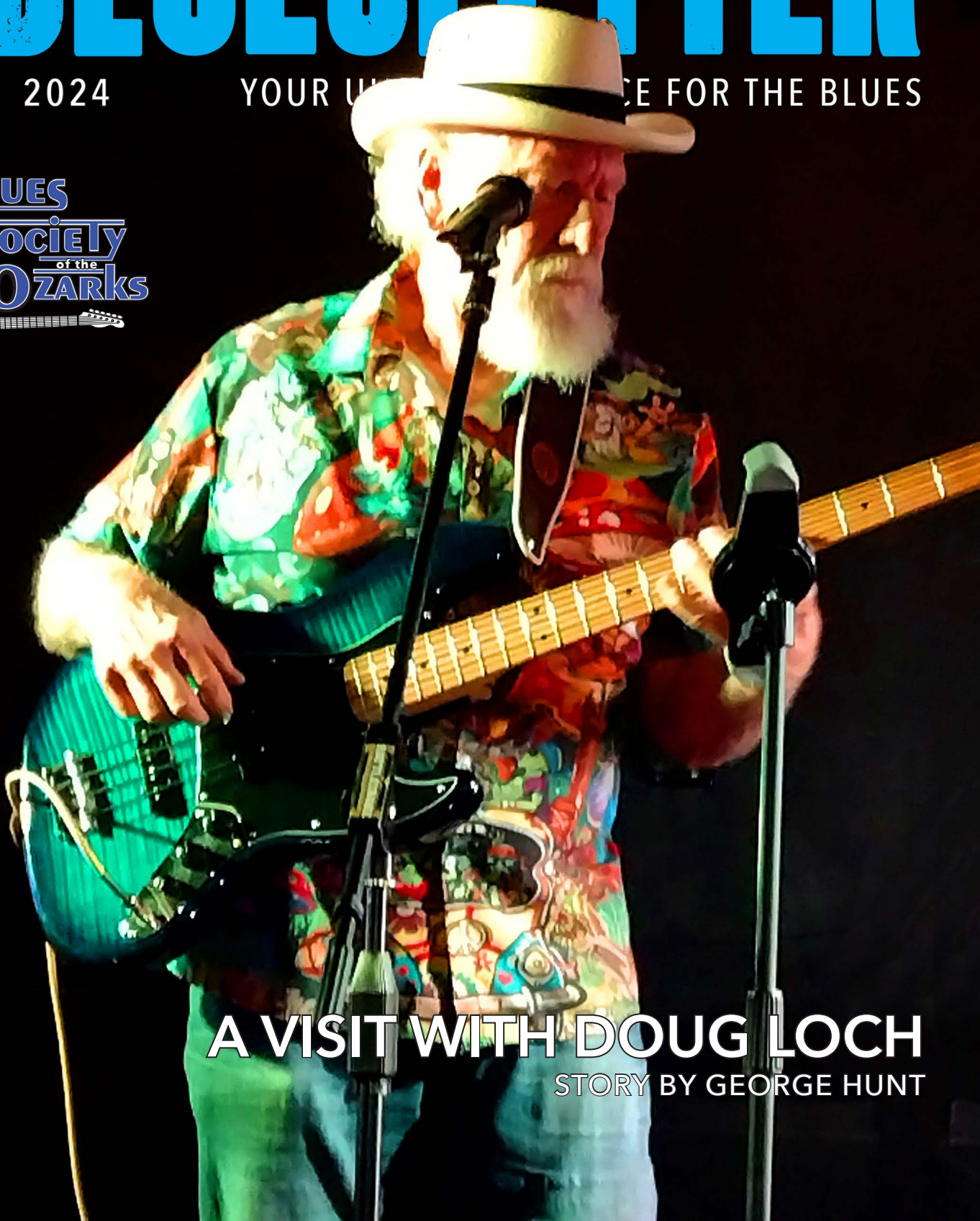


BLUES IN THE SCHOOLS - INTERNATIONAL BLUES CHALLENGE - REGIONAL BLUES NEWS  
LOCAL ARTIST FEATURE - MUSIC REVIEWS - LOCAL BLUES VENUES - MEMBERSHIP BENEFITS

# OSBLUESLETTER

MARCH 2024

YOUR VOICE FOR THE BLUES



**A VISIT WITH DOUG LOCH**  
STORY BY GEORGE HUNT



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# THE MARCH 2024 BSO BLUESLETTER

FROM THE BSO PRESIDENT




Hello fellow Blues lovers!

