

Bluesletter

Washington Blues Society December 2018



Blues News & Reviews
Interview with Lindsey Beaver
Miller Time in Tacoma
Happy Blues Holidays!

LETTER FROM THE PRESIDENT



Hi Blues Fans,

Well it is the end of the calendar year and your Board of Directors for the 2019 year have been nominated and voted into place. I will return as President for another year and a lot of the great crew that I have worked with over the last few years is returning. Rick Bowen will return as the Vice President for another term and I cannot even begin to express how much I appreciate all of the hard work he puts into his role. Eric Steiner will be back as the editor of the Bluesletter and leading us

to new heights with his ever improving skills with the In Design program that we use to produce this great membership benefit. We have a new treasurer: Ray Kurth has stepped up and is taking the helm guiding us financially. Unfortunately, we didn't have any nominees for the Secretary's position and are actively pursuing potential new help there. If you have interest in joining this core group, please email me at president@wabluessociety.org.

Many of the rest of our directors will be returning also. We greatly look forward to Amy Sassenburg returning as our Music Director. She has really taken the reins here and I look forward to the surprises she will cook up for the Blues Bashes, our annual celebrations and other events that we produce! Drew Berendts will be back as our IT Director. I already have him frantically working on our historical database so we can finish up a lot of new membership benefits with our new website. This is quickly coming to a conclusion that will surely please all of our members and present tons of new opportunities for all of us! The Membership Director position is open, but I have a few people interested in opportunity. Rhea Rolfe is returning as our Volunteer Director and she will be seeking volunteers for many of our traditional events and a few new ones that have presented themselves for the upcoming year. If you are interested in helping out on the board, be sure to let me know via the website or the Facebook page! We are always looking for new volunteers who want to more involved on the Board of Directors, so if you are interested please don't hesitate to reach out to me at president@wabluessociety.org and we can talk about the many opportunities! It is a fun and creative group of people who are great to work with and their creativity is off the charts.

I want to give a huge shout out to Chadwick Creamer, our retiring Treasurer, after 14 years of service, he is finally stepping down. That is a long time to serve on any volunteer board and he has been the best!

Continued on Page 23

WASHINGTON BLUES SOCIETY

*Proud Recipient of a 2009
Keeping the Blues Alive Award*



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MISSION STATEMENT

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

WASHINGTON BLUES SOCIETY

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In This Issue...



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This month, the Bluesletter features a conversation between Alligator recording artist Lindsey Beaver (above) and Washington Blues Society Vice President (and fellow drummer) Rick Bowen, a list of the 2018 Empire Awards recipients from of the Inland Empire Blues Society, reviews of live blues shows from Jerry Miller and Paul Rodgers, CD reviews and other blues you can use to brighten up the holiday season!

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ABOVE: Lindsey Beaver (Photo by Barbara Frigere)

COVER IMAGE: Lori Hardiman - Please find Lori in our updated blues calendar in this issue! (Photo by Mark Snyder)



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editor@wabluessociety.org

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Photos: High-res only PDF, tiff, or jpg—

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Articles: Plain text (.txt) or Microsoft Word (.doc or .docx)

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20% off	12-month pre-payment
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LETTER FROM THE EDITOR



Hi Bluesletter Readers,

I'm pleased to introduce the 12th issue of the Washington Blues Society Bluesletter of 2018. This month, we've got reviews of recent live blues shows from Kathy Rankin and first-time contributors Thomas and Robyn McCleave.

Kathy reviews a recent Emerald Queen Event Center show from Paul Rodgers and Thomas and Robyn capture an evening with legendary blues guitarist Jerry Miller. It's no coincidence that each show happened in South Puget Sound and I'm convinced

that the Tacoma area has one of the most vibrant live music communities in the country.

This issue also includes a list of this year's recipients of Empire Awards from the Inland Empire Blues Society in Spokane, Washington. The Inland Empire Blues Society celebrated its 24th annual awards ceremony this year and the list includes such notable players as guitarist Bobby Patterson, harmonica player Tuck Foster and vocalist Typhony Dames. Congratulations to each of the recipients in the blues society's 24 different



Annie Eastwood Live Music Schedule

Photo © 2017 Alex B. Wolff Art Design © 2017 Annie Eastwood

BLUES, ROCK & ROLL, JAZZ AND SWING

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Wed Dec 5	Bake's Place Bellevue 8-10pm Billy Stapleton and Annie Eastwood Duo
Thurs Dec 6	Bad Albert's with Beth Wulff Ballard 6-9pm Annie and Larry Hill, Tom Brighton, James Middlefield
Wed Dec 12	Bake's Place Bellevue 8-10pm Billy Stapleton and Annie Eastwood Duo
Thurs Dec 13	Bad Albert's with Billy Stapleton Ballard 6-9pm
Sat Dec 15	Elliott Bay Pizza & Pub Mill Creek 7-9pm Chris Stevens and Annie Eastwood Duo
Thurs Dec 20	Bad Albert's with Beth Wulff Ballard 6-9pm
Fri Dec 21	Easy Monkey North City/Shoreline 8-10pm Stickshift Annie with Kimball and the Fugitives
Sat Dec 22	Easy Monkey North City/Shoreline 8-10pm Powerhouse featuring Billy Stapleton, with Don Wilhelm, Steve Peterson, Annie Eastwood
Thurs Dec 27	Bad Albert's with Kimball Conant Ballard 6-9pm

award categories.

Speaking of awards, it's time to nominate artists and blues community members for the 2019 Washington Blues Society Best of the Blues ("BB Awards") in our annual awards process. Please see pages 30 and 31 of this issue for instructions on how to participate and nominate in the BB Awards process. Please join me in participating in the nomination process which will be open for two months until the February Blues Bash!

I am also pleased that this issue includes a conversation between Washington Blues Society Vice President Rick Bowen and Alligator Records recording artist Lindsey Beaver. Not only does this article reflect how hard Ms. Beaver has worked over the past 15 years, perhaps more importantly, it also includes some pretty informative details from one drummer to another.

I don't think the Bluesletter has recently included an interview in which the interviewer and subject share the same instrument. Last month, Rick reviewed Lindsey's CD and it's well worth finding.

Mount Baker Rhythm and Blues Festival Director Lloyd Petersen takes us back to the Deming Log Show Grounds at the popular Keeping the Blues Alive Award-winning festival. I particularly appreciate Lloyd's observations looking back, and looking forward, about a popular and award-winning blues festival in the Evergreen State.

This issue also includes a description of the 2019 class of Keeping the Blues Alive Award recipients honored by The Blues Foundation and their work will be celebrated during next month's International Blues Challenge week in Memphis. Next month, the Bluesletter will feature our International Blues Challenge representatives, Sheri Roberts-Greimes and Sammy Eubanks and the Working Class as we wish them well on Beale Street. Until next month, I hope that you have a happy holiday season and will include blues on your holiday party playlist.

Eric Steiner, Editor

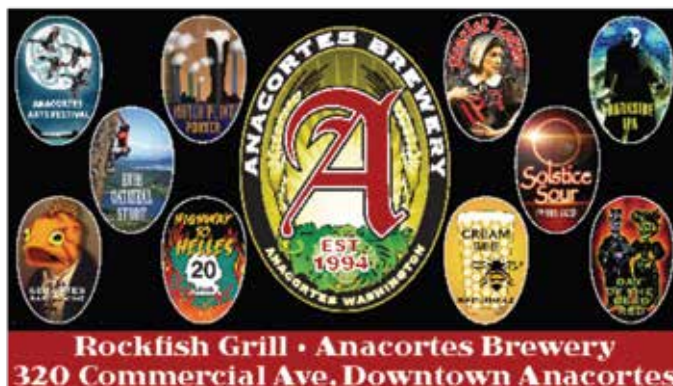
Washington Blues Society Bluesletter

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Review: Paul Rodgers at the Emerald Queen

Celebrating the Music of Free and Bad Company

Story and Photo by Kathy Rankin

"It feels good to be back home!" Paul Rodgers happily announced to the crowd waiting to hear him play the music of Bad Company and Free at the September 29th, 2018 sold-out show at the Emerald Queen Event Center in Tacoma, Washington.

The place was packed with fans hustling to their seats and getting ready for another historic concert event. Paul Rodgers is arguably one of the great rock and roll singers of all time. Rodgers rose to fame as lead singer of UK band Free in 1970. His next band was Bad Company. Rodgers also fronted The Law and The Firm and was the lead singer for Queen from 2004 and 2009.

Paul Rodgers is a Grammy award-nominated frontman for his work with Bad Company and Free. Bad Company was founded in London, England in 1973 by vocalist Rodgers, drummer Simon Kirke and they were joined by guitarist Mick Ralphs (Mott the Hoople) and bassist Boz Burrell (King Crimson). This was the one of the first "supergroups" in rock and roll and they shared management with Led Zeppelin on the Swan Song label. Both Paul Rodgers and Robert Plant share strong vocals and each singer has been heavily influenced by American blues artists. The band's 1974 debut album, *Bad Company*, reached number one on the Billboard 200 chart in the US and number three in the UK album chart where it spent 25 weeks on the British album charts. The album has been certified five times platinum in the US and became the 46th best-selling album of the 1970s. The singles "Can't Get Enough" and "Movin' On" reached No. 5 and No. 19, respectively, on the Billboard Hot 100.

Free was Rodgers' first major band and recognized as one of the biggest selling British rock bands in history. In 1970, Free shot up the international radio charts

with "All Right Now" which Rodgers wrote with the bassist Andy Fraser. It was a number one hit in more than 20 countries and acknowledged by ASCAP in 1990 for having received over a million radio plays in the USA. The song played a role in introducing Rodgers' vocal style while helping to establish the sound of the British blues/rock invasion.

Rodgers is a platinum-selling singer, songwriter and self-taught multi-instrumentalist (he played the harmonica and the piano at the Emerald Queen). He has written, recorded, produced and released 30 albums since 1968 and has sold over 90 million records. The three bands that Rodgers formed and led to success all over the world are Bad Company, Free and The Firm. In addition, he has been nominated for a Grammy for his work as a solo artist. Rodgers has performed and/or recorded with Queen, Jimmy Page, Jeff Beck, Buddy Guy, Brian May, David Gilmour, Joe Walsh, Slash, Nils Lofgren, Charlie Watts, Bryan Adams, Stax Recording Artist Sam Moore, The Four Tops, BB King, Brian Wilson, Bob Dylan, Billy Joel and Willie Nelson and many others.

His music, passion, love, and voice is attracting new fans of all age groups. Rodgers is a legendary rock singer and, in my opinion, one of the best ones to date. It isn't the technique of his singing, it's the love of the music and also the amount of emotion that he puts into each song that makes the delivery of it timeless. His music is as meaningful now as it was when he first sang those classic rock hits. His voice is recognizable as is his music. There was a sold-out crowd waiting to hear his performance with strong enthusiasm.

The show at the Emerald Queen Casino was billed as "Paul Rodgers Celebrating 50 years of Free." The live performance on the

2018 DVD Celebrating 50 years of Free was recorded at the Royal Albert Hall in London to a sold-out show. Some of the cuts on this recording include Free classics as "All Right Now," "Fire and Water" and "Wishing Well."

Paul performed "All Right Now," "Wishing Well" and a few other Free tunes as well as well-known Bad Company tunes "Shooting Star," "Bad Company," "Run With The Pack," "Rock and Roll Fantasy," "Ready For Love," and "Can't Get Enough".

Rodgers is awesome at engaging his audience to really get into the songs, encouraging people to get up and sing, dance and express themselves. If music heals the soul, then we have been healed spiritually and emotionally. Music is what will bring people together to share something we all love and have in common, loving this music. It represents a part of our lives. I bought the Bad Company album back when it came out and still love every song on it to this day. It always feels good to leave a show knowing that the artist gave it all they have because they love performing their music to an audience and we are thrilled he is still out there doing the music that we grew up listening to.

The current roster in Rodgers' band includes drummer Rick Fedyk, who was born in Burnaby, BC, Canada in 1959. Fedyk was influenced by John Bonham and plays a heavy-hitting rock style of drumming. He has received comments like, "Bonzo incarnate, Bonzo would be proud and amazing." Fedyk has studied drummers such as John Bonham, Tony Williams, Jeff Pocaro and Ian Paice. On guitar is Howard Leese. American West Coast native Leese joined the Paul Rodgers Band in 1998. Prior to joining Bad Company, Leese is known for helping in the production of an original



Heart demo and later, that demo got signed by Mushroom Records and the release of their first album "Dreamboat Annie." Leese stayed with Heart for 21 years after this album was produced. Bass player Todd Ronning was in Paul Rodgers' solo band and joined Bad Company in 1982. Canadian-born Todd Ronning, hailing from Vancouver, British Columbia is a 30-year veteran of the Canadian rock music scene

Rodgers' voice was in top form as was his stage presence. He doesn't look like he's almost 70 years old. He cites his good health to his wife taking good care of him and he tours 20 to 30 days a year. His voice is riveting and powerful, full of passion and heartfelt emotion. Truthfully, he sounds as good as he did "back in the day."

Rodgers now resides in Canada and became a Canadian citizen in 2011 and as he says, "It may not be my native land but Canada is surely now my home. While I'll always be an Englishman, Canada has given me so much for which I am grateful. My wife, former Miss Canada Cynthia Kereluk, a new and extended family and the chance to be truly free in a country that with its quiet strength combines the best of so many worlds. I'm proud to be a Canuck. Thank you, Merci!"

Besides giving 100% in music, Paul Rodgers also shares his success with others in need. He donates charity items to be auctioned to help children in the hospital, also gives to a number of animal-related charities.

Washington Blues Society's Entry in the 2019 Best Self- Produced CD Competition: John "Greyhound" Maxwell – *Even Good Dogs Get the Blues*

The Washington Blues Society has chosen John "Greyhound" Maxwell's *Even Good Dogs Get the Blues* as its entry in the Best Self-Produced CD competition held during the International Blues Challenge in Memphis in 2019

The International Blues Challenge, established in 1984, is the world's largest gathering of blues talent.

