week camp at AFA in 2013 sparked my interest in composing. I attended the Berklee College of Music guitar week in 2018 and 2019 with the assistance of the Generation Blues scholarship. I was a Pinetop Perkins workshop attendee in 2014 and 2015.

My grandmother introduced me to the blues. I was 10 years old. I had been plucking around on the nylon guitar from the school for a couple of years. One day she called me into her room. She said she wanted me something. She showed me a video of

B.B. King, Buddy Guy, Jimmy Vaughan, and Robert Cray playing *Rock Me Baby*. The way B.B. King made the guitar sing! I knew that I wanted to play like that. From that day, I listened to every BB King performance I could find. My older brother had a black and white electric Squire guitar with a Behringer 10-watt amp. One of those starter guitar packages. The strings were rusty and dirty because it had been sitting in the closet for a couple of years. I got it out, dusted it off, plugged the amp in and went to work. I broke a ton of E strings perfecting the bravado. I love listening to Sonny Rollins and how he lets the notes breathe. Wes Montgomery and George Benson are also huge influences for me.

Workshop helped me become a better musician. I learned a lot of blues licks and phrasing. The experience exposed me to young blues musicians from across the country.



I met Jonn Del Toro Richardson in 2013 at Fuller's Guitars. He was hosting a jam in the parking lot. We (my mom and I) went out and he invited me up to play a couple of songs. I don't remember what I played. I played looking down at my fret board the entire time. Jonn was patient and encouraging throughout. Afterwards, he invited me to come to the Blues jam he hosted on Wednesdays at the Big Easy in Houston, Texas. It was summer, so my mother took me to the **Big Easy**. We went almost every Wednesday that summer. The **Big Easy** is a very intimidating stage, but there I was a 12-year-old kid, playing the Blues.

Jonn invited me to the **Pinetop Perkins Workshop** in Clarksdale MS, where he was the guitar instructor. It was my first opportunity to meet other guitarists my age who played blues. The two weeks I spent at the **Pinetop Perkins**



The following year, we discovered **Emmit's Place**. Emmit's Place had a Monday night Blues jam. During the school year we would go to **Emmit's Place**. The jam hosts would let me be one of the first jammers because I had to go to school the next day. I did a lot of jams, both blues jams and jazz jams. I learned to play with young musicians, old musicians, with anybody and everybody. It's an education you can't get any other way. I went to a jazz jam and they called the song **500 Miles**. I had never played the song before. The musicians didn't give me the key or anything. I was told to listen and that is what I did. I listened for the first few bars until I could identify the root and then I began to play. All I can say is I survived. I survived this song playing with some of the best jazz musicians in Houston. Houston is a great place to be a musician. Quiet as it is kept, Houston has a diverse music scene. It's a great place to grow as a musician. I have had the opportunity to play jazz, blues, R&B, and some rock. I've learned from some of the best musicians in the business

I started my band, **Untitled**, in 2016. **Untitled**

began with friends from school. We performed at weddings, and banquets and receptions. Our first club gig was opening for Annika Chambers at **Shakespeare's Pub** in Houston, Texas. We weren't old enough to be in the club and after we finished playing, we had to immediately leave the club. Our next gig was opening for Campfire Soul (aka Sarah Grace and the Soul) at their CD release party. I performed with Campfire Soul in the Youth Showcase at the **IBC** in Memphis. The following year, 2018, I took my band, **Untitled**, to Memphis as the Youth Showcase band representing Houston



Blues Society. We performed at the **Blues City Café** and I heard we made quite an impression. It was amazing. I love the energy on Beale Street.

Music saved my life. I was diagnosed with dyslexia and ADHD in the sixth grade. Up until that time, I struggled academically. I am blessed



with a mother that never gave up on me. She kept fighting for me, getting tutors, and getting me independently tested. She let me know that my intelligence was more than a grade on a test or a report card. She let me know that learning was not about grades, but learning was about application. She encouraged my curiosity. She is NOT musical at ALL, but she believed in my talent and my passion. She believed in my passion, and she supported my passion. Music was something I was good at. It was music that got me through the dark time when my grades weren't great, or I didn't do well on

an exam. Music is the only thing that kept me interested in school, in life. I am grateful to her because she never considered taking that away from me.