We are proud to announce that Sister Lucille has won this year's IBC "Best Self-Produced CD"! The Blues Society of the Ozarks put in an endorsement for the band. We are happy that a band from Springfield is making strides in the Blues community.

We have our first **Debbie Rule Youth Music Scholarship** recipient for 2024. Jay Rhoades from Nixa High School. Jay is a member of the Drum and Bugle Corp. He also applied, and was granted, a **D.R.Y.M.S.** scholarship last year. The Drum and Bugle Corp travel around during the summer and compete with other schools. We will be glad to take suggestions of youth who would qualify for our D.R.Y.M.S. scholarship.

Our year will continue with our second Thursday Jam at *Galloway Station* and the fourth Sunday of the month at *Carrie's Bar*. Both jams run from 6:00 pm to 9:00 pm. Our **Blues In The Schools** program will soon start up again at Springfield Public Schools. I was proud to be a part of **Music Monday of the Ozarks** for February. The episode can be seen on their [Facebook](#) site.

Get out and support live music!   
George Hunt  
BSO President

## 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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# A VISIT WITH DOUG LOCH

STORY BY GEORGE HUNT



The cover story for this issue of the BSO Bluesletter features Doug Loch. Doug is a mainstay musician in the Springfield area and you can count on Doug bringing one of his bass guitars to any one of the BSO Jams. George Hunt sat down with Doug and provided this exclusive interview.

**George:** Where did you grow up?

**Doug:** San Diego, California. I was there for 30 years. In 1976, I moved out here to Missouri. I graduated from San Diego State University and I had a teaching degree. The professor told us for the last two years; 'you guys, you're not going to be able to find a job here in California, because everybody is moving to California right now. If you hang around for maybe five years you maybe might be able to find a job.' He said go to the Midwest and without a doubt you'll find a job out there. It just so happened that the year before, I graduated and my father-in-law retired. He was a truck driver and he wanted to be a pig farmer, so he decided to move to Missouri. He moved to Gainesville and bought 40 acres out there. I contacted Southwest



Missouri State (SMS) at the time and said 'hey I've got a degree in Industrial Arts and I'm looking for a job'. They said come on out. I flew out and went to the placement office. I said OK, and asked what are these jobs that you've got for us. They said 'just drive down Highway 60, you'll find something'.

**George:** We both laughed.

**Doug:** They said to drive on out there in the country, you'll find something. I went from Bradleyville to West Plains, and I was coming back from West Plains and I stopped in Mountain Grove. They said, 'yeah, we've got two positions open, which one would you like to have'. I said I didn't know... whichever one. I was a shop teacher. Everybody that I had, they all ended up with all their fingers. I didn't have one of them cut off. Lol!

**George:** I see what you mean, that's a dangerous thing.

**Doug:** You know one of the things I did? I mean I was really strict, as far as safety goes. I gave them a 140-question test, at the



beginning of the year, on safety and you could miss 10 questions. I'll let them out in the shop, but if they miss more than 10 questions, they have to retake that test. A lot of them hated it, but you know I think it benefited them. Well, you know, got them alert to what was going on.

**George:** So, from there how do you get to Springfield?

**Doug:** Drove... Lol! I retired in 2003 and stayed in Mountain Grove for two years. My wife at that time was working for Mercy and she was driving from Mountain Grove to Springfield. After doing that for a couple of years, she said 'I'm getting tired of this drive, can we go to Springfield?'. I said sure that is no problem, let's go. We had just built a house in Mountain Grove. My wife said she was surprised that I wanted to leave this house. I said, been there and done that. Yeah, accomplished that, check that off the list of things to do. We moved here in 2005.

**George:** So, what are your musical influences?

**Doug:** The one that really got me going was *Little Charlie and the Nightcats*. About 20 years ago, my brother, gave me a CD, it was called *1st Addition* or something like that. The first CD that *Little Charlie and the Nightcats* put out, and I fell in love with that CD. I went to Chicago to see them, came



back here, and said I want to start playing the Blues. This is kind of a funny story, but it's really interesting. I called Palin Music and said, 'I've got a guitar, I want to I learn how to play the Blues on this guitar'. They said they had just the guy for me, Jason Kopsian. They hooked us up and he asked who my favorite





## ON THE COVER - DOUG LOCH

influence was. I said *Little Charlie and the Nightcats*, and he said he was just in Chicago and listened to them. I said 'you got to be kidding me, I was just in Chicago'. Brewing, I'm thinking, was the name of the community. The club was *Fitzgerald's* and he said he was there too.