Even Good Dogs Get the Blues joins Washington Blues Society Representatives Sammy Eubanks and the Working Class and Sheri Roberts-Greimes competing in the Solo/Duo and Band categories of the International Blues Challenge. Best Self-Produced CD judging will take place in three rounds and the results will be announced at the finals of the International

Blues Challenge on Saturday, January 26, 2019 at the historic Orpheum Theatre in Memphis, Tennessee.

About John "Greyhound" Maxwell

John "Greyhound" Maxwell brings his singular approach to slide guitar and mandolin, paying homage to the craft and tradition of the masters, while infusing the music with fresh energy. With an approach that is authentic and understated, Maxwell plays with the warmth and dexterity of someone who has loved the blues over a lifetime. Indeed, his education began as a teenager after seeing B.B. King play a set in Chicago in 1971.

At Chicago's historic Old Town School of Folk Music, he took lessons from a young Johnny Long, himself a student of Homesick James. When Maxwell left for college in St. Louis, he originally studied classical, but grew restless and eventually fronted a blues trio.

He has travelled the country, playing bluegrass in Tulsa and punk-rock in Hollywood, with forays into jazz, folk and rock and roll. No matter the genre, he always found himself coming back to the blues. He explains that his interpretation is not about a specific chord pattern or scale, but rather the emotion behind it.

His recording, *Blues for Evangeline*, made the top five in the Best Self-Produced CD competition at the 2016 Memphis International Blues Challenge.

In 2017, he had a song placed in a film at the Sundance Festival, and he taught at the prestigious Port Townsend Acoustic Blues Festival in Washington state, where he now resides. The Washington Blues Society awarded John "Greyhound" Maxwell a 2018 Best of the Blues Award ("BB Award") in the Best Acoustic Blues Guitar category.

The November Blues Bash in Snohomish in Photos!

Special thanks to Town Hall Brawl & Rafael Tranquilino for a Great Evening of Music!

Photos by Alex Brikoff





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Congratulations to the Class of 2019!

Keeping the Blues Alive Award Recipients Honored During IBC Week

On Friday, January 25, 2019, The Blues Foundation will honor 11 individuals and organizations at its Keeping the Blues Alive Awards brunch, taking place at the Doubletree Hotel – Downtown Memphis at 10:30 a.m. Decided by a select panel of blues professionals, the annual KBA Awards recognize the writers, disc jockeys, photographers, record labels, blues societies, music clubs, festivals, and others in the blues world that have played vital roles in advancing the art and commerce of blues.

The KBA Awards are part of The Blues Foundation's 35th Annual International Blues Challenge. Held in Memphis, along historic Beale Street, the IBC kicks off Tuesday, January 22, 2019, with International Showcase performances and culminates with the finals at the Orpheum Theatre on Saturday, January 26, 2019, at 12 noon. More than 800 musicians from around the globe are anticipated to converge in Memphis to battle for glory — along with prizes and bookings — at the world's largest and most renowned blues music competition. Showcases and jam sessions will occur daily along Beale Street with more music happening after the Challenge concludes each evening, going into the wee hours. Congratulations to the following 2019 KBA recipients:

Atlanta Blues Society: The organization operates a Blues in the Schools program, a weekly blues calendar, monthly support of the Blue Flame Fund to assist blues musicians in need and partnerships with KBA awarded clubs: Darwin's and Blind Willie's.

Blues Alive Festival: The festival is the oldest blues festival in the Czech Republic and

attracts blues fans from all over the world. **Capitol Oyster Bar:** Located in Montgomery, Alabama, the Capitol Oyster Bar has supported live blues, showcasing and promoting top blues artists from around the country.

Croatian Blues Forces: The founding member of the European Blues Union supports Blues in the Schools programs (locally and internationally), produces blues concerts and has started or helped produce blues festivals in Croatia.

Hans Ekestang is a Swedish blues photographer who has been capturing the genre since 1971, attending blues festivals in Europe and the United States. A 196-page book of his blues and R&B photos, *Great Feeling and Meetings*, was recently published in Sweden.

Jesse Finkelstein is host of Blues Radio International, a weekly shortwave blues music broadcast that streams online and cofounder of Shining Stone Music Group. Blues Radio International features recorded music as well as exclusive live performances and interviews.

Sarah French is the go-to blues publicist in Canada. She is also a member of the Toronto Blues Society's board of directors. For the past nine years, French has been responsible for the publicity for Canada's national blues awards gala, the Maple Blues Awards.

Jean Guillermo is one of the founding members of the European Blues Union and has served as board member and vice president. He helped found the French national

blues society, France Blues and has served as board member and vice president. As a full-time volunteer, Guillermo founded and managed a 17-day, multi-city blues festival. He has brought blues music into schools, universities, senior care centers, homeless shelters, jails and prisons and hospitals. He received the Blues Behind the Scenes Award from the European Blues Union this year.

Tom Hyslop has been a staff writer and contributing editor for Blues Revue and Blues Magazine, has written liner notes, as well as hundred CD reviews and has conducted interviews with blues musicians for more than 20 years. He has been a talent-buying consultant for the Marquette (Michigan) Area Blues Fest for almost all of its 15 years.

Don Ottensman has been playing blues music on KNON-FM, Dallas' noncommercial 55,000-watt radio station for 35 years. He has interviewed many artists and blues musicians on this show. In 2002, he organized Dallas-Fort Worth Blues History Week.

Bob Trenchard, owner of Catfood Records, has worked in the music business in a variety of roles for more than 50 years. He has served on the Blues Foundation's board of directors and is president of the Trenchard Foundation, which has awarded 33 college scholarships to students in West Texas and New Mexico. In 2016, when his youngest son, Trey, died, Trenchard partnered with the University of Nebraska Foundation to ensure that his family's support would continue in perpetuity through the Trenchard Institute of Excellence college scholarship program.

for your

**Washington Blues Society
Membership Perks!**

see page 24

The Mount Baker R & B Festival

Looking back at 2018 and looking forward to 2019...

By Lloyd Petersen

Winner, "Best of the Blues" award for Best Blues Festival in the state voted on by Washington Blues Society members for 2018. Every year, the Mount Baker R&B Festival seems to get better! Held at the Deming Log Show Fairgrounds near Bellingham, folks are treated to the best venue in the state. The grounds, well over 100 acres of level, manicured grass, a world-class indoor venue where our famous after-hours jams are held each night, flush toilets, RV sites, onsite dump station and free camping for all.

The music this past year was off the hook. Friday saw Brett Benton bring an amazing set of Hill Country Blues followed by Chris Eger showing once again why he's the "local favorite." Our Friday night headliner brought the outstanding Southern Hospitality from Southern Florida. This band, a true supergroup was a very special treat comprised of three gifted musicians, Victor Wainright, Damon Fowler and JP Soars. They played for well over two hours and left the fans stunned as expected.

Saturday morning, at 11AM sharp, local veterans The Soulful 7 showed a smooth style of blues, soul and Motown. The Michelle Taylor Band followed by kickin' it up a notch and earning her a slot again next year. Next, and long overdue, came The Mark Riley Trio illustrating once again why he is touted as "one of the best in the Northwest". Great job Mark! Daniel Castro joined us next from the Bay Area. Daniel enlisted the talented sax man Jim King for a truly special set. Sonny Landreth chose the "primetime" slot from 7pm to 8:30, when all the days' fans are certain to be around. The set included an amazing acoustic selection of tunes from his new album followed by his famous electric play. Sonny, certainly lived up to his legend. Hard to argue that Sonny Landreth might be the greatest slide

player on the planet! Albert Castiglia came on to close the show around 9pm. Albert delivered two plus hours of blistering guitar and pure entertainment. He left the crowd wanting more and issued an invite to meet him for the upcoming All-Star jam.

The jam, headed up by the Mount Baker Jam Band, led by local guitar hero Johnny Brewer together with Airplane Dave Brown, Chris Eger and drummer extraordinaire, Richard Sabol, began immediately following Albert on the main stage. This jam, seen by fans, as the gift that keeps on giving, rocked on until 2am. It's come to be expected by festival fans and none are ever disappointed. Sunday morning is another special event, Joel Tepp and his popular Sunday Morning Gospel Hour. Joel, himself a legend, brings the history of the blues and just may be the most authentic representation of the blues all weekend long. Joel is amazing and it's a special chance to see how our modern versions of the blues came to be. Open to all, no additional charge, this is a must attend event within the festival.

Again, at 11am sharp, True Tone Audio, the State's best sound and stage crew, are ready for a Sunday filled with another group of special performers to close out the weekend. The Moondaddy Band, maybe the best Santana tribute band, brought to the stage an amazing set, dedicated to Carlos Santana's contribution to blues history. Red House was up next. This band, a Northwest supergroup consisting of Tim Scott, Jimmy Holden, Mark Nofstger and Robin Crane held the crowd in awe for 90 minutes. You shouldn't miss Red House anywhere they perform. Next up, the Bobby Patterson Band, an annual crowd favorite, brought, as usual, Bobby Patterson's guitar wizardry and superior songwriting skills back to Mount Baker. By now, the fans are supercharged and anticipating a longtime crowd favorite,

Anthony Gomes. Anthony has been here before and pleased the crowd once again with his tasteful vocals, entertaining performance and blistering guitar.

Albert Castiglia, who happened to be hanging out, joined Anthony at the end of the set, bringing down the house. To close the weekend's festivities, the darling of the Mount Baker, Ana Popovic, brought her world-class band to the stage. Joined by her mentor and father, Milton Popovic, who flew half way across the world to join her on several tunes from 2015's *Blue Room*. You could see the joy and pride on Milton's face as he played with Ana and stood stage side as she completed an masterful set of original tunes. Ana normally plays around the world to sold out shows and her presence at the Mount Baker is a tribute to the respect she has for our fans for helping her get to the top! Ana illustrated why she has become one of the most sought after performers in the blues today!

Traditionally each year, as it ends, it begins again with planning the 2019 Mount Baker R&B Festival. Yes, the lineup is well on the way. The 2019 festival will pay homage to our Canadian neighbors and fans as well as a dose of the British influence to the blues and rock history.

By popular demand, we are bringing back The Weight Band (The Band has been voted "Best Canadian Band in History"). In addition, Wishbone Ash, Paul DesLaurias Band, Vanessa Collier and more to come. Next year's dates are August 2nd, 3rd and 4th, 2019. Keep an eye out on www.bakerblues.com for final details. See you there!

Miller Time at Doyle's Public House in Tacoma

An exceptional evening of live music from a legendary blues guitarist...

Story and Photo by Thomas and Robyn McCleave

To be honest, I had never heard of Tacoma native Jerry Miller or his legendary status when I saw him at Doyle's Public House last October.

I certainly wasn't expecting to hear the guitarist *Rolling Stone* magazine considers the 68th best in the world. Then he played, firing off tunes covered by the Grateful Dead, Led Zeppelin and Three Dog Night. It didn't take long to understand why Eric Clapton once considered him the best guitarist in the world.

Miller's band, Moby Grape, reached their peak in the late 1960's and recorded what has been recognized as the 12th best blues record of all time.

Miller himself has shared the stage with such greats as BB-King, Jimi Hendrix and Robbie Robertson.

Rolling Stone magazine called Moby Grape "one of the unluckiest bands in history." The band's collective genius, technical skill and genre-defying sound influenced some of the era's greatest game changers. Yet, today, Moby Grape remains relatively unknown.

At Doyle's Public House, Miller was joined by Finn Malgren, Kim Workman and Glen Hummel. Even to the untrained ear it was clear that he is a true master.

At 75, Miller is still laying down some high bar blues. The band fired off the classic "Murder in my Heart for The Judge" which Three Dog Night turned into platinum. Miller says he's still "checking the mail for his check."

At the break, Jerry joined us at our table. As he sipped his beer and swapped his stories he solidified my newfound interest in his time-honed, road tested style. He told stories of Eric Clapton and Taj Mahal and, of course, Jerry Garcia. This session caused me to wonder how much time the two Jerrys spent jamming. I could definitely hear that Grateful Dead vibe radiating from Miller's guitar.



You can find Miller and company on Thursdays at Uncle Sam's in Spanaway. These nights, the Jerry Miller Band features Billy Green on bass and Kevin Schmitt on drums.

On Tuesday nights at Dave's in Milton, Kim Workman is on bass and Glenn Hummel on drums with Linda Carroll doing vocals and an open jam night.

This was an exceptional evening of live music thanks to one of the true masters of blues guitar.

reflection ended its 13 year run at Immanuel in Tacoma with a standing room all-star show followed by an encore performance by Doug McLeod. Rev. Dave Brown cre

ator and host of Blues Vespers announces two new Vespers in December. The first is December 16 5:00 at the Interfaith Community Sanctuary (1763 Northwest 62nd) in Ballard features Kim Field & Tim Sherman with brief reflections from the Pacific Northwest Interfaith Amigos. On December 23 5:00 at Alma Mater (1322 Fawcett Ave) in Tacoma - The Sound and Fury and Little Bill & the Bluenotes with poem and reflections from Rev. Dave. Contact Rev, Dave Brown 253-951-9870 for more information

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By Rev. Dave Brown

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2. Best Blues Radio Program: KYRS Mojo Boogie & Brion Foster (Hall of Fame)
3. Best Blues Drummer: Michael Hays
4. Best Blues Bassist: Dave Nordstrom
5. Best Blues Instrumentalist (Other): Craig Landron (Sax)
6. Best Blues Keyboardist: Tom Norton (Hall of Fame)
7. Best Blues Harmonica: Tuck Foster
8. Best Female Blues Vocalist: Typhony Dames
9. Best Males Blues Vocalist: Bobby Patterson
10. Best Blues Guitarist: Bobby Patterson
11. Best Blues Slide Guitar: Neil Elwell
12. Best Female Blues Performer: Typhony Dames (Hall of Fame)
13. 13 Best Male Blues Performer: Bobby Patterson
14. Best Acoustic Blues Act: Robb Boatsman
15. Best New Blues Band or Artist: Jan Harrison Blues Experience
16. Best Blues Band: Bobby Patterson Band
17. Best Blues Album NW Region: *Clock Tower* by Bobby Patterson
18. Single Non-Festival Blues Event: Sweethearts of the Blues
19. Best Blues Festival: Historic Wallace Blues Festival
20. Best Blues Club/Venue: Cheap Shots
21. Best Ongoing Event: Voodoo Church at Cheap Shots
22. Musicians' Choice Award: Ryan Dunn
23. Special Inland Empire Blues Recognition Award: Carl Speer
24. Ted Todd Keeping the Blues Alive Award: Sharon Welter



A Conversation with Lindsey Beaver

15 years of work is beginning to pay off...

