

WASHINGTON BLUES SOCIETY Bluesletter

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NOVEMBER 2017



PREVIEW:
**Legends of the
Blues V
in Arlington**

NEW SWEET HOME:
**Chicago
Blues
Experience**

**News,
Reviews &
Blues You Can Use!**

LETTER FROM THE PRESIDENT



Hi Blues Fans,
The Blues Invasion is returning to Snohomish on Sunday, November 19th. The line-up continues to grow and the talent that will be there is over the top. Save the date and be sure to get out and support this event! This is the main fundraiser for our International Blues Challenge entrants and helps with the expenses in going to Memphis and representing our state and the Washington Blues Society! Please come out, have some fun and help us to send the CD Woodbury Trio and Brett "Bad Blood" Benton &

Gordon Townsend duo to Memphis! Aside from the great music, there will be silent auction items to help out with this fundraising effort!

As you read this month's issue of the Bluesletter, you will notice that the layout has been revised! We have a new volunteer, Rosie Gaynor, who is helping our editor, Eric Steiner, improve the Bluesletter. I look forward to your comments and ideas of new features that you would like to see in your Bluesletter. Please send me comments at president@wablu.es.org. My guess is you'll like the new layout!

This issue of the Bluesletter has the final ballot for the Board for Directors for the upcoming 2018 calendar year. Please take the time to vote and have your ballots in by December 12th; please see page 31 of this issue for more details.

We have continued to add to the website and there is a ton of new items to explore! Please send in your comments to president@wablu.es.org and let us know what you like, what you don't, and what you want to see on the website. Online, the talent guide has links to most of the musicians listed. The calendar continues to see growth and more improvements! And there is much, much more to come. So please come online and check the site out and give us your feedback.

We are working on our Membership Enhancement Software and developing a Member's Only page. We will be printing membership cards and they will have a unique membership number for each member. Each member of a couple, band or other membership level will have their own unique membership number. The cards will come with instructions to sign in to the Member's Only page. Once there you will be able to create a personal password and start to take advantage of special offers for dues current members. There will be special giveaways for shows, discounts of festival admission fees, and lots more.

Tony Frederickson, President
Washington Blues Society
Member, Blues Foundation Board of Directors (2014-2017)

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Secretary, Carolyn Palmer-Burch	secretary@wablu.es.org
Treasurer (Acting), Chad Creamer	treasurer@wablu.es.org
Editor, Eric Steiner	editor@wablu.es.org

DIRECTORS

Music Director, Amy Sassenberg	music@wablu.es.org
Membership, Michelle Burge	membership@wablu.es.org
Education, Open	education@wablu.es.org
Volunteers, Rhea Rolfe	volunteers@wablu.es.org
Merchandise, Tony Frederickson	merchandise@wablu.es.org
Advertising, Open	advertising@wablu.es.org
IT, Sherie Roberts-Greimes	itdirector@wablu.es.org

THANKS TO THE WASHINGTON BLUES SOCIETY 2017 STREET TEAM

Downtown Seattle, Tim & Michelle Burge	blueslover206@comcast.net
West Seattle, Jeff Weibe	(206) 932-0546
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
Welcome Home, "Rock Khan"	rocknafghanistan@gmail.com

SPECIAL THANKS

Graphic Designer, Rosie Gaynor	rosiegaynor@gmail.com
Webmaster Emeritus, The Sheriff	webmaster@wablu.es.org
WBS Logo, Phil Chesnut	philustr8r@gmail.com
Cover Graphics, Paul Steiner	paul@paulsteinerdesigner.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.

WASHINGTON BLUES SOCIETY

P.O. BOX 70604
SEATTLE, WA 98127

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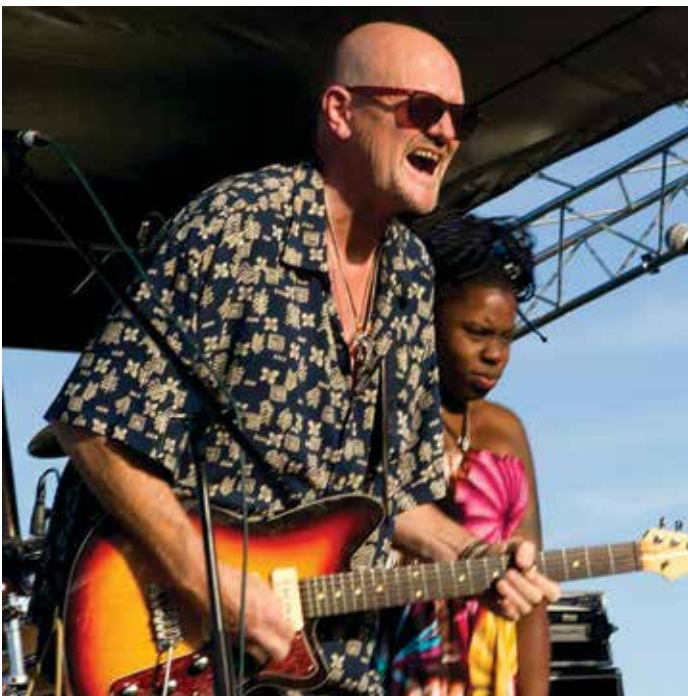
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This month, Rick Bowen talks to Robin Barrett about his four decades in music, and along the way, we learn about next year's Walla Walla Guitar Festival, which will feature Curtis Salgado, Too Slim, and, as Robin says "It'll be a large time."

(Photo of Robin Barrett and Typhony Dames by Dustin White)



Stickshift Annie with Kimball and the Fugitives
 Sat Nov 4 **NW Dance Network - Seabeck Dance Camp - 8pm**
 Sat Nov 11 **Easy Monkey** North City/Shoreline - 8pm - 10pm
 Wed Nov 15 **Pike Place Bar & Grill at the Market** Seattle - 6pm - 9pm

Annie Eastwood and Chris Stevens Duo
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Annie & Friends with Featured Guest 5:30pm to 8:30pm
 Thurs Nov 2 **Bad Albert's** Ballard, featuring Beth Wulff on keys
 Thurs Nov 9 **Bad Albert's** Ballard, featuring Cheri Adams on guitar
 Thurs Nov 16 **Bad Albert's** Ballard, featuring Beth Wulff on keys
 Thurs Nov 30 **Bad Albert's** Ballard, featuring Kimball Conant on guitar

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Eric Steiner
 (editor@wablues.org)

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CONTRIBUTING WRITERS

Eric Steiner, Tony Frederickson, Malcolm Kennedy, Rick Bowen,
 Amy Sassenberg, Little Bill Englehart, Jeff Nicely, Keith Scott

CONTRIBUTING PHOTOGRAPHERS

Paul Brown, Blues Boss, Eric Steiner, Dustin White, Keith Scott, Dave Corry,
 Lorne Riddell, Gina Baltrusch, Bob Hakens, Amy Sassenberg

BLUESLETTER DEADLINES

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- Calendar** 10th of the month
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- Editorial** 5th of the month
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Please only send attachments. Please do not embed in emails.
Photos: High-res PDF, tiff, or jpg—300dpi, CMYK (for color) or grayscale (for B&W). **Articles:** Plain text (.txt) or Microsoft Word (.doc or .docx)

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SIZE	B/W	COLOR	HT x W in mm
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1/6 pg vertical	TBA	TBA	116.66 x 59.3
1/12 pg square	TBA	TBA	56 x 59.3
business card	\$30	\$38	56 x 91.3

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- 20% off 12-month pre-payment
- 15% off 6-month pre-payment
- 10% off 3-month pre-payment

COVER IMAGE: Legends of the Blues featured artist Curtis Salgado
 (Photo by Paul Brown)

LETTER FROM THE EDITOR



Dear Bluesletter Readers,

Welcome to the newly-redesigned Washington Blues Society Bluesletter. I'm excited to introduce our newest Bluesletter volunteer, Rosie Gaynor. Rosie brings a wealth of magazine and graphic arts production expertise to these pages, and I hope that long-time Bluesletter readers will appreciate the publication's new look. Rosie's contributions build on prior editors Jim Vail, myself, Mary McPage and Jesse Phillips – each editor has helped this magazine “up its blues

game” from periodic spot color in a newsprint format to a full-color publication. Many volunteers will remember the newsprint Bluesletter where blue ink would rub off on our fingers as we packaged each edition for mailing at the Salmon Bay Eagles.

This issue includes feature articles on the upcoming Legends of the Blues V concert featuring Curtis Salgado and Joe Seamons and Ben Hunter in Arlington, bluesman Keith Scott's experience at this year's Salmon Arm Roots and Blues Festival in British Columbia,

Amy Freeman's work at this year's FAR-West Conference (and congratulations are in order for Alice Stuart) and an interview with Robin Barrett of the Coyote Kings.

We also have Blues Notes from Little Bill, an update from our friends at KNKX Radio, an expanded CD reviews section and previews of the November Blues Bash at Capps Club and the Blues Invasion in Historic Downtown Snohomish. I also am excited to share with Bluesletter readers information about a new blues destination honoring the past, present and future of Chicago blues called The Chicago Blues Experience.

Due to the wealth of content I've received for this issue, several regular resources are not in this issue. Please visit www.wablues.org for Open Mic and Jam listings and our membership form. Blues society volunteers are working behind the scenes, pages and screens to bring you entertaining events, an informative publication and useful website.

Until next month, go out and see some live blues!

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

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Blues Notes from Little Bill

Notes from the road...

By Little Bill Englehart

Being on the road in the late 1950s early 1960s was anything but glamorous. It seemed that no one in the band had, at the very least, a station wagon. Usually it was five or six guys in a four passenger '53 Ford.

Every town you were booked in was 300 or 400 from where you were. Once you did arrive, the "fun" really started. For example: They didn't advertise your band, the venue was double-booked on the same date or the only one motel room for all of you and the sound system was shaky at best.

Although I lived in Tacoma, I kept getting booked in Montana. You think bikers are scary? Try being in a room full of way-too-drunk cowboys. One memorable night at the Seven Hundred Club in Billings a couple

of rounders brought a bull in. The scariest part was the owner of the place thought it was funny!

My last time out was enough for me.

We were booked in Kodiak and our Hollywood agent said our next date was in San Diego. At the time my wife was in her very early 20s. When I asked her to sell everything so we could move to California, she was all for it. After a few days, we arrived at the agent's house. She said the San Diego date had been cancelled, but she had us scheduled in Tulsa Oklahoma.

Many a musicians' dream, "Hey, we were on the road" just didn't seem so great anymore.



Little Bill Englehart
(Photo by Blues Boss)

The October Blues Bash

By Malcolm Kennedy

The October 10th, 2017 Washington Blues Society Blues Bash held at Capps Club in Kenmore was yet another excellent night of music. This free monthly event is one of many things the WBS does to support blues music and expose our community to new experiences. The opening act was Portland's Lauren Sheehan, singing in a high, clear voice and picking her guitar in a very clean Piedmont blues style. Lauren's 10 song set opened with "Statesboro Blues" and reminded me of the version by Alice Stuart.

Next up was a song introduced to her by Rev Maynard Soper at a jam in a Memphis hotel lobby she participated in with Steve Cheseborough called "Two Wings," the title track from Lauren's 2005 #1 Folk Radio charting CD. Each of Lauren's CDs have landed on the Top 10 Folk Radio list. Other selections included the Stanly Brothers "Memory of Your Smile," George Carter's "Risin' River Blues" and John Jackson's "Bear Cat Blues." Joel Tepp

accompanied on clarinet for "Wish I Could Shimmy Like My Sister Kate" and "Come On Over" and Grant Dermody played blues harp on her closing number "Kind Hearted Woman." Lauren is as much a story teller in her set up and delivery as a musician. During the set change Tony raffled off a big stack of CDs, Jeff Nicely made an announcement of the upcoming Legends of the Blues V event November 18th in Arlington and nomination ballots for the 2018 blues society officers were distributed to members.

Grant Dermody and Mark Riley played the second set. Mark switched between acoustic picking and his RB electric resonator for slide. They opened with a gospel blues by Joe Louie Walker "Gonna Get to Heaven on My Own" followed by an original "So Sorry to Leave You." Other highlights of the nine-song set were "Baby Please Don't Go," Sonny Boy I's "Sail On" Sonny Boy II's "Help Me" and Mark Riley's "One Word."



Mark Riley, Grant Dermody & Lauren Sheehan (Photo by Amy Sassenberg)

The audience participated on Grant's stirring "Sun Might Shine On Me," the title track to his latest release, and they closed with an encore medley of "Can't Hold Out" and "Dust My Broom."

Fantastic music by exceptional performers: Yep, another great Blues Bash!

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Curtis Salgado

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Happy Birthday, KNKX!

Our community radio resource

Compiled by Eric Steiner (Special thanks to KNKX Radio)

Editor's Note: KNKX is inviting more blues artists in as part of its studio session repertoire. The station recently captured Curtis Salgado live in the studio, and this past summer, KNKX featured two of hottest, up and coming blues bands around: The Greyhounds and Southern Avenue.

On August 31, 2016, KNKX 88.5 FM signed on for the very first time as an independent, community station, made possible by the over 18,000 listeners who donated to the Save KPLU campaign which raised \$7 million in less than five months. KNKX is excited to mark its one-year anniversary in 2017 and gratefully acknowledges listeners' incredible commitment to saving local and national news, thoughtful dialogue and inspiring music.

"KNKX's one-year anniversary is really a celebration of our listeners," says President and General Manager Joey Cohn. "Because of their belief and support, thoughtful local news and stories keep us connected to our community, in-depth national coverage informs people every single day and inspiring music continues to have a place and a space right here in our own backyard."

