

Bluesletter

Washington Blues Society

November 2022



Welcome Back, Joe Bonamassa!
2022 Snohomish Blues Invasion Preview
Introducing... Buried Blonde

LETTER FROM THE PRESIDENT



Hi Blues Fans,

Even though we are moving into November, there is still a lot going on around town. I just noticed Taj Mahal will be coming back to town for his annual Thanksgiving stay at Dimitiou's Jazz Alley. His shows are always good, and Jazz Alley has a great menu and can give you a little break

from all the traditional Thanksgiving preparations. Elvin Bishop's Big Fun Trio will be at Jazz Alley in mid-January, you should get your tickets early for this one! Elvin's been on a roll lately and this act has been nominated for a Grammy, plus numerous Blues Music Awards.

November also brings us the 9th annual Arlington Legends of the Blues, which will feature Polly O'Keary and the Rhythm Method and Teresa James and the Rhythm Tramps for a fun filled evening on Saturday, November 19th. See the preview article by Rick Bowen and the event ad for more information.

On Sunday November 20th the annual Blues Invasion returns to historic downtown Snohomish with multiple venues and a ton of talent from 2 PM to 9 PM. You will find lots of information in this Bluesletter. Come and join in on our efforts to support the Washington Blues Society's International Blues Challenge entrants. We have five different venues, and each will feature six to seven different acts! We also will have a shuttle van to make the travel between First Street venues and Collector's Choice much easier.

Our Second Tuesday, November 8th, Blues Bash at Aurora Borealis will have Annie Eastwood & Her All-Star Band and Anthony Estrada for a fun filled evening of good food, cold drinks and usually a lot of dancing! Much more information inside this Bluesletter.

There are lots of other options in our music calendar in this Bluesletter as well as online at our website (www.wablues.org)



WASHINGTON BLUES SOCIETY

Proud Recipient of a 2009

Keeping the Blues Alive Award

We are still looking for a few more people who will consider getting more involved in the Washington Blues Society. This month nominations for the five elected positions on the Washington Blues Society Board of Directors are open so be sure to nominate for next year's board positions.

Hope to see many of you out and about and have a Happy Thanksgiving!

Tony Frederickson

President, Washington Blues Society

Member, Board of Directors, The Blues Foundation (2014-2017)

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This month, the Bluesletter welcomes Joe Bonamassa to the Paramount Theatre! The issue also features a review of the Riverfront Blues Festival in Libby, Montana from first-time contributor Thomas Hamrin, and Rick J. Bowen previews this year's Snohomish Blues Invasion. Editor Eric Steiner learns more about Buried Blonde from bandleader Lauren Flynn, and there's information aplenty about Washington Blues Society 2023 Board of Directors nomination opportunities in this issue!

Above: Annie Eastwood & Billy Stapleton (featured at this month's Blues Bash!)
(Photo by Annie Eastwood)

Cover: Joe Bonamassa
(Photo Courtesy of Joe Bonamassa)

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Washington Blues Society - www.wablues.org

EDITOR

Eric Steiner (editor@wablues.org)

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CONTRIBUTING WRITERS

Tony Frederickson, Eric Steiner, Rick J. Bowen,
 Thomas Hamrin, Kimberly Horton, Gary Allen

CONTRIBUTING PHOTOGRAPHERS

Annie Eastwood, Amy Jamison, Brian Butler, Chris Cootsona, Michael DeLorme, Dave Corry, Tom Jones, Thomas Guitarman, Andie Whitewind, Jolene Gayle, Dennis Browne, Anni Piper, Anthony Estrada, Keith Scott

DECEMBER DEADLINES

Ad Reservations 5PM on 11/1/22 to eric@wablues.org

Calendar 5PM on 11/10/2022
 Please submit @ www.wablues.org

Editorial 5PM on 11/5/2022
 Please send to eric@wablues.org

Camera-Ready Ad Art 5PM on 11/5/2022
 Please send to eric@wablues.org

Please Note: If the Editor receives enough editorial copy before the 5th, or camera-ready ads before the 10th, space may be filled and material may be saved for a future issue. Please send in contributions early!

SUBMISSION REQUIREMENTS

Please send articles and photos only as attachments. Please do not embed images or stories directly in emails and please do not send links. Please only send attachments with each file titled with a unique file name instead of computer- or camera-supplied identifier. All contributions not meeting these requirements will be returned for revisions by the contributor.

Photos: High-resolution PDF, tif, or jpg attachments saved as 300 dpi or greater in traditional print media CMYK format only (for color) and grayscale (for B & W). Cover size: 8.5 in x 11 in. Please do not send photos as RGB images. Please title photos with a unique file name and not use camera-supplied alpha-numeric file title, and please do not include any watermarks or branding information on any photo. Please also do not send low-resolution, social media photos or collages.

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business card horizontal	\$36	\$46	56 x 91.3
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Vice President, Rick Bowen	vicepres@wablues.org
Secretary, Marisue Thomas	secretary@wablues.org
Treasurer, Ray Kurth	treasurer@wablues.org
Editor, Eric Steiner	eric@wablues.org

2022 DIRECTORS

Music Director, Open	music@wablues.org
Membership, Open	membership@wablues.org
Education, Open	education@wablues.org
Volunteers, Jeannie "Whoopiekitty" Baker	volunteers@wablues.org
Merchandise, Tony Frederickson	merchandise@wablues.org
Advertising, Open	advertising@wablues.org

THANKS TO OUR 2022 STREET TEAM

Downtown Seattle, Tim & Michelle Burge	blueslover206@comcast.net
North Sound, Malcolm Kennedy	malcarken@msn.com
Northern WA, Lloyd Peterson	freesprt@televar.com
Penninsula, Dan Wilson	allstarguitar@centurytel.net
Port Angeles Area, Alvin Owen	alvino227@gmail.com
Central Washington, Stephen J. Lefebvre	s.j.lefebvre@gmail.com
Eastern Washington, Paul Caldwell	caldwell-p@hotmail.com
Ballard, Marcia Jackson	sunyrosykat@gmail.com
Lopez Island, Carolyn & Dean Jacobsen	cjacobsen@rockisland.com
Portland, Oregon	kathylrankin@gmail.com
International Raconteur, Rocky Nelson	coeme2018@gmail.com

SPECIAL THANKS

Webmaster Emeritus, The Sheriff	webmaster@wablues.org
Washington Blues Society Logo, Phil Chesnut	philustr8r@gmail.com

MISSION STATEMENT

The Washington Blues Society is a nonprofit organization whose purpose is to promote, preserve, and advance the culture and tradition of blues music as an art form. Annual membership is \$25 for individuals, and \$35 for couples. The Washington Blues Society is a tax-exempt nonprofit organization and donations are tax-deductible. The Washington Blues Society is affiliated with The Blues Foundation in Memphis, Tennessee. Our website is www.wablues.org.

WASHINGTON BLUES SOCIETY
P.O. BOX 70604
SEATTLE, WA 98127

LETTER FROM THE EDITOR



Welcome to the November Bluesletter!

I'm excited to introduce this issue because it has a review of the Riverfront Blues Festival in Libby, Montana from first-time contributor Thomas Hamrin, an update on Suze Sims regarding her latest live music experience, and Washington Blues Society Vice President Rick J. Bowen's preview of Joe Bonamassa's return to Seattle at The Paramount Theatre as well

as a preview of this year's Blues Invasion in historic downtown Snohomish, Washington.

A Word About Bluesletter Content...

Like any other deadline-driven publication, this magazine relies upon stories and photos received by a deadline in formats that are acceptable to our printer, Pacific Publishing. Like I've typed in many issues prior to this one, that means traditional, old-school, and high resolution photos and traditional text files. While that may frustrate contributors who live on social media, social media images do not translate often to the world of traditional paper, print media.

Over the past 18 years, I've tried to convey our printer's requirements as clearly as I could. Based on my experience so far in 2022, I've failed miserably, because I continue to receive many stories and images that are not compatible with our printer's requirements. I've included another take on this subject in this issue, and I hope that I will receive more stories and photos in the correct formats during my final two magazines, the December and January issues.

Also, I run stories and photos I receive by the deadline, and if time allows, I will do my best to include additional material.

Again, the content of this magazine reflects the stories and photos that I receive no later than the deadline in the appropriate format.

During the production of this issue, I received over 50 photos from contributors' cell phones I could not use as they were not formatted correctly, titled to give me an idea of the name of the artist or photographer, or were saved in low resolution (instead of high resolution CMYK format instead of RGB, as our printer cannot use RGB images in the Adobe In Design program).

The Adobe In Design program is the "coin of the realm" in newspaper and magazine production worldwide, and while I faced a pretty steep learning curve early on tackling this publication many years ago, it's the standard that I use to produce this publication.

I guess I can sum this up in one clear statement: All content, whether it's a story or a photograph, must be received by the deadline in the appropriate format in order to be considered for publication in the printed Bluesletter. If I don't receive the material by the published deadline formatted correctly, it doesn't land in these pages.

Nominate on November 8th So You Can Vote in December...

This year, the second Tuesday of the month is an important date to exercise your right to vote. I'm not typing about an election that's in a far-off, other Washington. I'm typing about a nomination process that begins to elect the 2023 Board of Directors of the Washington Blues Society. This issue contains information aplenty about opportunities to serve on the 2023 Board of Directors of the Washington Blues Society, and this process begins with the nomination of five elected officers at the November Blues Bash. There are five elected officers of the Washington Blues Society: President, Vice President, Treasurer, Secretary, and Bluesletter Editor.

What about the 2023 International Blues Challenge?

As this issue went to press, The Blues Foundation released not only a block of hotel rooms at the headquarters DoubleTree Hotel, but also tickets for the 2023 International Blues Challenge and the Keeping the Blues Alive Award luncheon. If you've not experienced the International Blues Challenge or the Keeping the Blues Alive Awards, please make your hotel, air, and ticket reservations today! I'm admittedly biased because I've been back to Memphis for these events since 2000, and highly recommend each one. Each time, I've tried to work in a side trip down to Clarksdale, and while I've been able to do that several years, I'll make a more concerted effort to return to Cat Heat and Ground Zero next year!

I am pleased that this issue includes a greeting from Kimberly Horton, the Interim President and CEO of The Blues Foundation in Memphis. During the production of this month's Bluesletter, she gave me permission to reprint an email that went to members of The Blues Foundation, and I look forward to her work in a very difficult position. I've spent most of my working life at nonprofit organizations, and understand the day-to-day challenges of that environment. I wish Ms. Horton the best in her new position, and I hope that Washington Blues Society members will also consider joining and supporting The Blues Foundation. After all, our name is inscribed on the wall of the Blues Hall of Fame, thanks to the leadership that our Board of Directors under the steady hand of President Tony Frederickson.

Finally, I wanted to thank Vice President Rick J. Bowen and volunteer Bear Drury for their help in this month's printed calendar. This month's calendar features many exciting shows, including Seattle's tribute to *The Last Waltz*, and the return to the Pacific Northwest of Blues Foundation Hall of Fame member Bettye LaVette and Washington Blues Society "fishin' blues musician" Keith Scott.

Eric Steiner, Editor
Washington Blues Society Bluesletter
Member, Board of Directors, The Blues Foundation (2010-2013)

Blues Preview: Joe Bonamassa Returns to the Pacific Northwest

"On tour in 2022 supporting his #1 Billboard blues album Time Clocks"

By Rick J. Bowen (Photo of Joe Bonamassa Courtesy of the Artist)

Three-time Grammy nominee, 25x Billboard chart topper and blues-rock star Joe Bonamassa returns to the Pacific Northwest for several shows in November and December.

Joe will complete the 22-date tour across the U.S. on the West Coast in Washington State where he hasn't performed in five years.