By Rick J. Bowen

Lindsay Beaver is a rhythm and blues singer songwriter and stand-up drummer and bandleader from Halifax, Nova Scotia now living in Austin, Texas and she sings like mash-up of Howlin' Wolf and Amy Winehouse.

The 33-year-old just released her latest album, *Tough as Love*, produced by blues legend Bruce Iglauer for his award-winning, Chicago-based label, Alligator records, and she is on the road with her own trio. Live, her voice and drums are front and center as she bares her soul, singing her signature mix of originals and covers of songs by artists as diverse as Little Willie John and The Detroit Cobras. I recently spoke to her about her roots, new album and how she got those tremendous vocal and drumming chops.

Rick J Bowen: Congratulations on your debut on Alligator. How did it happen?

Lindsey Beaver: A lot happened all at once for me. I had the same band for six or seven years. It broke up and me and the bass player got a divorce, so I moved to Austin, Texas. I knew I had to make a new record to keep going. I knew I had to really be out front. My guitarist Brad Stivers convinced me to send a demo to Bruce at Alligator and he loved the music. He came down to Austin to see me live and check us out. He wasn't totally convinced until then. But he didn't make it easy for me. He sent me into the studio for two days with Stewart Sullivan, who is a genius and is well known for a bunch of early 90s punk and ska. records, which was good for me because my music is a bit different and a little out of the box.

RJB: He captured that raw energy of you and the band.

LB: Exactly! Most of the record was done in

two days, first instrumental beds then a day of vocals.

RJB: Wow, no wonder it has that frantic energy! It's old school meets new school, live off the floor recording.

LB: Yes. It worked out great, thankfully. If it hadn't, I would have had to pay for it all myself. We had an agreement with Bruce and Alligator that we will work hard together. We have a great open dialog on how to create a successful product. He is a very careful businessman so his investment in me is huge.

RJB: Are you are the primary songwriter or is it a collaborative effort with the guys.

LB: I write alone. I really can't do it with other people. I play guitar well enough to create the ideas and then Brad makes the voicing better. The chords changes and melody I figure out then bring them to the guys. I also play enough piano to get whatever is in my head out. I couldn't do a jazz gig, but I can play. I really love playing guitar, but I haven't had time to devote to playing well enough to take it out live. Someday, I'll get up and play. It's tough to be a bandleader from the drums because you don't have control over the chord changes. Thank god for Brad! He is such a strong player and knows what to do. I have always had a good ear for changes and melodies from an early age, so it helps.

RJB: You are in a select group being female drummer, singer and bandleader. That is very special. Do you feel like you are breaking new ground or do you just do your thing?

LB: Well, I kind of did it out of necessity at first. I couldn't find a drummer that I liked or a singer that I liked for my first band. So, I did it myself. It did not come naturally. I

had to work hard at it. I went to jams back in the day at home and people were really kind to me. I'd say "I can't play that much but I am getting it," and they'd let me play. As far as women in music, there are not enough of us represented. I think of someone like Laura Chavez, she's one of the best guitar players on the planet, but she doesn't try to fit herself into the "mold of what a female musician is supposed to look and sound like." She is her own person. It is so great to see someone with such strong musicianship and that's what I am trying to do.

Like the cover shot for example. I had to think hard about that and how I wanted to represent myself. I don't want to just be a girl holding an instrument and be overly sexual. I've got to be what I am. That's not a slight on other women who do that, but I gotta be me. I am wanting to project the image of what a women player is. I want to look good, but I am more than that. It may hold me back in some regards but it's who I am.

RJB: I think you look bad ass on the cover shots. The album has great shots of you and your kit. That's a win for drummers to have you on the cover.

LB: We had to do that right to make it clear to everyone that I am not just a singer but a drummer, too! We did that shoot late one night after the recording sessions and I was so tired. Thank god for Barb who did that right.

RJB: Tell us about the theme of the album *Tough as Love*. It has a bunch of "You done me wrong" songs about heartbreak and betrayal.

LB: That's kind of funny, I didn't mean to do that, I just like the songs. "You Hurt Me," is one of my favorites on the album, I just wanted to sing a Little Willie John tune.

Yeah, they are very personal songs like “Too Cold to Cry,” it came out of my personal life. You write from what you know, and, in the moments, you live in. I lost my partner who wasn’t good to me and I went through a serious change in my music and had to decide if I was going to keep going and that was how I was feeling. I had to get my shit together. It was sink or swim. I think the record reflects that and that period in my life. I don’t want my music to always be that way. Bruce told me that ballad singing is the strongest thing I do. I know I need to do more of that and write more of them.

RJB: Let’s talk about your singing influences. Few female vocalists sing with the power you have. Where did that come from?

LB: I listened to a lot of male vocalists, you know, like Little Willie John, Little Richard and Howling Wolf. But, I also listen to some women, too. Laverne Baker is one I take from. She was a big old bear. Angela Strehli is another one I think is different than most female singers as she has a large voice. Lou Anne Barton is another one. When I go to the Continental Club to hear Lou Anne sing “Rocket in My Pocket,” all I can think is she belongs in a punk rock band. For me, I like singers that have a sense of desperation. Not a desperation of “oh please help me,” just a need to get their stories out. I get the term “vintage” thrown at me, but you can talk about all these different eras of music, but the chords changes have changed and the need to get your story out.

RJB: OK. On to drumming. When did you start playing drums?

LB: I went out to see shows and go to jams in college and began to get the bigger picture. I got my first jazz gig at 19. I got a drum set for rehearsal and it just started to click. My teacher told me that I should go to jazz school. I enrolled at Humber College in Toronto at 21. I got in because I knew how to play songs and the right beats, a shuffle, a rumba, and the core important drummers to study. I had spent years listening. I then spent 12 hours a day practicing, I never left the practice room. After the first year, I lost a bunch of weight, and when I came home my dad said “you’re on drugs,” but it was because I spent all my time in the practice room and the dorm food

sucked. I was the only girl in my year and of one only three women drummers at school. I wanted to be first in my master classes and I was out numbered big time, so I had to practice hard. I wanted to be the best player I could be when I left.

RJB: Some of the shuffles you play are sophisticated. Guys who’ve been playing for 20 years can’t do them. How did you learn all those styles and techniques?

LB: I got the chops from jazz school and I drowned myself in all the great music. I was listening to T-Bone, Howling Wolf and practicing R&B and roots music as well. I came into jazz school with a blues soul as an R&B drummer, but came out with more fancy stuff.

RJB: Are you left handed? You have killer left hand chops.

LB: I worked hard on balance. One of my teachers told me the goal is so you can close your eyes and can’t tell which hand I am using, I am fairly ambidextrous, and I when I started I played open handed, but the jazz teachers tried to get me away from that.

RJB: When did you decide to stand up and play?

LB: Before my last band broke up I had seen video of Slim Jim Phantom doing it and I thought “why didn’t I think of that before?” And, if I am gonna front the band, I need to do that. It was always an issue of where are you going to put me. First of all, I am short. I’m five foot one on my best day. We tried where Levon Helm was and that didn’t work, and then the other side of the stage and it didn’t work and being behind everyone definitely didn’t work. I saw Doyle Bramhall, Sr., on video and he was up front with the band behind him, I thought it was really cool. So, we set up in a line across the front. Plus, standing helps with singing, it gives me full range of breath. I need as much air as I can get. I had to get used to switching my feet as well. The hi hats are left a little open, as I don’t use the pedal and then my feet can switch. People began to respond to the music better because they could see me.

RJB: It’s striking visually to have you and the drums up front. You’re fun to watch.

LB: All the jazz independence stuff I worked on has paid off. So many things I do I just try out ideas and if they work I keep them.

RJB: tell us about your drum gear. It looks vintage.

LB: I have a 60s Rogers Holiday kit and a Ludwig Supraphonic chrome over brass pre-serial number snare and I’ll be buried with it. It’s a great drum. I was using an Anton Fig snare with wood hoops. It’s a cool drum, but when I found the Supraphonic, it was like “well I’m never gonna use anything else.” The chrome over steel ones are great, but I wanted the warmth of the brass. It’s beat up as shit, but it sure sounds good.

RJB: Tell us about your drumming influences.

LB: Doyle Bramhall, Sr and the way he sat and was the lead singer. He is the closest thing to what I do. I wish he had more notoriety as he is well known here in Austin but not much past that.

RJB: You cite Earl Palmer as an influence in your bio.

LB: Have you read his book? It has his discography in it and it contains everything you need to know about playing drums. It’s fucking perfect. Earl Palmer, yes, then Elvin Jones, and while I was in jazz school there was a saxophone teacher who played with him and Buddy Rich and I took his improv class. But I was afraid to play because I felt I wasn’t cutting it. He pulled me aside and said, “You know that happened to me once, and then I got the Buddy Rich gig, so you never can tell, you just gotta play.” He got me into Elvin and it changed my playing, everybody loves John Bonham and Ginger Baker and Mitch Michelle. All the guys I like can do more than one thing. Bonham was a rock drummer, but he could have done fine in a jazz situation. Oh, and Art Blakey. I credit my shuffle to Art Blakey. I spent a lot of time playing to his records. I so wanted to sound like Art Blakey. I do love what I do, and I want to be successful, I’m working my butt off the be successful I want to build a fan base that will last. You can’t do that by staying home and you’ve got to hit the road and work hard.



Dennis Herrera
You Stole My Heart
(Prescott Kabin Records)

You Stole My Heart is the third album by Bay Area singer, guitarist, songwriter Dennis Herrera and he is supported by a pair of veteran crews, one NorCal players and the other SoCal players on of four each the 11 original selections. A pair of the remaining three feature a trio line-up and one with Dennis solo on guitar and vocals. Herrera grew up in San Francisco during the 60s and attended shows at all the now legendary venues. At 15, Dennis was heavily impacted by seeing James Brown perform. *You Stole My Heart* opens with the title track guided by the barrelhouse piano of Rich Wenzel and sax by Jack Sanford. "Takes Money" opens with the stout harp work of Denis Depoitre to a driving beat. "Fore" is a loping blues shuffle with swinging sax lines by Jeff Jorgenson, and yes, the lyrics are golf themed. One of the standout tracks is "Recovery" which has a jazzy feel with smooth and slinky guitar lines and a chilling rhythm and solos by Wenzel and Jorgenson. Depoitre's blues harp is back for "Backed-up," a lament about bad traffic that any Seattle driver can relate to. The trio of Herrera, Wenzel and Lee Campbell on drums play both the slow shuffle "My Past Time" and "Run with the Losers" with the lyric "when you're done chasin' your tail/sit down and give it a rest/cause you know in your heart you gave it your best." Dennis closes it out solo with the front porch blues of "Bittersweet." Herrera's workman-like vocals get the job done just fine and the musicianship is top drawer. Recommended. Malcolm Kennedy



Michelle Taylor Band
Dirty Love
(JD Initiative)

Powerhouse vocalist Michelle Taylor has garnered a legion of fans from nearly two

decades of hard work and sweat in the Northwest music scene fronting several popular cover bands and then joining forces with guitarist Justin Dean to form Michelle Taylor and the Blues Junkies in 2011. They earned top spots in the KING 5 Best of Western Washington and Seattle A-List competitions as well as a nomination for Best New Band Award in 2013 in the Washington Blues Society Best of the Blues Awards ("BB Awards"). Sharpening their focus to become simply The Michelle Taylor Band, the duo along with the solid rhythm section of Robert Baker on bass and Rob Morill on drums, the group has released a debut full-length album *Dirty Love* in October of 2018 recorded at the vaunted London Bridge studios. The set of 10 original tracks is influenced by blues, soul and country making it a great American rock and roll record. The opening track, "Hanging On the Vine," is a scorching rebuke of unrequited love punctuated by a funky clavinet from keyboardist Jim Barnes. A punchy drum groove and big harmonies highlight the rockin' tale of turmoil "One Foot in The Gutter." What classic album would be complete without a traveling tune, so Michelle and the boys take a sentimental trip down south on the country tinged "Highway 65," complete with sweet high and lonesome slide guitar. Dean opens the title track with a razor sharp riff on a celebration of the world's oldest profession, then takes over lead vocals for the old-fashioned house-rockin' boogie, "Trashy Queen." Taylor lets her softer side show on the introspective ballad "Throwing It All Away," and then shows off her full vocal range on the emotional "Down in Flames." The band shows off their Northwest grunge rock roots on the heavy-duty rocker "Gasoline" and then Taylor spells out her anthem of power, "Black Lace and the Blues." The closing song, "Wasteland," urges us to hold on to hope even in the darkest times. "Wasteland" has a powerful message: Only by knowing loss can we understand its true value, and while dreams may die, others will rise to take their place if we let them. *Dirty Love* is rock and roll poetry at its finest. Rick J Bowen



The Bob Lanza Blues Band
Kids, Dogs & Krazy Women
(Conner Ray Music)

Kids, Dogs & Krazy Women is New Jersey based musician Bob Lanza's fifth release since his 2009 debut and features 11 cuts recorded "live" in the studio, with a selection of originals and select covers. Lanza opens with the title track with bristling slide guitar and singing "Kids, dogs and crazy women/that's all that I see/hey, kids, dogs and crazy women/all come to terrorize me." It is fairly rare to find a drummer who is also a harp player and Vin Mott does so with great skill. "Little Mama" features some brawny harp licks and robust guitar lines by Lanza as well. "Not the Man I Used to Be" is a slow shuffle with searing guitar over an organ wash. Lanza take the Patsy Cline C&W hit "Walking After Midnight" and adapts it to a West Coast swing blues/Texas shuffle. "Full Time Lover" was first recorded in 1963 by Little Frankie Lee & the Saxtons and was covered more recently by the Fabulous Thunderbirds on their 1979 debut. The version by Lanza and company here stands shoulder to shoulder with that. From classic sizzlers like "Problems" and "Every Side of Lonesome" to the romping "Hey Cotton" Bob and his band cover a lot of ground. Lanza closes *Kids, Dogs & Krazy Women* with the swooping instrumental "Raritan River Stomp," a reference to Raritan, NJ where the CD was recorded, with sinewy slide steel guitar. Highly recommended. Malcolm Kennedy



