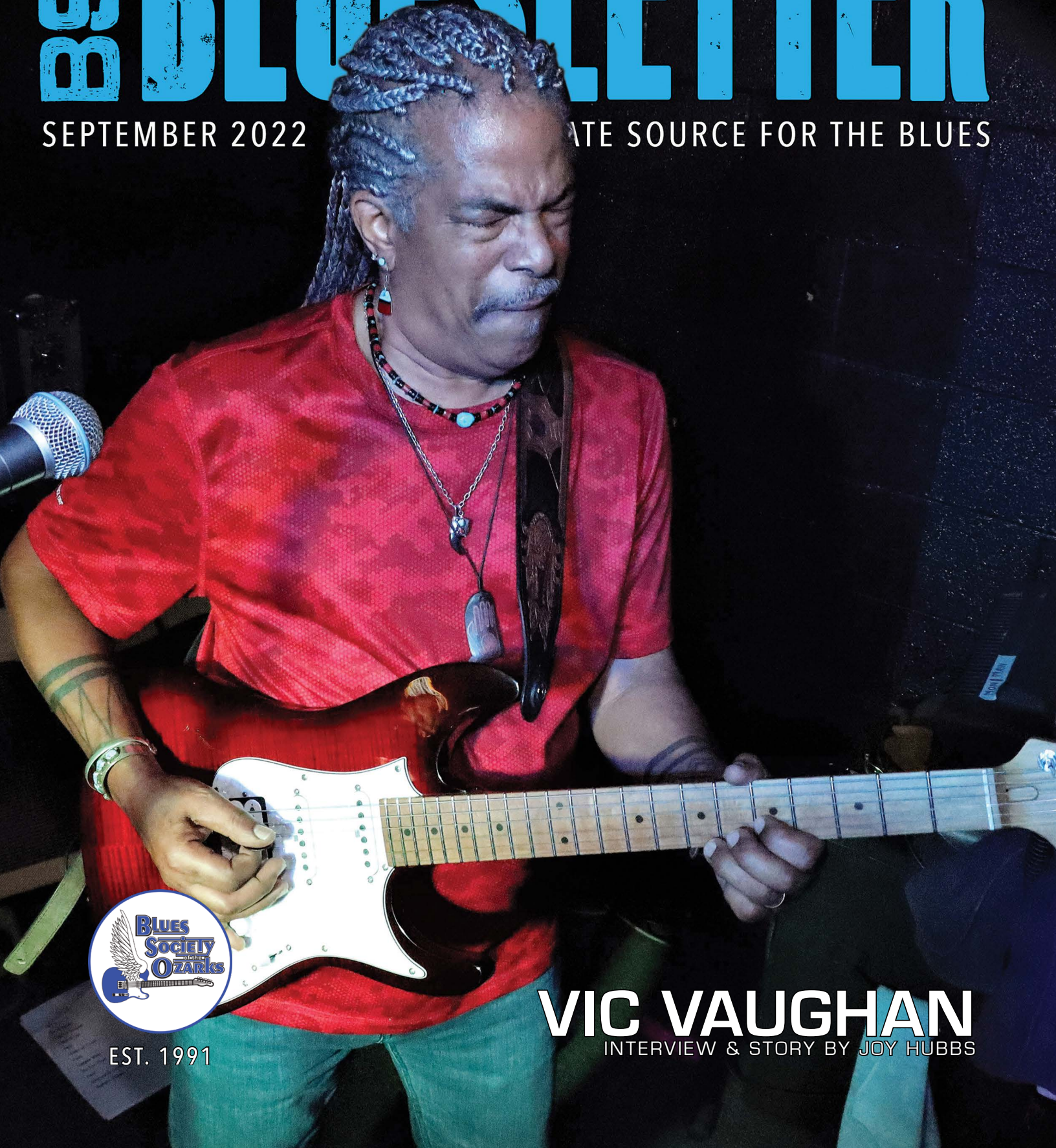


BLUES IN THE SCHOOLS - INTERNATIONAL BLUES CHALLENGE - REGIONAL BLUES NEWS
LOCAL ARTIST FEATURE - MUSIC REVIEWS - LOCAL BLUES VENUES - MEMBERSHIP BENEFITS

OSBLUESLETTER

SEPTEMBER 2022

GO TO SOURCE FOR THE BLUES



EST. 1991

VIC VAUGHAN
INTERVIEW & 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!

I hope this letter finds you all healthy and safe as we approach the fall.

The BSO Board will be meeting in September to discuss plans and schedules for BSO Jams, BITS, D.R.Y.M.S., IBC, and our annual charity fund raisers. Our membership is growing and we're meeting new Blues enthusiasts around the region. Feel free to browse through this issue of the BSO Bluesletter to learn all the exciting things we have in the works for the Blues Society of the Ozarks.

In this issue, you'll read our exclusive interview with Vic Vaughan (by Joy Hubbs). Also, our regular features; Blues History Spotlight (Mary Certain), Youth in the Blues, Sound From the Street (O'Neill Blues), BITS-Blues in the Schools (George Hunt), and much more.

Kudos to everyone on our board. Every member on the board contributes their timeless efforts, experience, valuable insight, and love for the blues to bring this publication together. It is an honor to be able to collaborate with such talent. I am blessed.

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

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

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

BSO MISSION STATEMENT

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

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



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VIC VAUGHAN

INTERVIEW & STORY BY JOY HUBBS

When I moved here 20 years ago, the first band I went to see was Vic Vaughan and Souled Out. He put on a great performance, and I was truly impressed by his music. I enjoy listening to their music every chance I get. Thanks Vic, for agreeing to this interview. I appreciate you sharing your stories with us.

Vic's family is originally from Brooklyn, New York. He is of Welsh, African American, Pamunkey/Nottoway, and Cherokee Indian descent. Vic was born and raised in the Williamsburg projects. His family then moved to Queens where he says, "the music started". He got one of those little plastic guitars with the nylon/plastic strings and started playing. "We listened to Harry Belafonte and Mahalia Jackson. I'm a



born musician. Even before I knew music was what I was going to do. Musicians are communicators. Anything that made sound I was attracted to. I used to make sounds with the water in pots while doing the dishes. We would cup our hands and blow through them to make whistling sounds and that led me to the harmonica, so I started collecting those. That was our music."



