

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

OSM BLUESLETTER

MAY 2021

SOURCE FOR THE BLUES



A VISIT WITH GEORGE HUNT

STORY BY O'NEILL BLUES



EST. 1991

THE MAY BSO BLUESLETTER

FROM THE BSO PRESIDENT



Dear valued members of the Blues Society of the Ozarks. Hello everyone! Summer time is right around the corner and the BSO is getting ready to party (like we needed a reason)!

A big thank you to Carrie's for hosting both of our Blues Society Jams in the month of

March. If you haven't gotten yourself out to Carrie's-do it right now! There is always a good time happening at this fantastic establishment.

Some dates to mark on your calendar:

June 12th- Stomp the Blues out of Homelessness.

The BSO will share a booth at this event; and when me and George are working a booth you know there will be fun. Come on out and hang or bring your instrument and strum with us.

June 30th- Springfield Music Celebrates 60 years in business!

Board member and friend to us all, Mitch Brashears, has informed us that Springfield Music is throwing a great party around the end of June. No spoiler alerts to announce...but the word is, it's going to be fantastic. Swing on by Springfield Music and see Mitch for more details.

July 10th- Chamber Jam!

Past Presidents, Joel Chamberlain and Mary Certain are throwing their annual party and the Bluesberries are going to be rocking the event. For those "in the know" about how Chamber Jam works, you are already getting prepared. For the uninitiated....well, you'll find out. Message Joel or Mary for more details.

Sincerely,
O'Neill Blues

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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ON THE COVER: GEORGE HUNT, BLUESMAN - PHOTO BY CINDY WHITE





A VISIT WITH GEORGE HUNT

STORY BY O'NEILL BLUES

The tone. Deep and powerful. It wails out from the stage in a packed club on a Springfield Saturday night. People stop what they are doing. They focus on the man on stage under the neon lights, pulling notes out of his harmonica that harken back to the dark and mysterious roots of the blues. Hell hounds on your trail indeed.

After the show, the usual harmonica playing fans line up to talk to the man who just mesmerized the crowd, to pick up any tips to better their own harmonica playing. He always obliges a request and can show you everything from how to hold the

harmonica cupped in a microphone to taking apart the instrument and showing you how each reed works inside.

A friendly handshake and a farewell to the well wishers as the man goes out into the night...onto the next gig. It's the path he chose years ago. The path in search of the sound that spoke to him. He chased it, loved it, fought for it until he became it. No compromises.

This is George Hunt. This is his musical journey.

Once George had those two names the search was on for any and all of their material. The blues journey was about to begin.

Listening is only part of it. You still have to pay your dues..

It's a far walk from the record player to the front of the stage. And George started out hauling amps and equipment for other people's bands. His childhood friend, Larry Hampton had an older brother...and he had a band.

The Lavender Hill Mob gigged regularly around town and George was right there. Getting equipment set up. Learning songs and setlists. Learning the ropes.

After seeing Carey Bell play harp for Willie Dixon at a show at Lindberg's in 1984, George went out the next day and bought a harmonica, instruction book and a Little Walter record. He'd spend hours listening and trying to figure out how that sound was made on a harmonica. He was constantly reaching for that sound. Getting closer.

Fate intervened when George met Tom Flanagan out of Kansas City and heard him perform on harmonica.

George Hunt was on the peripheral of music as early as 9 years old when he took a few guitar lessons soaking up Chet Atkins fingerstyle technique.

Those early lessons started a lifelong love for the guitar. And while much publicity has been given to him about his harmonica playing, George, in fact is also a fantastic guitar player.

Whether he's on his trusty telecaster laying down a soulful groove or taking out the dobro and playing a deep blues slide solo, George applied the same dedication to finding the sound he heard on harp to the guitar as well.

But back to the harmonica.....

George found his way to the blues from his record collection growing up in Springfield. He would read the song credits on a Jimi Hendrix or Allman Brothers record and see names like McKinley Morganfield and Chester Burnett. Who were these guys that wrote the songs, George would wonder?

He kept digging away and found out that McKinley Morganfield was the real name of Muddy Waters and that Chester Burnett went by the name Howlin' Wolf, respectively.



This was the sound! This is what he was hearing and it is being done live and in front of him. A friendship developed and George learned all kinds of new techniques to get closer to that Chicago deep blues sound.