He plays in Portland at the Schnitzer Concert Hall on November 25th followed by two nights at Seattle's historic Paramount Theater on November 30th and December 1st. Then, Joe takes *Time Clocks* over to Spokane for the tour's closing night at the First Interstate Center for the Arts on 2nd.

Hailed internationally as one of the greatest guitar players of his generation, Bonamassa has almost single-handedly redefined the blues-rock genre and brought it into the mainstream.

Now, with even bolder energy than ever before, Bonamassa holds the power of controlling both his artistry and his business in both hands.

With 25 #1 albums, yearly sold-out tours worldwide and custom annual cruises, Joe Bonamassa is a hard act to beat. Joe knows his worth, and albeit humbly, he plans to continue to beat the odds and exceed the expectations of naysayers. On this tour, Bonamassa is backed by a stellar band of some of the top musicians around and is ready to bring live music back to his fans.

His most recent release, *Time Clocks*, is a testament to his credentials and a toast to his longtime fans.

Joe's new sound has a raw and vital flavor, combined with a resolute skill that can only be gained through years of perseverance and unyielding dedication. It's Joe Bonamassa at his finest, ready to rock.

"What started out with the intentions of being a trio record turned into



probably my most adventurous and involved record to date," said Bonamassa.

"I think Joe Bonamassa has made an album that is truly transitional," added long-time producer Kevin Shirley. "From a blues musician to a superstar artist, I'm so thrilled to be along for the ride."

Joe and Kevin brought in the legendary Bob Clearmountain to mix the epic tracks, and Bob said that "This is one of the best albums I've mixed in years. Joe is not only one of the finest blues & rock guitarists of our time, he's also a brilliant songwriter, [which is] impressively apparent on this record."

Joe also runs a non-profit, the Keeping the Blues Alive Foundation, whose mission is to promote and sustain music education and blues music by funding scholarships and providing music education resources to schools in need.

To date, the non-profit has funded schools and teachers with over \$1M and has positively impacted 70,000 students across the country.

Bonamassa has also been working hard to raise money for musicians affected by the pandemic with the innovative Fueling Musicians Program.

The initiative is a relief plan for helping touring musicians and provides immediate cash payments of \$1,500 to help artists focus on their music career and get back on the road. To date, they've raised over \$500,000 and distributed money to over 300 artists.

The 3rd annual Stream-A-Thon event raised over \$60,000 for Fueling Musicians, which aired on Sunday, May 1st, 2022.

Fueling Musicians received a Keeping the Blues Alive Award from The Blues Foundation, held in conjunction this year for the first time with the International Blues Challenge and the Blues Music Awards.



Blues Invasion

Sunday Nov 20th

2-9PM

Oxford Saloon

Looking Glass Coffee

Piccadilly Circus Pub

CCR Sports and Entertainment

Spada Farmhouse Brewing

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on First Street - Snohomish



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Legends of the Blues IX

Teresa James
and the Rhythm Tramps

Byrnes Performing
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*18821 Crown Ridge Blvd
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7:30 pm Saturday
November 19, 2022

Polly O'Keary
and the Rhythm Method

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& *Flowers by George* 335 N. Olympic Ave, Arlington

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a fundraiser for art in Arlington - www.arlingtonartscouncil.net

This project was supported by funding provided by the US Department of Treasury and any points of view expressed are those of the author and do not represent the official position or policies of the US Department of the Treasury

Winter Blues Preview: Suze Sims, La Roca Boom!

"... She is certainly the perfect winter warmer."

By Gary Allen

Suze Sims is finishing another self-released recording which is the collection of well-crafted compositions that have had a proper soak. Through five years' recovery from an injury dislocating this drumming vocalist's diaphragm and severely impairing the vocalist of the year's shoulder, neck, and the ability to swallow, Suze is now medically cleared to sing, and she's finishing up the band.

When asked what she likes the most about coming back to the surface, she said "... it's the rekindling of great friendships that seem like no time has passed. There are special people in my musical life and some unique support and motivators. Many venues changed, the venues available now are generous by opening their doors and their calendars to my project."

The following is a snippet of one of my recent conversations with Suze Sims, La Roca Boom!

GA: What do you like the least?

SS: Well, I think I'll ask a question to answer this question with kindest sense of these loving words... come on Seattle! What messaging are we telecasting about our music? That we want more cover bands? What are we doing with our music scene? Could we command the least tribute bands and promote the most original musical projects and performances? Create such a frenzy that audiences lose their minds trying to figure out which amazing band to see? Challenge bands in your purview to write original tunes and bandstand them every three months? Rehearsal again tonight? Maybe these are just the risks I've taken, and they scare me, but I'm going for elevating it any way!

GA: How has your music changed?

SS: Well, I've expanded musically by learning additional instruments; writing a better story or message. I am not writing for a

specific touring deadline. I am writing music I perceive has phrases and sections which are fun for the band to play, great for the listener in the car, and make you want to dance. I am writing a show or album full of songs for a great journey. Also, I don't think I've ever really planned to play for an absolute Blues genre. The blues derivative is there, but the groove and sections are stretching a listener into an adjacent genre at times. That being said, I will tailor my show for a specific venue or occasion, but not before I try to write tunes for that cause. "

I appreciated these details about Suze's new project, and she's certainly ready. For example, 2023 will unleash a series of new shows in California, Oregon, Montana, and Washington. Suze also is ready to bring La Roca Boom to Europe and Canada (two of her favorite places to perform).

This winter, Suze has three shows including a birthday bash in January with her new project, La Roca Boom. She is excited to be joined by Seattle's premier musical talents, including Rob Gordon on guitars, Gary Ruhl on bass, Jeff Ferguson on drums, and a few other familiar friends on keyboards and horns throughout the winter.

Suze also has a new project to reproduce some of her dad's (Pete La Roca) music for release in 2024.

Up 'til now, Suze has produced vocals, drums and provided show design and support on several projects, including Paula Boggs, Trina Shoemaker, Mike Zito, Alabama Mike, Lee & Wes Rittenour, Dweezil Zappa, Madelyn Perot, Jim Basnight, Sonny Landreth, Gary Shelton, Rod Cook and Toast, Brent Mason, Ben Smith, and Brooke Lizotte. She also has worked with the regional blues supergroup, Trainwreck, as well as Whiplash, Mike Stern, Magdalena Thora, Phil Gates, Pinetop Perkins, James Hogan, Joan Armatrading, Michael Rogers, Etta James, John Lee Hooker Jr., Nicole Fournier,

and Shemekia Copeland. Suze co-founded the Sister Guitar Band, The Red Hotz, and The Red Hot Blues Sisters (available on Apple Music). The Red Hot Blues Sisters represented the Washington Blues Society at the International Blues Challenge on Beale Street nearly 20 years ago.

Suze is accommodating and generous when it comes to assisting other musicians. When musicians play in the Seattle area or one of her stages, she is known for skillfully managing and all surprises related to instruments and equipment needs (read: malfunctions during the gig). Based on her expertise as a stagehand and stage manager, she can anticipate an artist's needs. She's also a technical wizard. Suze has recovered hard drives thought to be lost, but Editor Eric Steiner would surely edit another story out due to limited space.

Suze also offers vocal lessons, provides production and design consultations, but she likes to keep it simple and work for the people and venues that she loves.

"My days of trying to tour any and every venue are precluded by playing for great venues with diehard music fans," Suze said. "These are typically owned by folks who broke bread with the band and I the last time we played there. We got to learn about each other as people first and then handled the business later."

This winter you can hear and see Suze Sims, La Roca Boom perform jazz, rock, blues and soul music in Burien, Tacoma, Bellevue, and Seattle. Watch for it. She describes her music as "Soul-Shakin," and she is certainly the perfect winter-warmer!

Preview: 2022 Snohomish Blues Invasion

"Featuring dozens of live blues acts in historic downtown Snohomish."

By Rick J. Bowen

The Washington Blues Society presents the 11th Snohomish Blues Invasion on Sunday, November 20th from 2 PM to 9 PM. This one-day, pub crawl-styled mini-fest in historic Downtown Snohomish raises funds to send our International Blues Challenge entrants to compete against 200+ acts on fabled Beale Street in Memphis, Tennessee, from January 24- 28, 2023. Our entrants are Eric's Maine Connection (band) and Slidin' Delta (solo/duo).

A suggested \$10 donation will be taken at the door, and we will turn no one away as the public is welcome to attend.

Historic First Street will be filled with music from full bands, small groups, and solo acts all day. Join the fun event that won the 2017 Best of the Blues Award for Best Non-festival event. Once again, The Oxford Saloon*, and CCR Sports and Entertainment will host full bands, and the smaller venues Piccadilly Circus Pub,* the Looking Glass Coffee Shop,* and a new venue, the Spada Farmhouse Brewing Co.* will host acoustic acts.

An FYI to all parents: CCR Sports and Entertainment is a 21 and over club, and the others (*) are open to all ages. The Washington Blues Society will host a shuttle bus to carry fans to and from venues around historic Downtown Snohomish. The star-studded list of performers who will volunteer their time and talent for the 2020 Snohomish Blues Invasion include our 2023 International Blues Challenge entrants, 2013 IBC champion Kevin Sutton, IBC finalist from Portland Rae Gordon, and 2022 Washington Blues Society Performer of the Year award winner Stacy Jones. Washington Blues Society Best of the Blues Award winners and Pacific Northwest favorites Norris and Nicely will return to this year's Blues Invasion along with former IBC competitors Sheri Roberts Grimes and Nick Vigarino, The Fifty 5th (formerly TUN), Ross Robinson, The



RooTsters, Reji Marc, The Nevertellers, Altai, Brian Butler, James Brunner, So Low Lew, Whitewing, and many, many more... Join us for a fun day of music in historic Downtown Snohomish!

Top: Brian Butler (Photo Courtesy of the Artist)
 Above: The Filthy 5th (Photo by Chris Cootsona)
 Upper Right: Ross Robison (Photo by Michael DeLorme)
 Middle Right: Sheri Roberts Grimes (Photo by Dave Corry)
 Right: Stacy Jones & Tom Jones Duo (Photo by Tom Jones)
 Lower Right: Altai (Photo by Thomas Guitarman)





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Top Left: Andie & Larry Duo
 (Photo by Andie Whitewing)
 Top Middle: Norris & Nicely
 (Photo by Amy Jamison)
 Above: TJ Read (Artist Photo)
 Upper Right: Reji Marc (Artist Photo)
 Right Middle: Jolene Gayle & Rick Bowen Duo
 (Photos by Jolene Gayle)
 Above Right: Nick Vigarino
 (Photo by Dave Corry)

9th Annual Legends of the Blues Concert in Arlington

Teresa James & the Rhythm Tramps w/Polly O'Keary & the Rhythm Method

By Rick J. Bowen (Photo of Teresa James & the Rhythm Tramps Courtesy of the Artist)

The Arlington Arts Council and the Washington Blues Society present the Legends of the Blues, featuring two powerhouse blues and rock and R&B acts fronted by powerhouse women!

This year's show features Los Angeles' Grammy-nominated Teresa James and The Rhythm Tramps and Pacific Northwest favorites and "Best of Blues Award" winners Polly O'Keary and the Rhythm Method for an evening of fun filled high energy music. All Ages are welcome.

The Legends of the Blues concert returns to the Byrnes Performing Arts Center in Arlington on Saturday, November 19th at 7:30 PM.

L.A. based, Texas born, Grammy-nominated dynamo Teresa James delivers soul-drenched vocals and piano.

Her persuasive pipes slathered in honey and soaked in Texas-bred sass, keyboardist Teresa James and her band, the Rhythm Tramps, have long reigned as one of Los Angeles' leading contemporary blues outfits, even though their uncommonly imaginative repertoire, much of it supplied by Terry Wilson, her husband, producer, and bassist, is by no means strictly limited to the traditional 12-bar form.