"I didn't know anything about the guitar, but I wanted one, so I built one out of a 2 by 4 with nails in both ends. My dad worked in a furniture store as a salesman and he would bring home these long rubber bands, so that's what I used for strings. I would wrap those rubber bands around those nails until I got the sound I wanted. For Christmas my folks got me a guitar. I had nice



parents. I didn't know how to play and broke all the strings off, except for low E, because I didn't know what I was doing. Sat that guitar behind Dad's chair and it stayed there for a while."

"From there I started playing saxophone in about 5th grade. I can't read music, well I can read music now, slowly. If you want to hear me play something, just ask me. Don't put music in front of me. It's like that old joke 'How do you get a guitar player to shut up? Put music in front of him'. After playing sax, from there I went on to play the piston bugle. That's a single valve trumpet with a slide. I played in the Queensaires Drum and Bugle Corp. I was in the New York Thanksgiving Parade back in the day. That was in the mid 1960's. That was cool. Later I got to watch myself on television walking down the street playing. That was way cool. Couldn't read music so I just remembered all the music after I heard it. That's why I say I was musical before I knew I was going to be musical. If you wanted me to play something I'd say 'play it one time, how does it go? Ok, got it'."

"It's a gift, a gift from God. We all have gifts. Joy comes when you find out what your gift is, and you pursue it and can use it. It's said knowledge is power, nah, not so much. Application of knowledge is power."

"So, I'm playing the piston bugle and sax, carrying around my books, and I say, 'this is crazy'. This was 1964 and the song "She Loves

You" by the Beatles came out. I saw them on the Ed Sullivan Show and said that's what I want to do. I got the guitar back out and figured out how to string it. This was back when you could buy packs of strings, but I didn't have any money, so I bought single strings at a time and put them on. Learned to play by listening to AM radio. My Dad told us he'd be walking home from work and could hear us from 2-3 blocks away!"

"I didn't know any chords, but I could pick out the bass part and from there the chords. I would write songs out in the back yard. Me, my brother Ric on guitar, and my neighbor Gilbert as our drummer. My dad bought him a Ludwig drum set to play. Our bass player was the paperboy. We didn't have a bass, so it was a guitar with just the first 4 strings. Our band was called The Young Ones."

Vic had a lot of support and encouragement from his parents, his school, and community. In grade school the principal,



Mr. Lamont, let them go from room to room playing. "I had a box that I cut a hole in the bottom of, sat a bongo in, and put a stick in one corner with a metal grate on top for a cymbal. That was 5th or 6th grade. Dad was our first manager, but he drove us to our gigs and looked out for us... doing what dad's that care do. We'd get in the station wagon and drive to neighbors' and friends' houses and play. We would get paid

ON THE COVER - VIC VAUGHAN

even! It wasn't the reason we played. If you do what you love and what your gift is and there's no attachment to money, it (money) comes."

"We would take coffee cans with the lids on and use them as bongos. We'd sit on the stoop playing and singing and folks would walk by and throw us change. From there we got to do talent shows and things like that."

At one point, their band was hired by a modeling agency to play while models walked the runway. Vic recalls he was 11 or 12. Then they were noticed by Sonny Fox, who had a TV variety show called Wonderama in New York. They were asked to perform a couple songs on TV. "We played 'I Believe' by Frankie Laine. After that aired, we got calls from all kinds of people." Their rendition touched many, emotionally. That opportunity led to playing with the Grace Methodist Church, when they were invited to play at the 1964 New York World's Fair. Vic got to sing "Supercalifragilisticexpialidocious" at the New York Pavilion. "So many people, so nervous!" They sang 8 Beatles songs complete with fancy outfits to wear. "I was checking out the marquee and saw that someone named Otis Redding was performing with another church before he was really known. My first brush with greatness."

During Vic's high school years, 1967-69, there were a lot of political and cultural things happening. "We just 'music't' our way through it all. We just kept playing. We'd give concerts in our back yard. We'd sell Jiffy Pop popcorn for a quarter and bring lamps out from the living room for light. Occasionally someone would call the cops and complain. Cops would come and say, 'it's ok, you're pretty good', and they would stay and listen for a while."

"One day our parents were taking us to a bar-b-que and our guitars were in the back

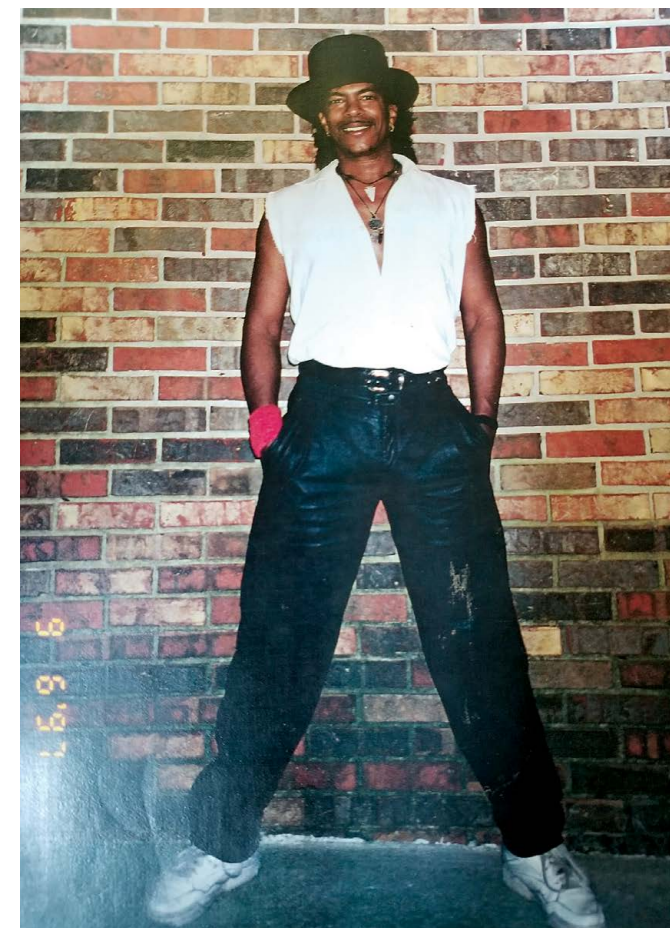


window. A couple of guys started following us. We got there and started setting up. Turns out those guys were Ezekiel and Jacob Carey, the lead, and bass vocalist from the Doo-Wop group The Flamingos (*I Only Have Eyes for You*). They asked if we had any songs we'd written. We said yes! They set up a recording session with some of the hottest talent and studio music in New York. I didn't realize who they were until I got old enough to look back at just who they were. I did realize who some were when I saw Paul Simon walking down the street, with the musicians I was to play the session with. Richard T. on piano, Trevor Lawrence on sax, Chuck Rainey on bass, Bernard Purdie on drums and Eric Gale, not the now one, who was a jazz studio musician." Vic was 17 at the time he recorded his original song "Love Me Babe".

