

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

OSM BLUES ON LETTER

FEBRUARY 2023

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EST. 1991

ERNIE BEDELL

INTERVIEW & STORY BY JOY HUBBS

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THE FEBRUARY BSO BLUESLETTER

FROM THE BSO PRESIDENT



Having been a member of the BSO since its origination in 1991, I have seen a lot of changes in the society and Blues music over the years. The Blues had a great surge in the 1980's when Stevie Ray Vaughn became a major music headliner. The Blues will always survive. People love the Blues and the feeling it gives them. We at the BSO are proud of our present regime.

Our calendar this year will consist of three Blues Jams each month, a local International Blues Challenge

in June, the Chamberjam in July, the D.R.Y.M.S. annual fundraiser in October, and Jingle the Blues Away in December. Throughout the year we will be distributing our on-line, fantastic-looking Bluesletter. Every week on our Facebook site we post a listing of local of bands and venues. Blues in the Schools (B.I.T.S.) is an ongoing project throughout the year. We give school classes harmonicas, some Blues History, and a chance to play Bob Bledsoe's snare drum. Sometimes we write a song with the kids. Bob Bledsoe and I are scheduled to go to Ozark North Elementary in February. The Debbie Rule Youth Music Scholarship (D.R.Y.M.S.) helps young people, up to the age of 21, to advance their musical "DRYMS". Alyssa Galvin, Cleyton Loveland, and Arabel Standingbear are the first participants to benefit from D.R.Y.M.S.

If anyone would like to contribute to the Bluesletter by writing a Blues article, a CD review, a Blues history article, concert review, or an editorial, we would like to hear from you. I am looking to inspire people with the Blues and help this next generation carry on the torch of the great Blues artists.

George Hunt - Blues Lover

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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SPRINGFIELD, MO 65801
<https://ozarksblues.com/>



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ON THE COVER: ERNIE BEDELL - COVER PHOTO PROVIDED COURTESY OF DAMIAN ADAMS. ADDITIONAL PHOTOS PROVIDED COURTESY OF MUSIC MAN PHOTOGRAPHY & MEMBERS OF THE BLUES SOCIETY OF THE OZARKS.

ERNIE BEDELL

INTERVIEW & STORY BY JOY HUBBS

Not being from Springfield, my first introduction to the incredible talents of the Bedell family came soon after I joined the Blues Society of the Ozarks. My dear friend Brenda Seely invited me to hear the ABS Band play at Krave. She told me I would have a blast and I certainly did, and have had each time I've heard them since. Always a diverse crowd where just about everyone dances to every song. I had no idea the extent of the musical heritage that belongs to this one important Springfield family. I thank Ernie for the opportunity to share some of their stories.

Ernie has written a book about the musical history of both his families and the black community's contribution to Springfield. Titled "Generation B Music & Melodies", it is a story largely untold.



PHOTOGRAPH BY DAMIAN ADAMS



PHOTOGRAPH BY DAMIAN ADAMS

During our interview I could feel his passion for recording this important history. The book gives a masterful insight into the extremely talented Bedell family. Their legacy certainly deserves to be recognized. I had many feelings while reading his story. The references to discrimination that Springfield was afflicted with (and in some ways still is) remind us white folks of our privilege. But most striking was the Bedell family and the black community's togetherness, support, and love for one another. No competition.



Music Man Photography

Just helping and encouraging each other. The discipline and support of grandparents, parents, aunts, uncles, cousins, teachers, and neighbors has given us all a gift we should be grateful for. You can almost feel the love. Much of our interview covered what is in the



grandchildren. While singing and piano playing was first in their musical genre, playing drums became the dominant instrument for Josie's sons. There was always music in the neighborhood. Almost every uncle and aunt, cousin, and many neighboring families, played or sang. There was always music, teaching, and learning going on at someone's house. The Community Center, Youth Club, and Boys Club were important gathering places. They held talent shows and dances, and Ms. Mary Jane McPherson was always there to give wisdom and encouragement.



Music Man Photography

PHOTOGRAPH BY DAMIAN ADAMS



book. I don't want to give away too much of the book's content, as you should read it. Expand your knowledge of what you think you know about Springfield's music history.

Ernie was born into a family whose roots in music are generational. Starting with his grandmother Josie Wollard Bedell's family. Her father was gifted musically, and Josie passed that on to her children and grandchildren, who have passed it on to great

"The name Bedell has been associated with music for a long time. I'm 70. Then my uncles before me. A long time, the name Bedell is affiliated with music and looks like it will keep right on being affiliated with music."



Although Ernie was most interested in sports as a youngster, his father, Leo, wanted each of his sons to play drums. While attending Berry Elementary, Ernie started harmonizing with his buddies Noble "Lynn" Clay, Bobby Shockley, and Richard Allen. They caught the attention of several astute teachers who recognized their talent and supported them.

ON THE COVER - ERNIE BEDELL

While attending Pipkin Junior High, that support was continued by Ms. Erickson as well. Ernie related that one day he was walking past the room of English teacher Donald Sharp, who was playing guitar. That sparked his interest in learning guitar. Bobby learned to play the tenor sax, Richard the drums, and Lynn sang and wrote lyrics and songs.

