

WASHINGTON BLUES SOCIETY

BLUESLETTER

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JANUARY 2017



**BEST OF LUCK TO OUR
IBC ACTS IN MEMPHIS!**



In This Issue...



The Capps Club Bar
(Photo by Amy Sassenberg)



Polly O'Keary
(Photo by Paul Brown)



Dave Kennedy at the Blues Bash!
(Photo by Alex Brikoff)

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Letter from Washington Blues Society President Tony Frederickson

Hi Blues Fans,

It has been a full year this past 2016, but I'm really looking forward to the upcoming year. I see nothing but continued growth and improvement in the Washington Blues Society, our outreach to the membership and the "Blues" music community.

"Best in the Blues" preparations are well under way and it is time to get your nominations in! Please remember you need to have your nominations into us by January 10th at the Washington Blues Society via mail (Our address is: Washington Blues Society, PO Box 70604, Seattle, WA 98127), or by giving your nomination ballot to one of the WBS Board of Directors by January 10th, or you can bring them to our January Blues Bash on January 10th at our new location, Capps Club in Kenmore. This month the Blues Bash features our IBC entrants for this upcoming year, Polly O'Keary & the Rhythm Method and Stanislove. Hopefully many of you will participate in this annual celebration of our local "Blues" talent! The ballot is located on the inside of the back page of this Bluesletter. And remember the key date for nominations is turned in by January 10th.

Plans are underway to finish our website upgrades and active the "Member's Only" page and start offering members special deals from multiple sources, access to special events, pre-releases,

and other such perks. We are in the final stages of picking our new membership engagement software and improving communication with our members, the ability to assign membership numbers and get WBS Membership cards printed and sent out to all dues current members. I really appreciate your patience as we, the Board of Directors, have worked through this complicated and time consuming project. It is one of the last pieces of the puzzle to put the Washington Blues Society fully into the twenty first century.

We have begun the process of revitalizing our "Blues in the Schools" program. Adding after school opportunities for youth to learn from local professional musicians in our community how to play instruments, about performance skills, and other aspects of music. And also kick starting our "Pass the Torch" scholarship program. I have had meetings with several individuals, and have reached out to many more to build a team to lead this important part of our mission to Preserve and Promote "Blues" as part of our lifestyles and culture. Stay tuned for more information on this as we move forward. If you have interest in being part of these projects please e-mail me at president@wabluessociety.org and let me know what you are interested in contributing and how you would like to be involved.

I have had beginning meetings on creating an

annual fundraiser for the "Musician's Relief Fund" as awareness and need have grown and we will need to generate more resources to help those in need. Very shortly there will be announcements about this and I hope many of you will become involved and contribute to the fund by attending fundraisers or just donating to the fund. Remember donations to our Education and the Musician's Relief Fund are tax deductible and we will send you an acknowledgement for your contributions!

The future looks bright and I hope you all continue to keep music a part of your lives and get out and continue to support our local music community. Looks more is on the horizon for the Washington Blues Society and I hope all of you keep music apart of your lives this next year. A huge Thank You to all of our current members, I hope to see all of you back this next year. And to those of you who are not currently members, I hope you reconsider and become a dues current member and support us as we work to keep the "Blues" alive and vibrant!

See you out at a show!

Thanks,

Tony Frederickson,
President, Washington Blues Society
Member, Board of Director, The-Blues Foundation



Tiphony Dames at the IEBS Awards
(Photo by Jeri Goodwin)



Stanislav - Our 2017 IBC Solo/Duo Act
(Photo by Amy Sassenberg)



Jim McLaughlin at the Blues Bash!
(Photo by Alex Brikoff)

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Eric Steiner's Letter from the Editor

Hi Bluesletter Readers!

This month, I wanted to wish readers a Happy New Year and inform readers of two of our more recent, and most successful, partnerships regarding distribution of this monthly magazine.

First of all, I hope to do a better job this year of attracting new writers and photographers to broaden the base of Bluesletter content for our membership.

Secondly, I'd like to do a better job of communicating Bluesletter deadlines and formats: all editorial copy, with the exception of the monthly second Tuesday Blues Bash reviews, is due on the 5th of the preceding month (meaning February's content is due on January 5th) and the specifications for photos required by our printer is always on page four of each issue (all photos need to be in high resolution). For color, please submit photos as CMYK images (that's a four-color Cyan, Magenta, Yellow and Black image process) and for all grayscale images, please submit them in grayscale.

The deadline for advertising reservations is always the 5th with the camera-ready deadling of the 12th.

I had the good fortune to meet a relatively new Street Team member, Paul Caldwell, at last year's

holiday party at Capps Club. He energetically represents the Washington Blues Society in the "Inland Empire" of the Evergreen State and distributes the Bluesletter in the greater Spokane area and points east.

Another blues society distribution partnership that I've neglected to recognize in these pages is Nelson Distributing. Every month, Eric Nelson and his team deliver Bluesletters to popular places in downtown Seattle and First Hill to diverse spots ranging from the old-school, historic Vito's corner bar to art galleries and cancer treatment center lobbies.

These distribution efforts have extended the traditional reach and placement of the Bluesletter and I hope that when readers pick up the Bluesletter at places like the Elysian or the Century Ballroom on Capitol Hill that they would enjoy the magazine.

This issue contains a re-cap of the 2016 Inland Empire Blues Awards in Spokane from Anita Royce, Amy Sassenberg's article on last year's FAR-West event in Bellevue and my review of the Rolling Stones' latest concert documentary, *Ole Ole Ole*.

The CD review section also includes Malcolm Kennedy's review of the Stones' *Blue and Lonesome*, the band's first studio record since

2005. This blues CD landed on my "Top 10 CDs of 2016" list and I plan to run several members' "Top 10" lists in a future Bluesletter.

I'm doing the "deadline dash" from the Hampton Inn and Suites in Surrey, British Columbia, this month after the annual Uncle Wiggly's Christmas Show at the Blue Frog Studios in White Rock. It was a treat to see Victoria's Hank Lionheart and Mark "West Coast" Comerford again as they will represent the Fraser Valley Blues Society in Memphis in the International Blues Competition as the Blue Hearts.

I've written extensively in these pages about the opportunities to see live blues music in British Columbia for well over a dozen years and I hope that, in 2017, Washington Blues Society Bluesletter readers will consider joining either of these two vibrant blues societies - less than five miles from the USA-Canadian border - this year!

Until next month, go out and see live blues!

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

Washington Blues Society

Proud Recipient of a 2009 Keeping the Blues Alive Award

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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.

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The Bluesletter welcomes stories and photos from new as well as repeat contributors. Please see our publication's specifications for editorial copy and images (above right).

Happy Blues Year!

February 2017 Deadlines

Ad Reservations: January 5th - editor@wabluess.org
Calendar: January 10th - calendar@wabluess.org
Editorial: January 5th - editor@wabluess.org
Camera Ready Ads: January 12th - editor@wabluess.org

Please Note: All camera ready art and photos need to be in CMYK format (for color) or grayscale (for black and white) at 300 dpi or higher and sent only as attachments (and not embedded in emails). **Text:** Plain .txt or Microsoft Word (only as an attachment)

	B/W	COLOR	HT X WIDTH
Full Page:	\$300	\$375	(11" x 8.5")
Half Page:	\$175	\$220	(5.5" x 8.5")
Back Half Page:	\$260	\$325	(5.5" x 8.5")
Quarter Page:	\$100	\$125	(5.5" x 4.25")
Fifth Page:	\$75	\$95	(3.5" x 4.25")
Business Card:	\$30	\$38	(2" x 3.5")

Bluesletter Advertising Discounts:
20% off - 12 month pre-payment
15% off - 6 month pre-payment
10% off - 3 month pre-payment

On the Cover

Our 2017 International Blues Challenge Representatives:
Band: Polly O'Keary and the Rhythm Method
(David Miller, Polly O'Keary and Tommy Cook)
Solo/Duo Artist: Stanislove
(Photo by Stephen Jones)

Contributing Writers:

Eric Steiner, Tony Frederickson, Malcolm Kennedy,
Rick Bowen, Amy Sassenberg, Anita Royce
Robert and Caren Marina Horn, Rocky Nelson

Contributing Photographers:

Amy Sassenberg, Alex Brikoff, Dave Hogan,
Stephen Jones, Jeri Goodwin

Please Note: Our Flat 5 Blues Cartoon will Return Next Month!



Congratulations to the Highway 99 Blues Club and to Suzanne Swanson!

Editor's Note: I reprinted the following list, and descriptions of two recipients – photographer Suzanne Swanson and the Highway 99 Blues Club – to introduce Bluesletter readers to the 2017 recipients of the Keeping the Blues Alive Award from The Blues Foundation.

Memphis' claim as the "Home of the Blues" will be indisputably evident the first week of February when The Blues Foundation hosts its 33rd Annual International Blues Challenge. Musicians from around the globe will convene in Memphis to compete for cash, prizes, and bookings as they are judged the best in IBC categories, among them Band, Solo/Duo, Electric Guitar, Acoustic Guitar, Harmonica Player, and Self-Produced CD. The Challenge's alumni include such acclaimed musicians as Susan Tedeschi, Tommy Castro, Delta Moon, Trampled Under Foot, Sean Costello and Grady Champion.

Historic Beale Street will be the site for each of the challenge rounds, opening with the International Showcase on Tuesday, January 31, 2017, quarter-finals on Wednesday, February 1 and Thursday,

February 2, and the Youth Showcase and semi-finals on Friday, February 3. The finals round of the world's largest and most prestigious blues music competition will be held at Memphis' grand Orpheum Theatre on Saturday, February 4 beginning at noon. Besides the amazing live blues performances, the five-day-long IBC will also present a variety of lectures, seminars, workshops, film, networking events, silent auction, and affiliated blues society receptions that will appeal to blues professionals and fans alike.

While the International Blues Challenge looks to the future, The Blues Foundation's Keeping the Blues Alive Awards honor those individuals and institutions that have helped to keep the blues going strong. As Blues Foundation President and CEO, Barbara Newman proclaimed, "Our 2017 Keeping the Blues Alive recipients are all wonderful examples of blues flame keepers, each working in their own sphere of influence to move the genre forward while honoring its past."

The 2017 Keeping the Blues Alive Awards recipients are:

1. Baltimore Blues Society
2. Blues and Soul Records
3. Kathy Bolmer
4. Briggs Farm Blues Festival
5. Kyle Deibler
6. Greaseland Studios
7. Highway 99 Blues Club
8. Jay Miller
9. Jacques Morgantini
10. James Nagel
11. Porretta Soul Festival
12. Steve Salter
13. Eddie Stout
14. Suzanne Swanson
15. WGLT radio

HIGHWAY 99 BLUES CLUB, Seattle, Washington

Highway 99 Blues Club is the longest-running, most successful blues club in Washington state. Over its 12-year run, the club has presented live music five nights a week, featuring national touring artists and established regional bands. Committed to bridging the gap to the next generation of blues fans, the club has consistently showcased the best of local up-and-coming and youth talent. Opening its doors for countless fundraising events throughout the years, Highway 99 Blues Club takes pride in supporting the community when in need. Founder Steve Sarkowsky and partner Ed Maloney have provided a robust blues scene with established acts such as Rick Estrin and the Nightcats, Janiva Magness, Tommy Castro, Bobby Rush, Walter Trout, John Németh, and Duke Robillard, and fresh faces on the scene like Lisa Mann, Jason Ricci, Moreland & Arbuckle, and Karen Lovely. From the décor on the walls to the cuisine from the kitchen, the libations at the bar, and of course the music which pours from their stage, Steve and Ed have spent much time in their commitment to telling the story of the blues and Southern culture to the Pacific Northwest.

SUZANNE SWANSON, Surrey, British Columbia, Canada

Suzanne Swanson has been behind the blues camera for almost five decades. Beginning as an accredited staff photographer for MCA Records in Dallas, Suzanne was first assigned to cover the Texas International Pop Festival in 1969, two weeks after Woodstock. There she witnessed the music of Janis Joplin, James Cotton, Canned Heat, Santana, Ten Years After, and many others. Even with a move to Canada in 1975, her love of blues never wavered. Throughout the years Suzanne's photos and articles have appeared regularly in notable publications such as Blues Matters!, the Washington Blues Society Bluesletter, Elmore Magazine, American Blues Scene, and Blues-E-News. Throughout her career, Suzanne has been much more than just a photographer; she is also a journalist, writer, and historian. Her pictures and interviews of various musicians through the years have led to lifelong friendships. All the compilations she has worked on are part and parcel of her work titled The Blues and Nothing but the Blues ©.

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1/30 Richard Allen

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1/18 David Lee Howard
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The 2016 Empire Blues Awards!

Recognizing blues achievement in the Inland Empire

By Anita Royce

The Inland Empire Blues Society's annual awards show and ceremony was held at The Roadhouse on Nov. 10th in Spokane Valley for the first time. We are so happy to have a club like this with a great in-house pro sound system and lighting. We had two wonderful bands, and from the first to the last note of the night and everything in between, the music was quality and the performances very special.

This year, we had four award sponsors who helped make our event fiscally responsible. Each sponsored a specific category, so here they are along with their respective category:

Barney Barnhart (Best Female Vocalist),
Bobbi Doupe' (Best Blues Band),
Pam Luders (Best Blues Festival), and
Joey Shalloe (Best Male Vocalist).

We thank them all very much.

Mel Warren and I were in charge this year, along with help from Kay Miller. Our Master of Ceremonies, Gary Yeoman, was one of our founding members and has been instrumental within our society, and this was his chance to talk to all of us for pretty much of an hour straight. He did a really great job and was funny and had colorful things to say, as he always does. Thank you Gary, and thank you to all of our volunteers, from our official greeter Dan Freedman, door cashier Cindy Ferrell, Phoebe Daniels who stamped everyone's hand, Charalynn Worley who sat patiently at our table and took care of memberships, John Daniels and Aimee Smith who ran our table by the stage with band CDs and other product for sale. Bobbi Doupe', Bill Fowler, Jeri Goodwin, and Carl Speer took photos all night long.

Neil Elwell introduced the opening band, Dirty Rice, and they played a great hour and a half set. Hot stuff from Eric Rice and his wonderful bandmates! They packed the dance floor early!

Then, it was time to start givin' stuff away. Four boxes were crammed with wrapped awards. Our two "helpers," Dolly Fox and Laurel Jackson, took turns unwrapping and taking the awards to Gary Yeoman, and he announced the nominees and winners. Nominees were applauded. There were some very deserving musicians whose names were not on the ballot this year, some who have won in the past and will probably win in the future.

The first category was Best Writer for Inside Blues, with nominees of Steven Cole, Gary Yeoman and me. My name was called, and I was so happy to accept the award. I do a whole lot of writing for

this publication, although others turn in some interesting articles as well, and I encourage anyone interested in writing to send me their articles.

Next was Best Blues Radio program with the following nominees: Blues Therapy 106.9 BOB FM, Walla Walla with Bigdaddy Ray Hanson, Mojo Boogie KYRS 92.3 & 88.1 FM, Medical Lake with Brion Foster, and The Friday Night Blues Show (KEWU 89.5 FM) with Stephanie Sandlin. Brion Foster and his Mojo Boogie Blues Show won again, but although he could not be there to accept because of his work schedule, he was thrilled to win.