"We then got a reel to reel and were recording in the basement. We were called Charisma. My friend Larry Muse says, 'Hey let's record something and take it to Jimi Hendrix'. We took our recording into Manhattan. We were to meet Eddie Kramer, Jimi's manager. Eddie listened to our recording and said it sounded great - like Jimi. We asked if Jimi was there, he wasn't. We were pretty bummed out. Then just as we were leaving, who busts in through the door? Jimi Hendrix himself! In a yellow ruffle shirt with the paisley vest on. He's a big dude, long fingers.

He was carrying this little dog. I kept telling myself not to ask for an autograph. I wish I had gotten his autograph, but I didn't."

"After we met Jimi, we go to Fillmore East and met Al Cooper and Ten Years After. He's opening for Mothers of Invention with Frank Zappa. We got invited to Electric Lady Studios, where Jimi's going to record. Larry says 'see that light up there when you see that light up let us know right away. Cause when Jimi rings the bell, he will ring it and walk away.' When the light came on, we all hollered 'He's here!' In he comes all dressed in purple. Purple hat, plume, and suit, pulls out a Fender jazz bass with 6 strings and it was purple! Prince didn't start the purple thing! We got to set up his amps, not a Marshall amp in the place. He used the amps at the studio, Acoustic 261's. He did 16 tracks of guitar, chords, and melodies. He was playing "The Star-Spangled Banner". Amazing to be there and watch the process. Gives me chills to think back on that."



ON THE COVER - VIC VAUGHAN

"Our band, now named Jack Sass, continued to play shows but we didn't get many bookings. We played all original music. Nobody wanted to hear that. They all were listening to what's going on at the time. Lots of famous people came to our shows: David Sanborn, Chick Corea, Phyllis Hyman, Nick Ashford, and Valerie Simpson. In our neighborhood of Jamaica Queens, who lived there? Lena Horne, Count Basie, James Brown, Brook Benton. All in our neighborhood!"



"My band Jack Sass got to know Chick Corea and his band Return to Forever very well in the late seventies. We got to open for Chick at the Bottom Line in Greenwich Village. Speaking of Greenwich Village, my dad got us to play at "Cafe Wha?". A few weeks after Jimi Hendrix had played there, he was on the Dick Cavett show."

Vic's folks moved to upstate New York and Vic stayed in New York City. The day he got his first phone, Ezekiel Carey with the Flamingos



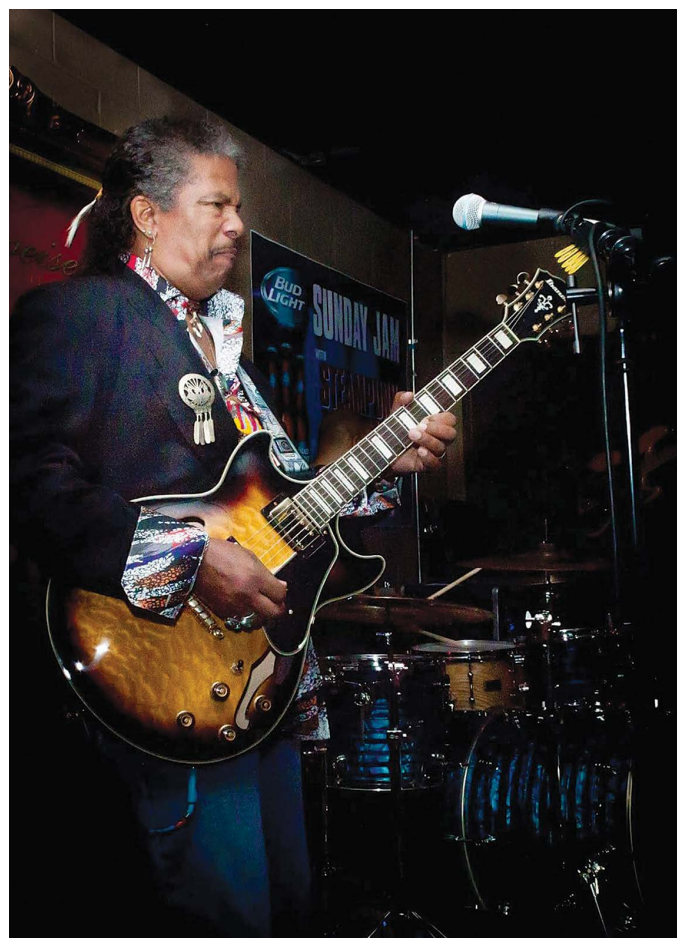
was his very first caller, wanting Vic to play with them. Vic started playing and singing with them. He was also their musical director for 11 years. He traveled all over the world with them. They eventually ended up in Sarasota, Florida playing house gigs 6 nights a week. "It was a good time. Lived on the beach." The Flamigos decided to move back to New York and Vic stayed. "So, I started another band with the area's top musicians of the time: Caroline McKeon, Burt Engelsman, and Duane Freeman. We were called Eclipse. Dickey Betts from the Allman Brothers would sit in with us occasionally. I had a Gibson SG that he loved to play, which led to me playing guitar on a song that he wrote called "I Don't Wanna Break Your Heart". Eclipse recorded an album named "Making Tracks". We had a song I wrote, "Save My Life", on heavy rotation on the local radio stations. Then what did I say happens? We broke up." After



that Vic continued to play in random bands "here and there". "I'm always playing music." When Vic moved from Sarasota to Tampa, he joined another band named Precision. "When I joined, they handed me an outfit to wear, I said really? Cool! Florida was an excess of everything in the 80's."