Their 2019 CD, *Here in Babylon*, was nominated for a Grammy in the Contemporary Blues Album category and *Rose-Colored Glasses*, the band's new release on Blue Heart Records, continues that proud tradition.

It's their 12th album and once again showcases Teresa's enticing way with a lyric and Terry's prolific songwriting talent, poured over grooves that'll grab listeners and refuse to let go until the very last notes have rung.

Teresa James & the Rhythm Tramps remain a staple of the Los Angeles-area blues scene in addition to international touring artists, with a sound all their own. Moving easily from Texas-style grease and



blues into Memphis soul or New Orleans-flavored grooves and all points in between with fun and abandonment, as one critic said, "there are no clichés in this band."

Polly O'Keary is today's blues woman, rooted in tradition, but informed by the 21st Century.

Pulling in influences from zydeco, country, funk, jazz, rockabilly, surf and rock and roll, she and her trio, Polly O'Keary and the Rhythm Method, bring a searing and joyful performance of today's blues to audiences across the U.S. and Canada.



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11/30 Andy "Badd Dog" Koch

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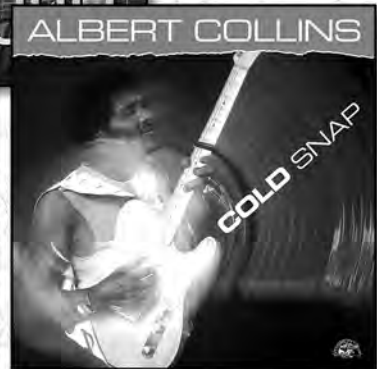


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Introducing Buried Blonde and Lauren Flynn & Nick Kurtz

"I've been singing since I could talk..."

By Eric Steiner (Photos by Dennis Browne)

Last year, I moved to Whidbey Island to be closer to my first granddaughter. While I miss the hot yoga studio in Mill Creek near my former Lynnwood home, I am pleased that the Island Athletic Club has a diverse yoga class calendar. Island Athletic Club yoga instructor Lauren Flynn wears many hats: Yoga instructor, busker, entrepreneur, artist, band leader, and singer. I asked her a few questions via email after I saw her play on the island with her band at the Bayview Taproom and led an inspired jam session at Bailey's Corner. I look forward to Lauren singing blues standards like "Angel from Montgomery," "You Can Have My Husband (But Please Don't Mess with My Man)," or "Hesitation Blues." Here is an extract of our online exchange.

ES: I understand that you have a full band and a duo. Why Buried Blonde? I saw that name and immediately thought of bands from my (relative) youth like Concrete Blonde, The Damned, and The Motels.

LF: It's a directive someone who was slipping into dementia gave me while growing out her hair from recent chemotherapy. The directive was this: Wherever I am in life when she is on her death bed it is my duty to make sure she is buried blonde. When she told me this, Nick and I were feeling really good about the songs for the project. I'd made some demos and popped them online and had already had some calls to play at a few online fundraisers for local spots during early lockdown. I was just sort of waiting for the band name to appear. As soon as she said those words, I knew that was it. It feels like a good tribute - her family has been a big part of my support system with music over the years. Every so often she asks me about my band and tells me how much she loves the name and asks how I came up with it. So, I tell her, and she laughs uncontrollably then

reminds me to make an appointment for her hair.

ES: What draws you to music (as opposed to traditionally more lucrative gigs like plumbing or carpentry?). I'm being facetious, really. You are trying to make your way in one of the most difficult occupations in the USA and I am always interested in an artist's motivations.

LF: It's just always been there. I've been singing since I could talk. Over the years, I've committed to prioritizing what makes me feel most alive and music has gained organic momentum. Those feelings fuel the "sticking with it" part.

ES: Please introduce our readers to your bandmates. How do you rehearse?

LF: I moved up here from California in 2018 and found lead guitarist Nick Kurtz right off the bat at a blues jam hosted by Jeff Haas at the Ould Triangle. Jeff introduced us and we chatted at the bar until I got up to play and I invited Nick to sit in with me. We had a blast, so I invited him up to Whidbey to play on a few tracks on the solo EP I was finishing, *Theory of Mind*. I basically just kept inviting Nick to do everything I was doing, and now he can't escape.

Our drummer is Jeffery Nelson. We met when I first moved up here, lost touch, and when we reconnected, he offered himself up if I ever needed a drummer and it just so happened, I did. While Nick and I are more two peas in a pod, Jeffery and I challenge each other. We are both non-drinkers for about the same amount of time - five years - and committed to outgrowing a lot of the same habits and behaviors. We work through things very consciously and laugh a lot, but we've definitely put the Nick's in some awkward situations.

The other Nick - Nicholas Welles - has been the temporary bass player bringing



the songs to life live for the last year. He has other projects and has always been open about this being temporary and we are grateful to have had him for so long. We played a show over the summer with cellist Aniela Marie Perry. I ran into her recently and she mentioned that she'd been dying to play bass. She jumped right into rehearsals and has been playing live with us and is on the upcoming single.

We get together every week to rehearse. As we've rolled along, Nick has thrown several songs into the ring, and I've been writing. We are now finding new things in the original songs, and we tend to switch it up and jam a bit more when we play. Jeffery is finishing a degree in drum performance right now and it seems like he comes in with a different groove each week depending on what he's working on. I'm exploring more with my vocals. Aniela brings a new energy to everything we've been doing. We never really know where we'll end up when a show rolls around.

ES: Turning now to your duo, how does it differ from Buried Blonde?

LF: Lauren Flynn w/Nick Kurtz is what



we are going by for the duo. That's how we started when I invited Nick into my solo world. We just finished our fourth summer season of shows. Nick and I just like playing together. So, we put a three hour set list together with originals and covers we're in the mood for and we go play at wineries, pubs, and the occasional cabaret spot. I studied stand-up comedy when I quit drinking and try to add context and storytelling to the

set. It's a space for my earlier original acoustic solo stuff, whereas Buried Blonde was created to house the new music I started writing when I moved to Washington. As I move through life as a teetotaler, my writing has become more personal, and I feel less vulnerable with a louder band. At the same time, as I've grown more confident my voice has gotten louder and I wanted a band to be louder with. Ironically, we've been experimenting with a Buried Blonde acoustic sound. Nick and I had a duo gig planned and we realized we'd never done a full set with both of us on acoustic guitar, so we went for it. I really didn't want to go there as a band but since we were doing the acoustic duo, we decided to do a few acoustic band rehearsals and it felt really good - something I hadn't really done since I left Topanga Canyon to move up here. Jeffery created a kit and joined us for the show, people were really responsive, and it felt really good. I want to keep Buried Blonde as loud and amplified as possible, but we're weaving in some experiments here and there. We're hosting an Unplugged Series over the winter at Bailey's Corner on Whidbey Island with local and Seattle bands we've played with. I feel really lucky to have a band that wants to do both as well as a talented production team. We

are working with producer/engineer Jesse Field. Our debut four-song EP What Now? was released in June and our first single, "Perfect Machine" from our full length album will be out in December. Jesse is really talented, fun to create with, and he also played bass on the EP.

ES: Finally, where can our readers see Buried Blonde?

LF: This month, we are at Darrell's Tavern in Shoreline on the 10th and then we return to Bailey's Corner for the Unplugged Series on South Whidbey Island on the 12th. Please check us out at online at www.buriedblonde.com. Thank you for the opportunity to talk about my music.



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ERIC'S MAINE CONNECTION

Blues from the Merch Booth in Libby, Montana

A special report from the Riverfront Blues Festival!

By Thomas Hamrin (Photo of Anni Piper Courtesy of the Artist's Website)

The Washington Blues Society merch booth is on the road again. This time, headed toward Libby, Montana, home of the 13th annual Riverfront Blues Festival on the Kootenai River. Another road trip through Washington, Idaho, and the conifer forests and mountains of Highway 2 through Western Montana, soaking up the beautiful countryside and meeting interesting and friendly people. Driving through Libby, we turned onto Montana State Highway 37 and continued to the bridge crossing the Kootenai River where we pulled into Riverfront Park, our destination for the festival.

We unloaded and raised the shelter and made room for merchandise to help support the bands and their grueling travel needs. We also set up space for the Washington Blues Society, the Bluesletter, and our continued efforts to inform and increase the number of blues fans throughout the greater Pacific Northwest and beyond.

After a short surprise sprinkle of rain and some drifting clouds to relieve the summer heat, the first evening of music began at 6 PM, on Friday, August 12th with the Blue Shadows. The band hails from Missoula, and they “focus on traditional Chicago and Delta blues in the styles of Muddy Waters, Albert King, Howlin’ Wolf, John Lee Hooker, BB King, and other great artists.” Their influences were readily apparent with their interpretations of “Hoochie Coochie Man,” “Spoonful,” and “Smokestack Lightning.” Their set consisted mainly of blues standards and had a mix of fan favorites to keep the music interesting. Other songs included “Midnight Special,” “Low Rider,” and a surprise harmonica instrumental, “Blues in the Dark.”

To the benefit of the Blue Shadows and their audience, the band appeared to be relaxed and enjoyed themselves beneath the park’s large wood band shell, not so much a shell

as a western-style shelter with massive columns that appeared to have been hewn from a single enormous tree. Along with shade from the band shell, the audience later enjoyed the show comfortably with a canopy outside of the shell, a misting station, and a jump into the cool refreshing river, which I did twice on Saturday.

Between sets, bands were given a half hour change time, leaving an hour and a half of uninterrupted music. Change time allowed musicians a moment to set up their own equipment and allowed the festival sound crew to make any needed changes.

At 8 PM, Anni Piper, president of Cascade Blues Society from Portland, Oregon, started her set. She started with a slow, slinky, sexy, blues that built up to a guitar solo flush with flurries and slow bends. It was spotlighted with Anni’s seductive presence as she swung with the music, band, and audience. Anni’s music brought out the dancers, and during her rendition of “Shotgun,” we were all energized with a blistering guitar solo, followed by an equally rampaging drum solo. Anni’s set was vivacious and kept the audience moving until the end, but Anni wasn’t finished yet.

At 10 PM, Annie joined Tas Cru and his band. Tas Cru came to the stage “with a repertoire of over 100 original songs from multiple albums and dozens of classics, this seasoned road warrior gave folks what they want be it festival, concert, listening room, or dance hall.” The audience was wound up again and ready for another set of ground pounding, groovy blues on the dance floor. With vocal harmonies, inventive guitar solos that add impressive range, and a Southern blues/jazz feel, everybody was treated to a late evening of intoxicating original music, and this was just the first day.

Saturday, August 13th began at 1 PM with Daniel Kosel. Daniel’s set began the day with an informal and relaxing combination of original blues stories and narrative improv. Daniel enjoyed sharing



his experiences of finding new influences and then incorporating them into his songs. He grew up in Montana listening to country music and then heard Stevie Ray Vaughan. He follows his story with a rendition of “Pride and Joy.” He then talked about traveling to Mississippi and meeting an old Delta blues player who showed him a regional, handed-down, ritualistic style. We then heard Daniel’s playing blended with the experience of the Mississippi bluesman.

At 3 PM, entering the warmest part of the day, Dirty Red and the Soul Shakers grabbed the audience with their hard driving blues rock. It’s dirty driving guitar riffs with Red’s gruff vocals and sustained, melodic harmonica, propelling a Chicago blues style filled with smoking guitar leads. Just when the dog days of summer should be draining people, the audience was movin’ and shakin’ to another hard-working band. Classics like Freddie King’s “Going Down,” Junior Wells’ “Messin’ with the Kid,” and Slim Harpo’s “I’m a King Bee” left the audience cheering for more.