Best Blues Drummer nominees were Ken Danielson, Bill Bancroft, and Wayne Curtis. Ken Danielson took this award home for the second year in a row, and if he wins it again next year he will be in our Hall of Fame!

Best Blues Bassist nominees were Ramiro Vizarro, Randolph Knowles, and Pat Potter. Randolph won for the second year in a row and could also go into our Hall of Fame if he wins again next year. Randolph plays with Rampage as well as The Bobby Patterson band.

Next was Best Blues Instrumentalist (other), which means that the person nominated plays something besides those instruments for which we have categories, such as guitar, harmonica, keyboards, etc. That leaves mostly horn players, and nominees were Chuck Swanson, Dave Bergman, and Charlie Butts. This year saxophone player Charlie won again, as he has in the past.

Best Blues Keyboardist nominees were Tom Norton, Dave Bergman, and Jesse Weston. For the first time ever Tom Norton took this award home. This guy gets around, playing with Bobby Patterson and other bands around town, and as part of the Sunday night Voodoo Church Jam at Daley's, so it is no wonder that lots of people have not only heard him play but love hearing him play. He is a very inventive keyboard player also, to say the least, and he has a great smile, too.

Best Blues Harmonica came next with nominees Dave Allen, Tuck Foster and Charlie Butts were nominated. There are some fine harp players in our area, and it was hard for our voters to pick the best of these three, but in the end Charlie Butts won, and for the second time in a row. Maybe he will be in our Hall of Fame next year.

Barney Barnhart sponsored the Best Female Vocalist category that featured nominees Tiphony Dames, me and Patrice Thompson Rose. For the first time ever Patrice won, and she probably should have a long time ago, as she is a wonderful female vocalist in our area, singing with Soul Proprietor and her funky soul influenced blues band HooDoo Udu.

Best Male Vocalist, sponsored by Joey Shalloe of The Roadhouse, honored nominees Tuck Foster, Robb Boatsman, and Sammy Eubanks. For the third time in a row Tuck Foster won this category, and you know what that means! He went into our Hall of Fame. Tuck is a very fine blues vocalist, and his presentation involves blues from all over the country, from Chicago to Texas, West Coast and more, and he tells about it in his performances. Tuck and his band have also been playing all over our area, and many people have heard him and love what he does.

Best Blues Guitarist nominees featured Robb Boatsman, Forest Govedare and Joe Brasch. You could hear any of these fellows on any day playing red hot blues, but Joe Brash won this award for the second year in a row. He is currently playing with Charlie Butts & the Filter tips and he never misses a lick.

Best Slide Guitar nominees were Neil Elwell, John Kelley, and Ben Rose. Neil Elwell, who has won it before, won again this year. He was in the house, of course, and grinning ear to ear like a slide player should, saying how happy he was to receive this recognition.

Best Female Blues Performer nominees were Tiphony Dames, Patrice Thompson Rose, and me. Tiphony Dames picked up this award, and that is no surprise. She is an exceptionally fine vocalist, as well as a strong stage performer. Tiphony sings with Coyote Kings and we were very happy to welcome her into our big blues family when she appeared on our music scene last year.

Best Male Performer nominees featured Robb Boatsman, Tuck Foster and Dan Franklin. Each of these bluesmen puts on a great show, but people voted for Tuck Foster, and for the second year in a row, and he might go into our Hall of Fame with this one next year. At this point Gary said "Tuck had won enough for the night and could not come back up any more." Tuck just laughed and knew that was not true.

Best Acoustic Blues Act found The Doghouse Boyz, Robb Boatsman, and Jeff Aker as nominees. Each nominee had won it in the past, but The Doghouse Boyz came away with the votes for the second year in a row. People just love that Neil Elwell and Ramiro Vizarro teamwork. They are past Hall of Famers, too. Each of them were there to receive their award, and Neil said how much he loves playing with Ramiro, and that he is the best bass player for him ever. Together they are wonderful.

The Best New Blues Band category featured new bands to our blues scene (and not just reformed versions of other bands): GayleForce Blues Band out of Wenatchee, Spokane Dan & the Blues



Blazers, and The Brisket Blues Revue. Spokane Dan & The Blues Blazers were our first band playing at our Awards event last year, and this year, they won the award. Dan Franklin sings and plays like the pro he has become at his young age, and along with his father Doug Franklin on bass and Michael Dietrich on drums they are a fine blues trio. Dan told me that even if he had not won, he was so happy to be part of our blues family.

The Best Blues Band category was once again sponsored by Bobbi's Bar. Thank you Bobbi Doupe'. Nominees were Charlie Butts & The Filter Tips, Tuck Foster & The Tumbling Dice, and Robb Boatsman & Rampage. Tuck Foster and The Tumbling Dice won. When their band name first appeared on the ballot they were Mossrites; at the Awards they were Tumbling Dice, so that was what was on the award. If you have not seen Tuck's reformed band, please do so. The Tumbling Dice name change seems to have caught on, too. After that we gave Tuck a box full of paper to wrap up his many awards for his journey home! Happy Tumbling Dice, Tuck!

The award for Best New Blues Album is a regional award, expanded to the entire Pacific Northwest, since many of our regional performers are heard by our audiences both here and at blues festivals across the Pacific Northwest. Nominees were Sugar Me by Sammy Eubanks, The Beautiful Lowdown by Curtis Salgado, and 44 & 55 by Sara Brown. These are all fine albums, but in the end Curtis Salgado's The Beautiful Lowdown was voted the best. Curtis hails from Portland, and when he came to Wallace last summer a lot of people got to hear him and some had purchased his new album.

Best Blues Event (non-festival) had nominations of Blues Cats for Kids with Raphael Tranquilino, The Daniel Castro Show at The Roadhouse, and



The 2016 Empire Blues Awards Photos by Jeri Goodwin

Upper Right: Tuck Foster

Upper Left The Doghouse Boyz - Ramiro Vizarro and Neil Elwell

Bottom: Having Fun at the Awards Show!

the IEBS Awards with Coyote Kings. The voting in this category was super close, but in the end people voted for Blues Cats for Kids. We all love this charity fund raiser because it gives to

children's programs, last year a thousand dollars each to Vanessa Behan Crisis Nursery, Crosswalk for Troubled Teens, and The Women & Children's Free Restaurant which is a community kitchen and
(Continued on Next Page)

The 2016 Empire Blues Awards! (Continued)

(Continued from Previous Page)

provides meals on wheels for seniors as well. On behalf of myself and Greg Goodell who raised a ton of donations for this event, we thank you. I asked Greg to please take home the award. We thank everyone for their generosity and say, "Let's do it again in 2017."

Pam Luders sponsored the Best Blues Festival award. She came up to talk a little about how wonderful the festivals are around here and the talented musicians showcased. She is absolutely right, of course and she should know, 'cause she and Sarge get around in the festival scene for sure. Nominated were Big Sky Blues Festival, The Coeur d'Alene Blues Festival, and Rock Cut Blues Festival. Coeur d'Alene Blues Festival won this award last year and, this year, they won again. The Best Blues Venue nominations were for Bobbi's Bar, Bolo's Bar & Grill, and The Roadhouse. People have really been enjoying The Roadhouse this year, and it got the most votes. The Inland Empire Blues Society has had a couple of big shows at this venue, as well as this Awards Ceremony for 2016. We love Mr. Joey Shalloe who runs The Roadhouse, but he also got stuck in the kitchen for most all of our event. Joey has a great club going, so keep supporting The Roadhouse as you have been.

Keeping The Blues Alive is a category which recognizes an individual who has displayed exceptional achievement in the survival blues music in our area. It was suggested to and approved by our Board of Trustees that a name be attached to the category permanently. This year for the first time ever, we have an award named after an individual, Ted Todd, who displayed these very qualities for well over 20 holding our blues society together. The Ted Todd Keeping The Blues Alive Award nominees were Al Blum, Mel Warren, and Kay Miller. When Kay heard that she was

nominated she was surprised, and was even more surprised when she won this award. Kay has been a mover and a doer all along, and people recognize her efforts. When people voted the ballot the award had not been renamed yet. For our readers who do not know, Ted Todd and Kay Miller were husband and wife.

A Special Recognition Award was presented for the first time. Neil Elwell gave the presentation speech, and Bill Burke came up to receive his beautiful plaque. This Award is our way of showing our appreciation to Bill, who has brought both national and local blues bands to his Pig Out in The Park stages for over 30 years. Top-notch entertainment has thrilled our blues lovers, who have watched for free all these years.

The Musician's Choice Award was again presented this year by Larry Brown, and it went to Max Daniels, who is a wonderful voice and has never won anything from our blues society though he had been playing music around here for some time. This is an award voted on by musicians and was an honour for Max to receive.

Last we had two guitar give-aways. The first was an Epiphone Les Paul Junior Model from the collection of Robb Boatsman. This guitar was to be awarded to someone who had signed up or renewed their membership during this last calendar year. All their names were in a jar. Robb came forward to hold the guitar one last time, and the winning ticket had the name of Debbie Smith from St. Maries, Idaho. She and husband Kelly are 20-year blues society members. Debbie does not play guitar, but Kelly does, so he will play it, and maybe teach her to play, too. She is strongly considering it, so we may have another budding blues musician.

The second guitar was a Signature Guitar that we

have been calling the Buddy Guy Guitar, as it was signed by Buddy Guy. Missy Califano donated this guitar last spring, saying she thought the blues society "should put it to good use." Al Blum took it to all the festivals where it was displayed in our blues booth and tickets were available to win it, all except Sunbanks which had its' own guitar. Al drew the winning ticket, which was Jerry Moore from Covington. Jerry got his ticket at Winthrop, his 2nd year there and had only been to the Winthrop Festival and is not a member of any blues society. However, he is very excited about winning this guitar because last December he went to see Jeff Beck and Buddy Guy. Now he will have a guitar with Buddy Guy's signature on it. Al will take it to him next month.

After the Awards show, our second very hot band was the Inland Empire debut of The Tommy Hogan Band. People told us before they came that they were glad Tommy was going to play, as they had put on a very good show at the festivals. So we brought them here for all to enjoy, and everyone seemed to, because the dance floor was packed. Tommy put on a very energetic show, jumping all around and playing like a dynamo. I was glad to get to know him a little more too. He was a Texas kid who moved up here with his dog as a teenager, after meeting the late great Paul DeLay in Texas. Paul told him to come to Portland, and he lived with Paul for a while. He says Paul was a huge influence in his formative years.

Congratulations to all our nominees and to all our winners. Our area has some very fine musicians and other individuals who help out and between all of us we will keep our blues society strong and growing. This next year please find another blues lover and introduce him or her to what we do, or better yet bring someone along to a festival or other performance. Sign them on with the newsletter so they can get it at their home at www.iebs.org.





Best New Blues Band at the Inland Empire Blues Awards:
Spokane Dan & The Blues Blazers(Photo by Jeri Goodwin)



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Blues News

GOD DON'T NEVER CHANGE: THE SONGS OF BLIND WILLIE JOHNSON RECEIVES TWO GRAMMY AWARD NOMINATIONS

Best Roots Gospel Album:

God Don't Never Change: The Songs Of Blind Willie Johnson

Best American Roots Performance:

Mother's Children Have A Hard Time - The Blind Boys Of Alabama

"God Don't Never Change: The Songs Of Blind Willie Johnson succeeds brilliantly beyond all expectations. This is the best Americana album of the year. It reminds us all the way out here in 2016 that Blind Willie Johnson's songs are still alive, and there is no better way to pay tribute to one of the finest American artists who ever lived." --Paste

"God Don't Never Change: The Songs Of Blind Willie Johnson pays tribute to the slide-guitar master by reaffirming the durability of his songs. Stripped-down arrangements mirror the starkness of Johnson's original recordings."

--The Chicago Tribune

On Tuesday, December 6, 2016, the National Association of Recording Arts & Sciences (NARAS) announced two Grammy Award nominations for God Don't Never Change: The Songs Of Blind Willie Johnson. The album received a nod in the Best Roots Gospel Album category, and the song Mother's Children Have A Hard Time, performed by The Blind Boys Of Alabama (with Jason Isbell on guitar), was nominated for Best American Roots Performance. Winners will be announced on Sunday, February 12.

God Don't Never Change: The Songs Of Blind Willie Johnson was released on February 26, 2016 and features newly recorded versions of the iconic slide guitarist/vocalist's most seminal material. Tom Waits, Lucinda Williams, Derek Trucks and Susan Tedeschi, Cowboy Junkies, Blind Boys Of Alabama, Sinéad O'Connor, Luther Dickinson featuring The Rising Star Fife & Drum Band, Maria McKee, and Rickie Lee Jones all deliver deeply moving interpretations of Johnson's otherworldly "gospel blues" music.

Upon release, critical reaction was swift and full of praise. Feature stories and reviews ran in The New Yorker, Paste, Texas Music, Rolling Stone Country, NPR's Fresh Air, Entertainment Weekly, Pitchfork, Vintage Guitar, No Depression, The Chicago Tribune, The Associated Press, American Songwriter, Stereophile and many others. "A job well done," said Living Blues. "Impressive, mile-

stone performances," agreed music critic Robert Christgau.

Produced by Jeffrey Gaskill (producer of the twice Grammy-nominated compilation, Gotta Serve Somebody: The Gospel Songs of Bob Dylan), God Don't Never Change: The Songs Of Blind Willie Johnson highlights the music of one of the greatest and most influential slide guitarists and vocalists who ever walked the Earth. Johnson sang his sanctified gospel lyrics with overwhelming intensity, his deep, raspy voice accompanying his haunting, blues-drenched guitar playing. Rock fans will no doubt recognize many of his songs which have been recorded over the years by artists ranging from Led Zeppelin to Eric Clapton to Bob Dylan. Johnson's recording of John The Revelator was included in the Anthology Of American Folk Music, archivist Harry Smith's 6-LP collection released in 1952 that set the folk revival of the 1960s into motion. God Don't Never Change: The Songs Of Blind Willie Johnson is, according to Gaskill, "my life's work." The project was years in the making, and Gaskill is thrilled it's ready to be released. "You gotta serve somebody," he says, referencing his earlier compilation, "and I got the songs of Blind Willie Johnson."

Blind Willie Johnson recorded a total of 30 songs between 1927 and 1930 for Columbia, leaving behind a priceless legacy of the unforgettable music he created by marrying the raw, gospel fervor of his voice with the steely blues fire of his guitar. His songs were mostly traditional or came from hymnals, but when Johnson performed them, he transformed them with his soul-shaking voice and amazing slide guitar. Johnson was among the best-selling black gospel artists of the era, but the Great Depression ended his recording career.

