

WASHINGTON BLUES SOCIETY **Bluesletter**

WWW.WABLUES.ORG

AUGUST 2017

NAOMI WACHIRA's New CD!

**Stickshift
Annie @**



**Blues
Festival
Photos**



In This Issue...



August Blues Bash Artist: SoLoLew
(Photo Courtesy of the Artist)



August Blues Bash Artist: Jesse Weston
(Photo by Stephen Jones)



Kimball Conant at Capps Club!
(Photo by Alex Brikoff)

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Letter from Washington Blues Society President Tony Frederickson

Hi Blues Fans,

Lots going on as I write this Letter from the President. The website upgrade is moving along smoothly so far and we hope to have exciting news for you soon. Still on track at this time on getting Membership Cards mailed out to all current members and introducing the new "Member's Only" page with many special offers and deals exclusively for dues current members. More value for being a member and keeping your membership current. Plus, a host of other exciting content on our website for all who visit!

The annual Blues Cruise Raffle is in full swing and tickets are available for you to purchase at the WBS Merchandise Booth at all festivals that we are at. Please be sure to stop by and get your ticket as this is one of our major fundraisers and we really need the support of all members and "Blues" fans so we can continue our work to preserve and promote "Blues" as part of our lifestyles and culture.

Still selling "For the Love of Jimmy" T-shirts and beer steins as there is still great need in helping with Jim McLaughlin's on going expenses as he recovers and adjusts to his new lifestyle. This will be an ongoing effort for a while and I know both Jim and his wife appreciate the support. As I write this Jim is making progress as he heals and is feeling good and even getting out and about a little! Very encouraging! Please continue giving what you can as often as you can. I'm positive that

our "Blues" community will meet this need similar to the efforts that helped Curtis Salgado and Walter Trout with their successful liver transplants.

For the first time, I attended the weekend of July 14 & 15 was the Rendezvous in the Park in Moscow, Idaho. This is a three day festival that occurs over Thursday, Friday and Saturday. It features youth functions the mornings of both Thursday and Friday that introduces many facets of Art to children and creates a fun learning experience for them. Then, in the evening, they have music all three nights! The music covers many different genres, and features local, regional and national talent. I got to see JJ Grey & Mofro and Paul Thorn over the two days I was able to attend at it was a fun location and it was great to see all the kids there having fun with their parents. If you have youngsters, but still want to get out and take in some music in a festival setting this is one you may want to consider next year. The costs were very reasonable and lodging was readily available at good prices both in Moscow and Pullman (which is just nine short miles away). Check it out on their website "rendezvousinthepark.com."

The Snohomish Taste of Music is coming up quickly and the lineup is very strong this year! Friday starts out at 7:00 PM with two great acts, Samsara (Our youth representative in this year's IBC in Memphis) and Moon Daddy who tied in the voting for most popular band during the annual

Blues Invasion this past year. Saturday kicks off at Noon with Naomi Wachira! She is a native of Kenya who has become a citizen of the United States and will definitely amaze you with her music and vocal abilities. The next act is Stingy Brim Olde-Time Blues Project. I came across them at Spring Sunbanks and thoroughly enjoyed their set and think you will like them too! The Eric Rice Band will rock us into high gear next and raise the energy level with their high octane music. The Randy Oxford Band will be fourth up and bring their unique jam band/all-star music that is sure to have everyone up and dancing.

Theresa James & the Rhythm Tramps from LA will close out the evening and I'm sure will continue to keep all who attends moving & grooving. On Sunday we have one of the best line-ups of talent from across the State of Washington in the WBS's annual International Blues Challenge Finals! Don't miss out on this fun music festival!

Whatever festivals you decide to go to, please stop by our booth and say "Hi" and check out all the new merchandise!

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



Rick J. Bowen reviews Naomi Wachira's New CD in this issue! (Photo by Alex Brikoff)



Norman Sylvester @ Waterfront (Photo by Paul Brown)



Tiernii Jackson of Southern Avenue @ Waterfront (Photo by Paul Brown)

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Eric Steiner's Letter from the Editor

Hi Bluesletter Readers,

Thank you for reading the August Bluesletter. As president Tony Frederickson has outlined in several Letters from the President, the all-volunteer Board of Directors behind the Washington Blues Society is busy behind the scenes (and web screens) improving how it preserves, promotes and nurtures blues music in the Pacific Northwest.

One recent – and popular – opportunity is our Sunday night “Dinner & A Show” event at the home of our monthly second Tuesday Blues Bash, Capps Club in Kenmore. This month, Nick Vigarino & Back Porch Stomp play on the 6th, Stickshift Annie with Kimball & The Fugitives return on the 13th, the Rafael Tranquilino Band plays on the 20th and Steve Bailey & The Blue Flames play on the 27th. Capps Club has reinvented its pub menu, and on my last visit, I enjoyed one of the best club sandwiches (“Capps Sandwich”) I’ve ever had. On an earlier visit, I enjoyed the Summer Chicken Salad flavored with local berries. I am pleased that this issue includes some vibrant photos taken by frequent contributor Alex Brikoff of Stickshift Annie with Kimball & The Fugitives at a recent “Dinner and A Show” at Capps Club.

I am also pleased at the progress that the team behind our revamped website, led by IT Director Sheri Roberts-Greimes, has been making. I just checked our site on my iPhone and learned that

the June and July Bluesletters are up! While I’m admittedly partial to the paper magazine I can hold in my hands, the colors on my phone’s screen pop and each of the 32 pages are easy to navigate. This is an exceptional step forward for a publication that started with spot color during Mary McPage’s editorial leadership many years ago.

This issue features a two-page layout produced by award-winning graphic designer Rosie Gaynor. She has designed theatre and dance programs and maintains a busy communications consulting practice. Rosie’s layout is an initial peek at this year’s visual overhaul of the Bluesletter. The revamped publication will give advertisers more options in print, and while we’re retiring the venerable fifth-page ad size, we’re offering new shapes and sizes at what might be the lowest cost Bluesletter advertising opportunity among our fellow Blues Foundation affiliates.

Last month, Washington Blues Society Music Director Amy Sassenberg caught up with nationally-touring blueswoman (and United By Music North America mentor) JJ Thames. Amy captures JJ’s journey as a blueswoman and a mother and it’s one of my favorite profiles published in this magazine. Tim and Michelle Burge captured JJ Thames at this year’s Safeway Waterfront Blues Festival and their photo essay from Portland closes out the issue. Frequent contributor Paul Brown’s work at that festival is also included in the Table of

Contents pages, too.

Finally, I encourage each Bluesletter reader to come out and see a new blues documentary, *I Am the Blues*, which will enjoy a week-long run at the Seattle International Film Festival’s Uptown Cinema from the 8th to the 15th.

I’ve seen the film: it tells exceptional stories, features memorable performances at legendary Mississippi juke joints and I recommend this movie highly in my short review in this issue. Long-time Washington Blues Society members may recall that we helped promote John Sayles’ *Honeydripper* (with Danny Glover and Guy Clark, Jr.) and *Pocket Full of Soul* (with a who’s who of harmonica players including Lee Oskar, James Cotton and Rick Estrin). *I Am the Blues* deserves to be in the company of these outstanding blues films, as well as *M for Mississippi* and *The Last of the Mississippi Jukes*.

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

Eric Steiner, Editor
Washington Blues Society Bluesletter
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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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).

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Calendar: Aug. 15th: Submit shows line at www.wablu.es.org
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Camera Ready Ads: August 12th - editor@wablu.es.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)

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20% off - 12 month pre-payment
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On the Cover
Naomi Wachira
(Photo Courtesy of the Artist)

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Tony Frederickson, Suzanne Swanson, Malcolm Kennedy
Curtis Shriner, Jane Henderson, Eric Madis

Contributing Photographers:
Alex Brikoff, Eric Steiner, Tim & Michelle Burge,
Suzanne Swanson, Stephen Jones, Paul Brown



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7:00 PM

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www.historiceveretttheatre.com



The Historic Everett Theatre Presents Chris Thomas King!

By Curtis Shriner

Chris Thomas King was chosen by the Coen brothers to play the role of itinerant bluesman Tommy Johnson along side George Clooney in the movie "O Brother, Where Art Thou? (2000)." Larger than life on the silver screen, Chris Thomas King, acoustic guitar in hand, captivated audiences the world over, silencing his critics. His authenticity as a folk blues artist, by any measure, proved to be undeniable. A star of stage and screen was born. New fans the world over packed sold out theaters and art centers to immerse themselves in his illuminating melodious glow. King sold millions of records and won numerous awards, superseding the success of his folk blues predecessors.

King's major contributions to the *O Brother, Where Art Thou* phenomenon, along with its follow up album and tour, "Down From The Mountain," has inspired a new generation of musicians such as, Hozier, Mumford & Sons, and the Lumineers. His songs "Hard Time Killing Floor Blues" and "John Law Burned Down the Liquor Sto," to name a few, have been covered by numerous artists including legend Buddy Guy.

Thirty years after becoming the last major folk blues discovery of the 20th Century, Chris Thomas King, whose career is a coda for the folk blues revival of the '60s, is today, one of the most important artists in the world for having changed the way we think of blues.

In a newly-written song King sings a remarkable refrain that goes, "The blues was born in, Louisiana, not Mississippi, or Texarkana," about the ostensible fallacy that it originated in the Delta. He then goes on to state unequivocally in the following verse, "Down in New Orleans" is "where the blues was born. You can still hear the sound of, Buddy Bolden's horn." Thankfully, also in New Orleans, we can still hear the enlightened art of Chris Thomas King.



"SSBA is a non-profit organization dedicated to preserving the blues as an American art form on behalf of its performers and fans through education, community and performance."

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Cool Down with the August Blues Bash

Tuesday, August 8 from 7-9 p.m. at Capps Club

By Amy Sassenberg

Come listen to some hot licks in a cool club. Capps Club is a great place to cool down, dance to some blues, get a light bite and a refreshing drink. And the Blues Bash is always free.

SoLowLew

This month we're serving up some Piedmont-style country blues with SoLowLew in the 7 p.m. slot. You may have seen this truly original solo guitarist performing locally with a washboard artist or busking outside the Everett Xfinity Arena during hockey games. Known as SoLowLew, Tim Lewis, until recently, made his spendin' cabbage by matching hockey-themed lyrics to songs by Blind Boy Fuller and Mississippi John Hurt. (Only in the Northwest!) Deciding to get deeper into the blues and honing his craft, he hung around some blues jams and received some appreciation and encouragement from the likes of guitar-songwriter pros Nick Vigarino and Kevin Andrew Sutton. Vigarino says, "SoLowLew fingerpicks the real deal blues of the '30s and '40s the way it's supposed to be done!"

This hockey-fan-singer-songwriter with a penchant for punk, finds himself excited to bring the country blues to all kinds of audiences in recent shows with Ryan LaPlante, Happy Hour at Northwest Cellars in Kirkland Friday, August 4, and the Blues Bash Tuesday, August 8. Tim is also performing in Deming with the Hambone Wilson

Band this month with Nick Vigarino, Joey Gilmore and Billy Stoops. You can learn more about Tim Lewis at facebook.com/SoLowLew.

Jesse Weston Band

The Jesse Weston Band will pump us up in the second hour. Jesse is back after a year-long personal hiatus and fresh from winter gigs with the BaiLee Weston Band, featuring northwest legendary band leaders Steve Bailey and Brian Lee. You know when artists of this caliber want to collaborate, something special must be going on.