At 5 PM, audience anticipation was rewarded with another impressive set of blues from Jay Snow and the Tone Keepers, a local band from Montana's Lincoln County. Their renditions of blues standards like "Dust My Broom," "Sweet Home Chicago," and "The Sky is Crying" were infused with a bright, low grit, blues guitar tone fueling contemporary blues leads with slide guitar and melodic harmonica breaks. Jay and the Tone Keepers kept the audience dance groove fueled into the next set.

It's 7 PM, and the next act, Ben Rice is "captivating audiences and presenting himself as someone who has a lot of depth in the various soundscapes of American music, Ben is gaining fans all over the world who love his playing, singing, songs, and stage performance." To see Ben Rice live is to behold a modern bluesman and progressive guitar virtuoso that is truly one of a kind, and as such, is a unique and rewarding experience.

The bonus of seeing Ben Rice play at the Riverfront Blues Festival featured an equally incredible rhythm section that generated whole songs of melodic progression and movement that kept dancers shaking and music aficionados gaping in awe. With that said, some highlights of his set included a Resonator guitar piece with slide called "Took the Dirt Road Home" and his rendition of Muddy Waters' "I Can't Be Satisfied," when he used a guitar built from a washboard. Ben's slide playing was a joy to hear as he slid notes and sustained them with a tasty flair that avoided contemporary pitfalls of simply swiping chords up and down the neck. His washboard guitar rendition of "Satisfied" was a tour de force, sounded just like Muddy's tune, with a packed dance floor, and a washboard scratching break to fuel a masterful and creative drum solo. For their closing number, "Midnight Rider," Ben and his band revved up the adrenaline, let Ben go wild, and left the audience cheering for more.

The final, most original, most outrageous, and arguably most entertaining act of the festival started off at 9 PM with a story from Duffy Bishop's guitar player. Chris Carlson began telling his story of loneliness until meeting his muse Duffy while playing an appropriately wandering guitar line as he held the audience's attention with his Frank Zappa-like narration. Duffy rose from the audience and made her way to the stage and sang her part of the story. From then on, it was a no holds barred blast of blues fusion, rampant stage antics, as these skilled raconteurs propelled the festival attendees to a euphoric ascendance of entertainment bliss. With an ample canon of original material and her new recording, I'm Gonna Do What I Want, Duffy's band played a set of well-crafted songs with rhythms structured and weaved alongside inventive lyrics, leaving openings for guitar, piano, and any other improv to occur on a whim. Chris Carlson's guitar solos were marvelous, they sounded like well-reasoned melodic statements that were flawlessly improvised. Other standout moments included Duffy's rendition of the wiener song, a drum solo in which the drummer played harmonica at the same time, and a dueling guitar and bass solo. Simply put, the Duffy Bishop Band's positive chemistry was transferred to the audience and created an incredibly enjoyable show.

Like all great things, the Riverfront Blues Festival came to an end. It is easy to say, with bands the likes of Ben Rice and Duffy Bishop, a single act was well worth the price of admission. But the audience at Riverfront Blues Festival got to see eight acts, and like all forms of entertainment, enjoyment is subjective, and I left the festival hearing praises for all the different acts that contributed to a musically diverse blues bill.


So, if you love music, and you love the blues, mark the Libby, Montana, Riverfront Blues Festival on your calendar for next year!



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Help Me Build a Better Bluesletter

Suggestions for contributors to make a good magazine even better!

By Eric Steiner

I wanted to briefly ask Bluesletter readers, and current and prospective contributors, for a little help in terms of improving the way I receive stories and images for consideration of our print magazine.

I have received many stories and photos that I cannot use as they are not formatted for old-school paper media. I offer the following suggestions to fill my last two issues as I have limited time to produce the December and January issues (due to family commitments for the December issue and to a previously scheduled vacation for the January issue).

Plan for the December deadline earlier than our scheduled deadline of November 5th, and plan for the January deadline no later than December 1st. As of press time, I'm seeking contributions for the next two issues that meet our printer's specifications in terms of photos, stories, and reviews.

Longtime volunteer, and former Washington Blues Society Secretary Rocky Nelson interviewed me for the December issue. I had resisted his rather persistent efforts for a number of months, because I really don't think that I have that much to add to these pages. I tried to deflect Rocky's considerable energy toward writing another article about his blues travels that have taken him from Lewis County to Greece, Kuwait, and other places far afield, but he would have none of that.

I even tried to distract Rocky by asking him to teach me how to shuck oysters on my front patio. He was exasperated quickly. I was simply unable to separate the mollusk's shell from the meat left to my own devices, and he took charge. He's got decades of oyster experience over me, as my idea of shucking oysters is opening a can of oyster stew. Anyway, I was unable to distract him anymore, and we returned to editing his interview of me.

During the production of this issue, Rocky

encouraged me to find photos that might be of interest to readers, and frankly, I don't have that many. As this magazine doesn't have a file or photo library, I'm searching through a few external drives for photos that are remotely interesting. Years ago, I gave fellow Board members 19 CDs filled with 25 years of blues photos, and we have yet to recruit a volunteer to help set up a photo library (or "morgue" as journalists often call a photo library). However, there are a few shots I want to find. Like a photo that Grant Dermody took of me with Pinetop Perkins at Jazz Alley many years ago or a shot of me and the late Bill Luckett snapped on film by Memphis photographer Lisa Bertagna during one of my first visits to the Ground Zero Blues Club in Clarksdale, Mississippi. I'm also looking for a photo that Bill took of me sitting onstage with Hubert Sumlin at the club that he co-owned with Morgan Freeman. I also remember being backstage with Jef Jaisun when the Siegel-Schwall Blues Band played the Triple Door, too. Sam Lay turned to Jef and me when he asked for help up from the couch.

"Gentlemen," asked Sam. "Have you ever lifted a box car like me?"

El Jefe and I snorted and said something like "Sam, you need to get back out there and play, man!"

In addition to Rocky's interview of me, the December issue will likely include CD reviews that I tabled from the November issue due to coverage of the 2023 Washington Blues Society Board of Directors nomination process. During the production of the November Bluesletter, I listened to two CDs more than any other. I'm simply enthralled by Buddy Guy's *The Blues Don't Lie* (RCA) and Corky Siegel's *Chamber Blues: More Different Voices* (Dawnsearly Records), and I hope my reviews of these CDs capture my enthusiasm for them. I think that each of these CDs will land on many music writers' top 10 lists of music released in 2022.

While I feel our printer's requirements have been clearly spelled out on page four of every issue for well over a decade, I wanted to briefly summarize again some key points of how stories and images can land in these pages.

Photos: Must be saved as high resolution attachments, 300 dots per inch (DPI) or greater, images must be formatted as CMYK for traditional print (and not social media). Social media photos are fine for the web, but their resolution, commonly set at 72 DPI, does not work in print. I try not to print photos with a promotional photographer's or band's watermark, but I have made exceptions from time to time (last November's excellent work at the 2021 Big Blues Bender by Marilyn Stringer is just one example). Fortunately, I had enough lead time to do the seven-step process in PhotoShop to ensure that the size, resolution, and visual effects would be to Marilyn's (and the artists' liking).

Editorial copy, reviews, and stories: Just like attached photos, reviews and stories should be submitted as attachments in text or the Microsoft Word format. Just like a regular newspaper column in a traditional newspaper, please try to tell your story in 750 words or less (but I welcome articles twice that length).

Other Stuff: I'm always interested in personal stories regarding how blues music has impacted readers, because if the music has touched a fan, it's likely that stories like these will resonate with readers. I prefer reviews to clock in at 300 words or less and am open to full page reviews if the reviewer shows me through words why a shorter piece is not appropriate.

My last day as your editor is New Year's Eve 2022. I look forward to helping the next editor continue a tradition set by early Washington Blues Society leaders like Rhea Rolfe and Nick Vigarino to inform Washington Blues Society members about the blues in the Evergreen State.

November 2022 Live Music Calendar!

Our website has the most up-to-date live music calendar & listings online @ www.wablues.org!

NOVEMBER 1

Madison Avenue Pub, Everett: Michelle & The Love Dealers 7 PM

Jazz Alley, Seattle: Cecile McLorin Salvant & Sullivan Fortner 7:30 PM

Central Saloon, Seattle: Blues Tuesday 8 PM

NOVEMBER 2

CCR Sports & Entertainment, Snohomish: The Usual Suspects 7 PM

The Spar, Tacoma: All Funk 'n Games 7 PM

Jazz Alley, Seattle: Cécile McLorin Salvant and Sullivan Fortner 7:30 PM

Rockfish Grill, Anacortes: Whistle Lake Jazz Quartet 7:30 PM

Engel's Pub, Edmonds: Sheri & Da Boyz 8 PM

Neptune, Seattle: Marc Broussard 8 PM

NOVEMBER 3

Looking Glass Coffee, Snohomish: Stacy Jones Band 7 PM

Slippery Pig, Poulsbo: Front St Blues Revue 7 PM

Jazz Alley, Seattle: Madeleine Peyroux 7:30 PM

Salmon Bay Eagles, Seattle: Johnny Atomic & the Silver Tongued Devils 8 PM

High Dive, Seattle: Object Heavy, Battlestar Kalakala, The Graduating Class 8:30 PM

NOVEMBER 4

Black Angus, Fed Way: Small Town Soul Band 7 PM

Black Angus, Puyallup: Blue Healers, 7 PM

Kimball Coffeehouse, Gig Harbor: Billy Stapleton's POWERHOUSE Band, 7 PM

Jazz Alley, Seattle: Madeleine Peyroux 7:30PM

Salmon Bay Eagles, Seattle: Johnny Atomic & the Silver Tongued Devils 8-11PM

Sahalee Country Club, Sammamish: Keith Scott 6 PM

NOVEMBER 5

The Repp, Snohomish: Norris & Nicely 6:30PM

Mill Haus Cider Co., Eatonville: Emily Randolph & The Sunnyside 6 PM

Jazz Alley, Seattle: Madeleine Peyroux 7:30PM

Madison Ave Pub, Everett: King Kom Beaux 7 PM

Rockfish Grill, Anacortes: Cosmic Sauce 7:30PM

Conway Muse, Conway: Joan Penny 8 PM

Easy Monkey Taphouse, Shoreline: Billy Stapleton's POWERHOUSE Band 8 PM

Sirens, Pt. Townsend: Keith Scott 7 PM

NOVEMBER 6

Peabo's, Mill Creek: Peabo's Sunday Music Revue

The Spar, Tacoma: JoMomma (Sheri Roberts

Griemes), 7 PM

Jazz Alley, Seattle: Madeleine Peyroux 7:30 PM

Hermann's Upstairs Lounge, Victoria, BC: Keith Scott 3:30 PM

Norway House, Victoria, BC: Keith Scott 7 PM

NOVEMBER 7

Madison Ave Pub, Everett: MaD BoJo 7 PM

Royal Room, Seattle: Collective Music Ensemble

Jazz Alley, Seattle: The 11th Annual In Concert for Cancer Benefit Show w/The Ides of March ft. Jim Peterik, Special Guests Ray Parker Jr., Mark Farner, & Minda Abair 7:30 PM

NOVEMBER 8

Aurora Borealis, Shoreline: Washington Blues Society Monthly Blues Bash feat. Anthony Estrada and Annie & The All-Star Band 7 PM