I think that's why I connect with Blues music. The Blues is the struggle and pain of being born in the 'skin you are in' whether that's short or tall, dyslexic, or whatever, and all the challenges that come along with it. There's the journey to overcome, persist, and persevere. That's Blues. It's heartbreak and heartache and redemption. Everyone has the Blues at some point. I am honored and excited to be a part of the next generation of Blues music; to be a part of the future of music. I am excited to push the music forward. I listen to and play



different genres of music, and allow those influences to form my writing and my playing. I have a lot of respect for the music, and the originators and the innovators of the music. We are a long way from Charlie Patton, Robert Johnson, BB King, and Chuck Berry, but their influences remain, and can be heard in the music we listen to today. I don't think Blues is going anywhere. The music is alive and the musicians continue push the music forward. The Blues, any music, cannot stand still or it will die.

I released my first single, **Notice Me**, in February 2020. It's a throwback R&B inspired slow jam. I recently released my EP **Let's Start Here**. I wrote and produced the tracks on this EP and I am very proud of my first project. I played all the instruments except keys. Currently, I am the rhythm guitarist for the Keeshea Pratt Band, the 2018 International Blues Challenge Winner. I am the guitarist for the country artist Tavia Brooks. I am the guitarist for Greater New Hope Church. Recently I was cast as Robert Johnson in the independent film, *The Bluesman*, by Midnight Strikes Films. I am looking forward to filming of the movie. I am grateful for the opportunities I've received. I'm only 19 years old and I'm living my dream.





Hey everyone, it's O'Neill Blues' Sound From The Street, a new Podcast airing weekly on Anchor.fm. Thank you so much for tuning in. Here is the latest word from the street.

Behind the Scenes:

With the summer season wrapping up, I am happy to report that our guests on the show have been busy out and about entertaining



the fans on their summer tour schedules and I have been in touch with what is going down.

Danny Lynch broke through

internationally and brought his brand of Philadelphia infused originals to the Philippines with a multi-artist internet festival. Danny showed 'em what he brings to the table and there are more exciting opportunities that lie ahead with these projects.

Our good friends with the Green Time Machine Band have made some waves in the U.K. with their music and creativity and can be heard on the airwaves across the pond.

David Koster is bringing his eclectic



music to appreciative audiences out in east Pennsylvania and, as always, Noah Davis is cooking up that special sauce of tunes out in the Kansas City area.

And last but certainly not least, our good friend, Paul Evans Pedersen Jr. is launching his podcast soon telling the tales of those mysterious Pine Barrens!



Whew...a lot has been happening this summer and as always you can hear these artists and plenty more on the podcast with their original music and in-depth interviews. Check out our library today on Anchor, Spotify, Apple iTunes, and wherever quality podcasts are heard.

Meanwhile off of Boonville Avenue...

Lights! Camera! Action!

I was contacted a few months ago by some independent filmmakers who were looking for some music to score their film, "Snug's Last Stand". After several conversations I had an idea of what they were looking for and

submitted some tunes to them-which I am happy to say they enjoyed and will be using in the film!

Snug is an ex-safe cracker and hustler looking to make one last score in the city they call Atlantic. Plenty of action and quite possibly a cameo of yours truly out on the boardwalk looking to deal.



I'm ready for my close-up Mr. DeMille. LOL.

Well, that's all for now. So stay tuned because we will have a lot more for you in the months to come.

This is O'Neill Blues', **Sound From The Street.**



BLUES HISTORY SPOTLIGHT

BY MARY CERTAIN

Blues and R&B singer **Ruth Brown** enjoyed so much success during the 1950's that she earned Atlantic Records the epithet "the house that Ruth built". Brown's seductive, yet rough and tough vocals, powered such wonderful

1/12/1928, she was the oldest of seven children. Brown was steered away



singles as the jazz-blues number "*I Know*" and the R&B blues classic "*5-10-15 Hours*".

Born Ruth Alston Weston on



After years of having her records covered by white performers, she experienced cross-over pop success with "*Lucky Lips*" (1957) and "*This Little Girl's Gone Rockin*" (1958).

Her career began a long decline in the early 1960's. She survived four failed marriages, and spent the next decade driving buses and cleaning houses while raising two sons. She began acting in the 1970's; first in television sitcoms and then in films

from "the devil's music" by her father, a church choir director, but by her late teens she was singing in clubs in the Virginia Tidewater region and had begun to perform with touring bands.