Jesse Weston behind the piano and the microphone is a showstopper. His vintage keyboard tone, classic blues and modern grooves keep the room and the mood swingin'. Playing around the Seattle and Spokane areas the last several years, The Jesse Weston Band grew from a trio to a six-piece, playing festivals and taking home the 2014 Best New Band Award from the Inland Empire Blues Society.

The newest line-up features Jesse's smooth vocals and keyboards layered between sweet guitar licks from Chris Ward, formerly of Cherry Poppin' Daddies. Jesse admits he's been through a tough personal time in the last few years, which saw the end of his marriage, but says he's received incredible support from the blues community, so come out August 8 to give him some more love and bathe in the goodness he and his band have to share.



Top: SoLowLew (Photo Courtesy of the Artist)

Above: Jesse Weston
(Photo by Stephen Jones)

A Great July Blues Bash!

Caption and Photos by Eric Steiner

The July Blues Bash featured the Nick Mardon Band and Michelle D'Amour & The Love Dealers. Nick's set featured music by Stevie Ray Vaughan and Eric Clapton and I was impressed with Nick's guitar playing. Michelle D'Amour & The Love Dealers featured original songs from their great new CD, *Lost Nights in the Leopard Lounge*. Michelle was in fine storytelling form at the blues bash and I highly recommend each performer!



Buy Tickets Now at www.DrinkToMusic.org



BLUES & BREWS

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DETAILS

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Outdoor Event

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Washington Blues Society Blues News

Guitars and Such

By Malcolm Kennedy

Although I would not consider subjecting anyone to my lack of ability to play a guitar, I find these musical instruments fascinating and view them not only as instruments that, in the right hands, can be used to create music that touches the depths of my soul; but also as pieces of incredible craftsmanship and beauty.

I enjoy spending time marveling at the various instruments hanging on the walls at shops like American Music on Fremont Ave North in Seattle, Guitarville on Highway 99 in Edmonds or Emerald City Guitars on South Washington Street in Seattle's Pioneer Square.

Browsing and marveling at everything from new factory direct items to vintage and "franken guitars" (meaning guitars built from disparate pieces and named after Mary Wolstencroft Shelley's monster) is just fun to me. One thing that always catches my eye are the real bare bones instruments like cigar box guitars, washboard guitars and other guitars made from unusual found materials, built and used by artists like Nathan James, Super Chikan, Nick Vigarino, Reggie Miles, Moreland & Arbuckle and the Homemade Jamz Blues Band all come immediately to mind.

These homemade units are rarely to be found in a shop and must typically be purchased directly from the artisan. Many of these contraptions have only three or four strings, some less; but some have six or more. Technically if they only have one string they are a diddly bow; but that is open for debate as well. I have seen several played live and am always surprised by the amount of sound from A) such a small instrument and B) so few strings.

The history of homemade instruments is of course the history of all instruments; but after manufacturers and large companies began to make guitars, banjos, mandolins, ukulele's and such there were still folks who just couldn't afford them and so they made their own from what they had available to them.

There are illustrations and photos of cigar box guitars from the Civil War through the turn of the 19th century. During the depression people still wanted to play music and so they just made their own instruments to play. The history of the blues is intrinsically intertwined with this tradition. Many a player who later gained fame started on a diddly bow or cigar box guitar.

I made myself a washtub bass back in the 1990s and I bought a four-string cigar box guitar several years ago made by Cliff Rice (Ben Rice's Dad) at the Blues for Food Fest at Magnuson Park in

Seattle. At the Sunbanks Music Festival a couple years back there was a booth called Front Porch Guitars run by a gentleman named Ron Davison, selling some really fine looking units, I really noticed the beautiful craftsmanship and I asked him about tunings for just four strings. Ron handed me his business card which had some tunings on the back, including DADF#, EBEG#, FCFA and GDGB open tuning.

More recently, I ran into a guy, Blane M. Hixon, with a booth at a street festival in Georgetown with some choice boxes. Now not being a player, I don't pick them up and give them a test run for tone and feel or check the action; I just admire the art and craftsmanship that I see; but I am sure these puppies play just as fine as they look. In our blues community, I can think of several well respected players who work on, repair, customize guitars and/or build custom instruments like Eric Daw, John Stephan, Billy Stapleton and Mark Riley just to name a few.

In this short article, I have merely touched on the subject of cigar box guitars, custom guitars and such and I know there are plenty more purveyors of select instruments in our community, and I encourage some of you to write a follow up piece to this for a future Bluesletter.

Citrine Blues Welcomes Teresa James on August 18th!

Kick up your heels with Citrine Blues featuring Teresa James on Friday, August 18th from 7PM to 10PM at Citrine Health in Everett.

Citrine Blues is a fundraiser for Citrine Health that promotes breast cancer awareness and screenings. Chase the blues away on Friday, August 18th with dancing, beer, food and plenty of music! Citrine Blues will also have items available for auction.

Teresa James is known for her original songs topping the Roots Radio charts at #3 for weeks at a time while receiving rave reviews. She was featured in the Disney movie and soundtrack for Holes alongside her eclectic band of LA musicians. Her wide-ranging songs are played around the world. They make the Blues fun for everyone!

Citrine Health is a non-profit agency that serves to connect families to healthcare and disease prevention programs. Some of the programs offered are the Breast, Cervical and Colon Health Program that provides cancer screenings for the uninsured, the Basic Food Program, Women's Wellness Center, and The Bra Shop!

The Bra Shop is the only place in Snohomish County that can fit and provide post-mastectomy bras and prostheses for women who have had breast cancer. In addition, certified fitters are available for all women to get the right fit.

So, please mark your calendar for Citrine Blues with Teresa James on Friday August 18th from 7PM to 10PM at Citrine Health, 2940 W. Marine View Drive, Everett, 98201 and chase the blues away!

2017 Blues Blast Music Award Nominations Announced

From Blues Blast Magazine - www.BluesBlastMagazine.com Contact Information: Bob Kieser (309) 267-4425 or info@bluesblastmagazine.com

In early May, a group of Blues music industry professionals including music critics, journalists, festival promoters, music venue managers, producers, musicians and other Blues music industry professionals nominated the best in Blues music in twelve categories. The complete list of nominees is listed below and is also available at our website at:

<http://www.bluesblastmagazine.com/2017-blues-blast-music-awards-nominees/>

Fan voting to determine the winners began July 1, 2017 and continues until August 15, 2017 on our website at BluesBlastMagazine.com. Voting is free and open to anyone who is a Blues Blast Magazine subscriber. Blues Blast Magazine subscriptions are always FREE and you are automatically signed up as part of the voting process on our website.

The Blues Blast Music Awards are presented by Blues Blast Magazine, the largest FREE weekly internet Blues magazine with over 36,000 Blues fan subscribers located in all 50 states and in more than 90 countries.

A complete list of the 2017 Blues Blast Music Award nominees follows:

Contemporary Blues Album

Samantha Fish - Chills & Fever

Monster Mike Welch & Michael Ledbetter - Right Place Right Time

Ronnie Baker Brooks - Times Have Changed

Kilborn Alley Blues Band - The Tolono Tapes

John Mayall - Talk About That

Coco Montoya - Hard Truth

Continued on Next Page

Traditional Blues Album

Billy Flynn - Lonesome Highway
Dennis Gruenling - Ready Or Not
Big Jon Atkinson & Bob Corritore -
House Party at Big Jon's
Mississippi Heat - Cab Driving Man
Barrelhouse Chuck - Remembering The
Masters
John Primer & Bob Corritore - Ain't
Nothing You Can Do

Soul Blues Album

Dave Keller - Right Back Atcha
William Bell - This Is Where I Live
Roland Johnson - Imagine This
Lauren Mitchell - Desire
Thornetta Davis - Honest Woman
JJ Thames - Raw Sugar

Rock Blues Album

Ana Popovic - Trilogy
Nick Moss - From the Root to the Fruit
Albert Castiglia - Big Dog
Joanna Connor - Six String Stories
Sean Chambers - Trouble & Whiskey
Mike Zito - Make Blues Not War

Acoustic Blues Album

Ivas John - Good Days Comin'
Terry Robb - Cool On The Bloom
Cary Morin - Cradle to the Grave
Doug MacLeod - Live In Europe
John Long - Stand Your Ground
Guy Davis & Fabrizio Poggi - Sonny
and Brownie's Last Train
Fiona Boyes - Professin' The Blues

Live Blues Recording

Alexis P. Suter - AMOS - Live From
Briggs Farm Blues Festival
The Terry Hanck Band - From
Roadhouse To Your House - Live!
Omar Coleman - Live At Rosa's
Lounge
Walter Trout - Alive in Amsterdam
The Jimmys - Live From Transylvania
Jim Suhler & Monkey Beat - Live At
The Kessler

Historical Or Vintage Recording

Alligator Records 45th Anniversary
Collection
Erwin Helfer - Last Call
Ruth Brown - Say It Again - Ruth
Brown In The 60s
Lightnin Hopkins - Thinkin' And
Worryin' - The Aladdin Singles 1947-
1952
Roy Buchanan - The Genius Of The
Guitar - His Early Recordings
Champion Jack Dupree - Live At
Rockpalast: Cologne 1980

New Artist Debut Album

Robert Finley - Age Don't Mean A
Thing
Tom Dikon & The Jukes Revival - Been
A Long Time Baby
Gene Jackson - 1963
Vintage #18 - Grit
Southern Avenue - Southern Avenue

Blues Band

Mississippi Heat
Lil' Ed & The Blues Imperials
Kilborn Alley Blues Band
Royal Southern Brotherhood
Nick Moss Band

Male Blues Artist

John Mayall
Wee Willie Walker
Barrelhouse Chuck
Billy Flynn
Toronzo Cannon
Bobby Rush

Female Blues Artist

Annika Chambers
Beth Hart
Lisa Mann
Trudy Lynn
Deb Ryder
Thornetta Davis

Sean Costello Rising Star Award

Quinn Sullivan
Lauren Mitchell
Southern Avenue
Dawn Tyler Watson
Vanessa Collier

Blues Bash Reminder

**Tuesday,
August 8th**

**SoLowLew
&
The Jesse Weston
Band**



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Sun July 30 **Pinky's Passion** Cromwell Park - Shoreline - noon
Sat Aug 5 **Proctor Street Festival** Tacoma - 1pm - 2:10pm
Sun Aug 13 **Capps Club** Dinner & Show - Kenmore - 5pm - 8pm
Wed Aug 16 **Pike Place Bar & Grill at the Market** Seattle - 6pm - 9pm
Sat Sept 2 **Northwest Dance Network** Ballard - 8:30pm - 11:30pm
Sat Sept 9 **Easy Monkey** North City/Shoreline - 8pm - 10pm
Sat Sept 16 **Federal Way Blues Festival** Town Square - 4pm - 6pm

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5. Deming, WA: Mt. Baker Rhythm & Blues Festival 1 PM

11. Everett, WA: Historic Everett Theatre w/Mary McPage &
National Headliner Chris Thomas King 7 PM

19. Marysville, WA: Sound Harley Davidson at Smokey Point 12-3 PM

20. Skykomish, WA: Music in the Park 8 PM

24. Everett, WA: Music on the Marina 6 PM

26. Des Moines, WA: Poverty Bay Blues & Brews 2 PM

26. Tacoma, WA: Cultura Events Center w/ Coco Montoya 8 PM

31. Bellingham, WA: Blues, Brews & BBQ 5 PM

Sept. 2. Anacortes, WA: Heart of Anacortes 6 PM

www.stacyjonesband.com

Film Preview: "I Am The Blues"

By Eric Steiner (Artwork Courtesy of I Am The Blues)

This month, blues fans in the Pacific Northwest, and British Columbia's Lower Mainland, have an exceptional opportunity to see a new documentary written and directed by documentary film maker Daniel Cross at the Seattle International Film Festival's (SIFF's) Uptown Cinema from the 8th to the 15th. Cross is an award-winning Canadian film maker, and he's as effective at letting his material tell a story as legendary documentarians like Michael Apted, Errol Morris and Ken Burns. *I Am The Blues* is a one hour and 46 minute journey down to the Mississippi Delta and Lafayette, Louisiana and Cross and his team capture live blues in legendary juke joints like Po' Monkey's Lounge in Merigold, Mississippi and the Blue Front Café in nearby Bentonla. Three years in the making along backroads in Louisiana and Mississippi, *I Am The Blues* has garnered critical acclaim and prizes like the Best Feature Length Documentary and Best Cinematography in a Feature-Length Documentary at the Canadian Screen Awards in Toronto this past March.

