

# Bluesletter

Washington Blues Society

June 2020



Blues News & Reviews

Celebrating Duffy Bishop

COVID-19 Blues

## LETTER FROM THE PRESIDENT



Hi Blues Fans,

The last few months I have asked you all, members and friends, of the Washington Blues Society to do all you can to support our local musicians and other members of our communities and I am happy and proud to say many of you have done so and it has been encouraging and inspiring to see this happen!

This will continue to be a challenging time for all of us, but I am certain we will come back and be able to go and see live music again hopefully sooner rather than later. I have been following the developments and see reasons to hope for a brighter outlook early in this upcoming year, we just need to get through the next six to ten months as safely as possible. Please continue to practice all the recommended actions to protect yourselves and your family and friends as we continue on this path to recovery.

I now need to ask you for your support of the Washington Blues Society. With the loss of the vast majority of our festival season and other summer events we have lost a great deal of our income that supports us in our efforts to preserve, promote and keep live music as a large part of our lives and culture. The membership is strong and helps, but we have had to make many cuts and need your help with financial support to get the Blues Society through the challenges of getting to the light at the end of the tunnel. We are a strong and large community and have always come through in support of all of the Musician's Relief Fund, the Blues Society and all of our different programs. I hope you can help us as we move forward in facing these financial challenges.

In that spirit, I am starting a "Power of Numbers" fundraiser! With our large membership if we all contribute; we can raise a great amount of money to support our many activities and the Bluesletter. We did this same kind of campaign when we helped with fundraising to aid in the public purchase of KNKX radio station, and we were very successful in our efforts. I humbly ask all of you who can to donate \$200.00 to the Washington Blues Society for the general fund. This is what we use to print the Bluesletter, to pay for our website and our many other programs. It's very simple, write a check to the WBS and mail it in with a membership form filled out with your information and we will send you a tax deduction letter for use on your taxes as we are a 501c3. We will extend or create a membership for you also! We have a very large membership and if just 100 people do this it will generate \$20,000.00, half of our fundraising goal. If 200 do this it will generate \$40,000.00 which is our ultimate goal. This will carry us through the rest of this year and well into next year! With over 1,000+ members this is a very realistic goal and a great example of the "Power of Numbers" I will keep you posted as we move forward and please feel free to reach out to me at: [President@wabluessociety.org](mailto:President@wabluessociety.org).

As always, Thanks for your support!

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

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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.. Our website is [www.wabluessociety.org](http://www.wabluessociety.org).

#### WASHINGTON BLUES SOCIETY

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**This issue features Duffy Bishop and her newest CD, *Doing What They Want* and perspectives on the COVID-19 pandemic from Chicago-area bluesman Keith Scott and local bass player Bear Drury. This issue also includes the Bluesletter debut of Keeping the Blues Alive Award recipient Peter "Blewzzman" Lauro and KMRE-FM blues DJ Leo Schumaker.**

ABOVE: Chubby Carrier and Lady at the 2017 Safeway Waterfront Blues Festival in Portland (Photo by Tim and Michelle Burge)

COVER IMAGE: Duffy Bishop (Photo by M. Kitaoka)



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In the meantime, please support the Madison and other local businesses, take care of yourselves and loved ones, and please be safe.

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Please submit @ www.wablues.org

**Editorial** 5PM on the 5th of the month  
editor@wablues.org

**Camera-Ready Ad Art** 5PM on the 12th of the month  
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*Please articles and photos only as attachments.*

*Please do not embed images or stories embedded directly in emails.*

**Photos:** High-resolution PDF, tif, or jpg saved as 300 dpi or  
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or grayscale (for B&W).

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

### AD SPECS & COSTS

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full pg	\$300	\$375	238 x 187.3
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20% off	12-month pre-payment
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## LETTER FROM THE EDITOR



Hi Bluesletter Readers,

As I finished this month's Letter from the Editor, I learned that bluesman Lucky Peterson had passed away. He was only 55 years old. I particularly enjoyed his two releases on Alligator Records, *Lucky Strikes!* and *Triple Play*. He also recorded on the Verve and JSP labels, including his most recent European-based imprint, Jazz Village.

I don't know if he succumbed to COVID-19 or not, but there's one thing that I do know for sure. I know that I need to see performers make music live sooner rather than later. While I understand that blues elders like David "Honeyboy" Edwards, B.B. King or Lazy Lester each have had a great run and continued to perform far past retirement age, I'm always unpleasantly surprised when I read about the passing of relatively younger blues artists like Lucky Peterson, John-Alex Mason (age 35) or Kofi Burbridge (age 57).

I really didn't intend my Letter from the Editor to start on such a sad note. I wanted to shout about just how much exceptionally informative content the June Bluesletter has.

For starters, Polly O'Keary writes an impassioned feature on the rescheduled 2020 Winthrop Rhythm and Blues Festival, Rick Bowen interviews Duffy Bishop and Chris Carlson from their adopted new home in Florida as this month's cover feature story, bluesman Keith Scott takes us to his home – virtually – in Michigan and we learn about some pretty creative virtual efforts to keep the blues alive from an artist's perspective. Returning contributor Betty Jane Frizzell offers a compelling story of one blues musician's battle with COVID-19 (before and after).

This issue also features two first-time contributors: Kristen Davey invites us to a virtual blues happy hour with her blues sisters and blues DJ Leo Schumaker talks with blues renaissance man Bruce Iglauer in a first installment of a spirited interview with the founder of Alligator Records in Chicago. Award-winning, frequent contributor Malcolm Kennedy rounds out the issue with some pretty important observations on blues music in a COVID-19 context.

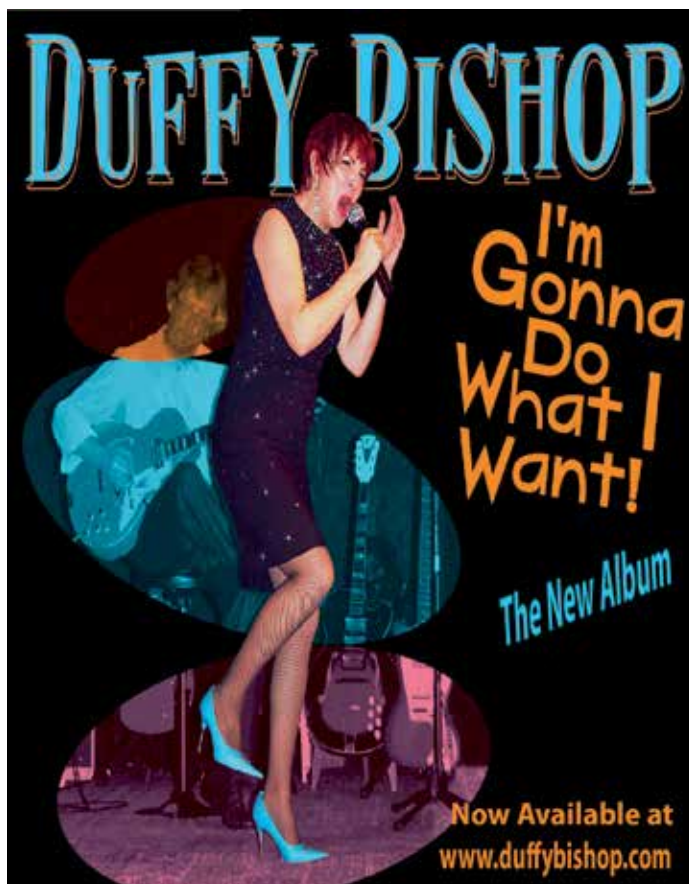
During the production of this month's Bluesletter, I contributed an article for the annual *Blues Festival Guide's* Living Legacy series on blues legend Charlie Musselwhite. Polly O'Keary catches up with this native Magnolia State bluesman as she tells the story of the cancellation of this year's Winthrop Rhythm and Blues Festival behind the scenes.

I'd like to close this Letter from the Editor by highly recommending this year's virtual Blues Music Awards from The Blues Foundation held online on May 3, 2020. Please watch – and revisit – this virtual celebration at [www.blues.org](http://www.blues.org) for what I consider the "coin of the realm" in how a blues organization can effectively put on a virtual

awards show within the constraints of COVID-19 and social distancing. While I would have much rather hung out with my extended blues family at the pre-party, enjoyed the show and the after-hours jam, this year's virtual celebration is a quick 2-hour online experience. The Blues Music Awards printed program for this year's virtual awards is also available online free and, while I wish I had a bound copy to put on my bookshelf, I've enjoyed the layout, content, advertising and presentation in what will be long-remembered as one of the most memorable Blues Music Award presentations. Shemekia Copeland's banter with her son – and his reactions – priceless, as are Big Llou's introductions, blasts from The Blues Foundation's considerable Blues Music Awards archive as well as performances from artists' home studios.

Until next month, please support your favorite blues artist by buying their CD online.

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



# Doing What They Want

*"... always trying to connect with people and make them feel included and feel better."*

By Rick J. Bowen

Every blues fan in the Pacific Northwest knows that Duffy Bishop is a force of nature and a living legend. She is a member of the Washington Blues Society Hall of Fame and the Cascade Blues Association Hall of Fame and the Oregon Music Hall of Fame. She is set to release her ninth album, *I'm Gonna Do What I Want*, this month. It is a collection of her signature, har-driving blues and sweet jazzy soul, with a touch of Gospel and a new anthem for the #Me Too movement delivered with that fiery signature blues fans have grown to love.

I spoke with Duffy and her longtime partner in crime, Chris Carlson, from their home in Florida. We talked about life in the Sunshine State, the new album and their recent trip to Memphis as they represented Jacksonville's First Coast Blues Society in this year's International Blues Challenge.

Rick J Bowen (RB): How is life in Florida? You've been living in Florida for five or six years now. What drew you to the sunshine state?

Duffy Bishop (DB): Great! Well, we've been coming out here since the 80s. Chris's dad lives here, he grew up here. I fell in love with Saint Augustine. I love the warmth. I love the people in the Pacific Northwest but the gray it got to me. I love the sunshine in Florida.

RB: It's a bit about getting older and finding just what you want to do.

DB: Yes, you get to the point in your life where you decide to go to the places where you want and play the places you wanna play. It's a validation when you make people happy. I don't do this for the money. But when people come up and say "I've seen you perform for years" or "I saw you when I was a kid and now, I'm bringing my kids out to see you," and others say they've "named our dog after you."