It wasn't until high school, at the age of 15, that Ernie picked up the bass. He has had an amazing career musically. I'll just give highlights from our conversation, as you should read Ernie's book, to capture the full scope of his talents playing with many notable musicians. The Fabulous Elites Show Band formed and played until 1970, the year Ernie graduated high school. They recorded several songs. The K.C. Express was a popular R&B band that "put Springfield on the map". "We played the Midwest then, toured on the road all over the country. We had to



explain where we were from. Our name K.C. Express, people would think we were from Kansas City. We'd say no, Springfield. Massachusetts? No. Illinois? No... Missouri! Uh, where's that?" K.C. Express recorded a 45 titled "This Is The Place" written by Joe Bedell. "It was recorded in Springfield at American Artists



Studio on Glenstone. KWTO. K.C. Express was the only black group to ever record there." The older brothers were well on their way musically, when youngest brother Ron was born. They made sure to include Ron by forming a band called Other Brothers.

Taking care of family has always been a priority. As families grew each member found it necessary to engage in work outside of touring. For some members, time was spent in Dallas. Larry went to Los Angeles. But even with life necessitating changes, they all continued to play music. When they reunited back in Springfield, Ernie and brothers Larry and Richard Allen, reformed the K.C. Express. "We got tired of begging club owners to hire us, so we opened our own club called the Mezzanine. It was a real nice club. No problems. No shootings or drugs. Commercial street was hopping. Had Lindberg's on one end. The Mezzanine in the middle. Come On Up east. You had the Buffalo Bar. Cottons. If all these clubs were on Commercial Street right now, the square wouldn't have a chance." The club was open from 1980-1983. It wasn't easy being the only black club owners. "Being black and opening a club back then, the first thing was they were expecting you to do wrong. First of all, you ain't got no business opening up a club. Second of all, a club being opened by musicians. Third of all, is how did you do it? Automatically they think you're doing something wrong. Right from the start they thought

we had to be guilty of something. We busted two sting operations in there."

In 1984 Ernie felt he had accomplished everything Springfield had to offer. Besides the Mezzanine, Ernie owned Disco Daddy Records. "I'd done everything possible in Springfield and still not a millionaire. I'd played music, offered all my services, opened two businesses. I'd always been into the music business. I'd done everything. I'm an entrepreneur." A change of scenery was needed. Of course, he continued playing music. "Always playing music." He moved to Dallas where he played with a multitude of musicians.



In 1992 he married the lovely Helen. Ernie had worked off and on for Burlington Railroad over the years. They called him back to Springfield where he worked until 1996. When the Springfield shop closed, they moved back to Dallas. While there, he opened another business called Hero O-Ring Packing and Seals. Of course, he continued playing music. "Always playing music." In 2004 he was called back to the railroad and returned to Springfield. Helen stayed in Dallas, as they had bought a house and were established there. "We did that for a year and a half.

ON THE COVER - ERNIE BEDELL



It got to be pretty expensive." Helen moved back to Springfield. A few years later, Ernie had his time in with the railroad and retired. He still teaches school.

In 2004 the ABS Band was formed. It's a family affair. With Ernie and his son, Ernie Bedell Jr., Richard Allen and his son Richard Jr., Mark Barger, Arthur Duncan, and Kris Palmer. In 2007 the ABS band was the winner of the Blues Society of the Ozarks IBC. They represented us proudly in Memphis. They continue to play locally as well as the Midwest. If you haven't heard them play, you definitely should! Wear your dancing shoes! He also performs with the Arthur Duncan Trio laying down some kicking jazz. Follow both Facebook pages to keep up with scheduled performance dates.



Ernie's book can be purchased through Amazon, or locally at ABC Books at 2109 N. Glenstone Avenue Street. J, in Springfield.

Do yourself a favor and read the Bedell history. You will be enlightened. 🎸

[Ernie Bedell FB](#)



BLUES HISTORY SPOTLIGHT

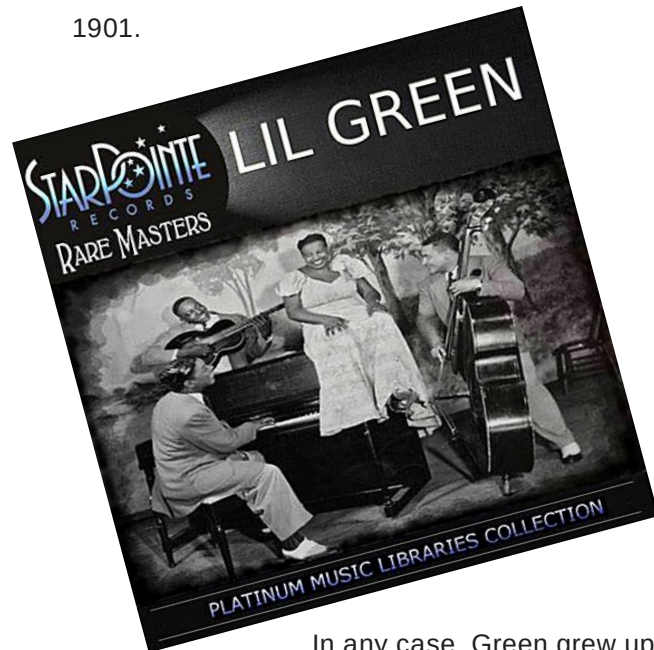
STORY BY MARY CERTAIN



Lillie May Johnson (aka Lillian Green) professionally known as "Lil Green" was born in Port Gibson, Mississippi on December 22, 1919; although her head stone places her birth in 1905 and she listed 1910 on her social security application. Meanwhile, census records suggest the year was most likely 1901.

No matter how Green got her start, by the mid 1930's she was performing in popular Chicago nightclubs, where she teamed up with Big Bill Broonzy. Their repertoire also included jazz, gospel, and pop.

In 1939 her superb timing and distinctively sinuous sensual voice caught the attention of Lester Melrose, a famous talent scout and producer, setting her on the path to success. Melrose worked for RCA Records and its subsidiary Bluebird. In 1940, Green had her first session for Bluebird. Two singles were recorded, including "Romance in the Dark" which was co-written with Broonzy.