Vic moved his family from Florida to Missouri in 1988 after the birth of his daughter, as his wife had family here. He didn't play in any bands again until 1991. "I started playing Blue Monday at the Stepchild Lounge. Bud Johnson lets me sit in and then I start playing



with their band. Different people came through. Pete Generous, great drummer. Taught most of the drummers in this town how to play. John Anderson, Steve Mason. I want to preface something here. I wasn't blues. I was just music. I don't consider myself a blues player. I even wrote a song called "It's Still the Blues" because no matter what song you do, there is blues in it. In my opinion, blues is not a music per se, it's a feeling. I'm obligated to do the best at each show. You never know when it will be your last. Remember who's gone? Don Shipp's? I wrote a song about him and Bill Brown. At Don's funeral the priest said 'Don was saved by the Blues'. That's the name of the song, "Saved by the Blues". I remember when Norman Jackson first came to town. We had always planned to play together, but we could never connect."

Vic has played with many of Springfield's musicians. "Everyone in Papa Green Shoes, except Dean Dazey, has been in my band. Casey, Stoney, Jody. Also, Dave Painter and Mike Williamson of Big Smith."

"I'm in two bands now, my heart, Souled Out - formerly Vic Vaughan and 2econd Coming, and a new band MoJive, led by Stoney Cottengim. We've been rehearsing and I'm excited to hit the stage."

Vic has played with many local talents. His



current band Vic Vaughan and Souled Out, have been together 10 years. Tom 'Tommygun' Harrison plays drums, runs lights and sound. "Tommy has his own business where he designs sound systems for musicians such as John Legend and Jay Z." Mark Ritchie plays percussion and sings. Paul Walling has been with Vic for 25 years playing bass and singing. "We're currently working on some changes in our music by adding more blues. We're going to record some stuff." That worries Vic a bit, as historically he says, "once a band starts recording, they break up." They are currently booking about 6 venues a month. "None of us are spring chickens anymore. That's really all we want. My group of guys are great, we're very supportive of each other, look out for each other. God is good to me."

Vic is a great guy, get to know him. He has had an amazing career! Go to see a show! Guaranteed you'll dance your feet off! Check out their schedule on their web page at vicvaughanmusic.com. 🎸





My wife, Renee', and I just took the trip of a lifetime. Music is the reason it happened. In 2019, I volunteered at the Clarksdale, Mississippi Pinetop Perkins Foundation. This is at a plantation on the outskirts of Clarksdale. It's where young men and women, from the ages of 12 to 21, can come and be instructed in Blues Music education. I worked a shift at this fundraiser and then I was free to roam. There were two buildings with live music being performed all day. In the courtyard there was an open jam. I signed up for the last jam of the day. There were three French men who also signed up to play. We met and became Facebook friends. I played *House of the Rising Sun*, *Johnny B. Goode*, and one other song with them. The volunteers and performers all went to a restaurant to eat afterward. The French musicians were also invited.



STORY BY GEORGE & RENEE' HUNT

As a result, in December of 2021, I was asked to perform at a concert in Montrichard, France, planned for June 2022. How exciting is that! Yes, is what I said! JB Tattoo Rock and Roll Band is the band. Joh, pronounced "Joe", is the lead singer, along with his wife Mya and daughter Lilly. We traveled to



France with musicians Lectric Liz Lottmann and Juergen Lottmann. Liz is a singer and Juergen is a percussionist. They also met Joh and the band in Clarksdale. We were picked up in Paris by Phil, who manages the band, for the three-hour ride to Thésée, France. We were greeted into Joh and Mya's home like family. The language barrier was a hurdle to be sure. Google Translate helped a lot! It was not long until Joh and I picked up an



acoustic guitar and we were playing some songs. Music is the great communicator and is universal. All the connected family was very nice and cordial to us. We stayed in a villa about fifty yards from their house. This was in the countryside of France.

Unfortunately, the concert was rained out. The only day it rained, of course! On the night the concert was to have been, there was still a party at Joh's house. Many musicians, who were to have played in the show, were in attendance. I got to jam with these fellow players. The crowd



of people attending the party would also sing along with all the songs the musicians were playing. In France, there was a musician named Johnny Hallyday (1943-2017), who was their "Elvis Presley". Johnny is still revered today, and everyone knows his songs. Several of his songs were sung and were to have been played at the concert.

Sitting around one night at Joh's house, I played the harmonica for them. *Amazing Grace* was recognized by the family. At the party, I handed out several harmonicas to a sixteen-year-old violin player, and his cousin who played piano. They were eager and interested to know about this little instrument. I have discovered that I love to teach. Once again, music breaks language barriers and makes friends. ↑





BLUES IN THE SCHOOLS

News from the BSO BITS PROGRAM

Blues in the Schools (B.I.T.S.) is back for the Fall!

The summer break has wrapped up and schools are back in session for the Fall. The schedule for programs is still being developed and should be posted soon.

The BITS program goes beyond just the classroom, educating people of all ages about the blues and harmonica's keeps him busy.

In August, George was a requested guest at an Alzheimer Unit. You may have seen him out



STORY BY GEORGE HUNT



and about teaching, performing, and sharing his love for the blues. To learn more about the BITS program and its impact in the schools and our



community, contact George Hunt at georgehuntbluesman@gmail.com, or (417) 353-9180. You can also find George on [FaceBook](#).



What is Blues in the Schools?

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

YOUTH IN THE BLUES

HARRELL DAVENPORT

STORY BY HARRELL DAVENPORT & MARY CERTAIN

Well, I was born in Jackson, Mississippi 15 years ago. I fell in love with the blues at a young age. I was challenged by bullies and had many other struggles. At the age of eight, I started learning guitar and harmonica to express my anguish. It then became clear, that I, a young blues prodigy, was going to take the world by storm.






I was influenced by legends such as Jimmy Reed, Eddie Taylor, and Billy Branch.