RB: Has that happened?

CC: Yes, but I don't recommend it.

RB: The title track is a bit of a rebellious anthem.

DB: Chris wrote the lyrics with me in mind. It taps my inner child, it really does. As you get older, you get less concerned about all the trappings. I make jokes about all the wrinkles in my face. I still wear wacky clothes.

CC: I love it when Duffy sings, "I am 60 years old or is it six years old."

RB: You recorded the album all in Florida, it has a marvelous live sound. Especially on this opening track where it goes from a two beat shuffle to a fast swing and back again.

CC: Thanks, I love that, and Paul Unsworth did that so well. With no click track. The engineer who recorded us began the sessions with one, but after a few takes, he said "Oh you don't need this."

DB: Jim DeVito is his name and he was great. His studio is out of the 70s.

CC: It's called Retrophonic. He's been doing this a long time. He does as much analog recording as possible. It's right on the beach South of Saint Augustine.

RB: Let's dig deeper into the songs. The album is half originals and half covers, the first of which is a deep cut from the Paul DeLay catalog, "Love Grown Cold." Why did you pick that one?

DB: Chris and I will forever be grateful that we got to play with Paul. That man was a unique songwriter.

CC: The last band he had was doing mostly straight ahead Blues, not doing many of his original songs, which I think are brilliant, like "The Other One,"

and "Chalk And Roll." I'm surprised they're not blues standards.

RB: "Love Grown Cold," is not one of his famous songs and it's out of print. Why did you choose it?

DB: A couple years ago at the Waterfront Blues Festival they had a tribute show for Paul and that is the song I chose to perform. I have been doing it since then and it gets a great reaction from people, it's nice melody. It is a sad song, but a fitting tribute to Paul.

RB: And then you turn the knob and sing the raunchy tune, "69 Years Old."

DB: Yes, we had a cheer them back up.

RB: I know you're a pro comedian, but how did you get through that song without cracking up?

DB: Because I sing it serious, you know, it's life. I finished singing it at a club it down at Daytona called The Bank. An older gentleman comes up to me after and says "Here I got something for you," and he hands me some Cialis.

RB: For real?

DB: Yes, and I thought it was so fun, he said "Pass these on to someone who needs them."

CC: It used to be pot or cocaine. Now it's Viagra that someone is offering you after the show.

RB: You really give the Lesley Gore song "You Don't Own Me," a new edge, and take it far beyond the original.

DB: Because I don't sing it like a little girl. I rewrote some of the words about being strong and about being older. I still do the first part, "you can't tell me how to do my hair, you can't tell me what to wear." It is an anthem and I have been singing it for a number of years.

RB: OK, so it has been brewing for a while



- now.
- DB: Yes, but it got to a good response immediately. Young women love it and that's how I felt when I first heard it. I went to see a concert film in Sacramento when I was 12 or 13. It was The Beach Boys; The Beatles and Leslie Gore was the headliner.
- RB: Wow that was 1964, so This song is a part of who you are and has had a big influence on you.
- DB: She was one of the first big-name powerful girls I ever saw. When I was young, I saw Etta James and that knocked me out, and I saw Janice of course. I loved Odetta. I like to people with a message. And women who had equal standing.
- RB: I think you are in that group of powerful women performers and I see where you got it
- DB: Oh, Thank you
- RB: Another original song on the album that Chris wrote, "One Time, "feels like an old Leon Russell tune.
- CC: Oh, I like that. I was showing the band the song and I said it was kind a like a Rolling Stones song, but I like it as Leon.
- RB: I say that because the piano leads it.
- DB: Alex Richman does a great job on that track, she is really fun to have in the band.
- RB: That shows off your strength as bandleaders and songwriters that you let someone else shine.
- CC: I like to be surrounded by people who are better than me. Do you want the very best players and just let them do what they do?
- RB: Next you do the Gospel song "My Road Is Not Wide," written by Lloyd Brown. Tell me about him.
- DB: Ok, Chris has a high school friend Carol who lives around the corner from us and is married to Peter Brown, Lloyds brother. Lloyd passed in 2000. Peter gave me a recording of his songs; I heard this one and I just really love it.
- CC: He was a working musician in Maine. It was recorded in more of a church setting and we give it a full band treatment.
- RB: Then you have a classic train song, "Whistle Calling."
- DB: It's classic, but it's about my life. I start with the west where I grew up, Then I moved to the north, then we went east, and now we are down south in the sun. It's my story in short.
- RB: It is also a vehicle for some amazing guitar playing.
- DB: Amazing guitar playing and amazing drumming.
- RB: Did you do that song in Memphis?
- DB: Woo-hoo! Oh yeah, it went well,
- RB: Let's give the drummer some more, you end the album with the song written by your drummer Paul Unsworth, "The New Song."
- CC: He's a prolific songwriter. He charted it out and brought it in.
- DB: I love it because it's an old-timey tune.
- RB: Yeah, I had to look it up because I thought it was something old from the 1930s
- DB: That song is the after dinner mint. A nice little desert after everything else.



Above: Duffy Bishop  
(Photo by Ty Hitzermann)

# Songs from a Silent Stage

*Winthrop Festival preserves tradition of giving even through coronavirus cancellation*

By Polly O'Keary

Summer will not be the same this year for anyone in blues music. COVID-19 anti-pandemic measures have halted the music world in its tracks. Music clubs are closed. Touring bands are staying home. And most summer festivals have been cancelled.

The Winthrop Rhythm and Blues Festival is among the number of cancelled festivals. But even though the stage will be silent and the Blues Ranch empty this July, the festival's organizers are doing all they can to keep money flowing to its cancelled artists, keep artists and fans connected, support the people of the small towns nearby, and keep the music flowing to the people who love it and return year after year for more.

## *Cancelling the festival*

As early as February, the organizers of the Winthrop Rhythm and Blues Festival began to consider the possibility that the festival's unbroken 32-year run could finally be interrupted. It had survived brutal winds and the worst fire in Washington history, but the new and deadly coronavirus spreading in the cities of the coast was the largest threat it had faced yet.

The virus spread easily from person to person, especially in close proximity. And, it was especially deadly for people over 50, which many blues fans are.

At the March meeting of the board, festival director Erika Olsen, who is also heavily involved in the Portland Waterfront Festival, which was scheduled two weeks sooner than Winthrop and which had already cancelled the event, told the others she was fairly sure Winthrop would have to cancel as well.

It was best to do it before the festival had sold too many tickets or invested too much in promotion. Years of shrewd financial management meant the festival had enough funds saved to survive a cancellation. But if the festival took place and was lightly

attended, the financial results could be far worse than would those of an early cancellation.

Furthermore, noted Rick Northcott, president of the Winthrop Music Association, a significant number of festival attendees come from Canada, and borders were becoming restricted.

But the organizers agreed that the most important consideration was safety.

"It was mainly based on the health of the valley residents," said Jimmy Smith, co-founder and Vice President of the non-profit Winthrop Music Association. "We were not trying to bring 5,000 people into this small valley. And even if the state had said 'You can do this in July,' as far as the health and welfare of the festival goes, blues fans, it's an older crowd."

The second Monday in April the board met again. By then, the reality was clear; the festival could not responsibly go on. There had been discussion of rescheduling it to an open weekend in September, but the uncertainties were too great. With heavy hearts, the decision to cancel was made.

It was a hard choice, and not just for the loss of a fun and meaningful event. Erika and the other board members regretted what the loss of the festival would mean to the musicians who lost income and the community that the festival supports. Then they began to look for ways to help.

## *A festival of giving*

When the Carlton Complex Fire, the largest fire in state history, swept through the county within sight of the festival grounds in 2014, taking out all power to the Methow Valley, there was talk of cancelling. But the festival was out of harm's way, as the fire was across a major river and headed the other direction, and because of its power-generators, had the only power in the Valley. Organizers saw an opportunity to make the festival useful.

The festival threw open the grounds to emergency responders and displaced locals to stay, shower, and rejuvenate. And festivals goers and musicians opened their hearts and wallets to assist with what later were tallied at nearly \$100 million in damages.

Charlie Musselwhite was scheduled to play that year and refused to cancel his show in spite of hotels without power and a long trip for an uncertain event. Rather, he showed up, played, and donated part of his pay to fire relief. Many fans and even one tired but inspired firefighter dug deep to put money in a constantly circulating bucket to assist local community members.

The following year, the festival was awarded the prestigious Keeping the Blues Alive award from the national Blues Foundation for its determined fire relief efforts.

It was not the festival's first foray into philanthropy. For the 22 years since it opened, The Cove, a food bank in the neighboring town of Twisp, has benefitted from the festival. Over time, a tradition emerged of passing a bucket for the food bank during the popular and crowded Friday Night beer garden jam session.

"Usually they raise between \$3,000 and \$5,000 every year that they pass along to us," said food bank director Glenn Schmekel, who has been with the organization since it opened. "That's a good part of our local donations, and it helps."

Food bank use is up more than 40% this year, and a program that supplies backpack lunches to families in need is providing 400 lunches a week via school bus to drop locations, up from an average of 130. It is a bad time to lose the financial help from the festival.

A local rancher this year donated a 1,200-pound steer, yielding 600 pounds of beef, and a local butcher packaged it, enough to provide for the food bank's needs for six weeks.



But with the help of generous blues fans, festival organizers are planning to still provide what it can to the food bank. They are also planning to give some funds to the scheduled artists whose livelihoods are being badly impacted by coronavirus cancellations.

Boutique ticketing agency Ticket Tomato out of Portland is offering refunds for all tickets sold, but are offering fans the opportunity to donate part or all of their ticket value to provide a “blues stimulus” to the artists whose shows were cancelled, and to the food bank.