George was doubly blessed when he met Steve Cash from the band Family Tree during Sunday Jams at Lake Springfield. Steve played in the country-rock harmonica style and went on to become a founding member of the Ozark Mountain Daredevils.

George continued to work at honing his craft. The dream started becoming a reality.



Once you realize the dream... You teach it...

By the 1990's, George was the 'go to' man to see for blues harp playing in town. Gigs and album appearances filled George's schedule. The nights were filled with good friends and good music.



Full circle and the road home....

Today, George is out there doing what he loves but he doesn't travel the journey alone. His band of brothers, The Uncle Buster Band are with him by his side gig after gig.

His beautiful wife Renee, who gave George his first acoustic guitar, takes the stage with him to sing from time to time.

George heard from his friends Mike and Kendra Wallace about a program called Blues in the Schools. They were bringing David Bernston in from Tulsa for a 1 day seminar on what he does for Blues in the Schools.

George attended the seminar and learned how the Blues in the Schools program worked. The program involves musicians visiting schools and teaching kids about the blues and shows them how to play an instrument and write songs. George was instantly hooked.

At the present, George and his good friend Bob Bledsoe attend countless classrooms for the Blues in the Schools program. George gives the kids their own harmonica and teaches them how to play it.


George brings a song he wrote about his dog called "Maggie's got the Blues" and the kids faithfully play along on their harp, gaining a new found self-confidence along the way.

After, each school year the kids usually send George and Bob handwritten thank you notes and pictures. George treasures all of them. The seeds are planted for the next generation of blues musicians here in Springfield.



George's son Seth is an accomplished musician and singer trained by Springfield's Little Theater and George's daughter Sydney joins him and the rest of the family to perform onstage and where the family sings in a sweet, perfect harmony. It's the harmony that George searched all his life to find.

The 'secret' to George's tone? The secret is there isn't a secret. It just took a lot of dedication and love for the music, special friends and loved ones along the way to help nurture it, and to keep reaching for that sound until you find it.

"People are people and I love Blues people." - George Hunt 

SHOWCASE-YOUTH IN THE BLUES

Ian Matthew Harper

STORY BY IAN MATTHEW HARPER

My name is Ian Matthew Harper and I am 23 years old. My journey in music began when my father, Jeff Harper, bought an old, rust-coated drum kit off of a friend of his. It sat in the basement of our Lockport, New York, home until a four year old me staggered down the steps to it so I could attempt to imitate Ringo Starr from Yellow Submarine, a movie I grew up on. I banged the drums and crashed the cymbals enough to eventually convince my parents to get me drum lessons when we moved to Bowling Green, Kentucky.

Once in Kentucky, I grew the confidence to finally begin playing drums in public. I played for talent shows and charity concerts throughout my youth, but it was always drum solo performances and never playing with a band. I didn't know of any musicians my age who were serious

about music. This changed when a friend and his parents offered to bring me out to a bar called Wah Bah's for their Teen Jam.



The event was being hosted by The Kentucky Blues Society. Ken Smith (better known by his stage name, Kenny Lee), ran the event to promote youth in the area to have an outlet to perform and grow their skills in music. It is also how I first began playing blues music. I had grown up on The Beatles and The Who. The closest I had come to blues music at that point was Stevie Ray Vaughan. Seemingly overnight, I went from never playing a blues song in my life to representing The Kentucky Blues society in the clubs of Memphis, Tennessee, for the International Blues Challenge.

Kenny Lee and the other members of The Kentucky Blues Society decided to make an investment in me, as they would for other young blues musicians later on, when they offered to send me to Columbus, Ohio, on a Generation Blues scholarship to train under Sean Carney.



Sean's camp helped me train to better understand how to accompany the rest of the band from behind the drums, how to improve my live performances, and how to better construct my songs.

Additionally, it introduced me to one of my favorite duet partners and the best (and only) Czechoslovakian guitarist that I have ever met, Radka Kasparcova. To this day, Radka and I still perform songs like "Bear Cat" mashed up with "Hound Dog" where we make fun of each other on stage.