Johnson's life has been shrouded in mystery, but scholars, most notably the tribute album's liner notes author Michael Corcoran, have unearthed a few details. Born in Pendleton, Texas in 1897, Johnson grew up around Marlin, Texas. A legendary story has his stepmother, in a fit of rage, throwing lye in his face when he was seven, blinding him for life. He traveled the area as a street singer, moving between Dallas, Galveston, Houston, Corpus Christi, San Antonio and finally to Beaumont, where he thundered out his street corner evangelism, spreading his sacred message through his transfixing music. He died in 1945 in Beaumont, Texas at the age of 48.

Luther Dickinson calls Johnson's music "primitive modernism," his sound opening up "a whole other universe. He touches everybody. His music is so of the earth that it still sounds completely modern. It's timeless and like nothing else ever recorded. If we could hip anybody to Blind Willie Johnson, their lives would be enriched for sure."

Derek Trucks wholeheartedly agrees, saying, "I

never heard a slide player, even to this day, play with that much emotion. I've only heard a few things that have hit me quite that strongly. There's something so honest about his recordings. He's one of the few handful of musicians whose music really feels sacred to me. Johnson's songs, lyrics and the ability to pair the slide with the voice were amazing. It feels like it came out of a different world."

According to Rickie Lee Jones, recording Dark Was The Night--Cold Was The Ground -- Johnson's best-known performance -- was life-changing. She incorporated lyrics to the tune which dated back to the late 1700s. "The blues is everyman's cry," she says. "The song is part of me now."

Blind Willie Johnson's recording of Dark Was The Night--Cold Was The Ground is now also a part of the cosmos. It was included -- along with Beethoven and the sound of a human heartbeat (among other tracks) -- on a gold disc sent into outer space on the Voyager 1 space probe back in 1977, a timeless representation of Earth's humanity for other sentient beings to one day discover.

God Don't Never Change: The Songs Of Blind Willie Johnson

- 1) The Soul Of A Man (Tom Waits)
- 2) It's Nobody's Fault But Mine (Lucinda Williams)
- 3) Keep Your Lamp Trimmed And Burning (Derek Trucks and Susan Tedeschi)
- 4) Jesus Is Coming Soon (Cowboy Junkies)
- 5) Mother's Children Have A Hard Time (The Blind Boys of Alabama)
- 6) Trouble Will Soon Be Over (Sinéad O'Connor)
- 7) Bye And Bye I'm Going To See The King (Luther Dickinson featuring The Rising Star Fife & Drum Band)
- 8) God Don't Never Change (Lucinda Williams)
- 9) John The Revelator (Tom Waits)
- 10) Let Your Light Shine On Me (Maria McKee)
- 11) Dark Was The Night--Cold Was The Ground (Rickie Lee Jones)

Editor's Note: I hope that I can run additional stories about this year's Grammy nominees. Please submit any profiles, CD reviews or general articles about 2017 nominees to me no later than January 5th for consideration in the February issue (editor@wabluess.org).

Attention Blues Musicians and Blues Fans!

Over the past few months, several volunteers have been working diligent behind the scenes at the Washington Blues Society to make sure that our listings online are reflected in the print pages of this publication. Last month, for the first time ever, our online listings matched our print listings for blues musicians and other blues artists.

However, there are so many opportunities to experience live music in the Pacific Northwest in the USA and the Lower Mainland in British Columbia that each and every venue and artist cannot be listed solely in the print Bluesletter. So, please visit www.blues.org for a 12-page listing of venues that offer live music across this region.

For all venues interested in a free listing in our Blues Venue Guide::

Also, if you know of a venue that offers live blues music, please send the name of the venue and the venue's telephone number to editor@wabluess.org and we'll make every effort to keep this new and improved listing of region-wide blues opportunities as up to date and possible!

For all musicians interested in a free listing in our Blues Talent Guide:

If you would like to add your music schedule to our calendar, please send your information to wbscalendar@yahoo.com by the 10th of the month, in the following format:

Date - Venue, City - Band Name Time
(Please, very important! No bold or ALL CAPS)

Thank you again for improving our listings in the print Bluesletter!

Congratulations to the following artists on your 2017 GRAMMY® Nominations

The Blues Foundation is especially appreciative of The Recording Academy's decision to add a second Blues Category to its roster of awards. We wish the best of luck to each of these nominees as the voting commences, and look forward to hearing the final results on February 12, 2017

Best Traditional Blues Album:

Can't Shake The Feeling — Lurrie Bell
Live At The Greek Theatre — Joe Bonamassa
Blues & Ballads (A Folksinger's Songbook: Volumes I & II) — Luther Dickinson
The Soul of Jimmie Rodgers — Vasti Jackson
Porcupine Meat — Bobby Rush

Best Contemporary Blues Album:

The Last Days Of Oakland — Fantastic Negrito
Love Wins Again — Janiva Magness
Bloodline — Kenny Neal
Give It Back To You — The Record Company
Everybody Wants A Piece — Joe Louis Walker

(Reprinted from The Blues Foundation)

Year End Blues Bash at Capps Club!

By Carmen Marina & Robert Horn

The various blues musicians in the Puget Sound area have met and performed with each other so much over the years that it seems like only the newest ones have not been on stage with most of the others. It sometimes seems like they could be picked like a fantasy football league gets to pick its players: as though if you start Blues Band XX23 and you can pick Kevin Sutton for guitar and vocals or Tommy Wall on bass and vocals but you have to choose one from a short list of piano players and one of a select list of available good drummers.... This is not what really picks band members for new bands. They do that by themselves through the natural process of the blues scene.

Each of the acts that performed at the December Blues Bash consisted of players who were very experienced

Many audience members that night had not seen all them on stage together before even if they had seen each musician somewhere a number of times over the years.

The first act had a rhythm section that has played together so much in another band that they probably inhale and exhale at the same time even when not playing music. If they look over at each other both can say "I know what you are thinking" but they don't say any words out loud when they say that. Tom Jones on bass and Rick Bowen on drums provide a great foundation for a band

and they performed with Kevin Sutton and Jim McLaughlin as Blue Monday.

The whole band knew Kevin's original songs well enough to do three-part harmony on "Washington Blues,, which was one of the songs Kevin and The Wired Band performed in Memphis to win the International Blues Challenge a few years ago. On December 13th at the Blues Bash Kevin also sang songs like "Kind Hearted Woman", "Shake Your Money Maker" and "Georgia on My Mind." Some new wrinkles were added in each of these songs vocally that added to the show.

Speaking of adding to the show, the harmonica playing of Jim McLaughlin was brilliant. During "Georgia on My Mind" it seemed that he was improvising and going where nobody ever has gone before but in ways that made it better. Throw him in with any band and it changes things for the better and when the other musicians are good it creates a great band.

With each song more people got on the dance floor. By the time Blue Monday played "Washington Blues" it was packed and stayed packed while the second band, Big Road Blues, performed.

Big Road Blues started out with an instrumental and they have a lot of artillery for that. The six band members include Randy Norris and Marc Lagen on guitar and vocals, Tommy Wall on bass and vocals, Dave Kennedy on sax, Billy Hancock on keys, and Steve Sarkowsky on drums.

They had great rhythm and by the time they did the second song; it seemed like this band is worthy of some kind of award in that category. Tommy Wall was singing "The Runnin' Blues" and they did not slow down from there.

Marc Lagen sang a song made popular by Lloyd Jones, "Treat Me Like the Dog I Am", and that was followed by Tommy Wall singing the next song, "It's a Blue, Blue World" and his vocal style on this was perfect.

Then, Randy Norris sang lead on "Further On Up The Road" and on this one there was good four-part harmony. Everyone except Steve and Dave sang on this one.

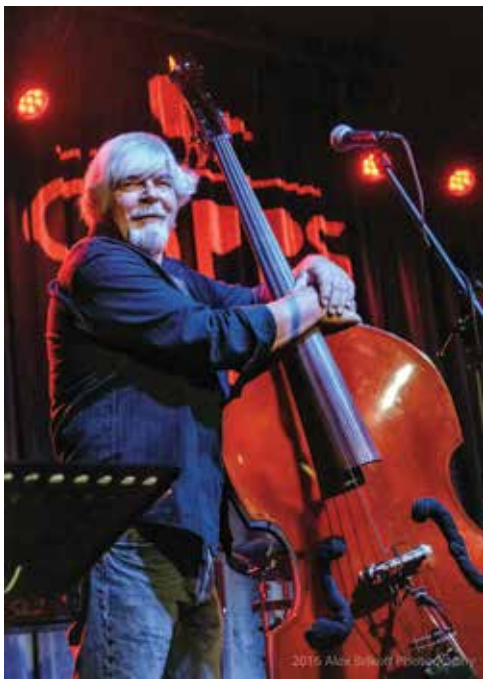
If anyone is planning a dance party, wedding, music festival, or any other excuse for a great dance band, please consider hiring Big Road Blues – your guests or attendees won't be disappointed! They play regularly at the Highway 99 Blues Club, so make sure you catch them there when you can also.

Each of these these bands deserve to make a living with music if that is what they want to do.

Blue Monday and Big Road Blues are great dance bands, too and that is why a lot of swing dancers who know where the dance music is, knew they were going to be there.



2016 Alex Brikoff Photography



Special thanks to Big Road Blues (page 13) and Blue Monday for a Great Blues Bash!
Upper Left: Tom Jones Above: Blue Monday
Below: Rick Bowen on Drums and Kevin Andrew Sutton on Guitar (Photos by Alex Brikoff)



Washington Blues Society

New Membership Opportunities!

By Eric Steiner

At a Board meeting earlier this year, the Board of Directors of the Washington Blues Society decided to offer two new membership levels: one for corporate and business members and one for blues acts (Duos and Bands). Contributions may be tax-deductible; please check with your tax preparer to see which new opportunity is right for you.

Each corporate, business or band membership includes a blues society membership card (with discounts!), a subscription to the Bluesletter, and nominating and voting privileges for the annual Best of the Blues ("BB Awards") awards celebration.

Corporate and Business Memberships: these opportunities have been designed to attract for-profit businesses to support the mission of the Washington Blues Society. Modeled after similar membership opportunities available from The Blues Foundation or the Cascade Blues Association, this is the Washington Blues Society's inaugural attempt at providing a range of benefits to Gold, Silver and Bronze business members.

Corporate and Business Membership Levels

Gold

One monthly color business card-sized ad, a pass-through link to the Washington Blues Society website, and four voting memberships. Dues donation: \$1,000.

Silver

One bimonthly color business card-sized ad – that's six placements per year, plus four voting memberships. Dues donation: \$600.

Bronze

One quarterly business card-sized ad – that's four placements annually, plus four voting memberships. Dues donation: \$400.

Blues Performer Memberships

Band Membership

The following example is for a four-piece blues band: \$25 annual dues for the first member; each additional member, \$20 (for a total of \$85 – that's a \$15 savings off the standard membership rate!). When personnel members change, replacement members will pay \$20 and each original member will continue to enjoy their membership for the

duration of their membership.

Duo Membership

Duo acts will be similarly priced: dues for the first member is \$25 with the second half of the duo paying \$20 – the same replacement membership discounts as in the Band Membership category will apply.

Please see page 24 for our updated membership form!

Update on International Memberships

Due to rising postage costs and delays associated with international mail, all international memberships will receive the Bluesletter electronically effective immediately. International subscribers' dues will be the same as USA members' dues - \$25 for a single membership and \$35 for a couple's membership. As an added bonus, international subscribers will receive the link from the Bluesletter editor on the 1st of the month. International members will nominate and vote in the BB Awards process electronically.

PLEASE SEE THE BLUES BASH REVIEW IN THIS ISSUE (BIG ROAD BLUES, BELOW)





IF YOU DON'T KNOW YOUR GOOGLY MOOGLY FROM YOUR WANG DANG DOODLE, JOIN THE WASHINGTON BLUES SOCIETY!

Please check all that are applicable. Thanks!

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NOTE: Non-US Residents will receive their Bluesletter electronically (see pg. 14)

BLUES SPONSORS (see pg. 14): Gold \$1,000 Silver \$600 Bronze \$400

MUSICIANS (see pg. 14): Band Solo/Duo

MEMBERSHIP HAS ITS PERKS!

<ul style="list-style-type: none"> > Receive monthly Bluesletter in your mailbox > Monthly All Ages Blues Bash Email Blasts > Member discounts for BB Awards & Holiday Party > Annual BB Awards Nomination AND Voting rights > \$2 off the cover charge at the Highway 99 Blues Club (Seattle, WA) > 10% off purchases at Silver Platters (any location) > 10% discount at the Westport Inn (Westport, WA) 	<ul style="list-style-type: none"> > \$1 off the cover & 25% off food at the Raging River Saloon (Fall City, WA) > \$5 off the show admission for Friday 9:30 shows at Jazz Alley with valid WBS Membership Card AND advanced reservation. Reservations must be made by calling Jazz Alley 206-441-9729 and requesting the WBS Special. <i>NOTE: Not applicable to all shows</i>
--	--

PLEASE TELL US HOW YOU HEARD ABOUT THE WBS: _____

I would also like to make the following tax-deductible contribution to the following funds:

Musicians Relief Fund in the amount of \$ _____
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Educating the next generation of local musicians

TOTAL ENCLOSED: \$ _____

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FAR-West Music Conference Comes to Bellevue

By Amy Sassenberg

Remember that “historical” wind storm that never really materialized this fall? That was the extended weekend of the FAR-WEST Annual Music Conference. I almost sat it out because the weatherman was so earnestly urging us to stay safe at home. But I rarely give up the chance for adventure or good live music, and so I drove off to the Hyatt Regency Bellevue in the pouring rain.

When I arrived, early Thursday evening, I hurried through the expansive and lavish lobby to arrive at the showroom doors, closely monitored by folksy ushers. These colorful seasoned souls chatted up bright-eyed musicians of every ilk carrying various instrument cases and checking credentials. A light mood prevailed, in contrast to the dark and stormy night, as it felt more like a family reunion than a proper conference.

FAR-West stands for Folk Alliance Region- West, one of five regional affiliates of Folk Alliance International (FAI) based in Kansas City, MO. They, too, hold an annual conference, the 29th one taking place in mid-February. The non-profit relies on dedicated volunteers who donate thousands of hours to organize regional conferences like this one, which is held in different major cities in the Western US. After several years in Southern and Northern California, Far-West came to Bellevue this past October and will be back here in 2017, October 5th-8th. Why am I profiling a folk festival in a blues magazine? Read on...

When I found a seat, I was instantly entertained by several songs of novel nature by Holly Gwinn Graham, an activist since the 1970s, her lyrics broad and funny and poking fun at her own lost youth with phrases like, “My chin has fallen and it can’t get up.” Next I recognized our own local original, Orville Johnson, making that guitar weep and flexing his vocal muscle from growl to howl on original tunes like, “My Blueprint for the Blues.” Turns out that Folk and Americana live right next door to Blues and Roots and everyone is welcome. In fact I recognized a handful of friends from our northwest blues tribe, and later that night and over the weekend I witnessed wonderful performances by the fun trio PB&J, (Steve Peterson, Steve Beck & Jim Moore singing “I can’t stop loving you,”) the sultry R&B-flavored vocals of Dawn Madsen with the Thumbnail Theater folks, FAR-West board member and guitar virtuoso Joel Tepp belting out some original blues, and the dynamic duo fresh from their International Blues Challenge win for the Washington Blues Society, Hunter & Seamons, garnered much admiration for their showcase presentations, cultural knowledge and good-humored banter.