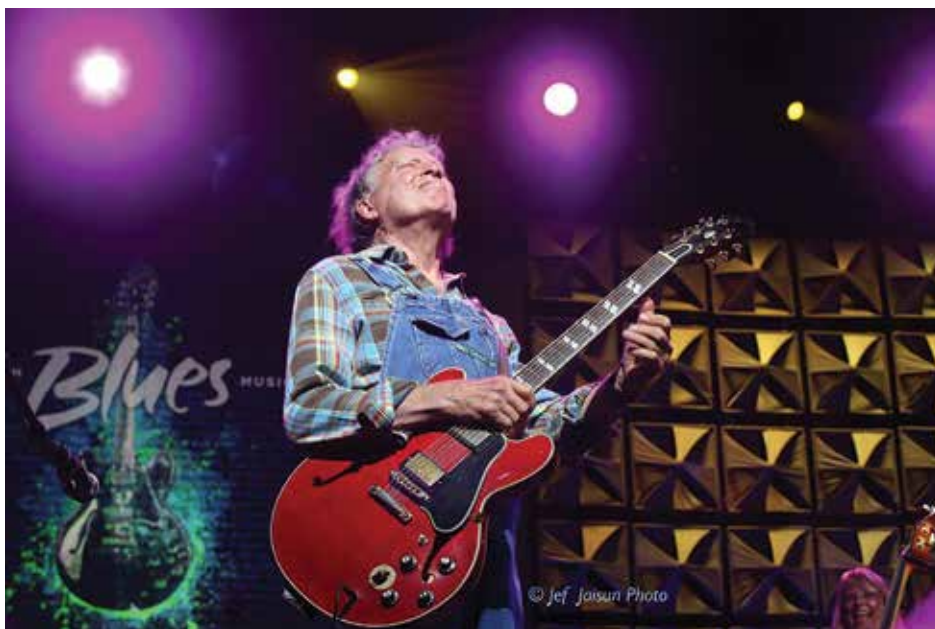
Amy Maxwell, Ticket Tomato owner, and a staff of four are refunding 1,600 tickets, each with a personal phone call or email. In all, 600 purchasers have been offered the opportunity to donate, and the generosity of blues fans has been fantastic, Maxwell said.

“It’s been more kind of awe-inspiring than I ever thought it would be,” she said. “People are so open-hearted about donating their ticket prices. It’s been eye-opening and humbling.”

The cancellation was disappointing, but the opportunity to give was welcome, said Tom Schoonover, who was planning on attending with his five-year-old grandson.

“I will miss talking with and supporting the musicians, and I will miss the partying,” he said. “I could go on and on about how the one thing that we always look forward to in the summer is missing this year. We donated \$100 to the festival to try to support it in some way. We’ll get through this and be stronger next time around.”

One of the recipients of the donations will be, ironically enough, Charlie Musselwhite, whose fourth Winthrop performance was scheduled for this year. The iconic bluesman who gave part of his fee in 2014 for fire relief will find that what went around has, indeed, come around.



### *Keeping the blues alive*

For the artists who have lost their festival dates, coronavirus has been brutal.

“It’s taken a toll on me,” said Chubby Carrier, the zydeco master who is a regular at both Winthrop and Portland festivals. “We don’t have any gigs this summer. All my gigs in the Pacific Northwest have been cancelled.”

Charlie Musselwhite’s schedule was similarly stricken.

“Everything is cancelled,” he said in his distinctive drawl. “I ain’t doing nothing.”

The artists say they will miss more than just the income.

“I live in Louisiana where it’s flat and that drive to Winthrop is so beautiful, when I leave out of Seattle I say, man, it is so beautiful here!” said Chubby Carrier. “And when I get there, I get so much love and excitement, that’s what keeps us coming back.”

Elvin Bishop, who has played the festival numerous times in its history, has fond memories of his first experience with the



Top: Elvin Bishop at the 2015 Blues Music Awards (Photo by Jef Jaisun)

Above: Charlie Musselwhite at the 2011 Blues on the Fox Festival (Photo by Eric Steiner)

festival.

“The first time I played, I didn’t know what to expect, and it’s a hell of a drive from Seattle,” he said. “But we get there, it’s all happy, and

# Songs from a Silent Stage (continued)

*"Hey, let's get on Zoom and we'll have a Zoom zydeco party!"*

backstage it's this informal country hippie thing. And then this white limo pulls up and Percy Sledge steps out in his Chitlin' Circuit suit with his cummerbund. I thought, 'this is pretty cool.'"

Musselwhite said that even though he had played the festival its first year in 1988 and again in 1997, his experience playing Winthrop the year of the fire really made an impression on him.

"It's a wonderful festival, it has a great resonance to it, and Erika is such a wonderful human being, she was going around bringing us all coffee and donuts when the electricity was out," he remembered. "She deserves a lot of recognition. She is an example to all of us of how to be human."

Bishop, too, was on the lineup the year of the fires.

"I like the spirit of the people, they are really great, really nice people," he said. "I was really impressed about the fires. Maybe that experience will make it a little easier to handle this that's going on now."

Anita "Lady A" White, perennial host of the festival after-hours jams sessions, said that the sense of community is real and powerful and will be missed.

"We all are taking a hit in some ways," she said. "Our musical connection and the spirit by which we greet one another when we see the same faces and meet new ones is indescribable."

Lady A also applauded the festival for making a hard decision.

"The fact that the Winthrop Music Association took the time to weigh their options, think about their artists and the fans that attend along with volunteers, hotel workers and the towns of both Winthrop and Twisp makes me want to stand up with a slow clap, two thumbs up, two snaps and a circle," she said. "Because that not only took guts but let me know as an artist that they care about people first and not money."



Lady A

(Photo by Michel Villard)

Both Musselwhite and Carrier found positive aspects to their cancelled schedules. Carrier cheerfully remarked that he was enjoying spending time in his garden, and Musselwhite said it was refreshing to take a break from living out of a suitcase. But most blues musicians can't afford to lose too much work.

Carrier is among the many musicians who are using virtual house concerts and Facebook live shows to bring in some income through the lean time.

"I been doing some Zoom parties," he said. "I said 'Hey, let's get on Zoom we'll have a Zoom zydeco party,' and there's like 25 people, and they tip, pay a little money. It's like, wow, check that out, that was awful nice of them. That's been working out."

The Winthrop Music Association has seen another opportunity to take some of the sting out of the cancellation for fans and artists alike; the festival's Facebook page

is updated almost daily with new notices about upcoming online shows from blues artists like Carrier, giving fans a chance to connect with the music they love and the artists a chance to perform and earn.

And there is discussion about pulling together an online "virtual" festival featuring short performances from as many of the scheduled artists as possible that would stream over festival weekend. Organizer will let everyone know if this comes to fruition, they said.

Fans are mostly supportive of the decision to cancel, said Amy Maxwell of Ticket Tomato, and are looking forward to next year.

Peter Border, who has made the last 10 festivals, is among them.

"We are really disappointed, but certainly understand the concern," he said. "We will miss the bands, the river, the excitement and of course all the great music. Hope to make it next year."

For Erika Olsen, cancelling the festival was stressful and sad. But once again, the festival is able to be a force to help people through difficult times, and that counts for a lot, she said.

"We are resilient," she said. "We are finding the silver linings every day. If we can be of service, and support our musicians, our partners, our vendors, and our beloved fans, I'm down for it."

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# Blues Sisters Happy Hour

*Virtual therapy for a blues shut-in during the pandemic.*

*By Kristen Davey*

The pandemic seemed like something that was happening to other people in other places, until it wasn't. I made myself go to Walla Walla Guitar Festival due to a nagging voice in the recesses of my consciousness. It said, "go now, it will be a long time before you will hear live music and see your blues brothers and sisters." That was the last public event I have attended.

The lockdown came the day after I returned home from the Walla Walla Guitar Festival and my workplace locked its doors and you know the rest. I have been at home since then with the occasional masked and gloved trips to the grocery or hardware store. I am fortunate to still have a job and an internet connection and most importantly, a strong kinship with my blues family.

I found solace in the COVID-19 chaos via an internet connection and a platform that allows me to meet in virtual real time with larger groups of women! (I am in disbelief that I would ever have written that sentence!)

As I shoved myself into a small workspace under my stairs at home I sunk into the routine of "working from home". My discontent began to creep in and a complementary general sense of anxiety came with it. I took an inventory of my mental and emotional health. I ached to connect with my people beyond an occasional phone call or text message! As humans we are hardwired to connect, to develop and maintain deeper relationships with other humans and now more than ever I needed to connect.

The one thing I knew that would make me feel better, that has sustained my "joy factor" for almost three decades is spending time with my blues family. Specifically, I reached out to the women I have grown to love over the years of camping, dancing, and listening to live blues music together at festivals and through dozens of intimate gatherings that

came as a result of the kindled friendships developed through blues music.

It started as a text group, then we tried Google Duo but our group was too large for that platform. Then someone suggested we should use "Zoom, does anyone know how to use Zoom?" From that seed, the first Blues Sister Virtual Happy Hour began.

The first time we adopted technology beyond texting or talking, it took us more than an hour to get everyone on the platform due to varied levels of comfort using technology. We eventually were all on and the chatter began! Since we were all so happy to see each other, that first session was a free flow of webbing conversation that almost all women will understand. The conversation rambled all over the place, from check ins, to making Covid 19 masks, to recipes, to books, you know the rest... It was a bit overwhelming to see everyone's face on a screen and the chatter was chaotic for sure, but we were all so happy to be in the same virtual space together and to see each other in real time!

The online format is NOT the "in camp" free flow conversation of a Winthrop R & B Festival volunteer camp compound! However, I immediately noticed that I felt happier; chuckled to myself the next day remembering bits and pieces of the virtual chatter that first time. I wanted more and they did too!

I am happy to say that the Blues Sister Virtual Happy Hour meets every week now! Out of spontaneity, we had a hat theme, then tie dye the next. As our group has grown, I have added breakout rooms for smaller discussions, polls and a chat function since my blues sisters refuse to follow any rules of order! There is a "mute" function though! Ha!

The Blues Sisters Virtual Happy Hour made me take stock of my good fortune. I am so grateful to know and love such a rowdy and amazing group of women that I call



my sisters from other mothers. I am also lucky to have an internet connection and technology to virtually connect. These days I feel like I am stuck in a post-apocalyptic zombie movie and having the capability to connect with others (O.K. talking to people through a monitor is not normal, but you get my drift) is essential to ride this COVID-19 nightmare out and not lose your mind!

I would encourage all our beautiful rowdy Blues family to connect in any way you can if you are feeling isolated or anxious! Whatever platform you have to connect, use it and I guarantee you will smile, feel less anxious and have a jolt of positive energy! Oh, and don't forget to turn on some blues, play it loud and dance like a crazy person!

I love and miss you all and can't wait until we can be together again sometime in the future at a live blues event!

Peace, love, kinship and music forever.