**George:** Wow that's crazy cool.

**Doug:** I started taking guitar lessons from him after that, for maybe a year or so. I just couldn't handle six strings. I said, 'you know a friend of mine had a bass hanging on the wall, let me see what I can do with it'. I asked Jason, if he could show me how to play it, so he showed me a few things on it. The rest is history. I mean the internet is fantastic, you can learn a new song, you just Google it. I started listening to Cream. Sometimes the online tabs have to be corrected, so you



have to work some things out. A lot of people don't pick up on the small little things that the groups do. Maybe the same, but they may hesitate a minute or something you know. All the phrasing of it is important.

**George:** What was your first time on stage like?

**Doug:** My first time on stage was a Sunday, down in this little place off of Commercial Street. A friend of mine was playing there and he asked me to come up and play with him. I played bass with him and so that was the first time. That night some guy walked in and he gave us a tip a \$5 tip and he asked what we called ourselves? Scott said, 'well I'm Scott,



he's Doug'. He said, 'would you believe my name is Doug Scott?'. I don't know if he was pulling our leg, or not.

**George:** So, what's your favorite thing about being on stage?

**Doug:** The feeling you get with the other musicians. You know when you get a groove going and the band starts taking off, and you're able to follow along with them. Then it's just a rush. It really is.

**George:** That is what we all strive for. How long have you been dancing?

**Doug:** Let's see, probably 12 years. I got divorced in 2010. Scott, who was playing music with at that time, said he was going to a dance class. He said, 'why don't you come with us'. This was at Brunos downtown and the Italian restaurant was upstairs. I met Teresa (Teresa Lynch) there. We've been dancing together ever since. Ann and Andy were the ones who ran the dance class and they have since moved down to Commercial



## ON THE COVER - DOUG LOCH

**Doug:** It is a different kind of thing. It's different yeah, it's sure enough is. Both require you to practice. You have to know what you're doing. Both stimulate you to look out at the crowd and see their reaction to what you are doing. That's really a charge.

**Doug:** I think the best thing anymore about playing music is you know the crowd gets in to it, or you serve them in some way. I'll mention that to your wife (Renee' Hunt), because she just reacts to the band, and is paying attention to what's going on. That's really cool man! I told her that I sure appreciate her interacting with us on stage. She says, 'it's obviously a two-way street you know. I'm getting in to what you guys are saying. You see me and you're enjoying that too'.



Street. They own the Savoy Ballroom now. We go to dance classes there. We've been doing the *Thriller on C-Street* for the last 11 years.

**George:** I remember one time we saw you guys do that. That's is so fun to watch.

**Doug:** In the years past, they've done it in the block area. This year they blocked off six blocks. We started down by White River Brewing and that's where we just all gather, then we moved up one block and did a performance there. Then, we moved up another block and did another performance there; we just kept going on down the street. We did 5 performances.

**George:** Yes, Thriller draws huge crowds. Do you feel the same when you're dancing as playing the bass on stage?



**George:** Tell me about the group you are currently in?

**Doug:** Missouri Moonlight is the name of the band. It's made-up of Mike Proctor, Jim Coombs, Joel Chamberlain, and myself. We do just an eclectic collection of songs, you know. Mike just joined us and has really added a lot to the group. He's really got a lot of energy, got a lot of experience, and knows a lot of songs. We saw him, probably I don't know, 4-6 weeks ago at an open mic at Pappy's. He got up there and played and he came back. He had heard me play and he said 'I want to play some Blues with you'. The rest is history. I told him we were a band looking for a lead guitar and I thought he would fit the bill. Jim said 'yeah, I think he absolutely would'. We brought him here and Joel sat in. When we're done with our first