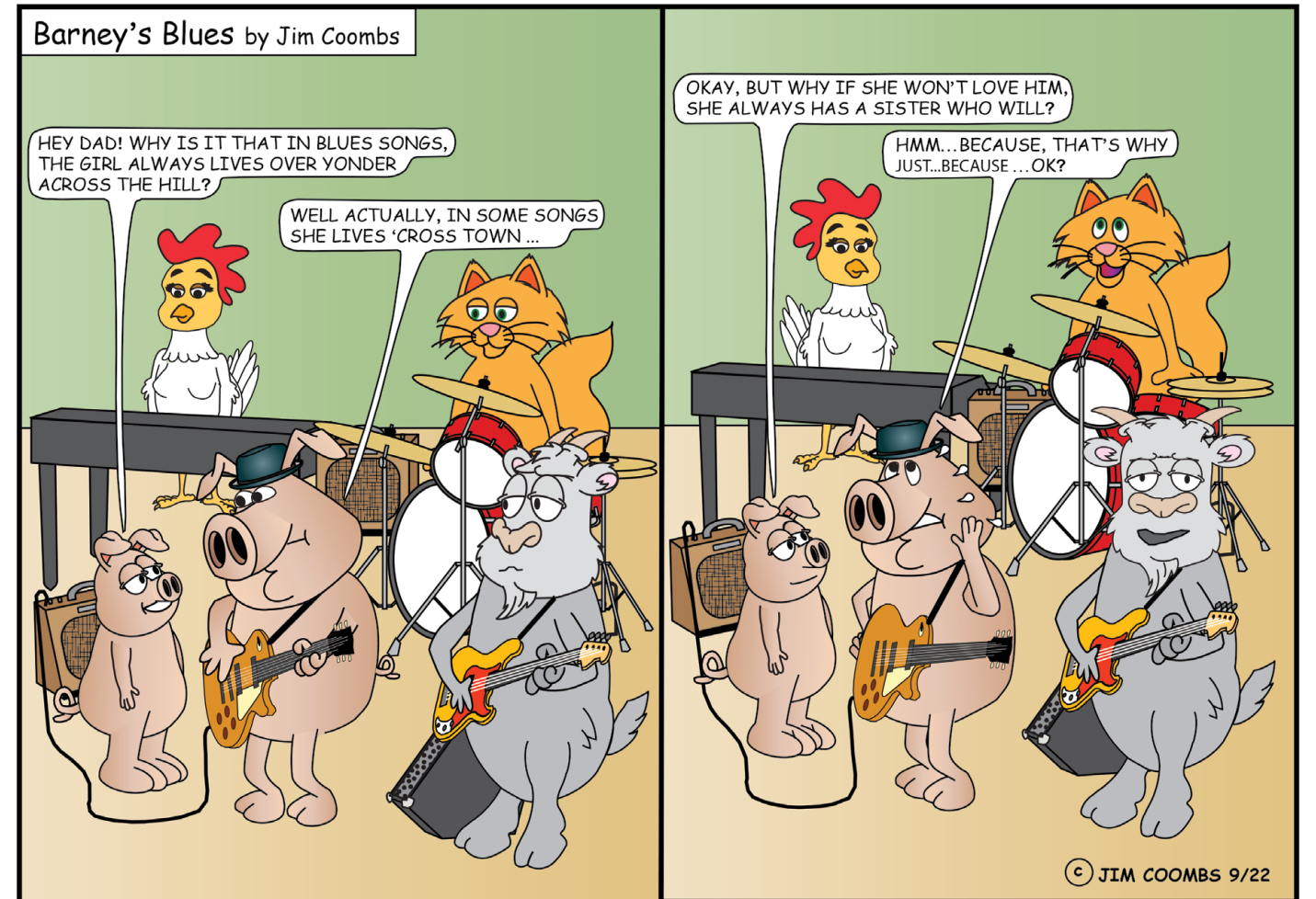
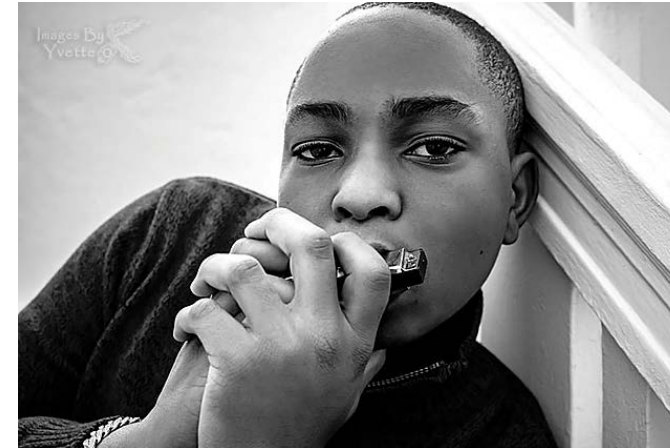
I played my first concert at the age of only 10 years old, followed by writing my first song at 11. I soon caught the attention of my Godfather, Blues Hall of Famer Charles Wilson, who started mentoring and managing me after hearing the promise of my music.

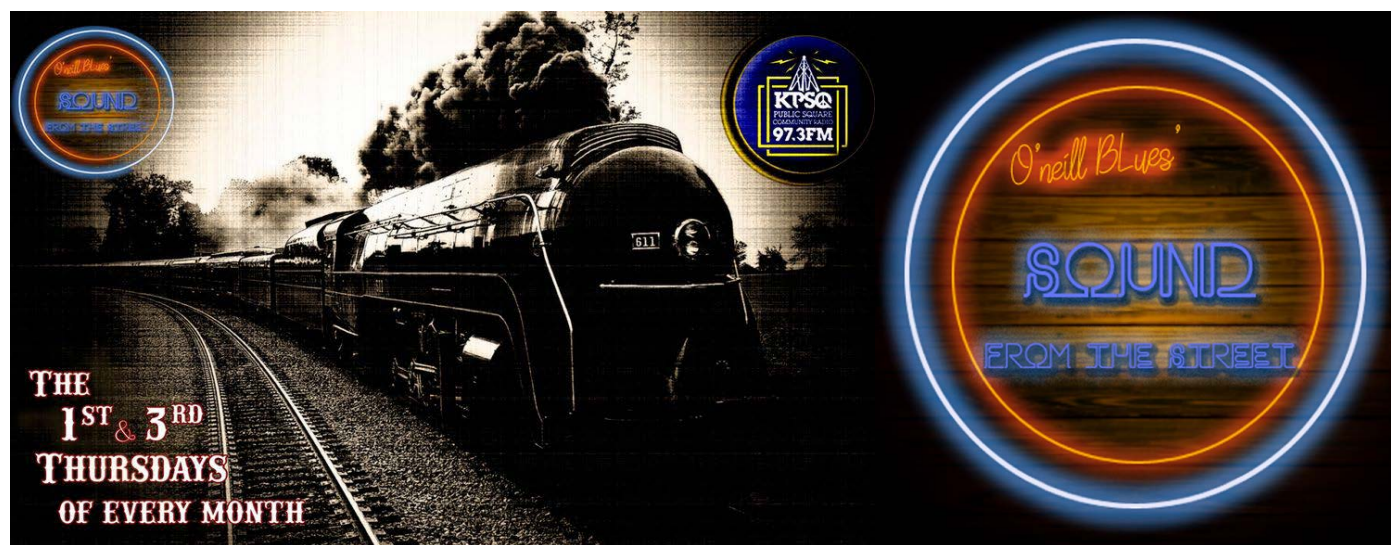
I'm set to start recording my first album later in 2022. I look forward to a long career, where I can make a difference by sharing my blues music around the world, while also sharing my struggles. The blues are everywhere, and I am a young man with a voice that needs to be heard. The dream? My dream is to headline the Harlem Apollo.