They quipped that is felt unusual to be getting to rest at this particular hotel because the last time they worked the Wintergrass Festival two years

before, they couldn’t afford a room and slept in the foyer. Those kinds of insights and humor could be found throughout the weekend, as artists from all over the western US and Canada met up to perform and jam and laugh and drink and swap stories.

Like the Centrum Music Conferences in Port Townsend, this folk-flavored cousin gathers the traditional and contemporary, amateurs and professionals, and brings them together to form amazing alliances and opportunities. Like Centrum, which was celebrated at the awards component of the weekend, this conference offers workshops and guest speakers, coaching and showcases, with time to sing along with new and old friends. It’s a creative smorgasbord, and I found it incredibly inviting and inclusive.

The bound book of registrants, resources and showcase schedules was worth the price of admission. More than 100 pages of artist profiles, publishers, promoters and sponsors made getting around and meeting people pretty effortless, and it serves as a great reference for talent. The workshops I was able to attend were engaging and informative and the storytelling day was an unexpected bonus.

I have to say, the best part of the conference for me, was something unique and memorable I didn’t count on. After the daily workshops and early evening showcases, the rest of the three nights at the hotel were dedicated to what they call Private Guerilla Showcases. Two floors of rooms are taken over by artists and promoters for a non-stop parade of mini-showcases that go well into the wee hours.

A salon in the best sense of the word, musicians roam the halls where ideas and songs and harmonies are discovered and shared. The wealth and diversity of talent was overwhelming, with a new sound, or stunning story, coming from each new room I approached. Banjo and flute, guitar and accordion, harp and autoharp, harmonica and fiddle, Dobro and dulcimer, and the some of the loveliest vocals I can remember, could all be experienced by simply walking through an open door.

The list of truly exquisite and unique performers would take a lot more room than we have here, so a few more highlights: Angelic vocals and heart-wrenching lyrics made Avery Hill unforgettable. Dan Weber’s music felt like meeting up with an old friend and Reggie Garrett’s intensity held my attention and spurred my imagination. Kate Brown combined wise words with voluptuous vocals, and Freebo filled his room with sound and stories and laughter, and lots of other artists wanting to play with the famous sideman and songwriter.

Rooms were made hospitable with textiles, snacks and soft lights, even a faux campfire made of cloth and light against a backdrop of a mountain mural.



Above: Kate Brown and Orville Johnson
(Photos by Amy Sassenberg)

The creativity and talent was seemingly endless, and by the second and third nights the comraderie was evident, with artists seeking out folks they wanted to collaborate with or learn from.

The good news is, this conference is still cozy and intimate, affordable and approachable, and it seems a good fit for acoustic blues and roots artists. The main showcases are also ticketed events open to the public, so save the dates and check out the archives and other info at <http://www.far-west.org/>



Upper Left: Reggie Garrett
Upper Right: Ben Hunter and Joe Seamons
Below: Musicians Having Fun at FAR-West! (Photos by Amy Sassenberg)



Blues CD Reviews

Justin Johnson
If Walls Could Talk
(Self-Released)

First, I would like to mention the outstanding packaging for *If Walls Could Talk* which contains a CD and DVD video behind the scenes at the studio plus a 24 page full color booklet with photos highlighting many of the unique and/or antique instruments Justin uses and recording notes on each of the 13 tracks. Justin Johnson is nothing less than a string instrument virtuoso and he plays all the instruments with three to five parts per song. Produced by John Carter Cash and mixed and recorded at Cash Cabin Studio. There are 10 originals and a pair of covers and one traditional with Justin's own arrangements, all are instrumentals yet he mixes tempos and styles keeping things interesting. *If Walls Could Talk* opens with Gershwin's beauty "Summertime" with Justin playing a 1963 Gibson F-25 Folksinger acoustic guitar, a 1923 Gibson Lloyd Loar F5 mandolin and an upright bass dubbed "Magic." It is the mandolin that sets this arrangement off. "Tennessee Turkey" is a lively number played on resonator guitar, the F5 mandolin a 4-string cigar box guitar and "Magic." "Twilight" is played on a custom signature model electric, a baritone ukulele, the cigar box and "Magic." "Thistletop Dirge" is a double time ditty with twists and turns played on a Cig-tone 5-string hubcap banjo, a 1920 Gibson Model K-1 mandocello (a gift from Johnny Cash to June Carter) a 1952 Fender Telecaster, the F-5 mandolin and "Magic." One of my favorite cuts is "The Red Road" it has a brooding feel that sinks in deep. It is performed on the F-5 mandolin, "Magic," a 4-string Starboard Side resonator and a Baromitar, a 6-string lap steep built from an 1840s barometer. Very highly recommended. Malcolm Kennedy

Cedell Davis
Even the Devil Gets the Blues
(Sunyata)

Seattle scholar, drummer and stalwart producer Martin Barrett has once again unearthed a long-forgotten gem in the world's musical treasure trove; 88-year-old bluesman Cedell Davis. For their third album collaboration, *Even the Devil Gets The Blues*, released in October of 2016, Martin enlisted a musical cast of fellow Seattle icons and up and coming stars to rework a collection of Davis's best original songs and Delta blues classics. Davis is a natural born storyteller whose voice evokes the dust and dirt of the Arkansas side of the Mississippi river he grew up on. Davis is credited as being the inventor of the "Butter Knife Slide," guitar technique and performed and recorded with Robert Nighthawk in the 1950's, and an enjoyed a resurgence on Fat Possum records in the 90's. a stroke in 2005 forced Davis into retirement until Martin and Jimbo Mathus persuaded him to return in 2014. This new album is foundation for a documentary film of the same name, that will

recount the epic journey of the life of a real blues man. The album opens with the rambunctious sexually charged shuffle "Play With Your Poodle," first recorded by Tampa Red in 1938, with his original kazoo solo convincingly replaced by trumpeter Dave Carter. An acoustic trio led by REM guitarist Scott McCaughey created a delta influenced vamp to accompany the first of several spoken word vignettes that have Davis giving us a quick story from his colorful life beginning with the tale of his getting first guitar from Sears and Roebuck "The Silvertone." The music perfectly segues into a duet with Annie Jantzer on the spooky rhumba "Love Blues." Davis passes the torch to Ayrton Jones, who joins him on vocals and wicked guitar on a duet of his best-known song "She's Got The Devil In Her" along with an AC/DC styled revision of the old chestnut "Kansas City" which features Seattle saxophone mad man Skerik, and a voodoo grooving take on "Catfish Blues." Mike McCready adds his talent for guitars solos to the sorrowful Davis composition "Got To Be Moving On," A pair of wonderfully authentic covers of delta classic's "Can't Be Satisfied," and "Dust My Broom," are anchored by up and coming jazz man Evan Flory Barnes on upright bass. Davis imparts his wisdom on the third spoken word track "Aint Plannin' On Dyin," before the whole cast joins in on the rocking encore of "Rollin' And Tumblin'" with everyone getting a solo showcase. Rick J Bowen

The Kentucky Headhunters
On Safari
(Plowboy Records)

Southern Rock pioneers The Kentucky Headhunters celebrate all things, southern, on their 12th album *On Safari*, released November Of 2016. Twelve tracks anchored by the patented formula of two guitars, bass and drums are full of southern rock riffs and sweet duel guitar leads and colorful regional vernacular. Recorded in just three days the album has a spontaneous energy that is an inspiration, as these seasoned pros, who've been at it since 1968 show us how to lay down the rock and roll. Album opener "Beaver Creek Mansion," is an ode to the bands infamous "practice house," and spell it cheer to their names sake home state. The revelry continues as the gravelly voice of Greg Martin spells out all the things he holds dear on the rocking "Deep South Blues Again." The early 70's styled straight ahead rocker "I am The Hunter," defines what it means to be a Kentucky Headhunter. Some honky tonk piano and harmonies help flesh out the cover of Alice Cooper's "Caught In A Dream," fully realizing its southern rock prototype potential. A local character from the Young' brother's youth is brought to life on the sentimental "Crazy Jim," and the vocals of Doug Phelps sparkle during the smooth grooving ode to Beale St, "Lowdown Memphis Blues." The Hunters sail all the way to the Caribbean for the jaunty island fused anthem

of peace and love "Rainbow Shine,." While cartoon-esque drummer Fred Young plows a deep beat during the stripped-down remake of Charlie Daniels Band Dixieland rock party "Way Down Yonder." Raucous Slide guitar and piano trade off during the dance floor filling shuffle "Jukebox Full of Blues." The brothers dedicated the album to their father James Howard Young who passed just days before they headed into the studio and their love and admiration for the clan patriarch is palpable during the gospel flavored "God Loves A Rolling Stone." You can almost taste the mint julips and feel the blue grass under your feet during the sublime swinging instrumental album closer and tribute to Les Paul, "Governors Cup." Rick J Bowen

Gravel Road
Capitol Hill Country Blues
(Knick Knack Records)

Seattle quartet Gravel Road dig deeper into the world of deep trance blues and psychedelic jam chunk rock on *Capitol Hill Country Blues* their sixth studio album released in December of 2016. The nine new tracks were recorded and mixed by legendary engineer Jack Endino in late 2015 & early 2016. The bands signature sound of a duel guitar attack and detuned heavy rhythm section that they describe as if "John Lee Hooker played with Black Sabbath," remains true to the form that earned them a strong fan base. The bands many a sojourn to North Mississippi Hill Country has no doubt influenced them to create and new blend of Northwest rock with trance blues and deep soul grooves. The opening title track barrows heavily from Fat Possum Icon R.L Burnside and his sons who perfected the hypnotic boogie, played here with loving tribute that should open the door of discovery for Seattle hipsters. The sweet alt country swing of "Come And Gone," follows with an easy to sing along to melody over shimmering guitars, and the curious combination of minor key dissonant guitar leads over a jaunty shuffle and B3 stabs make the introspective narrative "Back Yard," a full-on acid trip. The guitars return to delicious southern fried slide and picking for the Slim Harpo styled stomp "Rather Be Lonely," and dance floor shout out "One More Dollar." The full tilt boogie "Rabbit Run," is an infectious head bopping fuzz fest that would make John Lee proud. The reimagined heavy blues of "Song to Darkness," has a gothic C.O.C vibe and the overdriven guitars trade barbs while the rhythm section Jon Kirby Newman (bass), and Martin Reinsel (drums) maintain a relentless two beat assault for the marathon instrumental track "Green Lungs." The album closes with the mighty fine delta blues celebration "I Feel High," featuring solo acoustic guitar and soaring clean vocals from Stefan Zilliox as a tasty finale of tone. Rick J Bowen

Jason Elmore & Hoodoo Witch
Champagne Velvet
(Underworld Records)

Jason Elmore describes his band's new album *Champagne Velvet* as "like a road trip from Dallas to Memphis with a quick stop by the West Coast on the way. "The 14-track album is a bit of departure from the two previous in that it represents the blues and soul vibes of the band more so than past efforts, which have been heavy on the rock side. Make no mistake, Elmore and Hoodoo Witch are still rocking out and remaining true to the classic guitar-bass-drum format that has drawn the Texas boys accolades. Going for that raw retro sound, the album kicks off with the jump blues "House Rockin' Boogie #7," then keeps the dance floor filled by seamlessly moving on to the sleek Thunderbirds styled shuffle "Double My Money." The smooth grooving track "Midnight in Memphis," is a loving tribute to the home of the blues and will no doubt be a radio favorite. The straight ahead electric blues "Maybe," shows off plenty of the trio's Texas muscle, while the easy swing of southern rock ballad 'Shine Your Light,' reveals a gentler side of Elmore's songwriting skills. He then channels Louis Jordan for another saucy bounce 'Cross-eyed Women,' that features a great walkin' bass from Brandon Katona, clever trap kit flair from drummer Mike Talbot and confounding fast fret work from Elmore. Duel guitar leads carry the instrumental 'Lament For Evelyn McHale,' and the soulful "Right As Rain," finds Elmore stretching his vocal chops as well. The Nashville shuffle 'Land of Plenty,' is a tongue in cheek tale of hard luck and trouble of a man "starving to death in the land of plenty." The instrumental title track is a study in pure tone; a sweet little swing number that pays homage to Les Paul, Wes Montgomery and all the pioneers of electric guitar. The trio goes acoustic for the playful back porch lament on hard times "Green to Gone," then close out the set with another rollicking jump boogie and shout dedicated to their favorite "lady," "Mary Jane." Rick J Bowen

The Rolling Stones
Blue & Lonesome
(Interscope Records)

Founding Stones Jagger, Richards and Watts started off performing blues and R&B cover songs of artists like Bo Diddley, Berry, Muddy Waters, Jimmy Reed and Howlin' Wolf, several of which are featured on their first three albums. All three also performed or jammed with Alexis Korner's Blues Incorporated. Their 1st UK #1 hit was Womack's "It's All Over Now," recorded at Chess Studio during their first U.S. tour in 1964 and their 5th single was Willie Dixon's "Little Red Rooster," which also went #1 UK, something unheard of for a blues tune. Even the band's name comes from a Waters' song. Ronnie Wood, who joined the band in 1975, also had blues and R&B in his background. Partly by way of his older brother Art, also associated with Blues Incorporated; but

also with work on Jeff Beck and Faces albums. So now 50 plus years later with their new release *Blue & Lonesome*, their 25th studio release, they come full circle back to the blues. The dozen selections were recorded in three sessions and to quote Mick "We've never done an album like this before; even our first album had overdubs." Featured are tunes by Little Walter, Wolf, Magic Sam, Little Johnny Taylor, Jimmy Reed, Eddie Taylor, Lightnin' Slim and Otis Rush. All the tracks are top notch; but standouts include the opening cut, Walter's "Just Your Fool" with Mick on blues harp. Also, Magic Sam's "All of Your Love," done at a languid pace, and Little Johnny Taylor's "Everybody Knows About My Good Thing" featuring Eric Clapton on slide guitar. I very highly recommend *Blue & Lonesome*. Malcolm Kennedy

Mississippi Heat
Cab Driving Man
(Delmark Records)

Mississippi Heat was formed as a vehicle for blue harpist Pierre Lacoque (pronounced La-coke) in 1991 and *Cab Driving Man*, their 13th release and 7th with Delmark, follows 2014's highly successful *Warning Shot*. The band has performed at numerous major festivals and clubs worldwide including the Notodden Blues Festival, the Lucerne Blues Festival and the Chicago Blues Festival and has featured major Chicago blues talent like Billy Flynn, Bob Stroger and Kenny Smith among others. All but, two of the generous 16 tracks are band originals with Pierre having a hand in 11 of those. Guitarist Michael Dotson takes the vocals on "That Late Night Stuff," which he penned and features Sax Gordon on saxophone and a ripping harp solo by Pierre. Other standouts are the title cut with long time lead vocalist Inetta Visor, "Don't Mess Up a Good Thing" a 1965 hit for Bobby McClure, on which Inetta shares vocals with guitarist Giles Corey and the driving funk of "Rosalie" with Corey on lead guitar and organ by Chris Cameron, Gordon on sax. Dave Spector is a guest on guitar for "Luck of the Draw" and "Smooth Operator," the Otis/Stein song not the Sade hit, is done in the style of Sarah Vaughn whose cover charted in 1959. Lacoque's harp work is stellar throughout as on the instrumental closer "Hey Pipo!" Very highly recommended. Malcolm Kennedy

Ray Fuller & the Bluesrockers
Long Black Train
(Azurette Records)

Ray Fuller aptly call his band the Bluesrockers as they are a full tilt three piece blues rock plus harmonica outfit. *Long Black Train* features 14 original tracks opening with the rollicking "Burn Me Up." Ray lays some wicked slide on "Hip Shakin' Mama" and on my favorite cut "Let's Get Dirty," Doc Malone gets a chance to stretch out a bit on blues harp. The title track struts and swaggers as Fuller sings about a cheating woman. For "Whiskey Drinkin' Woman" and "Pipeline Blues" Fuller pick his slide back up and slows the pace some.