After a few years with Sean's camp, I was made aware of another camp in Clarksdale, Mississippi. Friends of mine like Jesse Black and Joe Tellmann had already been attending it and convinced me to try it for myself. There was no drum class when I first attended, so I had to settle with

pretending to be a blues guitarist while recording percussion tracks for another class in the afternoon. The daily classes helped me build skills that I was able to display alongside my peers at the nightly jams. I was able to utilize everything they taught me to work on songwriting, recording, and every other aspect of my music to become a multiple time Generation Blues scholar, Altoria Award recipient, Jefferson Award recipient, and a Kentucky Colonel.

One year, as a student, I offered to give drum lessons for some of the other students attending the camp. One of my students at the time was a young man named Graham Pagano. Graham was only beginning as a drummer and had quite a ways to go. Working with him led to him gaining the confidence to play at the showcase at the end of the week. While his drumming was good there, Graham continued to practice everything I taught him as diligently as possible over the next year to duplicate his playing ability. While I would love to take all of the credit for Graham's improvement over that year, it was his hardwork and practice that allowed for me to finally convince Patricia Morgan, the leader of the camp at the time, to create a class at the Pinetop Perkins Workshops for drummers to teach alongside Lee Williams Jr.

Teaching at the camp brought challenges I was not aware that I would be faced with, but also continues to be one of the best experiences for me. I was in college at the time earning a degree for teaching Social Studies, something I do in my hometown of Bowling Green,



last one that helped me create a group with Gregg Pagano,

Sam Parker, Ken Easton, Wade Parx, and Nelson Florek. We called ourselves The Bluez Boyz and spent our performances attempting to create great music while making each other laugh on stage (usually by finding fire helmets or anything else we could throw on at the last minute from the Hopson Commissary stage).

Kentucky, now, and I was able to combine those skills with what members of the Blues Society had taught me to create the most effective percussion workshop for our students. Hearing my students improve over the week and seeing the glee on their faces as they are able to perform the music they love alongside their peers is something that I am unable to describe in words.



Logan Vawter, a student from the camp, and his family invited me to represent The Pinetop Perkins Foundation and The Kentucky Blues Society at SPAH (Society for the Preservation and Advancement of the Harmonica) in 2019. The event brought musicians from around the globe to Tulsa, Oklahoma, for live performances,

Knowing how people made sacrifices to give me the musical opportunities I received as an adolescent, I now understand why they did it. Keeping blues music alive through the next generations is something I am proud to be a part of.

The Pinetop Perkins Foundation did not only give me musical training and an ability to pay it forward to the generation after me. It also introduced me to prodigious musicians from around the globe. I made everlasting bonds with these musicians through musical performances, appreciation of blues music, and through wasting time stumbling around the delta mud under the Mississippi stars at night. It was that