On November 12, 2015, Pacific Lutheran University announced plans to sell KPLU to the University of Washington and its own public radio licensee, KUOW, for \$7 million dollars and \$1 million of in-kind underwriting. KPLU's news service, reporters and community outreach programs would be disbanded, and current programming would be replaced by a 24-hour streaming jazz service. On December 17, 2015—following public outcry—PLU consented to sell KPLU's license to a community group, provided that the group made a substantially similar offer and the parties reached agreement on the principal terms of an Asset Purchase Agreement by June 30, 2016. The non-profit Friends of 88-5 FM was formed to oversee the process and fundraising necessary to secure a community license

and continue station operations.

On January 11, 2016, Friends of 88-5 FM officially launched the Save KPLU campaign with a goal of raising \$7 million by June 30, 2016. KPLU General Manager Joey Cohn led the campaign with assistance from Stephen Tan, then chair of KPLU's Community Advisory Council (CAC), the KPLU management team and other members of the community.

By April 20, 2016, Friends of 88-5 FM had raised \$4 million toward its goal. On April 26, 2016, the Friends group submitted a Letter of Intent to purchase KPLU from PLU. Under the principal terms of the offer, KPLU would retain its award-winning 16-person independent, local newsroom; a 12-person jazz and blues music staff; and Jazz24, a 24-hour high-definition streaming service that reaches 100,000 weekly listeners around the world. The station would also continue a longstanding commitment to local music education, including the widely acclaimed School of Jazz that pairs leading jazz professionals with regional middle, high school and college jazz bands. On May 3, 2016 during GiveBIG—the Seattle Foundation's annual online charitable giving event—the Save KPLU campaign turned the corner in a major way with donations totaling over \$1.45 million, making history and setting a new all-time record. Two days later, the Friends group announced it had raised \$6 million.

May 26, 2016 was THE day when—in just under five months and well ahead of the June 30 deadline—the Save KPLU campaign met its goal of raising \$7 million, enabling the Friends of 88-5 FM community group to make an offer to purchase the license from Pacific Lutheran University. The momentous announcement was made on-air that afternoon by General Manager Joey Cohn during All Things Considered hosted by Ed Ronco. Cohn was surrounded by KPLU staff, supporters, and local media.



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Chicago Blues Experience Artist Board Members:
Billy Branch (left) and Buddy Guy (right).
(Photos by Eric Steiner)



New Sweet Home: Chicago Blues Experience

By Eric Steiner

Long-time Bluesletter readers know that I grew up near Chicago Heights in Chicagoland's far south suburbs and that I've been privileged to attend the world's largest free blues festival several times since 2004. While I left the Chicago area for Seattle over 35 years ago, I have fond memories of the food, the people and the music of what used to be billed as "America's Second City."

To me, Chicago is second to none for one reason. Chicago blues.

A couple of months ago, I noticed a familiar number on my iPhone's caller ID. It was blues fan, Chicagoan, and entrepreneur extraordinaire Stefan Levy. Stefan and I served together on the Board of Directors of The Blues Foundation when he represented blues fans and I represented affiliated blues societies from 2010 to 2013.

It was good to catch up with a fellow blues brother and renew our friendship. We talked about blues in general, blues in Chicago and blues in Seattle. We compared notes on the great progress made by in our each of our respective blues communities and then our conversation turned to The Chicago Blues Experience.

Scheduled to open in the Spring of 2019, the Chicago Blues Experience will be a world-class, for-profit cultural attraction located in Chicago's Loop one-half block from Chicago's famed State Street retail corridor and one block west of Millennium Park. Millennium Park is a "Top-Five" destination nationally and the number one destination in the Midwest, with over 20 million unique visitors annually. What impressed me about this new American cultural treasure in the making was that The Chicago Blues Experience also will have a non-profit organization, The Chicago Blues Experience Foundation, which will provide community outreach and provide critically-needed arts and music education programs in local schools to preserve the unique cultural legacy of Chicago blues music. Having a non-profit, 501-c-3 organization like a foundation, in my opinion, is a stroke of blues genius as this status will enable the foundation to accept donations and receive public sector support like grants and fee-for-service contracts. Another facet of The Chicago Blues Experience that also impressed me was how the museum will feature a new blues nightclub in downtown Chicago after the museum closes for the day.

Buddy Guy chairs the Artist Board and he is joined by 30+ prominent performing artists, including Mavis Staples, Mick Jagger, Keith Richards, Ronnie Wood, Charlie Watts, Susan Tedeschi, Derek Trucks, Joe Bonamassa, Robert Cray, Keb Mo, Shemekia Copeland, Taj Mahal, Jerry Butler, Billy Boy Arnold, Gary Clark, Jr., Aaron Neville, Ronnie Baker Brooks, James "Blood" Ulmer, Deitra Farr, Elvin Bishop, Corky Siegel, Billy Branch, John Primer, Dee Dee Bridgewater, James Newton, Barry Goldberg, Sam Lay, Charlie Muselwhite and David Murray.

Shortly after reconnecting, Stefan asked if I wanted to talk to Executive Director Sona Wang about The Chicago Blues Experience.

I've always known that Stefan was a master facilitator and connector from his service to The Blues Foundation and to the Chicago blues community. He set up an introductory call between Sona and me, and boy, was I impressed. Impressed with Sona's passion as she described her dreams for the newly-secured space at 25 West Washington in the Loop.

I learned one thing very quickly from this seasoned venture capitalist: While Sona had some decidedly bold visions for the project, more importantly, she had plans rooted in research, data and sound financial strategies. The leadership team behind The Chicago Blues Experience includes blues scholars, economic development leaders and visionaries from some very unique cultural institutions, ranging from the Smithsonian Institution, the Rock and Roll Hall of Fame, US Olympic Museum, International Spy Museum to Seattle's Experience Music Project (re-branded last year as MoPop – The Museum of Popular Culture).

In addition to recruiting investors who share a passion for Chicago blues music, The Chicago Blues Experience partnered with Grammy-nominated producer Larry Skoller to shepherd a CD featuring three generations of Chicago blues artists covering a dozen of Stones songs reimagined in a classic Chicago Blues style. Recorded in the Spring of 2017, Chicago Plays the Stones is an "echo" of The Rolling Stones' exceptional 2016 blues CD, Blue & Lonesome. The CD arrived in my mailbox less than a week after Sona and I first talked.

Continued on Page 22

Best of the West Performer



Top: Alice Stuart receiving the award.

Bottom: Joel Tepp & Alice Stuart at FAR-West!

(Photos by Amy Sassenberg)

Report from the Folk Alliance - West Conference in Bellevue

Alice Stuart Honored at 2017 FAR-West Folk Conference

By Amy Sassenberg

The 14th Annual Folk Alliance Regional-West Conference (FAR-West) wrapped up October 8, after four days of showcases, workshops, storytellers and singalongs. Performers and industry representatives from across the Western US and Canada gathered at the Bellevue Hyatt



Regency, which hosted the conference last year as well. Washington native and music legend Alice Stuart was honored as Best Performer at the prestigious Best of the West Awards Luncheon. Other honorees were Peter Langston and Janet Peterson for the Puget Sound Guitar Workshop, founded in 1974, receiving the Ambassador Award, and Sisters Folk Festival for the Organizational Achievement Award.

All three honorees were toasted by their peers and gave a short performance. Conference Organizer and Seattle multi-instrumentalist Joel Tepp gave a warm introduction and summary of Stuart's many musical and cultural accomplishments, and placed them in history next to some of the legends she played with, including Doc Watson, Joan Baez, Jerry Garcia, John Prine, Albert King and Frank Zappa. She's appeared in Guitar Player Magazine and Rolling Stone, received The Washington Blues Society's Hall of Fame and Lifetime Achievement Awards, and toured with Mississippi John Hurt.

Joel chose these words to describe her music: "Reflection, humor, joy, irony and much more, all conveyed with pure conviction."

Before joining her on guitar and harmonica, Tepp mentioned her surviving a significant stroke four years ago to bring us, perhaps her best music ever, with "...new levels of depth, meaning, gratitude and lean expression..."

Stuart proved his point as she heralded the huge crowd with a catchy original tribute to Memphis Minnie, a fun ditty about marrying a string of "jerks," and a heartfelt ballad called, "I've Got Something for You," in which she engaged the audience to sing along about coming of age and loving oneself.

By the smiles and singing and laughter, it was evident to the entire room we were witnessing a powerful and sweet moment by one of the best artists of our time. For generations to come, we will surely be namedropping Alice Stuart on any list of legends we had the good fortune to witness or know.

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Blues Festival Featured Review

View from the Stage

at the 2017

Salmon Arm Roots & Blues Festival

By Keith Scott

(Photos of Rev. B & John Primer Courtesy of Keith Scott)

This year marked the 25th anniversary of this legendary Canadian festival and I was honored to be a part of it.

Peter North, who was Jimmy Dawkins' Canadian agent back in the late 80s is the artistic director of the festival and an old friend I was able to track him down and he offered me a four-day contract for the festival from August 17th through August 20th that included including workshops and performances.

Salmon Arm is a beautiful town in British Columbia and is set alongside Schuswap Lake, The salmon use the lake as a nursery and it is the last stop of the Fraser River System.

I flew out in the middle of August back to Seattle and rented a car. After my gigs at the Little Creek Casino, I drove up North through Abbotsford then on the Fraser Canyon Highway to Kamloops and then on to Salmon Arm. Each artist who performs at the Salmon Arm Roots and Blues Festival is put up in the beautiful Prestige Harbourfront Hotel.

It was buzzing with excitement early Thursday on the first day. You never knew who was going to walk in the hotel lobby next. The legendary Booker T, Livingston Taylor, Alex Cuba and John Primer were just a few of the performers I met on the first day.

My first gig was at the Schuswap Theatre as part of the festival's kickoff club crawl. I performed with two Canadian guitar legends, Brent Parkin and Michael Jerome Brown. They are both superb talents hailing from Winnipeg and Montreal, respectively. We had a blast as a three-guitar Delta blues army!

Next up was a revue performance on Friday with Sherman Doucette from Vancouver on harp and Charlie Jacobsen from Kelowna on guitar. It was on the festival's blues stage sponsored by CBC Radio and the place was packed. Afterwards, the festival has a green room for performers and a full buffet. There are chairs and sofas set under a tent with all-you-can-drink tea, coffee, beer, wine and cocktails. A live feed from the main stage is on a big screen.

A great new bluegrass band called the Lil' Smokies from Missoula took the stage before Ricky Skaggs. By this time, the 25th annual Salmon Arm Roots and Blues Festival was officially cooking.

I ran into John Primer at the hotel and ended up playing pinball and walking to A & W Root Beer chatting about Muddy Waters and Theresa's Show Lounge in Chicago. I backed him up the next



day, and from the first note, I was completely comfortable playing with this Chicago blues legend. John was Muddy's guitarist from 1978 until he died and I first saw him play in Gainesville, Florida. As we played, I thought that things like this come full circle in the blues world.

The Saturday set included the great bassist Dennis Marcenko from Vancouver. It was exciting backing up John and the set definitely hit its stride with a powerful version of "I'm a Man." Larry, Dianne and Tori Jewell hosted a great late night jam at the hotel on Saturday night.

The festival is set at the Salmon Arm Fairgrounds. The festival provides golf carts to get performers around the fairgrounds and nicely-appointed buses to get us to and from the hotel. Everything is detailed and first-class: From the equipment lockup, security and green rooms, to the hard-working volunteers. It is a big operation with many stages and the festival attracts 20,000 people.

Camping is adjacent to the fairgrounds and the view of the surrounding hills is stunning.

One night, I was talking with Nashville-based bluegrass star Claire Lynch. She recently recorded an album of Canadian folk songs, North by South. Another performer, Alex Cuba, reminded me of

"I fronted the band and we broke out a medley of Magic Sam and Jimmy Dawkins songs that took Salmon Arm right back to clubs like Silvio's on the West Side of Chicago."

Jimi Hendrix had immigrated to Canada. I was honored to introduce another Canadian immigrant, Spokane's own Kenny "Blues Boss" Wayne, winner of many boogie-woogie piano awards.

On Sunday morning, I hosted the blues brunch with Reverend B Jones, a Detroit-based blues teacher and preacher. John Primer followed and I was honored to play with him again at this festival. Charlie Jacobsen surprised us doubling on drums. We didn't have a bass player, so tried our best Houndog Taylor and the House Rockers approach – it worked fine except for the one time I forgot to play in the right key! Later on, I fronted the band and we broke out a medley of Magic Sam and Jimmy Dawkins songs that took Salmon Arm right back to clubs like Silvio's on the West Side of Chicago. Jimmy Dawkins was one of my earliest mentors in the Chicago blues

community and it was an honor to perform music from these West Side blues giants!

There was so much talent around that day, I forgot to watch Booker T's set, but I later heard it was awesome.

Sunday Night was the big after party, but yours truly was enjoying some rest at the Prestige Harbourfront Hotel.

After all, I was off the next day and it was time to go fishing. As they say in Canada cheers, eh!

Special Blues Preview

Legends of the Blues

By Jeff Nicely

A conversation with Curtis Salgado: Kind words and a loving heart from a Pacific Northwest soul blues legend.

His well deserved notoriety continues to grow internationally. From his roots in Eugene with the Nighthawks and many years with Robert Cray, to being the primary inspiration for John Belushi and the Blues Brothers, Salgado has since performed with Santana, Steve Miller, and Roomful of Blues, among others, and recorded nine impactful releases under his own name with exceptional supporting casts. This decade, the accolades have poured in, to include the coveted Blues Music Award for B.B. King Entertainer of The Year in 2013 (the highest honor the blues world has to offer), the 2017 BMAs for Soul Blues Male Artist, Soul Blues Album of the Year (*The Beautiful Lowdown*), and Song of the Year (Walk a Mile in My Blues), as well as Soul Blues Artist of The Year honors in 2010, 2012, and 2013.