I currently have some other things in the works, along with my album. I'm grateful for all the things that the Lord has blessed me with and helped me to do. Thank you all!!! 🎸

To learn more about Harrell and his music, visit his social media at:

-  Instagram- [blueskiddmusic](#)
-  Facebook- [YOUNGRELLBLUES](#)
-  Twitter- [YOUNGRELLBLUES](#)





BY O'NEILL BLUES



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

Finding your inspiration:

I came across a picture the other day of an oil painting that has always spoken to me. The painting is of an old rusted out steam train being pushed on a barge in choppy water by an old steam powered tug boat. I can always look at this painting and find something to motivate me to create. I ask myself, what is the backstory of these two machines? How did they come together at this moment in time in this painting? What is their destination?


The beauty of art is the transferral of ownership from the artist to the audience. The piece, whether music, paintings, literature, etc. is created and then given to us - the public. The piece is no longer the artist's, it is ours. And, my interpretation of a piece can be completely different from someone else's and neither of us are wrong on how we perceive it. What a beautiful gift.

I encourage you today to turn off your phone for a moment. Take in a painting and find your own story in the nuances of color and shading, and see where the road takes you. You never know what you will find.

Enjoy your journey my friends.

Meanwhile off of Dickson Street...

It will be an honor for me to MC an event for a new friend of mine in my adopted hometown of Fayetteville, Ark. More details to come, but the opportunities are exciting and I am happy to be weaving myself into the artistic culture of this great town.

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



BLUES HISTORY SPOTLIGHT

STORY BY MARY CERTAIN



Geeshie Wiley was born November 14th, 1908. Some reports say she was born in Oxford, Mississippi, while others say Natchez, Mississippi. Her given name is just as questionable too, with Lillie Mae Scott or Lillie Mae Boon as possibilities.

Geeshie Wiley was an American country blues singer and guitar player, who recorded six songs for Paramount Records, issued on three records in 1930's, with Elvie Thomas backing her up on a second guitar and/or vocals.

Geeshie Wiley is best known for her stunning version of "Last Kind Word Blues", recorded in the 1930s for Paramount Records. Geeshie and Elvie came together for other the recordings such as, "Skinny Leg Blues", "



Motherless Child Blues", "Over to my House", "Pick Poor Robin Clean", and "Eagles on a Half".



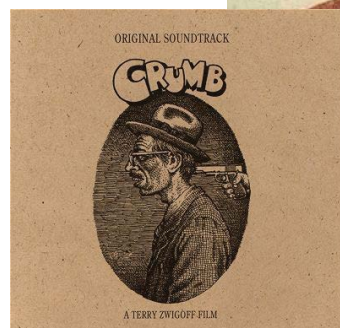


She is rumored to have worked in a medicine show in the 1920's. Some evidence exists that she was married to Casey Bill Weldon for a time, following his divorce from Memphis Minnie. It is also rumored that no known photographs exist of her either. It is reported that she died at the age of 41.



Many stories have floated through history about Geeshie Wiley, but few are pinpoint factual.


Fact - the song "Last Kind Words" was also used in a Robert Crumb film. Also, a fact about Geeshie Wiley's rendition of "Last Kind Words", is that this song has the power to chill one's blood with the hard luck and trouble, that was embodied within her voice.

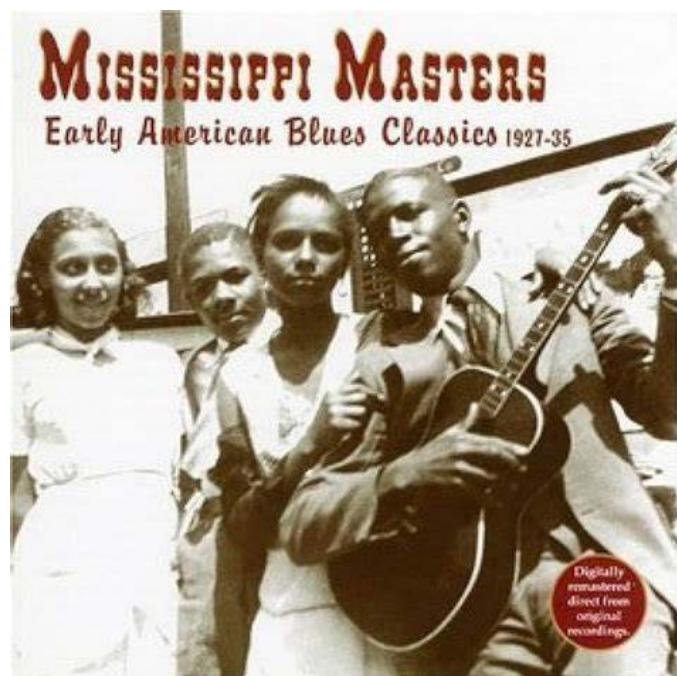


Here are two quotes that say it best about the late great Geeshie Wiley.

According to the blues historian Don Kent, Wiley "may well have been the rural South's greatest female blues singer and musician"

"If Geeshie Wiley did not exist, she could not be invented: her scope and creativity dwarfs most blues artists. She seems to represent the moment when black secular music was coalescing into blues."

Don Kent, liner notes to Mississippi Masters: Early American Blues Classics 1927-35 (Yazoo CD 2007, 1994). 