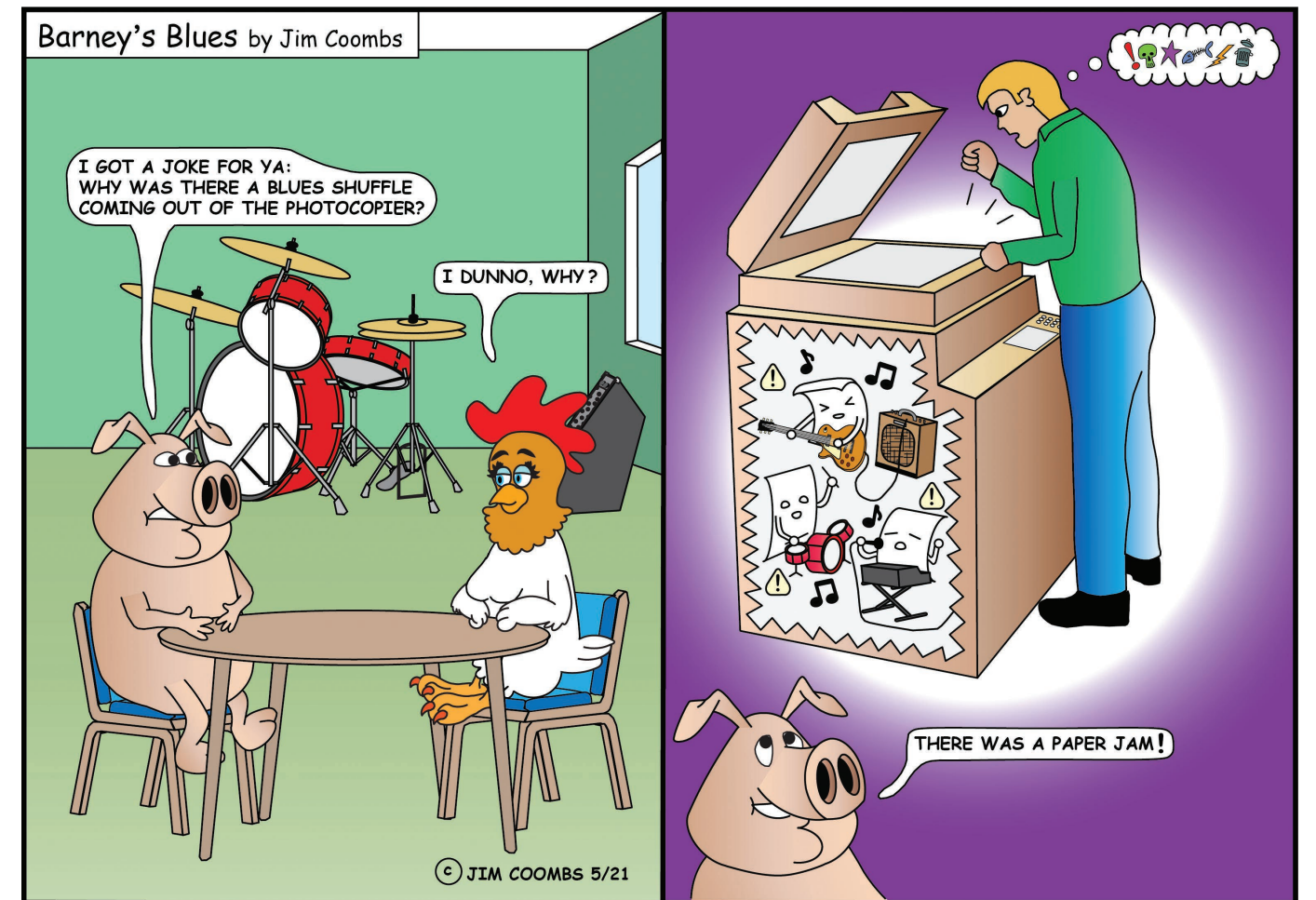


networking, and more. I flew to Tulsa and worked the event during the day. At night, I met with the Pagano family for dinner and jam sessions. Visiting the Paganos in their Tulsa home allowed me to witness how far Graham's drumming had improved and also let me work with Gregg on a song that we had played at the previous year's camp. Gregg Pagano has an incredible ear for what final pieces need to be added to a song to make it feel like a complete work.

Once we had the final kinks worked out, Gregg, Sam Parker, and myself loaded a car full of instruments and took off to the University of Tulsa's studio. We spent odd hours of the night until the sun came up in the morning recording The Bluez Boyz's first single, "Leave Town." "Leave Town" by Ian Matthew Harper (feat. The Bluez Boyz) is now available on all streaming services.

You can find more of my music and journey at: www.facebook.com/IanMatthewHarper You can listen to my new single "Leave Town" at: <https://open.spotify.com/track/4Bh3nFtprlMBZm6xnw0R5B?si=OMHNax1mTv6WiTf9IRV3qw>

I interview several blues musicians including former Pinetop Perkins Workshop alumni on my podcast, "The Colonelcast," which can be found here: <https://open.spotify.com/show/1fKBmMXhbC6KFVohTsq1C6?si=kfzIZkNBSumfHGOyPQtPSw>



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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.

Danny Lynch

When times get stressful running a podcast you sometimes need someone from Philadelphia to come in and get you back in line.

The multi-talented musician, songwriter, videographer, and a whole host of other skills, Danny Lynch came on the program for a interview. Born in the projects of Philadelphia to a boxing family, Danny himself a pugilist, doesn't know the word "Quit".

As a boy, Danny found a guitar abandoned in a yard and through sheer determination knew something could

be done with it. He persevered, asked questions in music stores, and soaked



up the music that runs in Philly's DNA right at the source, listening to the guys in his neighborhood play.



As his career developed, Danny took that same ambition and applied it to the business side of music. He hammered out deals, learned a lifetime of lessons and then graciously works with other artists to make sure they get their fair share of the pie. Check out our interview with Danny. You will laugh, learn and get a good dose of honesty.... Philadelphia style!