In any case, Green grew up in a religious family and her first musical experience was singing gospel in church. She and several of her siblings left town at a young age, after her parents passed away. She came to Chicago in the 1930's, but it is hard to say how she was "discovered", as it depends on whose story one trusts. Nonetheless, Lil Green was either performing at a revival meeting, working as a singing waitress, singing along to records at a department store job, or hopping up on stage at south side clubs... any or all might be true.



Green produced 15 more singles with Bluebird until 1945. The most successful was her hit in 1941 "Why Don't You Do Right".

Because Green's success was curtailed by racial barriers, she was vulnerable to setbacks that commonly befell popular black artists at the time. A more marketable white artist covered her biggest song. Peggy Lee, then performing with Benny Goodman and his orchestra, listened to "Why Don't You Do Right" so much in her dressing room, that Goodman asked Peggy if she wanted to sing it. In 1942 that take eclipsed Green's version, becoming a bigger hit.



Lil Green toured with Tiny Bradshaw and other bands, but never broke away from the black theater circuit. Although Green signed with Atlantic Records in 1951, she was already in poor health with uterine cancer, and ultimately passed from pneumonia at the age of 34. Lil Green who was known as the "Queen of the Blues" has a Blues Trail Marker that honors her legacy of Port Gibson, Mississippi.





BLUES IN THE SCHOOLS

News from the BSO BITS PROGRAM

REPORT BY GEORGE HUNT

The schools continue to be in full swing as we approach the end of the calendar year. The 2023 school year schedule for programs is still being developed around the upcoming holiday season.

The BITS program continues to educate people of all ages about the blues as a historic music form and how a simple harmonica can become an expressive instrument .

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](#) . ↑



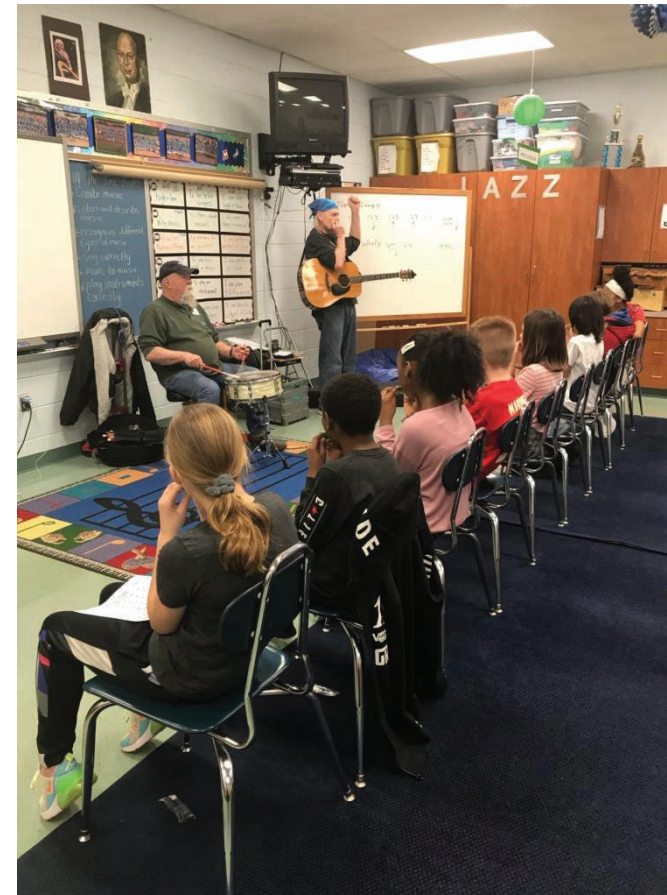
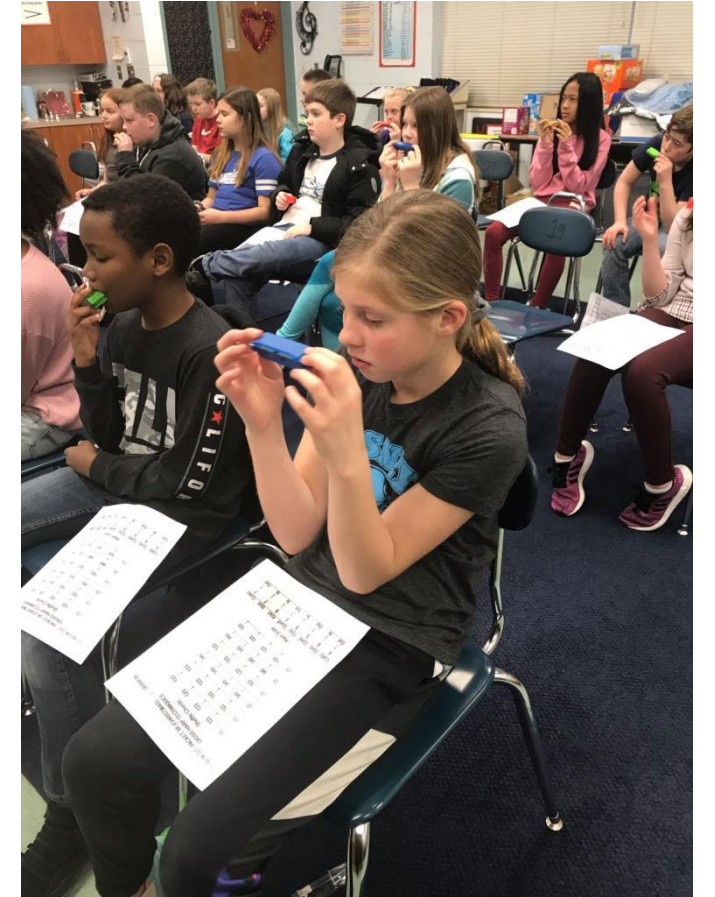
What is Blues in the Schools?