BSO BOARD OF DIRECTORS

BY O'NEILL BLUES



NEWS FROM THE BSO PRESIDENT AND BOARD OF DIRECTORS:

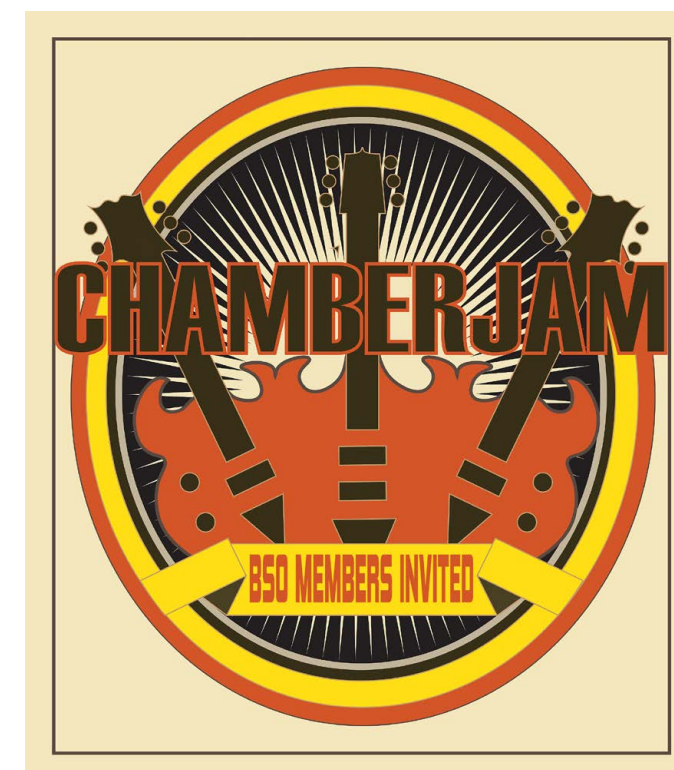
Hello fellow Blues Society of the Ozarks members! I am happy to report from the board that we are preparing for the BSO Fall & Winter activities: our D.R.Y.M.S. Fundraiser in October and our annual Jingle the Blues Away in December. of the 2022.

Just a reminder that Justin Cauble and Mike Snow won our regional IBC Challenge and will be representing us in Memphis in January. The BSO Board sponsored a fundraiser for Justin and Mike at Galloway Station on August 11. We are excited with these activities and will keep you informed on how they progress. Additional information on the IBC this year is below.

In this issue, you will also find Alyssa Galvan's story of her experience with her workshops in Clarksdale, Mississippi. Also, a recap of George and Renee` Hunt's trip to France.

Blues in the Schools - BITS has a separate report in this issue, with an exciting school year taking shape this Fall and Winter. BITS has provided over 550 harmonicas' so far this year.

Special thank you to QuickPrint Printing for their continued support and service in producing the full-color BSO Bluesletter magazine.



Members of the BSO enjoyed the food, fun, and music filled annual Chamberjam. Over 50 members and friends attended, including representatives from the Kansas City Blues Society.

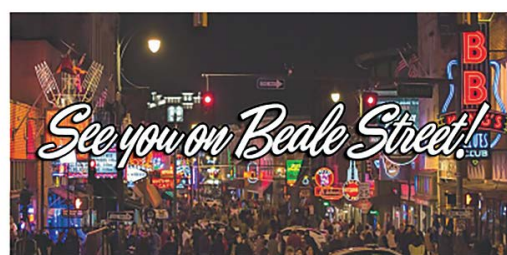
The jam that followed Sean Clavin's band was lively and included a bunch of BSO musicians, including Mike and Susan, Ray Ross, Alex Cobb, Joel Chamberlain, Doug Locke, John Rankin,


The Dates You've Been Waiting For...

International Blues Challenge

January 24 – 28, 2023

Booking details for IBC hotels coming real soon





Our Mission is to preserve blues heritage, celebrate blues recording and performance, expand worldwide awareness of the blues, and ensure the future of the uniquely American art form.

blues.org

BSO BOARD OF DIRECTORS

Jim Combs, Bob Bledsoe, BJ, Aurora, and Dana Chamberlain, and more.

Thanks to everyone who played and helped getting this all ready, especially Mary Certain, Steve Philpott, and Ed Stinson. Steve gets the long-distance award, having flown in from Seattle for the second year in a row.

Mark your calendars for 2023. We're scheduled for the second weekend in July.

The BSO is committed in providing a forum in the region for performance of the Blues at live events, and to educate and entertain the people of the Ozarks. The BSO exists to provide an organization through which people can share their common love of the Blues; and to join with similar organizations to accomplish those goals.

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

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



DRYMS SPOTLIGHT - ALYSSA GALVAN

STORY BY ALYSSA GALVAN



When I found out I was Memphis bound for the International Blues Challenge as a youth showcase performer last summer, it was a whole lot of different emotions. The first being excitement. I had never done anything like that before, and it seemed so out of reach to find myself playing a set on Beale Street with musicians from all over the world.

As it approached January, my nerves were through the roof. I spent most of my time mastering my set for when the time came. Once I received the email saying it had been postponed, I didn't know how to feel, but when the new dates in May were announced it was back to practicing. The extra few months helped me perfect my songs and tweak them in ways I hadn't before.



Making it to Beale Street, receiving my pass, seeing my name in the pamphlet - it all seemed so surreal. The nights leading up to my performance were nauseating. My nerves were almost getting the best of me. I recall continuously practicing my set for my parents in our Airbnb. Finally, it was Sunday- the day of my performance. The moment I had practiced nearly a year for, was finally right in front of me. Once my set began, everything felt natural. I was back in my element once again.

My first time in Memphis is definitely something I will not forget. I networked with many incredible musicians and experienced something I hadn't before.

This leads me to my next adventure in Clarksdale, Mississippi. I had received a call from Mary Certain right after Memphis, informing me about the Pinetop Perkins 2022 Masterclasses, taking place in Clarksdale, Mississippi. I had a very vague idea of the foundation and after light



research we called to make a reservation. This was much different than Memphis. I was going to be involved with individuals much closer to my age group.

Just as with the IBC, I was intimidated. This was another completely new experience for me. The first night in Clarksdale, I couldn't help but ask thousands of questions. Performing in the jam the first night was a learning experience that set me up for the next few days.

The workshops were a totally new thing to me as well. I thoroughly enjoyed sitting with my peers and learning several things from Johnny



Burgin, and also Bob Margolin, who happened to sit in for a lesson. It was totally surreal sharing the space with not only Bob Margolin, but several of the other incredible musical legends there; Bob Stroger, Billy Branch, Billy Davis, and Christone "Kingfish" Ingram.