Grammy-winning Bobby Rush is our tour guide, and early on in the film, we learn about the history of communities like Mound Bayou and Tutwiler, Mississippi. Bobby walks in front of the Blues Mural in Tutwiler and gives us a history lesson: Mound Bayou and Tutwiler were thriving African-American communities as they were founded by freed slaves.

En route to his native Louisiana for a fish fry and jam session at a community center, Bobby Rush tells us that "he'd always dreamed of being onstage with Cab Calloway or Muddy Waters." Picking cotton as a young boy, Bobby looked skyward and envisioned himself as a bandleader while his mother admonished him to focus on the rows of white cotton before him. In the film, it's a joy to see him with Little Freddie King, Lazy Lester, Lil' Buck Sinegal, Barbara Lynn and former Howlin' Wolf piano man Henry Gray.

At one impromptu jam at a friend's house, Henry described what it was like working for Howlin' Wolf for 14 years. Henry described the Wolf as a stern taskmaster who wouldn't tolerate any

smoking or drinking while on his bandstand. Of course, Gray said that the Wolf would gamble, drink and carry on before and after gigs, but he was focused on putting on a memorable show and was known as a strict bandleader.

Cross uses a near-hidden camera to eavesdrop on Bobby Rush negotiating with a club owner regarding payment for this full band (and dancers). The proprietor's voice is clearly stressed when he realizes that ticket sales have not met the band's expectations and he offers to go to every ATM to raise money. We won't know the end of the story as the film focuses on Bobby and his dancers preparing for the show: Bobby in a sequined royal purple sportcoat with white boots and the dancers in skin-tight outfits.

I've been to several of the communities featured in the film: Despite grinding and persistent poverty, residents of communities like Como and Bentonla, Mississippi still celebrate their musical roots. At one point, Jimmy "Duck" Holmes leads what many blues guitar aficionados might consider a "master class" in the Bentonla style. I am also heartened by increased blues tourism and the Mississippi Blues Trail, which honors artists and communities that have made significant contributions to what Morgan Freeman once called "America's classical music."

The closing credits reference more than two dozen songs that are featured in the film: Some as snippets or background music as well as full-length performances. Like Lazy Lester, Carol Fran recorded on the Excella imprint and one of the many highlights in the film include "Sunshine" Sonny Payne spinning a 45 RPM record on KFFA Radio during the King Biscuit Flower Hour (sponsored by Shack Up Inn in Clarksdale, Mississippi). Carol tearfully tells the story behind "Emmit Lee" in a touching interview. Later on, we learn that she's Henry Gray's niece (and the familiar banter between Lazy Lester and Carol Fran after at the community center jam is priceless!).

I Am The Blues tells exceptional stories, features memorable performances by many blues elders in Mississippi and Louisiana and I recommend this movie highly.



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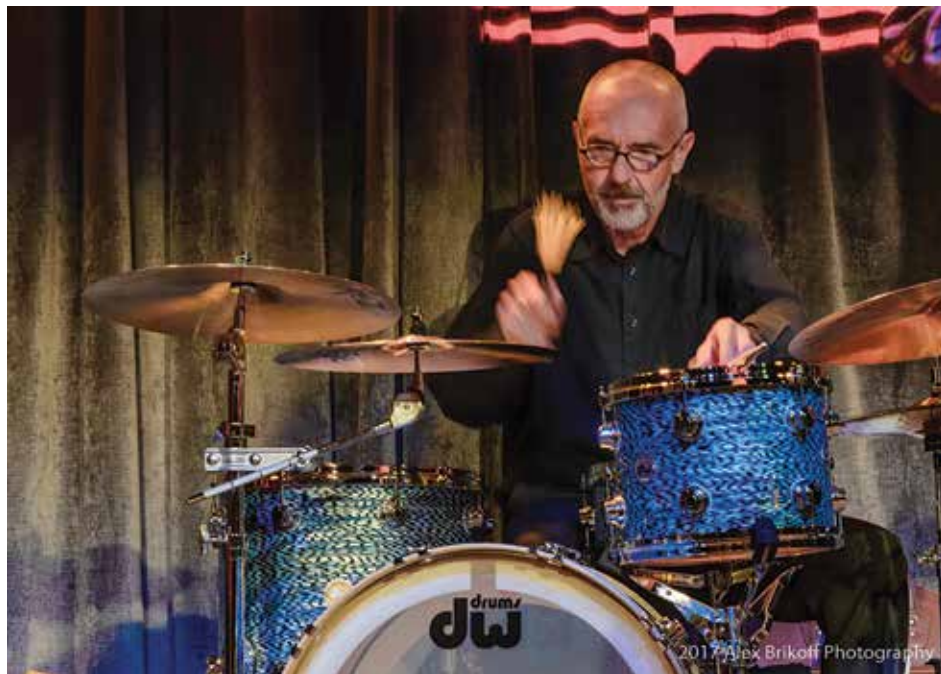
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**INSIDE
BLUES**

Stickshift Annie & The Fugitives at Capps Club's Sunday Dinner Show!

(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.



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Rock the Dock, Tacoma.....Saturday, Aug 19 - 9pm

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British Columbia Blues News

Happy 10th Anniversary to the White Rock Blues Society!

By Eric Steiner

This past May, I had the pleasure of celebrating the 10th anniversary of the White Rock Blues Society at what's billed as "Canada's Caribbean," The Pacific Inn and Resort on King George Boulevard just two miles North of the USA/Canada border in White Rock. The anniversary featured three days of music that began on May 19th with a discussion of the blues in a private dining room next to the Rhumba Room at the resort. I had the pleasure of catching Saturday's show that featured the six-piece Tom Lavin and the Legendary Blues Band that also included Jason Buie's CD release party for his excellent *Driftn' Heart* CD that I reviewed for this issue of the Bluesletter. On Sunday, the blues society hosted a showcase of local performers that included International Blues Challenge competitor and award-winning harp player Harpdog Brown.

I remember offering White Rock Blues Society president Rod Dranfield advice when he and Jason Buie formed the blues society in 2006. Since the early days that featured The Twisters (before that band's tragic accident), Jason Buie, David "Boxcar" Gates, and MonkeyJunk, the White Rock Blues Society has hosted over 100 live performances in venues as diverse as provincial parks, First Nation celebrations, a renowned recording studio (Blue Frog) and a number of local bars. Rod and his team have steadily built a reliable blues following at venues like the Crescent Legion's Club 240, West Beach Bar and Grill, and the blues society turns each large conference room of the Pacific Inn and Resort into a juke joint when it hosts fundraisers and its annual New Year's Eve party.

Saturday night's show featured a young girl from nearby Maple Ridge, Lauren Webb. This 10-year old confidently belted out the blues. My favorite memories of that evening include the presentation of Jason's guitar that was lost years ago but found in a pawn shop and his band powering through new material from the *Driftn' Heart* CD. I had heard of Tom Lavin and the Legendary Blues Band from Canadian blues friends, but hadn't seen them live. Originally from Chicago, Tom relocated to Canada and started a blues band with his brother, and during his set, he reminded the audience

that he's "been on the road for the last 39 years." At the anniversary show, Tom led his band through an exceptional set of rocking blues and capped off his sets with songs that were popular on the radio in the 1980's, such as "Thirsty Ears," "Doing It Right on the Wrong Side of Town," and "Boppin' The Blues." Late in the evening, he donned a White Rock Blues Society t-shirt with its distinctive logo that reflects the society's mission: "Roots music for the rock."

After 10 years of blues experiences in White Rock and South Surrey, I'm admittedly biased. I look forward to driving two-plus hours up to British Columbia's Lower Mainland. Each time I attend a White Rock Blues Society event, I learn something new and discover new blues talent, like Delaney Rose, Summer and the Sinners, Dalannah Gail Bowen (and Owen & Owen), and Arsen Shoumakov. I'd be remiss if I left out promoter Mario Brox of this short piece: Mario's helped several Washington Blues Society artists with his enduring connections in his native Europe and, like Rod, Jason and Harpdog, is a great blues ambassador for artists that call South Surrey, Delta and White Rock home.

Blues Festival Preview: Roots & Blues at Salmon Arm

By Eric Steiner

The 25th annual Roots & Blues Festival will be held in Salmon Arm, British Columbia from August 17th through the 20th. Sponsored by Toronto Dominion, main stage performers include Los Duendes, Boogie PatrolRicky Skaggs & Kentucky Thunder, Kenny "Blues Boss" Wayne, Booker T. Jones' Stax Revue, Stephen Fearing and Five Alarm Funk. Washington Blues Society member Keith Scott will participate in the electric and acoustic workshops, and Roots & Blues is unique in that one-half of the music is played in intimate, workshop settings. That's 24 hours of music!

I am pleasantly surprised that the festival is promoting Keith's first-ever appearance at the Roots & Blues Festival: "For blues fans, the region's favorite roots festival has added another veteran of the Chicago blues scene with guitar playing and singing Keith Scott. Scott received his musical education over 30 years ago jamming with greats like Buddy Guy, Junior Wells and James Cotton, and then became a member of the legendary Chicago-based Jimmy



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Dawkins Band. Scott will be a welcome addition to Roots & Blues in both the acoustic and electric blues workshops."

I've had the pleasure of seeing Chicago blues legend John Primer at the Chicago Blues Festival and at Buddy Guy's Legends. The Roots & Blues Festival's website does a nice job of summarizing Primer's contributions to the blues: "John Primer has undisputedly helped build the sound and style of Chicago blues as we know it today. The echoes of tradition bellowing from the birthplaces he played such as: Maxwell Street, Theresa's, Checkerboard and Rosa's Lounges, pulse from every chord in his fingers today. John Primer is a Chicago Blues Living Legend. John's father died tragically in Mississippi when he was young. When his mother found work in Chicago, John soon followed, bringing the sounds and spirit of Mississippi with him in 1963. He then fell for the music of both the city's west and south sides. Fronting his first band, The Maintainers, he was asked to join and eventually lead the house band at the world famous Theresa's Lounge in 1974. Over the next seven years, John would play with such blues originators as: Sammy Lawhorn, Junior Wells, Buddy Guy, Smokey Smothers, Lonnie Brooks and many others shaping the foundations of the Chicago blues to come. In 1979, the great songwriter Willie Dixon persuaded him to join his band the Chicago Blues All Stars. John traveled the U.S., Mexico and Europe, trying on hats as a rhythm guitarist, lead slide player and powerful singer. Muddy Waters heard John play and six months later Muddy recruited him not only as his guitar player and bandleader, but also as an opening act. John stayed loyal to Muddy until his death in 1983."