Randy Resnick
To Love
(Resmo Musique)

Randy Resnick is not known to many in the current blues scene, but many of us are familiar with his guitar work from the 1970s-80s with artists such as Don "Sugarcane" Harris, John Mayall, Canned Heat, John Lee Hooker, Freddie King and

Harvey Mandel. Some guitarists and music historians know that Randy Resnick developed the guitar technique known as two-handed tapping prior to its popularization by Harvey Mandel and later Eddie Van Halen. Mandel and Resnick worked together in the early 1970s band Pure Food and Drug Act with Sugarcane Harris, bassist (and infamous sports nutritionist) Victor Conte and drummer Paul Lagos. Interestingly, the majority of Pure Food and Drug Act's album *Choice Cuts* was recorded live at the Fresh Air Tavern in Seattle in the early 70s. Resnick has lived for over 35 years in France and has released several CDs recorded in California (Laguna, Menlo, Fresno) and Paris. The CD *To Love* contains 12 of Resnick's intelligent, original compositions, including 10 songs and two instrumentals, featuring his guitar playing and singing. Fine support throughout the record is provided by some of Resnick's longtime musical associates: bassists Larry Taylor (Canned Heat, John Mayall, Jerry Lee Lewis, Pinetop Perkins, Henry Gray), Victor Conte (Tower of Power, Herbie Hancock, Harvey Mandel), Ray Haney and Marten Ingle, drummers Steve Hodges (Tom Waits), Ronnie Beck (Tower of Power), Jeff Bryon and Danny Montgomery, keyboardists Nate Ginsberg (Herbie Hancock) and Gray Gregson (Etta James, Shemekia Copeland, Koko Taylor), guitarists Coleman Head (Sugarcane Harris, Harvey Mandel) and Paul Breslin (Ray Charles, Percy Sledge), and the late chromatic harmonica legend Eddie Gordon. Resnick's singing was a delightful surprise, nicely intonated and expressive, that are neither overbearing nor self-conscious and fit his intelligent lyrics in a manner similar to Mose Allison. His fine guitar playing is very much rooted in a bluesy, Albert King approach, but with a more modern, fusion influence and that occasionally reminds one of Robben Ford and Larry Carlton. One really enjoyable spot in the record occurs on the tune "Fool's Paradise" when Resnick's guitar solo is followed by a guitar solo by Coleman Head. Resnick's trademark tapping skills appear at moments throughout the record, but are thoughtful

and unpretentious in their application. *To Love* is an enjoyable record featuring fine songwriting and musicianship and will stand up to repeated listenings over time. I would highly recommend it to anyone, and particularly to those many fans who remember Randy Resnick from his contributions to Pure Food and Drug Act and Sugarcane Harris. Although *To Love* was originally released on Resnick's record label (Resmo Musique) as a CD, Resnick has made this recording (and his others) available for free through his website: <https://randyresnick.com>. Eric Madis



Joanne Shaw Taylor
Wild
(Sony Music)

Hot off a 2017 headlining tour, British blues rock guitarist and singer Joanne Shaw Taylor recently signed a three record deal with Sony Music, to be released on their relaunched Silverstone (John Mayall, Buddy Guy) sublabel. Taylor's first major label deal includes moving her two most recent albums *Wild* and 2014's *The Dirty Truth*, to Sony, both were previously released on the independent record label Axehouse Music after a four albums stint with Ruf Records. Shaw no spends her time, when not on tour, between Detroit and London. For the aptly titled *Wild* Shaw co-wrote all; but a pair of cuts and opens with "Dyin' to Know" which shows both Joanne's emotive, slightly smoky vocals and raging guitar. "Ready to Roll" and "Get You Back" are both straight up rockers while still a rocker the break-up song "No Reason to Stay" leans more on Shaw's vocals than her guitar chops. "Wild is the Wind" was originally recorded by Johnny Mathis for a film by the same name and has been covered by artists as varied as Nina Simone and David Bowie and showcases Joanne's vocals. A pair of standout tracks are "I Wish I Could Wish You Back," a sweet love song of a love lost and "My Heart's Got a Mind of Its Own" a swinging bluesy number with a horn section, tinkling piano and back-up singers. Shaw closes *Wild* with an original

"Summertime" adding a touch of grit to her smoldering vocals, and the touches of guitar and piano make the version standout as she turns this classic into a slow burner. If blues rock is your thing *Wild* fits the bill. Look for Shaw's upcoming Silverstone Records release *Reckless Heart*. Recommended, Malcolm Kennedy



Ben Rice
Wish the World Away
(Self-Released)

Northwest journeyman Ben Rice has been globetrotting and picking up awards for over a decade now as a soloist, sideman and bandleader. For his seventh album, *Wish The World Away*, released last July, he used an arsenal of guitars, including the Resonator shown on the cover, acoustic guitars and a homemade cigar box guitar that earned him the St. Blues Best Guitarist Award in 2015. The 13 tracks showcase his fretboard skills and highlight his vocal and songwriting talent. Recorded by Portland legend Jimi Bott at his Roseleaf Studios, the new album is a sweet mix of roots, blues and soul with Rice joined by a few other talented friends and Northwest staples like Mitch Kashmar, Paul Brainard, Dave Melyan and Natasia Greycloud. The country blues stomper "Dirt Road Home" opens the set celebrating back roads and small-town charm with Rice playing dueling guitar parts to great effect. The optimistic "Peace Will Overcome" has an infectious second line groove, and the desperation in the Neo-Soul ballad "Retreat," is punctuated by high lonesome pedal steel from Brainard. Rice and Kashmar then scares up some old ghosts on the Delta Blues "Mojo Hand" before he trades verses with Greycloud on the title track duet. The swinging blues "The One That Got Away" has a an easy 1940's feel and Rice stretches out vocally on the low-down blues "Hard Times," sounding more like someone who grew up in Georgia rather than southern Oregon. Rice struts his award-winning stuff on the pre-war ragtime "If You Ever Change Your Mind," the deep, deep blues cover

of Steve Wonder's classic "Higher Ground," and channels Son House on the thumping "Run Around," and the Delta lament "Oh Lord." The man and his guitar close the set with the lovely "Don't Worry Mama," an intimate glimpse into his musical world. Rick J Bowen



Mindi Abair and the Boneshakers
All I Got for Christmas is the Blues
(Pretty Good for A Girl)

Hard on the heels of their triumphant 2017 release *The East West Sessions* and a slew of music awards, Mindi Abair and the Boneshakers hit us with another surprise just in time for the holiday season with the release of *All I Got for Christmas Is The Blues*. This nine song disc is a display of powerhouse blues rock, heavy duty funk and steamy foul on four original songs and reimagined holiday classics that wild set the stockings on fire and light up the Christmas tree in time for a cool yule. Writing new material is a challenge for anyone, and adding to the lexicon of Christmas songs is a daunting undertaking, one that Abair and her crew accomplish with zeal. She rips on lead vocals, howling the line "Sometimes I think I was born to lose, All I got for Christmas is the blues," and a down and dirty blues classic is born. The slinky "Cold Shot" riff kicks off the celebratory reinvention of her 2004 hit "I Can't Wait for Christmas," and they take the oft-covered Charles Brown R&B Christmas standard "Merry Christmas Baby," on raucous trip down to the Mississippi Hill country for back porch romp featuring greasy slide guitar and stomping rhythm. Abair does her best Darlene Love for the Phil Spector masterpiece "Christmas (Baby Please Come Home)" and then she then settles into the sweet melody of "The Best Part of Christmas," a tender holiday love song. The playful cover of the 50's juke box hit "Rockin' Around the Christmas Tree," gives Abair a chance to play the role of both Brenda Lee and Boots Randolph as she swings on vocals and baritone saxophone. An epic new

arrangement of the timeless classic "The Christmas Song" showcases the full force of the Boneshakers and the breadth of Abair's mastery of the saxophone. Abair and the boys then kick into high gear turning Chuck Berry's festive favorite "Run Run Rudolph," into a Southern fried funky dance party. Randy Jacobs grabs his cigarbox guitar and leads the gang through the back porch break down "Christmas Fool," closing out the set with a holiday hoot' n holler. Mindi Abair and The Boneshakers deliver a delightful Christmas gift by sharing their unbridled joy and passion on this newly-minted holiday classic. Rick J Bowen



Paul Oscher
Cool Cat
(Blues Fidelity)

Paul Oscher's latest CD, *Cool Cat*, is cause for celebration. Over the course of 12 originals and a distinctive cover of Muddy Waters' "Rollin' and Tumblin'," this CD from one of Muddy Waters' long-time bandmates delivers a strong set of traditional blues with a couple of songs that tilt toward jazz. Paul's got several special guests sitting in on *Cool Cat*, including San Francisco Bay area bass player extraordinaire Johnny Ace, guitarist and Greaseland Studios wizard Christoffer "Kid" Andersen and Texas blues belter Miss Lavelle White. Associate Producer (and former Slamhound Hunter) Louis X. Erlanger sings back-up vocals channeling his blues alter ego, Sunny Lowdown, and "Mighty Mike" Schermer plays guitar on six of the tracks. A seasoned trio of Texas horn players fill out the sound nicely on several songs with Tom Robinson and Tomas Ramirez on tenor sax and Eric Burnhardt on baritone sax, too. I particularly liked Miss Lavelle White's "Dirty Dealin' Mama" for some new and playful double entendres, Paul's heartfelt tribute to James Cotton "Ain't That a Man (Dedicated to Mr. Cotton)," and the way "Hide Out Baby" quickly evokes gritty South Side Chicago blues. Paul sings, plays guitar, piano, tambourine and harmonica on *Cool Cat*, and I keep going back to each

version of the title song, "Work That Stuff" and the powerful "Mississippi Poem" read by Russell Lee and punctuated by Oscher's eerie tambourine that reminded me of a rattlesnake's shake. I also appreciated Paul's original songs as part of a quartet on this CD, "On the Edge" and "Cool Cat." *Cool Cat* will likely land on my top 10 blues CDs of 2018 for the way it showcases, and updates, traditional blues from one of the greats who played with Muddy Waters in the 1960s as a young man. Eric Steiner



Book Review
Jorma Kaukonen
Been So Long: My Life & Music
(St. Martin's Press)

Been So Long is a candid memoir from Jorma Kaukonen, one of the founders of Jefferson Airplane, and later, Hot Tuna. Son of a career diplomat, Jorma spent his formative years in Pakistan, the Washington, DC area and the Philippines. His early experiences with motorcycles, music and friends, such as fellow Airplane pilot and Hot Tuna bandmate Jack Casady, revolve around the blues of Rev. Gary Davis and Champion Jack Dupree. Jorma recalled his early work with the Paul Butterfield Blues Band, Mike Bloomfield and Muddy Waters in the mid-1960s. Promoting the Jefferson Airplane Takes Off LP, the band played at the Queen Elizabeth Theatre in Vancouver and at nearby Simon Fraser University where Jorma "couldn't believe Muddy was opening for us. It just didn't seem right, but there it was." Throughout the book, Jorma insists that he's an "East Coast boy," despite living smack-dab in the middle of the counterculture on Divisadero Street in San Francisco before, during and after the Summer of Love. In fact, Jorma spent 20 years in California, including his tenure as a student at Santa Clara University, and worked with Janis Joplin, Jerry Garcia, Ron "Pigpen" McKernan and the inspiration for Dean Moriarty in Jack Kerouac's *Beat*

Generation novel, *On the Road*, Neal Cassady. The book's 16 pages of photos include Jorma as a young man in Pakistan, a member of Den 6 in a Washington, DC-area Cub Scout troop, his back piece tattoo from legendary ink maven Ed Hardy and a photo album of several Fur Peace Ranch that includes a class with Steady Rollin' Bob Margolin, goofing around with Susan Tedeschi and Jorma with his 2016 CVO Breakout Harley. The book also details some pretty difficult journeys that Jorma has made before and after his first wife died (and their relationship seemed to be centered around drugs and alcohol). While his six decades in music have certainly had their ups and downs, I found that his 50 years of marriage to two very different women, plus nurturing a second family well past Jorma's 65th birthday, as captivating as any of the stories behind *Surrealistic Pillow*, *Volunteers* and *Bathing at Baxters* (three of Jefferson Airplane's early recordings). I was also particularly struck by the family portrait that includes his son Zach (from a short-lived relationship with Stephanie, Zach's late mother, from Jorma's life on the road), his second wife Vanessa and adopted daughter Izze. I appreciated Jorma's stories honoring his family's faith and his exploration of his Russian-Jewish heritage. Jorma eloquently describes the differences between spirituality and religion as he reconnects with extended family members. Throughout the book, Jorma also recounts his struggles with substance abuse, and while this may seem to be an occupational hazard for many artists, I found that his story to be an inspiration of the power of hope for those seeking a positive future apart from drugs and alcohol. When I first heard that Jorma left California for Meigs County, Ohio in the 1990s, I wondered about his sanity. He traded Bay Area fog for snow? After all, wasn't he an integral part of popular culture that changed America for the better? For nearly 30 years, Jorma's work at the Fur Peace Ranch has engendered community through arts and music similar to the way that Centrum has nurtured the Port Townsend Acoustic Blues workshops every August in the Pacific Northwest. Near

the end of the book, Jorma recounts how he mended fences in 2015 with Jefferson Airplane co-founder Paul Kantner a year before he died. In 2016, the Grammys honored Jefferson Airplane with a Lifetime Achievement Award, and while Jefferson Airplane is not the sole focus of *Been So Long*, I found Jorma's storytelling engaging, informative and inspirational regarding his life before, during and after Jefferson Airplane. The book includes a foreword by Grace Slick and an afterword by Jack Casady.