Above:

Blues Sisters Happy Hour

Screen Capture by Kristen Davey



# Stay-at-Home, Keep Calm & Don't Pandemic!

*"... we are all in this together and need to do what we can to support each other..."*

*By Malcolm Kennedy*

So, here we are. A little over a month-and-a-half into the bar and restaurant closures, which brought the live music industry to a screeching halt. For many in the industry, such as servers, bartenders, business owners and musicians, this means no income. Even with the added Federal unenjoyment (pun intended) benefits, the difference in pre- and post-pandemic income is catastrophic for many in this business.

For many musicians, performing is their major source of income. For many more, it is a needed and essential supplement to other income (and not merely a hobby and just a chance to play).

I hire bands to play at Salmon Bay Eagles in Ballard, and I have had to cancel 16 gigs so far starting back on Thursday, March 12<sup>th</sup>. I started another part-time job on March 2<sup>nd</sup>, and while it doesn't pay well, I still consider myself very lucky to have any income coming in right now.

So, when I'm not working, what do I do?

At work I walk an average of six miles a day. On half of my days off, I take walks with Carol. Since we got married on April 12<sup>th</sup>, I have been spending a lot more time on Face Book, viewing friends' posts, listening to music posted and posting lots of music myself.

I haven't had time to watch many of the live streaming concerts, but it is interesting to see the selections folks pick to post. Some of the top 10 lists have been fun, too.

I particularly like reading about albums that had an impact, favorite bands, concerts attended, old photos (high school senior yearbook photos and more), witty stuck-at-home and social distancing songs and posts.

A recent favorite of mine was "Just Stay the F@&% at Home!."

I made a list of concerts I attended and came up with about 70 starting in 1972 (and about that many I wished I went to that I

hadn't). That list of concerts doesn't include 100s of acts at long-shuttered venues like the Ballard Firehouse, the Back Stage, Highway 99 Blues Club, Larry's Greenfront, Hibble & Hyde's, the Old Timers Café, the Tractor Tavern, the Rainbow, the Jolly Roger, Parker's, the Bird and many more.

Since mid-March, I've noticed far more people just out walking. It used to be mostly joggers and folks walking their dogs and now it is couples, even whole families. Then, there are the COVID-19 stimulus checks.

I know even \$1,200 doesn't cover all that much. For most of us, it wouldn't come close to covering a month's rent, but I encourage those lucky enough get one of those checks to use part of the proceeds to buy 10 to from our local artists and to spend at least \$20 at 10 local small businesses.

In a Face Book post, I asked all the local musicians to post their most recent CD so that I could post my review of CDs I've received. I've done hundreds of reviews since 2006. I will open that offer to blues artists to email me your most recent album release at [malcarken@msn.com](mailto:malcarken@msn.com) and If your CDs haven't been reviewed in the Bluesletter, here is an opportunity to get some additional, free publicity with a write-up.

I have been thinking about starting a web page and blog with my articles and reviews, ultimately to link my blog content to artists pages and purchasing links.

I was thinking of blogging what I have been listening to with links to each artist and song. I'm in the process of learning how to do that.

Sure, I mowed the yard, got out some of the yard furniture again, been sorting through stuff in the garage, getting ready to donate some stuff and I know that artists would benefit from more exposure (even on my blog that's in the preliminary idea stage).

It is now 5½ months since we first heard of COVID 19 hitting Wuhan, China in mid-December. Talk of precautions and the inevitability of this becoming a true pandemic started in late January when Washington State reported the first confirmed case in the United States on January 21<sup>st</sup>, and the nation's first death on February 29<sup>th</sup>.

Washington was a leader in taking substantive precautions that included the Northshore School District closure on March 4<sup>th</sup> followed by the closure of the University of Washington and Washington State University two days later.

On March 11<sup>th</sup>, Governor Inslee banned gatherings of over 200 and schools in King, Pierce and Snohomish counties closed through at least April 24<sup>th</sup>. The next day, the school closure expanded until the end of the school year.

On March 16<sup>th</sup>, restaurants and bars closed, and gatherings of over 50 were banned, and on March 23<sup>rd</sup>, the Governor issued an initial two-week stay-at-home order and later extended it until the end of May.

In May, I hope that there would have been some businesses that re-opened on a phased-in basis, and as of my deadline, Washington now has over 15,000 confirmed cases and 835 deaths (for a 5.5% death rate).

This is all very scary, unprecedented stuff, but we are all in this together and need to do what we can to support each other, the artists and the live music venues we love.

# 2020 Best of the Blues Awards Update

*A special message to our esteemed group of 2020 BB Award nominees.*

*Courtesy of the Washington Blues Society Board of Directors*

First of all, we want to express our sadness and condolences to all of the members of our music family impacted by COVID-19. We also want to remind you there is help available to artists and musicians who are struggling. Many have lost their primary source of income and are scrambling to make ends meet. In the last month we've seen some wonderful and creative innovations. We hope you are all weathering these trials with grace and strength.

The Best of the Blues Awards is a bright spot in the year, a time when we can come together and look back on the year, make memories and share another's successes. Due to the COVID 19 pandemic and the Governor's directives to not hold large gatherings, we have had to delay our awards show. With new directives on opening up our state we have come to realize that we will not be able to have the event in person as large gatherings will be delayed until late August or early September

at best, and potentially even much later in the year, and maybe not at all. With the success that many have had with virtual events we reached out to many musicians and members who are experienced with technology and have decided to hold a virtual award show.

Our goal is to present a show following The Blues Foundation with the 2020 virtual Blues Music Awards of May 3<sup>rd</sup>. This show is at <https://www.youtube.com/user/TheBluesFoundation>

We are hoping to present a show in late June or early July and are putting together a tech team and asking for assistance from all the nominees. Please send us photos for use in the presentation of you and your groups and nominated albums and artwork. We will be contacting nominees requesting performance video as soon as we have the tech info and plan in place. The show will be broadcast on our Facebook and our new WBS You Tube Channel.

We are all in this together and if we work together and support all of those in our community, we will overcome our current challenges and I'm confident we can create a fun and entertaining virtual event that celebrates all of our nominees and the winners in each of the award categories.

We will keep you informed of our progress and remember our website is a great resource to find social services, relief organizations and other resources available to musicians. Until then, be well and stay safe.



Tony Frederickson, President  
Washington Blues Society  
Member, Board of Directors,  
The Blues Foundation (2013-2016)



Images from Past BB Awards Shows:  
Top: 2015 Poster (Designed by Paul Steiner)  
Above: Jim McLaughlin at the 1016 BB Awards  
(Photo by Paul Brown)

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# Bear Drury: On Surviving COVID-19

*"I am getting better every day..."*

*By Betty Jane Frizzell*

COVID-19 has changed the landscape of the live blues scene for spring and potentially summer performances. The financial impact for the venues and loss of the social outlet for the community could have longer term ramifications well into the future. One such person stricken by the virus is a familiar face of the Seattle and Snohomish County blues scene. He was recently hospitalized and nearly lost his life.

Bear Drury is not a superstitious person but Friday March 13th holds a new meaning for the bassist. Drury, who has survived two heart attacks and suffers from Chronic Obstructive Pulmonary Disease (COPD) as a result of childhood German measles started having chest pains. At first, he thought it was one of his pre-existing health conditions but by midnight he started feeling severe chest pains and he drove himself to Good Samaritan Hospital in Puyallup, Washington.

"I knew my COPD had flared up as it does about twice a year but the severe chest pains are what caused me the most concern. I have never, in my life felt as bad as I did then. I honestly felt that I was dying," Drury said. After arriving at the hospital within 30 minutes of being examined Drury was given a Covid 19 virus test. Although his heart seemed to be functioning normally, he was admitted as a precaution. On Sunday morning, he was informed he tested positive for COVID-19 and was quarantined in an isolated room. Medical personnel had to pass through two doors before entering the room. In the space between the two doors the personnel had to put on protective gear. This space was also sanitized after every exit.

On Monday, Drury's doctor conducted a phone exam and advised him of an experimental treatment used for Malaria



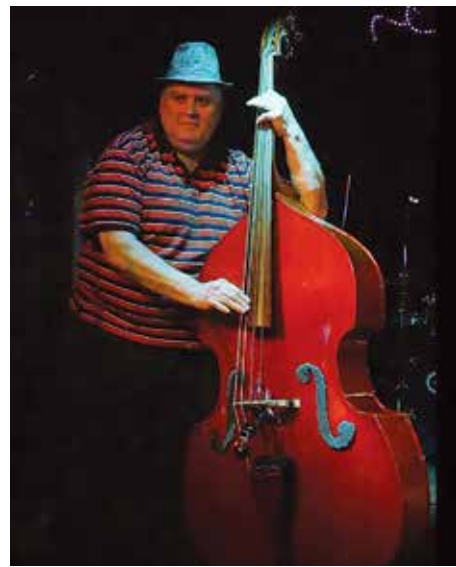
patients. Drury, updated his will as his health continued to decline, consented to the drug combination making him the first patient in Washington state to be given Chloroquine for COVID-19. He took it once a day and by the second day felt his health improve. On day five of the treatment the doctor switched his medication to the lesser potent Hydroxychloroquine.

"For the first time I thought I might actually survive. I honestly believe those medications saved my life," Drury said.

Drury spent a total of 14 days in hospital (10 of them in isolation) and was released after testing negative for COVID-19.

"I must acknowledge the wonderful folks at Good Samaritan. They are truly angels," Drury commented.

After he was released, Drury received the news that his former band mate, Wade Hickam, had succumbed to COVID-19 and a few days later, his friend Joe Diffie also died



from COVID-19 complications.

Drury, now back home, is still weak and experiences shortness of breath. "I am getting better every day and with the goal of performing regularly again."

Drury feels the outpouring of support from the Blues Community was one of the things that kept him going during the darkest times. "I am flabbergasted. I have been a member of the Seattle blues community for the past 20 years. People I hadn't talked to in over a decade reached out to me and I received a ton of new friend's requests. The level of compassion and concern was truly amazing," Drury stated.

Photos of Bear Drury by Gladys Jones (Upper Right) and Joan Merrit (Upper Middle)



# Bruce Iglauer and the Early Days of Alligator

*"I loved what was going on as these recordings were being made..."*

*By Leo Schumaker*

I host a blues radio show, Bluesland, on KMRE Radio at 102.3 FM in Bellingham, Washington. I recently had the opportunity to talk with Bruce Iglauer, founder of Alligator Records in Chicago. We talked about his history, his new book *Bitten by the Blues* published by the University of Chicago Press, and more. I am pleased to share part of our conversation with fellow readers of the Bluesletter.