The driving beat of "Evil On Your Mind" makes it another standout as Fuller sings "I believe now woman, you're killing me by degrees/I believe now woman you're killing me by degrees/putting night down in my coffee, poison in my tea." Ray amps it back up for the closing cut "You've Got the Blues" singing about a litany of hardships as he sings "when you hit rock bottom, you've nothing left to lose/when you get down to nothing and you know you've paid your dues/yeah that's when you got 'em, that's when you've got the blues. The lyrics aren't overly inspired; but if you like your blues on the rocking side with harp accents Ray Fuller & the Bluesrockers offer up a solid set in *Long Black Train*. Malcolm Kennedy

The Bob Lanza Blues Band
Time to Let Go
(Connor Ray Music)

The cover photo of *Time to Let Go* got my attention from the start, it appears as if Lanza is hanging by one hand to a tall brick wall, turn it 180° and Bob is laying on his side on a brick sidewalk holding onto the curb. Lanza's guitar playing also gets my attention from the opening track, Hank Williams' "Mind Your Own Business" done as a blues song with honking horn provided by the Cranberry Lake Horns. Lanza includes five originals like the title track and "When the Sun Comes Up" which features Randy Wall on B3 and Steve Krase on blues harp. One of the standout cuts is the original instrumental "Rush'n the Blues" which again features Wall's B3 and the horn section. It is hard to match the raw grit of Muddy Waters and Little Walter on the original version of "Don't Go No Further," a song Willie Dixon penned for Muddy in 1956, but, Don Erdman's reed bending harp and Wall's piano give it the lift it needs, particularly their respective solos followed by Lanza's rocking string bending. Lanza closes out *Time to Let Go* with Water's "Walkin' Thru the Park" which again features some choice harp work this time by drummer Vin Mott. Throughout *Time to Let Go* Lanza lays down fiery leads; but never over powers the songs. Recommended. Malcolm Kennedy

Gina Sicilia
Sunset Avenue
(Blu Elan Records)

I have followed Gina Sicilia from her 2007 debut *Allow Me to Confess* and was impressed by her vocals from the start ten years and five CDs later brings us this five song EP *Sunset Avenue* (four written by Sicilia) and Gina's vocals still stun and shine. With Grammy winning producer Glenn Barratt (Elton John, Kris Kross, Gladys Knight) on board and also adding acoustic and electric guitar Gina's power is in good hands. Although the songs on *Sunset Avenue* are not straight up traditional blues there is certainly strong elements of blues in my two favorites the opening cut "Abandoned" and the closing track "They Never Pay Me." Recommended - Malcolm Kennedy

Blues Bash Preview: January 10th at Capps Club!

Every January, the Blues Bash provides a showcase for Washington Blues Society artists who will represent the blues society at the International Blues Challenge.

Please come out and support our Memphis-bound acts!

Solo Artist: Stanislove

Stanislove performs a diverse blend of blues, folk and swing as well as brilliant, provocative original songs on acoustic and bottleneck guitar, which range from passionate renditions of traditional Blues classics to sardonic observations on the human condition along with the joys and heartfelt regrets from his own experience.

His interest in music started in Germany, when his Mom turned him on to American pop playing on the Armed Forces Network. In America, Stan took up guitar during the folk-music revival of the 60s, being influenced by artists such as Sam Cooke, Leadbelly, Woody Guthrie, Sarah Vaughn, Rev. Gary Davis, Cisco Houston, Elvis Presley, Robert Johnson, Bob Dylan, Doc Watson, Chuck Berry,

etc, not to mention every fellow musician from whom he's ever stolen a lick. Stanislove says that he's "still learning."

Band: Polly O'Keary and the Rhythm Method

Polly O'Keary and the Rhythm Method is an award-winning and nationally-touring Seattle blues trio featuring five-time Washington Blues Society Best Female Blues Vocalist Polly O'Keary on bass and vocals, international touring drummer Tommy Cook on drums, and Central California blues veteran David Miller on guitar.

The nationally-touring band plays all-original blues infused with diverse styles including zydeco, soul, gospel, and funk. The trio's most recent album, *Compass*, won international acclaim and awards for Best Blues Album of the Year, and they are known for their rowdy and funny live shows. They are currently at work on their fourth studio album, and they will play some of the material from that album at the International Blues Challenge in Memphis.

Below: Polly O'Keary and the Rhythm Method
Above Right: Stanislove



Washington Blues Society Talent Guide

- 44th Street Blues Band
(206) 714-5180/(206) 775-2762
A.H.L. (206) 935-4592
Richard Allen & the Louisiana Experience
(206) 369-8114
AlleyKatz (425) 273-4172
Andrew Norsworthy andrewnorsworthy@
yahoo.com
Annieville Blues (206) 994-9413
Author Unknown (206) 355-5952
Baby Gramps Trio (425) 483-2835
Back Porch Blues (425) 299-0468
Backwoods Still (425) 330-0702
Badd Dog Blues Society (360) 733-7464
Billy Shew Band (253) 514-3637
Billy Barner (253) 884-6308
Bay Street Blues Band (360) 731-1975
Norm Bellas & the Funkstars
(206) 722-6551
Black River Blues (206) 396-1563
Blackstone Players (425) 327-0018
Blues Bentley Band (360) 701-6490
Blue 55 (206) 216-0554
Blue Healers (206) 440-7867
Blues on Tap (206) 618-6210
Blues To Do Monthly (206) 328-0662
Blues Playground (425) 359-3755
Blues Redemption (253) 884-6308
Blues Sheriff (206) 979-0666
Boneyard Preachers (206) 755-0766
(206) 547-1772
Bill Brown & the Kingbees (206) 276-6600
Brian Lee & the Orbiters (206) 390-2408
Bump Kitchen (253) 223-4333
(360) 259-1545
Brian Butler Band (206) 361-9625
CC Adams Band (360) 420 2535
Charlie Butts & the Filtertips
(509) 325-3016
Ellis Carter (206) 935-3188
Colonel (360) 293-7931
Kimball Conant & the Fugitives
(206) 938-6096
Jack Cook & Phantoms of Soul
(206) 517-5294
Rod Cook & Toast (206) 878-7910
Coyote Blues (360) 420-2535
Crooked Mile Blues Band (425) 238-8548
John "Scooch" Cugno's Delta 88 Revival
(360) 352-3735
Daddy Treetops (206) 601-1769
Dudley Taft (513) 713-6800
Julie Duke Band (206) 459-0860
Al Earick Band (253) 278-0330
Sammy Eubanks (509) 879-0340
The EveryLeaf Band (425) 369-4588
Richard Evans (206) 799-4856
Fat Cat (425) 487-6139
Kim Field & the Mighty Titans of Tone (206)
295-8306
Gary Frazier (206) 851-1169
Filé Gumbo (425) 788-2776
Jimmy Free's Friends (206) 546-3733
Mark Hurwitz & Gin Creek
(206) 588-1924
Paul Green (206) 795-3694
Dennis "Juxtamuse" Hacker
(425) 423-9545
Heather & the Nearly Homeless Blues Band
(425) 576-5673
Tim Hall Band (253) 857-8652
Curtis Hammond Band (206) 696-6134)
Hambone Blues Band (360) 458-5659
Terry Hartness (425) 931-5755
JP Hennessy (425) 273-4932
Ron Hendee (425) 280-3994
JD Hobson (206) 235-3234
Bobby Holland & the Breadline
(425) 681-5644
Hot Wired Rhythm Band (206) 790-9935
James Howard (206) 250-7494
David Hudson / Satellite 4 (253) 630-5276
Raven Humphres (425) 308-3752
Hungry Dogs (425) 299-6435
Brian Hurst (360) 708-1653
K. G. Jackson & the Shakers
(360) 896-4175
Jeff & the Jet City Fliers (206) 818-0701
The Jelly Rollers (206) 617-2384
Junkyard Jane (253) 238-7908
Stacy Jones (206) 992-3285
Chester Dennis Jones (253)-797-8937
James King & the Southsiders
(206) 715-6511
Kevin / Casey Sutton (314) 479-0752
Virginia Klemens Band (206) 632-6130
Bruce Koenigsberg / Fabulous Roof Shakers
(425) 766-7253
Lady "A" & the Baby Blues Funk Band (425)
518-9100
Scott E. Lind (206) 789-8002
Little Bill & the Bluenotes (425) 774-7503
Dana Lupinacci Band (206) 860-4961
Eric Madis & Blue Madness
(206) 362 8331
Jenna Marie Blues Band (867) 888-3700
Albritten McClain & Bridge of Souls
(206) 650-8254
Doug McGrew (206) 679-2655
Jim McLaughlin (425) 737-4277
Mary McPage Band (206) 850-4849
Miles from Chicago (206) 440-8016
Reggie Miles (360) 793-9577
Michal Miller Band (253) 222-2538
The Mongrels (509) 307-0517
(509) 654-3075
Moon Daddy Band (425) 923-9081
Jim Nardo Blues Band (360) 779-4300
The Naughty Blokes (360) 393-9619
Mark A. Noftsgar (425) 238-3664
Keith Nordquist (253) 639-3206
Randy Norris & The Full Degree
(425) 239-3876
Randy Norris & Jeff Nicely
(425) 239-3876/(425) 359-3755
Randy Oxford Band (253) 973-9024
The Rece Jay Band (253) 350-9137
Robert Patterson (509) 869-0350
Dick Powell Band (425) 742-4108
Bruce Ransom (206) 618-6210
Mark Riley (206) 313-7849
RJ Knapp & Honey Robin Band
(206) 612-9145
Gunnar Roads (360) 828-1210
Greg Roberts (206) 473-0659
Roger Rogers Band (206) 255-6427
Roxlide (360) 881-0003
Maia Santell & House Blend
(253) 983-7071
Scratch Daddy (425) 210-1925
Shadow Creek Project (360) 826-4068
Doug Skoog (253) 921-7506
Smokin' J's (425) 746-8186
Son Jack Jr. (425) 591-3034
The Soulful 88s/Billy Spaulding
(206) 310-4153
Star Drums & Lady Keys (206) 522-2779
John Stephan Band (206) 244-0498
Chris Stevens' Surf Monkeys
(206) 236-0412
Steve Bailey & The Blue Flames
(206) 779-7466
Steve Cooley & Dangerfields
(253) 203-8267
Steven J. Lefebvre (509) 972-2683
(509) 654-3075
Stickshift Annie Eastwood (206) 522-4935
Alice Stuart & the Formerlys
(360) 753-8949
Suze Sims (206) 920-6776
Kid Quagmire (206) 412-8212
Annette Taborn (206) 679-4113
Leanne Trevalyan (253)238-7908
Tim Turner Band (206) 271-5384
Two Scoops Combo (206) 933-9566
Unbound (425) 231-0565
Nick Vigarino (360)387-0374
Tommy Wall (206) 914-9413
Charles White Revue (425) 327-0018
Mark Whitman Band (206) 697-7739
Michael Wilde (425) 672-3206 /
(206) 200-3363
Willie B Blues Band (206)451-9060
Hambone Wilson (360) 739-7740
C.D. Woodbury Band (425) 502-1917
The Wulf Tones (206) 367-6186 /
(206) 604-2829
Michelle D'Amour and the Love Dealers
(425) 761-3033
Polly O'Kerry and the Rhythm Method
(206) 384-0234
West Coast Women's Blues Revue
(206) 940-2589
Kim Archer Band (253) 298-5961
Willy & The Whips (206) 781-0444
Chris Lord (425) 334-5053
The Wired Band (206) 852-3412
Chester Dennis Jones (253) 797-8937
Groove Tramps (720) 232-9664
Rafael Tranquilino Band /Leah Tussing (425)
329-5925

(Continued on Page 25)

Washington Blues Venue Guide

Seattle: Downtown and West Seattle

Bad Albert's Tap and Grill (206) 789-2000
Barboza (206) 709-9442
Ballard Elks Lodge (206) 784-0827
Benbow Room (206) 466-1953
Blue Moon (206) 675-9116
Café Racer (206) 523-5282
Capitol Cider (206) 397-3564
Café Solstice (206) 675-0850
Central Saloon (206) 622-0209
Connor Byrne Pub (206) 784-3640
Columbia City Theater (206) 722-3009
C&P Coffee house (206) 933-3125
Darrell's tavern (206) 542-6688
East Lake Zoo Tavern (206) 329-3977
Easy Monkey Tap house (206) 420-1326
Egan's Jam House (206) 789-1621
El Corazon (206) 262-0482
EMP (206) 770-2700
Hard Rock Café Seattle (206) 204-2233
High liner Pub (206) 216-1254
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
LUCID (206) 402-3042
Mac's Triangle Pub (206) 763-0714
Mr. Villa (206) 517-5660
Nectar (206) 632-2020
Neptune Theater (206) 682-1414
Neumos (206) 709-9442
North City Bistro (206) 365-4447
Owl and Thistle (206) 621-7777
Paragon (206) 283-4548
Rendezvous (206) 441-5823
Salmon Bay Eagles (206) 783-7791
Seamonster Lounge (206) 992-1120
Serafina (206) 323-0807
Skylark Cafe & Club (206) 935-2111
Ship Canal Grill (206) 588-8885
Slim's Last Chance Saloon (206) 762-7900
St. Clouds (206) 726-1522
Stone Way 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 Mix (206) 767-0280
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
The 2 Bit Saloon (206) 708-6917
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 and Renton