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.



ERNE WILLIAMSON MUSIC

EST. 1935



YOUTH IN THE BLUES

MORGAN GONCE

STORY BY MORGAN GONCE & MARY CERTAIN



My name is Morgan Gonce, and I am a 16-year-old singer and guitarist from Maryland. I am very excited to have been asked to share my musical story with The Blues Society of the Ozarks.



Growing up, I remember music always being on in my house. I have always been surrounded by it. To be honest, I can't remember a time where music wasn't a part of my life. My parents listened to all kinds of genres and styles - Bluegrass, Punk, Alternative, Big Band, Blues, Rock...you name it, we listened to it. My mom and dad would point out the different instruments and help me hear the parts that they were playing. All I knew is that I loved music and wanted to play it like all the musicians I heard. More importantly, I wanted to play the guitar.

Not sure what it was about the guitar, but I was drawn to it at a young age. My mom will tell the story, that she would buy me a toy guitar with buttons and sounds when I was two or three years old, and they were great, but I would always tell her, "I want a real one, this isn't real." She finally got me a little wooden acoustic guitar for Christmas when I was

three and a half years old. It was blue and had strings, and I loved it, until I stepped on it and broke it a few months later. It was basically a toy, but it felt so real to me at the time, and I knew I wanted another one, but this time a shiny loud one.

Just before my 5th birthday, my mom took me to our local music store to look at the guitars. She really wanted me to see just how heavy they were and to have me realize that they don't instantly sound like the music on the radio. The goal for her was for me to become disenchanted, and to stop my constant asking for a "real guitar". The store manager, Chris, was



super kind and understood that we were not looking to buy a guitar and let us look around. He even sat with me for about 15-20 minutes showing me how to play different notes and press the strings on the guitar. My mom's plan backfired for sure because I was completely focused on learning how to play this guitar. She could see my love and instant connection, and so could the store manager, Chris. I am happy to tell you that I got my fifth birthday present early that year. It was my first real guitar. A black three-quarter scale electric Epiphone.

I started taking lessons at five years old, with my teacher Charles Simon and I am still with him today. Meeting Charles and having him as my teacher and mentor was probably the best thing that ever came out of me playing guitar. He has always been



a constant and positive influence in my life no matter what is happening. This was especially true while my parents were going through a divorce and things just weren't always normal. Charles knew right away that I was not a student who would learn from a book, and I am so grateful for his willingness to adjust to give me exactly what I needed to love playing my guitar.

Early on, I had a hard time learning in school. I had trouble comprehending and being able to explain



most of what I read or heard. Sometimes it felt like teachers were talking to me in a different language. Words didn't always work for me, but music did. I feel everything when I play music and I found a way to let my anger, happiness, and sadness out. I think this may be why I connected so early on to the blues. I could understand it and express my emotions through the music.

When I was about seven or eight, Charles showed me how to play the eight-bar blues in E. At my next lesson, he showed me how to play over it. He would play something and then ask me to repeat it. After about three rounds of this, I started to answer him on my guitar instead of repeating the notes he played. That was the day when I realized I could make my guitar talk and I could make it say anything I wanted to.

Music has taken me to many places already and introduced me to some amazing people. When I was nine, I was invited up to New York City to audition for Andrew Lloyd Webber's musical, "School of Rock" on Broadway. After receiving multiple call backs, I unfortunately did not get the part, but that was ok with me. This very cool experience helped me realize that I wanted to be on a stage singing and playing my guitar. Maybe not on Broadway, but on a stage somewhere making music.



After that, I was hooked, and you couldn't keep me off a stage. My mom and dad would drive me all over to open mics, or to sit in with bands and musicians whenever I could. So many times, I would walk into an open mic and be completely dismissed because of my age. They would reluctantly add me to the list, and then after my performance, ask me to come back the following week. So thankful to my uncle, Korey Hershberger, and his bandmates, Russ May, and Danny McDermott, for being some of the first musicians to always welcome me up to the stage to perform a few songs, or a whole set with them at

their gigs. They believed in me and saw my potential and didn't care that I was only nine years old.

In 2019, at the age of 12, I was invited to sing and play my guitar during a major league baseball game for my home team, the Baltimore Orioles. It was me, my guitar, a mic, and a looper on top of the dugout, in front of 20,000+ fans singing Woody Guthrie's "This Land Is Your Land" during the 7th inning stretch. The crowd was amazing and performing that night was one of the coolest things I have ever done.

When Covid hit I was 13 years old and in 8th grade. Everything stopped for a bit, but music kept



me going. I spent all my time listening to and playing music. I explored new artists, revisited music I grew up to, like Stevie Wonder, and never put my guitar down. I was playing all the time. It was kind of like my therapy and what got me through that weird time. My connection to the blues continued to grow. I have always been influenced by more of the rock style of blues like The Allman Brothers, Grateful Dead, Marcus King, Bonnie Raitt, Eric Gales, and of course, my two biggest musical inspirations, Susan Tedeschi & Derek Trucks of the Tedeschi Trucks Band. It wasn't really until then when I learned that so many of the songs by the bands, I loved were blues covers, which took me down a few other roads, where I started to listen to the original versions by greats like Junior Wells, Robert Johnson, Big Mama Thornton, Muddy Waters, T-Bone Walker, KoKo Taylor, Willie Dixon, and so many more. While Covid still wasn't allowing me to perform live, I continued to work on my skills and started to write my own music. My original song, "Nothing Left to Say," was recorded and released in 2021. It won and placed in local and national songwriting competitions and has been featured and plays on our local Baltimore radio station, WTMD.