Been So Long is packaged with a five-song CD on the inside back cover. I was pleasantly surprised that it included one of my favorite songs from *Ain't in No Hurry*, his 2015 release on Red House records, "In My Dreams." The third song on the CD, "Broken Highway," is acoustic blues at its best that originally landed on his 1985 release on Relix records, *Too Hot to Handle*. Lyrics from the CD are included in an appendix in the book, and while I wish the CD had twice (or more) as many songs as it does, I hope it will drive readers to Jorma's website, tours and special events at Fur Peace Ranch in Ohio. The Fur Peace Ranch website is a treasure trove of information about how Jorma helps more than 500 musicians per year through a series of music education programs. CDs available from the site include most of the Rev. Gary Davis' catalogue, music from Hot Tuna, Jack Casady and the Jefferson Airplane and Jorma's solo work. I didn't find one of my favorite LPs that I discovered in high school on the Grunt label, *Baron von Tollbooth and the Chrome Nun* (a side project that included players from and around Jefferson Airplane), but I did find gifts that I'll buy for friends this holiday season (and I'll get some of Jorma's favorite tea, Jorma's Rhythm Tonic, from Beatrice Love's kitchen). While I wish there were more stories about those early years with Grace Slick and Jefferson Airplane in the book, and a full CD that sampled Jorma's six decades in American music, I highly recommend *Been So Long* for Jorma's exceptional ability to tell a story. Eric Steiner



Blue 55
Flotsam & Jetsam
(Self-Released)

Flotsam & Jetsam is an EP with four original tracks by Glen Stewart's Blue 55. The band was named after the blue 1955 GMC pickup that the band originally used to schlep their equipment around from gig to gig. The EP opens with "It Ain't Nothing Anymore" a languidly-paced tune which has a decidedly county and western feel to it with a "go ahead and leave... again" theme. Glen plays a polished solo that has a touch of Chuck Berry with a sweet, full and vibrant tone. The next track, "Tight Blue Jeans," is an old school driving rocker featuring a fleet-fingered, string-bending guitar solo by Stewart. The next cut is a slow blues shuffle, "Broken Down Telephone Blues," with Glen singing "well I'm sittin' here waitin', waitin' and hopin' my telephone's gonna ring/cause if my baby calls me, it's gonna make my heart sing." "You're the One" is a straight up 4/4 rocker with a pounding beat with the lyric "now you take my heart and tear it apart and there ain't nothing I can do" followed by a rather stout solo. Stewart's vocals recall shades of the late, great Irish rocker Rory Gallagher from the 1970s, and Glen is a skilled guitarist who can play many styles and genres equally well. On *Flotsam & Jetsam*, Glen was supported by Mike Squires on bass and Mike Musgrave on drums. The CD is available at Blue 55 gigs around town and I recommend this CD. Malcolm Kennedy.



December 2018 Washington Blues Society Calendar

Note: Please confirm with each venue the start time and price. We also apologize for any errors. Please submit all details to our online calendar at www.wablues.org.

DECEMBER 1 SAT

Bubba's Roadhouse: Jesse James & the MOB, 9pm
Conway Muse: Ben Starnier, 7:30pm
Conway Muse, Bard Room: Petunia & The Vipers, 8pm
Dimitriou's Jazz Alley Steve Gadd Band 7pm
D's Wicked Cider, Kennewick: The Vaughn Jensen Band, 7pm
Eagles Walla Walla: Coyote Kings, 8pm
Highway 99 Blues Club: Rockin' Johnny Burgin, Keith Scott opens at 8pm
Jazzbones, Tacoma: Stacy Jones Band, 8pm
Moore Theater: Mavis Staples, 8pm
Nectar Lounge: Hillstomp w/ Scott Pemberton Band, 9pm
Rockfish Grill, Anacortes: Mark Dufresne Band - Harp Attack w/ Kim Field & Mark Lynch, 7pm
The Lime, Kirkland: Blues With Benefits, 9pm

DECEMBER 2 SUN

Dimitriou's Jazz Alley: Steve Gadd Band, 7:30pm

DECEMBER 3 MON

Madison Ave Pub: Monday Blues Review, 7pm

DECEMBER 4 TUES

Conor Byrne Pub: Smoke Tough Johnny, 9pm
Dimitriou's Jazz Alley: Mike Stern w/ Dave Weckl ft Bob Malach and Tom Kennedy, 7pm

DECEMBER 5 WED

Bake's Place: Billy Stapleton and Annie Eastwood Duo, 8pm
Dimitriou's Jazz Alley: Mike Stern w/ Dave Weckl ft Bob Malach and Tom Kennedy, 7pm
Engels Pub: Hot Mess, 8pm

DECEMBER 6 THURS

Bad Albert's: Annie Eastwood & Friends ft Beth Wulff, 6pm
Conway Muse: The Bottom Shelf Bourbon Trio, 7:30pm
Dimitriou's Jazz Alley: Roy Hargrove Quintet, 7pm
The Cliffhanger, Lynnwood: Lori

Hardman Band, 7pm
Salmon Bay Eagles: Chris Stevens Band, 8pm
Tractor Tavern: The California Honeydrops w/ guests, 8pm

DECEMBER 7 FRI

Bake's Place: Mark Dufresne Band, 7pm
Bethel Saloon, Port Orchard: Mark Hurwitz & Gin Creek, 8pm
Bontzu Cellars, Walla Walla: Robin and Tiphany, 7pm
Collectors Choice, Snohomish: Jesse James & the MOB, 8pm
Conway Muse: Prozac Mountain Boys, 7:30pm
Couth Buzzard Books Espresso Buono Café: Hopscotch, 7pm
Dimitriou's Jazz Alley: Roy Hargrove Quintet, 7pm
Easy Monkey Taphouse: Sheri Roberts Greimes & JoMomma, 8pm
Highway 99 Blues Club: The Road Goes On Forever: A Celebration of Greg Allman, 8pm
Louie G's, Fife: South Sound Blues Holiday Party 2018, 7pm
Rockfish Grill, Anacortes: Randy Norris & Jeff Nicely, 8pm
Salmon Bay Eagles: The Spin-offs, 8pm
Vintage Café, Everett: Lori Hardman Band, 7pm

DECEMBER 8 SAT

Bastion Brewery, Anacortes: Chris Eger Band 8pm
Conway Muse: Joan Penney Jazz Quintet, 7pm
Conway Muse: Emily McVicker, 7:30pm
Dimitriou's Jazz Alley: Roy Hargrove Quintet, 7pm
Dusty Strings Music: The Aloha Shredders Annual Holiday Party & Concert, 2pm
Grinders Hot Sands: Stacy Jones Band, 8pm
Highway 99 Blues Club: Dr. Funk, 8pm
Rainier Arts Center: The Antidote: Live Album Recording Session, 4pm
The Old Edison: Michele D'Amour & the Love Dealers, 8:30 pm
The Repp, Snohomish: Randy Norris & Jeff Nicely, 6pm

DECEMBER 9 SUN

Dimitriou's Jazz Alley: Roy Hargrove Quintet, 7pm

DECEMBER 10 MON

Madison Ave Pub: Monday Blues Review, 7pm

DECEMBER 11 TUES

Dimitriou's Jazz Alley: Charlie Hunter Trio ft. Lucy Woodward & Derrek Phillips, 7pm
North City Bistro & Wine Shop: Lori Hardman Band, 7pm
The Royal Room: Tristan Gianola, 7:30pm
Collector's Choice Restaurant, Snohomish: Washington Blues Society Blues Bash and Holiday Party w/Willie & The Whips and Mary Ellen Lykins and the CC Adams Band, 7:30pm

DECEMBER 12 WED

Bake's Place: Billy Stapleton & Annie Eastwood Duo, 8pm
Dimitriou's Jazz Alley: Average White Band, 7:30pm
McDonald Theater, Eugene: Mark O'Connor and Friends - An Appalachian Christmas w/ Brandy Clark

DECEMBER 13 THURS

Bad Albert's: Annie Eastwood & Friends ft Billy Stapleton, 6pm
Conway Muse: Brent Jensen's "Pure Desmond", 7:30pm
Dimitriou's Jazz Alley: Average White Band, 7:30pm
Salmon Bay Eagles: The Silver Tongued Devils, 8pm
Moore Theatre: Mark O'Connor and Friends - An Appalachian Christmas w/ Brandy Clark

DECEMBER 14 FRI

Conway Muse: 5th Annual Show benefiting the Mount Vernon Neighbors in Need Food Bank ft 'The Legends Of Laurel Canyon, 7:30pm
Dawson's Bar & Grill, Tacoma: Mark Hurwitz & Gin Creek, 9pm
Dimitriou's Jazz Alley: Average White Band, 7:30 & 9:30 pm
Engels Pub: Chicken Hawk, 9pm
Highway 99 Blues Club: Randy Oxford Blues w/ Eric Rice and Joe Blue & the Roofshakers, 8pm

Pink Door, Seattle: Hopscotch, 7pm
Plumb Cellars, Walla Walla: Robin Barrett & Tiphony Dames, 7pm
Salmon Bay Eagles: The Doo-wahs
Tigardville Station, Tigard, OR: Michele D'Amour & the Love Dealers
Schnitzer Concert Hall, Portland: Mark O'Connor & Friends - An Appalachian Christmas w/ Brandy Clark

DECEMBER 15 SAT

Anthony's Woodfire, Everett: Lori Hardman Band, 7pm
Conway Muse: 'TOY JAM' - Voices of the Children Charity, 7pm
Conway Muse: Cabin Fever NW
Craft 19 B Sharp Music, Sumner: Hot Mess, 3 pm
Dawson's Bar & Grill, Tacoma: Mark Hurwitz & Gin, 9pm
Dexter Lake Club, Dexter, OR: Michele D'Amour & the Love Dealers
Dimitriou's Jazz Alley Average White Band 7:30 & 9:30pm
Elliott Bay Pizza & Pub: Chris Stevens & Annie Eastwood Duo, 7pm
Highway 99 Blues Club: Randy Hansen's Jimi Hendrix Revolution, 8p
Madison Ave Pub: Jones Family Christmas & Toys For Tots Drive, 7pm
Pub 282, Camano Island: The Fabulous Roofshakers, 7pm
Martin Woldson Theater at The Fox, Spokane: Mark O'Connor and Friends - An Appalachian Christmas w/ Brandy Clark

DECEMBER 16 SUN

Dimitriou's Jazz Alley: Average White Band 7:30pm
Blues Vespers: Interfaith Community Sanctuary in Ballard with Kim Field and Tim Sherman. 5PM.
Broadway at the Retter & Company Theatre, Kennewick: Mark O'Connor and Friends - An Appalachian Christmas w/Brandy Clark

DECEMBER 17 MON

PAC, WWU Bellingham: Mark O'Connor and Friends - An Appalachian Christmas w/Brandy Clark
Madison Ave Pub: Monday Blues, 7pm
The Royal Room: The Music of 'A Charlie Brown Christmas', 7pm

DECEMBER 18 TUES

Dimitriou's Jazz Alley: The Senate, 7pm

DECEMBER 19 WED

Dimitriou's Jazz Alley: The Senate, 7pm

DECEMBER 20 THURS

Bad Albert's: Annie Eastwood & Friends ft Beth Wulff, 6pm

Conway Muse: Paul Klein 7:30pm

Dimitriou's Jazz Alley: Norman Brown's Joyous Christmas ft Bobby Caldwell & Marion Meadows, 7pm

Madison Ave Pub: Randy Norris & Jeff Nicely, 7pm

Salmon Bay Eagles: All Stars No Stripes Band

DECEMBER 21 FRI

Dimitriou's Jazz Alley: Norman Brown's Joyous Christmas ft Bobby Caldwell & Marion Meadows, 7pm

Vintage Café, Everett: Hot Mess Christmas, 7pm

Conway Muse: The Whateverly Brothers, 7:30pm

Pogacha, Issaquah: Chris Eger Band, 8pm

Easy Monkey Taphouse: Stickshift Annie w/ Kimball & the Fugitives, 8pm

DECEMBER 22 SAT

Conway Muse: Brian Lee & the Orbiters, 7:30pm

Dimitriou's Jazz Alley: Norman Brown's Joyous Christmas ft Bobby Caldwell & Marion Meadows, 7pm

Easy Monkey Taphouse: Billy Stapleton's Powerhouse, 8pm

Emerald of Siam, Richland: Coyote Kings, 8pm

Highway 99 Blues Club: Kevin Selfe & the Portland Blues All-Star Big Band, 8pm

The Royal Room: The Music of 'A Charlie Brown Christmas,' 5pm

The Swimdeck, Port Orchard: Christmas with the T Town Aces, 8pm

DECEMBER 23 SUN

Blues Vespers: Alma Mater, Tacoma Little Bill Trio. 5PM.