In 1949 after spending time in the hospital due to an automobile accident, Brown released her first song "*So Long*". Abetted by Atlantic's cofounder Herb Abramson and songwriter Rudy Toombs, she became the most popular female rhythm and blues singer of the 1950s with a string of number one hits that included, "*Teardrops From My Eyes*" (1950) and "*He Treats Your Daughter Mean*" (1953).



and on stage. In 1989 she won a Tony Award for the best performance in the musical *“Black and Blue”*, and in 1990 she won a Grammy for best jazz vocal by a female.

A champion of musician’s rights, she spoke out against exploitative contracts, and in the 1980’s she actually received some back royalties from Atlantic Records. Brown, whose principal influences were Ella Fitzgerald and Billy Holiday, was inducted into the Rock and Roll Hall of Fame in 1993. Her memoir, *Miss Rhythm* (cowritten with Andrew Yule) was published in 1996.



Ruth Brown died in a Las Vegas area hospital on November 17, 2006, from complications following a heart attack and stroke she suffered after surgery in the previous month. Ruth was 78 years old. A memorial concert for her was held on January 22, 2007, at the Abyssinian Baptist Church in Harlem, New York. ●



BSO BOARD OF DIRECTORS

FROM THE PRESIDENT:

Dear valued members of the Blues Society of the Ozarks.

Hello everyone!

The Fall season is approaching and what a summer we have had!

I want to personally thank the musicians who graced the stage for us at this year's IBC Showcase at Galloway Station. All of you displayed your passion and talent and we were honored by your presence. Thank you!

Congratulations are in order to Mr. Art Bentley for winning the solo/duo competition. We are excited and proud that he will be representing the Blues Society of the Ozarks in Memphis! Go get 'em Art!



THE BLUES FOUNDATION

Also, a round of thanks to all of our board members who volunteered their time to make the IBC possible. A special thank you goes out to Mary Certain. It is not easy to make these hard decisions. However, Mary has always graced the Blues Society with her knowledge, patience, and compassion. She is an asset to this organization, and we can't thank her enough for her input.

If you are looking for more fun to add to your schedule, come on out to the new Jam we are having at Galloway Station every second Thursday from 6:00 p.m.-9:00 p.m. George Hunt and the boys from Uncle Buster host the premier Open Mic Blues Jam and the feedback we are getting from you all is phenomenal. Come on out and see what the fun is all about.

MORE BSO BOARD NEWS

As always thank you to our friends at Carrie's who host our Sunday Jam every 4th Sunday from 6:00 p.m. - 9:00 p.m. We love you all!

And we are gearing up for our annual **Jingle the Blues Away** Jam in December. If you would like to donate something for our gift baskets, we would love to hear from you. Message me on Facebook and we can get the ball rolling.

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

Some dates to mark on your calendar:

- **D.R.Y.M.S.: Thursday, October 21 Facebook Live Fund raiser** at Springfield Music from **8:00-9:00 p.m.**

- **September 16: 6:00-9:00 p.m.**
The **Uncle Buster Band** will rock the Drunken Monkey! Information available on Facebook for all of Uncle Buster' and the **Yeti's** shows.
- **October 24: 6:00 -9:00 p.m.**
1st Annual D.R.Y.M.S. Jam to Honor Debbie Rule, at the 4th Sunday Jam at Carrie's.
- **December 11: Jingle the Blues Away** at Galloway Station, from 5:00 p.m. to 9:00 p.m.

Have a wonderful day and I will see you all out and about as we go Blues'n in 2021.

Sincerely,
O'Neill Blues
President-Blues Society of the Ozarks



D.R.Y.M.S. - DEBBIE RULE YOUTH MUSIC SCHOLARSHIP

The Debbie Rule Foundation was established in 2021, in honor of her love for blues and unwavering support for keeping the blues alive. This foundation was created to provide financial assistance to aspiring young blues musicians, whose limited financial resources might prohibit them from attending a blues music learning opportunity. The scholarship could fund individual blues lessons or tuition.

This scholarship program is available for those under the age of 21 to study their instrument of choice at reputable camps, seminars, or workshop programs in the United States. The programs attended by the recipients generally take place in the summer at the recipient's choice of location. However, if lessons are the choice of the participant, it can be any time of the year.

A letter of recommendation must accompany the application. The deadline for the summer scholarship is May 31st. In addition to receiving a free Blues Society of the Ozarks membership, the youth is requested to write an article for the BSO Bluesletter about their experience with the workshop or lesson session.