## ON THE COVER - DOUG LOCH

rehearsal, we believed Mike was going to work great. We had two guitarists before Mike, we're just trying to stay together. You know because it's hard, as we know, anytime you got more than two people together, it's like a marriage. You know there's give-and-take in the whole thing. You just have to respect one another. The first 10 years that I was playing, I said I'm a Blues man and that's all I'm going to do. Then I ran into BJ (Bernie Johnson). BJ said I need to expand my repertoire and need to branch out there, you know. BJ had a lot of country stuff that he liked and so you know he introduced me to that. I didn't like doing it, but I did it anyway. I like Springfield,



yeah, I really do. Growing up in San Diego, a big metropolitan area you know, good gosh. The people here in Springfield are just so friendly. My brother still lives in San Diego and he came out here and visited with me. One of the first things he said was that he couldn't believe how friendly people are out here. In San Diego he says 'you're in line at the grocery store, people are shoving right up against you trying to get in there and cut in



front of you'. I love *The Blues Society of the Ozarks* now that they've really opened up a lot to me. The open mics. I mean that's improved my ability to perform. Getting over the fear of standing up in front of people. I talked for 27 years as a teacher, so I had some experience as far as standing up and performing in front of a crowd. Performing in front of a crowd and holding on to a guitar, you know and singing... my gosh.

**George:** I think it makes us all better people to play music.

**Doug:** Absolutely! You know there's been days where I haven't really felt good, then I'll go out and I'll play, and I'll feel so much better.

Be sure to see *Missouri Moonlight* when they play, or come to our Blues jam to see Doug Loch perform in person. You will be glad you did. 🎸



## BLUES HISTORY SPOTLIGHT - MARY MCCLAIN



# BLUES HISTORY SPOTLIGHT

STORY BY MARY CERTAIN



## Mary "Diamond Teeth" McClain

Mary McClain was born in Huntington, West Virginia on August 27th, 1902. She was better known as Walking Mary and later as Mary "Diamond Teeth" McClain. She was the half-sister of Bessie Smith. Smith's mother was one of four stepmothers of Mary's.

At the age of 13, Mary could not stand the beatings at home any longer and ran away from home to join the circus, disguised as a boy in her brother's clothes. She eventually went to Memphis to work as a chorus girl and joined the Rabbit Foot Minstrels as a featured singer.



In the 1940's, she had diamonds removed from a bracelet and set into her teeth, creating a dazzling effect, and giving her a new stage name as Mary "Diamond Teeth" McClain. She



eventually removed them to help pay for her mother's medical bills.

Mary was credited with giving Big Mama Thornton and Johnny Lee Hooker their start in the music business. In 1986 she was one of the first recipients of the Florida Folk Heritage Award. She recorded her first album, *If I Can't Sell It, I'm Gonna Sit On It*, released by Big Boss








Records in 1993. Mary toured Europe again in the 1990s and continued to perform at blues festivals until shortly before her death in 2000, at the age of 97. Her ashes were scattered on the railroad tracks in West Virginia where she first hopped a train. Her career spanned 85 years.

[Diamond Teeth Mary McClain at the Blues Ship, January 1998](#)

**Blues & Gospel Singer**  
**“Diamond Teeth” Mary McClain**  
 August 28, 1902 – April 4, 2000



Born and raised in Huntington, WV, Mary hopped a train and left town at age 13 to become a singer and dancer. She spent the 1920's and 30's performing in medicine and minstrel shows. During the 1940's, Mary had diamonds removed from a bracelet and set into her front teeth, creating a dazzling stage effect which earned her the nickname, “Diamond Teeth Mary.” Night spots from Chicago to Miami billed her as “Queen of the Blues,” and “Walking Mary.” She performed at the Apollo Theater, The Cotton Club, Carnegie Hall, the White House, and in Europe, where her show-stopping charisma received standing ovations. She also toured with the USO. As she had requested, her ashes were sprinkled on the railroad tracks at Heritage Station where she had hopped her first train. Mary always lovingly referred to Huntington as “my home.”

Presented by the West Virginia Blues Society on 8/27/2010



## BLUES IN THE SCHOOLS

### News from the BSO B.I.T.S. PROGRAM

REPORT BY GEORGE HUNT



## 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. Through the study of Blues traditions, educators can address the important issues of the color line, diversity, and multi-culturalism, using interdisciplinary studies in a way that engages students of all ages. The study of the Blues is the study of the African-American culture that produced this music and an investment in the human spirit. Just as important as understanding the evolution of the musical structure of the blues is understanding the ways blues music expressed individual emotions and the feelings of the times. Through the blues, student listeners begin to empathize with what happened in those times and to develop understanding of how to apply that awareness to their present lives.