Auburn Eagles (253) 833-2298
B Sharp Coffee House, Tacoma 253-292-9969
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
Delancy'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
G. Donnaldson's (253) 761-8015
Gonzo's, Kent (253) 638-2337
Jazzbones, Tacoma (253) 396-9169
Johnny's Dock, Tacoma (253) 627-3186
Junction Sports bar, Centralia (360) 273-7586
Louie G's, Fife (253) 926-9700
Lucky Eagle Casino, Rochester (800) 720-1788
The Matrix Coffeehouse, Chehalis (360) 740-0492
Mint Alehouse, Enumclaw (360) 284-2517
Monte Carlo Tavern, Kent (253) 852-9463
Muckle Shoot Casino, Auburn (800) 804-4944
Nikki's Lounge, Covington (253) 981-3612
Nisqually Red Wind Casino, Olympia (866) 946-2444
Northern Pacific Coffee, Tacoma (253) 537-8338
The Northern, Olympia (360) 357-8948
Oasis café, Puyallup, (253) 840-2656
O'Callaghan's, Key Center 253-884-9766
Old General Store Steak House & Saloon, Roy (253) 459-2124
Pickled Onion Pub, Renton (425) 271-3629
Rhythm & Rye, Olympia (360) 705-0760
Riverside Golf Club, Chehalis (360) 748-8182
Royal Bear, Algona (253) 222-0926
Scotch and Vine, Des Moines (206) 592-2139
Silver Dollar Pub, Spanaway (253) 531-4469
Stonegate, Tacoma (253) 473-2255
Shuga Jaxx Bistro, Renton (425) 274-3074
The Spar, Tacoma (253) 627-8215
The Swiss, Tacoma (253) 572-2821
Uncle Sam's, Spanaway (253) 507-7808
World Of Beer - Renton (425) 255-0714
Yella Beak Saloon, Enumclaw (360) 825-5500

Peninsula: Bremerton, Port Orchard, Sequim and 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
Clear Water Casino, Suquamish (360) 598-8700

Filling Station, Kingston (360) 297-7732
Little Creek Casino, Shelton (800) 667-7711
7 Cedars Casino, Sequim (360) 683-7777
Half time 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
R Bar, Port Angeles (360) 797-1274
Red Dog Saloon, Port Orchard (360) 876-1018
Silverdale Beach hotel, Silverdale (360) 698-1000
Sirens Pub, Port Townsend (360) 379-1100
Slaughterhouse Brewing, Port Orchard (360) 329-2340
Swim Deck, Port Orchard (360) 443-6220
The Dam Bar, Port Angeles (360) 452-9880
The Gig Spot, Gig Harbor (253) 853-4188
Tree house 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 and Woodinville

Bakes Place, Bellevue (425) 454-2776
Beaumont Cellars, Woodinville (425) 482-6349
Cypress Wine bar at Westin, Bellevue (425) 638-1000
Central Club, Kirkland (425) 827-0808
Crossroads Center, Bellevue (425) 402-9600
Grazie, Bothell (425) 402-9600
Ground Zero Teen Center, Bellevue (425) 429-3203
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
North Shore 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
Second Story Hideaway, Redmond (425) 881-6777
Sky River Brewing, Redmond (425) 242-3815
Snoqualmie Casino, Snoqualmie (425) 888-1234
Soul Food Books and Café, Redmond (425) 881-5309
Chateau Ste. Michelle Winery, Woodinville (425) 488-1133
The Black Dog, Snoqualmie 425-831-DOGS (3647)

**East Side: Bellevue Bothell,
Kirkland and Woodinville**

(Continued)

The Den Coffee House, 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
Yuppie Tavern, Totem Lake/Kirkland
(425) 814-5200

**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) 416-7727 ext. 2
Mirkwood & Shire, 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
Paula's Wine Knott/Slaughter house Lounge,
Monroe (425) 501-7563 - (206) 369-6991
Paradise Tavern, Monroe (360) 794-1888
Peabo's, Mill Creek (425) 337-3007
Port Gardener Winery, Everett (425) 339-0293
Prohibition Gastro Pub, Everett (425) 258-6100
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
Sound Check Bar & Grill, Lynnwood
(425) 673-7625
Stanwood Hotel Saloon, Stanwood
(360) 629-2888
Sound Check, Lynnwood: (425) 673-7625
Stewarts on First, Snohomish (360) 568-4684
Snazzy Badger Pub, Snohomish (360) 568-8202
The Oxford Saloon, Snohomish (360) 243-3060
The Repp, Snohomish, (360) 568-3928
The Wild Hare, Everett (425) 322-3134
The Madison Pub, Everett (425) 348-7402
The Anchor Pub, Everett (425) 374-2580
The Cravin' Cajun, Everett (425) 374-2983
The Old Village Pub, Lynnwood (425) 778-1230
Tulalip Casino, Tulalip 888-272-1111
Twin Rivers Brewing Co. Monroe (360) 794-4056
The Green Frog, Bellingham (360) 961-1438
The Roost, Bellingham (413) 320-6179
The Rumor Mill, Friday Harbor (360) 378-5555
The Shakedown, Bellingham (360) 778-1067
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
Village Inn, Marysville (360) 659-2305
Washington Sips, La Connor (360) 399-1037
Wild Buffalo, Bellingham (360) 392-8447
Wild Hare, Everett (425) 322-3134
13th Ave Pub, Lynnwood (425) 742-7871

**Central and Eastern: 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
Blending Room, Manson (509) 293-9679
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
Grill on Gage, Kennewick (509) 396-6435
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
Roxy Bar, Kennewick (509) 491-1870
Sapoli Cellars, Walla Walla (509) 520-5258
Seasons Performance Center, Yakima
(509) 453-1888
Sports Center, Yakima (509) 453-4647
The Vogue, Chelan (509) 888-5282
Twisp River Pub, Twisp, (888) 220-3350
Yakima Craft on the Avenue, Yakima

(509) 571-1468

**Eastern Washington, Montana,
Idaho and Other Points East of the
Cascade Mountains**

Arbor Crest Winery, Spokane Valley
(509) 927-9463
Barrister Winery, Spokane (509) 465-3591
Bing Crosby Theater, Spokane (509) 227-7638
Bigfoot Pub, Spokane (509) 467-9638
Bolo's, Spokane (509) 891-8995
Boomers Classic Rock Bar & Grill, Spokane Valley
(509) 368-9847
Bucer's Coffeehouse Pub, Moscow, ID
(208) 596-0887
Buckhorn Inn, Airway Heights (509) 244-3991
Chaps, Spokane (509) 624-4182
Chateau Rive, Spokane (509) 795-2030
Coeur d'Alene Casino, Worley (800) 523-2464
Crafted Tap House & Kitchen, Coeur d'Alene
(208) 292-4813
Daley's Cheap Shots, Spokane Valley
(509) 535-9309
MAX at Mirabeau Hotel, Spokane Valley
(509) 924-9000
Rico's Pub Pullman (509) 332 6566
Studio 107, Coeur d'Alene (208) 664-1201
The 219 Lounge Sandpoint, ID (208) 263-9934
The Bartlett, Spokane (509) 747-2174
The Big Dipper, Spokane (877) 987-6487
The Cellar, Coeur d'Alene (208) 664-9463
The Hop, Spokane (509) 368-4077
The Lariat, Mead WA. (509) 466-9918
The Shop, Spokane (509) 534-1647
Underground 15, Spokane (509) 868-0358
Viking Tavern, Spokane, (509) 315-4547
Waddells Neighborhood Pub, Spokane
(509) 443-6500
Whiskey Jacks, Ketchum, ID (208) 726-5297
Zola, Spokane (509) 624-2416

**ATTENTION MUSICIANS AND
BLUES FANS:**

**PLEASE HELP US KEEP OUR
TALENT GUIDE, JAM AND OPEN
MIC LISTING AND VENUE
GUIDE AS UP TO DATE AS
POSSIBLE.**

**PLEASE SEE UPDATED
INSTRUCTIONS ON PAGE 11 OF
THIS BLUESLETTER!**

**THANK YOU FOR HELPING THE
WASHINGTON BLUES SOCIETY
IMPROVE ITS BLUESLETTER!**



IF YOU DON'T KNOW YOUR googily MOOGILY FROM YOUR WANG DANG DOODLE, JOIN THE WASHINGTON BLUES SOCIETY!

Please check all that are applicable. Thanks!

NEW RENEWAL ADDRESS CHANGE VOLUNTEER

Name _____

Name (couple) _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

STANDARD MEMBERSHIPS: Individual \$25 Couple \$35

NOTE: Non-US Residents will receive their Bluesletter electronically (see pg. 14)

BLUES SPONSORS (see pg. 14): Gold \$1,000 Silver \$600 Bronze \$400

MUSICIANS (see pg. 14): Band Solo/Duo

MEMBERSHIP HAS ITS PERKS!

- Receive monthly Bluesletter in your mailbox
- Monthly All Ages Blues Bash Email Blasts
- Member discounts for BB Awards & Holiday Party
- Annual BB Awards Nomination AND Voting rights
- \$2 off the cover charge at the Highway 99 Blues Club (Seattle, WA)
- 10% off purchases at Silver Platters (any location)
- 10% discount at the Westport Inn (Westport, WA)

- \$1 off the cover & 25% off food at the Raging River Saloon (Fall City, WA)
- \$5 off the show admission for Friday 9:30 shows at Jazz Alley with valid WBS Membership Card AND advanced reservation. Reservations must be made by calling Jazz Alley 206-441-9729 and requesting the WBS Special. *NOTE: Not applicable to all shows*

PLEASE TELL US HOW YOU HEARD ABOUT THE WBS: _____

I would also like to make the following tax-deductible contribution to the following funds:

Musicians Relief Fund in the amount of \$ _____
Providing assistance to local musicians in their time of need

and/or

Passing the Torch Fund in the amount of \$ _____
Educating the next generation of local musicians

TOTAL ENCLOSED: \$ _____

Send check or money order to:
WBS, PO Box 70604, Seattle WA 98127

Want cool blues stuff? Contact: Merchandise@Wablues.org

Washington Blues Society

Blues Jams & Open Mics!

SUNDAYS

192 Brewing, Kenmore: Jam w/The Groovetramps, 3-6 PM
Anchor Pub, Everett : Open Jam Hosted by Leah Tussing & Rafael Tranquilino – 2-5PM 2nd Sunday: All Ages
Buzzard Blues Jam @ Couth Buzzard Books Espresso Buono Cafe, Seattle, 2PM
Conway Pub: Gary B's Church of the Blues 6-10pm
Dawson's, Tacoma, Tim Hall Band 7pm
La Connor Pantry and Pub, la Connor, CC Adams 4-6pm
Raging River Cafe, Fall City, Tommy Wall 7pm
Rocko's Fireside, Everett: Rocko's "Frenchy Blues Jam," 6-9PM hosted by Kader Sundy.
Wild Hare, Everett; Peace & Love Jam w Teri Wilson & Scotty Harris Tommy Cook, 7-10pm
Westside Lanes, Olympia w Blues Bentley, 7pm
Rhythm & Rye, Olympia: Stone Soup Jam with Dan Tyack
Royal Bear, Auburn: Unloaded Jam Session, 6-10 pm

TUESDAYS

88 Keys, Pioneer Square Seattle : Sea Town All Stars ,8pm
Antique Sandwich Co. open mic, Tacoma 7pm
Dave's of Milton: Blues and Beyond Jam, 7-10 PM
Elmer's Pub, Burien w Billy Shew 7pm
Engel's Pub, Edmonds: Lou Echerverri, 8pm
Rockin' M BBQ, Everett: Tommy Cook w/Blues & BBQ, 7:30PM
Poppé's 360 Neighborhood Pub, Bellingham: Open Mic Night w/ Brian Hillman, 6:30 PM
J&M, Pioneer Square Seattle: Cory Wilds, 9PM
The Slippery Pig, Poulsbo: Open Mic w/Brent James Driscoll, 7PM
Tim's Tavern, Seattle: Open Mic, 7PM
Twede's Cafe, North Bend: Open Mic, 6:30 PM
Razzle's Smokin' Blues Jam, Smokey Point, 7 -11pm (All-ages until 10 PM).
Luther's Table, Renton: Victory Music Open Mic w/Stanislove, 7-9:30 PM

THURSDAYS

88 Keys, Pioneer Square: Seattle: 88 Women Jam with Beth Wulff, Melanie Owen, Sheryl Clark and Kelli, 7 PM
Cedar Stump, Smokey Point, Arlington: Open Jam w/Sean Denton Band, 8PM
The Dog House Bar & Grill, Seattle: Blues Jam W/The Uptown All-Stars, 7PM
Dave's of Milton: Open Jam w/Power Cell, 8PM
Dawson's, Tacoma: Blues Jam w/Billy Shew, 730PM
The Junction, Centralia w Blues Bentley 630pm
Madison Ave Pub, Everett: Acoustic Blues Jam hosted by Nick Vigarino
The Village Inn Pub, Bellingham; w Jimmy D, 8pm
Salmon Bay Eagles, Ballard, Seattle: Mark Whitman, 8PM (Last Thursday of the month).
Sapolil Cellars, Walla Walla: Jam Night, 8PM
Stoneway Cafe, Seattle: Open Mic, 6:30 PM (Second and Fourth Thursdays)
Wild Moon Saloon, Stanwood: Tightwad Thursday Jam, Loco Billy's, 8 PM
Luther's Table, Renton: Victory Music Open Mic w/Stanislove, 7-9:30 PM.
The Hungry Pelican, Snohomish: Open Mic Acoustic Night w/Jeff Crookall and Friends, 6PM

MONDAYS

88 Keys, Pioneer Square Seattle: Blues On Tap, 7pm
Dawson's Tacoma: Music Mania Jam
Mac's Triangle Pub, Seattle 8pm
Madison Ave Pub, Everett; Monday Monday Dinner Show, 7-9PM
Jan 2 Heather Banker
Jan 9 New Venture
Jan 16 Brett "Bad Blood" Benton
Jan 23 Reggie Miles
Jan 30 Richard Allen
Mo Jam Mondays, Nectar Lounge Seattle 9pm
Red Dog Saloon, Maple Valley: Scotty FM & The Broadcasters, 7 PM
Riverside Pub, Wenatchee: North Central Washington Blues Jam, 2nd and 4th Mondays
Watershed Pub, Seattle: Acoustic Jam with HeatherBBBlues, 8PM

WEDNESDAYS

88 Keys, Pioneer Square, Seattle: Jam with Jens Gunnoe and Special Guests, 8PM
Blue Moon Tavern Seattle, Open Mic, 8PM
Celtic Bayou, Redmond, Open Mic, 8PM
Collector's Choice Restaurant, Snohomish, Sean Denton Blues Band
Dawson's, Tacoma: Linda Myers Wicked Wednesday Jam
Darrel's Tavern, Shoreline, open mic 830pm
Grumpy D's Coffee House, Seattle: Open Mic w/Victory Music, 6:30 PM
Half Time Saloon, Gig Harbor
Hangar 205, Renton: Blues Jam w/Olycan & The Lubricators, 7:30 PM
Madison Ave Pub, Everett; Unbound Blues Jam 730pm
Jan 4 Unbound with Heather Banker & Jack Cook
Jan 11 Unbound with Erik Scott
Jan 18 Unbound with David Lee Howard
Jan 25 Unbound with Scott E. Lind
The Mix, Seattle, Open Mic, 8PM
Skylark Café, West Seattle, Open Mic, 8PM
Old Triangle, Greenwood, Seattle: Jeff Hass Jam, 8PM
Pono Ranch, Ballard, Seattle: Blues Jam, 8-11PM
Rhythm & Rye, Olympia: Open Mic w/Scott Lesman, 7PM
Sapolil Cellars, Walla Walla: Open Mic Recording Club, 7PM
Tony V's Garage, Everett: Open Mic, 9PM

FRIDAYS

Spinnaker Bay Brewing, Seattle: All-Star Women's Blues Jam (Third Friday of the Month), 7:30-10:30 PM.
Dragon Gate, Des Moines: Blues Jam, 8PM

SATURDAYS

Cafe Zippy's, Everett: Victory Music Open Mic (1st Saturday of the Month), 7-9:30 PM.