The D.R.Y.M.S. will award up to \$500.00 per year to applicants preferably from the Ozarks area or Springfield, Missouri. An event will be held Thursday, October 21, 2021, as a FaceBook Live Fund raiser, at Springfield Music from 8:00-9:00 p.m., for D.R.Y.M.S. to continue to help keep the Blues alive through youth.





BLUES IN THE SCHOOLS

News from the BSO BITS Program

The "Blues in the Schools" (BITS) Telecaster Raffle for 2021, generously provided by Fender and Springfield Music Company, continues to be a very popular event. This year's giveaway will feature an extraordinary tobacco burst Player Series Telecaster with a rosewood neck. Raffle tickets for the Fender Player Series Telecaster are \$10.00 each and can be purchased at Springfield Music Company. The drawing for the Telecaster will be December 11, 2021, at the *Jingle the Blues Away* event.



As an additional fund raiser, Springfield Music and Hohner have generously provided a **Billy Joel Signature Series Harmonica**. Raffle tickets are only \$1.00 each and all proceeds benefit the BITS - "Blues In the Schools" fund. The drawing and winner will be announced January 2022.

Please support "Blues in the Schools" by purchasing a ticket and supporting the area businesses who donated these items to the BSO through the Fender Guitar Company and Hohner Harmonica.



All proceeds go to the Blues in the Schools program. 🗝️



WATERMELON SLIM AT SOUTHBOUND

LIVE PERFORMANCE REVIEW BY GEORGE HUNT

The Southbound Bar in Springfield, Missouri hosted Blues veteran Watermelon Slim last week August 28th. Where were you?

Slim was born in Boston, Massachusetts. Slim is a former truck driver and a Vietnam veteran.



left-handed slide guitar on a balsawood model using a triangle pick cut from a rusty coffee can top and his Army issued Zippo lighter as the slide.



While laid up in a Vietnam hospital he taught himself upside-down

When I talked to him before the show. He expressed that they had not played in a while, not since 2019. Slim now resides in Clarksdale Mississippi. Kids, this is blues central in the USA if you did not know. Please do yourself a favor and go to Clarksdale for some down-home music, people, and a great time.



Slim had a band anyone would want. John Allouise on bass guitar and Brian Wells on drums. These musicians were seasoned blues players. The precision, and economy in their playing was evident. Slim plays his Dobro on a table. His prowess on this instrument sure tells of his years of experience. Slim's slide evoked every emotion you would hope. Sadness, excitement, and the blues, it was all there. It is always intriguing to see a master play a resonator guitar.

Slim is also a great harmonica player. He would play harmonica while the rhythm section just kept the groove going like a clock. Try playing in a three-piece band sometime. Everyone must be proficient on their instrument, or you can tell very quickly the weakest link. We the audience could not tell any rust on these guys from not playing. He talked about peace and harmony. Slim played a very heart felt version of Taps on the harmonica.