I was first introduced to Curtis and his music more than 25 years ago by Jim McLaughlin who was anxious to turn me on to another great harmonica player (go figure). I have since been in awe of the rich soulfulness of Salgado's harp playing, influenced like many of us by Little Walter and Paul Butterfield, and equally impressed by the passion, control, and intensity of his vocals. Naturally, I'm looking forward to his upcoming November 18th performance in my backyard, at Arlington's Byrnes Performing Arts Center. Ben Hunter & Joe Seamons will open for Curtis Salgado at Legends of the Blues V.

Soon after Salgado's agent told me "the contract's in the mail" for this show, I learned Curtis had a heart attack that same day in March while on an east coast tour. But in spite of health setbacks

he keeps coming on stronger, even more seasoned and soulful in sound and character.

Here are a few highlights of a broad-ranging conversation I had with Curtis Salgado in September:

"I'm 63 and I've been on the road for 40 years. And then out of the blue I get this gift of cancer and I'm told you need to get a liver and you need to get it within six months or we're afraid the cancer is going to spread. That seemed to unfortunately take me to another level, and certainly not the way I wanted to do it. But all these wonderful people came to help me out, friends that liked me and liked my music that were able to support me – Steve Milller, Taj Mahal, Robert Cray, Little Charlie and the Nightcats, Everclear, my own band, and others. I had no health insurance and just by the support from fans I ended up with a liver transplant, unbelievable, a total miracle. In the last ten years I've had cancer three times, I've had a liver transplant, and the quadruple bypass surgery."

He described in some detail this spring's fortuitous medical attention, and his regrets for having to cancel 16 shows. I asked Curtis if he has to approach his shows with a different kind of energy now:

"Oh, no, nothing changes. Everything's going fine now, just kind of a bump in the road even though it was a major surgery. We just picked up where we left off four months later."



Curtis Salgado
(Photo by Bob Hakins)

On headlining the Legends of the Blues V concert in Arlington:

“You know, I’m not a blues band, but we play the hell out of it. Really what my show is, is everything that’s underneath the R&B roof or umbrella. Everything that is a collection of rhythm and blues, soul, funk, blues, rhythm and blues, rock n roll – it’s all the same thing, just an omelet that’s scrambled differently. But it’s all rhythm and blues.

Tracy Arrington, bass player with Curtis on the road for 25+ years, apparently told him he has a hard show to learn, so I asked Curtis about a couple of his older songs, among my favorites that I heard him play live years ago:

“Sweet Jesus Buddha the Doctor” – you know I haven’t done it in a long time cause I haven’t found a drummer who can play it.”

“Too Loose” – that’s another one my new drummer wants to learn. It’s that New Orleans second line thing is what goes on (in both of those tunes). If you got the right musicians you can go to a particular intense level, where there’s punches and little gags all the way through that were developed as the years went by...ideas just kinda fused themselves into the tune. The original tune is with the Robert Cray Band, everybody but Robert” [Curtis Salgado and the Stiletos].

Regarding his outstanding recent recordings, I asked Curtis how it had evolved for Michael Finnegan to have had such an integral role in those studio sessions:

“Michael was on my last three records, from *Clean Getaway* to *Soul Shot* and to *The Beautiful Lowdown*. He’s been one of my main inspirations and sometimes I just shake my head ‘cause I can’t believe we’re friends. I first heard of Michael in the early 1980s. He had a gig as Etta James’ keyboard player for a long time. I didn’t realize what

his body of work was or the records he had made with Finnegan & Woods. It’s nice to hear someone that you can kind of grasp, he was inspirational, he was remarkably great. Years later I saw him with The Phantom Blues Band on the Legendary Rhythm & Blues Cruise and I said this band is a fine machine. They play so in the pocket, they just play the songs with what’s needed or not needed and I thought these guys are just incredible.

“So time had passed a little bit and I got cancer of the liver and after I survived that my manager said I have to make another record and I said I want to make it with the Phantom Blues Band and is that possible and my manager said ‘yeah, I happen to know Tony Braunagel and Johnny Lee Schell’ [also with PBB] and the connection was made and we finally made *Clean Getaway*. We just had an incredibly good time. We were either laughing or making music and it was the best recording experience I’ve ever had. These guys are studio musicians and they record with big names to people who are coming up. Collectively they’ve played with everyone from Jimi Hendrix to Crosby Stills & Nash, Bob Dylan, BB King, Jerry Lee Lewis, Paul Simon, Bonnie Raitt...how many more do you want? They know how to play and lay down a really solid part. I’ve brought in songs that are nothing but acoustic guitar and vocals, me on acoustic guitar, and present it to them and have the charts written out and the chord changes and play it live in the studio, one take in 45 minutes, so that’s remarkable.”

And a bit of music history and a bunch of pride emerged from my obligatory Blues Brothers inquiry:

“I lived in Eugene Oregon, that’s where I’m from, and I was playing in the band I had called the Nighthawks. We were popular. We played pretty much the I-5 from one end of Oregon up to Vancouver, BC. Robert Cray had moved from Tacoma to Eugene in the 70s and we discovered each other. We were birds of a feather, on the same page. Robert Cray, and the Nighthawks, those two bands ran together. We were just trying to make a living and we were really into R&B and blues and soul.

“*Animal House* was being filmed in Eugene and we were playing a gig at the Eugene Hotel with both bands, it was like an R&B Revue. When I was playing on stage a cocaine dealer comes up and says ‘John Belushi wants to meet you’ and I didn’t know who Belushi was, ‘cause if you don’t have a television set, and I had never seen him on Saturday Night Live, I don’t know what the hell he’s talking about. He goes ‘Belushi wants to meet you’. Belushi’s in town because of the movie, they were filming it. I had heard but I wasn’t paying attention. And I told the guy to go away. Then I’m singing in the middle of a song and he comes up again as I’m singing and says, ‘Hey Curtis, Belushi wants to meet you’. I told him to F off. And then he comes up a third time and grabs my arm and I turn around and there’s this guy and he comes up to me and we shake hands. Yeah, yeah. And he says ‘I really like your music and you remind me of a friend of mine, he plays harmonica too, Dan Akroyd’, and I’ve never heard of him, and I’m thinking who cares. And he realizes I don’t know who he is and I’m not kissing butt. As a little side note, I’m telling you that’s why I think we hit it off.

"I mentioned I knew that Robert Cray was in the movie too and he says 'yeah, he taught us how to do a dance step', and I'll never forget that. That's the same dance step that we do, when Robert and Richard [Cousins] and I are on stage.

"So Belushi says he's really excited this week because he'd be doing some skits in New York and Ray Charles is the guest. And then he had my attention, and I'm on him like white on rice. I go you gotta ask Ray Charles about Guitar Slim and John goes 'who's Guitar Slim' and I told him he had one of the biggest hits of the 1950s, it was probably on the charts for over 40 weeks, almost a year it was like number one. It was called "The Things That I Used to Do," a blues classic, and Belushi had never heard of it. And you gotta ask Ray about alto saxophone, you know he plays alto sax, and he plays on the song called "Hot Rod," alto sax, Atlantic Records 1958, *Live at the Newport Jazz Festival*. And he's looking at me and he goes 'let's go smoke'. It's a big party back then, everybody was high on this and that. So I go smoke a joint with John Belushi, we tighten up, he's really interested in the music, and next thing I know he starts calling me up.

"I have a lot of great memories because we made friends. But this is something that is pretty deep for me and I'm pretty proud. John wanted to jam and we were doing a splinter group, the Nighthawks and Robert Cray, not together, but four of us were playing every Monday night, and we called ourselves the Grayhawks. Belushi's in town and the whole town's talking about him. So he comes in to see us play in the lounge of the Eugene Hotel and he goes 'I wanna jam with you guys'. And I still don't know what he does, I still hadn't seen Saturday Night live, I don't know he's a part of National Lampoon, and I don't know he imitates people. I do know he's a movie star and he draws people. Eugene was hopping because of this movie.

"And so I ask him what do you want to play and he says 'Johnny Be Good' and I say no, that's just corny. And then he said 'Jailhouse Rock', and I said no, let me bring you a song. So I brought him the song "Hey Bartender." I was going to his house to take records to him, four or five times during the time he was filming there. The next Monday we're playing at the Eugene Hotel and he comes in and says, 'Hey, I learned the song'.

"And I know Floyd Dixon, that's who wrote the tune. Floyd Dixon is an obscure and brilliant man who had been making records since 1948. Ray Charles was influenced by him. And he was an eccentric and brilliant piano player out of Texas, and he was living down in Los Angeles and we played gigs with him.

"I told [Belushi] we'd play a set then bring him up the last thing of the set. We play, and I ask him up and we jump into "Hey Bartender," ba da da da bop, and he starts singing and has his hands all crunched up in a spastic kind of way and he's singing in this growly kind of voice. I'm standing next to him playing harmonica and his body

just goes ape shit and I'm thinking this sucks, he did the whole thing like Joe Cocker.

"This is the only thing I told him, really on teaching him besides bringing him records and giving him material and him seeing me and absorbing me. I go, you're John Belushi, and you're singing a song by Floyd Dixon and you're singing it like Joe Cocker and I reached out and I touched him and I tapped his chest where his heart is, I said you need to come from here, if you're gonna do this stuff you need to be yourself and you gotta come from here and he goes 'Yeah yeah you're right', and he meant it. So here's the end of the story. From there on out he didn't do any imitations of people, he did his own thing.

"Okay, and here's the real punchline... So I'm in Chicago at the Chicago Blues Festival in the mid '90s and there's Floyd Dixon and he comes up to me and says 'Curtis if it wasn't for you... I made the biggest royalty check I've ever made in my life and I want to thank you for turning those guys on to my song'. I said no problem. I got choked up and you wanna know why, because it's Floyd Dixon, one of my heroes.

Two, this guy's been doing music since 1948 – he made 78s! And he's been recording since then and he just told me I was responsible, and of course the Blues Brothers were doing that tune but I turned Belushi on to "Hey Bartender" and it made him a considerable amount of money. I said wow, if you don't mind me asking, how much was the check for and he says his first royalty check was for \$78,000. Wow! And I said if you don't mind me asking what did you do with it, expecting him to say, well I bought a little piece of property on the coast but instead he looked up in the sky and he took off his sunglasses, it was just like he was remembering his mother, and he says, 'Oh I had a wonderful time – I spent it all on the horses'. Oh man, that is the real blues, that's the shit. I was stunned. If John Belushi hadn't been doing this song, and with the gazillions they made... and then there's this old man and he's just like, 'man you made me the best royalty check. Oh, I had a wonderful time!'"

Ben Hunter and Joe Seamons will open the show. They are multi-instrumentalists with wisdom beyond their years. They take their audience through the history of American roots music. They won the 2016 International Blues Challenge duo for their unique blend of pre-blues a cappella field hollers, fiddle and banjo breakdowns, and duet distillations of early jazz.

In their own words: "We are songsters based in Seattle. American roots music is our playground. Blues and folk songs do not need preserving--they are preserving us. Our mission is to spread the glory and whimsy of traditional song through house concerts, street corner stomps, schoolroom shindigs, and jam sessions."

Before Legends of the Blues V, you can hear Ben and Joe will perform in a live radio session on KNKX on November 14th at noon.



Ben Hunter & Joe Seamons open for Curtis Salgado at the Legends of the Blues V concert in Arlington on November 18th. (Photo by Dave Corry)

Robin Barrett

of the

Coyote Kings

Celebrating 40 Years of Making Music That Makes Him Happy!

By Rick Bowen

Robin Barrett has been singing, playing guitar and writing for 40 years. He is lead singer, rhythm guitarist, and principal writer for The Coyote Kings based out of Walla Walla Washington and the director of the Walla Walla Guitar Festival. He released his first album with 'The Robin Barrett Band' in 1993 and his song "Naughty Little Girl" hit #1 on the

MP3.com Blues & Blues Rock charts and stayed there for a full year. He has since recorded over 10 more albums with Coyote Kings in various formations. I spoke to him about the groups history and latest album with new singer Tiphony Dames.

Rick J. Bowen: You have reinvented yourself a half a dozen times from a solo artist to the Coyote Kings.

Robin Barrett: I was in a band called Tukanon from 1997 to 1984 and then in late 80s you were either going to go country or blues. The hair bands were all the rage and I couldn't do spandex. I've lived blues from an early age, especially acoustic blues like Dave McGee and then of course then when Stevie Ray came out we all went oh holy crap blue sis cool. I made the choice to head into blues full time.

RJB: Your song writing took you towards blues and blues guitar.

RB: In the 90s, I was trying real hard to be authentic, but no matter how hard I tried to sound like Muddy Waters, I sounded like a teenage white kid. I went back to school and got a bachelor's degree in the late 90's. I wasn't playing much while in school, so I recorded at home. I created the Blue Movie album and "Naughty Little Girl" was a hit single on MP3.com. In 2006 after school I put the Coyote Kings together. I know I don't have that authentic blues

voice. So, I decided to make music that I liked. I was influenced by the early 70's blues rock guys, ZZ Top, Zeppelin, Savoy Brown, Foghat... the early stuff. They were blues guys who took it and put a rock edge on it. I recorded blues movie and it really hit big online and in northern Europe.

RJB: The Coyote Kings model is edgy blues rock.

RB: Yeah, we keep blues in the picture.

RJB: Did your feelings about your own vocals lead you to working with other vocalists?

RB: I sang almost everything in the beginning, and the other guys did a couple songs.