Madison Ave Pub, Everett: Bill Davis & C.D. Woodbury

Jazz Alley, Seattle: Shift 7:30 PM

Central Saloon, Seattle: Blues Tuesday 8 PM

High Dive, Seattle: Talisk, Warren Dunes 8:30 PM

NOVEMBER 9

Rockfish Grill, Anacortes: The Colonel 6 PM

CCR Sports & Entertainment, Snohomish: The Usual Suspects 7 PM

Jazz Alley, Seattle: Shift 7:30 PM

Engel's Pub, Edmonds: Tree House 7 PM

NOVEMBER 10

Pub 282, Camano Island: Chris Eger Band 7 PM

Slippery Pig, Poulsbo: Front St Blues Revue 7 PM

The Spar, Tacoma: Annie Eastwood's All-Stars feat. Billy Stapleton 7 PM

The Seasons Performance Hall, Yakima: Polly O'Keary & The Rhythm Method 7:30 PM

Jazz Alley, Seattle: The Spinners 7:30 PM

Salmon Bay Eagles, Seattle: Freak Out Festival 8 PM

Darrel's Tavern, Shoreline: Buried Blonde 8 PM

NOVEMBER 11

Jazz Alley, Seattle: The Spinners 7:30 PM

Engel's Pub, Edmonds: Time Turner Band 8 PM

Salmon Bay Eagles, Seattle: Freak Out Festival 8 PM

Bake's Place, Bellevue: Billy Stapleton's POWERHOUSE Band 9 PM

Infusion Bar & Grill, Snoqualmie: Trailer Park Kings

NOVEMBER 12

Jazz Alley, Seattle: The Spinners, 7:30 PM

Rockfish Grill, Anacortes: Chris Eger Band 7:30 PM

Conway Muse, Conway: Joel Astley Band - featuring

Johnny Burgin 8 PM

Darrel's Tavern, Shoreline: Polly O'Keary & the Rhythm Method w/Stacy Jones Band 8 PM

Salmon Bay Eagles, Seattle: Freak Out Festival 8 PM

Bailey's Corner, Whidbey Island: Buried Blonde

NOVEMBER 13

Peabo's, Mill Creek: Peabo's Sunday Music Revue 7 PM

Crossroads, Bellevue, Brian Butler, 12:30-2:30 PM

The Spar, Tacoma: Joe T. Cook Band, 7 PM

Jazz Alley, Seattle: The Spinners, 7:30 PM

Salmon Bay Eagles, Seattle: Freak Out Festival 8 PM

Kilworth Chapel, University of Puget Sound, Tacoma: Joel Astley & Johnny Burgin, Blues Vespers 5 PM

NOVEMBER 14

Madison Ave Pub, Everett: MaD BoJo 7 PM

Royal Room, Seattle: Collective Music Ensemble

NOVEMBER 15

Jazz Alley, Seattle: CTA 7:30 PM

Central Saloon, Seattle: Blues Tuesday 8 PM

High Dive, Seattle: Pert Near Sandstone, Vito & The One-eyed Jacks 8:30 PM

NOVEMBER 16

Aurora Borealis, Shoreline: Seattle Jazz Network
CCR Sports & Entertainment, Snohomish: The Usual Suspects 7 PM

The Spar, Tacoma: RT Collective 7 PM

Jazz Alley, Seattle: CTA 7:30 PM

Rockfish Grill, Anacortes: Pension King & The Dependents 7:30 PM

The Triple Door, Seattle: Bettye LaVette 7:30 PM

Engel's Pub, Edmonds: Dee Motown Jazz 8 PM

High Dive, Seattle: "PNW Bluegrass Getdown" with WritnWood, Spare Rib & Bluegrass Sauce, Sparkle Shark Stringband 8:30 PM

NOVEMBER 17

Twisted Fork Saloon, Tacoma: Emily Randolph & The Sunnyside 6:30 PM

Salmon Bay Eagles, Seattle: Can Jam III Blue Healers, 7-7:45 PM, The Pour Boys & Friends 8-9:45PM, Town Hall Brawl 10PM- Midnight

Slippery Pig, Poulsbo: Front St Blues Revue 7 PM

Jazz Alley, Seattle: CTA 7:30 PM

The Triple Door, Seattle: Bettye LaVette 7:30 PM

Nectar Lounge, Seattle: Kuinka with guests 8 PM

NOVEMBER 18

Black Angus, Federal Way: Billy Stapleton's POWERHOUSE Band, 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30PM

Engel's Pub, Edmonds: Eric Rice 8 PM

Salmon Bay Eagles, Seattle: Ron Bailey & the Tangents 8-11 PM

High Dive, Seattle: Allman Bros. Tribute "Brothers And Sister" feat. Lewi Longmire, TK & The Holy Know-Nothings 9 PM

NOVEMBER 19

The Triple Door, Seattle: Tommy Castro & The Painkillers 6 & 8:30 PM

Arlington Performing Arts Center, Arlington: Legends of the Blues w/ Teresa James & Rhythm Tramps, Polly O'Keary & The Rhythm Method 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

Madison Ave Pub, Everett: Ladies First Showcase w/ Mary McPage, Jill Newman, Stacy Jones and Unbound 7 PM

Rockfish Grill, Anacortes: Joe Cook Band 7:30 PM

Engel's Pub, Edmonds: Lounge Vultures 8 PM

Conway Muse, Conway: Jack Mattingly (solo) 8 PM

Nectar Lounge, Seattle: Garaj Mahal w/special guest Swindler 8 PM

Oxford Saloon, Snohomish: Trailer Park Kings 8 PM

NOVEMBER 20

Multiple Venues, Snohomish: Snohomish Blues Invasion 2 PM – 9 PM

Aurora Borealis, Shoreline: Gretta Mattasa Sextet

Peabo's, Mill Creek: Peabo's Sunday Music Revue

The Spar, Tacoma: Rod Cook and Toast 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

Fawcett Hall, Tacoma: Tommy Castro & The Painkillers 8 PM

High Dive, Seattle: Parisalex, Ariana DeBoo Talaya

NOVEMBER 21

Madison Ave Pub, Everett: MaD BoJo 7 PM

Royal Room, Seattle: Collective Music Ensemble

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

Conway Muse, Conway: Tommy Castro & The Painkillers 8 PM

Engel's Pub, Edmonds: The Enounters 8 PM

NOVEMBER 22

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

Central Saloon, Seattle: Blues Tuesday 8:00PM

NOVEMBER 23

Rockfish Grill, Anacortes: Fidalgo Swing 6 PM

CCR Sports & Entertainment, Snohomish: The

Usual Suspects 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30PM

Nectar Lounge, Seattle: "Thankful Dead" Andy Coe Band 9 PM

NOVEMBER 24

HAPPY THANKSGIVING

NOVEMBER 25

Third Place Commons, Lake Forest Park: Two Scoops Combo 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

The Neptune Theatre, Seattle: Seattle's Tribute to The Last Waltz 8 PM w/Stephanie Anne Johnson

Engel's Pub, Edmonds: Joe Cook Band 8 PM

Nectar Lounge, Seattle: "Thankful Dead" Andy Coe Band 9 PM

NOVEMBER 26

Rockfish Grill, Anacortes: Astley-Lagen Band 6 PM

Madison Ave Pub, Everett: True Romans

The Spar, Tacoma: Trailer Park Kings 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

Aurora Borealis, Shoreline: Big Dog Revue 8 PM

Conway Muse, Conway: Andy Koch's Badd Dog Blues 8 PM

Easy Monkey Taphouse: Mark DuFresne Band, 8 PM

Nectar Lounge, Seattle: "Thankful Dead" Andy Coe Band 9 PM

NOVEMBER 27

Peabo's, Mill Creek: Peabo's Sunday Music Revue

The Spar, Tacoma: Big Road Blues 7 PM

Jazz Alley, Seattle: Taj Mahal Quartet 7:30 PM

NOVEMBER 28

Madison Ave Pub, Everett: MaD BoJo 7 PM

Royal Room, Seattle: Collective Music Ensemble

NOVEMBER 29

Madison Ave Pub, Everett: Unbound w/Kevin Sutton 7 PM

Jazz Alley, Seattle: Simon Philips 7:30 PM

Central Saloon, Seattle: Blues Tuesday 8 PM

NOVEMBER 30

Rockfish Grill, Anacortes: Conrad Greuner 6 PM

Aurora Borealis, Shoreline: Jazz Punishments Big Band 7 PM

CCR Sports & Entertainment, Snohomish: The Usual Suspects 7 PM

Jazz Alley, Seattle: Simon Philips 7:30 PM

The Paramount Theatre: Joe Bonamassa - The

Guitar Event of the Year 8 PM

DECEMBER 1

The Paramount Theatre: Joe Bonamassa - The Guitar Event of the Year 8 PM

Tractor Tavern, Seattle: Kristin Hersh 8 PM



Welcome Back to the Northwest this Month!

Top: Blues Hall of Fame Member Bettye LaVette in Memphis (Photo by Eric Steiner)

Below: Keith Scott, Fishin' Musician in Ireland (Photo Courtesy of Keith Scott)



Blues Jams & Open Mic Listings

Jam hosts listed & open mics are either blues-friendly or full band-friendly. Go out & support live music!

SUNDAY

192 Brewing, Kenmore: 192 Blues Jam with The Groove Tramps 3-7 PM (All ages –times vary on Seahawk game days)

Acorn Brewery, Edgewood: Blue Jam w/Retro Gruve 5-8 PM

The Bleu Note Restaurant & Lounge, Lakewood: Open Mic 6 PM

The Bennett Craft & Kitchen PoCo, B.C – Port Moody Sunday Blues Jam 3-7pm

Bullhead Saloon, Four Lakes: Open Mic/Jam 5-8 PM

Captain Jacks, Sumner: Open Mic hosted by Lady Carter & the Gents 7 PM

Collector's Choice Restaurant (CCR), Snohomish: acoustic Open Mic 7PM

Club Brown, Cashmere Jam Session 1st Sun each month, 7-10 PM

Conor Byrne, Seattle: Open Mic 8pm

Darrell's Tavern, Shoreline: Jazz Jam 7-10 PM

Dawson's, Tacoma: Tim Hall Band 7-11 PM

The Boom Boom Rom at the Point Casino, Kingston: Duff's Rockin' Jam 7-10pm

El Sarape Cantina, Shelton: Open Band Jam 3rd Sun 4-8 PM

Cafe Racer, Seattle: The Foundation Open Jam 4th Sunday 7-9pm

Headworks Brewery, Enumclaw: Open Mic 6-8 PM

Joseppi's, Tacoma: Sun jam Session w/Mo Betta Band 6-9 PM

Lucky 7 Bar & Grill, Kirkland: Tommy Wall Sun Blues Jam 7 PM

Mirkwood Public House, Arlington: Open Jam 7-10 PM

O'Malley's Lounge, Olympia: Blues Jam w/The Pleasure Hounds 6-9 PM

Purdy's, Sumner: Jerry Miller Blues Jam 7 PM

Queen Anne Beer Hall, Seattle: Open Mic 8 PM

Twin Dragon, Duvall: Open Jam hosted by Doug McGrew 7 PM

Red Dog Saloon, Maple Valley: Open Jam w/The Walkie Tacos 6 PM

Warehouse West, Yakima: Open Mic/Jam hosted by Rod Giles Band 4-7 PM

MONDAY

Conor Byrne, Seattle: BlueGrass Acoustic Jam 8 PM

Nectar Lounge, Seattle: Mo Jam Mondays 9 -11 PM

Royal Room, Seattle: Jazz Jam Session hosted by Thomas Marriott 9 PM

Dawson's, Tacoma- Music Mania Jam 7 -11 PM

Badger Mountain Brewery, Wenatchee: North Central Washington Blues Jam (1st, 3rd & 5th Mondays) 6 to 9 PM.