The BSO Jams provide some resources for the B.I.T.S. program but our partnership with Ernie Williamson provides the needed harmonicas to make the program a success. Watch the BSO Bluesletter for more information about where and when we enter the classrooms again. It is always a great experience for us and the students.

To learn more about the B.I.T.S. program and its impact in the schools and our community, contact George Hunt at [georgehuntbluesman@gmail.com](mailto:georgehuntbluesman@gmail.com), or (417) 353-9180. You can also find George on [Facebook](#).



# BSO BOARD OF DIRECTORS

## D.R.Y.M.S. SCHOLARSHIP UPDATE

SCHOLARSHIP WINNER STORY BY JAY RHOADES

The Debbie Rule Youth Music Scholarship has truly mobilized my musical experience with the Casper Troopers Drum & Bugle Corps. While the Drum Corps experience that audience members witness, is only during the months of July and August, the training that goes into creating that show extends all the way back to December of the previous year.

This training requires incredible dedication and perseverance, as we as performers do not get the reward of entertaining and inspiring an audience, not to mention doing this training while having to manage our part-time jobs and education. With the D.R.Y.M.S, I was able to fully prepare for my



summer of performance without stress during the winter and spring training. This year free of stress gave me the ability to develop not only my musical skills, but also my leadership qualities, and prepared me to serve as Mellophone Section Leader for this upcoming summer.

Drum & Bugle Corps have been an American tradition for close to a century, but the modern scope of the activity is very different than how it started. As hundreds of mom & pop corps started popping up in the



1920s and 1930s, many different leagues were created to host local competitions. However, The Casper Troopers were the first corps in the world to introduce the touring model that is used today – by building strong musicianship qualities in their members, they developed one of the most elite ensembles in the world, that deserved to be shared with the world. As disagreements in judging regulations pushed the activity to a near collapse, it was the founder of The Casper



Jay Rhoades and Ally Eckels, another recipient of this scholarship.

# BSO BOARD OF DIRECTORS



Troopers that worked with the founder of another historic corps, The Cavaliers, to create one unified league that has sustained the activity for over half a century. Not only have the Troopers been responsible for much of why Drum Corps are still active today, but they also did this while being the first corps to introduce women into the percussion and brass programs and bring the element of dance into performances, all while instilling the values of Honor, Loyalty, and Dedication in every member.

Because of the historic weight of the program, I am a proud member of The Casper Troopers - but I may not have had this opportunity had it not been for the support I received from the Debbie Rule Youth Music Scholarship. By supporting me financially, I have been able to grow as a musician, leader, and friend through my time with this corps. I want to thank everyone who has supported the Ozark Blues Society or this scholarship, as you are helping the future world of musicians and leaders develop into strong members of society. I hope to catch you on tour this summer!