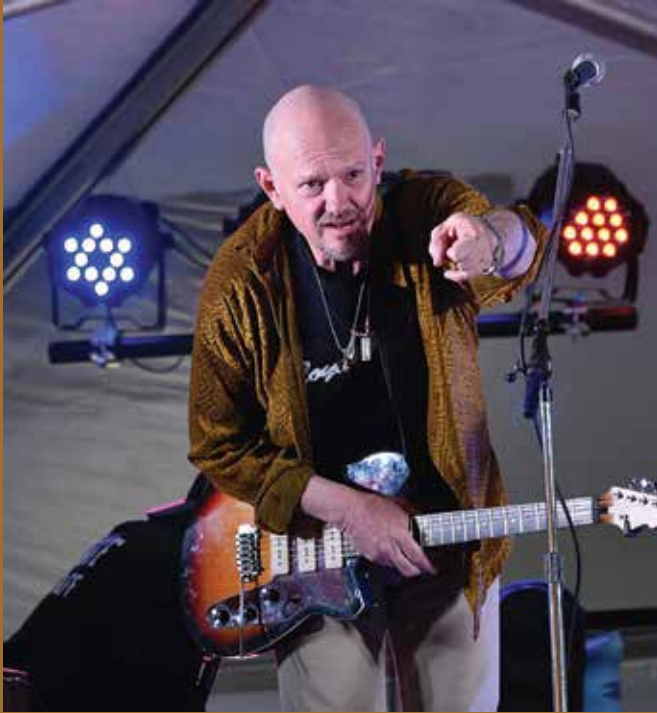
RJB: Then we enter the era with Michelle "Mush" Morgan. How did that begin?

RB: I heard her sing a riff in her seat at a jam, and she stopped me in my tracks. I said to her "do that again," Someone in the club said, "hey you going to sing tonight Mush," she said, "if I can find anybody you can play some blues." We jammed that night and she then worked her way into the band. By the time we did our third record together she was singing seven out of 10 songs. But then, she and our drummer, Curtis, decided to move out of state.

RJB: Then comes reinvention number three.

RB: Yeah, we had the Kings, then the Mush years, then back to a three piece again for a season. I was bruised from Mush and Curtis taking off so I was hesitant to add anyone, but along came Tiphony

Robin Barrett in Action



Top: Photo by Lorne Riddell

Above: Robin & Typhony Dames by Gina Baltrusch

Dames.

RJB: How did she get to Walla Walla from New York City?

RB: Tiphony was born in Harlem and went to school in upstate New York, and met her boyfriend who had roots in the Tri-Cities and the two of them moved west. I met her at the Thomas O'Neil Cellars Summer Blues Fest. She had a band called 'Black Water,' in Tri-Cities, when they broke up she began showing up at our shows and asking to sit in and sing. And all the while I was watching how the audience responded, and they loved her. So, I invited her to join us at Sunbanks. And people just went bananas. I had to recognize her impact. I asked her to join us and I told her we need to record an album. She moved to Walla Walla to join the Coyote Kings. We put an album out in February of 2017. She has grown so much over the time we have worked together. She is a real joy to work with. It's rare to find someone with that much talent who is also good people. She has become a musical partner and a friend.

RJB: You co-wrote the several tracks on the new album.

RB: We co-wrote two new tracks and re-recorded the old track "Bomb in The Backseat," which is from the "Blue Movie" days, but I didn't have room on that album, it sat around for quite some time and now Tiphony sings it, a new, old song.

RJB: Does Tiphony sing the material from the albums with Mush?

RB: Not really, Mush had her own signature songs and Tiphony has her own.

RJB: Tiphony wasn't brought in to fill her shoes then?

RB: No, we had moved on from that material. We are new a new and different thing now, with Tiphony I now have that authentic blues voice in the band now.

RJB: Ah, back to that quest.

RB: Yes, we are still a blues-rock band, I don't want to change our stripes, but the way Tiphony sings as a whole new flavor. I've always liked working with partners.

RJB: The great track on the new album "Down Around the River" got a bunch of airplay. It is a very traditional blues song, are you headed in that direction?

RB: Yes, I said to Tiphony as we started work on the new album that we need to head in the straight-ahead roots and traditional Blues direction. With her voice, stuff like that works so well. I've always been more blues rock

RJB: Well you're a guitar player after all.

RB: You know the blues guys always said I was rock guy and the Rock guys always said I was a blues guy. I quit trying to play and write on for other people and just try to make myself happy. People like that a lot more. I was forced into being a lead player. I was happy being

rhythm guitar. It may have ended up working in my favor. I didn't study the other lead players, so I sound different than everyone else. And I am not trapped into any sound or style. I love getting compliments and song-writing comparisons to ZZ Top and Texas blues rock.

RJB: You have recorded and produced 12 of your own albums over 20 years. That is quite an accomplishment. Tell us about your studio.

RB: Well, nobody else was doing it. I call it Lowdown Studios. We live in Lowdon Washington. So, it's the Lowdown in Lowdon. I wrote a song about that for the *Howl* album. It's a Tuff Shed outbuilding, with isolated rooms and insulation. I can fit a whole band in there. It's rustic, but it works.

RB: Who else have you recorded at Lowdown?

RB: I did a Jimmy Lloyd Ray and the Switch Masters album. They were out of Baker City, Oregon and big in the Portland scene. That is how I met Curtis, who joined us on drums. I also did some stuff with Gary Winston and others, just a few projects.

RJB: You recorded the band then stole the drummer. Nice move.

RB: He had moved up to Walla Walla in 1993, and he joined the Robin Barrett band. We played all the top blues clubs in the region. Then he moved to Texas for a while and played with a bunch of big acts, then returned and joined the Kings after Jimmy. I have been playing professionally since 1977. This is my 40th anniversary, but right now, with Tiphony, I feel we have the hottest act ever. We've matured and grown confident with this formula. I am the old man of the band and I've found talented younger players who may not have as many miles on them as I have.

RJB: That has worked for John Mayall for 50 years.

RB: That is so funny! Garry, introduced me at the Inland Empire Blues Awards as "the John Mayall of Walla Walla."

RJB: That is part of the tradition, that a band leader brings in new blood and introduces them to the world.

RB: I consider myself a songwriter first, then second a producer, third a guitarist and singer. I can hold my own singing, but if I don't have to front the band it's so much better. I can then be J Geils. The band has my name on it, but if the focus is on another great vocalist, it makes my job easy.

RB: You serve the song first.

RJB: Exactly. If the song is all down and about how weary of this world the singer is, you can't have my thin, "oh golly Beave," teenage voice on there.

RB: What is in the future for the Coyote Kings?

RB: We have established ourselves over here in Eastern Washington. Tiphony needs to be seen and heard more. We'd love to get over to



Tiphony Dames at Rock Cut (Photo by Dustin White)

the west side for more shows. We are fortunate to have played and done well at festivals and events over here. Cracking the big three: Winthrop, Mount Baker and the Safeway Waterfront Festival in Portland waterfront is a big goal. There are a lot of people over there who we think might like us.

RB: Are you working on a full-length album?

RB: Yes, for sure, we are just getting started. I've found that if we've got three songs ready we can get started because once you get in there the creative juices get flowing and more songs keep coming. And, I am working on the seventh annual Walla Walla Guitar Festival. We will be back in March on the second full weekend, March 9 and 10 next year and it will be the first blues festival of the season. I called it "The Guitar Festival," but we lean toward blues and roots. We have Curtis Salgado and Too Slim



Blues you can use...

RJ Mischo

Everything I Need (Self-Released)

R.J. Mischo was born in Wisconsin, seasoned in Minneapolis and San Francisco and now calls Southern California home. *Everything I Need* is Mischo's 12th solo release (in addition to numerous guest appearances in supporting roles) and the follow-up to his highly acclaimed 2012 Delta Groove Music release *Make It Good*. There are a dozen new songs on *Everything I Need* opening with "Got My Passport" a stomping New Orleans-flavored number that will get dancers onto the floor quickly. Mischo slows things down for the next number, "She's My Baby" singing "she's my baby/ and you know fella's that's a real good deal." R.J. plays homage to the Walters, Big and Little, with a pair of wonderful instrumentals "Big Walter Boogie" and "Little Walter Shuffle" displaying some of Mischo's harp skills. The title track is a slow, stripped down number and "Sugar Babe" is a bouncy romp. Favorite selections include "Keep On Lying" with the lyric "keep on lying, because the truth won't do you no good." Another is the slow paced "Wait On Me" with slinky guitar, full and vibrant harp and tough vocals. R.J. closes things out with a short and brisk paced instrumental "In & Out Boogie." Very highly recommended.

Malcolm Kennedy

All Stars No Stripes Band

Long Time Coming (Caw Caw Records)

The All Stars No Stripes Band has been playing around the region for more than a dozen years playing a mixture of blues, jazz and R&B and finally got into Raven Humphres Black Wing Studio to record an album. The band, Raven on sax, Stan Eike on guitar and vocals; Scott E. Lind on guitar and vocals; Billy Reed on keys and vocals, Howard Hooper on bass and Darryl Siguenza on drums are each literally local stars in their own right. The 10 selections on *Long Time Coming* are all well-chosen covers from the song books of Duke Ellington to Pink Floyd. The album opens with Junior Parker's "Next Time You See Me" followed by Herbie Hancock's "Watermelon Man," originally released on his 1962 debut. This is followed by a reggae version

of JJ Cale's "I Got the Same Old Blues" with Stan on vocals, showing the great diversity in both styles and genres featured. Other highlights include Scotty singing Tampa Red's "Don't You Lie to Me" an instrumental version of Floyd's "Us and Them" and Albert King's "High Cost of Love." Ellington's "C-Jam Blues" features solos on sax, organ and guitar showing some of the extensive chops of these local favorites. All Stars No Stripes close out *Long Time Coming* with a take on Fenton Robinson's "Somebody Loan Me a Dime." The All Stars are well-known for live performances featuring Stan and Scotty seamlessly trading lead and rhythm guitar parts punctuated by Raven's soaring sax and the rock-solid backing of Howard and Darryl. Highly recommended.

Malcolm Kennedy

Gregg Curry and Ragged Glory

Last Train (Self-Released)

When Gregg Curry emigrated to the Northwest from Alabama, he brought along a satchel of songs and southern charm to the safe confines of Vashon Island and found likeminded souls to form a new band, Gregg Curry and Ragged Glory. The seven-piece ensemble delivers raw, energized roots rock, alt country and Americana. Curry and Co. teamed up with acclaimed producer, engineer and musical guru, Martin Feveyear, to record their second full length album, *The Last Train*, released in September of 2017. The 11-song collection reflects the breadth of Curry's songwriting skills and showcases the many talents of Ragged Glory. Opening track "I'm Moving," is a four-on-the-floor rocker that features Curry's long-time partner in crime guitarist, Rick Dahms, and hot harmonica from Michael J Nichols who recently joined the group along with new bass man, Michael David Marcus, and drummer Emory Miedema-Boyajian. The mood downshifts to an easy alt-country swing for the study of introspection "The Road To Regret," drawing comparisons to Graham Parsons, followed by the bluesy stomp of the title track. More of Curry's influences are revealed on the rapid fire two-beat "Free Ain't Bad," when he poses the question "does Patsy Cline make you cry, do the Stones get you high?" The straight-ahead

roots-rocker "There's Only You," is a rambling tale of righteous love, that rolls right into the CCR-styled swamper "Fire Can't be Far Away." The sweetly waltzing "Bayou Moon," transports us to the French quarter with loving flair from soaring horns and Spanish guitar. Curry looks back at the heyday of his heroes who are now aging rockers who deserve respect on "A Long Way From The Whiskey." Rebekah Kuzma joins Curry for the political lament "Birds & Stones," a song Curry describes as one he "was tired of not having recorded, because the world needs it." The acoustic duet comes straight from the Pete Segar playbook with a direct message about the folly of foolish man. Curry then draws from his own life journey, the landscapes he has traveled and the lessons learned on the road on the expansive "Long Way To Here." The album ends by going to "Infinity," for the final rocking track, a six-minute southern rock jam inspired by the many outlaws who have picked up a guitar and blazed a trail for Ragged Glory.

Rick J Bowen

Janiva Magness

Blue Again (BLUelan Records)

Blue Again is a six song EP of solid blues songs by Janiva Magness. It opens with "I Can Tell," a Bo Diddley classic featuring Kid Ramos on guitar done true to form with vim and vigor. Janiva puts plenty of soul into Al Kooper's "I Love You More Than You'll Ever Know," a song he did with Blood, Sweat & Tears and also covered by both Donny Hathaway and Gary Moore. Few can truly take on songs by the great Etta James; but Magness is truly in her element singing a duet with Sugaray Rayford on "If I Can't Have You." The up-tempo R&B rocker "Tired of Walking" by Little Joe Hinton features a choice guitar solo by Zach Zunis and "Buck" is a tune that Nina Simone did and Janiva sings it with style as T.J. Norton adds slinky blues harp fills. Magness closes *Blue Again* with the blues classic "Pack It Up," famously recorded by Freddie King punctuated here with blistering blues guitar. Magness' return to her roots on *Blue Again* kicks it. Highly recommended.

Malcolm Kennedy

Eilen Jewell

Down Hearted Blues (Signature Sounds)

Mining for treasure into the depths of great American blues and roots songs, Eilen Jewell strikes gold with her seventh album *Down Hearted Blues*, released in September of 2017. The Boise-based singer-songwriter and her trio lead by her partner drummer Jason Beek along with Jerry Miller on guitars, and Shawn Sura on the upright bass reimagined and recreated the full authentic vintage sound of 12 tracks of roots and blues live off the floor in only two days. Opening with a sassy rhumba "It's Your Voodoo Working," that features reverb soaked lead from Miller, then down shift into the easy blues of Lonnie Johnson's "Another Night to Cry," recreating the 1963 feel and vibe with precision. Sura leads the charge on Willie Dixon's jump blues "You'll Be Mine," and engineer Steve Fulton adds some tasty piano. The title track was hit for the Empress of the Blues, Bessie Smith in 1923 is given acoustic country blues treatment, and Miller sets the groove arounds greasy slide riff for the early Northern Soul hit "I'm A Little Mixed Up." Jazz man Curtis Stigers sits in on saxophone for the first of a few tracks on the dramatic blues "You Gonna Miss Me," bolstering Jewell's e sultry torch song vocals. The quartet delivers the Texas blues prototype "Walking with Frankie," with fire, then turn and lay way on the Memphis Minnie back porch blues "Nothing In Rambling," Jewell stretches out on the frantic Big Maybelle tune "Don't Leave Poor Me," and the daring take on Otis Rush hit "You Know My Love," handling the challenging vocals with ease. Jonah Shue plays the role of Fiddlin' John Carson and Jewell does her best as Moonshine Kate on the old-time hillbilly rambler "The Poor Girls Story," closing the album as if to say she won't venture to far from the roots music that gained her acclaim. Eilen Jewell and her crew handle a diverse set of styles with skill and passion and should garner respect from across the musical landscape with this release.