Meanwhile off of Boonville Ave....:

You know when I get quiet, I have things cooking. One project I am running is the O'Blues Market Place. Through my various contacts I have a line on a lot of products at deals you won't believe. Message me for more details. See you out there this summer with my paints and dobro looking to spread the love. Later.

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

Willie Mae Thornton was born in 1926 to minister Thomas H. Thornton and Edna M. Richardson Thornton in Alabama, her birthplace has some dispute as to the exact location. None the less she grew up in Lauderdale county and had at least four siblings. Thornton got involved in music through singing in her father's congregation where her mother was also a member of the church choir. Willie Mae learned drums and harmonica.



Thornton was 14 when her mother died, and she took a job cleaning at a

local saloon. One night the bar's regular singer got drunk and Thornton volunteered to fill in for her. Soon, she was filling in for the singer regularly.



Eventually Thornton caught the attention of Atlanta music promoter, Sammy Green. When Green's show, the "Hot Harlem Revue" played at the Pekin Theatre in Montgomery, the theater held

an amateur singing audition, Thornton won first prize and ended up performing and traveling with the "Revue" for a few years, she was sometimes billed as "the new Bessie Smith".

In 1948, she left the Revue to settle in Houston. There, she worked with bandleader Johnny Otis and Don Robey as her producers. Robey signed Thornton on with Peacock Records Label, which later become known as Duke-Peacock.

Thornton also traveled across the country to perform throughout what was known as the "Chitlin Circuit" a string of bars and nightclubs that was considered safe for Black artist to perform.



In 1952, Thornton performed in the Otis Show in New York City. She began as an opener for other rhythm and blues artists but soon become the headliner. Here is where Thornton became known as "Big Mama" because of her size and gutsy, robust singing voice.

That same year Thornton attended a recording session in Los Angeles where songwriting team Jerry Liber and Mike Stoller presented her with a 12 bar blues song called, "Hound Dog" which would be on the A-Side of a record with her own song, "They Call Me Big Mama", on the B-side. "Hound Dog" was released in 1953 and Thornton's exuberant performance full of sexual innuendos topped the R&B charts. It sold two million copies, but Thornton only received \$500.00. Three years later Elvis Presley performed the same song in a watered-down style meant to appeal to mainstream white audiences. He earned fame and considerable profit.

Thornton was not the only Black musician cheated out of royalties at the time, and many still use this injustice as an argument for reparations to Black Americans.



As white rock & roll music that was heavily influenced by Black rhythm and blues become popular, the mainstream appeal of R&B died out and Thornton's career stalled. However, a blues revival occurred in the 60's as white artists like Bob Dylan, Eric Clapton and the Rolling Stones become interested in the genre. Thornton still struggled for support, but she was invited to the Monterey Jazz

Festival and toured Europe with the American Folk Blues Festival, which was rare for a woman at the time.

Thornton continued recording throughout the late 1960's. "Ball and Chain" a heavy powerful song that Thornton wrote and performed in 1968, it caught the attention of Janis Joplin. Joplin is now best known for her rendition of the song, but she was a self-proclaimed fan of Thornton and credited her. Thornton reportedly approved of Joplin's rendition, saying, "That girl feels like I do' when she heard it."

In 1968, Thornton performed at the Sky River Rock Festival alongside of popular acts like Santana and the Grateful Dead. Thornton also shared the stage with a young Buddy Guy, Muddy Waters, Johnny Lee Hooker and many more.

Thornton worked until her death in 1984. Even as her health deteriorated, she played several blues festivals. After her death she was inducted into the Blues Foundation Hall of Fame. Thornton died in poverty despite her skill and influence. She left her legacy on American music with her gritty style she shaped and inspired some of America's best known musicians.

<https://www.youtube.com/watch?v=X7CfeFcZo2o>

<https://www.youtube.com/watch?v=1jXM1OEP5os>

For other women in blues interest please check out the Delmark article below.

<https://delmark.com/2021/03/ladies-sing-the-blues-on-delmark-records-22-albums-you-must-know/> ↑



BSO BOARD OF DIRECTORS

FROM THE PRESIDENT:

Dear valued members of the Blues Society of the Ozarks,

US.