Thank you so much!  
Jay Rhoades



**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 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.

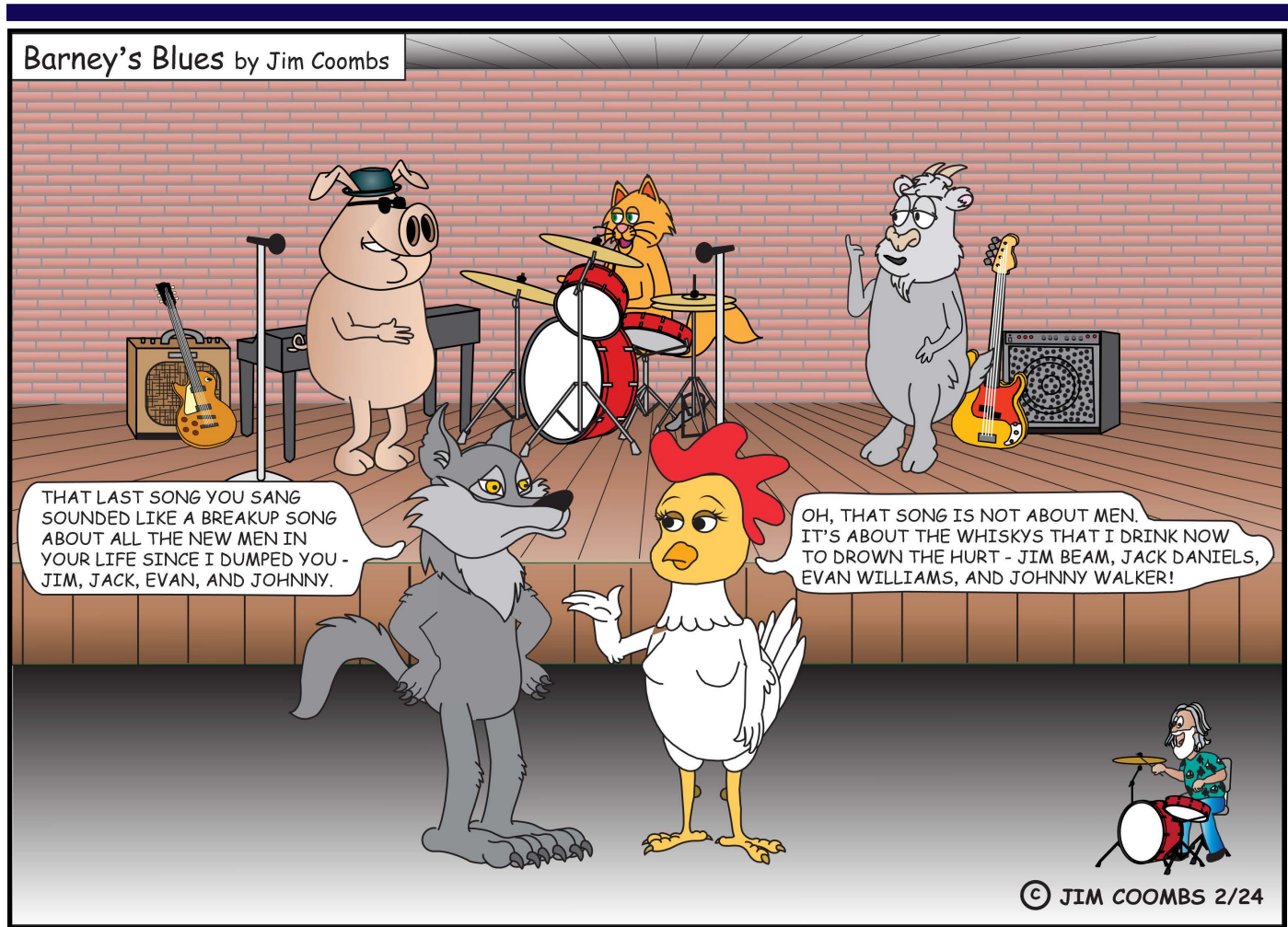
Please see the **D.R.Y.M.S.** Scholarship Application in this BSO Bluesletter issue to learn more the program and it's potential benefit to a young aspiring musician.



# INTERNATIONAL BLUES CHALLENGE 2024 WINNER FOR BEST SELF-PRODUCED CD



"Winning the 2024 International Blues Challenge in Memphis, Tennessee for the *Best Self Produced CD* with *Tell The World* was a dream come true for **Sister Lucille**. This award was not only based on the blues content, songwriting, musicians, production, mixing, mastering, but based on every little detail, down to the artwork and pictures. The win was based on the whole package. It was a long year putting this project together. Winning this prestigious award from the **Blues Foundation** has solidified Sister Lucille's stepping stone to the next level of their musical careers."



# 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. **(Applicant can apply twice for the \$500 scholarship. The applicant can apply up to three times for a reduced scholarship, so as not to exceed \$1,250, total amount awarded.)**  
**Please submit before March 1<sup>st</sup>.**

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

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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](mailto:mikefisher@missouristate.edu).

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Full page inside	*8X10 inch.	\$525.00
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*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 **March 2024 Bluesletter**. This issue starts the Spring season with a spotlight on BSO member/musician Doug Loch, with an interview by George Hunt.. The BSO is excited about the momentum we're experiencing with the beginning of 2024. The BSO has already started making plans and developing events to keep our membership engaged and active with keeping the Blues alive in southwest Missouri. 2024 brings opportunities to renew your membership and provide the BSO Board with your thoughts and ideas on making 2024 our best ever.. As always, our new BSO membership Form is included and the new D.R.Y.M.S. Scholarship Application Form. 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 2024 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](mailto: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.....