Rick J Bowen

John Stephan Band

Hen House (Self-Released)

Hen House is the long-awaited follow-up to the John Stephan Band's highly acclaimed *Know Your Driver* release and well worth the wait. The 11 tracks feature seven originals penned by John and one by bassist Tom Roesch. There is a

pair of Charley Patton songs and, interestingly, Sonny & Cher's theme song "I Got You, Babe." Rounding out the band are Marty Lockwood on drums and Steve Flynn on keys. John is known primarily as a guitarist; but he is no slouch on vocals and his slide guitar playing ranks with some of the best I have heard. On the opening track, "Who Made That Rule" John exclaims, "some rules are made to be broken/some don't mean a thing/but; why should we have to follow ones made by fools" over Steve's rollicking piano. On "Fast-Track Me" John gives a taste of his slide and on "The Fox" warns us that "the fox is watching the hen house." John takes Sonny Bono's tune and gives it a blues rhythm, Steve adds bubbling organ and John on a nuanced solo, making it like no other version you've ever heard. Charley Patton's "Banty Rooster Blues" is all bristling slide guitar as John sings "What good is a rooster/He don't crow for days/What good is a man, /If he don't do nothing he says?" On the standout track "I've Cried For You" John takes on some of life's tougher moments and he ends *Hen House* with Patton's "Prayer of Death, Pt. 1" on which John lets the music just speak for itself. Very highly recommended.

Malcolm Kennedy

Bobby Patterson Band

All Along the Clocktower... Live! (Self-Released)

The Bobby Patterson Band is Inland Empire Hall of Fame inductee and five-time Best Guitar award winner Bobby Patterson on lead vocals and guitar; Bill Bancroft-drum, backing vocals; Tom Norton-keys, backing vocals and Randy Knowles on bass. *All Along the Clocktower* was recorded at Pig Out in the Park at Spokane's Riverfront Park at the Clocktower stage and features 15 primarily original tracks. Bobby plays slide guitar on "A Lot to Learn" and gets very bluesy on his "Two Steps Back." There are a few songs from Bobby's days leading the Fat Tones like "Sooner or Later" played with a new arrangement and "Landlord." Bobby brings on the funk on "Since You Been Gone" and takes things to Louisiana for "New Orleans" They cover Delbert McClinton's "Blues as Blues Can Get" highlighting Bobby's vocals and clean guitar. Bobby resurrects an instrumental from the Fat Tones studio debut simply titled "The Song" displaying his intricate playing. *All Along the Clocktower... Live!* closes out with a trio of covers starting with Johnny Winter's always crowd-pleasing

favorite "Illustrated Man" followed by a pair of Beatles tunes played Patterson style "I'm Down" and "I Saw Her Standing There." Bobby is well known for his guitar playing, superb vocals and witty song writing as well as his energetic stage performances and *All Along the Clocktower... Live!* captures Patterson and his band ripping it up in front of his home town. Highly recommended.

Malcolm Kennedy

The Seattle Houserockers

Crocodile Tears (King Strut Records)

Crocodile Tears is the debut release by King Strut Records recording artists The Seattle Houserockers, Dan Newton-guitar, lap steel, keys, vocals; John Lee-bass, vocals; Marty Lockwood-drum, vocals, Don Weaver-sax and special guest Mike Lynch-blues harp on two cuts. Dan wrote the radio ready title cut of *Crocodile Tears*, a brisk paced tune with an inspired guitar solo; and featured selections, the New Orleans flavored "Katrina," and "I'd Give My Left Arm," which has a smooth R & B feel provided by Dan's organ playing, on which he also sings. Along with those, the nine songs on *Crocodile Tears* include two cover songs, both sung by Marty, which the Houserockers add original touches to; but don't reinvent, "Little Sister," a hit for Elvis in 1961 penned by Doc Pomus and Mort Shuman, featuring tasty guitar and sax solos and "Mercury Blues," a popular piece since the original 1948 recording by the K.C. Douglas Trio, arranged here with shimmering lap steel guitar and horn flourishes. There are also a pair sung by John, "1-976- L.O.V.E.," a mid-tempo shuffle with humorous lyrics penned by guitarist Tim Sherman, and an R&B number "Big Legs Alright" by Alaskan guitarist Lindy Raines. Mike Lynch has fronted many top local bands and has lent his talents to the Seattle House Rockers since 2014. The Seattle Houserockers don't cater to any particular genre or stylistic limitations, they play it straight up with craft and inventiveness. John describes the tunes as "gut bucket fat back-low down blues with Memphis undertones" I call it, "potent blues steeped in R&B, boogified and guaranteed to rock the house." Very highly recommended.

Malcolm Kennedy

Continued on Page 22

Various Artists

**Chicago Plays the Stones
(Raisin' Music Records and The Chicago Blues Experience)**

Chicago Plays the Stones features Chicago blues artists re-interpreting 12 iconic Rolling Stones songs. The CD is the first release from The Chicago Blues Experience, a new national blues cultural resource slated for a Spring 2019 opening in Chicago's Loop. I'm admittedly biased: I'm a big fan of both Chicago blues and The Rolling Stones: One of my most memorable, early concert experiences was The Rolling Stones with Peter Tosh at Chicago's Soldier Field in 1978 during the Some Girls tour. On *Chicago Plays the Stones*, I particularly like how Buddy Guy introduces a bluesy take on "Doo Doo Doo Doo (Heartbreaker)" with some searing guitar licks while Mick Jagger adds some impressive harmonica fills and tasty background vocals. Guy's vocal matches his guitar playing: He is urgent, intense and immediate. Just as the original release reflected upon the decay and urban tragedy in 1970s NYC, Buddy's take illuminates the current condition of many urban American neighborhoods plagued with gun violence and drug addiction. Ronnie Baker Brooks contributes an upbeat "Satisfaction" and Billy Branch offers up a slow, haunting and cautionary version of "Sympathy for the Devil." Leanne Faine channels her considerable talent as a Gospel singer on "Gimme Shelter" and Jimmy Burns adds nice touches of country-flavored blues to "Dead Flowers" and "Beast of Burden." John Primer also adds two songs to the CD: The set's opener, "Let It Bleed" and a Chicago blues-flavored "Angie." While there are many Chicago blues legends featured on

Chicago Plays the Stones like Buddy Guy and Billy Boy Arnold ("Play with Fire"), I am very glad that producer Skoller included relatively younger blues artists for the project, such as Omar Coleman ("I Go Wild"), Carlos Johnson ("Out of Control") and Michael Avery ("Miss You"). The CD features the Living History Band with Bob Margolin on guitar, Johnny Iguana on piano, Vincent Bucher on harmonica and Felton Crews on bass and Kenny "Beedy-Eyes" Smith in the engine room. *Chicago Plays the Stones* is a crisp snapshot of blues artists who play nightly in clubs like Buddy Guy's Legends, Andy's Jazz Club, Reggie's, Kingston Mines, Rosa's or B.L.U.E.S. on Halstead. I'm saving a spot for *Chicago Plays the Stones* on my Top 10 list of CDs for 2017 and hope other Washington Blues Society Bluesletter readers will do, too. For more information on *Chicago Plays the Stones*, please visit <http://chicagoplaysthestones.com> and for more information on The Chicago Blues Experience, please visit <http://www.chicagobluesexperience.com/>

Eric Steiner

**Paula Boggs Band
Elixir: The Soulgrass Sessions
(Self-Released)**

Seattle artist and activist Paula Boggs and her band have created a multi-level concept album *Elixir: The Soulgrass Sessions*, released in September of 2017. The 11-song collection mixes politically-minded calls to action with love songs and personal reflection, much of which is given what they call the 'soulgrass treatment,' of using primarily acoustic instruments and voices. It isn't all throwback neo-folk as the band does venture into blues and roots rock on several tunes, but

the center is all about sweet harmonies. The opening track is a Memphis soul styled tribute to the pre-digital era of FM radio and the name sake pop band "Goo Goo Dolls." The soul grass then kicks in with the light strums of banjo from Mark Chinen and accordion from Paul Matthew Moore to accompany Boggs' throaty alto on the softly swinging "Gypsy Sapphire," that segues into the lover's lament tone poem "Rear View Mirror." Neo-soul vocalist Mycle Westmen trades lines with Boggs on the verses and the Total Experience Gospel Choir joins the chorus on the expansive ode to those lost in the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, and powerful alter call to action "Benediction." The full acoustic treatment is given to a cover of the Bon Iver song "Holocene," with clever use of banjo, triangle and strings to replace synthetic EDM sounds. Timely topics and questions and a plea to heal the world on the longing track "Peel the Charade," then the mood lightens for the Dixieland call for unity "We All Fall Down." The joyous instrumental "Two Daughters," allows the players to show off their considerable chops. Boggs continues her crusade with the direct to the point message of "The Get Along Song," and then call for self-examination on the challenging track "Sleep Walking." Boggs then closes the album with an intriguing notion that music has the power to both heal and hurt you and thus is a fickle mistress and dubs her the "Original Sin." The term "Elixir," is associated with magic potions and alchemy and is certainly an apt comparison for what transpires when the Paula Boggs Band plays together, combining their collective elements into a life-giving concoction of golden sounds and spiritual energy.

Rick J Bowen

Chicago Blues Experience, continued from Page 9

It's not left my CD player since. *Chicago Plays the Stones* will likely land on my list of "Top 10" CDs for 2017 – just like each of Larry Skoller's exceptional other releases on Raisin' Music has, such as *Muddy Waters 100* (2015), *Chicago Blues: A Living History - The (R)evolution Continues* (2011) and *Chicago Blues: A Living History* (2009). The 2011 release received a 2012 Blues Music Award from The Blues Foundation in the Best Traditional Album category.

I've reviewed *Chicago Plays the Stones* in the CD review section of this issue. As with any Raisin' Music release, producer Skoller has taken great care in not only in the production of the music but also close attention to creative packaging and a striking and informative poster with liner notes by Bill Dahl.

One of the many memorable photos included in the poster is a shot of The Rolling Stones at the Chess studios at 2120 South Michigan Avenue – another local historic site that will likely partner with The Chicago Blues Experience. I remember the chills that ran down my

spine when I stood where Brian Jones stood playing guitar at what is now Willie Dixon's Blues Heaven Foundation.

For more information on the CD, please go to <http://chicagoplaysthestones.com/> (Please note: A portion of the profits from the sale of *Chicago Plays the Stones* will support The Chicago Blues Experience Foundation).

I am pleased that Stefan Levy contacted me to renew our friendship in the blues brotherhood and hope that we can work together to inform Bluesletter readers and other blues fans about the exceptional potential that The Chicago Blues Experience offers the world's blues community. Stefan can be reached at cruisinblues@gmail.com and my personal email address is ericrichd@aol.com.



Blues Invasion

SUNDAY NOVEMBER 19TH

200 PM - 10 PM

AN IBC Fundraiser Event featuring dozens of BLUES acts in clubs on First Street in Historic Downtown Snohomish.

Proceeds go to the IBC fund to send our own CD Woodbury Trio (band) and Brett Benton and Gordon Townsend (duo) to compete at the International Blues Challenge in Memphis TN, January 2018.



\$10 COVER - \$1 RAFFLES + SILENT AUCTION

Blues Invasion
concept & Design
BigSisMedia
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WWW.WABLUES.ORG



November 2017 Washington Blues Society Calendar

Note: Please confirm with each venue the start time and price. We also apologize in advance for any errors as we depend on musicians and venues to send in their information and sometimes, changes happen after we go to press.