June 30th-Springfield Music Celebrates 60 years in business!

Hello everyone! Summer time is right around the corner and the BSO is getting ready to party (like we needed a reason)!

A big thank you to Carrie's for hosting both of our Blues Society Jams in the month of March. If you haven't gotten yourself out to Carrie's- do it right now! There is always a good time happening at this fantastic establishment.

Board member and friend to us all, Mitch Brashears, has informed us that Springfield Music is throwing a great party around the end of June. No spoiler alerts to announce...but the word is, it's going to be fantastic. Swing on by Springfield Music and see Mitch for more details.

**July 10th - Chamber Jam!
FEATURING THE FABULOUS
BLUESBERRIES**

Some dates to mark on your calendar:

June 12th- Stomp the Blues out of



Homelessness.

The BSO will share a booth at this event; and when George and I are working a booth you know there will be fun. Come on out and hang or bring your instrument and strum with



Picnic at 5pm • The Bluesberries at 5:30pm • Jam Following
Bring Dish, Beverage, Instrument and/or Tent
3223 E Farm Road 34, Fair Grove, MO 65648
Hosted by
Joel Chamberlain & Mary Certain • (417) 880-1396

MORE BSO BOARD NEWS

CHAMBER JAM DETAILS

From Joel & Mary

WHAT: Outdoor music party, with Band, Jam and Picnic. This will be the 15th Annual Chamberjam on Joel Chamberlain and Mary Certain's Property in the urban woods just north of Springfield, Missouri

WHERE: 3223 E. Farm Road 34, Fair Grove. (it's not actually in Fair Grove) Green area with home, outbuildings, big yard, tons of shade, with room for camping and parking.

AGENDA: Get-together featuring music by the Bluesberries, and an open jam with various local artists.

This is a no charge family summer party; Chamberjam will be a welcome back to real life afternoon and early evening event open to invited friends and the whole of the Blues Society. We have lots of room for distancing. There is a lighted pool, so bring a suit and feel free to cool off as you will.

Come on out around 3:00 p.m. to swill some beer to pre-jam music. Picnic dinner and potluck at 5:00. We'll provide pulled pork and chicken with accessories, others who want to eat will kindly bring a side dish.

The Bluesberries will play from 5:30 p.m. to 7:00 p.m. with the jam to follow. A bunch of local musicians will be here to help with the jam. Please RSVP to Mary Certain 316-210-7720 or email at pepperchick2@gmail.com or check attending on the Face Book event page.



In closing, I know these times are still uncertain. And it is understood if you cannot come out to be a part of live music. However, there is no reason you cannot like or share a event, song, video, etc. from ANY musician in town. I can speak for all of them when I say every bit helps and is appreciated.



MORE BSO EVENT NEWS

Don't forget the BSO Jams every Fourth Sunday at Carrie's (6:00 p.m. - 9:00 p.m.). There is no party like a Blues Society Party...Guaranteed.

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

President Blues Society of the Ozarks

O'Neill Blues 



Sister Lucille will perform live at the Shuffle Pub, on Friday, May 14th. For additional details check the Shuffle Pub Events page on Facebook. This is a BSO supported event.



Just a reminder that the BSO will share a booth at the 10th Annual Stomp the Blues Out of Homelessness event at the Community Blood Center of the Ozarks, on Saturday, June 12th. Get your tickets now to be part of this annual live music event. Tickets are available at stompthebluesoutofhomelessness.com



The International Blues Challenge represents the worldwide search for those blues bands and solo/duo blues performers ready for the international stage, yet just needing that extra big break. Each affiliated Blues Society of The Blues Foundation has the right to send a band and solo/duo musician(s) to represent its organization at the IBC.

The BSO International Blues Competition is scheduled for Sunday, August 8th. Additional details to follow.

To view the Official Rules, please go to <https://blues.org/official-ibc-rules/>

The Official IBC Rules and Guideline for the local affiliate challenges can be downloaded at:

<https://blues.org/ibc-rules-guidelines-local-affiliate-challenges/>



BLUES IN THE SCHOOLS

News from the BSO BITS Program

The “Blues in the Schools” (BITS) Telecaster Raffle for 2021 has been generously provided by Fender and Springfield Music Company. This annual event 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.