In the fall of 2021, I was invited to perform on Michael Johnathon's WoodSongs Old-Time Radio

Hour. It was an honor to be there, and I was even more excited to share the stage with that week's guest, who is also one of my musical heroes, Victor Wooten. I performed Ray Charles' "I Don't Need No Doctor," with Victor Wooten on the show, along with my original. Meeting and playing with Mr. Wooten was a dream come true and I am so grateful for that experience.

I was able to showcase both of those songs again, in my 30-minute set that I performed in Memphis at the 2022 International Blues Challenge! It was an absolute blast being there with my band and I was so very proud and appreciative to represent the Central Delaware Blues Society, who sponsored me as their youth performer. They are a wonderful and supportive blues society that I am so very grateful to have been welcomed into.



Last summer, I was excited to finally be able to attend the Pinetop Perkins' Workshop in Clarksdale, Mississippi (in-person) which was better than I ever thought it could be. The nightly jams were awesome, the instructors were all so talented, kind, and helpful, but the best part was meeting kids around my age from all over the country, who also have a love and a passion for playing the same type of music I love. The community that they have here is like none other and I am so thankful to be a part of it and to have this amazing new blues family.



After the Pinetop Perkins Workshops were finished, I headed up to Boston in July, where I spent five weeks attending Berklee College of Music's Aspire Summer Program. It was incredible. I met people from all over the world, all speaking the common language of music. While there, I was generously awarded a full scholarship to attend next summer as well, and I cannot wait to go back!

So grateful to all the musicians I have met along the way and continue to meet. The Cris Jacobs Band and Kelly Bell Band are just two of many bands that have been so supportive of me. I don't think I would ever be able to explain just how much their trust on stage means to me and I can't wait to pay it forward to other young musicians when I am older.

Until then, I will continue to learn all I can and play gigs at local venues, festivals, and restaurants while I keep up with my schoolwork. I am a junior in high school now, so I am just starting to look at colleges. Not sure where I will end up, but one thing I do know, is that I want to study guitar. I am excited to see what the future will bring for me. Hopefully it will continue me down a blues path and you'll see me coming to a stage near you soon!



To learn more about Morgan and her love for the Blues, please visit her website and social media contacts, listed below: 🎸

Website: www.morgangonce.wixsite.com/my-site
 YouTube: <https://www.youtube.com/channel/UCsvsaogDM5Zw0Jh16CtJDow>
 Instagram: [@morgangoncemusic](https://www.instagram.com/morgangoncemusic)
 Facebook: www.facebook.com/morgangoncemusic
 LinkTree: <https://linktr.ee/morgangonce>



OUT FROM UNDER-ERIN COBURN

CD REVIEW BY RENEE` CROSSLAND HUNT

In the musical theatre some performers are called 'triple threats'. This means they can sing, dance, and act. Erin Coburn is a musician's triple threat! She can sing, play guitar, write songs, produces her music... wait a minute, that's a quadruple threat.

"Out from Under" is a powerful CD, as every song is exceptional. Her maturity in singing and songwriting is very impressive. She is just now 21. Her age at the time of the CD was only 18.

"What Can I Do For Ya". This stirs something in the soul of the listener. Do you every feel pulled from all sides?

Title track is **"Out from Under"**: At the first of the song her voice is so beautiful and pure, then it gets more soulful. Again, I can't believe how young this artist is. She has such an "old soul" and really knows how to connect to her audience.

Erin is also a Pinetop Perkins "kid". The workshop is held yearly in Clarksdale, MS.

The primary mission of the Pinetop Perkins Foundation is to provide encouragement and support to young people at the beginning of their musical career, and help provide care and safety for elderly musicians at the twilight of their career.

Don't miss an opportunity to see this performer live. You won't be sorry! Her live shows are as powerful as her CDs. She is also extremely kind, and appreciative of her fans.



Below are a few of my favorite tracks:

The 1st Track is **"Friendzone"**: A gritty edgy cut, with rock and blues influences. I dare you... try not to nod your head to the beat!

Next **"Evrybdy"** is a smooth song and I feel it shows the artist's true feelings and emotions. The catch phrase,



Erin Coburn - Out From Under (11 tracks):

- FRIENDZONE
- DIGGIN' YOU HEAVY
- FAST PACED & FREAKISH
- EVRYBDY
- OUT FROM UNDER
- YOUR MIND GUN
- ROUNDAABOUT
- TRIP ON THIS
- IT'S OVER (VIRTUAL REALITY)
- SNAP IN HALF
- GUILTY MOUTH

Erin Coburn: Vocals, Lead & Rhythm Guitar, Ukulele

Mark Matthews: Bass

Adam Mercer: Drums

Jacob Wynn and Dave Casper: Horns

Jon Denney: Keys

Produced, Recorded and Mixed by Mike Brown

Recorded at: Lava Room Recording

All songs written by Erin Coburn.

You can find the CD on [Amazon.com Music](https://www.amazon.com/music).



PHOTOGRAPHS BY THOMAS DOVE AND MARTY JONES



BSO BOARD OF DIRECTORS

INTERNATIONAL BLUES CHALLENGE



**THE BLUES
FOUNDATION**

The International Blues Challenge was held in Memphis from January 24th - January 28th, 2023 on Beale Street. It was a whirlwind of a week; impossible to see and hear it all, no matter how hard one tries.