NOV 1 Wednesday

Sapoli: Songwriter Showcase, 8PM
 Dimitriou's Jazz Alley: Leo Kottke, 8PM
 Wild Buffalo: Brother Ali at Wild Buffalo, 8PM
 The Triple Door: Justin Townes Earle, 7:30PM
 Highway 99 Blues Club: Drummerboy (feat. Linda Myers & Harvey Wicklund), 8PM
 The Oxford Saloon: The Oxford Saloon's Open Mic, 8:30PM

NOV 2 Thursday

Louie G's Pizza: Live It Out Loud 2017 CD Release Party, 7PM
 Dimitriou's Jazz Alley: Karrin Allyson - Songs in the Key of Now, 7:30PM
 Edmonds Center for the Arts: ECA Presents Shemekia Copeland & Matt Andersen, 7:30PM
 The Oxford Saloon: Haunting Rock Jam, 7:30PM
 Conor Byrne Pub: Brooke & Dawn Album Release Party, 8PM
 Wild Buffalo: SCOTS at The Wild Buffalo, Bellingham WA, 8PM
 Darrell's Tavern: The Well Said, 9PM

NOV 3 Friday

The Restaurant At Rhodes River Ranch: Jimmy Wright And Friends, 6PM
 Darrell's Tavern: Panoramics debut show! w/ The Deadrones & Wrecking Yard!, 8PM
 Match Coffee and Wine: Nick Mardon Unplugged Original Music, 8PM
 Nectar Lounge: Horseshoes & Hand Grenades and Kitchen Dwellers at Nectar Lounge, 8PM
 Collectors Choice: Polly O'Keary and The Rhythm Method, 8PM
 Capps Club: WingsNThings: The Music of Paul McCartney, 8:30PM
 Big Lake Bar & Grill: The Sardines, 8:30PM
 Quinault Beach Resort and Casino: Kim Archer Band at the Beach, 9PM
 Rocko's Fireside: The Debut of Third Rock, 9PM
 The Sunset: Stereo Embers, Warren Dunes, The Black Chevys, 9PM

Stonegate Restaurant & Bar: Mark Hurwitz and Gin Creek, 9PM
 Wild Buffalo: Lee "Scratch" Perry at Wild Buffalo, 9PM

NOV 4 Saturday

Whisky West: Juan-Up! A Charity Stream for Extra Life: IRL Edition!, 12PM
 Capps Club: Stacy Jones Band, Danny Newcomb & the Sugarmakers, Ian Jones, 6PM
 The Restaurant At Rhodes River Ranch: Ava Live, 6PM
 The Triple Door: Suzanne Westenhoefer, 7PM
 Twin Rivers Brewing Co.: Sheri Roberts Greimes, 7PM
 Pub 282: Heartstrings, 7PM
 Decibel Brewing: Brooks Concert
 Lincoln Theater Mt Vernon: Eric Heatherly and The Chris Eger band
 Phinney Neighborhood Association: Ari & Mia Seattle Concert, 7:30PM
 Ben Moore's Restaurant and Pub: Paula Boggs Band Returns to Olympia, 8PM
 Easy Monkey Taphouse: The Easy Monkey presents The Seattle Houserockers, 8PM

Quinault Beach Resort and Casino: Kim Archer Band at the Beach, 9PM
 Conor Byrne Pub: Country Dave Presents: A Tribute to Gram Parsons
 Rhythm & Rye: Hillstomp! With Special Guest McDougal, 9PM
 The Sunset: Tractor Tavern Presents: Paul Cauthen with The Texas Gentlemen, 9PM
 Stonegate Restaurant & Bar: Avengers UK, 9PM
 Wild Buffalo: The Russ Liquid Test w/ Defunk at Wild Buffalo, 9PM

NOV 6 Monday

Oxford Saloon: Sheri's Monday Piano Bar dinner show, 5:00PM
 Madison Ave Pub: Madison Ave Pub Monday Blues Review, 7PM
 The Sunset: The Weather Station, James Elkington, The Royal Oui

NOV 7 Tuesday

The Triple Door: The Bad Plus, 7PM
 The Oxford Saloon: Oxford Acoustic Open Mic Jam, 7PM

The Triple Door: The Bad Plus - 2nd show, 9:30PM

NOV 8 Wednesday

Life Care Center of Kirkland: Mary & Jevon & Rob, 2:00PM
 Jazzbones: Hirie, Nattali Rize, 8PM
 Nectar Lounge: An Evening with The Garcia Project at Nectar Lounge, Seattle, WA, 8PM
 The Oxford Saloon: The Oxford Saloon's Open Mic, 8:30PM

NOV 9 Thursday

The Dragon's Hoard: Muses on the Road, 7PM
 The Oxford Saloon: Haunting Rock Jam, 7:30PM
 Billy Blues Bar and Grill: Daring Greatly at Billy Blues Bar & Grill - Vancouver, WA, 8PM
 Wild Buffalo: Mandolin Orange at Wild Buffalo, 8PM
 Nectar Lounge: BRAND X: Reunion Tour, 8PM
 The Sunset: Kinski, Man Forever, 9PM

NOV 10 Friday

The Restaurant At Rhodes River Ranch: Richard Williams! In the House. Father & Son Duo, 6:00PM
 The Triple Door: Ranky Tanky, 7PM
 Muses On The Road - 2nd Half: 7PM
 Dimitriou's Jazz Alley: Hiromi Duet featuring Edmar Castaneda, 7:30PM
 Edmonds Center for the Arts: ECA Presents Al Stewart with The Empty Pockets, 7:30PM
 Rainshadow Recording: Larry Murante In Concert, 7:30PM
 The Skagit Casino Resort: Wynonna and The Big Noise, 8PM
 Wild Buffalo: Trevor Hall at Wild Buffalo, 8PM
 Louie G's Pizza: SEG Presents: Bleed The Stone & Friends!, 8PM
 Highway 99 Blues Club: Polly O'Keary and The Rhythm Method and The Thunder Brothers, 8PM
 Decibel Brewing: Hoppy Hour Comedy: Nov Edition, 8PM
 Fremont Abbey Arts Center: Black Winter Hymnal: Naomi Wachira, Stephanie Anne Johnson, more, 8PM

Big Lake Bar & Grill: KG3, 8:30PM
 The Royal Room: Hello Yellow Brick Road - a tribute to Elton John, 8:30PM
 Conor Byrne Pub: Lenore. Album Release Party with Drew Martin and Young-Chhaylee, 9PM
 Rocko's Fireside: Lori Hardman Band, 9PM
 Rhythm & Rye: Eldridge Gravy and the Court Supreme!, 9PM
 The Sunset: Tractor Tavern Presents: Chad VanGalen w/ NE-HI and Jo Passed, 9
 Stonegate Restaurant & Bar: Led Zeppmen, 9PM
 The Triple Door: Ranky Tanky, 9:30PM

NOV 11 Saturday

The Restaurant At Rhodes River Ranch: The Packstring Country Band, 6PM
 The Royal Room: Rare! Brazilian Duo Amilton Godoy & Léa Freire, 6:30PM
 Pub 282: Jimmy Wright Band, 7PM
 The Den Coffee Shop: Saturday Night Live Music with Charlotte Seawell, 7PM
 Highway 99 Blues Club: Karen Lovely Highway 99 Blues Club, 8PM
 Capps Club: The Best 80s Prom Ever! (So Far) w/ Nite Wave - Kenmore, 8PM
 Rockin' M BBQ: Polly O'Keary and The Rhythm Method with Jesse James and The MOB, 8PM
 Nectar Lounge: Taylor McFerrin / SassyBlack / Noel Brass Jr., 8:30PM
 Stonegate Restaurant & Bar: The Zero Down Band, 9PM
 Engels Pub: Pushing Midnight at Engels Pub, 9PM
 Wild Buffalo: The Dip at Wild Buffalo, 9PM

NOV 12 Sunday

Decibel Brewing: Uncle Doug Plays Tribute to Neil Young & Friends, 4PM
 The Royal Room: Royal Room Seattle! - After Hours Stomp, 5PM
 Skylark West Seattle: Byland, Chris Milam, Fell From a Star \$5/all ages, 6PM
 Phinney Neighborhood Association: Eric Skye - Seattle Concert, 7PM
 Nectar Lounge: Alejandro Escovedo & the Burn Something Beautiful Band, 7PM

The Triple Door: The Baylor Project, 7:30PM

The Sunset: The Tractor Presents: Curtis Harding at The Sunset, 8PM

The Showbox: Blues Traveler, 9PM

NOV 13 Monday

Oxford Saloon: Sheri's Monday Piano Bar dinner show, 5:00PM

Madison Ave Pub: Madison Ave Pub Monday Blues Review, 7PM

NOV 14 Tuesday

Capps Club: WBS Blues Bash, 7PM

The Oxford Saloon: Oxford Acoustic Open Mic Jam, 7PM

Dimitriou's Jazz Alley: ConFunkShun, 7:30PM

The Sunset: J Views, Bay Ledges, 8PM

Wild Buffalo: Larry June at Wild Buffalo, 9PM

NOV 15 Wednesday

The Triple Door: Hot Rize, 6:00PM

Soulfood Coffeehouse: Muses on the Road tour with guest Betsy Tinney, 7PM

The Oxford Saloon: The Oxford Saloon's Open Mic, 8:30PM

NOV 16 Thursday

Dimitriou's Jazz Alley: Taj Mahal Trio, 7:30PM

The Triple Door: Cream! Starring *Milk* of RPDR Season 6, 7:30PM

The Oxford Saloon: Haunting Rock Jam, 7:30PM

Rainshadow Recording: Peter Mulvey w/Special Guest Danielle Ate the Sandwich, 7:30PM

The Royal Room: Kuniko Fukushima : Autumn Rhapsody, 8PM

Wild Buffalo: Dirtwire Blaze Tour Fall 2017 at Wild Buffalo, 9:30PM

NOV 17 Friday

The Restaurant At Rhodes River Ranch: Sheri Roberts Greimes, Decibel Brewing: Nov 17 Vahn Zon / Kristina Valencia / Zach Fung / Mark Schneider, 7PM

Tulalip Casino Canoes Cabaret: Robert Cray, 8PM

Wild Buffalo: Typhoon Live in Bellingham, WA at Wild Buffalo, 8PM

Nectar Lounge: Poor Man's Whiskey performs "Darkside of the Moonshine", 8PM

Highway 99 Blues Club: Stacy Jones Band & Fabulous Roofshakers at Highway 99 Blues Club, 8PM

Louie G's Pizza: Selwyn Birchwood at Louie G's Pizza, 8PM

Darrell's Tavern: The Fuzz, The Shaken Growlers & guests, 9PM

Rocko's Fireside: The SoundBeats tribute to The Beatles, 9PM

Billy Blues Bar and Grill: Petty Fever [Tom Petty tribute] // Cat Jugglers, 9PM

Rhythm and Rye: The Shook Twins with special guests The Oly Mountain Boys, 9PM

NOV 18 Saturday

Dusty Strings Music: Piedmont (Ragtime) Blues Class, 10:30 am

Dusty Strings Music: Ragtime Blues Guitar Class, 10:30 am

Edmonds Center for the Arts: ECA Saturday Matinee: Jazzy Ash & The Leaping Lizards, 11 am

Dusty Strings Music: Blues Flatpicking Guitar Class, 1:30PM

Dusty Strings Music: Acoustic Blues Flatpicking Class, 1:30PM

The Restaurant At Rhodes River Ranch: Doug Williams, 6PM

Historic Everett Theatre: Trick Pony The Historic Everett Theatre, 7PM

Pub 282: Joe Cook Blues Band, 7PM

The Den Coffee Shop: Live Music with Songwriters in Seattle Showcase!, 7PM

Legends of the Blues V with Curtis Salgado and Ben Hunter & Joe Seamons, 7:30PM

Phinney Neighborhood Association: Peter Mulvey Seattle Concert, 7:30PM

Louie G's Pizza: Dr. Crüe local debut with Mas Tequila at Louie G's!, 8PM

Rhythm & Rye: Industrial Revelation!, 9PM

Stonegate Restaurant & Bar: Sub-Vinyl Jukebox, 9PM

Wild Buffalo: Shook Twins at Wild Buffalo, 9PM

Nectar Lounge: Jazz is Phsh with Buzz Brump, 9PM

Byrnes Performing Arts Center: Curtis Salgado at the Byrnes Performing Arts Center, 9PM

NOV 19 Sunday

Nectar Lounge: The Abyssinians featuring Bernard Collins plus The Reggae Angels, 10 am

Historic Downtown Snohomish: Snohomish Blues Invasion, 2:00PM

Stonegate Restaurant & Bar: Jazz Avenue Work Shop, 5PM

The Royal Room: Aurora Boulevard, 8PM

Wild Buffalo: Lil Debbie, Raven Felix at Wild Buffalo, 9PM

NOV 20 Monday

Oxford Saloon: Sheri's Monday Piano Bar Dinner show, 5PM

Madison Ave Pub: Madison Ave Pub Monday Blues Review, 7PM

NOV 21 Tuesday

The Oxford Saloon: Oxford Acoustic Open Mic Jam, 7PM

NOV 22 Wednesday

Nectar Lounge: 2nd annual "Thankful Dead" featuring Andy Coe Band, 8PM

The Oxford Saloon: The Oxford Saloon's Open Mic, 8:30PM

Conor Byrne Pub: 45th St Brass, Human Ottoman and DJ Indica Jones, 9PM

The Lime: 5th Annual Pre-Thanksgiving Throwdown at the Lime!, 9PM

NOV 23 Thursday

The Oxford Saloon: Haunting Rock Jam, 7:30PM

NOV 24 Friday

The Neptune Theater: STG Presents Seattle's Tribute to The Last Waltz, 7PM

Big Lake Bar & Grill: Bleeding Tree, 8:30PM

Conor Byrne Pub: Memphis Radio Kings and guests, 9PM

NOV 25 Saturday

Pub 282: \$cratch Daddy, 7PM

The Den Coffee Shop: Seattle Songwriters OPEN MIC Event!, 7PM

Historic Everett Theatre: Celebrating the Music of Neil Young and Crosby, Stills and Nash, 7:30PM

Phinney Neighborhood Association: Hank Cramer Seattle Concert, 7:30PM

Highway 99 Blues Club: Patti Allen and Monster Road, 8PM

Village Taphouse & Grill: Mary & The Bad Cat Daddies, 9PM

Conor Byrne Pub: The Kingdom Boogie Band and guests, 9PM

Billy Blues Bar and Grill: Ants In The Kitchen at Billy Blues, 9PM

Stonegate Restaurant & Bar: RED-Classic Rock Trio, 9PM

Highway 99 Blues Club
presents
The Stacy Jones Band



The Fabulous Roof Shakers



Friday, November 17th
8 PM - \$16
Highway99Blues.com

NOV 27 Monday

Oxford Saloon: Sheri's Monday Piano Bar dinner show, 5PM

Madison Ave Pub: Madison Ave Pub Monday Blues Review, 7PM

NOV 28 Tuesday

The Oxford Saloon: Oxford Acoustic Open Mic Jam, 7PM

NOV 29 Wednesday

The Sunset: Nora Jane Struthers in Seattle, WA, 7PM

Nectar Lounge: Ninkasi presents "Sleigh'r Release Party" feat. Hairstorm, 7PM

The Oxford Saloon: The Oxford Saloon's Open Mic, 8:30PM

NOV 30 Thursday

Dimitriou's Jazz Alley: Tower of Power, 7:30PM

Edmonds Center for the Arts: ECA Presents Storm Large's Holiday Ordeal, 7:30PM

The Oxford Saloon: Haunting Rock Jam, 7:30PM

Nectar Lounge: Israel Vibration and the Roots Radics, 8PM

The Conway Muse: Paula Boggs Band Returns to Conway Muse, 8PM

Wild Buffalo: Jai Wolf at Wild Buffalo, 9PM



Where the Music Is Happening

Please help us keep our talent guide, jam and open mic listing, and venue guide as up to date as possible: Editor@wablues.org & ericrichd@aol.com.