Dimitriou's Jazz Alley: Norman Brown's Joyous Christmas ft Bobby Caldwell & Marion Meadows, 7pm

Crossroads Mall Bellevue: Sheri Roberts Greimes & JoMomma, 12:30pm

DECEMBER 24 MON

Madison Ave Pub: Monday Blues Review, 7pm

DECEMBER 26 WED

Dimitriou's Jazz Alley: Groove For Thought – Farewell Performances, 7pm

DECEMBER 27 THURS

Bad Albert's: Annie Eastwood & Friends ft Kimball Conant, 6pm

Dimitriou's Jazz Alley: Groove For Thought – Farewell Performances, 7pm

Emory's on Silver Lake: Amigos Nobles, 6pm

DECEMBER 28 FRI

Conway Muse Randy: Norris & Jeff Nicely, 7:30pm

Dimitriou's Jazz Alley: Poncho Sanchez Latin Jazz Band, 7pm

Highway 99 Blues Club: Nora Michaels 'Blue Lullaby' CD Release and Birthday, 8pm

Vintage Café, Everett: T Town Aces, 7pm

DECEMBER 29 SAT

Buzz Inn Broadway, Everett: Michele D'Amour & the Love Dealers, 9pm

Conway Muse: Whiskey Fever, Kickin Names and Lazy Acres, 7pm

Dimitriou's Jazz Alley: Poncho Sanchez Latin Jazz Band, 7pm

Easy Monkey Taphouse: Mark Dufresne Band, 7pm

Engels Pub: Stacy Jones Band Holiday Hangover Party, 9pm

Vintage Café, Everett: Hot Mess, 7pm

White Horse Saloon, Arlington: Randy Norris & Jeff Nicely, 8pm

DECEMBER 30 SUN

Dimitriou's Jazz Alley: Poncho Sanchez Latin Jazz Band, 7pm

The Royal Room: Remembering Aretha Franklin, 6pm

DECEMBER 31 MON - NEW YEAR'S EVE

Club Crow, Cashmere: Jesse James & the MOB, 8:30pm

Conway Muse: New Year Gala w/ "Mark DuFrense Blues Band" (Bard Room) – 9:00pm & Joel & Jesse / Hot Mess 7:30pm (Parlor)

Engels Pub: Bobby Holland & The Breadline, 9pm

Highway 99 Blues Club: Too Slim and the Taildraggers, 8pm

Madison Ave Pub: Stacy Jones Band and the Madison Ave Blues Revue

Marcus Whitman Hotel, Walla Walla: Shank's Pony, 7pm

Old Edison Inn: Chris Eger Band, 8pm

Ott & Murphy Wines, Langley, Whidbey Island: Amigos Nobles, 9p

The Swimdeck, Port Angeles: Mark Hurwitz & Gin Creek



Madison Ave Pub

Voted Best Blues Club 2017 - WBS

Madison Ave Monday Night Blues Revue 7-9

Tues Jazz night Leah Tussing/guests 7-9

Wed. Unbound Blues Jam/guests 7:30
12/5 Domonic Espinoza & Kevin Sutton
12/12 James Howard 12/19 Tim Turner & Nick Elquezabal 12/26 Leah T & her MFJB

Thursday Night Dinner Show 7-9
12/6 Nick Vigarino 12/13 New Venture
12/20 Norris-Nicely 12/27 Town Hall Brawl

Friday Karaoke Nights with Rob Bramblett
12/8 UFC 231 Free event !

12/15 Jones Family Christmas/Toys for Tots
12/31 New Years Eve Bash - Madison Ave Monday Night Revue and the Stacy Jones Band

905 Madison St. Everett 425-348-7402



Whom to Hire, Get in Touch

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

#

44th Street Blues Band 206.714.5180 or 206.775.2762

A

A.H.L. 206.935.4592
Al Earick Band 253.278.0330
Albritten McClain & Bridge of Souls 206.650.8254
Alice Stuart & the Formerlys 360.753.8949
AlleyKatz 425.273.4172
Andrew Norsworthy andrewnorsworthy@yahoo.com
Andy Koch's Badd Dog Blues (formerly Badd Dog Blues Society) 360.739.6397
Annette Taborn 206.679.4113
Annieville Blues 206.994.9413
Author Unknown 206.355.5952

B

Baby Gramps Trio 425.483.2835
Back Porch Blues 425.299.0468
Backwoods Still 425.330.0702
Badd Dog Blues Society 360.733.7464
Bay Street Blues Band 360.731.1975
Bill Brown & The Kingbees 206.276.6600
Billy Barner 253.884.6308
Billy Shew Band 253.514.3637
Black River Blues 206.396.1563
Blackjack Kerouac 206.697.8428
Blackstone Players 425.327.0018
Blue 55 206.216.0554
Blue Healers 206.440.7867
Blues on Tap 206.618.6210
Blues Playground 425.359.3755
Blues Redemption 253.884.6308
Blues Sheriff 206.979.0666
Blues To Do Monthly 206.328.0662
Bobby Holland & The Breadline 425.681.5644
Boneyard Preachers 206.755.0766 or 206.547.1772
Brian Butler Band 206.361.9625
Brian Hurst 360.708.1653
Brian Lee & The Orbiters 206.390.2408
Bruce Koenigsberg / Fabulous Roof Shakers 425.766.7253
Bruce Ransom 206.618.6210
Bump Kitchen 253.223.4333 or 360.259.1545

C

C.D. Woodbury Band 425.502.1917
CC Adams Band: 360.395.8540
Charles White Revue 425.327.0018
Charlie Butts & The Filtrtips 509.325.3016
Charlie Saibel 360.357.8553

Chester Dennis Jones 253.797.8937
Chris Egar Band 360.770.7929
Chris Lord 425.334.5053
Chris Stevens' Surf Monkeys 206.236.0412
Coyote Blues 360.420.2535
Crooked Mile Blues Band 425.238.8548
Curtis Hammond Band 206.696.6134

D

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

E

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

F

Fat Cat 425.487.6139
Filé Gumbo 425.788.2776

Julia Francis & the Secrets of Soul 206.618.4919

G

Gary Frazier 206.851.1169
Greg Roberts 206.473.0659
Groove Tramps 720.232.9664
Gunnar Roads 360.828.1210

H

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

J

Jack Cook & Phantoms of Soul 206.517.5294
Jam Animal (206) 522-5179
James Howard 206.250.7494
James King & the Southsiders 206.715.6511
JD Hobson 206.235.3234
Jeff "DRUMMERBOY: Hayes: 206.909.6366
Jeff & The Jet City Fliers 206.818.0701
Jeff Menteer and The Beaten Path 425.280.7392

Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
Jim Caroompas (Rumpus) 925.212.7760
Jim McLaughlin 425.737.4277
Jim Nardo Blues Band 360.779.4300
Jimmy Free's Friends 206.546.3733
Joe Blue and the Roof Shakers 425.766.7253
Joe Cook Blues Band 206.547.1772
Joe Guimond 509.423.0032
Joel Astley 206.214.7977
John "Scooch" Cugno's Delta 88 Revival 360.352.3735
John Stephan Band 206.244.0498
JP Hennessy 425.273.4932
Julia Francis and the Secrets of Soul 206.618.4919
Julie Duke Band 206.459.0860
Junkyard Jane 253.238.7908

K

K. G. Jackson & The Shakers 360.896.4175
Keith Nordquist 253.639.3206
Keith Scott 773.213.3239
Kevin & Casey Sutton 314.479.0752
Kid Quagmire 206.412.8212
Kim Archer Band 253.298.5961
Kim Field & The Mighty Titans of Tone 206.295.8306
Kimball Conant & The Fugitives 206.938.6096

L

Lady "A" & The Baby Blues Funk Band 425.518.9100
Larry Hill 206.696.1789
Leanne Trevalyan 253.238.7908
Lissa Ramaglia 206.650.9058
Little Bill & the Bluenotes 425.774.7503
Lucille Street cynmoring@gmail.com

M

Maia Santell & House Blend 253.983.7071
Mark A. Noftsgger 425.238.3664
Mark Hurwitz & Gin Creek 206.588.1924
Mark Riley 206.313.7849
Mark Whitman Band 206.697.7739
Mary Ellen Lykins Band: 360.395.8540
Mary McPage 206.850.4849
Michael 'Papa Bax' Baxter 425.478.1365
Michael Wilde 425.672.3206 or 206.200.3363
Michal Miller Band 253.222.2538
Michelle D'Amour and The Love Dealers 425.761.3033
Miles from Chicago 206.440.8016
Moon Daddy Band 425.923.9081

Mule Kick 216.225.1277

N

Nick Vigarino 360.387.0374

Norm Bellas & the Funkstars 206.722.6551

P

Paul Green 206.795.3694

Polly O'Kerry and The Rhythm Method
206.384.0234

R

Rafael Tranquilino Band /Leah Tussing
425.329.5925

Randy Norris & Jeff Nicely 425.239.3876 or
425.359.3755

Randy Norris & The Full Degree 425.239.3876

Randy Oxford Band 253.973.9024

Raven Humphres 425.308.3752

Red House 425.377.8097

Reggie Miles 360.793.9577

Richard Allen & The Louisiana Experience
206.369.8114

Richard Evans 206.799.4856

Right Hand Drive 206.496.2419

RJ Knapp & Honey Robin Band 206.612.9145

Robert Patterson 509.869.0350

Rod Cook & Toast 206.878.7910

Roger Rogers Band 206.255.6427

Ron Hendee 425.280.3994

Roxlide 360.881.0003

Russ Kammerer 206.551.0152

Rusty Williams 206.282.0877

S

Sammy Eubanks 509.879.0340

Scott E. Lind 206.789.8002

Scotty Harris 206.683.9476

Scratch Daddy 425.210.1925

Shadow Creek Project 360.826.4068

Sheri Roberts Greimes 425.220.6474

Smokin' J's 425.746.8186

Son Jack Jr. 425.591.3034

Spencer Jarrett 510.495.4755

Stacy Jones 206.992.3285

Star Drums & Lady Keys 206.522.2779

Steve Bailey & The Blue Flames 206.779.7466

Steve Cooley & Dangerfields 253.203.8267

Steven J. Lefebvre 509.972.2683 or 509.654.3075

Stickshift Annie Eastwood 206.941.9186

Susan Renee "La Roca Soul" Sims 206.920.6776

Suze Sims 206.920.6776

T

Terry Hartness 425.931.5755

The Bret Welty Band 208.703.2097

The EveryLeaf Band 425.369.4588

The Fabulous MoJo Kings 206.412.9503

The Jelly Rollers 206.617.2384

The Mongrels 509.307.0517 or 509.654.3075

The Nate Burch Band 425.457.3506

The Naughty Blokes 360.393.9619

The Rece Jay Band 253.350.9137

The Soulful 88s/Billy Spaulding 206.310.4153

The Spinoffs/Dawnzella Gearhart 206.718.1591

The Tonic 206.214.7977

The Wired Band 206.852.3412

The Wulf Tones 206.367.6186 or 206.604.2829

Tim Hall Band 253.857.8652

Tim Turner Band 206.271.5384

Tommy Wall 206.914.9413

Two Scoops Combo 206.933.9566

U

Unbound 425.231.0565

V

Virginia Klemens Band 206.632.6130

W

West Coast Women's Blues Revue 206.940.2589

Willie B Blues Band 206.451.9060

Willie & The Whips 206.781.0444

Letter from the President

Continued from Page 2

If you see him out and about please be sure to express your "Thanks" and appreciation for all of his service! Chad has been a huge piece of the fabric that has taken the Washington Blues Society to new heights.

Also, I want to acknowledge Michelle Burge for her many years as our Membership Director. She has stepped down and is currently facing some health challenges. If you would like to contribute to their health expenses or send a card, etc. please contact Tim Burge through a private message on Facebook!

See you out and about!

Tony Frederickson, President



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

If you don't know your **googily moogily**
from your **wang dang doodle**,
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Receive monthly *Bluesletter* in your mailbox*

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Member discounts for BB Awards and Holiday Party

\$2 off the cover charge at the Highway 99 Blues Club (Seattle, WA)

10% off purchases at Silver Platters (any location)

10% discount at the Westport Inn (Westport, WA)

\$1 off the cover and 25% off food at the Raging River Saloon (Fall City, WA)

\$5 off the show admission for Friday 9:30 shows at Jazz Alley†

And more! For the complete, most up-to-date list of membership benefits, visit wablues.org

PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

- ☐ New ☐ Renewal ☐ Address Change
- ☐ Individual Member \$25
- ☐ Couple \$35
- ☐ Band—First Member \$25 ☐ Band—Additional Member \$20
- ☐ Sponsorship—Gold \$1,000 ☐ Sponsorship—Silver \$600 ☐ Sponsorship—Bronze \$400

Name _____

2nd Name (couple) _____

Band Name (if applicable) _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Please tell us how you heard about the Washington Blues Society: _____

I WOULD ALSO LIKE TO MAKE A TAX-DEDUCTIBLE CONTRIBUTION TO THE FOLLOWING FUNDS:

- ☐ Musicians Relief Fund in the amount of \$ _____ providing assistance to local musicians in their time of need
- ☐ Passing the Torch Fund in the amount of \$ _____ educating the next generation of local musicians

TOTAL ENCLOSED: \$ _____ . Please send check or money order to

**WBS
PO BOX 70604
SEATTLE, WA 98127**

☐ **PLEASE CONTACT ME WITH VOLUNTEER OPPORTUNITIES**

* Due to postage fees, non-US residents will receive their *Bluesletter* electronically

† With valid WBS membership card and advanced reservation. Reservations must be made by calling Jazz Alley at 206-441-9729 and requesting the WBS Special. This offer is not applicable to all shows.

Go Out and Support Local Live Music!