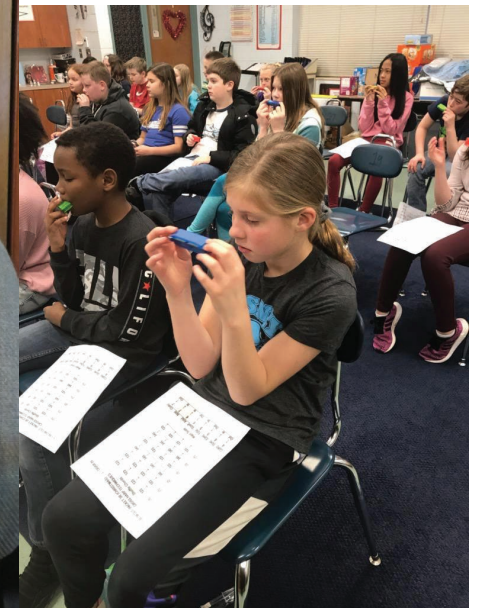
Additionally, Frances Warren an employee with HyVee's Beverage Department, has generously



BLUES IN THE SCHOOLS

More News from the BITS Program

donated a custom Tito's Fender Stratocaster Squire, with a rosewood neck, a 5-way pickup selector, and a gig bag, to be added to the BITS Program fundraiser. The guitar features a custom Tito's Homemade Vodka wordmark. Tickets for the Limited Addition Tito's Stratocaster are available from Mary Certain and Renee` Hunt. Please support Blues in the Schools by purchasing a ticket and supporting the area businesses who donated these guitars to the BSO through the Fender Guitar Company. All proceeds go to the Blues in the Schools program.



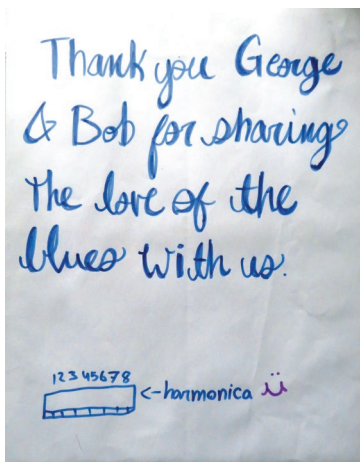
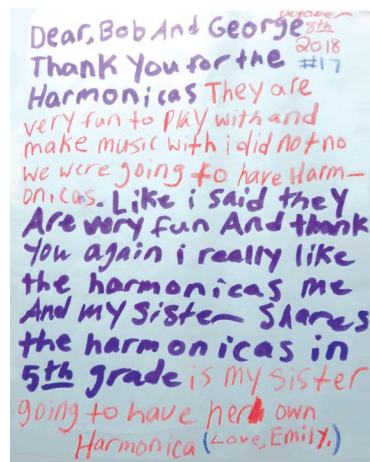
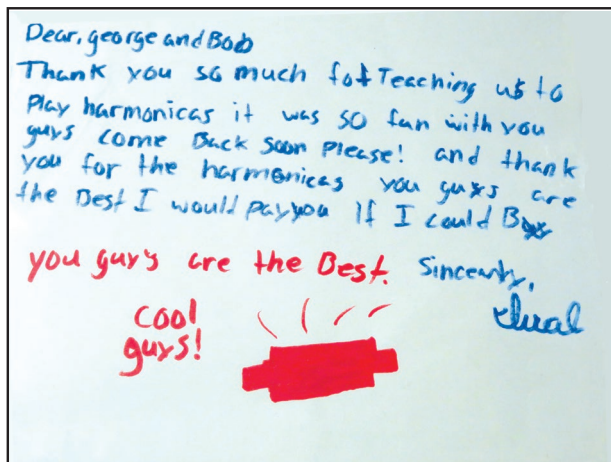
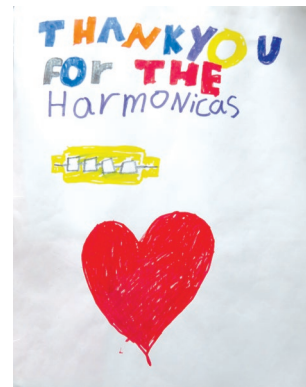
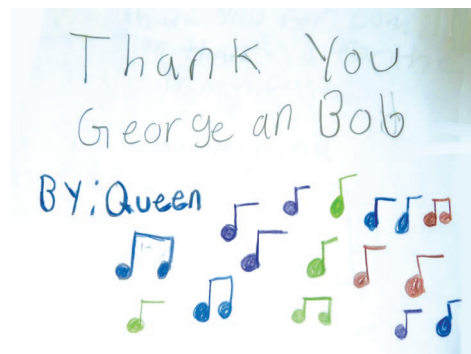
BLUES IN THE SCHOOLS