LS: Welcome to Bluesland, Bruce! How long have you owned Alligator Records?

BI: I started Alligator Records in the spring of 1971. It's been non-stop since then.

LS: Tell us how Bob Koester of Delmark Records helped you get your start.

BI: I had read about Bob Koester who started his record label Delmark in his dorm room in 1954. By the time I had read about Bob, he was running Delmark Records in Chicago out of his shop, Jazz Record Mart. I was in college and managed to talk my college, Lawrence University, in Appleton, Wisconsin into bringing a blues band in 1969. I convinced the college I should go to Chicago to find a blues band. So, armed only with the Bob's address of his store, I went on a Greyhound Bus to Chicago. After I met Bob, I committed all my time to going to South Side and West Side Chicago blues clubs in black neighborhoods and decided to make a career out of promoting the blues. There were no blues in the white side of Chicago. The entire audience was black. I was offered a job in Delmark Records as a shipping clerk. I loaded and unloaded trucks, I swept the floor, I ran a shrink-wrapping machine, but I got a chance to spend every night in the blues clubs. I also began following Bob into recording studios as a go-fer and I discovered I loved being part of the creative process and I loved what was



going on as these recordings were being made. I then realized I could stay in Chicago and make a living. Eventually, I fell in love with a band called Hound Dog Taylor and the HouseRockers. The band played all over the South Side in really funky little clubs and made the happiest music I ever heard. Don't ever think blues is sad music because you couldn't be sad around Hound Dog Taylor.

LS: I played Hound Dog Taylor and the HouseRockers tonight on Bluesland to start out the show.

BI: Hound Dog Taylor was quite a character with six fingers on each hand, and he had a few run-ins with his band mates that ended up with shooting his bass player Brewer Phillips. Fortunately, he recovered.

LS: Hound Dog Taylor was not the first band you booked, though.

BI: Right. I booked Howlin' Wolf (Chester Burnett) for my college in 1969. It was poorly promoted and lightly attended. The next artist I brought to my college was Luther Allison who had not yet cut an album, but he sold out the show which was a fantastic show. Luther was a Delmark Records artist then and was getting ready to release his first Delmark album after not doing well

with Motown/Gordy Records. Luther later became an Alligator Records recording star in the 1990s. Luther's albums were very energetic, and for a while, became the largest selling artist for us.

LS: Bruce, tell us about your time a DJ-Disc Jockey on WXXM Radio on 105.9 on the FM dial.

BI: That was a time during hippie free-form rock radio. It was called Triad Radio and I was on Wednesday nights. A commune rented the time and I talked the commune into letting me host a blues radio show, and I played a lot of blues, including many LPs from the Delmark Records label library for whom I worked for then. The signal was really strong, and it covered all of Chicago and went across the lake to South Bend and Gary, Indiana. DJing is great because you are sharing the music. I enjoyed doing it, but it was not my first love.

About the Author (from KMRE-FM): Leo Schumaker knows the blues and is passionate about spreading the word to new and present fans. Bluesland features the best of vintage, classic, and new blues music, plus interviews with artists, producers, writers, and blues club owners. Leo has 20 years of radio under his belt and is a lifetime member of The Santa Barbara Blues Society, and holds memberships in The Washington Blues Society, The Cascade Blues Society, and The Blues Foundation, where he was a judge for The International Blues Challenge in Memphis.

Editor's Note: I look forward to Leo's next installment of his conversation with Bruce Iglauer! Growing up near Chicago, I discovered Triad radio in my teens and it feature Be Bop Delux, Hawkwind and Camel. I'm glad I also discovered the blues on WXRT-FM, Chicago's classic rock.

# Blues You Can Use: CD Reviews

*Please support the blues artists included in your Bluesletter.*



**Duffy Bishop**  
**"I'm Gonna Do What I Want"**  
(Lil Spinner Records)

With Duffy Bishop's house rockin' performance on the stage at B. B. Kings in Memphis during the International Blues Challenge still very fresh in my mind, the timing of this review of her new release - *I'm Gonna Do What I Want* - could not have been more perfect. During that competition, I saw at least forty music performances and not one of them - winners included - put on a more vibrant and energetic performance than Duffy. Acting half her age - and most likely inspiring other performers who actually are half her age - Duffy, basically 'doing what she wanted', jumped and bounced around the stage and belted the hell out of the blues from the opening to closing bell. Had the audience reaction been counted for points, she'd have won that venue hands down.

*I'm Gonna Do What I Want* is the ninth release from Duffy Bishop, and back in 2015, when Duffy first relocated from Oregon to Florida, I had the pleasure of reviewing number eight as well. For this project, vocalist Duffy Bishop is joined by husband Chris Carlson on guitars; Alex Richman on piano and organ; Paul Unsworth on drums; and Rusty Springfield on electric and upright bass. Additional guests include Dave Fleschner on organ; Rob Ellis Peck on harmonica; and Greg Weir on saxes. Of the disc's nine tracks, five are band originals. During my reviews, I'll occasionally incorporate the song's title in a sentence I'm writing about that song, so I've got to go on record as saying I was quite impressed with Duffy's creative way of using the title of every song in her liner notes story. Now let's go listen to some music....

On the opening and title track, when Duffy boldly and very matter-of-fact like belts

out the line "I'm Gonna Do What I Want" (C. Carlson), you get the impression that nobody's gonna tell her any different....as a matter of fact, those words were the very next line. Although that list of things she wants to do - like "eat pasghetti (sic) for breakfast" - is humorous, there's no doubt it can get a whole lot more serious. Musically, about midway through the track - with some nice piano and sax highlights creating a real cool rhythm vibe behind him - Chris gets in a hot minute long guitar lead.

When it's time to get bawdy, good lawdy, Ms Bishop will be happy to oblige. This one is about the antics that took place after Duffy's "69 Years Old" (C. Carlson/D. Bishop) boyfriend went to "See Alice"...if you get her drift. Lyrically, it's an all-out riot - especially the part when Duffy's states that "if that little soldier stands up for more than four hours I'm calling my friends...". The song is obviously satirical of the Muddy Waters' classic "She's Nineteen Years Old". The slow blues groove with the lazy, steady rhythm and the scorching blues guitar licks will testify to that. Considering that this is an original written by Duffy and Chris, I'm now wondering if it's satirical at all...just joking guys.

Several times already, I've referred to the way Duffy presents a song with the words "belting" - and that's not an exaggeration, it's what she does. However, as this and a few other tracks will prove, this powerful vocalist in no one trick pony. With Alex, Paul and Rusty laying down one of their best rhythm grooves behind her, Duffy steals the show on "Must Be My Fault" (T. LeGrand). It's a laid back, toned down number....well at least by her standards....on which Duffy showcases absolutely magnificent finesse, control, tone, range and an over outstanding vocal ability.

"My Road Is Not Wide" (L. Brown) is somewhat similar to the above. It's a slow, bluesy ballad on which Duffy soulfully, emotionally and sincerely sings her heart

out.

If you're going to write and sing a song about a train, and you want it to smoke like a steam engine, you'd better make sure it has a frantic rhythm pace; some piercing, locomotive sounding harmonica leads; ditto on the guitar leads; and a vocal performance that keeps up with all that. "Whistle Callin'" (D. Bishop) checks all those boxes and more.

The disc closes with an equally interesting and beautiful song titled "New Song" (P. Unsworth). It's a light jazzy number with a Louis Armstrong vibe. It features Chris doing some seriously smooth pickin' on what sounds like a resonator; Paul faintly tappin' the snare; Rusty caressing the big bass; and Duffy sounding angelic-like in falsetto and laying down one of the best mouth trumpet solos ever.

Other tracks on "I'm Gonna Do What I Want" include: "Love Grown Cold", an easy shuffle by the late, great blues harpist Paul deLay; "You Don't Own Me" (J. Mendora/D. White), a bluesy take on the Leslie Gore classic; and "One Time" (C. Carlson), a Stones style rocker.

Peter "Blewzzman" Lauro



**Mercedes Nicole**  
**Constellation**  
(Self-Released)

Seattle-based jazz vocalist Mercedes Nicole returns to the source for her fourth album, *Constellation*, released in April 2020. She is a classically trained singer I who has made and inroads in the jazz scene for some time now, winning a songwriter award in 2018 and collaborating with some of the finest players in the region.

Her new 10 track album is a collection of blues standards and pop inspirations played

by some of the finest musicians the city has to offer. She brought the ensemble into Orbit Studios in Seattle to be recorded by Joe Reineke. Keyboardist Jake Sele anchors the rhythm section supported by the acclaimed Evan Flory-Barnes on double bass while D'Vonne Lewis' and Brian Kirk shared drumming duties. Thaddeus "Thaddilac" Turner and Jerry Wirkkala lent their guitar skills, but the other real star of the show was multi instrumentalist Jay Thomas who played trumpet, alto, tenor and soprano sax on several tracks.

Originator of the form, Jelly Roll Morton, said "Blues has always been at the root, giving the music its sprit, so any composition can be played as jazz because it is a style."

Nicole and this fine group of players take that notion to heart.

The opening track, the Duke Ellington standard, "I Ain't Got Nothing But The Blues," sets the tone for the session by placing Nicole's contralto in the middle of an easy swinging rhythm section and having her trade off with Thomas on trumpet before giving away to pleasing solos on piano and bass. This approach creates a very strong opening number. She then tackles the oft-recorded T-Bone Walker classic, "Stormy Monday," wisely choosing to stay soft on her delivery, avoiding the vocal histrionics often heard covers of this slow blues standard. She and the fellas then add some lively bounce to "Rich Man Blues," pumping up the track first recorded by Dinah Washington and Lucky Thompson's All-Stars In 1945.

Sele does double duty on piano and organ during "There's Something On Your Mind," laying down sweet Hammond B3 on the old timey blues song from The Big Jay McNeely catalog.

Jerry Wirkkala from Amigos Nobles artfully layers flamenco acoustic and electric guitars on the first original track, "Your Love," co-written by Nicole, who gives testimony to her devotion. In an interesting turn of events, Nicole explains that she intended to

cover the beautiful love song "Turn Me On," from Norah Jones as a duet with Thomas but upon hearing his lovely saxophone, decided to leave her vocals off and keep it as an instrumental track that showcases his amazing talent.