Riverside Pub, Wenatchee: North Central Washington Blues Jam (2nd & 4th Mon) 7-10 PM

Emerald of Siam, Richland: Open Mic/Band showcase hosted by Barefoot Randy/Dirty River Entertainment 8pm (All Ages until 1045)

HD's Bar and Grill, Belfair: Joe Faker Jam 6pm

Headworks Brewery, Enumclaw: Open Mic 6PM

Jazz Bones, Tacoma: Jam Night 7-10pm

TUESDAY

Brother Don's, Bremerton: Jam w/Tim hall Band 7-10 PM (All Ages)

Café Racer, Seattle: Open Mic 1st & 3rd Tuesdays 7 PM

Capitol Cider, Seattle: Tues Blues Jam w/ John Pine Tree 6:30-8:30 PM

Royal Esquire Club, Seattle: Sea-Town All-Stars 8-10 PM

Elmers, Burien: Jam Night hosted by The Cory Wilds Band 8pm to 12 AM

Antique Sandwich Co., Tacoma: Open Mic 7-10 PM

Double J Saloon, LL=ake City/ Seattle Open Mic 1st & 3rd Tue at 8:30 PM

Burien Eagles Jam w/Billy Shew 7-11 PM

The Garages, Lake Oswego, OR: Garages Blues Jam w/Pat Stillwell Band 7:30 PM

The Hidden Door, Shoreline: Open Mic 7 PM

Odin Brewery, Tacoma: Open Mic 7 PM

Oxford Saloon, Snohomish: Acoustic Open Mic Hosted by Jerry Battista 6 PM

Slippery Pig, Poulsbo: Monthly All Ages Open Mic 7 PM

Tweede's Café, North Bend: Open Mic 6:30-9:30 PM

Zeeks Pizza, Bellingham – Every 1st Tues Live Music Night 6-9 PM

WEDNESDAY

Acorn Brewery Edgewood Blues Jam 7 PM

Capitol Cider, Seattle: Jam Night 9 PM

Bethel Saloon, Pt Orchard: Open Mic 8 PM

Black Dog Arts Cafe, Snoqualmie: All-Ages Open Mic 7 PM

Black Lab Gallery, Everett: Open Mic hosted by Jeff Crookall 6:30-10 PM

Blue Moon Tavern, Seattle: Open Mic 8-11 PM

Couth Buzzard Cafe, Seattle: Open Mic 7:30-10 PM

Stars Bar and Grill, Federal Way: Linda Myers Wicked Wednesday Jam 8-11 PM

Darrell's Tavern, Shoreline: Open Mic 8:30-11 PM

Filling Station, Kingston: Open Mic 7 PM All Ages, Styles & Instruments Welcome

The Hidden Door, Shoreline: Open Jam 7 PM

Jules Mae's Saloon, Seattle: Jazz Open Mic 7 PM

Madison Ave Pub, Everett: Unbound Blues Jam 7:30-11 PM

Mirkwood Public House, Arlington: One Take Weekly Jam w/ Chris Eger & Richard Williams 8-11 PM

Penn Cove Brewing Company, Coupeville: 6 PM

Skylark Café, West Seattle: Open Mic 8-11 PM

Soundbite Cider, Everett: Open Mic 7PM

Stockton's, Maple Valley: Jam Night w/ Billy Shew 6-9 PM

Tony V's Garage, Everett: Open Mic 9-11 PM

The Tin Hat, Kennewick: Open Mic & Jam w/Mondo Ray Band 7-11 PM

Brickhouse, Vancouver, WA: Open Mic hosted by Right as Rain Entertainment 8:30 PM

Whit's End, Seattle: 2nd & 4th Thursday All ages Open Mic 8 to midnight

THURSDAY

192 Brewing Company, Kenmore: Open Mic 10 PM

Bent Bine Brew Co., Belfair: Open Mic 6-9 PM

The Blue Room, Bellingham: Open Mic 6-10pm All Ages

Bridgepress Cellars, Spokane: All Genre Jsam 7-10 PM

Cruisers, Post Falls ID: Open Mic/Jam Night 6-10 PM

Port Gardner Bay Winery, Everett: Open Mic 6:30-9:30 PM

Dawson's, Tacoma: Blues Jam w/Billy the Pocket 7-11 PM

Dog House, Seattle Jam w/Uptown All Stars 7:30pm

The Growler Guys, Lake City Way Seattle: Jazz Open Mic 7 PM

Jack-sons Sports Bar & Clubhouse, Yakima: Open Jam 8-11 PM

Looking Glass Coffee, Snohomish: Open Mic 2nd & 4th Thurs 7:00 PM

Lucky 7 Bar & Grill, Kirkland: Pro Jam 8PM

The Village Inn Pub, Bellingham: Jam w/Jimmy D 8-11 PM

Salmon Bay Eagles, Seattle: Blues Jam Last Thurs 8-11 PM

Slippery Pig Brewery, Poulsbo: Front Street Blues Review Night w/Thys Wallwork (All ages) 7-11 PM

Gordon & Purdy's Pub, Sumner: Outlaw Blues Jam w/Boogie Chillin' 7-11 PM

Stars Bar & Grill, Federal Way: Jam Night w/Billy Shew 8pm

The New Moon Craft Tavern, Pt Angeles: Blues Jam 7 PM

New Frontier Lounge, Tacoma: Open Mic hosted by Chuck Muller 7 PM

The Spot, West Seattle: Blues Night 6 PM

SnoTown Brewery, Snohomish: Open Mic 7 PM

San Juan Island Brewing Co, Friday Harbor: Open Mic 6-8 PM

Station 18, Seattle: Jazz Jam hosted by Kevin McCarthy Trio 7-11 PM (All Ages Until 10 PM)

Red Dog Saloon, Maple Valley: Open Music Jam hosted by Iron Stallion Band 7 PM

The Loft Pub, Victoria B.C.: Open Jam 7-11 PM

Maverick's, Lakeside, MT: Blues Jam Thurs 8:30 PM

The Valley, Tacoma: Open Mic hosted by Elizabeth Ashbrook 8 PM

Thirsty Badger, Lynden: Open Mic 7-11 PM

FRIDAY

Bryant Corner Cafe, Seattle: Open Mic 6:30 PM
La Copa Café, Seattle: Victory Music Open Mic
6:30-9:00 PM, All Ages
Dreadknott Brewery, Monroe: Open Mic 7-10 PM

Kana Winery, Yakima: Open Mic 7-10 PM
SoulFood CoffeeHouse & Fair Trade Emporium Jazz
Jam 7M (Last Fri)
Wicked Cider, Kennewick WA: Wicked Jamz/Open
Mic Every Other Friday 6-10 PM

SATURDAY

The Spot, West Seattle: Open Mic 6 PM
The Hidden Door, Shoreline: Open Mic 7 PM
Kiss the Sky Books, Sultan: Open Mic 7 PM

Inland Empire Blues Society
Keeping the Blues Alive in the Inland Empire



P.O. Box 11513
Spokane Valley, WA
99211-1513

Sharon Welter
509-999-1145
sharon@cutlercounseling.com

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The Blues Foundation: New Beginnings

An update from the new Interim President & CEO, Ms. Kimberly Horton

By Kimberly Horton,
Interim President & CEO
The Blues Foundation

I am beyond excited to step in as your new President & CEO at The Blues Foundation! My passion for the blues and the artists that share their legacies has been instrumental in getting me where I am today.

The Blues Foundation and our community have lived through a great deal of uncertainty and disappointment. The good news is we are on the path to rebuilding all that has been lost during the pandemic. I want to assure you that The Blues Foundation is still here and moving forward!!!

As a first step, I am excited to get back to the monthly newsletter to keep you

informed about things that are going on - in and around The Blues Foundation and within our blues world. Watch our Facebook, Twitter, and Instagram accounts for a greater presence as well. We are currently fully staffed at The Blues Hall of Fame and in our office so that each person who walks through our doors will have the most pleasurable experience possible. I am looking forward to a great 2023 starting with the International Blues Challenge in January and the Blues Music Awards just a few months later in early May.

Bringing new light and ideas to keep us growing is my Blues Foundation mantra!!! I look forward to meeting each of you along the blues highway!



Kimberly Horton, Interim President & CEO
(Photo Courtesy of The Blues Foundation)

Editor's Note: Visit The Blues Foundation online at www.blues.org for the latest news about the 2023 International Blues Challenge!



Blues Reviews

A sampling of locally- and nationally-released blues CDs...



Fat James Band
Mountains In the Sky
(Self-Released)

The decades long awaited album from Washington Blues Society Hall of Fame group The Fat James Band of original material, originally recorded in 1998 and 1999, *Mountains in the Sky*, was released in July of 2022. Finally, over two decades later, and after the passing of two of the original members, Fat James and Tracy Arrington, surviving members Dave Cashin and Chip Hart completed production of 10 new tracks for release. During the research phase of production, it was discovered that the Fat James Band had recorded at KPLU-FM in the Live Room in 1995, and thanks to Seattle's Jack Straw Cultural Center, those recordings were retrieved and three of those have been added to the previously unreleased studio album. The new tracks reveal a band at the top of their game, on a collection of power soul and rocking blues full of instrumental pyrotechnics and theatrical dynamics. James was certainly one of the most formidable guitarists of his time, but this collection also shows off his vocal skills alongside the muscular and adept rhythm section of Arrington and Hart and the quartet's songwriting skills as each member contributed original compositions to the album that are far reaching beyond your typical 12-bar blues. Highlights include the bone-shaking funk "Good to You," the tender "Ask Me to Leave," and expansive "Sweet Dreamer," and of course, the Hendrix-inspired title track. Of course, fans will be raving about the 11-minute- plus cover of "Little Wing," thankfully saved from the vaults. Rick J Bowen



Johnny Sansone
Into Your Blues
(Short Stack Records)

Earlier this year, award-winning Crescent City bluesman Johnny Sansone released *Into Your Blues* on his Short Stack Records label. He's garnered awards and accolades for his accordion and harmonica work, but this 11-song set of original songs showcases Johnny's exceptional songwriting and vocals. Johnny picks up harmonica and a Resonator guitar on this CD, and he's recruited an all-star cast of session musicians that complement him every step of the way on this CD. I particularly liked fellow harp slinger Jason Ricci on "Blowin' Fire," Little Freddie King's guest star turn on "Willie's Juke Joint," and I enjoyed Johnny Burgin and Mike Morgan sitting in on guitar. Brad Walker's saxes and Steve Lands' trumpet inform "Desperation" nicely, and the engine room of Jeffrey Bridges on bass and John Milham anchor "New Crossroads" authoritatively. The closing instrumental song, "Southern Dream" reminded me just how much I appreciate guitar players just trading lines with each other, and at times, "Southern Dream" reminded me of Leo Kottke ("Bahamian Dreams") and Mark Knopfler (the title tune from his solo movie score, *Local Hero*). *Into Your Blues* will likely land on or near my list of my top 10 favorite blues recordings from 2022, largely for a song that many musicians would appreciate in a time when the record-buying public (and process) is so fragmented and niche-driven, "Pay for this Song." I also hope that "Pay for this Song" catches fire in many awards shows, because this song eloquently expresses what many musicians wish from the bandstand (and their home computer keyboards)! Eric Steiner



Dave Keyes
Rhythm Blues & Boogie
(Blue Heart Records)

Often overshadowed by electric guitar, the piano has also played a major role in the development of modern blues, R&B and rock and roll. Born with a perfect name, New Yorker Dave Keyes has spent his life pushing the keyboards into the limelight and carrying the torch of his heroes such as Fats Domino, Johnny Johnson, and Professor Longhair. For his sixth album, *Rhythm, Blues & Boogie*, was released in October 2022, Keyes dug deeper into the roots of his passion on nine original tracks and one special cover that spell out his musical influences. Keys invited several special guests for sessions including the legendary drummer Bernard Purdie, the much loved Doug McCloud, and the irascible Poppa Chubby along members of his NYC crew. Keyes opens the affair by beckoning us to get out on the dance floor and "Shake Shake Shake," as the easy Memphis-styled anthem features a classic shuffle from "Pretty" Purdie, setting the table for good things to come. Hot horn jabs and a sizzling lead guitar bolster Keyes piano and vocals on the driving "That's What the Blues Are For." The quasi title track "Blues and Boogie," is based on a "Stagger Lee" framework with layers of horns a shout out chorus of vocals. Purdie brings us in with a second line street beat for "Aint Doing That No More," and spiciness, keys, horns, and sing along chorus fuel the traditional Cajun parade. Keyes speaks about self-determination as the band digs deep into the groove of the soulful "Ain't Going Down." Keyes displays his formidable chops and during the solo track "WGBO Boogie," named after the Newark jazz and blues radio station. *Rhythm Blues and Boogie* is proof positive that good things happen when you gather friends and family for a project. Rick J Bowen

Please Join Your Washington Blues Society Board of Directors

Opportunities to preserve, promote and advance blues music are here!