JJ Thames: Have Blues, Will Travel

By Amy Sassenberg

“Have Blues, Will Travel,” might be the first major US tour for soul-blues belter JJ Thames, but she has been on this road since she was 17-years-old, and singing from the age of nine. A classically-trained musician with years of jazz under her belt, Thames (pronounced Timms) on the cusp of turning 35, is a veteran performer of many genres and styles, having shared the stage with everyone from Bobby Blue Bland and Marvin Sease on the Chitlin’ Circuit to Reggae’s Outlaw Nation and Fishbone. It’s a pretty impressive resume for someone who was told time and again that she wasn’t a very good or very soulful singer. Thames is philosophical. “I think you have a choice,” she says. “You can take that and use it as motivation or you can allow it to dash your dreams.” The choice she made is pretty clear.

A radiant beautiful woman with a quick smile and sometimes deep purple hair, the “Mississippi Blues Diva” from Detroit, as she has been called, started her journey in the same city as Motown, and was a seasoned chanteuse at 17. Asked about early blues influences or singing in the church, Thames says neither initially drew her interest. Hearing her powerful instrument, recalling the passion of Koko Taylor or Etta James, it’s hard to believe. Both her debut recording, *Tell You What I Know*, and her second album, *Raw Sugar*, recently nominated for a 2017 Blues Blast Music Award for Best Soul-Blues Album, open with soulful gospel-inspired tunes. The latter, *Oh Lord*, is an original (as they all are on *Raw Sugar*.) an old-timey-sounding, sparse composition with guitar, mandolin and vocals artfully added by Ben Hunter & Joe Seamons, the WBS-sponsored winners of the 2016 International Blues Competition in Memphis.

The song pleads for divine assistance on the bumpy journey we all take while we’re here. Thames is no stranger to struggle, and you can feel this from the beginning of the record. She has no qualms about putting her life in her songs, proclaiming, “All my music is personal.” Indeed, in the span of two albums you will hear the full spectrum of life’s ups and downs, tragic events and intimate moments. *Raw Sugar* includes a song about a woman in a questionable relationship considering an abortion; not a topic you hear in song too often. Lyrics on both albums are direct and surprising, vocals nuanced and wrenching, as she lets you behind the curtain where many of us hide our most personal lives.

She recently shared on social media pictures from the photo shoot for the album cover she shot a year and a half ago. At the time, she was struggling to just get out of bed and not cry her makeup off. Deeply depressed and dealing with anxiety and PTSD after a recent separation, she audaciously wore the white silk wedding gown she had worn full of hope less than a year before, to an

abandoned warehouse with the photographer. She explained the range of emotions she was dealing with and wanted the CD to reflect. She says as she tromped through the filthy location, the dress began to resemble the marriage, and she was able to throw it away, and with that, start a new, more empowered chapter.

Her writing and her music seem to be a similar catharsis for her, and for her listeners. “You listen to my records, you know me personally,” she says, explaining that people come up to her at events and tell her all the time how they connect with her music and feel like they know her. They share how something they heard got them through a tough time: homelessness, a divorce or even the death of a child. They identify with her, and she with them, because the music is autobiographical, and all these things have come to pass.

A mother at 17, it was not always easy to make ends meet. Her second son, Zion Paul, was diagnosed with lymphoma and died just days from his second birthday. Thames mother, a psychiatrist, also passed from cancer at age 44. With each tragedy, Thames has diagramed her pain and her process and worked through to the other side. It is exorcised again and again in the songs and the performances. Not coincidentally, she says her lowest times brought her some of the most growth. She has always had the same dream, but because of circumstances, it periodically took a back seat to business school or the ministry, to survive or revive.

The church is in Thames’ blood, and most certainly in her voice. Her father retired from General Motors and became an ordained minister as Thames was reaching adulthood. She too, became fully ordained and licensed and worked in the church for two years, leaving music behind. Then one day, the minister who had guided her, brought her into his office for a heart-to-heart. “He told me, hey, I think you need to go back to the music industry. And I was like, wait, what?” She says he told her that he really felt like that’s where she was supposed to be. “That’s your pulpit. That’s where you’ll make the biggest impact and the biggest difference.” She knew he was right and tried to make another go. “I said, You don’t have to tell me twice.”

But success only came in spurts, and in between, more heartache and trying times. Just when it looked like the very worst thing had happened and her dream might die right along with those closest to her, she found the strength to scratch her way up again.

She said she’s had people chastise her for her single-mindedness and honesty in this. She explains that the loss of her son was the worst thing that ever happened to her, but it was also, simultaneously, a positive force for change. “It was the thing that shook me,” she says. “It made

me look at life and say, you know what, you’ve just got to go for it. Life’s too short.”

She dropped everything, including an engagement. She moved back to Detroit again to pursue her dreams and then to New York. As she describes her drive, you can see her resolve. “It was a trying time but it was also a time where I was writing so honestly. And I became this transparent individual where, you know, I have no secrets. And I feel like my story is supposed to be told. I feel like everything that I’ve gone through is just motivation for other people, so I don’t regret it.”

She felt like she was on the right path but there were still a few detours. The brief “very bad marriage” may have set her into a dark place, but it also gave her a lot of writing material. “I get to sing songs about it and people understand. I honestly think that had a lot to do with the healing process. Writing that record and getting it off my chest. It put me in a position to where I was open to love again,” she says. And she is in love again, with her best friend, again. A longtime companion, member of the band and a strong guiding force who helps keep her affairs in order, is never far from her side. “We’re very different,” she says. “I’m a free spirit and he is not.” She smiles a beatific smile. “We balance each other out. He loves me well.”

Thames seems to exhibit an openness and a rare self-confidence and ease with herself that is unusual for someone her age, or for anyone, really. She seems incapable of having a shallow exchange; direct and forthcoming, curious and observant. Her experience and upbringing explain some of this, and growing up on the stage. But there is something else.

“Actually I have Asperger’s. I’m an “Aspi” and proud of it. I was diagnosed as an adult,” she says about learning she carried aspects of the syndrome classified as a mild form on the autism spectrum marked by social anxiety. “It explains my superpowers,” she says. She smiles and shows me the Wonder Woman tattoo on her arm. “I got the Wonder Woman tattoo when I was diagnosed.” For her, it explained a lot and she could finally own those parts of herself that were special and different.

“When I sing, I actually see notes,” she explains. “I smell colors. I hear colors. You know, the color pink has a smell: it smells like...sunshine.” She says a lot of people call these “auras.” She just knows that when she meets people, she sees certain colors with them. She says she didn’t always understand that most people don’t experience the world like that. “I can walk into a room and I can feel the heaviness or the happiness or discord,” she says. “I’ve made a lot of people uncomfortable over the years. I’ve learned not to stare. I’ve learned how to make eye contact.” She now accepts... She says she just tells people if she does something quirky

or weird, that she has Asperger's, which seems to make things less awkward. "I'm unapologetically me and I'm OK with that," she says. This attitude makes her a perfect match for United by Music North America, the non-profit that supports professional growth and performances by and for musicians with physical and intellectual challenges and barriers to the music industry. UBMNA pairs their members with professional working musician mentors. Thames spent a week as a mentor in Portland last month, performing with the group at the Hotel Rose as part of the Safeway Waterfront Blues Festival.

"I'm just honored to be a part of it," she says. "Watching all of these artists use their super powers. They're absolutely amazing."

JJ Thames & The Violet Revolt continue the "Have Blues, Will Travel" Tour across the US through August, performing at Seattle's Highway 99 Blues Club on Wed, August 30. (Tickets at highwayninety-nine.com and more information and tour dates on iamjjthames.com) Then it's on to Europe in the fall.

Thames has definitely travelled with the blues and come through them, not looking back except maybe to reflect on lessons learned and to write those cut-straight-to-the-bone lyrics. She says she continues to make peace with the past and

practices forgiveness. She seems to have shed her skin, looking all bright and shiny and stepping out into the light. "That's what I preach," she says. "Follow your dreams. Follow your heart. Live authentically. You know, live out loud. Even when you get it wrong, get it wrong loud," she laughs. "It's okay. Nobody has it all figured out." And of course, with the ease and grace with which she utters these wise words, she does indeed sound like she's figured out quite a bit. You want to travel along and see where the road takes her. At this point, she says she's staying present, appreciating every minute and has no regrets.

"Someone asked me, what would I tell her if I could go back and talk to my 17-year-old self," she offers. "I sat there and thought about it, and I said, You know what? You're right. All of your dreams are right. It turns out good in the end."



Left and Above:
JJ Thames at the 2017
Safeway Waterfront Blues Festival
(Photos by Tim & Michelle Burge)

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Blues CD Reviews

Naomi Wachira
Song of Lament
(Doreli Music)

The definition of the word “lament:” A formal expression of sorrow or mourning, especially in verse or song; an elegy or dirge. The Kenyan-born, Yakima-based artist Naomi Wachira chose to title her sophomore album *Song of Lament*, as she feels the music ““was born out the many tragic losses we’ve witnessed globally - ranging from cases of police brutality to the refugee crisis - that made me grieve about who we’ve become, but also burned a desire in me to create art that would serve society at large and hopefully lessen the chaos around us.” A bold, brave and almost brutal statement to describe the birth place of a music that is so lovely, calming and touching. The 11 track collection which certainly feels like one big song was recorded at Seattle’s historic London Bridge studio, and produced by Eric Lilavois (Saint Motel, Atlas Genius, My Chemical Romance) with contributions from Dave West (organ/Rhodes), Teo Shantz (drums), Masa Kobayashi (bass), Tommy Sandovallegos (percussion), Eric Lilavois (percussion), Owuor Arunga (trumpet) and Andrew Joslyn (strings). The crisp and clean production is a focused on the earth-shattering alto of Wachira, who picks up the torch of heroes of afro pop and folk singing Miriam Makeba, Angelique Kidjo, Joan Armatrading, and Odetta. Like those groundbreaking artists, Wachira accompanies herself on acoustic guitar which she nimbly strums throughout, guiding her soaring vocal and centering the ensemble. The album opens with the musical life lesson, “Our Days Are Numbered,” with Wachira preaching “learn to be wise, learn to be kind.” The funk and world percussion then jump up a notch for questioning call out “Up in Flames,” and then she tackles issues of equality over a sweet reggae beat for “Beautiful Human.” Joslyn’s mournful strings accompany her as she attacks the zealots who perpetuate violence in the name of faithful religious expression head on for the pleading “Where is God?” She then shares a tribute to her fallen countrymen for the funeral song “Farewell.” The title track is an homage to mother Africa as well as a strong rebuke of her citizens and the lack of humanity among the world’s first peoples. Wachira delivers words of encouragement on the gently rocking “Run, Run Run,” and the all-acoustic choral “Murathimwo,” she shifts back and forth between English and Swahili as she attempts to give praise and devotion to her parents. She then leaves us with one more set of questions to ponder on the rumbling ¾ time ode “Think Twice.” It would be so easy to play off Wachira’s *Song of Lament* as an album of lovely world music wall paper because the harsh realities of the lyrics are colored by such truly beautiful music, much in the way that roses carry thorns. Rick J Bowen

David Brewer
Drivin’ Wheel
(Self-Released)