Talent Guide (Continued)

(Continued from Page 21)
Mustard Seed (206) 669-8633
Jeff Menteer and the Beaten Path (425)280-7392
Chris Eger Band (360) 770-7929
Sheri Roberts Greimes (425) 220-6474
Right Hand Drive (206) 496-2419
Jeremy Serwer (520) 275-9444
Red House (425) 377-8097
The Bret Welty Band (208) 703-2097

January 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.

Tuesday, January 3

G Donnalson's, Tacoma - Rod Cook solo 7PM
Dimitriou's Jazz Alley, Seattle - Pearl Django w/
Gail Pettis 7:30PM

Wednesday, January 4

Highway 99 Blues Club, Seattle - Drummerboy
8PM
Engel's Pub, Edmonds - Pour Boys 8PM
G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Pearl Django w/
Gail Pettis 7:30PM

Thursday, January 5

Highway 99 Blues Club, Seattle - Chris Eger
Band 8PM
Bad Albert's Ballard - Annie Eastwood w/Larry
Hill, Tom Brighton & Beth Wulff 5:30PM
G Donnalson's, Tacoma - John "Gray Hound"
Maxwell 7PM
Bake's Place, Bellevue - The Rumba Kings
8:30PM
Dimitriou's Jazz Alley, Seattle - Peter White
7:30PM
Salmon Bay Eagles, Seattle - Groove Tramps
8PM

Friday, January 6

G Donnalson's, Tacoma - Little Bill Englehart/
Rod Cook duo 7:30PM
Highway 99 Blues Club, Seattle - David Raitt &
the Baja Boogie Band 8PM
Engel's Pub, Edmonds - Brian Lee & the Orbiters
9PM
Bake's Place, Bellevue - Mark DuFresne Band
9PM
Dimitriou's Jazz Alley, Seattle - Peter White
7:30PM & 9:30PM
The Conway Muse, Conway - Jim Page 7:30PM
Salmon Bay Eagles, Seattle - Chicago 7 Jazz 8PM
The Repp, Snohomish - Billy Stoops 6PM

Saturday, January 7

G Donnalson's, Tacoma - Little Bill Englehart/
Rod Cook duo 7:30PM
Highway 99 Blues Club, Seattle - Big Blues
Bender w/The Tonic & The Soulful 88s 8PM
Tulalip Casino/Canoes Cabaret, Marysville -
Fabulous Roof Shakers 5PM
Engel's Pub, Edmonds - The Dogtones 9PM
Jazzbones, Tacoma - Ayron Jones & the Way,
Sweetkiss Momma, Foxy Lemon 8PM
Bake's Place, Bellevue - Doctorfunk 7PM &
9:45PM
Dimitriou's Jazz Alley, Seattle - Peter White
7:30PM & 9:30PM
The Conway Muse, Conway - Cee Cee James &
Rob "Slideboy" Andrews 7:30PM
Salmon Bay Eagles, Seattle - Some Other Guys

8PM
H2O, Anacortes - Alan Hatley Band 7:30PM
The Repp, Snohomish - David Lee Howard 6PM

Sunday, January 8

Johnny's Dock, Tacoma - Little Bill Trio 5PM
The Spar, Tacoma - Trevalyan Triangle 7:30PM
G Donnalson's, Tacoma - Soulful Sunday's w/
Blues, Gospel & more 6:30PM
Dimitriou's Jazz Alley, Seattle - Peter White
7:30PM
Sunset Tavern: Ben Hunter and Joe Seamons with
Del Ray and Simon Kornelius 8:00 PM

Monday, January 9

G Donnalson's, Tacoma - Vince Brown 7PM

Tuesday, January 10

G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Martin Taylor
7:30PM

Wednesday, January 11

Highway 99 Blues Club, Seattle - Wasted Words
8PM
Triple Door Musicquarium, Seattle - James Walls
& The Brian Lee Trio 7PM
Engel's Pub, Edmonds - Tickle 8PM
G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Martin Taylor
7:30PM

Thursday, January 12

G Donnalson's, Tacoma - Rod Cook solo 7PM
Highway 99 Blues Club, Seattle - Big Road Blues
8PM
Bad Albert's Ballard - Annie Eastwood w/Larry
Hill, Tom Brighton & Cheri Adams
5:30PM
Bake's Place, Bellevue - The Rumba Kings
8:30PM
Dimitriou's Jazz Alley, Seattle - Judy Collins w/
Ari Hest 7:30PM
The Conway Muse, Conway - Marcia Kester
7:30PM
Salmon Bay Eagles, Seattle - The Hanford Iso-
topes 8PM
The Triple Door, Seattle - David Bromberg
7:30PM

Friday, January 13

North City Bistro, Shoreline - Rod Cook & Toast
8PM
Highway 99 Blues Club, Seattle - Nearly Dan
8PM
Engel's Pub, Edmonds - \$cratch Daddy 9PM
Bake's Place, Bellevue - The "Old New Year" w/
The Rumba Kings 9:30PM
Dimitriou's Jazz Alley, Seattle - Judy Collins w/
Ari Hest 7:30PM
Salmon Bay Eagles, Seattle - The "Y's" Guys
Blues Band 8PM
The Repp, Snohomish - Ginger ups 6PM

Saturday, January 14

The Repp, Snohomish - Rod Cook solo 6PM
Highway 99 Blues Club, Seattle - Randy Oxford
Band 8PM
Easy Monkey Taphouse, Shoreline - Brian Lee &
the Orbiters 8PM
Rockin' M BBQ, Everett - Fabulous Roof Shakers
8PM
Dusty Strings, Seattle - Eric Madis Bottleneck
Slide Class 10:30AM, Eric Madis Ragtime Blues
Class 1:30PM
Engel's Pub, Edmonds - Pushing Midnight 9PM
Madison Ave Pub, Everett - Hot Blues Saturdays
at The Madison with the Mark DuFresne Band
7PM
Bake's Place, Bellevue - Ventura Highway
Revisited 7PM & 9:45PM
Dimitriou's Jazz Alley, Seattle - Judy Collins w/
Ari Hest 7:30PM
The Conway Muse, Conway - Joe T. Cook Blues
Band 7:30PM
Salmon Bay Eagles, Seattle - Miz Floes & Jassy
Sol 8PM

Sunday, January 15

The Spar, Tacoma - Jesse James & the Mob
7:30PM
G Donnalson's, Tacoma - Soulful Sunday's w/
Blues, Gospel & more 6:30PM
Dimitriou's Jazz Alley, Seattle - Judy Collins w/
Ari Hest 7:30PM

Monday, January 16

G Donnalson's, Tacoma - John Williams 7PM
Whitney Monge' w/Ayron Jones 7:30PM

Tuesday, January 17

G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Jamison Ross
7:30PM

Wednesday, January 18

Highway 99 Blues Club, Seattle - The Fabulous
Roofshakers 8PM
Engel's Pub, Edmonds - Scott E. Lind Band 8PM
G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Jamison Ross
7:30PM

Thursday, January 19

Highway 99 Blues Club, Seattle - Trailer Park
Kings 8PM
Salmon Bay Eagles, Seattle - Jeff Herzog & the
Jet City Fliers 8PM
Bad Albert's Ballard - Annie Eastwood w/Larry
Hill, Tom Brighton & Beth Wulff 5:30PM
G Donnalson's, Tacoma - John "Gray Hound"
Maxwell 7PM
Bake's Place, Bellevue - The Rumba Kings
8:30PM
Dimitriou's Jazz Alley, Seattle - Will Downing
7:30PM
The Conway Muse, Conway - Summit of Two
Plus 7:30PM

Friday, January 20

Wally's Chowder House, Des Moines - Rod Cook solo 8PM
Highway 99 Blues Club, Seattle - Chebon Tiger & the Poulsoys 8PM
Crossroads Shopping Center, Bellevue - Fabulous Roof Shakers 7PM
Engel's Pub, Edmonds - The Shortcutz 9PM
Easy Monkey Taphouse, Shoreline - Blues On Tap 8PM
Bake's Place, Bellevue - Shaggy Sweet 9PM
Dimitriou's Jazz Alley, Seattle - Will Downing 7:30PM
The Conway Muse, Conway - The Winterlings 7:30PM
The Conway Muse/Bard Room, Conway - Petunia & the Vipers 8PM
The Repp, Snohomish - Ron Wiley 6PM

Saturday, January 21

Wally's Chowder House, Des Moines - Rod Cook solo 8PM
Grinders, Shoreline - Little Bill & the Blue Notes 8PM
Highway 99 Blues Club, Seattle - Andy Stokes Band 8PM
Scotch & Vine, Des Moines - Brian Lee Trio 7PM
Elliot Bay Pizza, Mill Creek - Annie Eastwood/Chris Stevens duo 7PM
Engel's Pub, Edmonds - True Romans 9PM
Capps Club, Kenmore - Kalimba 8:30PM
Dimitriou's Jazz Alley, Seattle - Will Downing 7:30PM & 9:30PM
The Conway Muse, Conway - MuseBird Cafe w/ Val D'Alessio, Jean Mann & Allison Preisinger 7:30PM
The Conway Muse/Bard Room, Conway - Whiskey Fever 8PM
Salmon Bay Eagles, Seattle - Joe Cook Blues Band 8PM
The Repp, Snohomish - Larry Murante 6PM

Sunday, January 22

The Spar, Tacoma - King Kom Beaux 7:30PM
G Donnalson's, Tacoma - Soulful Sunday's w/ Blues, Gospel & more 6:30PM
Dimitriou's Jazz Alley, Seattle - Will Downing 7:30PM
The Triple Door, Seattle - Albert Cummings

7:30PM

Monday, January 23

G Donnalson's, Tacoma - Vince Brown 7PM

Tuesday, January 24

G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Henry Kapon 7:30PM

Wednesday, January 25

Highway 99 Blues Club, Seattle - The Black Clouds 8PM
Engel's Pub, Edmonds - Guy Johnson Band 8PM
G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Jarrod Lawson 7:30PM
The Triple Door Musiquarium, Seattle - The Groovetramps 8:30PM

Thursday, January 26

G Donnalson's, Tacoma - Rod Cook solo 7PM
Highway 99 Blues Club, Seattle - Patti Allen & Monster Road 8PM
Bad Albert's Ballard - Annie Eastwood w/Larry Hill, Tom Brighton & Kimball Conant 5:30PM
Bake's Place, Bellevue - The Rumba Kings 8:30PM
Dimitriou's Jazz Alley, Seattle - Mark Hummel's Harmonica Blowout w/Duke Robillard, Howard Levy, Son of Dave, Corky Siegel and Jason Ricci 7:30PM
The Conway Muse, Conway - MuseBird Cafe w/ Raveis Kole 7:30PM

Friday, January 27

Bake's Place, Bellevue - Rod Cook & Toast w/ Suze Sims 9PM
Highway 99 Blues Club, Seattle - Doctorfunk 8PM
Engel's Pub, Edmonds - Lou Echeverri Band 9PM
Dimitriou's Jazz Alley, Seattle - Mark Hummel's Harmonica Blowout w/Duke Robillard, Howard Levy, Son of Dave, Corky Siegel and Jason Ricci 7:30PM & 9:30PM
The Conway Muse, Conway - Roosevelt Road 7:30PM
The Repp, Snohomish - Groovetramps 6PM

Saturday, January 28

Patterson's Cellars, Woodinville - Rod Cook solo 6PM
Highway 99 Blues Club, Seattle - Seth Walker 8PM
Leif Erikson Lodge, Ballard - Miles From Chicago 8PM
Engel's Pub, Edmonds - Dirty Rice Band 9PM
Bake's Place, Bellevue - 313 Soul w/Darelle Holden 7PM & 9:45PM
Dimitriou's Jazz Alley, Seattle - Mark Hummel's Harmonica Blowout w/Duke Robillard, Howard Levy, Son of Dave, Corky Siegel and Jason Ricci 7:30PM & 9:30PM
The Conway Muse/Parlor, Conway - Market Street Dixieland Jazz Band 7:30PM
The Repp, Snohomish - Carolyn Cruso 6PM

Sunday, January 29

The Spar, Tacoma - Mark Riley Trio 7:30PM
G Donnalson's, Tacoma - Soulful Sunday's w/ Blues, Gospel & more 6:30PM
Dimitriou's Jazz Alley, Seattle - Mark Hummel's Harmonica Blowout w/Duke Robillard, Howard Levy, Son of Dave, Corky Siegel and Jason Ricci 7:30PM

Monday, January 30

G Donnalson's, Tacoma - Vince Brown 7PM
Dimitriou's Jazz Alley, Seattle - Eric Johnson 7:30PM

Tuesday, January 31

G Donnalson's, Tacoma - James Haye 7PM
Dimitriou's Jazz Alley, Seattle - Jimmy Webb 7:30PM

ATTENTION MUSIC PEOPLE!

If you would like to add your music schedule to our calendar, please send your information to wbscalendar@yahoo.com by the 10th of the month, in the following format:

Date - Venue, City - Band Name Time
(Please, very important! No bold or ALL CAPS)

STICKSHIFT ANNIE WITH KIMBALL AND THE FUGITIVES
CD now available at performances and on CD Baby.

Annie Eastwood & Friends with Beth Wulff
Thurs Jan 5 Bad Albert's Ballard - 5:30pm - 8:30pm

Annie Eastwood & Friends with Cheri Adams
Thurs Jan 12 Bad Albert's Ballard - 5:30pm - 8:30pm

Annie Eastwood & Friends with Beth Wulff
Thurs Jan 19 Bad Albert's Ballard - 5:30pm - 8:30pm

Annie Eastwood and Chris Stevens Duo
Sat Jan 21 Elliott Bay Pizza & Pub Mill Creek - 7pm - 9pm

Annie Eastwood & Friends with Kimball Conant
Thurs Jan 26 Bad Albert's Ballard - 5:30pm - 8:30pm

annie@stickshiftannie.com
www.stickshiftannie.com/SpecialEvents.html




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The Rolling Stones: Back to Their Blues Roots

By Eric Steiner and Rocky Nelson

This issue is a special issue of the Washington Blues Society Bluesletter. Not only does it contain a diverse range of articles that highlight blues achievements of the Inland Empire Blues Society over across the mountains in Spokane in the Evergreen State, it includes a review of the newest Rolling Stones CD, *Blue and Lonesome*, released during the production of this Bluesletter. *Blue and Lonesome* is notable for several reasons, such as it's the first Rolling Stones studio record released since 2005 and it contains a choice set of blues covers. Malcolm Kennedy reviews the CD in this month's issue, and the following is a quick summary of the band's recent South American sojourn as captured on the excellent documentary, *Ole Ole Ole: The Rolling Stones Across Latin America!*

Eric recounts his journey from an initial email from Fathom Events, a nationwide promotion company that hosts musical experiences streamed to movie theatres across the nation...