Next, Nicole bravely or brazenly takes on the sensational pop ballad, "I Can't Make You Love Me," wisely staying true to Bonnie Raitt 's original version from 1991 that reminds us of a time a century ago when all the most popular tunes had jazz sensibilities. She pays tribute to the King of the Blues on "The Thrill Is Gone," swinging up B.B King's most revered song, then pairs down the Dinah Washington hit, "This Bitter Earth," with a sparse accompaniment of only piano and violin from University of Washington graduate Yun-En-Liu to help her bring out the emotion of this melancholy aria. The album closes with a track written by Seattle guitarist James Howard, "Path of The Mystic," with a funky go-go beat dance number with a power of positive thinking message for everyone "to be the change you want to see in the world." As Nicole explains in the liner notes, Howard's lyrics encapsulates the essence of the entire album for her.

Rick J Bowen



*The Siegel-Schwall Band  
The Last Summer - Live  
(Wounded Bird Records)*



*The Siegel-Schwall Band  
R.I.P.  
(Wounded Bird Records)*

Early on in the time of COVID-19, I

wondered how I could to support artists whose tours and concerts were cancelled. In late March, I received one of Chicago blues legend Corky Siegel's emails as one of his virtual "e-mail cousins" which offered a discount on CDs. I looked at Corky's online store and found five CDs that I treasured as LPs in the 70s as a teenager. I immediately flashed back on the White Sox of the 70s in their bright red uniforms, oppressively hot summers and impossibly cold winters, and following Chicago politics and "Hizzoner" Mayor Richard J. Daley in both the *Chicago Sun-Times* and *Tribune*. Of the batch of five CDs that I bought, I first played *The Last Summer - Live* and *R.I.P.* The former when their next-to-last LP and the latter was the band's final release to satisfy their contract with the Wooden Nickel label and RCA. *Live* contains a mixture of original Siegel-Schwall songs and blues covers and I marveled at how, for me, "You Don't Love Me Like That," "Rock Me, Baby" and "Hey, Billie Jean" have stood the test of time. *Live* was recorded at the Quiet Knight (legendary Chicago club that closed after 10 years in 1979) and the Brewery in Lansing, Michigan with the original lineup of Corky Siegel on harmonica and piano, Jim Schwall on guitar and Sheldon Ira Plotkin on drums. *R.I.P.* brought the band together one last time (until a 1987 reunion with Sam Lay behind the drums) and featured 11 covers ranging from "Take Out Some Insurance," and "Night Time's the Right Time" to "Tell Me Mama" and "Long Distance Call." In a future Bluesletter, I'll write about the other CDs that were in that package. The CDs were originally released on Chicago's Wooden Nickel label, which was an innovative boutique imprint led by producer Bill Traut (Shadows of Knight, Styx) and award-winning film executive Jerry Weintraub.

Eric Steiner



# Joe Bonamassa: Keeping the Blues Alive

*Fueling Musicians is a new emergency relief program for musicians impacted by COVID-19.!*

*Compiled by Rick J. Bowen and Eric Steiner*

Keeping the Blues Alive is a non-profit organization that includes Joe Bonamassa's Fueling Musicians program.

Fueling Musicians is an emergency relief plan for touring musicians affected by the COVID-19 crisis. This initiative is designed to support musicians by providing financial assistance for essential living expenses such as food, shelter, and more.

Fueling Musicians provides immediate cash payments of \$1,000, as well as pre-paid gas cards of \$500 to help struggling musicians get back on the road again when it is safe. In its first 10 days the effort raised over \$125,000 and now the goal is \$250,000 . Go to : <https://keepingthebluesalive.org/fueling-musicians-program-application-form/>

Keeping the Blues Alive's mission is to conserve the art of music in schools by funding projects, scholarships, and grants that preserve music education for the next generation. Every week, we donate to a school in need of instruments, sheet music, supplies and more in the effort to uphold the rich culture and history of the blues as a true American art form.

Keeping the Blues Alive® Foundation is a 501(c)(3) non-profit organization founded by two-time GRAMMY nominated blues-rock artist Joe Bonamassa. We fuel the passion for music by funding projects and scholarships to allow students and teachers the resources and tools that further music education. Since its inception in 2011, KTBA has been able to fund music programs and initiatives affecting 70,000+ students in all 50 states. We accomplish this by making weekly donations to music projects in schools, as well as funding merit-based scholarships and extracurricular programs all over the country. Through donations totaling \$600,000+ from fundraisers, sweepstakes, merchandise sales, and our biannual blues festival at sea, KTBA



**MUSIC EDUCATION**  
For The Next Generation

has been able to keep all too vital music education thriving. With the help of donors like you, we will continue to make dreams a reality for young musicians and promote emerging talent.

## Keeping the Blues Alive At Sea

In addition to Fueling Musicians, Joe Bonamassa's Keeping the Blues Alive Foundation has a blues cruise.

As music lovers migrated from stage to stage onboard Blues Alive at Sea VI - high-fiving passersby, sipping Evil Bahama Mamas and shaking their hips – something else special was happening on this floating music festival: philanthropy!

If any word could summarize the audience of Joe Bonamassa's blues festival at sea, it would be generous; over \$136,000 were raised during the 4-day festival for the Keeping the Blues Alive Foundation.

Fundraisers held on board 2020's Keeping the Blues Alive at Sea VI to support the KTBA Foundation included the following: an exclusive Joe Bonamassa Meet and Greet; raffles for three beautiful, signed guitars (one by last year's artists, another played on board and signed by Paul Thorn and a third signed by the legendary Buddy Guy along with his album); an interactive wine tasting curated by Ira Goldberg (a KTBA Board Member/Wine connoisseur); and a special whiskey tasting hosted by Whiskey Church!

In addition to regular scholarship funding, KTBA donations have funded over 390 different music projects ranging from new instruments, sheet music, teacher



development programs and unique experiences for at-risk youth in schools across America. The KTBA music festivals have played a major part in reaching thousands of students and supporting them on their musical journeys through life, and we could not be more honored, proud, and thankful for YOU, our BLUES Cruisers who blew us away with your support. Thanks to this record-shattering contribution by you, Joe, and Norwegian Cruise Lines, the foundation has successfully begun the process of allocating funds to exciting new ventures.

With another Blues Alive at Sea planned for 2021, exciting artist lineups and charity fundraising activities are already in the works. For more information on the work we do and how to donate, please visit [www.keepingthebluesalive.org](http://www.keepingthebluesalive.org).

Above: Joe Bonamassa Live in London  
(Photo by Marty Moffatt)

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\$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](http://wablues.org)

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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  
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\* 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.

# Keith Scott's Pandemic Blues

*"I woke up Monday morning to a new reality of unemployment."*

Story and Screenshots by Keith Scott - ([Keithscottblues.com](http://Keithscottblues.com)) [Paypal.me/fishingblues](https://Paypal.me/fishingblues)

As legendary Chicago bluesman Jimmy Dawkins once said "these are hard times, "and especially for musicians, I have now proclaimed March 16, 2020 as our own D-Day for many blues entertainers like me and service industry professionals who play such a critically important role in live music clubs.

March 16<sup>th</sup>. That is when everything officially closed.

I played my last trio of gigs in Northern Michigan during the weekend of March 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup>.

I woke up Monday morning to a new reality of unemployment.

On a recent trip to Seattle this past February, I sensed things were becoming unsettled with the novel corona virus. It took a few weeks of me watching friends jump on the Facebook livestreams opportunity, but when my friend Eric Steiner said he heard that Mitch Woods just made \$800 online, I thought I better get on the bandwagon. Mitch

I got a PayPal account set up and tried an unannounced live stream on April 9<sup>th</sup>. The response was really great, and I decided to launch Tuesday and Saturday concerts at 4pm eastern time. They have been going really well and I have made some much-needed income. Some great artists and friends have tuned in including, Shirley King, (daughter of BB King), Chicago blues superstars Joanna Connors, and Alligator Recording artist Toranzo Cannon, Rick Krehr from the Muddy Waters Band, Rockin' Johnny Burgin, Seattle-based harp player Joel Astley and the legendary bluesman Steve Freund. I even had the bandleader of the Beach Boys, my friend Tim Bonahamme, tune in!

This has brought a lot of inspiration into my life and a reason to continue playing. In addition, I have been working on my folk-



art blues drawings and have been making some marketing improvements.

The harsh reality is all of the working musicians are going to be stuck at home for a while. I live just outside of Chicago in Michigan and am able to go walk on the beach, fish and do some photography as well. I have filed for unemployment and have also applied for a Small Business Administration loan and Paycheck Protection Program assistance, and as of this writing, am currently waiting for the coronavirus stimulus check!

A few good friends have helped out with this project and have even suggested the idea of releasing a DVD set of the performances after this all settles down. Challenging yourself to be comfortable with performing into a phone is pretty interesting.

I even get dressed for the performance, then play a few riffs, and then walk into my home studio like I was walking on stage at a blues festival with thousands of fans!

Anyway, I just wanted to share these life developments with all the great blues fans and friends in the Washington Blues Society, the Pacific Northwest and the Lower Mainland of British Columbia and hope to see everyone soon in my favorite state.