It feels strange to be introducing David Brewer to Seattle blues fans, since he has been a major force on the Seattle blues scene for over 35 years, well-known for his rocking blues and guitar-driven jams. After backing Albert Collins for several years on the road and sharing the stage with many of the biggest names in blues, Brewer found his way back to Seattle and has led his own groups since. He has won Washington Blues Society B.B. Awards for “Best Guitar Player” and “Best Songwriter” several times, and has done numerous European tours since 1995. His sixth and most-recent CD, entitled *Drivin’ Wheel*, finds him doing his own arrangements of ten songs by some of his favorite artists, including Leon Russell, Roosevelt Sykes, Warren Haynes, ZZ Top, Smokey Robinson, Taj Mahal, J.J. Cale and others. Brewer is very fond of high-energy, rocking shuffle blues, and these abound throughout. Standouts on the record are Muddy Waters’ “Blow Wind Blow,” which is given a heavy, straight-8 feel, an arrangement of the Beatles’ “Help” by (the late Seattle blues great and Brewer’s friend) Isaac Scott and John Lee Hooker’s “Little Wheel,” a long-time fixture in Brewer’s live sets. As a guitarist, Brewer has carved his own overdriven style from the work of Freddy King, B.B. King, Albert Collins and Albert King. He has also always shown a love for bluesy Southern rockers, including the Allman Brothers, ZZ Top, JJ Cale and Leon Russell, and this record’s songs continue that tradition. Compatibly supported by bassist Tracy Arrington (Curtis Salgado), Hammond B-3 organist Mike Kalanj and drummer Chip Hart (Arsen Shomakhov), and recorded, mixed and mastered by Raven Humphres at Blackwing Studio in Marysville, Washington, this recording will be sure to satisfy the many fans who miss seeing David Brewer on a regular basis and wonder what he is “up to” these days. - Eric Madis

Zelda Starfire
Wommando
(Self-Released)

Like a blast out of a double-barreled scatter gun the nine-song album *Wommando* from Seattle one-woman band artist Zelda Starfire hits you full in the face with grinding guitar, kick drum and caterwauling vocals. Recorded live in the studio by Steve Feasely at his workshop Love Studios, Seattle, *Wommando* marks both the new reality of indie recordings that are released as a digital album only and a throwback to quick and dirty, low budget records pf yesteryear. Zelda opens with the furious country punk, “How The Hell Did I Get Here,” pounding hard on acoustic slide guitar and blowing crude harmonica while delivering the tome of the morning after with the great line” I

reek of whiskey, there’s guilt in my hair.” The fever pitch of “Chicken Killin” lives up to its title. Zelda refines her gig a notch as recants the ill-fated tale of Kansas cowboys who hired a well Witcher to lead then to water on “Water Witch,” adding some clever finger picking and a June Carter growl to her vocal. Jenny Hill joins in on violin adding long lyrical notes to the time shifting ballad “Home,” and helps build the tension to the fiery punked-up Celtic reel “Grand Daddy Long Legs.” Some crazy distortion on the vocals punches up the energy of the hill Country Blues Stomp “In My Drawer,” then Zelda tries her best to be a one-woman acoustic Metallica for “Union Horse.” The lilting ballad, “In Your Sleep, closes the set with Jenny Hill returning with her fiddle as melodic counter point to Zelda’s breathy vocal on a siren’s lullaby. Rick J Bowen

Michele D’Amour and the Love Dealers
Lost Nights at the Leopard Lounge
(Warrior Poet Productions)

I just jumped on the bandwagon. Michele D’Amour and the Dealbreakers’ new CD, *Lost Nights at the Leopard Lounge*, has already attracted positive reviews from a number of sources, although I’ve resisted reading them, in an effort to maintain a respectable objectivity. Luckily, the album speaks for itself. Michele has assembled a strong collection of her original songs, conceptually centered around the (fictional) Leopard Lounge and the characters who populate it. Everybody’s got a story, and Michele presents them in a fresh, unadorned voice, letting the music and the lyrics carry the themes forward. Michele’s band is a story in itself, with husband Patrick McDanel on bass, (and trombone and vocals). His contribution to the album earned him a featured article in *Bass Musician* magazine titled, “Bass Player Patrick McDanel’s Grooves Distinguish Blues Band’s Sound.” I was going to say that! This album is RICH with interesting grooves, always entertaining and very danceable. Ronnie Bishop and Rick Bowen take turns providing the percussion half of that bottom end. Ryan Higgins pulls out a well-crafted guitar solo or complementary rhythm or some other kind of magic on every track. And he plays trumpet. No lie. As for the songs, the album declares itself “Blues” from the opening bars of the first song, “No Good.” Ryan serves up a tasty guitar intro over a classic shuffle that pulls us right in and then drops us into next song - a slow blues along the same theme - “Trouble.” Sultry and strong, Michele’s delivery is straightforward, the notes precise, her tone cool and often ironic. The title song, “Leopard Lounge” has a complex, rumba-like groove. We learn that at the lounge “the glasses smell like bleach and the water tastes like mud.” Michele’s lyrics are spare, but certainly evocative. *Lost Nights at the Leopard Lounge* includes 11 great songs plus a playful extra track ... more music than space permits me to analyze

It's a classy production in every way, including attractive cover art and package design by Tim Sutherland. So, go ahead - JUMP ON that bandwagon. You'll have lots of company. Jane Henderson.

Extended CD Review

Karen Lovely
Fish Outta Water
(Kingsized Soundlabs)

Karen Lovely's new CD, *Fish Outta Water*, is all Karen, with 12 original songs - blues, roots, and Americana - delivered fresh and tasty by the award-winning singer and lyricist. You can tell a lot about a person by the company she keeps, and Karen has attracted some major talent to lend support to this project, including producer Eric Corne, who works with Walter Trout and John Mayall. Says Karen, "It was great working with Eric on this one... he pitched me songs that he thought would really work for me." These were added to the five songs Karen wrote, resulting in a satisfying exploration of thought-provoking themes and a whole lot of great music.

The spirit of collaboration is also apparent by the long list of musicians who appear on the album. Karen's core band here consists of Rick Holmstrom (Rod Piazza, Mavis Staples) and Doug Pettibone (Lucinda Williams, Mark Knopfler) on guitar, Taras Prodaniuk on bass, and Matt Tecu on drums and percussion. But listen and you'll hear fiddle, mandolin, Wurlitzer, steel drum, horns, violin, cello and more throughout the CD, applied judiciously and with effect by the featured artists. It's that attention to detail that makes this album so entertaining and rich in texture.

Of course the centerpiece of the project is Karen Lovely, with her strong, soulful voice reaching for the sweet spot in every song. Rough and tender, vulnerable and strong - Karen fearlessly sings the emotion beyond the lyrics. Listen to her low notes in the sultry "Nice and Easy," - smooth, rich, and flawless. And when she slips into those higher registers - pure and effortless. Based in Portland, Karen has been honored as a vocalist and performer at the regional and national level, with multiple nominations and awards from the Blues Foundation, Blues Blast magazine, Blues 411, and the Cascade Blues Society.

The album opens with the title song - "Fish Outta Water" - blues laid down on top of a spooky, twangy guitar effect and an organ noodling soulfully in tandem with the vocals. The track is deceptively simple lyrically, with a dramatic break mid-song - a surprise - the first of many genre bending delights on this CD. "Under the Midnight Sun, has a Motown feel, with sax and organ punctuating the bass line. Collaborator Eric Corne was inspired by the posts of Karen's visit to Iceland, as well as by the knowledge that she is a

confirmed city person. He wrote, "...but I could not escape the big, bright lights of the city, shining down on me just like the midnight sun." Karen sings this like she's joyful in the knowledge.

Other standouts - and there are many - include "Big Black Cadillac," an escape story with a stunning bass line and a Neil Young-like guitar solo at the end. Is it a bad dream or a recollection? "There's no turning back, to the life I had - I'm out here on my own. "Everything Means Nothing" is another great song. The title itself threw me into an existential crisis, but Karen tells me it's about how hard it is to love an addict, for whom everything means nothing ... except feeding the beast. The song has a compelling groove and features some very fine slide guitar work by another Portland friend, Ben Rice.

"Waking Up the Dead" is one of three Eric Corne songs that Karen chose to express her dismay with the current state of the nation. With a driving rhythm guitar, wailing slide guitar, and coronet flourishes, this song cooks. Here's verse 1 -

Saw the devil, walking like a man
Hair like fire, skin shining golden brown
Spoke of trouble, taking on the man
Promised salvation, burned the whole thing down.

"Hade's Bride" ("There was a Time") is a more personal song and bears witness to the fine points of an unhealthy relationship. This is the rootsy, folksy, Americana side of Karen, and it's beautiful, sweet, and heartbreaking. "Next Time" has an up-beat, gospel feel, with a tinklin' piano and a classic, bluesy groove. The idea for the song arose from a conversation about God as a woman, Karen tells me. How would she reinvent the world?

Next time there won't be no possessions
Next time there'll be no yours and mine,
Last I made you CEO; next time you're
going be a regular Joe
Next time I'm gonna shine a brighter light.

Karen's voice takes on a sultry, breathy quality in "Nice and Easy," a slow blues that could be about addiction or love or both. The song is powerful and evocative, regardless of context. Karen uses the space between the lyrics to full dramatic advantage, and the guitar, in Knopfler-like mode, swirls between the vocals. Like this:

Baby twice ...I tried leavin' ...you and me
...
I'm lost ... beyond reason ...and I can't
deny the chemistry.

"Punk Rock Johnny Cash" is a sweet, cheerful-sounding tribute to an orange-haired busker who used to sing and play in the San Francisco subway. This is the story of Jesse Morris - a talented musician, struggling with bi-polar depression,

who took his own life. He seemed so strong, but in retrospect, "the dark in (his) heart was there in every verse." His death drew a strong response from people who were used to seeing and hearing him play every day. Karen sings about that in a chorus that's wistful and tinged with regret.

If I told you how I loved to hear you sing
that song
If I said how much it meant, well, would you
still play on?
I can hear you sing that song.

These are stories Karen feels compelled to tell and issues she feels passionate about exploring. I've added some links here for folks who may want to do a little exploring themselves. But aside from the important themes she addresses, it's all about the music. *Fish Outta Water* is a well-constructed collection of excellent songs, possibly Karen Lovely's best yet. So ,dive in! Jane Henderson.

Jason Buie
Driftin' Heart
(Self-Released)

Jason Buie's latest CD features this British Columbia-based bluesman at the top of his game. *Driftin' Heart* includes four covers and seven originals. Buie is a co-founder of the White Rock Blues Society just across the USA border at Blaine and he serves as the society's music director. This year, the White Rock Blues Society celebrates its 10th year under the leadership of president Rod Dranfield. The title tune is from fellow Canadian Sue Foley and Jason and his band reinvent Amos Milburn's classic romp, "House Party Tonight." Another cover, "You're Sweet" is as energized as Jimmy Rogers' original, and two things impressed me about this CD: 1) first-class blues musicianship and 2) exceptional original songwriting by Jason Buie and long-time Canadian blues drummer John Hunter (Slim & The Deuces). "Government Man" is a wry take on bureaucrats everywhere, whether they call Ottawa or Washington, DC home. "West Coast Daddy" is a fun, upbeat blues tune and "Suits Me to A Tee" and "12 O'Clock Check-out" are more than radio (and blues festival) ready. Joining Jason and John are George Fenn (Harris, Hunter & Fenn) on bass and Dave Webb (The Fabricators, Harpdog Brown, Rollin' & Tumblin') on piano and Hammond B-3. I highly recommend this diverse CD that features Chicago as well as Texas-tinged blues. A great blues record for your next house party! Eric Steiner

Editor's Note: Catch Jason Buie live this month on the 5th at the White Rock Spirit of the Sea at White Rock Beach, on the 12th at a celebration of Canada's 150th anniversary at Bullen Park in Esquimalt (with Jerry Doucette & Nick Gilder), on the 18th at Gatz's in Oyama (near Kelowna) and on the 19th at Lorenzo's Café in Enderby, BC.

August 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.