"I jumped at the chance to sign up to see the Rolling Stones' newest documentary, *Ole Ole Ole!* I got an email from Fathom Events that promised at AARP discount – they had me at "discount" – and I wanted to treat my sister Lisa to an evening out as part of my Christmas gift to her.

We've been Stones fan our entire lives. In 1978, our parents thought that she was far too young to accompany me to a show that was billed as a "farewell tour" at the Chicago Stadium. It also was pretty expensive as live concerts went in the 1970s as the ducats topped \$13 for a bill that included Peter Tosh, Journey and Southside Johnny and the Asbury Jukes. To this day, I remember Mick Jagger tipping his oversized red cap to the audience during an especially forceful version of "Let It Rock." Even though part of the show was marred by sound glitches, this arena show was an important one to experience.

Fast forward to adulthood: we've both been divorced, experienced a number of setbacks, but have tried to live a positive, forward-looking life inspired by our parents who were products of Pennsylvania's steel towns when American industry was decidedly ascendant in the wake of World War Two.

We settled into our seats at Seattle's Thornton Place cinemas. While we waited, the theatre played songs from *Blue and Lonesome*, including Little Walter's "Just Your Fool" and Eddie Taylor's "Ride 'Em on Down." Then, the magic happened.

Ole Ole Ole is a two hour concert documentary that captures the Rolling Stones on their 2016 tour of 10 cities across Latin America, and it includes

full-length versions of many Stones classics, such as "Sympathy for the Devil," "(I Can't Get No) Satisfaction," "It's Only Rock 'n Roll," "Wild Horses," "Paint It Black," "Miss You" and, what I thought was a touching remembrance by two friends from Dartford: A note-for-note retelling of *Let It Bleed's* "Country Honk" by Mick Jagger and Keith Richards that would eventually rock as "Honky Tonk Women."

Over the course of the two-hour documentary, we're treated to a number of performances in Lima, Montevideo, Mexico City and Porte Alegre. Along the way, the band's considerable behind-the-scenes technical team are working feverishly to nail down a date in Havana. For the first-ever rock and roll show that involved over one million people in Cuba. In addition to wrinkles that involve Pope Francis, Good Friday, and a state visit by President Obama, tour managers handle potential roadblocks with exceptional aplomb.

I particularly enjoyed the way several band members, most notably Keeping the Blues Alive Award recipient Keith Richards, described just how difficult it was for the Stones to promote their shows in many South American countries when they were at the top of the charts in the 1960s. In many nations, rock and roll was suppressed. Some nations banned rock and roll and prosecuted listeners for the agitation it sparked among the masses.

As I watched Ronnie Wood reconnect with friends on the road who were fellow painters, I remembered standing next to him at Parker's on Aurora Avenue in Seattle while he was promoting his *Slide on This* CD. On *Ole Ole Ole*, his slide work is still expert as ever, and I was pleased to see long-time sidemen Darryl Jones on bass and Chuck Leavell on keyboards on each show of this tour. Charlie Watts' impish recollections about his early days playing the drums were a lot of fun as were Mick Jagger's comments about early performances at family parties when he was in grammar school.

One of the photos that accompanies this review may offend some readers: the bare midriff of a dancer who's inked her passion for the Rolling Stones is just one example of how Argentina's "Rolinga" subculture has latched on to the rebellious nature of the Rolling Stones has made it their own. The documentary also features a traditional Mexican mariachi band play a Stones hit, and it's a testament to the band's staying power when we see the music played spontaneously in a South American favela to the delight of Mick and Keith.

When *Ole Ole Ole* was released, the band also released a twin DVD set of their show in Havana called *Havana Moon*. Even though only a portion

of the documentary focused on the show in Havana, I've already added this DVD to my wish list for my next birthday.

I've been fortunate to see a number of great music documentaries in the theatre, and not just on the little screen. For me, *Ole Ole Ole* ranks up there with the Talking Heads' *Stop Making Sense*, an earlier outstanding Rolling Stones documentary from Martin Scorsese, *Shine a Light*, as well as Scorsese's homage to The Band, *The Last Waltz*.

Ole Ole Ole sets a new standard in music documentaries, not only for the live performances but also glimpses at what the band members do in between sets: Far from idolizing "the world's greatest rock and roll band in the world," this film shows that four friends who initially connected via their shared love for American blues music still can excite audiences across the globe.

I've had the privilege of seeing the Rolling Stones at that Chicago Stadium show in my youth, in Seattle at the Kingdome and in Vancouver at the Pacific National Exhibition: As Keith Richards' so eloquently says on the film's voiceover, "there's nothing like a Rolling Stones show."

Rocky Nelson's Take on the New Stones Film and Record!

More than three months ago, as of this writing, I was extremely excited to learn that the Rolling Stones have released a new studio album of blues covers, *Blue and Lonesome*. The Rolling Stones are my favorite bar band. They are the preeminent Rock and Roll group second to none.

When my Iberian Caravel is beached on some Caribbean costal shore, I want to have every one of their songs on my solar powered I-Pod to give me sustenance to slog away the time and the eternal effects of my fate. They rank right up there in my hierarchy of needs for my desert island along with bread, rum and limes!

When I listened to *Blue and Lonesome*, I immediately contacted Eric to have the chance to write the CD review for our devoted Washington Blues Society Bluesletter readership and members and I understand Malcolm Kennedy's review of this CD is in this issue. Eric then called me to rave about the Stones new documentary, *Ole Ole Ole*, and just the title alone brings back memories of my visits around the world to Bull Rings to witness these blood sports and the graceful movements of the matador. The Stones and their musical history are much like this cruel spectacle: rough but professional, gritty and down to earth.

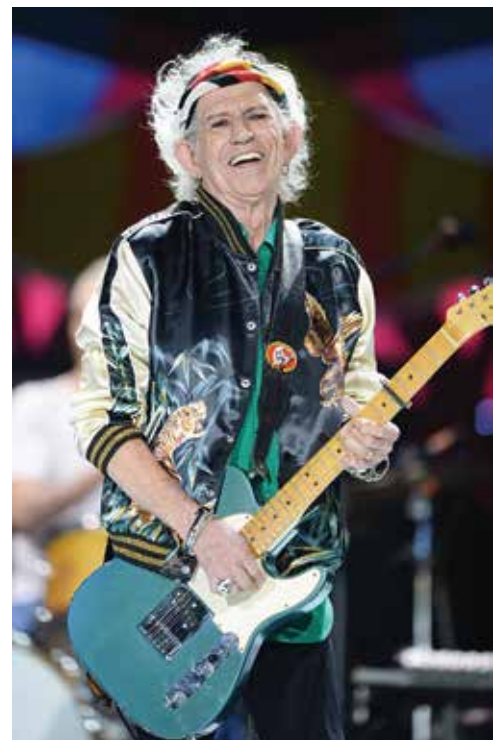
Their new CD, *Blue and Lonesome*, and the aforementioned visual blockbuster, pays respect to their roots in the American Blues. It is their 'pase



de desprecio” from the “Glimmer Twins” in their best suit of lights. Both are a sensational tete a tete between the band and their audience around the world stage.

Special thanks to Ms. Camilla Jorgenson of Eagle Rock Entertainment in London for the use of Dave Hogan’s photos from the show in Havana and to the movie stills courtesy of JA Films and Eagle Rock Films.

Havana Concert Photos
 Above: Mick Jagger and Ronnie Wood
 Right: Keith Richards
 (Copyright Dave Hogan)



Screenshots Courtesy of JA Films and Eagle Rock Films: Midriff and The Rolling Stones



The Official Washington Blues Society BB Award Nomination Guidelines

Who can vote? Washington Blues Society members in current standing-see your renewal date on your membership card, the label on the back cover of this issue, or check with the Blues Society Membership Director. www.membership@wabluessociety.org

The most important things are to exercise your right to, **1) NOMINATE 2) VOTE**

Your participation is important to the process.

To Nominate: Simply write the name of the Washington artist or party in the slot on the ballot on page 31 of your December Bluesletter next to the proper category.

We encourage you to make nominations in as many categories as you can; however, leaving some blank will not disqualify your nomination.

Your nomination must be on the Bluesletter mailed to you with your mailing label attached. For couples a photocopy used for the second ballot should be included in a sealed envelope along with the original ballot that has your mailing label attached.

Your ballot can be mailed to the Washington Blues Society PO Box on back page of the Bluesletter or handed to a Board member on or before the February Washington Blues Society Blues Bash. Ballots received after this date either by hand or by post will *not be counted*.

Ballots received without the mailing label attached will *not be counted* unless membership has been verified by the Board of Directors. Only one ballot per member.

PLEASE NOTE: Previous recipients of both the Lifetime Achievement Award and the Blues Musicians Hall of Fame are not eligible for a second election in these categories, so don't waste your vote. See list of recipients at the Washington Blues Society web site www.wabluessociety.org.

The blues society has several categories where a particular artist or event has won the award many times. We have chosen to honor four of those artists by naming those awards after them. This is

in keeping with the Blues Foundation and those individuals are no longer eligible for nomination of these eponymous awards. So, feel free to nominate Mark DuFresne for songwriter or blues harmonica or Paul Green for male vocals or any one of the three for slide guitar... (OK, maybe not guitar; but you get the drift).

When it comes to Best Washington Blues Recording we have provided a list of CDs we know to be eligible. Although we do try to list all eligible Washington Blues CDs you may have come across something we missed out on. For starters the band must be from Washington. Then the CD must have been released between November 1st, 2015 and October 31st 2016 (this aligns with the Blues Foundation's time period for Best Self-Produced CD.)

If you wish to nominate a CD *not* on this list please send an e-mail to president@wabluessociety.org or any other Board member found on page 2 of your Washington Blues Society Bluesletter. We will be happy to try and make a verification or clarification as to eligibility so your vote isn't wasted.

Special note to musicians- if your CD is not included on the list please e-mail editor@wabluessociety.org so that we might include it. 2016 CDs eligible for 2017 BB Award nominations include the following releases. This is a sample list and not intended to be a full and complete listing.

ARTIST AND CD TITLE

1. Too Slim & the Taildraggers Blood Moon
2. Teri Ann Wilson: Let Me Love You
3. Chris Eger Band: Show Me Where to Sign
4. Lady "A": Loved, Blessed and Blues
5. Sammy Eubanks: Sugar Me
6. Dirty Rice: Devil's Nursery
7. Reece Jay Band: Enjoy the Ride
8. Stickshift Annie w/ Kimball & the Fugitives: Psychogeography
9. Willie & The Whips: Homage
10. Kathryn Hettel: Cookin' in the Kitchen with Dinah: A Tribute to Dinah Washington

Please note that several categories have changed, including Hall of Fame (Individual), Blues Band

(instead of Blues Act), Blues Graphic Image and Blues Photo Image.

For each of these graphic categories having all three pieces of information is best; but if all you put down is September Bluesletter cover we will do our best to figure out the rest and we would rather see Sunbanks Poster or Mt Baker poster/t-shirt in the ballot slot than a blank spot on your nomination.

If you cannot remember the names of the incredible supporting players such as bass, drums and keyboards, ask some of the musicians you know to name several and who they play with. It is likely they will first name the people they regularly play with or the members of their band; but ask them to also name some other players. There is a wealth of talent in Washington and I think just about any local blues musician can probably name off 5-10 names in each category that are worthy of the nomination and are overlooked or under the radar.

When it comes to acoustic guitar there is a similar phenomenon and that is that there are many great players who primarily perform electric and *occasionally* play acoustic guitar. Then there are performers who either play acoustic exclusively or at least most of the time and they seem to fall under the radar. Go up to a guitar player you admire and ask them to name five excellent local acoustic blues guitarists and I think you will be surprised how quickly and freely they provide an answer. Ditto goes for the slide guitar and electric guitar categories. It is very easy to just jot down the usual suspects because, well they are very good and very deserving; but they will probably be the first to say that although they enjoy the nominations and/or awards that there are many worthy players who are totally overlooked.

It is *your* nomination and your choice to make; but it never hurts to think outside of the box. Who better to get suggestions from than the musicians themselves and possibly you will discover someone new to you in the process and after all isn't it all about the music?

IT IS YOUR NOMINATION SO MAKE IT COUNT AND PLEASE VOTE!



2017 Washington Blues Society Best of the Blues Nomination Ballot

You Must Be a Member of the Washington Blues Society to Nominate in our Best of the Blues Awards Process! The 2016 BB Awards will return to the Kirkland Performance Center on Sunday, April 9, 2017. All Ballots Must Be Received at our PO Box or by a Board Member No Later Than Tuesday, January 10, 2017 (The January Blues Bash). Nominations received after that date won't be counted. The ballot will be reprinted next month to provide members with two full months' to participate in this process. Please Mail Your Ballot to:
Washington Blues Society, PO Box 70604, Seattle, WA 98127.

Mark Dufresne Male Vocalist Award:

Blues Female Vocalist:

Electric Blues Guitar:

Slide Blues Guitar:

Blues Bass:

Chris Leighton Blues Drummer Award:

Blues Horn:

Paul Green Blues Harmonica Award:

Blues Piano / Keyboard:

Acoustic Blues Guitar:

Blues Instrumentalist - Other

Blues Band:

Little Bill & The Blue Notes Traditional Blues Act:

Solo/Duo Blues Act:

New Blues Band:

Blues Performer:

Blues Songwriter:

Washington Blues Recording:

Blues Club:

Blues Writer:

Blues Photo Image

Blues Graphic Image:

Blues DJ:

Keeping the Blues Alive Award:

Lifetime Achievement Award:

Washington Blues Society Hall of Fame (Individual):

Best Non-Festival Blues Event:

Best Regional Blues Festival:

Best Community Blues Festival:

Open Blues Jam:



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JAN 3 - 4 PEARL DJANGO
 WITH SPECIAL GUEST
GAIL PETTIS

JAN 10 - 11 MARTIN
TAYLOR

JAN 12 - 15 Judy Collins
 WITH OPENER **ARI HEST**

JAN 26 - 29 MARK HUMMEL'S ULTIMATE
 HARMONICA BLOWOUT
 ft. Duke Robillard, Howard Levy,
 Son of Dave, Corky Siegel and
 Jason Ricci

JAN 31 - FEB 1 JIMMY WEBB

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PEARL DJANGO WITH GAL PETTIS 3 · 4
 PETER WHITE 5 · 8
 MARTIN TAYLOR 10 · 11
 JUDY COLLINS WITH ARI HEST 12 · 15
 JAMISON ROSS 17 · 18
 WILL DOWNING 19 · 22
 HENRY KAPONO 24
 JARROD LAWSON 25
 MARK HUMMEL'S
 ULTIMATE HARMONICA
 BLOWOUT 26 · 29
 ERIC JOHNSON 30
 JIMMY WEBB JAN 31 · FEB 1

GRAPHICS PAUL@PAULSTEINERDESIGNER.COM