By Eric Steiner

This month is an important month for the Washington Blues Society. Every November, Washington Blues Society members have an opportunity to nominate volunteers to serve on the Board of Directors for a one-year term beginning the following January.

Official voting takes place at (and before) the December Blues Bash based on the slate of candidates nominated at (or before) the November Blues Bash. The following is a brief summary of each of the five elected positions of the Washington Blues Society, with a few personal comments added to further inform readers of each opportunity.

The following descriptions align with the organization's official By-Laws and any registration documentation on file with the State of Washington Secretary of State's office or the Internal Revenue Service (as the Washington Blues Society is a nonprofit organization recognized by Section 501-c-3 of the Internal Revenue Service code).

President

The position of President is the public face of the Washington Blues Society. The current president is Tony Frederickson, and past presidents include Susan Waterworth, Nick Vigarino, myself, and Rhea Rolfe. The President is the official signatory of the Washington Blues Society on all official documents, including any financial commitments, grants and contracts, and agreements between the Washington Blues Society and any festival or special event, such as Gas Station Blues in Issaquah or the Mount Baker Rhythm and Blues Festival in Deming. The President may also delegate his or her responsibilities to the Vice President, which is a key role on the elected Washington Blues Society Board of Directors. Key to the success of every president is the ability to manage multiple, and often competing

priorities in an environment that is often challenging and fast-paced.

Vice President

The position of Vice President supports the President and often acts in place of the President when he or she is engaged in official Washington Blues Society business. The current Vice President is Rick J. Bowen, and past vice presidents include Rev. Deb Engelhart, myself, Zab, Nick Vigarino. Each vice president has brought specific skill sets to the Washington Blues Society Board of Directors, and Rick's acumen and ability with technology and music promotion support the Washington Blues Society's online presence, which includes advertising, promotion, and important e-mail blasts to get the word out on social media regarding events that may be of interest to Washington Blues Society members. Key to the success of every vice president is the ability to be flexible in an environment filled with uncertainty and stress.

Secretary

The position of Secretary is an important one. In addition to keeping and maintaining minutes of Washington Blues Society Board of Directors meetings, the Secretary also facilitates online discussions that include voting on specific actions in-between regularly scheduled, monthly meetings of the Washington Blues Society Board of Directors. The current Secretary is Marisue Thomas, and past secretaries include Tricia Rendina, Rocky Nelson, and Malcolm Kennedy. Documentation of specific discussions is important for the blues society, particularly regarding specific decisions on events like our Holiday Party and related activities. Key to the success of every secretary is the ability to quickly document discussions and Board of Directors' votes during regularly scheduled board meetings.

Treasurer

The position of Treasurer includes responsibilities above and beyond keeping track of Washington Blues Society finances. The current Treasurer is Ray Kurth, and prior treasurers include Blue to the Bone lifetime honoree Chad Creamer. In addition to keeping financial records in QuickBooks, the treasurer also responds to ad hoc requests for financial information, such as balance sheets, profit and loss statements, and budgets for ongoing operations as well as deadline-driven requirements of Federal, state, county, and city grantmaking organizations. Key to the success of every treasurer is the ability to not only balance the financial records of the Washington Blues Society, but also the ability to forecast the needs of merchandise and festival-related expenses like insurance and state-required permits.

Bluesletter Editor

While many blues societies affiliated with The Blues Foundation produce online and print bluesletters and use volunteer editors, I am unaware of any blues society that has an elected position of Bluesletter Editor. I am the current Editor, and past editors include Rosie Gaynor, Jesse Phillips, Mary McPage, and Jim Vail. According to the By-Laws of the Washington Blues Society, the position of Bluesletter Editor is an elected one, and key to the success of any editor is the ability to produce a printed, color, 32-page magazine in the Adobe In Design program.

Each of the above positions serve a one-year term aligned with the calendar year. In turn, the elected Board of Directors appoint Washington Blues Society volunteer directors in the following positions.

Music Director

The Music Director works with blues performers throughout the year to recruit

volunteers to play at fundraising concerts, the monthly Washington Blues Society Blues Bashes and other events. The current position of Music Director is open, and prior volunteers in this position include Malcolm Kennedy, Suze Sims, and Roy Brown. Key to the success of every music director is the ability to develop and foster positive relationships among blues musicians and the Washington Blues Society.

Membership Director

The Membership Director maintains the database of Washington Blues Society members and informs members about their membership expiration and renewal dates. The current position of Membership Director is open, and prior volunteers include Chad Creamer, Malcolm Kennedy, Rev. Deb Engelhart. Key to the success of the membership director is the ability to manage a database and keep track of members' information.

Education Director

The Education Director works with local schools and blues performers to promote blues music in Washington State. The current education director position is open and prior volunteers include Roy Brown and Mary McPage. Key to the success of the education director position is the ability to work with schools and musicians, often during the workday, to ensure that musicians and students have positive experiences around live blues music.

Volunteer Director

The Volunteer Director recruits volunteers for blues society activities, including Blues Bashes, festivals, and special events. The current volunteer director is Jeannie "Whoopiekitty" Baker, and prior volunteer directors include Malcolm Kennedy, Rhea Rolfe, and Roy Brown. Key to the success of the volunteer director position is the ability to

recruit volunteers who can work at festivals and at clubs.

Merchandise Director

The Merchandise Director not only keeps inventory of all blues society merchandise for sale, but also forecasts the needs of blues society sales at select festivals and special events. The current merchandise director is Tony Frederickson (who also serves as Washington Blues Society President). Prior merchandise directors include Roy Brown and Malcolm Kennedy, and key to the success of the merchandise director position is the ability to buy merchandise at wholesale prices and sell merchandise through our merchandise booth at a modest profit.

Advertising Director

The Advertising Director is responsible for selling advertising in the printed Bluesletter magazine and on the Washington Blues Society website. The current advertising director position is open, and prior volunteers include Roy Brown and Malcolm Kennedy. Key to the success of any advertising director position is the ability to solicit ads, format them according to our printer's requirements and maintain positive relationships with current and former advertisers.

Next month's Bluesletter will include my interview with longtime Washington Blues Society and Blues Foundation volunteer Rocky Nelson. It's my first time ever being an interviewee for any publication, and during our conversation, I touched upon the role of volunteers in any nonprofit organization like the Washington Blues Society.

Volunteers are the lifeblood of all-volunteer organizations like the Washington Blues Society.

As a volunteer with the Washington Blues

Society, I have been lucky enough to be "at the right place at the right time" to see many outstanding blues artists and many exceptional events. If I didn't volunteer for the Washington Blues Society, I would have missed exciting, local International Blues Challenge events in historic downtown Snohomish, and missed seeing young blues talent like Bellingham's Miles Harris when he played our Blues Bash at the Red Crane in Shoreline when he was a teenager. Same thing goes for talent like Ayrton Jones, Little Bill and the Blue Notes, Becki Sue & Her Big Rockin' Daddies, or Ben Hunter and Joe Seamons. For nearly 20 years, I have experienced some live blues music thanks in part to the Washington Blues Society.

If I didn't volunteer, I would have also missed out on the opportunity to contribute reviews, stories, and photos for this publication, and I would not have developed many blues friendships sparked through a shared love for what Morgan Freeman has called "America's classical music," the blues. The Bluesletter has helped me share my passion for blues music and has provided a creative outlet for me to share words and images in these pages from time to time. I'm admittedly still a novice at the Adobe In Design and PhotoShop tools of this trade, and over the course of 2023, I want to learn how to use layers as a way to improve photos and design layouts as a volunteer for the next editor.

In 2009, I had the privilege of accepting the prestigious Keeping the Blues Alive Award from The Blues Foundation in the affiliate category, and since then, I have been lucky enough to help others receive this national recognition. This year, Keeping the Blues Alive Award recipient John Hahn and I nominated Rocky Nelson for an award, and I hope that the Washington Blues Society might consider a local blues institution like the Salmon Bay Eagles for a future Keeping the Blues Alive Award nomination.

Washington Blues Society Board of Directors Nomination Ballot

Please nominate candidates for your 2023 Board of Directors

All Washington Blues Society members are invited and encouraged to participate in the nomination process of elected board members who will serve a one-year term beginning on January 1, 2023. The following ballots may be turned in no later than the November Blues Bash at Aurora Borealis in Shoreline, Washington, on November 8, 2022.

President: _____

Vice President: _____

Secretary: _____

Treasurer: _____

Bluesletter Editor _____



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 Stephanie Anne Johnson SEPTEMBER 18	 Joe Cook Band with Tim Sherman OCTOBER 16	 Joel Astley & Johnny Burgin NOVEMBER 13
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FALL LINEUP | **HILWORTH CHAPEL**
5 - 6:30 PM | 3410 N 18th St

✦ Christmas Blues @IPC: December 18, 5 p.m.
✦ Kim & Brian Band - CD Holiday Release!

November 2022 Blues Bash Preview

With Annie Eastwood & Her All-Star Band featuring Billy Stapleton and Anthony Estrada ("The Blues MD")

By Rick J. Bowen

The monthly Washington Blues Society Blues Bash continues with an in-person live event on Tuesday, November 8th at 7 PM at Aurora Borealis, 16708 Aurora Ave North in Shoreline. The Blues Bash features music from Annie Eastwood and her All Star Band with a special opening act, Seattle blues guitarist Anthony Estrada. The monthly Blues Bash is presented free, and all ages are welcome. We will have a door prize raffl with prizes including tickets to Jazz Alley and Joe Bonamassa at The Paramount in Seattle, and more. We encourage everyone to "Tip The Band" in support of their volunteer performances. More about the performers:

Annie Eastwood & Her All-Star Band Featuring Billy Stapleton

From Blind Faith to Delbert McClinton, Robben Ford to Boz Scaggs, Robert Johnson to Sonny Landreth, Bobby Troup to Duke, and Julie London to Ella and Mamma Cass, Annie Eastwood and Her All-Star Band play an eclectic variety of rhythm and blues, rock, blues, soul, swing, and jazz.

Billy Stapleton, Electric Guitar & Slide Guitar. Washington Blues Society Award Winner Billy Stapleton, of Little Bill & The Blue Notes and The Mark Dufresne Band fame, plays lead and slide guitar. A guitar showman, Stapleton delivers heartfelt solos and wonderful backing chops showcasing this all-star band.

Jeff Davies, Electric and Upright Bass & Vocals. It is hard to imagine a more versatile bassist than Jeff Davies. A skilled upright player as well as a gifted five-string and five-string fretless player. Jeff played and sang with legendary jazz pianist Overton Berry for 12 years.

Steve Peterson, Drums & Vocals. Drummer Steve Peterson can play any style, period. He listens to every note and unerringly plays the perfect part. Steve has toured all over the country with the legendary Kingsmen.



Annie Eastwood, Vocals & Percussion. Annie Eastwood, the Songbird, rounds out the quartet with her wide range and super fi e vocals. Annie can sing anything from a torch song to a rocker. A positive and engaging performer, Annie has been playing in bands all over the Northwest for decades and has opened for national acts such as Tommy Castro and Sonny Landreth.