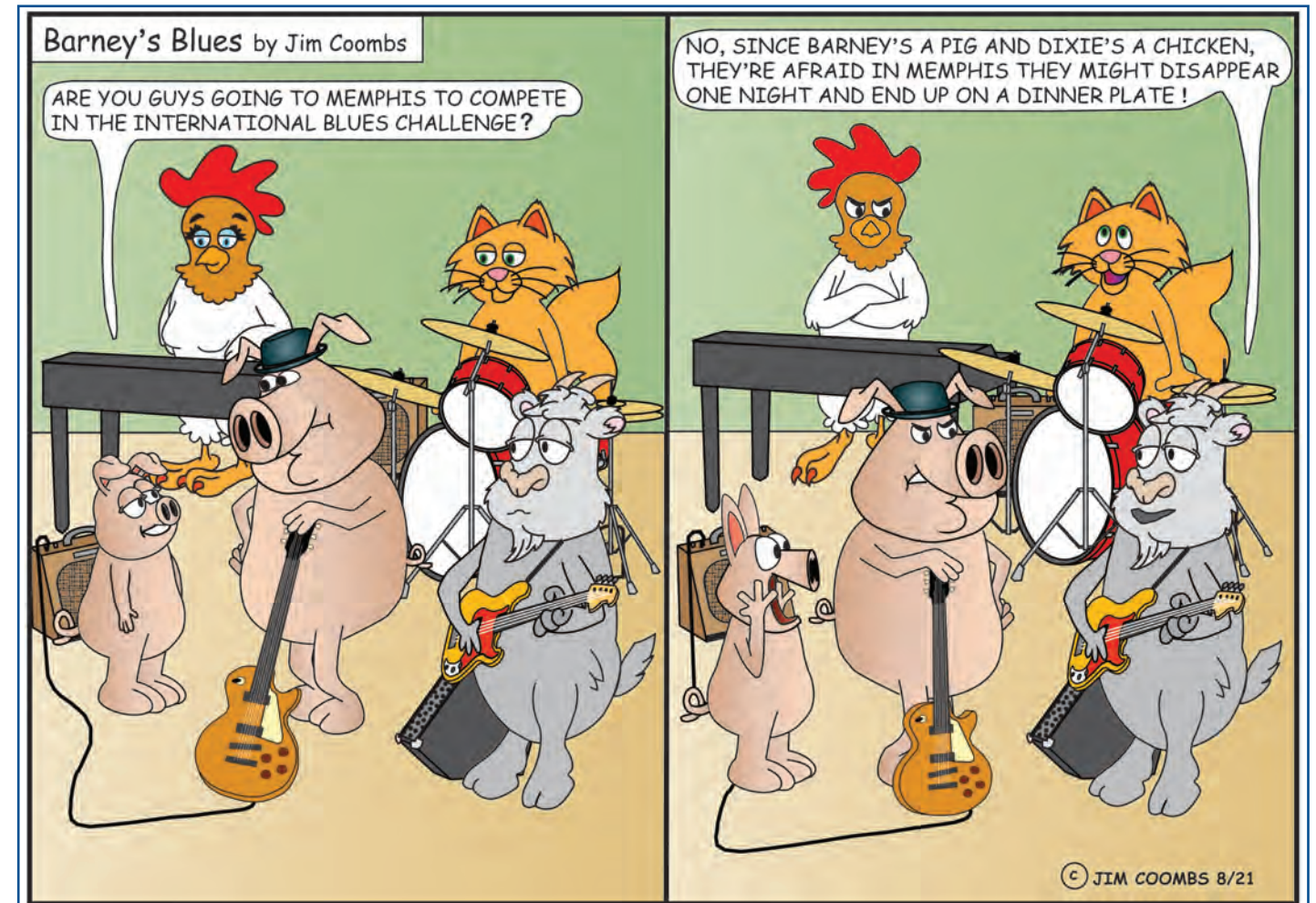


So, I say again, where were you? For the twelve or so blues people who were there, what a great show! The band played two hours and ten minutes. The show was on a Thursday night. Some of the greatest blues players, and only have a handful of people are in the audience. Next time you think about seeing a show and



you may have to work tomorrow, just remember. These dedicated musicians drove a long way, will not earn much money, and they will have to return home. If you really love the blues, please put out the effort to see these legends when they come to our town. They will not be here forever. If you saw this show, I'm sure on your way to work the next morning, you were smiling.

George Hunt ↑





BSO MEMPHIS BOUND - REGIONAL BLUES CHALLENGE

The much-anticipated *Blues Society of the Ozarks Memphis Bound - Regional Blues Challenge* was held on 8/8/2021 at the Galloway Station. Galloway Station made this great Blues event possible for the BSO by opening on Sunday for our competition event. The BSO is so grateful for this and for hosting our 2nd Thursday Jams.

Approximately 70 happy blues and live music enthusiasts attended this live event at our new BSO jam hangout at Galloway Station. We set up for action and the ever-generous Mitch Brashers and Springfield Music provided the hardware backline and sound board.

One of the most important benefits of being an affiliate of the Blues Foundation, in addition to being a part of the international blues community, is having the exclusive rights to conduct a local IBC challenge and send the winning acts to the International Blues Challenge in Memphis.

We couldn't have this competition without Competitors and Judges. Our judges come from outside of our local Blues Society to ease the influences of local bias. This year's

The three 2021 event selected Judge's:

Betty Berry from the Kansas City Blues Society,
Debbie Johnston from the Wichita Blues Society and
Jim Payne from the Stomp the Blues out of Homelessness,
 Plus, a fourth judge, **Justin Cauble** from Joplin as the standby judge.

The 2021 event Competitors were all entered as Solo/Duo Acts. Act Check-in was conducted by **Debra Rooney**. Two bands had signed up, but one band dropped

out due personnel issues and the BSO uses a minimum of two bands to compete.