Wednesday, August 2

Kent Station, Kent: Little Bill Trio, 6:00 PM
Highway 99 Blues Club, Seattle:
DRUMMERBOY featuring Anni Piper 8:00 PM

Thursday, August 3

Mt Baker Rhythm and Blues Festival, Deming Log Show Grounds, Bellingham 12:00 PM
Destination Harley Davidson, Silverdale: Little Bill Englehart/Rod Cook Duo 3:00 PM – 5:00 PM
The Roadhouse, Spokane Valley: Stacy Jones Band, 8PM

Friday, August 4

Mt Baker Rhythm and Blues Festival, Deming Log Show Grounds, Bellingham 12:00 PM – 10:45 PM
Big Sky Blues Festival, Pilgrim Creek Park, Noxon, Montana 6:15 PM – 10:00 PM
The Conway Muse, Conway: Fast Nasties, Herb and Jellyfish & Spicy Tunas, 7:30 PM – 10:30 PM
G. Donnalson's, Tacoma: Little Bill Englehart/Rod Cook Duo, 7:30 PM
Daley's Cheap Shots Spokane Valley: Harpdog Brown & the Travelin' Blues Show,, 8:00 PM

Saturday, August 5

Mt Baker Rhythm and Blues Festival @ Deming Log Show Grounds, Bellingham 12:00 PM
Broadway Center for the Performing Arts, Tacoma: BREW 53 Tacoma's Beer & Blues Festival, 1:00 PM – 8:00 PM
Ott & Murphy Winery: Sheri's Birthday Show, 7:00 PM – 9:00 PM
G. Donnalson's Tacoma: Little Bill Englehart/Rod Cook Duo, 7:30 PM – 10:30 PM
The Conway Muse, Conway: Mark DuFresne Band, 7:30 PM – 10:30 PM
Nectar Lounge, Seattle: Tribute to the Allman Brothers Band "Live At Filmore East" 8:00 PM

Sunday, August 6

Mt Baker Rhythm and Blues Festival, Deming Log Show Grounds, Bellingham. 12:00 PM
Johnny's Dock, Tacoma: Little Bill Trio, 5:00 PM

Monday, August 7

Madison Pub, Everett: Madison Blues Revue,, 7 PM

Tuesday, August 8

"I am the Blues" screening at SIFF Uptown Cinema, Seattle 8 PM
Capps Club, Kenmore: Washington Blues Society August Blues Bash features the Jesse Weston

Band and "SoLowLew" Tim Lewis. 7-9 PM
Jazz Alley: Greg Adams and East Bay Soul 7:30 PM
El Corazon/The Funhouse, Seattle: The Claudettes, 8:00 PM

Wednesday, August 9

"I am the Blues" screening at SIFF Uptown @ SIFF Uptown Cinema, Seattle 8 PM
Jazz Alley: Greg Adams and East Bay Soul, 7:30 PM
Parliament Tavern, Seattle: The Billy Joe Show, 9:00 PM

Thursday, August 10

"I am the Blues" screening, SIFF Uptown Cinema, Seattle 8:00 PM
G. Donnalson's, Tacoma: Rod Cook Solo Acoustic oma 7:00 PM

Friday, August 11

"I am the Blues" screening at SIFF Uptown, Seattle 4:00 PM– 11:00 PM
Bronze, Blues & Brews Festival, Joseph City Park, Joseph, Oregon 6:00 PM – 11:00 PM
Historic Everett Theatre: Chris Thomas King w guests Stacy Jones and Mary McPage, 7:00 PM

Saturday, August 12

Boxcar Park, Everett: Rock the Boat 2017 w/Sir Mix-A-Lot, 4:00 PM
Bronze, Blues & Brews Festival, Joseph City Park, Joseph, Oregon 12:00 PM
Heart of Anacortes Concerts, Anacortes: Janie Cribbs and the T. Rust Band, 6:00 PM – 9:00 PM
Collector's Choice, Snohomish: Michele D'Amour and the Love Dealers, 8:00 PM

Sunday, August 13

Magnuson Park, Seattle: 37th Annual Seattle Peace Concerts - Summer Park Concerts & Food Bank Benefits @ Magnuson Park, Seattle 12:00 PM– 6:00 PM
Blues Sunday with Highway 99 on the Waterfront Hot Spot Stage under the Big Wheel, Seattle 12:00 PM
"I am the Blues" screening at SIFF Uptown Cinema, Seattle 4:00 PM
Capps Club Dinner Show, Kenmore: Stickshift Anne with Kimball and the Fugitives, 4:00 PM

Monday, August 14

Madison Pub, Everett: Madison Ave Pub Monday Blues Revue, 7 PM

Wednesday, August 16

Slim's Last Chance Saloon, Seattle: The Billy Joe Show

Thursday, August 18

Snohomish Taste of Music, Carnegie Education outdoor plaza, Snohomish 5 PM
Citrine Health Center, Everett: Theresa James and

the Rhythm Tramps, 7:00 PM
192 Brewing/Lake Trails Tap Room: Michele D'Amour and the Love Dealers, 7:00 PM

Friday, August 19

Sip D'Vine, Portland, OR: DRUMMERBOY, Multnomah Days, 12 PM.
Snohomish Taste of Music, Carnegie Education outdoor plaza, Snohomish 12:00 PM– 11:45 PM
Sound Harley Davidson, Smokey Point: Stacy Jones Band. 12:00 PM – 3:00 PM
Skykomish Music In The Park, Skykomish Ball Park, Skykomish 3:00 PM – 11:45 PM
Heart of Anacortes Concerts, Anacortes: REFA Benefit Concert – The Walrus, 5:00 PM
The Conway Muse, Conway: The Burying Ground 7:30 PM
Wally's Chowder House, Des Moines: Rod Cook, 8:00 PM
Twin Rivers Brewing Company, Monroe: Sheri Roberts Greimes, 8:00 PM

Saturday, August 20

International Blues Challenge Finals at Snohomish Taste of Music, Carnegie Education outdoor plaza. Snohomish 12:00 PM – 11:45 PM
Capps Club Dinner Show, Kenmore: Rafael Tranquilino Band, 4 PM
Zoo Tunes, Woodland Park Zoo, Seattle: St. Paul & The Broken Bones and Trombone Shorty & Orleans Avenue 6:00 PM

Sunday, August 21

Madison Pub, Everett: Madison Ave Monday Blues Revue, 7:00 PM
Triple Door, Seattle: DRUMMERBOY featuring Kimball Conant, Musicquarium Lounge 8:00 PM

Monday, August 22

Jazz Alley, Seattle: Otis Taylor Band, 7:30 PM

Tuesday, August 23

Jazz Alley, Seattle: Otis Taylor Band
Highway 99 Blues Club, Seattle: John "Gray Hound" Maxwell's Acoustic Juke
The Comet Tavern, Seattle: The Billy Joe Show, 9:00 PM

Wednesday, August 24

G. Donnalson's, Tacoma: Rod Cook, 7PM
The Triple Door, Seattle: Ronnie Baker Brooks 7:30 PM
Music at the Marina, Everett: Stacy Jones Band, 6PM

Friday, August 25

Oroville, WA: Rally at The Border Blues Fest, Deep Bay Park, 11:00 AM– 11:45 PM
Sultan, WA: Sky River Rock Festival, Sultan 12:00 PM
The Conway Muse, Conway: Lloyd Jones and Polly O'Keary "Blues and Brews at the Muse" 7:00 PM

Saturday, August 26

Des Moines, WA: Poverty Bay Blues & Brews Fest, Des Moines Beach Park. 12:00 PM – 8:00 PM

Sultan, WA: Sky River Rock Festival, 12PM
Heart of Anacortes Concerts, Anacortes: Hot Damn Scandal, 6:00 PM
Cultura Events Center, Tacoma: Coco Montoya w special guests Stacy Jones, Cultura Event Center, 8:00 PM
Dawson's Bar & Grill, Tacoma: Little Bill and the Blue Notes, 9:00 PM

Sunday, August 27

Volunteer Park, Seattle: 37th Annual Seattle Peace Concerts – Summer Park Concerts & Food Bank Benefits, WBS Picnic 12:00 PM – 6:00 PM
Capps Club, Kenmore: Steve Bailey & The Blue Flames at Capps Dinner Show, Kenmore 4:00 PM
The Triple Door, Seattle: Doyle Bramhall II, 7:30 PM

Monday, August 28

Madison Pub, Everett: Madison Ave Monday Blues Revue, Everett. 7PM

Tuesday, August 29

Parliament Tavern, Seattle: The Billy Joe Show 9:00 PM

Thursday, August 31

Hotel Bellwether, Bellingham: Stacy Jones Band, Blues Brews & BBQ, 5:00 PM
Highway 99 Blues Club, Seattle: Harpdog Brown & the Travelin' Blues Show, 8:00 PM

12-8PM

Aug 13th Sunday Dinner and a Show at Capps Club 5PM

Aug 14th Blues Bash at Capps Club 7-9PM

Aug 17th Gast Station Blues – Issaquah 7-

Aug 18th Citrine Blues Benefit show, Everett 7PM

Aug 18 19 20 Snohomish Taste of Music –

Aug 20 International Blues Challenge Finals, Snohomish 12-7PM) *V

Aug 20th Sunday Dinner and a Show at Capps Club 5PM*

Aug 24 Gas Station Blues – Issaquah 7-9PM*

Aug 25 26 Rally at The Border Fest, Oroville

Aug 26th Poverty Bay Blues & Brews Festival, Des Moines, 12-8 *V

Aug 27th Seattle Peace Concert, Volunteer Park 12-7 WBS Picnic

Aug 27 Sunday Dinner and a Show at Capps Club 5PM *

Aug 31 Gast Station Blues – Issaquah 7-9PM *

Early September Blues Events

Sept 1st 2nd 3rd Ebbeys Island Freedom Fest, Everett

Sept 7-10 Sun Banks Music Festival, Electric City *V

Sept 12th Blues Bash at Capps Club 7-9PM (*Washington Blues Society sponsored event)

(V = volunteers needed)

August 2017 Salmon Bay Eagles Dock of the Bay

By Malcolm Kennedy

In August, the music at Salmon Bay Eagles F.O.E. 2141 starts with Basic Blues, Salmon Bay's double dose of solo/duo acts, on Thursday the 6th with Dana Lupinacci playing from 8-10pm and Dan Baker playing from 10pm-12 midnight.

On Friday the 4th they have Helen Burns & Friends. On Saturday the 5th Some Other Guys will bring their 50s and 60s rock & roll down to the club. The second week starts with the big fat sounds of the Chris Stevens Band.

Friday is R&B/Funk Nite at the Aerie with Red House and Saturday they welcome back Steve Bailey & the Blue Flames with Steve on lead vocals, blues harp, guitar and slide guitar.

The fabulous music continues with Brian Lee & the Orbiters playing on Thursday the 17th. Brian, like Steve, is a multi-threat and his latest guitarist Mahiko Fajita is a monster too.

Friday is Teen Rock Nite and Saturday the 19th is All Stars No Stripes supporting their debut release the aptly named Long Time Coming, which with 28 years performing together is a mild understatement. The 24th, the final Thursday of

the month is the Tonics featuring Joel Astley. Joel is a very accomplished harp player.

The month closes out with Kami's Karaoke on Friday & Saturday the 28th & 29th and the Whitman Jam on Thursday the 31st, so singers and jammers come down and put your name down.

I must also mention the Marcia, who has been cooking up great food on music nights for 28 years will be cooking. Just a selection of the wonderful things she puts together are Chicken & Shrimp Gumbo, BBQ Ribs, Brats, Mac & Cheese, Red Beans & Rice and Marcia is also well known for both her cornbread and her greens (a mix of mustard and collard greens).

Marcia frequently tailors the menu to the tastes of the performers and as with everything at the Salmon Bay Eagles, always at a very fair price. Join the fun, if you're not a member we encourage you to join and support this organization, the charities they support and support the music, Blues in Ballard since 1989.