Jam hosts listed and Open mics are either blues-friendly or full band-friendly

SUNDAY

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

Anchor Pub, Everett – Open Jam Hosted by Rafael Tranquilino (Second Sunday of the month) 2-5 PM

All Ages // Jazz Jam (Third and Fourth Sunday of the month) 5-8 PM All Ages

Blue Moon Tavern, Everett – jam with the Moon Dogs 7-10 PM

CCR/Collectors Choice, Snohomish – Acoustic Open Mic hosted by Patrick Thayer and the Reclamation Project 6-10pm

Club Crow, Cashmere -Jam Session the first Sunday of each month, 7-10 PM

Couth Buzzard Books Espresso Buono Cafe, Seattle. Buzzard Blues Open Jam hosted by Kenny Mandell 7-9 PM (First Sunday of each month- all ages)

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

Finaughty's, Snoqualmie Ridge – Tommy Wall's Wicked Blues Jam 7 – 11PM

Peabo's Bar and Grill, Mill Creek – Peace N Love Jam w/ Tommy Cook, Eric Rice & Scotty Harris 7-10 PM

The Royal Bear, Auburn – Sunday Unloaded Jam Session 6-10 PM

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

MONDAY

Mac's Triangle Pub, Seattle 8-10 PM

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

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

The Swiss, Tacoma – Open Mic Hosted by Chuck Gay 7-10 PM

Red Dog Saloon, Maple Valley – Jam with Scotty FM and the Broadcasters 7-10 PM

Riverside Pub, Wenatchee – North Central Washington Blues Jam (Second and Fourth Mondays of the month) 7-10 PM

The Village Taphouse and Grill, Marysville – Jam Night with Scotty Harris and Tommy Cook 7-10 PM

Emerald of Siam, Richland – Open Mic/Band showcase hosted by Barefoot Randy/ Dirty River Entertainment 8pm (all ages until 1045)

TUESDAY

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

Antique Sandwich Co. Tacoma – Open Mic 7-10 PM

Dave's of Milton, Milton - Blues and Beyond Jam with Jerry Miller trio 7-10 PM

Elmer's Pub, Burien – Jam w/ Billy Shew 7-11 PM

Engel's Pub, Edmonds – Jam Night with Dano Mac 8-11 PM

Paragon, Seattle. Open Mic 9 PM – 12 AM

Pogacha, Issaquah -jam Hosted by Doug McGrew. 8 PM -21+

Poppe's 360 Neighborhood Pub, Bellingham – Open Mic Night w/Brian Hillman 6:30-9 PM

Oxford Saloon, Snohomish – Acoustic Open Mic Jam, all ages 7-10 PM

J&M Café, Pioneer Square, Seattle – Blues Jam 9-11 PM

Stoneway Cafe, Seattle – Acoustic Open Mic, 7-10 PM

Tim's Tavern, Seattle – Open Mic 7-10 PM

Tweede's Café, North Bend – Open Mic 630-930 PM

North End Social Club, Tacoma – Open Mic Tuesdays w Kim Archer 8-11 PM

The Cherry Bomb, Port Angeles – Blues Jam with Big Al and the Gang 7-10 PM

WEDNESDAY

Black Dog Arts Cafe, Snoqualmie -all-ages open mic 7 pm

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

CCR lounge /Collectors Choice Restaurant, Snohomish – Blues Jam w/ Usual Suspects 8-11 PM

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

Dawson's, Tacoma – Linda Myers Wicked Wednesday Jam 8-11 PM

Darrell's Tavern, Shoreline – Open Mic 830-11 PM

Grumpy D's Coffee House, Seattle – Open Mic 630-9 PM

Jazzbones, Tacoma – Live It Out Loud All Ages Jam 3rd Wednesday of each month 6-930 PM

Nickerson Street Saloon, Seattle – Open Mic 9 PM to midnight -Open Jam last Wednesday of each month Madison Ave Pub, Everett – Unbound Blues Jam 730-11 PM

Muk Cafe, Langley – Open Mic 7 PM

Old Triangle, Seattle – w/ Jeff Hass Open Mic & Jam 8-11 PM

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

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

Twin Dragon, Duval Open Jam 7:30-11pm

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

The Living Room Coffee, Marysville – Open Mic, 6-9 PM

Oxford Saloon, Snohomish – Open Mic & Jam hosted by The Shortcutz 830-1130 PM

Rhythm and Rye, Olympia – Open Mic Night hosted by Scott Lesman 8-11 PM

The Roadhouse, Spokane – Open Jam 730-11 PM

THURSDAY

Anchor Pub, Everett – Open Mic 9-11 PM all ages

The Cedar Stump, Arlington – Open jam w/The Usual Suspects 7PM

Port Gardner Bay Winery, Everett – Open Mic 630-930 PM

Dave's of Milton – Open Jam with Power Cell 8-11 PM

Dawson's, Tacoma – Blues Jam w/Billy Shew 730-11 PM

Drunk Two Shoes BBQ, White Center, Seattle - Uptown All-stars jam 730-1100 PM

Oxford Saloon, Snohomish – Haunting Rock Jam 730-11 PM

The Lookout, Capitol Hill, Seattle – Open Mic 830 PM

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

Salmon Bay Eagles, Seattle – Blues Jam w/Mark Whitman (Last Thursday of the month) 8-11 PM

Slippery Pig Brewery, Poulsbo – Blues and Brews Jam Night w/Thys Wallwork (All ages) 7-11 PM

Gordon & Purdy's Pub, Sumner – Open Blues Jam 7-11 PM

Stoneway Cafe, Seattle – Acoustic Open Mic 7-10PM Loco Billy's Wild Moon Saloon, Stanwood – Tightwad Thursday Jam 8-11 PM

Rhythm and Rye, Olympia – Olympia Jazz Jam hosted by Tarik Bentlemsani 7-9 PM

The Dam Bar, Port Angeles – Open Mic 7PM

Stewarts, Snohomish – Open Jam w Pole Cat and Co. 7-1130 PM

FRIDAY

La Copa Café, Seattle – Victory Music Open Mic 6:30 – 9:00 PM, all ages

The Living Room Coffee, Marysville – Student Jazz Jam (Last Friday of each month) 630-930 PM all ages

Urban Timber Coffee, Sumner – Open Mic 6:30-10 PM all ages

Dragon Gate, Des Moines – Open Jam 9-11 PM

Dreadknott Brewery, Monroe – Open Mic 7-10 PM

Salmon Bay Eagles, Seattle/ Ballard – Open Mic with Linda Lee (third Friday of the month) 8-11PM

Ballard - Women's Rockin' Blues Jam (fourth Friday of the month) 8-11PM

SATURDAY

Café Zippy's, Everett – Victory Music Open Mic (Every First Saturday) 5:30 – 8:30 PM all ages

Where the Music Is Happening

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

SEATTLE

Downtown and West Seattle

Bad Albert's Tap and Grill
206.789.2000

Barboza
206.709.9442

Ballard Elks Lodge
206.784.0827

Blue Moon Tavern
206.675.9116

Café Racer
206.523.5282

Capitol Cider
206.397.3564

Café Solstice, U-District
206.675.0850

Central Saloon
206.622.0209

Conor Byrne Pub
206.784.3640

Columbia City Theater
206.722.3009

C&P Coffee Company
206.933.3125

Darrell's Tavern
206.542.6688

Easy Monkey Tap House
206.420.1326

Egan's Ballard Jam House
206.789.1621

El Corazon
206.262.0482

Hard Rock Café Seattle
206.204.2233

Highway 99 Blues Club
206.382.2171

J&M Café - Pioneer Square
206.402.6654

Jazz Alley
206.441.9729

Little Red Hen
206.522.1168

Mac's Triangle Pub
206.763.0714

Nectar Lounge
206.632.2020

Neptune Theater
206.682.1414

Neumos
206.709.9442

North City Bistro, Shoreline
206.365.4447

Owl and Thistle
206.621.7777

Paragon
206.283.4548

Salmon Bay Eagles
206.783.7791

Seamster Lounge
206.992.1120

Skylark Cafe & Club
206.935.2111

Slim's Last Chance Saloon
206.762.7900

Stoneway Café
206.420.4435

The Crocodile
206.441.4618

The High Dive
206.632.0212

The Moore
206.682.1414

The Ould Triangle
206.706.7798

The Paramount
206.682.1414

The Royal Room
206.906.9920

The Tractor Tavern
206.789.3599

The Triple Door Theater and Musicquarium
206.838.4333

The Sunset Tavern
206.784.4880

The Showbox
206.628.3151

Tim's Tavern
206.789.9005

Town Hall
206.652.4255

88 Keys
206.839.1300

Third Place Books
206.366.3333

Thirteen Coins /13 Coins
206.682.2513

Tula's Jazz Club
206.443.4221

Vera Project
206.956.8372

Vito's
206.397.4053

SOUTH PUGET SOUND

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

Auburn Eagles
253.833.2298

Bob's Java Jive
253.475.9843

Capitol Theater, Olympia
360.754.6670

Charlie's Bar and Grill, Olympia
360.786.8181

Dave's of Milton, Milton
253.926.8707

Dawson's, Tacoma
253.476.1421

Delancey's on Third -Renton
206.412.9516

Destination Harley Davidson, Fife
253.922.3700

Doyle's Pub, Tacoma
253.272.7468

Elmer's Pub, Burien
206.439.1007

Emerald Queen Casino, Tacoma
253.594.7777

Forrey's Forza, Lacey
360.338.0925

Jazzbones, Tacoma
253.396.9169

Jeremy's Farm-to-Table Restaurant and Market
360.748.4417

Johnny's Dock, Tacoma
253.627.3186

Junction Sports Bar, Grand Mound
360.273.7586

Louie G's, Fife
253.926.9700

Lucky Eagle Casino, Rochester
800.720.1788

Muckleshoot Casino, Auburn
800.804.4944

Nikki's Lounge, Covington
253.981.3612

Nisqually Red Wind Casino, Olympia
866.946.2444

Old General Store Steak House & Saloon, Roy
253.459.2124

Rhythm & Rye, Olympia
360.705.0760

Riverside Golf Club, Chehalis
360.748.8182

Royal Bear, Algona
253.222.0926

Silver Dollar Pub, Spanaway
253.531.4469

Stonegate, Tacoma
253.473.2255

The Spar, Tacoma
253.627.8215

The Swiss, Tacoma
253.572.2821

Uncle Sam's, Spanaway
253.507.7808

Yella Beak Saloon, Enumclaw
360.825.5500

PENINSULA

Bremerton, Port Orchard, Sequim & Shelton

Bethel Saloon, Port Orchard
360.876.6621

Brother Don's, Bremerton
360.377.8442

Casey's Bar and Grill, Belfair
360.275.6929

Cellar Door, Port Townsend
360.385.6959

Cherry Bomb, Port Angeles
360.797.1638

Clear Water Casino, Suquamish
360.598.8700

Disco Bay Detour, Discovery Bay
360.379.6898

Little Creek Casino, Shelton
800.667.7711

7 Cedars Casino, Sequim
360.683.7777

Halftime Sports Saloon, Gig Harbor
253.853.1456

Manchester Pub, Port Orchard
360.871.2205

Morso, Gig Harbor
253.530.3463

Next Door Gastropub, Port Angeles
360.504.2613

Old Town Pub, Silverdale
360.473.9111

The Point Casino, Kingston
360.297.0070

Pour House, Port Townsend
360.379.5586

Red Dog Saloon, Port Orchard
360.876.1018

Silverdale Beach Hotel, Silverdale
360.698.1000

Sirens Pub, Port Townsend
360.379.1100

Slaughter County Brewing Co., Port Orchard
360.329.2340

Swim Deck, Port Orchard
360.443.6220

The Dam Bar, Port Angeles
360.452.9880

Treehouse Café, Bainbridge
206.842.2814

Up Town Pub, Port Townsend
360.344.2505

Red Bicycle Bistro, Vashon Island
206.463.5959

EAST SIDE

Bellevue, Bothell, Kirkland & Woodinville

Bakes Place, Bellevue
425.454.2776

Beaumont Cellars, Woodinville
425.482.6349

Cypress Lounge & Wine Bar, The Westin -Bellevue
425.638.1000

Central Club, Kirkland
425.827.0808

Crossroads Center, Bellevue
425.402.9600

Grazie, Bothell
425.402.9600

Horseshoe Saloon, Woodinville
425.488.2888

Kirkland Performance Center, Kirkland
425.893.9900

192 Brewing, Kenmore
425.424.2337

Mt Si Pub, North Bend
425.831.6155

Northshore Performing Arts Center, Bothell
425.984.2471

Northwest Cellars, Kirkland
425.825.9463

Pogacha of Issaquah, Issaquah
425.392.5550

Sky River Brewing, Redmond
425.242.3815

Snoqualmie Casino, Snoqualmie
425.888.1234

Soul Food Coffee House, Redmond
425.881.5309

Chateau Ste. Michelle Winery, Woodinville
425.488.1133

The Black Dog, Snoqualmie
425.831.3647

The Den Coffee Shop, Bothell
425.892.8954

Twin Dragon Sports Bar, Duvall

425.788.5519
Village Wines, Woodinville
 425.485.3536
Vino Bella, Issaquah
 425.391.1424
Wild Rover, Kirkland
 425.822.8940

NORTH SOUND

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

Anelia's Kitchen and Stage, La Conner
 360.399.1805
Angel of the Winds Casino, Arlington
 360.474.9740
Big Lake Bar and Grill, Mount Vernon
 360.422.6411
Big Rock Cafe & Grocery, Mount Vernon
 360.424.7872
Boundary Bay Brewery and Alehouse, Bellingham
 360.647.5593
Bubba's Roadhouse, Sultan
 360.793.3950
Byrnes Performing Arts Center, Arlington
 360.618.6321
Cabin Tavern, Bellingham
 360.733.9685
Café Zippy, Everett
 425.303.0474
Cedar Stump, Arlington
 360.386.8112
Conway Muse, Conway
 360.445.3000
Conway Pub, Conway
 360.445.4733
Eagle Haven Winery, Sedro Woolley
 360.856.6248
Engels Pub, Edmonds
 425.778.2900
Emerald City Roadhouse / Harley Davidson, Lynnwood
 425.921.1100
Emory's on Silver Lake, Everett
 425.337.7772
Everett Theater, Everett
 425.258.6766
Grinders Hot Sands, Shoreline
 206.542.0627
H2O, Anacortes
 360.755.3956
Heart of Anacortes, Anacortes
 360.293.3515
Loco Billy's Wild Moon Saloon

425.737.5144
Longhorn Saloon, Edison
 360.766.6330
Lucky 13 Saloon, Marysville
 360.925.6056
Main Street Bar and Grill, Ferndale
 360.312.9162
McIntyre Hall, Mt Vernon
 360.416.7727ext.2
Mirkwood Public House, Arlington
 360.403.9020
Mount Baker Theater, Bellingham
 360.734.6080
Oak Harbor Tavern, Oak Harbor
 360.675.9919
Old Edison Inn, Bow
 360.766.6266
Peabo's, Mill Creek
 425.337.3007
Port Gardener Bay Winery, Everett
 425.339.0293
Razzals, Smokey Point
 360.653.9999
Rockfish Grill, Anacortes
 360.588.1720
Rockin' M BBQ, Everett
 425.438.2843
Rocko's, Everett
 425.374.8039
Skagit Valley Casino, Bow
 360.724.0205
Snazzy Badger Pub, Snohomish
 360.568.8202
The Oxford Saloon, Snohomish
 360.243.3060
The Repp, Snohomish
 360.568.3928
The Madison Pub, Everett
 425.348.7402
The Anchor Pub, Everett
 425.374.2580
Tulalip Casino, Tulalip
 888.272.1111
The Green Frog, Bellingham
 360.961.1438
The Rumor Mill, Friday Harbor
 360.378.5555
The Shakedown, Bellingham
 360.778.1067
The Village Taphouse & Grill, Marysville
 360.659.2305
Tony V's Garage, Everett
 425.374.3567

Urban City Coffee, Mountlake Terrace
 425.776.1273
Useless Bay Coffee, Langley
 360.221.4515
Varsity Inn, Burlington
 360.755.0165
Veterans of Foreign Wars Post #2100, Everett
 425.422.8826
Wild Buffalo, Bellingham
 360.392.8447
13th Ave Pub, Lynnwood
 425.742.7871