The Solo/Duo acts:

Bob Bledsoe	Solo
Molly Healey	Solo
Justin Larkin	Solo
Art Bentley	Solo
Savage Juillet	Duo - featuring Mary Maslak & Erich Eastman

The Youth Showcase act featured the talented Alyssa Galvan who performed while the Competitor's Raw scores were being tallied by volunteer **Patty Hutchinson**.

The acts were scored on Blues content, Originality, Vocals, Instrument Talent, and Stage Presence.

Other featured BSO Members of this event:

Mary Certain - Host and Memphis Bound Chairwoman
Mitch Brashers - Sound Manager
George Hunt - Stage Manager, with **Tyson Martin**, and **Mitch Brashers** helping George set up the backline.
Renee' Hunt - Tito Guitar raffle ticket sales
Joel Chamberlain - Master of Ceremonies and Announcements
Patty Hutchinson - Raw Score Calculator
Mike Hauk - Timekeeper
Julia LeBlanc Hohn and Dan Hohn - Merchandise and membership sales
Frances Ashmore Warren - Score card official transport to the Raw Score Calculator
Marty Jones - Music Man Photography was on hand to take photos.

Competition Results:

Art Bentley was selected by the Judges, and he will be representing the Blues Society of the Ozarks in Memphis at the International Blues Challenge held January 18-22, 2022.

Molly Healey is runner-up and will represent the BSO if Art can't make the trip to Memphis for any reason.

Alyssa Galvan will be representing the Blues Society of the Ozarks in the Youth Showcase

The Solo Winner **Art Bentley** receives \$500.00 plus a fundraiser provided by the BSO to raise cash for expense attending The Blues Challenge in Memphis. A fundraiser will also be held for Youth Showcase representative Alyssa Galvan.

The drawing for the **Tito™ - Fender Brand Raffle Guitar** donated by Frances Warren and Hy-Vee Liquor store was conducted with hushed breathes, the drawing winner was the ever-lucky **Bob Doran**. Thank you for all who bought tickets. All proceeds from the raffle go to the **Blues in the Schools (BITS)** program; \$320.00 was raised.

Five new members and one renewal were signed up at the event and we on the BSO Board would like to thank all who entered and competed. A big thanks goes out to the BSO Blues loving crowd for being very supportive and receptive to each act. 🙌



STORY BY MARY CERTAIN WITH PHOTOGRAPHY BY GEORGE HUNT

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BECOMING A BSO SUPPORTER

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

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

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


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

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

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

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

For additional information regarding opportunities to advertise your business in the BSO Bluesletter, contact Mike Fisher at mikefisher@missouristate.edu.

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



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

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



A NOTE FROM THE EDITOR

In this September issue of the BSO Bluesletter, we continue with our focus on recognizing the extraordinary talented musicians of the region. The Fall season should bring cooler temperatures and occasions for more outdoor events. Almost normal. The *Blues Society of the Ozarks Memphis Bound - Regional Blues Challenge* was hosted and we have talented folks going to Memphis in January of 2022. Additional information can be found in this issue.

We learned in August that we lost some jewels in the crown of Blues Rock: Dusty Hill of ZZ Top and Charlie Watts of The Rolling Stones. We also lost Don Everly, Clarence McDonald, and Tom T. Hall. We are here for only a flicker. Support live music and the musicians that make it real.

With the benefits for BSO membership, now is the time to become a member of an mature organization that has a clear focus for the future. Be it keeping the Blues alive through music Jams and live venue events, or Blues in the Schools, the BSO has a need for you. For more information, please contact one of the BSO Board members. The Blues Society of the Ozarks wants to hear from you. Keep the music going and growing. Now is the time for you to send me your contribution to the next BSO Bluesletter. Feel free to contact me, Mike Fisher at mikefisher@missouristate.edu. 

MEMBERSHIP WITH THE BLUES SOCIETY OF THE OZARKS

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

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

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

BSO MEMBERSHIP FORM

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

First & Last Name _____ First & Last Name _____

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

Street Address _____

City _____ State _____ Zip _____

Phone _____ Email _____ Birthday _____

\$15/year - Student, Senior, Military membership

\$20/year - Individual membership

\$30/year - Band membership

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

BSO Events

BSO Fundraising

Bluesletter Contributor

Merchandising

Advertising/Sales

Public Relations/Marketing

Social Media & Website

Musician/Performance

Other _____