Our Calendar is Changing...

By Eric Steiner

As noted in several Letters from the President, Tony Frederickson, over the past few months in the print Bluesletter, the Washington Blues Society calendar process is changing.

The Washington Blues Society depends on artists, club and venue owners, musicians and other blues partners to enter in their own information on our re-vamped website, www.wablues.org.

As your Bluesletter Editor, I will work with Vice President Rick Bowen and IT Director Sheri Roberts-Greimes to download all calendar entries at about 5:00 PM on the 15th of the month for the following month.

As Tony has described in these pages numerous times, there will be a small learning curve. To reduce that learning curve, Rick and Sheri have an easy-to-follow PowerPoint presentation on our website that describes, screen by screen, the process that our new web-based calendar requires to land not only in these pages, but also our web-based calendar.

Over time, our new calendar will be a new asset for musicians and fans alike and I look forward to more musicians, festivals and other blues partners as they get up to speed on how best to get information about their gigs in front of Bluesletter readers.

Calendar Addendum: Summer Blues Events

End of July Summer Blues Events

July 27 Gas Station Blues – Issaquah 7-9 *

July 27-30: Rock Cut Blues Festival – Kettle Falls

July 28 29 Jazz In the valley, Ellensburg

July 29 BB King blues band at Box Car park, Everett 4PM *V

July 30th Rock the Park, Parkinson's benefit, Crowell Park, Shoreline 12-5PM

July 30th Sunday Dinner and Show at Capps Club 5PM *

July 30th Wine Country Blues Fest, St Michele Winery, Woodinville

August Summer Blues Events

Aug 3 Gas Station Blues – Issaquah 7-9PM*

Aug 4-6 Big Sky Blues Festival, Noxon MT

Aug 4th 5th 6th Mt Baker Rhythm and Blues Festival, Deming *V

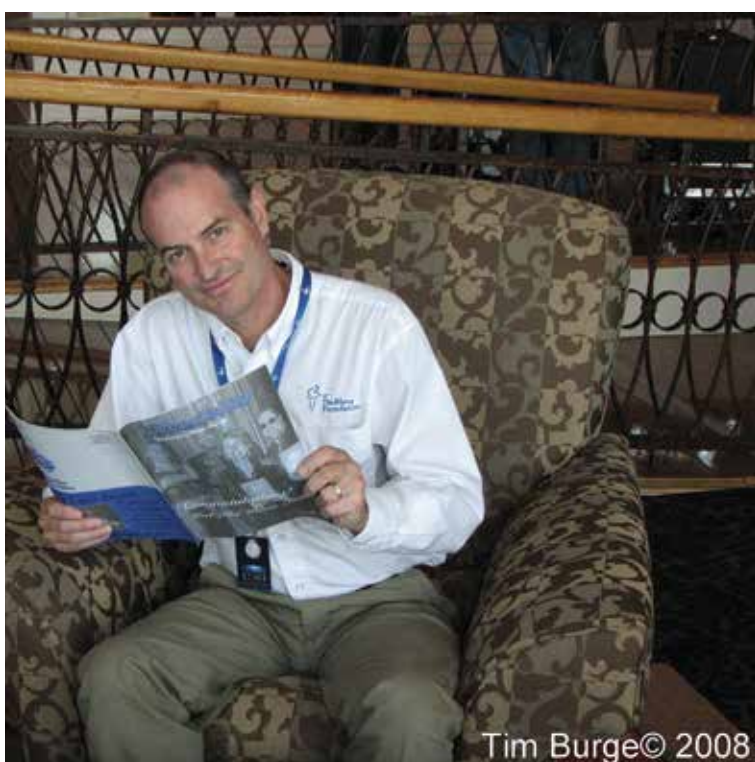
Aug 5th Brew 53, Tacoma 1-8PM

Aug 11th 12th Bronze & Blues, Joseph OR*

Aug 11th Chris Thomas King w Stacy Jones & Mary McPage – Historic Everett Theater 7PM

Aug 13th Blues Sunday with Highway 99 on the Waterfront Hot Spot Stage- Seattle waterfront

Look Who's Reading the Bluesletter!



Special thanks to Washington Blues Society frequent contributors Tim & Michelle Burge for the above photos of Hubert Sumlin and Willie "Big Eyes" Smith (upper left), Taj Mahal (upper right), Ruthie Foster, Erika Oslen and Paul Thorn (middle right), Issac Hayes (lower right) and former Blues Foundation Executive Director (and now steadfast blues volunteer) Jay Sieleman.

Washington Blues Society Talent Guide

A.H.L. (206) 935-4592	576-5673	Roger Rogers Band (206) 255-6427
Richard Allen & the Louisiana Experience (206) 369-8114	Tim Hall Band (253) 857-8652	Roxlide (360) 881-0003
AlleyKattz (425) 273-4172	Curtis Hammond Band (206) 696-6134)	Maia Santell & House Blend (253) 983-7071
Annieville Blues (206) 994-9413	Hambone Blues Band (360) 458-5659	Scratch Daddy (425) 210-1925
Joel Astley (206) 214-7977	Terry Hartness (425) 931-5755	Shadow Creek Project (360) 826-4068
Author Unknown (206) 355-5952	JP Hennessy (425) 273-4932	Doug Skoog (253) 921-7506
Baby Gramps Trio (425) 483-2835	Ron Hendee (425) 280-3994	Smokin' J's (425) 746-8186
Back Porch Blues (425) 299-0468	JD Hobson (206) 235-3234	Son Jack Jr. (425) 591-3034
Backwoods Still (425) 330-0702	Bobby Holland & the Breadline (425) 681-5644	The Soulful 88s/Billy Spaulding (206) 310-4153
Badd Dog Blues Society (360) 733-7464	Hot Wired Rhythm Band (206) 790-9935	Star Drums & Lady Keys (206) 522-2779
Billy Shew Band (253) 514-3637	James Howard (206) 250-7494	John Stephan Band (206) 244-0498
Billy Barner (253) 884-6308	David Hudson / Satellite 4 (253) 630-5276	Chris Stevens' Surf Monkeys (206) 236-0412
Bay Street Blues Band (360) 731-1975	Raven Humphres (425) 308-3752	Steve Bailey & The Blue Flames (206) 779-7466
Norm Bellas & the Funkstars (206) 722-6551	Hungry Dogs (425) 299-6435	Steve Cooley & Dangerfi Ids (253) 203-8267
Black River Blues (206) 396-1563	Brian Hurst (360) 708-1653	Steven J. Lefebvre (509) 972-2683654-3075
Blackstone Players (425) 327-0018	K. G. Jackson & the Shakers (360) 896-4175	Stickshift Annie Eastwood (206) 523-4778
Blues Bentley Band (360) 701-6490	Jeff & he Jet City Fliers (206) 818-0701	Alice Stuart & the Formerlys (360) 753-8949
Blue 55 (206) 216-0554	The Jelly Rollers (206) 617-2384	Suze Sims (206) 920-6776
Blue Healers (206) 440-7867	Junkyard Jane (253) 238-7908	Kid Quagmire (206) 412-8212
Blues on Tap (206) 618-6210	Stacy Jones (206) 992-3285	Annette Taborn (206) 679-4113
Blues To Do Monthly (206) 328-0662	Chester Dennis Jones (253)-797-8937	The Tonic (206) 214-7977
Blues Playground (425) 359-3755	James King & the Southsiders (206) 715-6511	Leanne Trevalyan (253)238-7908
Blues Redemption (253) 884-6308	Kevin / Casey Sutton (314) 479-0752	Tim Turner Band (206) 271-5384
Blues Sheriff (206) 979-066	Virginia Klemens Band (206) 632-6130	Two Scoops Combo (206) 933-9566
Boneyard Preachers (206) 755-0766 or 547-1772	Bruce Koenigsberg / Fabulous Roof Shakers (425) 766-7253	Unbound (425) 231-0565
Bill Brown & the Kingbees (206) 276-6600	Lady "A" & the Baby Blues Funk Band (425) 518-9100	Nick Vigarino (360)387-0374
Brian Lee & the Orbiters (206) 390-2408	Scott E. Lind (206) 789-8002	Tommy Wall (206) 914-9413
Bump Kitchen (253) 223-4333 (360) 259-1545	Little Bill & the Bluenotes (425) 774-7503	Charles White Revue (425) 327-0018
Brian Butler Band (206) 361-9625	Dana Lupinacci Band (206) 860-4961	Mark Whitman Band (206) 697-7739
CC Adams Band (360) 420 2535	Eric Madis & Blue Madness (206) 362 8331	Michael Wilde (425) 672-3206 (206) 200-3363
Charlie Butts & the Filtertips (509) 325-3016	Jenna Marie Blues Band (867) 888-3700	Willie B Blues Band (206)451-9060
Ellis Carter (206) 935-3188	Albritten McClain & Bridge of Souls (206) 650-8254	Hambone Wilson (360) 739-7740
Colonel (360) 293-7931	Doug McGrew (206) 679-2655	C.D. Woodbury Band (425) 502-1917
Kimball Conant & the Fugitives (206) 938-6096	Jim McLaughlin (425) 737-4277	The Wulf Tones (206) 367-6186 / (206) 604-2829
Jack Cook & Phantoms of Soul (206) 517-5294	Mary McPage Band (206) 850-4849	Michelle D'Amour and the Love Dealers (425)761-3033
Rod Cook & Toast (206) 878-7910	Miles from Chicago (206) 440-8016	Polly O'Kerry and the Rhythm Method (206)384-0234
Coyote Blues (360) 420-2535	Reggie Miles (360) 793-9577	West Coast Women's Blues Revue (206) 940-2589
Crooked Mile Blues Band (425) 238-8548	Michal Miller Band (253) 222-2538	Kim Archer Band (253) 298-5961
John "Scooch" Cugno's Delta 88 Revival (360) 352-3735	The Mongrels (509) 307-0517	Willy & The Whips (206) 781-0444
Daddy Treetops (206) 601-1769	Moon Daddy Band (425) 923-9081	Chris Lord (425) 334-5053
Dudley Taft (513) 713-680	Jim Nardo Blues Band (360) 779-4300	The Wired Band (206) 852-3412
Julie Duke Band (206) 459-0860	The Naughty Blokes (360) 393-9619	Chester Dennis Jones (253) 797-8937
Al Earick Band (253) 278-0330	Mark A. Nofts er (425) 238-3664	Groove Tramps (720) 232-9664
Sammy Eubanks (509) 879-0340	Keith Nordquist (253) 639-3206	Rafael Tranquilino Band /Leah Tussing (425)329-5925
The EveryLeaf Band (425) 369-4588	Randy Norris & The Full Degree (425) 239-3876	Mustard Seed (206) 669-8633
Richard Evans (206) 799-4856	Randy Norris & Jeff icely (425) 239-3876/(425) 359-3755	Jeff Menteer & Beaten Path (425)280-7392
Fat Cat (425) 487-6139	Randy Oxford Band (253) 973-9024	Chris Eger Band (360) 770-7929
Kim Field & the Mighty Titans of Tone (206) 295-8306	The Rece Jay Band (253) 350-9137	Sheri Roberts Greimes (425) 220-6474
Gary Frazier (206) 851-1169	Robert Patterson (509) 869-0350	Right Hand Drive (206) 496-2419
Filé Gumbo (425) 788-2776	Dick Powell Band (425) 742-4108	Jeremy Serwer (520) 275-9444
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Paul Green (206) 795-3694	RJ Knapp & Honey Robin Band (206) 612-9145	Rusty Williams (206) 282-0877
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BLUES SPONSORS (see pg. 14): ☐ Gold \$1,000 ☐ Silver \$600 ☐ Bronze \$400

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- \$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:

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Open Mic & Jam Listings

The following section features information on blues jams and open mic opportunities that are either blues friendly or full-band friendly.