# Are you an Alley Cat?

*An opportunity to learn about great live music before shows are announced to the public!*

*Courtesy of the Jazz Alley Website*

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# Whom to Hire, Get in Touch

Please send any updates, additions or corrections to both [Editor@wabluess.org](mailto:Editor@wabluess.org) and [ericrichd@aol.com](mailto: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  
**ALTAI BAND** [goldenguitarman777@gmail.com](mailto:goldenguitarman777@gmail.com), [galiawind@yahoo.com](mailto:galiawind@yahoo.com)  
**Andrew Norsworthy** [andrewnorsworthy@yahoo.com](mailto:andrewnorsworthy@yahoo.com)  
**Andy Koch's Badd Dog Blues (formerly Badd Dog Blues Society)** 360.739.6397  
**Annette Taborn** 206.306.3398  
**Annieville Blues** 206.994.9413  
**Author Unknown** 206.355.5952

## B

**Baby 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  
**B.E.S.T. Band** 206.817.1663  
**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** 206.940.9128  
**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  
**Blues with Benefits** 206.459.3278  
**Bobby Holland & The Breadline** 425.681.5644  
**Boneyard Preachers** 206.755.0766 or 206.547.1772  
**Bobby Patterson Band** 509.216.0944  
**Brian Butler Band** 206.361.9625  
**Brian Hurst** 360.708.1653  
**Brian Lee & The Orbiters** 206.390.2408  
**Bruce Govan** 206.817.1663  
**Bruce Koenigsberg / Fabulous Roof Shakers** 425.766.7253  
**Bruce Ransom** 206.618.6210  
**Bump Kitchen** 253.223.4333 or 360.259.1545

## C

**C.D. Woodbury Band** 425.502.1917  
**CC Adams Band** 360.395.8540  
**Charles White Revue** 425.327.0018  
**Charlie Butts & The Filtrtips** 509.325.3016  
**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  
**Craig Parrish/Margaret Wilder Band** 360.380.2250  
**Crooked Mile Blues Band** 425.238.8548  
**Curtis Hammond Band** 206.696.6134  
**Cyndi Moring and Lucile Street** 206.849.8471

## D

**Daddy Treetops** 206.601.1769  
**Dan & the Dynos** 206.225.9684  
**Dana Lupinacci Band** 206.860.4961  
**Dave Albert** 425.269-3665  
**David Hudson / Satellite 4** 253.630.5276  
**Dennis "Juxtapose" Hacker** 509.264.7879  
**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  
**Elliott Bay Blues Band** 206.300.6802  
**Ellis Carter** 206.935.3188  
**Eric Madis & Blue Madness** 206.362.8331

## F

**Fat Cat** 425.487.6139  
**Filé Gumbo** 425.788.2776

## G

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

## H

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

## J

**Jack Cook & Phantoms of Soul** 206.517.5294  
**James Howard** 206.250.7494  
**James King & the Southsiders** 206.715.6511  
**Janie Cribbs & the T.Rust Band** 360.331.6485  
**JD Hobson** 206.235.3234  
**Jeff Boutiea & the Blues Choo Train** 425.345.5399  
**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  
**James Brunner** 509.457.0762  
**Jim Caroompas (Rumpus)** 925.212.7760  
**Jim McLaughlin** 425.737.4277  
**Jim Nardo Blues Band** 360.779.4300  
**Jimmy Free's Friends** 206.546.3733  
**Joe Blue & the Roof Shakers** 425.766.7253  
**Joe Cook Blues Band** 206.547.1772  
**Joe Guimond** 509.423.0032  
**Joel Astley** 206.214.7977  
**John "Scooch" Cugno's Delta 88 Revival** 360.352.3735  
**John "Greyhound" Maxwell** 415.302.8450  
**John Stephan Band** 206.244.0498  
**John Stephanus** 206.459.3278  
**JP Hennessy** 425.273.4932  
**Julia Francis & the Secrets of Soul** 206.618.4919  
**Julie Duke Band** 206.459.0860  
**Junkyard Jane** 253.238.7908

## K

**K. G. Jackson & The Shakers** 360.896.4175  
**Keith Nordquist** 253.639.3206  
**Keith Scott** 773.213.3239  
**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  
**Kosta Panidis (Kosta la Vista)** 509.991.7623

## L

**Lady "A" & The Baby Blues Funk Band** 425.518.9100  
**Larry Hill** 206.696.1789  
**Leanne Trevalyan** 253.238.7908  
**Lee Oskar and Friends** 425.258.3585  
**Leo Muller** 206.300.6802  
**Lissa Ramaglia** 206.650.9058  
**Little Bill & the Bluenotes** 425.774.7503  
**Lucille Street** [cynmoring@gmail.com](mailto:cynmoring@gmail.com)

## M

Maia Santell & House Blend 253.983.7071  
Mark A. Noftsgier 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  
Mike Haley 509.939.5838  
Miles from Chicago 206.440.8016  
Mitch Pumpian 206.276.9737  
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  
Phil Mitchell (425)870-5018  
Polly O'Keary & The Rhythm Method 206.384.0234  
Porterhouse Blues Band 425.381.7649

## R

Rafael Tranquilino Band 312.953.7808  
Randy Norris & Jeff 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 Baker 425.870.7683  
Robert Patterson 509.869.0350  
Robert and Randolph Duo 509.216.0944  
Rod Cook & Toast 206.878.7910  
Roger Rogers Band 206.255.6427  
Ron Hendee 425.280.3994  
Roxlide 360.881.0003  
Russ Kammerer 206.551.0152  
Rusty Williams 206.282.0877

## S

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  
Steve Peterson 206.799-8196  
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

Tamys Hoffman Band 406.570-2303  
Terraplane Band (425)870-5018  
Terry Hartness 425.931.5755  
T-Town Aces 206.214.7977 (Joel Astley)  
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 RooTsters (Acoustic Duo) 206.890.6176  
The Soulful 88s/Billy Spaulding 206.310.4153  
The Spinoffs/Dawnzella Gearhart 206. 718.1591  
The Wired Band 206.852.3412  
The Wulf Tones 206.367.6186 or 206.604.2829  
Tim Hall Band 253.857.8652  
Tim Turner Band 206.271.5384  
Tommy Wall 206.914.9413  
Town Hall Brawl 206.940.9128  
Two Scoops Combo 206.933.9566  
Two Trains Runnin' 206.225.9684

## U

Unbound 425.231.0565

## 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



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# Updated Blues Jams & Open Mic Listings

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

## SUNDAY

**192 Brewing, Kenmore:** 192 Blues Jam w/ The Groove Tramps 3-7pm (all ages, times vary on Seahawk games)

**Anchor Pub, Everett:** Open Jam (2nd Sunday) 2-5pm All Ages Jazz Jam (3rd & 4th Sundays)

**Blue Moon Tavern, Everett:** Jam w/the Moon Dogs 7-10pm

**Blue Note Restaurant & Lounge, Lakewood:** Open Mic hosted by Jam Goody Bagg Band, 6-9 PM

**Captain Jacks, Sumner:** Open Mic hosted by Lady Carter & The Gents 7pm

**Cheap Shots, Spokane Valley:** Voodoo Church Jam 6pm

**Collectors Choice, Snohomish:** Acoustic Open Mic hosted by Patrick Thayer & the Reclamation Project 6-10pm

**Club Crow, Cashmere:** Jam Session 7-10pm (1st Sunday)

**Couth Buzzard Books Espresso Buono Cafe, Seattle:** Buzzard Blues Open Jam hosted by Kenny Mandell 7-9pm (1st Sunday All Ages)

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

**Dawson's, Tacoma:** Tim Hall Band Jam 7-11pm

**El Sarape Cantina, Shelton:** Open Band Jam 4-8pm (3rd Sunday)

**Finaughty's, Snoqualmie Ridge:** Tommy Wall's Wicked Blues Jam 7-11pm

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

**Odd Otter Brewing, Tacoma:** Open Mic w/Stephanie Anne Johnson 7-10pm

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

**The Royal Bear, Auburn:** Sunday Unloaded Jam Session 6-10pm

## MONDAY

**Capitol Cider, Seattle:** Cider Sessions, Monday Night Jam 9-11:59pm

**Richard's Sandpoint, ID:** Truck Mills Jam, 7pm

**Emerald of Siam, Richland:** Open Mic/Band Showcase hosted by Barefoot Randy/Dirty River Entertainment 8pm (all-ages until 10:45pm)