The entire week flew by faster than anything I had ever been a part of. A blink of an eye and



it was Friday. I remember waiting in the Hopson Commissary for them to announce the bands for that night's performance. It was thrilling, exciting.

While we were practicing was truly the moment that I wished I had more time with everyone. The band we had just formed was falling together quickly, as we grasped the groove of our songs. It was both exciting and a privilege working with Matéo and Valentin from France, two incredible musicians.



After the practice and on the way to Ground Zero Blues Club, went by so fast. The feeling of being backstage in the green room with everyone, chatting and singing, it's really not a feeling you can describe.

After the first few sets, I was invited to play guitar and sing with the all-women's set. I'm sure I bothered just about everyone, singing the same verse over and over backstage, before we went up.

That was my first moment on the Ground Zero stage and once again, the feeling is just indescribable. We did a rendition of "Little by Little" from Susan Tedeschi, and each and every one of us killed it. Looking back at everyone I had the honor of sharing the stage with and seeing their smiles, made every nervous and stressful moment worth it.

Nearing the end of the night, came our band's set. I remember how silent we all were as we made our way up the stairs onto the stage. We took it one song at a time, just as we practiced. That was seriously one of the best moments of my career so far. It was an honor sharing the stage with Morgan Gonce (guitar/vocals), Valentin Vasseur (guitar/vocals), Matéo Perfetti (bass), Michael Mendelson (vocals/harmonica), Ben Levin (keys), and Luke Jakubik (drums).

The entire experience was one I'll remember for the rest of my life and hope to experience once again! A huge thank you to the Blues Society of the Ozarks and The DRYMS Scholarship, for being the reason I was able to participate in both the IBC and the Pinetop Perkins Workshops. Another huge thank you to Mary Certain and Brenda Seely, for being strong encouraging forces for me on this musical experience. 🎸



BLUES VENUES ABOUT TOWN

PLACES TO GO...PEOPLE TO SEE



1906 E. Meadowmere St.
(just East of Glenstone)
Springfield, MO 65804
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"THE LONGEST BAR IN SPRINGFIELD"



Sept. 8 - **BSO Thursday Jam** 6:00 -9:00 p.m.

Sept. 27 - **Rory Memorial Open Mic** 6:30 p.m.

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



Sept. 10 - **The Ex-Bombers** 7:00 p.m.

Sept. 16 - **Dallas Jones** 7:00 p.m.

Sept 17 - **Mark Barger** 7:00 p.m.

Sept. 18 - **Acoustic Open Mic** 3:00 p.m.

Sept. 23 - **Charlie Mellinger** 7:00 p.m.

Sept. 24 - **Route 358** 7:00 p.m.

Sept. 30 - **Randall Shreve** 7:00 p.m.

Oct. 16 - **Acoustic Open Mic** 3:00 p.m.

Nov. 20 - **Acoustic Open Mic** 3:00 p.m.

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

Sept. 6 - **Karaoke Tuesday** 8:00 p.m.

Sept. 9 - **Black Note** 8:00 p.m.

Sept. 10 - **Wicked Shimmy** 8:00 p.m.

Sept. 16 - **RiffRaff** 8:00 p.m.

Sept. 17 - **The Brenda Meyer Band** 8:00 p.m.

Sept. 23 - **Nathan Bryce & Loaded Dice** 8:00 pm

Sept. 24 - **Rock Mob** 8:00 p.m.

Sept. 25 - **BSO Blues Jam** 6:00 -9:00 p.m.

Sept. 30 - **Crossroads Band** 8:00 p.m.

Oct. 1 - **Black Note** 8:00 p.m.

Oct. 7 - **Donny Ray Stevens & the Noise** 8:00 p.m.

Oct. 14 - **Brad Williams & the Dance Hall Prophets** 8:00 p.m.

Oct. 15 - **Uncle Buster** 8:00 p.m.

Oct. 21 - **The Bluesberries** 8:00 p.m.

Oct. 22 - **Vic Vaughan & Souled Out** 8:00 p.m.

Oct. 23 - **BSO Blues Jam** 6:00 -9:00 p.m.

Nov. 4 - **Black Note** 8:00 p.m.

Nov. 5 - **Rock Mob** 8:00 p.m.

Nov. 11 - **Uncle Buster** 8:00 p.m.

Nov. 12 - **Ancient Stone** 8:00 p.m.

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

Dec. 16 - **Black Note** 8:00 p.m.

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

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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, and on radio and multimedia platforms, with a commitment to educate and entertain all the people of the Ozarks."

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

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


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

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

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

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

Full page inside	*8X10 inch.	\$525.00
Full page inside	8X10 inch	\$500.00
Half page landscape	8X5.25 inch	\$300.00
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To learn more about the BSO, and new opportunities for an active role in the Blues community, please contact any BSO Board member or visit the BSO [FaceBook](#) page, or visit the BSO web site at <https://ozarksblues.com/>



A NOTE FROM THE EDITOR


Welcome to the September 2022 BSO Bluesletter. This issue offers a Spotlight from one of our DRYMS musicians, Alyssa Galvan. Alyssa reports on her experience at the International Blues Challenge and the workshops she attended at the Pinetop Perkins Foundation. If you have a positive experience at a BSO event or enjoy the music of a BSO jam, please consider sharing that experience with your peers, with a brief article for the BSO Bluesletter. It takes a village. The BSO Bluesletter is produced to connect BSO membership and the Blues Community with news, feature artists, community information, and each other.

Our goal is to continue our focus on recognizing the extraordinary, talented musicians of the region. Summer is here and live music continues to provide opportunities through the week and weekends to gather and enjoy the Blues.

Area venues are bringing back the songs and friends, we are eager to see and hear. Please support area venues that keep the spirit of the Blues alive.

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

Look for area musicians and groups performing in the Ozarks and let us know what you see and hear. Until then, let's keep the music going and growing.

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

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 numerous volunteer opportunities and membership benefits.

- BSO merchandise: Tee-shirts, scarves, earrings, 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)

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Birthday _____

INDIVIDUAL MEMBERSHIPS - ONLY \$20/YEAR PER PERSON

BAND/ENSEMBLE MEMBERSHIPS - ONLY \$30/YEAR

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

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BSO Fundraising

Bluesletter Contributor

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Advertising/Sales

Public Relations/Marketing

Social Media & Website

Musician/Performance/Ensemble

Other _____