SEATTLE

Downtown and West Seattle

Bad Albert's Tap and Grill
206.789.2000

Barboza
206.709.9442

Ballard Elks Lodge
206.784.0827

Blue Moon Tavern
206.675.9116

Café Racer
206.523.5282

Capitol Cider
206.397.3564

Café Solstice, U-District
206.675.0850

Central Saloon
206.622.0209

Conor Byrne Pub
206.784.3640

Columbia City Theater
206.722.3009

C&P Coffee Company
206.933.3125

Darrell's Tavern
206.542.6688

Easy Monkey Tap House
206.420.1326

Egan's Ballard Jam House
206.789.1621

El Corazon
206.262.0482

Hard Rock Café Seattle
206.204.2233

Highway 99 Blues Club
206.382.2171

J&M Café- Pioneer Square
206.402.6654

Jazz Alley
206.441.9729

Little Red Hen
206.522.1168

Mac's Triangle Pub
206.763.0714

Nectar Lounge
206.632.2020

Neptune Theater
206.682.1414

Neumos
206.709.9442

North City Bistro, Shoreline
206.365.4447

Owl and Thistle
206.621.7777

Paragon
206.283.4548

Salmon Bay Eagles
206.783.7791

Seamonster Lounge
206.992.1120

Skylark Cafe & Club
206.935.2111

Slim's Last Chance Saloon
206.762.7900

Stoneway Café'
206.420.4435

The Crocodile
206.441.4618

The High Dive
206.632.0212

The Moore
206.682.1414

The Ould Triangle
206.706.7798

The Paramount
206.682.1414

The Royal Room
206.906.9920

The Tractor Tavern
206.789.3599

The Triple Door Theater and Musicquarium
206.838.4333

The Sunset Tavern
206.784.4880

The Showbox
206.628.3151

Tim's Tavern
206.789.9005

Town Hall
206.652.4255

88 Keys
206.839.1300

Third Place Books
206.366.3333

Thirteen Coins /13 Coins
206.682.2513

Tula's Jazz Club
206.443.4221

Vera Project
206.956.8372

Vito's
206.397.4053

SOUTH PUGET SOUND

Auburn, Tacoma, Olympia, Chehalis, Algona, Spanaway & Renton

Auburn Eagles
253.833.2298

Bob's Java Jive
253.475.9843

Capitol Theater, Olympia
360.754.6670

Charlie's Bar and Grill, Olympia
360.786.8181

Dave's of Milton, Milton
253.926.8707

Dawson's, Tacoma
253.476.1421

Delancey's on Third -Renton
206.412.9516

Destination Harley Davidson, Fife
253.922.3700

Doyle's Pub, Tacoma
253.272.7468

Elmer's Pub, Burien
206.439.1007

Emerald Queen Casino, Tacoma
253.594.7777

Forrey's Forza, Lacey
360.338.0925

Jazzbones, Tacoma
253.396.9169

Johnny's Dock, Tacoma
253.627.3186

Junction Sports Bar, Grand Mound
360.273.7586

Louie G's, Fife
253.926.9700

Lucky Eagle Casino, Rochester
800.720.1788

Muckleshoot Casino, Auburn
800.804.4944

Nikki's Lounge, Covington
253.981.3612

Nisqually Red Wind Casino, Olympia
866.946.2444

Old General Store Steak House & Saloon, Roy
253.459.2124

Rhythm & Rye, Olympia
360.705.0760

Riverside Golf Club, Chehalis
360.748.8182

Royal Bear, Algona
253.222.0926

Silver Dollar Pub, Spanaway
253.531.4469

Stonegate, Tacoma
253.473.2255

The Spar, Tacoma
253.627.8215

The Swiss, Tacoma
253.572.2821

Uncle Sam's, Spanaway
253.507.7808

Yella Beak Saloon, Enumclaw
360.825.5500

PENINSULA

Bremerton, Port Orchard, Sequim & Shelton

Bethel Saloon, Port Orchard
360.876.6621

Brother Don's, Bremerton
360.377.8442

Casey's Bar and Grill, Belfair
360.275.6929

Cellar Door, Port Townsend
360.385.6959

Cherry Bomb, Port Angeles
360.797.1638

Clear Water Casino, Suquamish
360.598.8700

Disco Bay Detour, Discovery Bay
360.379.6898

Little Creek Casino, Shelton
800.667.7711

7 Cedars Casino, Sequim
360.683.7777

Halftime Sports Saloon, Gig Harbor
253.853.1456

Manchester Pub, Port Orchard
360.871.2205

Morso, Gig Harbor
253.530.3463

Next Door Gastropub, Port Angeles
360.504.2613

Old Town Pub, Silverdale
360.473.9111

The Point Casino, Kingston
360.297.0070

Pour House, Port Townsend
360.379.5586

Red Dog Saloon, Port Orchard
360.876.1018

Silverdale Beach Hotel, Silverdale
360.698.1000

Sirens Pub, Port Townsend
360.379.1100

Slaughter County Brewing Co., Port Orchard
360.329.2340

Swim Deck, Port Orchard
360.443.6220

The Dam Bar, Port Angeles
360.452.9880

Treehouse Café, Bainbridge
206.842.2814

Up Town Pub, Port Townsend
360.344.2505

Red Bicycle Bistro, Vashon Island
206.463.5959

EAST SIDE

Bellevue, Bothell, Kirkland & Woodinville

Bakes Place, Bellevue
425.454.2776

Baumont Cellars, Woodinville
425.482.6349

Capp's Club, Kenmore
425.877.1512

Cypress Lounge & Wine Bar, The Westin -Bellevue
425.638.1000

Central Club, Kirkland
425.827.0808

Crossroads Center, Bellevue
425.402.9600

Grazie, Bothell
425.402.9600

Horseshoe Saloon, Woodinville
425.488.2888

Kirkland Performance Center, Kirkland
425.893.9900

192 Brewing, Kenmore
425.424.2337

Mt Si Pub, North Bend
425.831.6155

Northshore Performing Arts Center, Bothell
425.984.2471

Northwest Cellars, Kirkland
425.825.9463

Pogacha of Issaquah, Issaquah
425.392.5550

Raging River Café, Fall City
425.222.6669

Sky River Brewing, Redmond
425.242.3815

Snoqualmie Casino, Snoqualmie
425.888.1234

Soul Food Coffee House, Redmond
425.881.5309

Chateau Ste. Michelle Winery, Woodinville
425.488.1133

The Black Dog, Snoqualmie
425.831.3647

The Den Coffee Shop, Bothell
425.892.8954



Twin Dragon Sports Bar, Duvall
425.788.5519
Village Wines, Woodinville
425.485.3536
Vino Bella, Issaquah
425.391.1424
Wild Rover, Kirkland
425.822.8940

NORTH SOUND

La Conner, Mount Vernon, Stanwood, Everett, Marysville Snohomish, and Other Points North

Anelia's Kitchen and Stage, La Conner
360.399.1805
Angel of the Winds Casino, Arlington
360.474.9740
Big Lake Bar and Grill, Mount Vernon
360.422.6411
Big Rock Cafe & Grocery, Mount Vernon
360.424.7872
Boundary Bay Brewery and Alehouse, Bellingham
360.647.5593
Bubba's Roadhouse, Sultan
360.793.3950
Byrnes Performing Arts Center, Arlington
360.618.6321
Cabin Tavern, Bellingham
360.733.9685
Café Zippy, Everett
425.303.0474
Cedar Stump, Arlington
360.386.8112
Conway Muse, Conway
360.445.3000
Conway Pub, Conway
360.445.4733
Eagle Haven Winery, Sedro Woolley
360.856.6248
Engels Pub, Edmonds
425.778.2900
Emerald City Roadhouse / Harley Davidson, Lynnwood
425.921.1100
Emory's on Silver Lake, Everett
425.337.7772
Everett Theater, Everett
425.258.6766
Grinders Hot Sands, Shoreline
206.542.0627

H2O, Anacortes
360.755.3956
Heart of Anacortes, Anacortes
360.293.3515
Loco Billy's Wild Moon Saloon
425.737.5144
Longhorn Saloon, Edison
360.766.6330
Lucky 13 Saloon, Marysville
360.925.6056
Main Street Bar and Grill, Ferndale
360.312.9162
McIntyre Hall, Mt Vernon
360.416.7727ext.2
Mirkwood Public House, Arlington
360.403.9020
Mount Baker Theater, Bellingham
360.734.6080
Oak Harbor Tavern, Oak Harbor
360.675.9919
Old Edison Inn, Bow
360.766.6266
Peabo's, Mill Creek
425.337.3007
Port Gardener Bay Winery, Everett
425.339.0293
Razzals, Smokey Point
360.653.9999
Rockfish Grill, Anacortes
360.588.1720
Rockin' M BBQ, Everett
425.438.2843
Rocko's, Everett
425.374.8039
Skagit Valley Casino, Bow
360.724.0205
Snazzy Badger Pub, Snohomish
360.568.8202
The Oxford Saloon, Snohomish
360.243.3060
The Repp, Snohomish
360.568.3928
The Madison Pub, Everett
425.348.7402
The Anchor Pub, Everett
425.374.2580
Tulalip Casino, Tulalip
888.272.1111
The Green Frog, Bellingham
360.961.1438

The Rumor Mill, Friday Harbor
360.378.5555
The Shakedown, Bellingham
360.778.1067
The Village Taphouse & Grill, Marysville
360.659.2305
Tony V's Garage, Everett
425.374.3567
Urban City Coffee, Mountlake Terrace
425.776.1273
Useless Bay Coffee, Langley
360.221.4515
Varsity Inn, Burlington
360.755.0165
Wild Buffalo, Bellingham
360.392.8447
13th Ave Pub, Lynnwood
425.742.7871

CENTRAL & EASTERN WA

Yakima, Kennewick, Chelan, Manson, Roslyn, and Wenatchee

Bill's Place, Yakima
509.575.9513
Branding Iron, Kennewick
509.586.9292
Brick Saloon, Roslyn
509.649.2643
Café Mela, Wenatchee
509.888.0374
Campbell's Resort, Lake Chelan
509.682.4250
Club Crow, Cashmere
509.782.3001
Deepwater Amphitheater at Mill Bay Casino, Manson
509.687.6911
Der Hinterhof, Leavenworth
509.548.5250
Emerald of Siam, Richland
509.946.9328
End Zone, Yakima
509.452.8099
Hop Nation Brewing, Yakima
509.367.6552
Ice Harbor Brewing Company, Kennewick
509.586.3181
Icicle Brewing Co. Leavenworth
509.548.2739
Main Street Studios, Walla Walla
509.520.6451

Old School House Brewery, Winthrop
509.996.3183
Sapoli Cellars, Walla Walla
509.520.5258
Seasons Performance Hall, Yakima
509.453.1888
The Vogue, Chelan
509.888.5282
Yakima Sports Center
509.453.4647

EAST OF THE CASCADE MOUNTAINS

Eastern Washington, Montana, Idaho, and Other Points

Arbor Crest Winery, Spokane Valley
509.927.9463
Barlows, Liberty Lake, WA
509.924.1446
Barrister Winery, Spokane
509.465.3591
Bing Crosby Theater, Spokane
509.227.7638
Bigfoot Pub, Spokane
509.467.9638
Bobbi's Bar, Plummer, ID
208.686.1677
Bolo's Bar & Grill, Spokane Valley
509.891.8995
Boomers Classic Rock Bar & Grill, Spokane Valley
509.368.9847
Bucer's Coffeehouse Pub, Moscow, ID
208.596.0887
Chateau Rive, Spokane
509.795.2030
Coeur d'Alene Casino, Worley
800.523.2464
Daley's Cheap Shots, Spokane Valley
509.535.9309
Dan & Jo's Bar, Valley, WA
509.937.4040
Eichart's, Sandpoint, ID
208.263.4005
Idaho Pour Authority, Sandpoint, ID
208.597.7096
Iron Horse, Coeur D'Alene, ID
208.667.7314

Jackson Street Bar & Grill, Spokane
509.315.8497
John's Alley Tavern, Moscow, ID
208.883.7662
Kamiah Hotel Bar & Steakhouse
208.935.0545
MAX at Mirabeau Hotel, Spokane Valley
509.924.9000
Red Lion Dam Bar Spokane, WA (Summer Concert Series)
509.326.8000
Rico's Pub Pullman
509.3326566
Scotty's Steakhouse, Kalispell, MT
406.257.8188
Templin's Resort, Post Falls, ID
208.773.1611
The 219 Lounge Sandpoint, ID
208.263.9934
The Bartlett, Spokane
509.747.2174
The Hop, Spokane
509.368.4077
The Moose Lounge, Coeur d'Alene, ID
208.664.7901
The Roadhouse, Spokane Valley
509.413.1894
Viking Tavern, Spokane
509.315.4547
Whiskey Jacks, Ketchum, ID
208.726.5297
Zola, Spokane
509.624.2416

Whom to Hire, Get in Touch

Please send any updates, additions or corrections to both Editor@wabluess.org and ericrichd@aol.com. We're working to build a better Bluesletter!