CENTRAL & EASTERN WA

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

AntoLin Cellars, Yakima
 509.961.8370
Branding Iron, Kennewick
 509.586.9292
Brews & Cues, Yakima
 509.453.9713
Brick Saloon, Roslyn
 509.649.2643
Café Mela, Wenatchee
 509.888.0374
Campbell's Resort, Lake Chelan
 509.682.4250
Club Crow, Cashmere
 509.782.3001
Deepwater Amphitheater at Mill Bay Casino, Manson
 509.687.6911
Der Hinterhof, Leavenworth
 509.548.5250
Emerald of Siam, Richland
 509.946.9328
Gilbert Cellars, Yakima
 509.249.9049
Hop Nation Brewing, Yakima
 509.367.6552
Ice Harbor Brewing Company, Kennewick
 509.586.3181
Icicle Brewing Co. Leavenworth
 509.548.2739
Kana Winery, Yakima
 509.453.6611
Main Street Studios, Walla Walla
 509.520.6451
Old School House Brewery, Winthrop
 509.996.3183
Riverside Pub, Wenatchee
 509.888.9993

Seasons Performance Hall, Yakima
 509.453.1888
The Vogue, Chelan
 509.888.5282
Yakima Sports Center
 509.453.4647

EAST OF THE CASCADE MOUNTAINS

Eastern Washington, Montana, Idaho, and Other Points

Arbor Crest Winery, Spokane Valley
 509.927.9463
Barlows, Liberty Lake, WA
 509.924.1446
Barrister Winery, Spokane
 509.465.3591
Bing Crosby Theater, Spokane
 509.227.7638
Bigfoot Pub, Spokane
 509.467.9638
Bobbi's Bar, Plummer, ID
 208.686.1677
Bolo's Bar & Grill, Spokane Valley
 509.891.8995
Boomers Classic Rock Bar & Grill, Spokane Valley
 509.368.9847
Bucer's Coffeehouse Pub, Moscow, ID
 208.596.0887
Chateau Rive, Spokane
 509.795.2030
Coeur d'Alene Casino, Worley
 800.523.2464
Daley's Cheap Shots, Spokane Valley
 509.535.9309
Dan & Jo's Bar, Valley, WA
 509.937.4040
Eichart's, Sandpoint, ID
 208.263.4005
Idaho Pour Authority, Sandpoint, ID
 208.597.7096
Iron Horse, Coeur D'Alene, ID
 208.667.7314
Jackson Street Bar & Grill, Spokane
 509.315.8497
John's Alley Tavern, Moscow, ID
 208.883.7662
Kamiah Hotel Bar & Steakhouse
 208.935.0545
MAX at Mirabeau Hotel, Spokane Valley
 509.924.9000

Red Lion Dam Bar Spokane, WA (Summer Concert Series)
 509.326.8000
Rico's Pub Pullman
 509.3326566
Scotty's Steakhouse, Kalispell, MT
 406.257.8188
Templin's Resort, Post Falls, ID
 208.773.1611
The 219 Lounge Sandpoint, ID
 208.263.9934
The Bartlett, Spokane
 509.747.2174
The Hop, Spokane
 509.368.4077
The Moose Lounge, Coeur d'Alene, ID
 208.664.7901
The Roadhouse, Spokane Valley
 509.413.1894
Viking Tavern, Spokane
 509.315.4547
Whiskey Jacks, Ketchum, ID
 208.726.5297
Zola, Spokane
 509.624.2416

Blues Preview: The Decmber Blues Bash on December 11th!

Willie & the Whips

In 2013 after 30 years of playing guitar and singing alone or occasionally with a band Seattle native Will Morgan self-produced and released a solo EP, *Built Some*, comprised of mostly original songs. Seattle Hemp Fest gave Will a slot based on that project, which meant that Will needed a band. Will reached out to his grade school friend and longtime Seattle drummer Ed Portnow who thankfully was willing and able to play the gig. That first gig led to one or two others and soon Ed had brought his long time musical friends Kevin Bean in on harmonica and vocals as well as Art Behrman on bass. The fellows individually had jazz chops, punk rock work ethic, solid rhythm energy, showmanship skills, deep knowledge of popular music and a love of learning. Collectively, they had a notion to play the blues, but they needed a name.

Will's dad, David Morgan, had been a store keeper and a whip maker. David wrote three books about braiding and whips, and famously developed and provided his 450 Series bullwhips to the Indiana Jones movie franchise. While Will has not exactly followed in his father's footsteps, the wonderful thing about well performing bands are that they are a force multiplier, similar to the way a whip can channel force from a handle to create a sonic boom from the cracker. In 2014 the band was named "Willie & the Whips".

Willie & the Whips has two front men so is always interesting to watch. Will has been greatly influenced by seeing RL Burnside at the Showbox, which eventually led him to a few years' attendance at the North Mississippi Hill Country Picnic held outside of Holly Springs, Mississippi. Kevin has been called high energy for a good reason. He shakes a leg, blows his harp and yodels up a storm of expression born of his love for Chicago, swamp and other blues strains.

In 2016 Willie and the Whips worked up a selection of classic blues songs for a three-day session at Studio Litho in Seattle's Fremont neighborhood with the great engineer and mixer Floyd Reitsma. The band named their first record *Homage* out of respect for the players that have come before them. The Whips' version of "Shake 'em On Down" has enjoyed airplay on KNKX, KSER and KEXP.

The activity around the release of *Homage* soon brought Willie and the Whips to the Washington Blues society, and ever since, the band has enjoyed the support of the Washington blues community and so too has enjoyed supporting the blues society. Exposure through our community brought the band to the Poverty Bay Blues and Brews festival in Des Moines. The Whips have played Seattle's Folklife Festival and this summer opened for RL's grandson, Cedric Burnside, and anchored just about the best outdoor party ever in Buckley, Washington.

Willie & the Whips have been writing songs for a second record and if rehearsals this month go well you may just get to see one or two special new songs performed when you come on out and "Shake 'em on Down" at the December Blues Bash.

Mary Ellen Lykins & The CC Adams Band

Mary Ellen Lykins & The CC Adams Band perform with passion and Mary Ellen is the icing on the cake. There's no mistaking the voice, Mary Ellen has power and grit that gives you chills. Thwarting the conventional, the band thrives on unique arrangements with roots in the Blues and an eclectic mix of R&B and tasty Rock mixed in. Excitement and energy prevail.

An album of all original songs, *Let's Play with Matches*, was released in 2018.



December Blues Bash Performers:
Willie & The Whips
Mary Ellen Lykins & The CC Adams Band
(Photos Courtesy of the Performers)

C.A. Clayton, former owner of the Telluride Jazz Fest: "Mary Ellen Lykins is one of those vocalists who give you goosebumps! ... add to that the tight music arrangements and hot saxophone and it's amazing all around..."

Janice Cleven Gage, former Music Director of the Washington Blues Society: "The group makes it impossible to stay in your seat... unless you're mesmerized by the incredible vocals of Mary Ellen Lykins. One of my favorite bands!"

JOIN US AT THE COLLECTOR'S CHOICE RESTAURANT IN SNOHOMISH FOR OUR DECEMBER BLUES BASH ON TUESDAY, DECEMBER 11TH AT 7:30 PM!

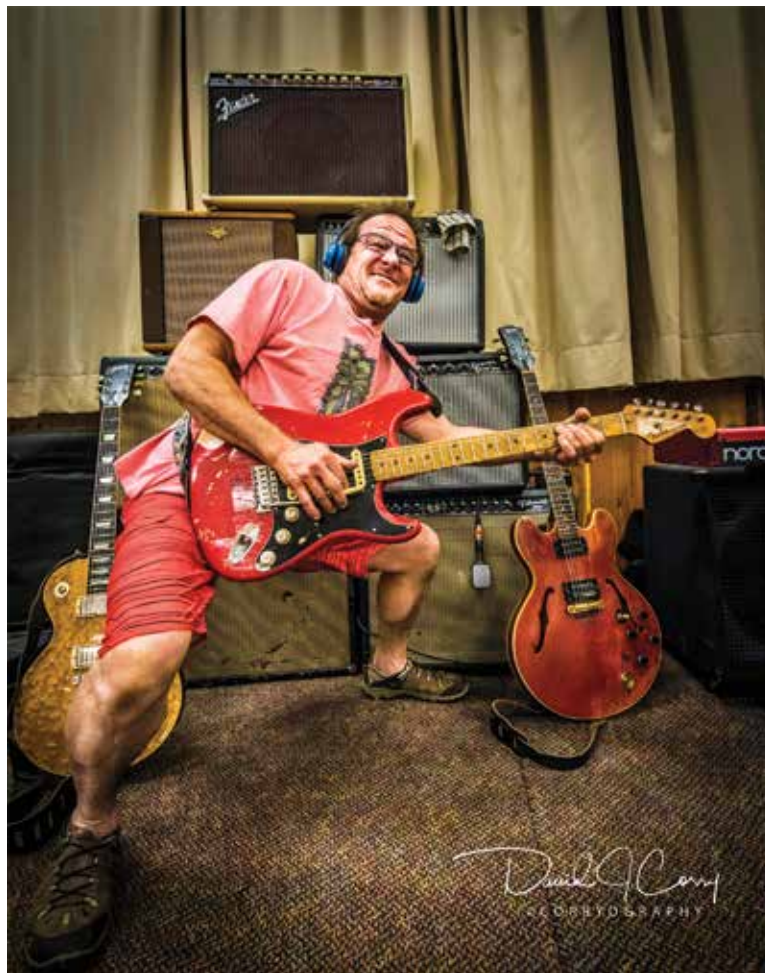
COLLECTOR'S CHOICE RESTAURANT IS AT 215 CYPRESS IN SNOHOMISH!

**NO COVER & GREAT FOOD
& GREAT LIVE BLUES MUSIC**

Right: Johnny Brewer at the Mount Baker Rhythm and Blues Festival! Please see Lloyd Petersen's article in this issue. (Photo by Dave Corry – Corryography)



The Mission of *Music4Life* is to provide ready-to-play musical instruments to participating school districts and programs for use by students in need
Donate music instruments today
MUSIC4LIFE.ORG



2019 Best of the Blues ("BB Awards") Nominations Open!

By Malcolm Kennedy

Participation in nominating artists in the Washington Blues Society's annual awards program is one of the many privileges of membership in the Washington Blues Society. The most important things are to exercise your right to, 1) nominate, and 2) vote. Your participation is important to the process.

Who can participate?

Washington Blues Society members in current standing: See your renewal date on your membership card or the label on the back cover of this issue

How to Nominate

Simply write the name of the Washington artist or party in the category on the ballot on page 31 of your Bluesletter.

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

Your nomination must be on the Bluesletter mailed to you with your mailing label attached. For couples, a photocopy used for the second ballot should be included in a sealed envelope along with the original ballot that has your mailing label attached. Ballots received without the mailing label attached will not be counted unless membership has been verified by the Board of Directors.

Please mail your ballot to the Washington Blues Society, PO 70604, Seattle, WA 98127 or hand your ballot to a Board member on or before the February Blues Bash.

Deadline: Tuesday, February

Ballots received after this date either by hand or by post will not be counted.

Not Eligible for Election

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

The BB Awards has several categories where a particular artist or event has won the award many times. We have chosen to honor four of those artists by naming those awards after them. This is in keeping with the Blues Foundation and those individuals are no longer eligible for nomination of these eponymous awards.

You must be a member of the Washington Blues Society to nominate in our Best of the Blues Awards Process! All nomination ballots must be received at our PO Box or by a Board Member no later than Tuesday, February 12, 2019 (February Blues Bash). Nominations received after that date won't be counted. The ballot will be reprinted next month to provide members with two full months to participate in the nomination process. Please Mail Your Ballot to: WBS, PO Box 70604, Seattle, WA 98127



2019 Washington Blues Society Best of the Blues "BB Awards" Nomination Ballot

Deadline for all nomination ballots must be received at our PO Box or by a Board Member no later than Tuesday, February 12, 2019 (February Blues Bash).

Please nominate one in each category.



Mark Dufresne Male Vocalist Award: _____

Blues Performer: _____

Blues Female Vocalist: _____

Electric Blues Guitar: _____

Slide Blues Guitar: _____

Blues Bass: _____

Chris Leighton Blues Drummer Award: _____

Blues Horn: _____

Paul Green Blues Harmonica Award: _____

Blues Piano / Keyboard: _____

Acoustic Blues Guitar: _____

Blues Instrumentalist - Other: _____

New Blues Band: _____

Blues Band: _____

Little Bill & The Blue Notes Traditional Blues Band: _____

Solo/Duo Blues Act: _____

Blues Performer: _____

Blues Songwriter: _____

Washington Blues Recording: _____

Blues Club: _____

Blues Writer: _____

Blues Photo Image: _____

Blues Graphic Image: _____

Blues DJ: _____

Keeping the Blues Alive Award: _____

Lifetime Achievement Award: _____

Washington Blues Society Hall of Fame (Individual): _____

Best Non-Festival Blues Event: _____

Best Regional Blues Festival: _____

Best Community Blues Festival: _____

Open Blues Jam: _____



P.O. Box 70604
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Blind Boys of Alabama Christmas Show featuring Liz Vice 12/6-8

December

- Mike Stern 12/4-5
- Blind Boys of Alabama 12/6-8
- Walt Wagner Trio Holiday Show 12/9
- Average White Band 12/12-16
- The Senate 12/18-19
- Norman Brown's Joyous Christmas 12/20-23
- Groove for Thought 12/26-27
- Poncho Sanchez Latin Jazz Band 12/28-31
- Pearl Django 25th Anniversary 1/2-3/2019

Walt Wagner Trio 12/9

Average White Band 12/12-16

Norman Brown's Joyous Christmas Tour with Bobby Caldwell & Marion Meadows 12/20-23

Poncho Sanchez Latin Jazz Band & NYE Show! (12/28-31)

Pearl Django 25th Anniversary Celebration 1/2-3/2019

GRAPHICS ~ EDITOR@WABUES.ORG