Anthony Estrada

Anthony "Antoine Dooron" Estrada is a unique and world-class musician that is multi-faceted. Known primarily as "The Blues MD," he is not afraid to mix reggae, soul, country, funk, and elements of psychedelic rock into his stew when necessary. Born into a musical family: his grandfather played drums with legendary Texas piano man and songwriter Mercy Dee Walton of "One Room Country Shack" and "Dark Muddy Bottom" fame, and his father taught young Anthony the basics of the harmonica and the guitar when he was in his teens. Anthony also plays in bands, most notably The Cold 102's and The Comfortable Sweats and sits in with many top tier local musicians as well. He is dedicated to keeping many sounds that



have been lost to time alive. Look for him on his YouTube channel, aptly titled "Pickin' with Antoine Dooron."

Top: Annie Eastwood & Her All-Star Band Featuring Billy Stapleton (Photo by Annie Eastwood).

Above: Anthony Estrada (Photo Courtesy of the Artist)

Whom to Hire, Get in Touch

Send updates, additions & corrections to both Editor@wabluess.org and ericrichd@aol.com by the 10th!

\$

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Albritten McClain & Bridge of Souls 206.650.8254
Alice Stuart & the Formerlys 360.753.8949
AlleyKatz 425.273.4172
ALTAI BAND goldenguitarman777@gmail.com,
galiawind@yahoo.com
Amigos Nobles 425.268.7064
Andrew Norsworthy andrewnorsworthy@yahoo.com
Andy Koch's Badd Dog Blues (formerly Badd Dog Blues Society) 360.739.6397
Annette Taborn 206.306.3398
Annieville Blues 206.994.9413
Author Unknown 206.355.5952

B

Baby Cakes 206.818.0588
Baby Gramps Trio 425.483.2835
Back Porch Blues 425.299.0468
Backwoods Still 425.330.0702
Badd Dog Blues Society 360.733.7464
Barry Torrence 253.226.1103
Bay Street Blues Band 360.731.1975
B.E.S.T. Band 206.817.1663
Bill Brown & The Kingbees 206.276.6600
Bill Ray Drums 760 803 1686
Billy Barner 253.732.0618
Billy Shew Band 253.514.3637
Black River Blues 206.396.1563
Blackjack Kerouac 206.697.8428
Blackstone Players 425.327.0018
Blue 55 206.216.0554
Blue Healers 206.940.9128
Blues on Tap 206.618.6210
Blues Playground 425.359.3755
Blues Redemption 253.253.921.7506
Blues Sheriff 206.979.0666
Blues To Do Monthly 206.328.0662
Blues with Benefits 206.459.327
Bobby Holland & The Breadline 425.681.5644
Boneyard Preachers 206.755.0766 or 206.547.1772
Bobby Patterson & the Two Tones 509.869.0350.
Brian Butler Band 206.361.9625
Brian Hurst 360.708.1653

Brian Lee & The Orbiters 206.390.2408
Bruce Govan 206.817.1663
Bruce Koenigsberg / Fabulous Roof Shakers 425.766.7253
Bruce Ransom 206.618.6210
Bump Kitchen 253.223.4333 or 360.259.1545

C

C.D. Woodbury Band 425.502.1917
CC Adams Band 360.395.8540
Charles White Revue 425.327.0018
Charlie Butts & The Filtrtips 509.655.1071
Charlie Saibel 360.357.8553
Chester Dennis Jones 253.797.8937
Children Of The Blues 818.292.2541
Chris Eger Band 360.770.7929
Chris Lord 425.334.5053
Chris Stevens' Surf Monkeys 206.236.0412
Coyote Blues 360.420.2535
Craig Parrish/Margaret Wilder Band 360.380.2250
Crooked Mile Blues Band 425.238.8548
Curtis Hammond Band 206.696.6134
Cyndi Moring and Lucile Street 206.849.8471

D

Daddy Treetops 206.601.1769
Dan & the Dynos 206.225.9684
Dana Lupinacci Band 206.860.4961
Dave Albert 425.269-3665
David Hudson / Satellite 4 253.630.5276
Dennis "Juxtamuse" Hacker 509.264.7879
Dick Powell Band 425.742.4108
Don Bird 818.292.2541
Doug McGrew 206.679.2655
Doug Skoog 253.921.7506
Dudley Taft 513.713.6800

E

El Colonel 360.293.7931
Elliott Bay Blues Band 206.300.6802
Ellis Carter 206.935.3188
Eric Madis & Blue Madness 206.362.8331
Eric's Maine Connection 425.299.7496
Eric Rice 425.299.7496

F

Fat Cat 425.487.6139
Filé Gumbo 425.788.2776

G

Gary Frazier 206.851.1169
Greg Roberts 206.473.0659
Groove Tramps 720.232.9664

Guilded Lily Band 915.222.6401
Gunnar Roads 360.828.1210

H

Hambone Blues Band 360.458.5659
Hambone Wilson 360.739.7740
Heather & the Nearly Homeless Blues Band 425.576.5673
High Note Group 206.214.7977
Hot Mess Duo 206.214.7977
Hot Wired Rhythm Band 206.790.9935
Hungry Dogs 425.299.6435

J

Jack Cook & Phantoms of Soul 206.517.5294
James Howard 206.250.7494
James King & the Southsiders 206.715.6511
Janie Cribbs & the T.Rust Band 360.331.6485
JD Hobson 206.235.3234
Jeff outiea & the Blues Choo Train 425.345.5399
Jeff "Drummerboy" Hayes 206.909.6366
Jeff & The Jet City Fliers 206.818.0701
Jeff enteer and The Beaten Path 425.280.7392
Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
James Brunner 509.457.0762
Jim Caroompas (Rumpus) 925.212.7760
Jim McLaughlin 425.737.4277
Jim Nardo Blues Band 360.779.4300
Jimmy Free's Friends 206.546.3733
Joe Blue & the Roof Shakers 425.766.7253
Joe Cook Blues Band 206.547.1772
Joe Guimond 509.423.0032
Joel Astley 206.214.7977
John "Scooch" Cugno's Delta 88 Revival 360.352.3735
John "Greyhound" Maxwell 360.685.6006
John Stephan Band 206.244.0498
John Stephanus 206.459.3278
Jolene Gayle 509.433.4944
JP Hennessy 425.273.4932
Julia Francis & the Secrets of Soul 206.618.4919
Julie Duke Band 206.459.0860
Junkyard Jane 253.238.7908

K

K. G. Jackson & The Shakers 360.896.4175
Keith Nordquist 253.639.3206
Keith Scott 773.213.3239
Kenny James Miller Band 406.253.7439
Kevin & Casey Sutton 314.479.0752
Kid Quagmire 206.412.8212

Kim Archer Band 253.298.5961
Kim Field & The Mighty Titans of Tone 206.295.8306
Kimball Conant & The Fugitives 206.938.6096
King Kom Beaux 253.732.0618
Kosta Panidis (Kosta la Vista) 509.991.7623

L

La Roca Boom 206.920.6776
Lady "A" & The Baby Blues Funk Band 425.518.9100
Larry Hill 206.696.1789
Leanne Trevalyan 253.238.7908
Lee Oskar & Friends 425.258.3585
Leo Muller 206.300.6802
Linda Carroll & Retro Gruve 253.606.1500.
Little Bill & the Bluenotes 425.774.7503
Lori Hardman Band 425.218.5341
Lucille Street cynmoring@gmail.com

M

Madison Ave Blues Revue MAD BOJO 425-422-5062
Maia Santell & House Blend 253.983.7071
Margret Wilder Band (360) 380-2250
Mark A. Noftsger 425.238.3664
Mark Hurwitz & Gin Creek 206.588.1924
Mark Riley 206.313.7849
Marty Vadalabene 206.914.3026
Mary Ellen Lykins Band 360.395.8540
Mary McPage 206.850.4849
Michael "Papa Bax" Baxter 425.478.1365
Michael Wilde 425.672.3206 or 206.200.3363
Michal Miller Band 253.222.2538
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425.761.3033
Midnight Hour 360.661.5782
Mike Haley 509.393.5838
Miles from Chicago 206.440.8016
Miles Harris 360.708.2166
Mitch Pumpian 206.276.9737
Monster Road Band (253) 797-9503
Moon Daddy Band 425.923.9081
Mule Kick 216.225.1277

N

New Rhythmatics 425.299.3028
Nick Vigarino 360.387.0374
Nick Mardon Trio 425.208-6616
Nancy Veltkamp 915.222.6401
Norm Bellas & the Funkstars 206.722.6551

P

Paul Green 206.795.3694
Phil Mitchell (425)870-5018
Polly O'Keary & The Rhythm Method 206.384.0234
Porterhouse Blues Band 425.381.7649

R

Rafael Tranquilino Band 312.953.7808
Randy Norris & Jeff icely 425.239.3876 or
425.359.3755
Randy Norris & The Full Degree 425.239.3876
Randy Oxford Band 253.973.9024
Raven Humphres 425.308.3752
The Rece Jay Band (253) 350-9137
Red House 425.377.8097
Reggie Miles 360.793.9577
Reji Marc (206) 486-0386
Richard Allen & The Louisiana Experience
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Richard Evans 206.799.4856
Right Hand Drive 206.496.2419
RJ Knapp & Honey Robin Band 206.612.9145
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Robert Baker 425.870.7683
Robert Patterson 509.869.0350
Robert and Randolph Duo 509.216.0944
Rod Cook & Toast 206.878.7910
Roger Rogers Band 206.255.6427
Ron Hendee 425.280.3994
Roxlide 360.881.0003
Russ Kammerer 206.551.0152
Rusty Williams 206.282.0877

S

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Scott Mallard 206.261.4669
Scotty FM and the BroadCasters 206.261.4669
Scotty Harris 206.683.9476
Shadow Creek Project 360.826.4068
Sheri Roberts Greimes 425.220.6474
Smokin' J's 425.746.8186
Son Jack Jr. 425.591.3034
Spencer Jarrett 510.495.4755
Stacy Jones 206.992.3285
Star Drums & Lady Keys 206.522.2779
Steve Bailey & The Blue Flames 206.779.7466
Steve Cooley & Dangerfields 253.203.8267
Steve Peterson 206.799-8196
Steve Pearse 360.661.5782
Steven J. Lefebvre 509.972.2683 or 509.654.3075
Stickshift Annie Eastwood 206.941.9186
Studio Rob 425.870.7683
Susan Renee "La Roca Soul" Sims 206.920.6776
Suze Sims 206.920.6776

T

TJ Read 206.380.6638
Tamys Hoffman Band 406.570-230
Terraplane Band (425)870-5018
Terry Hartness 425.931.5755
The 509s 509.423.0032

The Bret Welty Band 208.703.2097
The EveryLeaf Band 425.369.4588
The Fabulous MoJo Kings 206.412.9503
The Jelly Rollers 206.617.2384
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The Naughty Blokes 360.393.9619
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The Spinoffs/Dawnzella Gearhart 206. 718.1591
The VuDudes 206.999.0729
The Wired Band 206.852.3412
The Wulf Tones 206.367.6186 or 206.604.2829
Tim Hall Band 253.857.8652
Tim Turner Band 206.271.5384
Tommy Wall 206.914.9413
Town Hall Brawl 206.940.9128
Two Scoops Combo 206.933.9566
Two Trains Runnin' 206.225.9684

U

Unbound 425.231.0565
Under the Puddle 425-512-3153

V

Virginia Klemens Band 206.632.6130

W

West Coast Women's Blues Revue 206.940.2589
Whitewing 360.393-1687
Willie B Blues Band 206.451.9060
Willie & The Whips 206.781.0444



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