The Blues Society of the Ozarks had the great fortune to have Justin Cauble and Mike Snow represent the BSO in the Solo/Duo category. They played in the quarter finals both Wednesday at 10:00 p.m. and Thursday at 7:00 p.m., at the Jerry Lee Lewis venue. A total of 10 solo/duo acts were also at the same venue. 61 solo/duo acts had entered, all scheduled in six different venues, for rounds one and two of the quarterfinals. Each night had a different set of three judges that judged the acts.



Justin and Mike sounded fantastic and performed beautifully both nights. The crowd showered them with applause, heads nodding, tapping feet, and smiles. Every musician showed support for each other, after each act came off stage. Unfortunately, Justin and Mike did not move on to the semi-finals. As of now we do not know why, as the score cards will probably be sent to them within the next couple of months. They are winners in our book though! As usual, it is hard to understand what one judge deems as a high score against another judge.

EXCLUSIVE REPORT BY MARY CERTAIN



Especially so, when we, the audience, felt the musician(s) should have scored well enough to make semi-finals and finals, above another artist. Needless to say, Justin and Mike had a good time and the audiences totally enjoyed their acts both nights. I know they made new fans as well.

Both Justin and Mike stayed to support Alyssa Galvan. Alyssa represented the BSO in the Youth Showcase as a solo Women In the Blues artist, and in the Youth Showcase as part of the International Crossroads Project band. Alyssa also attended a Pinetop Perkins Workshop participating in the Reba Russell voice class, as well as recording in Memphis with the ICP band. The Debbie Rule Youth Music Scholarship (D.R.Y.M.S.) helped fund Alyssa's experience at the IBC.

As fortune would have it, the schedules for both Alyssa's Youth Showcases were at the Hard Rock, back-to-back.

The Women in Blues Showcase is one of my favorites, it was at Alfred's on Thursday the 26th. Alyssa was the only youth to grace the stage of talented women from around the world. Michelle Sideman is the "chief cook and bottle washer" of the WIB and works tirelessly to promote women that are blues artist. She introduced Alyssa and her parents to some concert promoters that will possibly turn into something pretty cool!

The Youth Showcase had ten entries combined as solo/duo and band. This showcase is "judged", not in a competitive way, but in more of a mentoring way. Again, the score cards will be sent directly to the acts within a few months.

Alyssa preformed first as a solo at 6pm, and was stellar. Then she led the International Crossroads Project band at 6:40 p.m. The ICP band is truly international, with two young French men and three youth from the USA! They all met last June at the Pinetop Perkins Masterclass Workshop and decided to form a band. This was the first time they



had practiced, recorded, or played on stage together as one band, in one place. It was amazing to say the least! Talent scouts were in the crowd, who knows what the future will hold, but it certainly looks bright.

Check out Justin Cauble and Mike Snow when you get a chance, and Alyssa Galvan, as well as the International Crossroads Project. We are proud of them all, and happy they represented us in Memphis at the IBC.

The finals were very exciting for me this year, as three of the acts are people that I know, and I'm sure that you may know some of them as well.

Mark Montgomery from the Kansas City Blues Society was in the finals, and had the crowd buzzing like bees (he is a bee keeper after all). It was the biggest audience he has played before, as thousands were in the Orpheum Theater to see the finals.

Taking third place in the band category was Dick Earl's Electric Witness, from the Las Vegas Blues Society. You may recall Dick Earl being here in Springfield a few times with the Tas Cru band. Dick Earl's son (on stand-up bass) and daughter (on drums), are also in his band, with a guitar player as well.

The band that won first place was Mathias Lattin from Houston Blues Society. Mathias is a Pinetop Perkins Masterclass Alumni. I met Mathias when he was about 15 or 16 years old – he is now 20. Mathias also won the Gibson guitar and amp, as "Best Guitarist".

Congratulations to the hundreds of musicians who participated in the 2023 IBC! There was a whole lot of shaking and networking was going on!

Please visit blues.org for more details

FEBRUARY IS RENEW YOUR BSO MEMBERSHIP MONTH!

Membership in the Blues Society of the Ozarks (BSO) is easy! You can complete a membership form on line at ozarksblues.com/ or use the convenient form at the last page of the BSO Bluesletter.

By renewing your membership or joining as a new member, you become part of a growing, mature organization and community that is an official affiliate of the Blues Foundation; preserving blues heritage, celebrating blues recording and performance, expanding worldwide awareness of the blues, and ensuring the future of the unique American art form. Your local BSO provides a forum in the Ozarks region for performances of blues at live events, live streaming events with a commitment to educate and entertain all the people of the Ozarks."



Jingle the Blues Away
 December 10, 2022 @ Galloway Station
 5:00pm - 8:00pm 1281-B E. Republic Road
 Charity Benefit, Open Jam & Silent Auction
 for *Gathering Friends & Women in Need*
 of the Ozarks
DONATIONS WELCOME
 Visit the BSO or contact Neil Baker at (417) 425-5669 for details.
 Logos: Blues Society of the Ozarks, Gathering Friends for the Homeless, Win, Galloway Station Bar & Grill

The BSO held their annual **Jingle the Blues Away** fundraiser, Saturday, December 10th at Galloway Station. To promote the fundraiser the BSO hosted an open Jam. Along with our BSO Jam Band, we had a lot of jammers that signed up. Special guests included: Bob Bledsoe, King Clarence, Mike Fisher and Friends, Jamie from the Sister Lucille Band, and Art Bentley performed.