NEW BITS CLASSES SCHEDULED

The pandemic had previously delayed the Blues in the Schools schedule for 2021. However, new **Blues in The Schools** classes are now scheduled for the week of **May 10th - 20th** at **St. Agnes and Elizibeth Ann Seaton Catholic schools**. They'll be teaching blues and harmonica for two 5th grade classes.

We continue to celebrate the fun and impact the BITS program delivers in educating young students to pick up the harmonica. Learning to play both singurlay and as a group provides a dynamic experience for young people. It builds confidence and collaboration while learning the historic significances of the history of America's original music.

Here are just a sample of the letters written, following a workshop with George Hunt and Bob Bledsoe, from the students at Williams Elementary School. ★



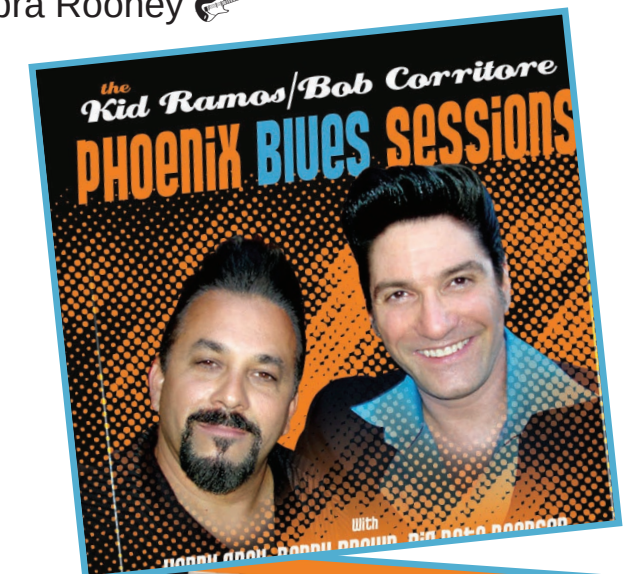
PHOENIX BLUES SESSIONS WITH THE KID RAMOS & BOB CORRITORE

CD REVIEW BY DEBRA ROONEY

The first time I listened to this CD my impression was this is Good, Fun Blues Music! Most of the songs are short and to the point. Great harp by Bob Carritore on every song keeps my foot tapping and Kid Ramos on the guitar makes me want to get up and dance. Twelve songs with various singers gives you a great selection of talent. Right on the front of the CD cover it states the following:

Invest in this CD and you just can't go wrong! It's a "Natural Ball"!

Debra Rooney 🎸



Historic Sessions from the late 1990's and early 2000's featuring: Henry Gray, Nappy Brown, Big Pete Pearson, Chief Schubuttie Gilliame, Doctor Fish and Chico Chism! Chism on the piano just sends me!

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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/>

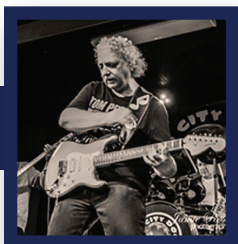
For additional information regarding opportunities to advertise your business in the BSO Bluesletter, contact Mike Fisher at mikefisher@missouristate.edu.

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 the City of Springfield moves into the Yellow Zone on their Road to Recovery, live music venues are continuing to offer a variety of performing musicians and musical groups. We still need to be safe and practice safe distancing and the mask requirements. However, live music is best experienced in a live setting. Please support our area musicians as they share what they love to do with the audiences they love. Support the music and 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 May issue of the BSO Bluesletter, we continue with our focus on recognizing the extraordinary, talented musicians of the region. The BSO Board is represented by volunteers that share the same passion and appreciation for the Blues, as our BSO community. 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.

This special issue also provides new opportunities to support the BSO by offering space for advertisers and supporters. 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 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 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:

- | | |
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