Sunday

192 Brewing, Kenmore: 3-6 PM w/ The Groove Tramps
Anchor Pub, Everett: Open Jam Hosted by Leah Tussing & Rafael Tranquilino – 2-5 PM on the 2nd Sunday of the Month- All Ages
Anchor Pub Jazz Jam: Bob Strickland 3rd Sunday of the month 2-5 PM, All Ages
Buzzard Blues Open Jam at Couth Buzzard Books
Espresso Bueno Cafe, Seattle 2PM
Conway Pub: Gary B's Church of the Blues 6-10 PM
Dawson's, Tacoma, Tim Hall Band 7PM
Peace & Love Jam, Peabo's Mill Creek: 7:30-10 PM
Raging River Café, Fall City, Tommy Wall 7PM
The Royal Bear, Auburn: Unloaded Jam Session, 6PM

Monday

Mac's Triangle Pub, Seattle 8 PM
Mo Jam Mondays, Nectar Lounge, Seattle 9 PM
Music Mania Jam at Dawson's -Tacoma
The Swiss, Tacoma: Open Mic Hosted by Chuck Gay
Red Dog Saloon, Maple Valley: 7-10 PM w/host
Scotty FM and the Broad Casters
Riverside Pub: North Central Washington Blues Jam, 2nd and 4th Mondays of the month, Wenatchee, 7 PM

Tuesday

Royal Esquire Club, 5016 Rainier Ave South, Seattle:
Sea-Town All Stars, 8 PM
Antique Sandwich Co. Open Mic, Tacoma 7 PM
Dave's of Milton: Blues and Beyond Jam 7-10 PM

Elmer's Pub, Buriem: Billy Shew
Engel's Pub, Edmonds: Lou Echerverri, 8 PM
Brews, Blues & BBQ Tuesday Jam at Rockin' M BBQ, Everett 730-11 PM
Pope's 360 Neighborhood Pub, Bellingham: Open Mic Night w/Brian Hillman at 6:30 PM
Acoustic Open Mic Jam: Oxford Saloon, Snohomish, 7-10 PM
J&M, Seattle: Cory Wilds 9PM
Tim's Tavern, Seattle: Open Mic 7 PM
Tweede's Café North Bend: Open Mic 630PM
North End Social Club, Tacoma. Open Mic Tuesdays w/ Kim Archer 8PM

Wednesday

Blue Moon Tavern, Seattle: Open Mic 8 PM
Collectors Choice, Snohomish: Blues Jam 8-11 PM
Dawson's, Tacoma: Linda Myers Wicked Wednesday Jam 8 PM
Darrell's Tavern, Shoreline, Open Mic 830 PM
Half Time Saloon, Gig Harbor: Open Mic
Hangar 205, Renton: Blues Jam w/Olycan and the Lubricators 730-1130 PM
Grumpy D's Coffee House, Seattle: Open Mic
Madison Ave Pub, Everett: Unbound Blues Jam 730 PM
The Mix, Seattle, Open Mic 8 PM
Old Triangle, Seattle: Jeff Hass Jam 8 PM
Pono Ranch, Seattle: Blues Jam 8-11 PM
Rocko's Fireside, Everett: Pole Cat's All Star Open Jam
Skylark Café, West Seattle, Open Mic 8 PM
Sapolil Cellars, Walla Walla: Open Mic 7 PM
Tony V's Garages, Everett: Open Mic 9 PM
The Tin Hat, Kennewick. Open Mic and Jam w/ Mondo Ray Band 7 PM

The Living Room Coffee House, Marysville: Open Mic,
The Locker Room Tavern, Seattle: Open Jam Hosted by Powercell, 8 PM
Oxford Saloon, Snohomish: Open Mic and Jam hosted by The Shortcuts, 830-1130 PM

Thursday

Cedar Stump, Arlington: Open Jam 8 PM
Dog House Bar and Grill, Seattle: Blues Jam w/Up Town All-Stars, 7-11 PM
Dave's of Milton: Open Jam with Power Cell 8 PM
Dawson's, Tacoma: Blues Jam w/Billy Shew 7:30 PM
Oxford Saloon, Snohomish: Haunting Rock Jam, 7:30-11PM
The Junction, Centralia: Blues Bentley 6:30 PM
The Village Inn Pub, Bellingham: w/Jimmy D, 8 PM
Salmon Bay Eagles, Seattle: Last Thursday of the Month w/Mark Whitman, 8 PM
Sapolil Cellars, Walla Walla: Jam Night, 8 PM
Slippery Pig Brewery, Poulsbo: Blues and Brews Jam Night w/ Thys Wallwork – All Ages
Stoneway Cafe, Seattle: Victory Music Acoustic Open Mic, 6:30 PM, 2nd & 4th Thursdays of the Month.
Gordon & Purdy's Pub, Sumner: Open Blues Jam ,7PM
Loco Billy's Wild Moon Saloon, Stanwood: Tightwad Thursday Jam, 8 PM
The Hungry Pelican, Snohomish: Open Mic Acoustic Night w/Jeff Crookall and Friends, 6 PM

Friday

Dragon Gate, Des Moines: Open Jam, 8 PM
The Living Room Coffee House, Marysville: Student Jazz Jam 6:30-9:30 PM, Last Friday of Each Month.

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The older you get, the fewer notes you have to play to be good: at some point you learn how to give your perfect notes room enough to breathe.

We're getting ready to do just that at *Bluesletter*: our redesign—coming in October if all goes well—will feature more room around the edges to help our articles, photos, and advertisements hit the sweet spot.

New Ad Sizes: Starting with the upcoming September 12 ad deadline, we'll be looking for the sizes shown on this spread (height × width). As always, we request PDFs, jpgs, or tiffs that are 300dpi, CMYK or gray-scale, with no rich black. Thanks!

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Welcome Chris Thomas King to the Historic Everett Theatre with Mary McPage & The Assassins and the Stacy Jones Band on August 11th!

(Photo Courtesy of Curtis Shiner)

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A Good Life... According to Shane Dwight

Story & Photo by Suzanne Swanson

Standing looking up at the front of the stage while hearing the first chords of a now familiar song roaring out across the landscape brings excited tingles. As Shane Dwight and his sidemen take the stage with a force of possessiveness rarely shown I watch intently for that split second flash of soul-bearing personality.

Shane is a favorite because you can become lost in his lyrics and playing. His story telling remains grounded and to-the-point with hooks that play like loops, even years after, when a certain phrase or riff catches your attention.

It all did not get going for Shane until he was in his twenties and started singing to his already proficient use of his guitar. There were many years before when after seeing the film "Amadeus", he acquired a little keyboard with pre-recorded songs. He was ten or eleven at the time. Shane became in love with music. He immersed himself in the art of creating it. He told his mom that he was going to become like Mozart and write songs. He took saxophone lessons at age seventeen before he changed to guitar. Beginning lessons at a music store did not last long so Shane practiced with books at home and, chuckling, offers "Pressing rewind a lot". He found out that John Garcia, notable guitarist with John Lee Hooker, John Lee Hooker Jr, Zakiya Hooker, B.B King, Bonnie Raitt and many more, was available for lessons. "He changed my life", smiles Shane, "by having me listen to 'the cream of blues' and sending me home with tapes of all the greats that he had made for me. John was in the band when I began performing publically. By watching, I learned so much. He died last October. My first drummer Jerome Kimsey also passed away last year. I owe them so much for friendship and guidance."

Building confidence in the musical skills necessary is not easy and takes considerable patience. Over the years Shane has drawn on all of the life-skills he has accumulated from not only being a recorded touring musician but also a truck driver, a waiter, a collision estimator, a car detailer and parts guy for Ford Motor Company. Everything in life has brought him to appreciate the challenges as well as



the high points. This has not been easy at times as Shane was born with a bone disease that bothers him to this day. That said, it has also formed an inner fire that can be experienced on stage and on his eight studio albums. "The test is never to lose confidence in others no matter what difficulties you go through when somebody has done ya wrong. I turn it around by making art from all those experiences."

He broke onto the music scene when he won the Monterey Blues Festival Battle of the Bands in 2002, leading to playing many major festivals since that time. (i.e. Portland Waterfront Festival, Beale Street Music Festival, mentioning just two and playing the Legendary R & B Cruise twice.) The catalogue of songs he has written is impressive. A personal favorite is "Good Life", as there are so many aspects related to it. "Give Me Back My Money", "Don't Forget About Me When You Pray", "Call Me", "Talkin' To You", "You're Going To Want Me", "What You Need" plus "Done With You" have all had lasting mileage.

As far as his rig is concerned, Shane likes to keep it simple. He prefers his Fender Deluxe Reissue,

Tube Screamer TS9.

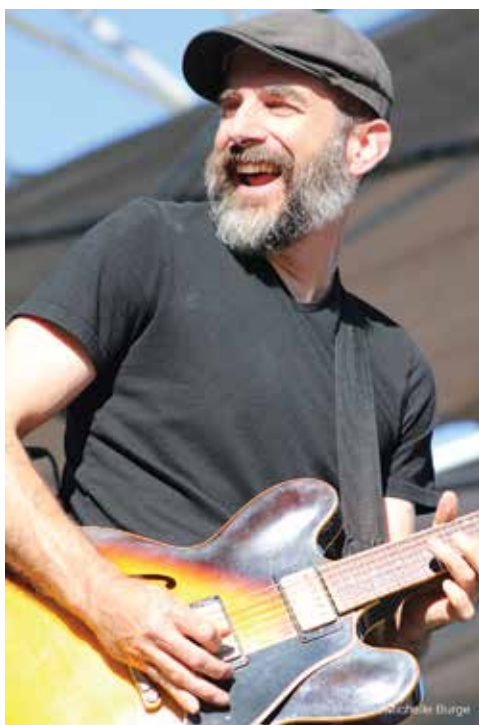
"I gotta thing called 'Swamp Thing,' he said. "It's a vibro pedal. Recently bought a big muff pedal cuz we used some fuzz on the new CD and a Vox Wah pedal. I play a Fender Relic Custom Strat and a Heritage Gibson Les Paul currently."

Shane works hard at establishing his brand. With more than eight releases out there. A ninth album is about to be released in the fall on Vizz Tone. One tune he co-wrote with his friend Derek Aldridge he is pleased with is "Levy Girl". It is a bluesy rock Americana album featuring Patrick O'Hearn (John Hyatt), Frank Zappa (bass), Kevin McKendree (Grammy winner with Brooks and Dunne), Brian Setzer, Delbert McClinton (keys), Bekka Bramlett (daughter of Delaney & Bonnie, with Fleetwood Mac, Faith Hill, Vince Gill, etc.) and Kenneth Blevins (John Hyatt).

We certainly look forward to Shane and his band at Mt Baker R & B Festival in Deming, Washington, Saturday, August 5th. It will be a great weekend as well as fun to reconnect a friendship.



Live from the 2017 Safeway Waterfront Blues Festival!



Upper Left: Chris Isaak
Upper Middle: Kevin Selfe
Upper Right: Shari Puroto

Middle Left: Booker T of the Stax Review
Middle Right: Curtis Salgado

Left: Chubby Carrier & Lady A

“Mud” Morganfield with the Big Head Todd Blues Club

(Photos by Tim & Michelle Burge)





Top:
Cedric Burnside of the Cedric Burnside Project
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Upper Right:
“Mud” Morganfield with the Big Head Todd Blues Club
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