Jingle the Blues Away supported two local charities: WIN-Women in Need and Gathering Friends. Both organizations'

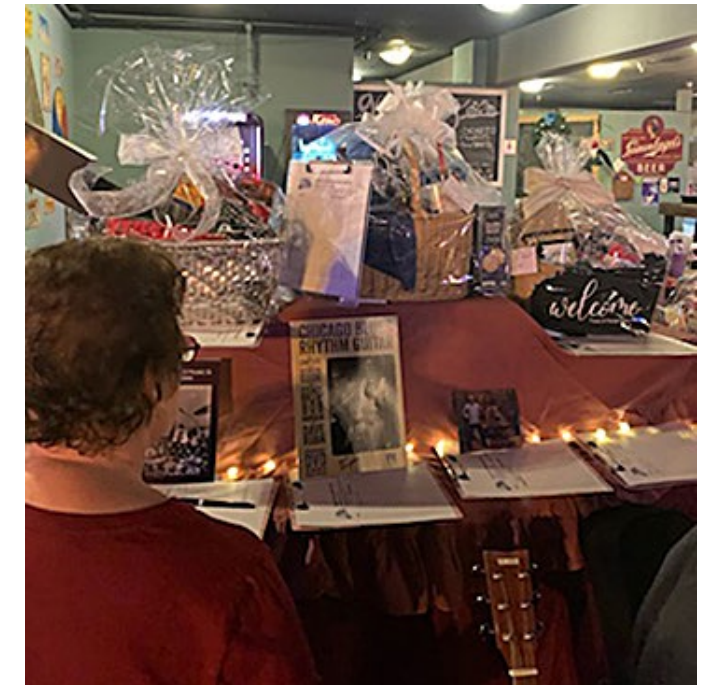


STORY BY RENEE` CROSSLAND HUNT

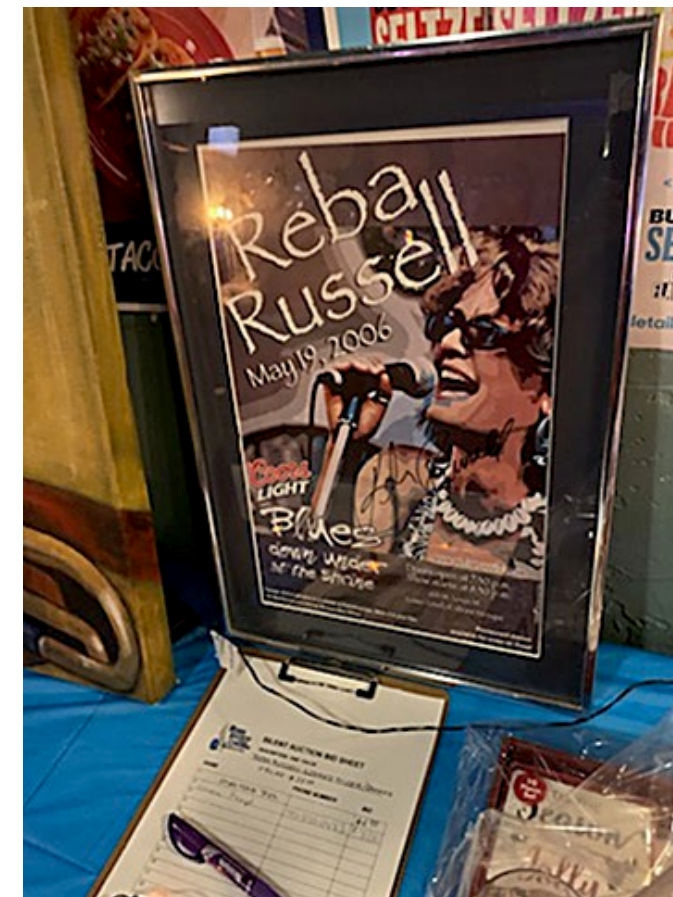


representatives spoke to the attendees and explained just how the proceeds would help them.

We received such a large amount of Silent Auction items we had to add a couple extra tables! Monetary donations and silent auctions funds were split between the two



We received gift cards and donations for the Silent Auction from: Price Cutter, Harter House, Carrie's Bar, Sister Lucille Band, Art Bentley, George Hunt, Uncle Buster Band, Mike & Becky Fisher, Mary Certain, Ernie Williamson Music, Orange Leaf, Dharma Day Spa, Tortilleria



Perches, Wire Road Brewing, Frances Warren for Lowes, Cindy Day, Galloway Station, Brenda Seely, Interdimensional Studios, Big Blanket, Apple Market, Skybox Grille & Lounge, Diane Kent, and Ron Smith.

organizations, along with gift cards requested by Gathering Friends. Money given to Gathering Friends was immediately used to purchase sleeping bags for the homeless.

We held our yearly drawing for the Fender Telecaster guitar, donated by Ernie Williamson Music. Proceeds from the raffle



support Blues in The Schools, (B.I.T.S.). The winner of the guitar was Barbara Lombardi, an educator with Neosho Schools. Mary Certain delivered the winning guitar to her that next week. Thanks Ernie Williamson Music for being such an incredible partner for BSO and B.I.T.S!

Looking forward to seeing everyone in December 2023, at the next Jingle the Blues Away! Renee' Hunt



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

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



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

D.R.Y.M.S. was established in 2021 by The Blues Society of the Ozarks, to honor Debbie Rule's love for the Blues and music in general. D.R.Y.M.S. provides financial assistance to aspiring young musicians of all musical genres, whose limited financial resources might prohibit them from attending a music learning opportunity. The scholarship will award up to \$500.00 per year to selected applicants, preferably from Springfield, Missouri or the surrounding Ozarks area.