#

44th Street Blues Band 206.714.5180 or 206.775.2762

A

A.H.L. 206.935.4592
 Al Earick Band 253.278.0330
 Albritten McClain & Bridge of Souls 206.650.8254
 Alice Stuart & the Formerlys 360.753.8949
 AlleyKatz 425.273.4172
 Andrew Norsworthy andrewnorsworthy@yahoo.com
 Annette Taborn 206.679.4113
 Annieville Blues 206.994.9413
 Author Unknown 206.355.5952

B

Baby Gramps Trio 425.483.2835
 Back Porch Blues 425.299.0468
 Backwoods Still 425.330.0702
 Badd Dog Blues Society 360.733.7464
 Bay Street Blues Band 360.731.1975
 Bill Brown & The Kingbees 206.276.6600
 Billy Barner 253.884.6308
 Billy Shew Band 253.514.3637
 Black River Blues 206.396.1563
 Blackstone Players 425.327.0018
 Blue 55 206.216.0554
 Blue Healers 206.440.7867
 Blues Bentley Band 360.701.6490
 Blues on Tap 206.618.6210
 Blues Playground 425.359.3755
 Blues Redemption 253.884.6308
 Blues Sheriff 206.979.0666
 Blues To Do Monthly 206.328.0662
 Bobby Holland & The Breadline 425.681.5644
 Boneyard Preachers 206.755.0766 or 206.547.1772
 Brian Butler Band 206.361.9625
 Brian Hurst 360.708.1653
 Brian Lee & The Orbiters 206.390.2408
 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 360.420.2535
 Charles White Revue 425.327.0018
 Charlie Butts & The Filtertips 509.325.3016
 Chester Dennis Jones 253.797.8937
 Chris Egar Band 360.770.7929

Chris Lord 425.334.5053
 Chris Stevens' Surf Monkeys 206.236.0412
 Coyote Blues 360.420.2535
 Crooked Mile Blues Band 425.238.8548
 Curtis Hammond Band 206.696.6134

D

Daddy Treetops 206.601.1769
 Dana Lupinacci Band 206.860.4961
 David Hudson / Satellite 4 253.630.5276
 Dennis "Juxtamuse" Hacker 425.423.9545
 Dick Powell Band 425.742.4108
 Doug McGrew 206.679.2655
 Doug Skoog 253.921.7506
 Dudley Taft 513.713.6800

E

El Colonel 360.293.7931
 Ellis Carter 206.935.3188
 Eric Madis & Blue Madness 206.362.8331

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
 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
 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
 JD Hobson 206.235.3234
 Jeff & The Jet City Fliers 206.818.0701
 Jeff Menteer and The Beaten Path 425.280.7392
 Jeremy Serwer 520.275.9444
 Jim McLaughlin 425.737.4277
 Jim Nardo Blues Band 360.779.4300
 Jimmy Free's Friends 206.546.3733
 Joe Cook Blues Band 206.547.1772
 Joel Astley 206.214.7977

John "Scooch" Cugno's Delta 88 Revival 360.352.3735
 John Stephan Band 206.244.0498
 JP Hennessy 425.273.4932
 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
 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

L

Lady "A" & The Baby Blues Funk Band 425.518.9100
 Leanne Trevalyan 253.238.7908
 Lissa Ramaglia 206.650.9058
 Little Bill & the Bluenotes 425.774.7503

M

Maia Santell & House Blend 253.983.7071
 Mark A. Noftsgger 425.238.3664
 Mark Hurwitz & Gin Creek 206.588.1924
 Mark Riley 206.313.7849
 Mark Whitman Band 206.697.7739
 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
 Michelle D'Amour and The Love Dealers 425.761.3033
 Miles from Chicago 206.440.8016
 Moon Daddy Band 425.923.9081

N

Nick Vigarino 360.387.0374
 Norm Bellas & the Funkstars 206.722.6551

P

Paul Green 206.795.3694
 Polly O'Kerry and The Rhythm Method 206.384.0234

R

Rafael Tranquilino Band / Leah Tussing 425.329.5925
 Randy Norris & Jeff Nicely 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

Red House 425.377.8097

Reggie Miles 360.793.9577

Richard Allen & The Louisiana Experience
206.369.8114

Richard Evans 206.799.4856

Right Hand Drive 206.496.2419

RJ Knapp & Honey Robin Band 206.612.9145

Robert Patterson 509.869.0350

Rod Cook & Toast 206.878.7910

Roger Rogers Band 206.255.6427

Ron Hendee 425.280.3994

Roxlide 360.881.0003

Rusty Williams 206.282.0877

S

Sammy Eubanks 509.879.0340

Scott E. Lind 206.789.8002

Scratch Daddy 425.210.1925

Shadow Creek Project 360.826.4068

Sheri Roberts Greimes 425.220.6474

Smokin' J's 425.746.8186

Son Jack Jr. 425.591.3034

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

Steven J. Lefebvre 509.972.2683 or 509.654.3075

Stickshift Annie Eastwood 206.522.4935

Suze Sims 206.920.6776

T

Terry Hartness 425.931.5755

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

The Mongrels 509.307.0517 or 509.654.3075

The Nate Burch Band 425.457.3506

The Naughty Blokes 360.393.9619

The Rece Jay Band 253.350.9137

The Soulful 88s/Billy Spaulding 206.310.4153

The Tonic 206.214.7977

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

Two Scoops Combo 206.933.9566

U

Unbound 425.231.0565

V

Virginia Klemens Band 206.632.6130

W

West Coast Women's Blues Revue 206.940.2589

Willie B Blues Band 206.451.9060

Willy & The Whips 206.781.0444

PICTURED ABOVE:

Grant Dermody
(Photo by Eric Steiner)

Patti Allen & Lissa Ramaglia
(Photo by Paul Brown)

Stanislove
(Photo by Paul Brown)

Joe Seamons & Brett Benton
(Photo by Paul Brown)

Too Slim and the Taildraggers
(Photo by Peter Dervin)

PICTURED AT RIGHT:

Amber Sweeney
(Photo by Eric Steiner)

Mark Hurwitz and Gin Creek
(Photo by Amy Sassenberg)

Blue Madness
(Photo by Jenna Shannon-Garvey)



November Blues Bash Preview

Compiled by Amy Sassenberg

The joint is jumpin' in November! Check out our Blues Bash at Capps Club Nov. 14 for some bluesy blues and big band sounds.

The stellar musicians who make up **Blue Madness** play a spectrum of blues styles, including the jazz-influenced, rocking blues that guitarist and vocalist Eric Madis has developed since his Chicago days in the 1970s.

Singing influences include Big Joe Williams and Ray Charles. Key elements include Delta blues, Chicago blues, T. Bone Walker jazzy-Texas blues, Count Basie bluesy-swing, Allman Brothers rockin'-blues arrangements, and jazz harmony, all greatly enhanced by the incredibly tight and versatile rhythm section of Martin Rush on bass and Brad Stoll on drums. Learn more at EricMadis.com.

Mark Hurwitz and Gin Creek, a previous finalist for the WBS Best Traditional Blues Act award, has been one of the busiest performing bands in the Puget Sound area since they started playing seven years ago.

The band has had some great players come through, and their large repertoire, which includes roots rock, r&b and funk, in addition to a variety of blues styles, has an emphasis on strong, danceable rhythms. A favorite at local clubs and blues festivals including the Westport Blues Festival, Bite of Seattle, Gorge Blues and Brews, and the Tacoma Old Town Blues Festival, they also entertained Seahawks fans at post-home game shows at The New Orleans in Pioneer Square for three seasons, and had the honor of playing the very last show at that much beloved Seattle institution after the 2013 NFC Championship game victory.

Founder Mark Hurwitz has a piano style which draws heavily on the New Orleans piano tradition of players like Professor Longhair and Doctor John, and he includes Ray Charles, Leon Russell, and Mose Allison as influences as well.

The current line-up features harmonica player Joel Astley, also the bandleader of Tonic, and dynamic vocalist Kelley Hofstetter.

"I first heard Kelley performing solo, accompanying herself on acoustic guitar, at an open mike," explains Hurwitz. "She had never sung blues before, but I thought she'd be a natural, and talked to her about giving it a try. That was less than a year ago, and she's now a big crowd favorite."

Blues Invade Historic Downtown Snohomish

By Rick Bowen

Since 2009 the Washington Blues Society has presented the Snohomish Blues Invasion; a one-day mini festival pub crawl event in venues on first street in historic downtown Snohomish. The event has become so popular among blues fans that the event was voted as the "Best Non-Festival Event," at the Best of the Blues awards in the spring of 2017. The Blues Invasion returns to Snohomish Sunday November 19th starting at 2:00 PM

Proceeds from the event go to the Washington Blues Society 2018 International Blues Challenge Fund to send entrants to the International Blues Challenge in Memphis. The CD Woodbury Trio and the Benton - Townsend Duo will represent our blues society at the 2018 competition and will perform at this year's Blues Invasion. Other performers in the all-star line-up include: Stacy Jones Band, Eric Rice, Polly O'Keary and the Rhythm Method, Sheri Roberts Greimes and Yo-Mama, CC Adams Band, Willie and the Whips, Michelle D'Amour and the Love Dealers, Nick Mardon Trio, Jill Newman, The Soulful 88's, Reji Lefluer, Madison Ave Blues Revue, Donna Dupras, Nick Vigarino, Andrew Norsworthy, Norris and Nicely and more.

Extra special treats this year include appearances by past International Blues Challenge winners, Ben Hunter and Joe Seamons, who won in 2016 and two former members of the 2012 champs, The WIRED! Band: Rick Jacobson drumming with The Groove Tramps, and an acoustic set from Kevin Andrew Sutton and Keith Bakke along with two-time world harmonica champion and Lee Oskar Harmonicas artist Jim McLaughlin.

The Washington Blues Society will once again sponsor the "Best of the Blues Invasion" contest in which fans vote for their favorite act. The winner will be decided by popular vote and receive a performance slot at the 2018 Taste of Music Festival in Snohomish.

At press time the venues for the 2017 Blues Invasion include the newly remodeled Stewart's Tavern, the Piccadilly Circus Pub, along with two all-ages venues, The Oxford and the First and Union Kitchen. The event will also host a silent auction of music memorabilia and a 50/50 raffle. A \$10 donation is requested for a wristband to gain entry to all the venues. The Washington Blues Society would like to thank all the musicians for donating their talents and for the venue graciously hosting the event, American Music Seattle for helping with sound and backline and the Historic Downtown Snohomish for their continued support.

Stay tuned for more additions and added attractions.

Contact Rhea Rolfe if you would like to volunteer at the event: volunteers@wabluessociety.org



VOTE by Dec. 12

Washington Blues Society Board of Directors 2018 Nomination Ballot



**Vote! — at the Blues Bash at Capps Club in Kenmore or via mail.
Ballots are due December 12, 2017**

All officer positions are up for nominations from members.

It's an exciting time to be a part of the Washington Blues Society Board, particularly if new volunteers have background in overseeing an all-volunteer nonprofit organization (President), assist in moving the Board's agenda forward in the blues community (Vice President), document progress made at each Board meeting (Secretary), exercise sound financial judgement and stewardship of members' resources (Treasurer) or produce a 32 page monthly color magazine using the In Design program in partnership with volunteer writers, photographers and other contributors to strict deadlines (Editor).

The term of each elected volunteer position is one year. In January, the newly-seated Board will appoint the following Director positions on the Board: Advertising, Membership, Volunteers, Information Technology (IT), Education, Music and Merchandise. Please use the ballot below to vote for the following candidates for the 2017 Washington Blues Society Board of Directors and circle each nomination.

—Eric Steiner

The slate of nominees for the **2018 Board of Directors** *of the Washington Blues Society*

PRESIDENT

Tony Frederickson

VICE PRESIDENT

Rick Bowen

SECRETARY

Carolyn Palmer-Burch

TREASURER

Chad Creamer

EDITOR

Eric Steiner

**All ballots must be received in our PO Box
or turned in no later than the December 12, 2017
Blues Bash at Capps Club in Kenmore.
Our PO Box is: PO Box 70604, Seattle, WA 98127.**

FAQs

Who Can Vote: The Washington Blues Society will accept ballots from current members.

Term Length: Each Board-appointed volunteer position is a 12-month appointment ending in December of 2018.

Time Commitment: If any member is unsure regarding the time required for each position, contact a current member of the Board of Directors.

Other Opportunities: The Board values volunteers and looks forward to new nominations, but please know that "understudies" are also most welcome.

Benefits of Serving: Serving the Washington Blues Society has a number of benefits, including the opportunity to work at nationally-recognized blues festivals, experience live blues, support blues music by volunteering in the Washington Blues Society merchandise booth, and for those volunteers who can participate at events in Memphis, support our acts at the International Blues Challenge.

Why Page 31?: This article is on page 31 for a reason: just like the Best of the Blues Awards ("BB Awards") nomination and voting processes, the back page includes members' mailing labels so that the Washington Blues Society can verify current membership in the Washington Blues Society.

The Process: The nomination and election processes are governed by the By-Laws of the Washington Blues Society, which is a non-profit organization recognized by the State of Washington and the federal Internal Revenue Service.



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TAJ MAHAL QUARTET

Nov 17 - 26
(CLOSED MON. NOV 20TH & THANKSGIVING)

Karrin Allyson

Nov 2 - 5

TOWER OF POWER

Nov 30 - Dec 3

Hiromi Duet

Nov 10 - 12
featuring **Edmar Castaneda**

Average White Band

Dec 13 - 17

November
LEO KOTTKE OCT 31 - NOV 1
KARRIN ALLYSON 2 - 5
PETE ESCOVEDO &
HIS LATIN JAZZ ORCHESTRA 7 - 9
HIROMI DUET FEATURING
EDMAR CASTANEDA 10 - 12
CONFUNKSHUN 14 - 16
TAJ MAHAL QUARTET 17 - 26
RUSSELL MALONE QUARTET 28 - 29
TOWER OF POWER - NOV 30 - DEC 3



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