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

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

Applicant's name: _____ Age: _____

Contact information - Phone: _____ Email: _____

Address: _____

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

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

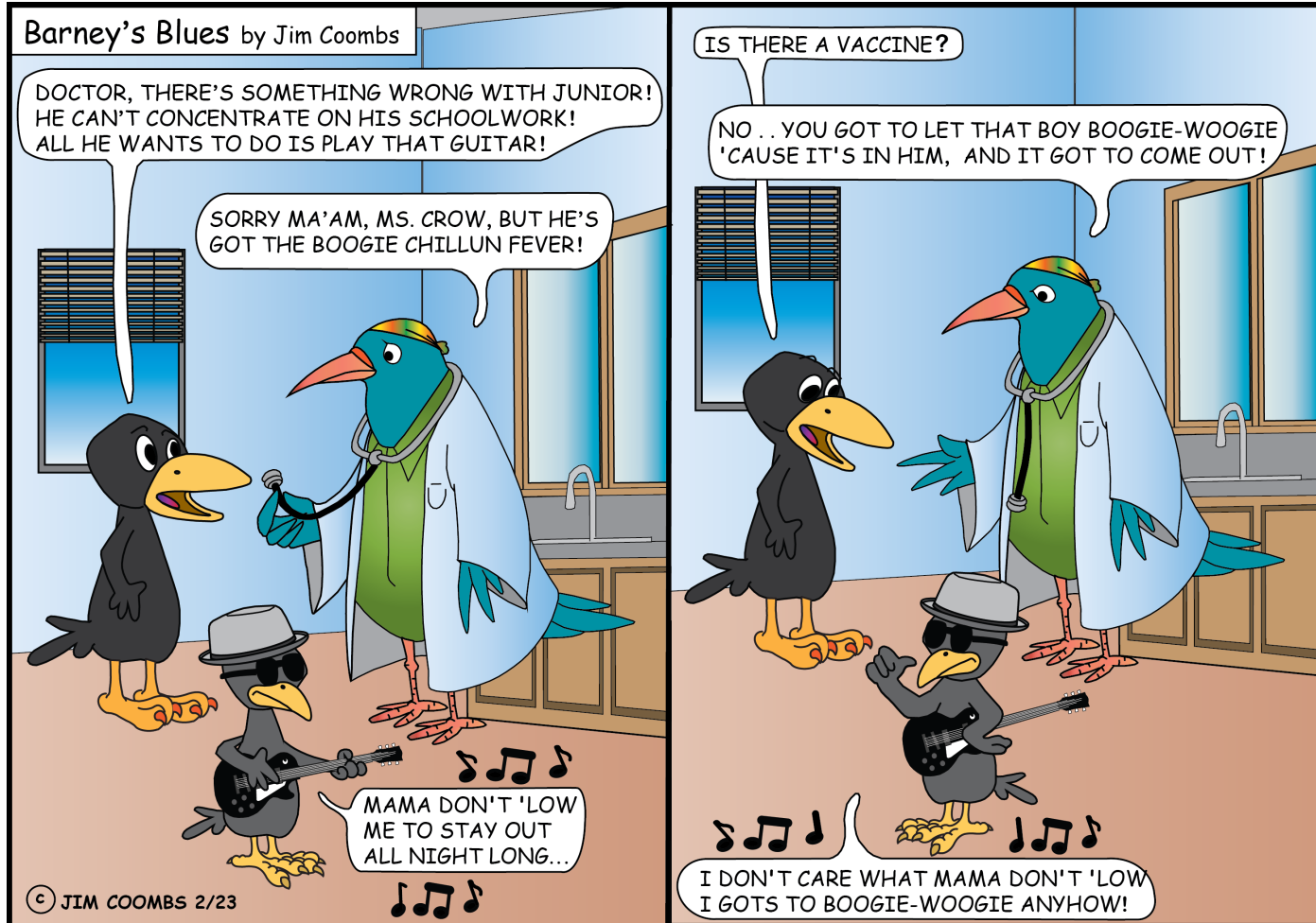
Anticipated fee or fees (can be funded up to \$500): _____

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

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

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

Form created 1/16/2023



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BECOMING A BSO SUPPORTER

Beginning in 1991, the goal of the Blues Society of the Ozarks (BSO) is to encourage the appreciation of the Blues, an original American music style. The BSO provides a forum in the Ozarks for the performance of the Blues at live events, and on radio and multimedia platforms, with a commitment to educate and entertain all the people of the Ozarks."

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


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

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

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

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

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

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

Full page inside	*8X10 inch.	\$525.00
Full page inside	8X10 inch	\$500.00
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/>




A NOTE FROM THE EDITOR

Welcome to the February 2023 BSO Bluesletter. This issue begins a new year with a spotlight of our activities and events that give value back to our membership and the Blues community. Also in this issue, is a new BSO Membership Form and a new D.R.Y.M.S. Scholarship Application Form. February is membership renewal month. Please give serious consideration to renewing your BSO membership and a commitment to continue supporting Blues Society of the Ozarks events and Jams. Please discover how you can make a positive impact on these events, D.R.Y.M.S. recipients, and this year's charities we support. You can make a difference.

Our goal for 2023 is to continue our focus on recognizing the extraordinary, talented musicians of the region. Live music continues to provide opportunities through the week and weekends to gather and enjoy the Blues, Classic Rock, Jazz, and more. Please support the area venues that keep the spirit of music and the Blues alive.

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

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

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



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Membership Form

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



Membership Benefits

New members receive:

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

Membership Dues

Please check your applicable payment

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

Interests

Please check all areas of interest for volunteering

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

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

Contact Information

Name.....

Date.....

Address.....

City/State/Zip Code.....

Email.....

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

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