**Mac's Triangle Pub, Seattle:** 8-10pm

**Nectar Lounge, Seattle:** Mo Jam Mondays 9-11pm

**Dawson's, Tacoma:** Music Mania Jam 7-11pm

**The Swiss, Tacoma:** Open Mic Hosted by Chuck Gay 7-10pm

**Red Dog Saloon, Maple Valley:** Jam w/Scotty FM & the Broadcasters 7pm

**Riverside Pub, Wenatchee:** North Central WA Blues Jam 7-10pm (2nd & 4th Mondays)

**The Mill, Milton:** Open Mic w/Walker Sherman 7-10pm

**The Mint, Victoria B.C:** Open Mic w/Pete & Mo

**The Village Taphouse & Grill, Marysville:** Jam Night w/ Scotty Harris & Tommy Cook 7-10pm

**Wee Blu Inn Again Bar & Grill, Bremerton:** Tim Hall

Band Jam 5-9pm

**Zola, Spokane:** Perfect Mess, 8:30pm

## TUESDAY

**Bean & Vine, Everett:** Open Mic 6-9pm

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

**Antique Sandwich Co. Tacoma:** Open Mic 7-10pm

**Dave's of Milton:** Blues & Beyond Jam w/ Jerry Miller Trio 7-10pm

**Dawson's Bar & Grill, Tacoma:** Open Mic w/Leanne Trevalyan or Billy Stoops (alternating Tuesdays), 8pm

**Double J Saloon Seattle:** Open Mic 8:30pm (1st & 3rd Tuesdays)

**Elmer's Pub, Burien:** Jam w/Billy Shew 7-11pm

**Engel's Pub, Edmonds:** Jam Night w/Dano Mac 8-11pm

**J & M Cafe, Seattle:** Blues Jam 9-11pm

**North End Social Club, Tacoma:** Open Mic w/Kim Archer 8pm

**OLY Underground, Olympia:** Open Mic 8-11pm

**Oxford Saloon, Snohomish:** Acoustic Open Mic Jam, All Ages 7-10pm

**Paragon, Seattle:** Open Mic 9P-12am

**Pogacha, Issaquah:** Jam Hosted by Doug McGrew. 8pm 21+

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

**Seamons Lounge, Seattle:** Open Mic w/Emily McVicker, 8-10pm and Joe Doria presents 10-11:30pm

**Skylark, W Seattle:** Jazz Open Mic w/Top Tier Rhythm Section 8pm

**Stewart's, Snohomish:** Tuesday Jam night w/the Shortcuts 8pm

**Stoneway Cafe, Seattle:** Acoustic Open Mic, 7-10pm

**Slippery Pig, Poulsbo:** Monthly All Ages Open Mic 7pm

**Tim's Tavern, Seattle:** Open Mic 7pm

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

**Ben Moore's, Olympia:** Open Mic 7pm

**The Cherry Bomb, Port Angeles:** Blues Jam w/Big Al & the Gang 7-10pm

## WEDNESDAY

**192 Brewing Company, Kenmore:** Open Mic 7-10pm

**Bethel Saloon, Port Orchard:** Open Mic 8pm

**Black Dog Arts Cafe, Snoqualmie:** All Ages Open Mic 7pm

**Blue Moon Tavern, Seattle:** Open Mic 8-11pm

**Bub's Pub Sports Bar & Grill, Centralia:** Hosted by Smokin' Blues Band & Mark Dodson, 7-10pm

**Collectors Choice Restaurant, Snohomish:** Blues Jam w/Usual Suspects 8-11pm

**Couth Buzzard Cafe, Seattle:** Open Mic at 7:30-10pm

**Dawson's, Tacoma:** Linda Myers Wicked Wednesday

Jam 8-11pm

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

**Dragon Gate, Des Moines:** Open Jam 9-11pm

**Egan's Ballard Jam House, Seattle:** Open mic after show 9:30-11pm, \$10 cover

**Filling Station, Kingston:** Open Mic 7pm All Ages, styles & instruments welcome

**Grumpy D's Coffee House, Seattle:** Open Mic 630-9pm

**George's, Kirkland:** Heather B's Open Mic/Jam 7-9pm

**Hi-Fidelity Lounge, Bremerton:** Open Mic 8pm

**Hopvine Pub, Seattle:** Open Mic 8pm

**Iron Horse, Coeur d'Alene, ID:** Jess' Jam 8pm

**Jazzbones, Tacoma:** Live It Out Loud All Ages Jam 6-9:30pm (3rd Wednesday)

**Living Room Coffee, Marysville:** Open Mic 6-9pm

**Madison Ave Pub, Everett:** Unbound Blues Jam 730-11pm

**Muk Cafe, Langley:** Open Mic 7pm

**Nauti Mermaid, Port Orchard:** Open Mic 7-11pm

**Nickerson Street Saloon, Seattle:** Open Mic 9pm-12am Open Jam (Last Wednesday)

**Old Triangle, Seattle:** w/Jeff Hass Open Mic & Jam 8-11pm

**Rhythm & Rye, Olympia:** Open Mic hosted by Scott Lesman 8-11pm

**Skylark Café, West Seattle:** Open Mic 8-11pm

**Stoneway Cafe, Seattle:** Acoustic Open Mic, 7-10pm

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

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

## THURSDAY

**Anchor Pub, Everett:** Open Mic 9-11pm All Ages

**Bolo's, Spokane Valley:** Inland Empire Blues Society Blues Boogie (Second Thursday) 6:30-10:30pm

**Bridgepress Cellars, Spokane:** All Genre Jam 7-10pm

**The Cedar Stump, Arlington:** Open Jam w/The Usual Suspects 7pm

**Dawson's, Tacoma:** Blues Jam w/Billy Shew 7:30-11pm

**Dave's of Milton:** Open Jam w/ Power Cell 8-11pm

**Drunk Two Shoes BBQ:** White Center: Uptown All-Stars Jam 730-11pm

**Gordon & Purdy's Pub, Sumner:** Open Blues Jam 7-11pm

**Jacksons Sports Bar & Clubhouse, Yakima:** Open Jam 8-11pm

**JB Bungalow, Kirkland:** HeatherB Blues's Open Mic/Jam 8-11pm

**Loco Billy's Wild Moon Saloon, Stanwood:** Tightwad Thursday Jam

**Luther's Table, Renton:** Open Mic 7pm

**Oxford Saloon, Snohomish:** Haunting Rock Jam 730-11pm

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

9:30pm

**Purdy's Public House, Sumner:** Blues Jam w/Brian Oliver & Glen Hummel 7pm

**Rhythm & Rye, Olympia:** Olympia Jazz Jam hosted by Tarik Bentlemsani

**Rolling Log, Issaquah:** Open Jam hosted by Doug McGrew, 8P-12am

**San Juan island Brewing Co, Friday Harbor:** Open Mic 6-8pm

**Slippery Pig Brewery, Poulsbo:** Blues & Brews Jam Night w/Thys Wallwork (All Ages) 7-11pm

**Stewarts, Snohomish:** Open Jam w/Pole Cat & Co. 7-1130pm

**Stoneway Cafe, Seattle:** Acoustic Open Mic 7-10pm

**The Dam Bar, Port Angeles:** Open Mic

**The Loft Pub, Victoria B.C:** Open Jam 7pm

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

**Uncle Sam's Bar & Grill, Spanaway:** Blues Jam w/Jerry Miller Band 7-10pm

## FRIDAY

**La Copa Café, Seattle:** Victory Music Open Mic 6:30-9pm, All Ages

**The Living Room Coffee, Marysville:** Student Jazz Jam 6:30-9:30pm All Ages (Last Friday)

**Urban Timber Coffee, Sumner:** Open Mic 6:30-10pm All Ages

**Dragon Gate, Des Moines:** Open Jam 9-11pm

**Dreadknott Brewery, Monroe:** Open Mic 7-10pm

**Eagles Hall, Abbotsford, BC:** Fraser Valley Blues Society Jam hosted by James Thorhaug & Friends, 7pm

**Kana Winery, Yakima:** Open Mic 7pm

**Salmon Bay Eagles, Seattle:** Women's Rockin' Blues Jam 8-11pm (Third 2nd Friday)

**Soul Food Coffee House & Fair Trade Emporium:** Jazz Jam 7pm (Last Friday).

**Twin Dragon, Duvall:** Open Jam hosted by Doug McGrew 8pm-12am

**Urban Timber Coffee House, Sumner:** Open Mic 6:30-11pm

**Wicked Cider, Kennewick:** Wicked Jamz/Open Mic (Every Other Friday) 6-10pm

## SATURDAY

**Café Zippy's, Everett:** Victory Music Open Mic 5:30-8:30pm All Ages (1st Saturday)

**SoulFood Coffee House & Fair Trade Emporium, Redmond:** Open Mic (First Saturday) 6-11:30pm

**Tab's Bar & Grill, Kenmore:** Open Mic (Third Saturday) 8pm-Midnight

**DUE TO COVID-19 PLEASE CONTACT THE VENUE TO SEE IF THE BLUES JAM OR OPEN MIC WILL BE HELD**

# Get on the List!

To add, update or change your band listing, jam session or venue listing, please visit our self-service calendar online at [www.wablues.org](http://www.wablues.org).

This service is free and updated online and in the print Bluesletter!



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



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

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

Bobbi Doupe'  
208-661-6313  
goldenera05@yahoo.com

ieblues.org      Spokane, WA




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# Where the Music is Happening

Please note: Our online venue listings at [www.wablues.org](http://www.wablues.org) are our most current and up-to-date listings. To add/change venues, email [vicepres@wablues.org](mailto:vicepres@wablues.org)

## SEATTLE

*Downtown Seattle, Ballard, U-District Lake Forest Park & West Seattle*

Bad Albert's Tap and Grill  
206.789.2000  
Bainbridge Brewing  
Alehouse 206.317.6986  
Barboza 206.709-9442  
Ballard Elks Lodge 206.  
784-0827  
Bastille Cafe & Bar  
206.453.5014  
Blue Moon (206) 675-9116  
C & P Coffee Co. 206.933.3125  
Café Racer 206.523-5282  
Capitol Cider 206.397-3564  
Café Solstice 206.675-0850  
Central Saloon 206.622-0209  
Clockout Lounge  
206.402.6322  
Connor Byrne Pub 206.  
784-3640  
Columbia City Theater  
206.722-3009  
Darrell's Tavern 206.542-6688  
Dog House Bar & Grill  
206.453.5996  
Double J Saloon Lake City  
206.257.4804  
Drunky Two Shoes BBQ  
206.556.2134  
Egan's Ballard Jam House  
206.789.1621  
East Lake Zoo Tavern 206.  
329-3977  
Easy Monkey Tap House 206.  
420-1326  
El Corazon 206.262-0482  
Fiddler's Inn  
206.206.525.0752  
Grumpy D's Coffee House  
206.783.4039  
Hard Rock Café Seattle  
206.204-2233  
J&M Café 206.402-6654  
Jazz Alley 206.441-9729  
Lagunitas Taphouse  
206.784.2230  
Latona Pub 206.525.2238  
Little Red Hen 206.522-1168  
Nectar (206) 632-2020  
Neptune Theater  
206.682.1414  
Neumos (206) 709-9442  
Owl and Thistle 206.621.7777

Salmon Bay Eagles  
206.783.7791  
Seamonster Lounge  
206..992.1120  
Skylark Cafe & Club  
206.935.2111  
Slim's Last Chance Saloon  
206.762-7900  
Stone Way Café' 206.  
420.4435  
The Alley 206.937.1110  
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  
The Watershed 206.729.7433  
Third Place Books  
206.366.3333  
Thirteen Coins 206.682.2513  
Tim's Tavern 206.789-9005  
Town Hall 206.652-4255  
Vera Project 206.956-8372  
Whisky West 206.556.2134  
Vito's 206.397-4053  
White Center Eagles  
206.248.1400

## SOUTH PUGET SOUND

*Auburn, Tacoma, Olympia, Chehalis, Algonia, Spanaway and Renton*

Auburn Eagles 253.833.2298  
Capitol Theater 360.754-6670  
Charlie's Bar and Grill,  
Olympia 360.786-8181  
Dave's of Milton  
253.926.8707  
Dawson's, Tacoma  
253.476.1421  
Delancey's on 3rd, 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 Restaurant &  
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  
McMenamins Elks Temple,  
Tacoma: (253) 300-8777  
Muckleshoot Casino,  
Auburn, 800.804.4944  
Nikki's Lounge, Covington  
253.981.3612  
Nisqually Red Wind Casino,  
Olympia, 866.946.2444  
Odd Otter Brewing Co.  
Tacoma 253.327.1650  
Old General Store Steak  
House, Roy, 253.459.2124  
Oly Underground, Olympia  
360.352.7343  
Rhythm & Rye, Olympia  
360.705.0760  
Riverside Golf Club, Chehalis  
360.748.8182  
Royal Bear, Algonia  
253.222.0926  
Silver Dollar Pub, Spanaway  
253.531.4469  
The Hub - Tacoma  
253-687-4606  
The Mill, Milton  
253-831-4936  
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

## OLYMPIC PENINSULA

*Bremerton, Pt Orchard, Gig Harbor, Kingston, Poulsbo, Sequim & Shelton*

Bethel Saloon, Pt Orchard  
360.876.6621  
Brass Karaken Pub, Poulsbo  
360.626-1042  
Brother Don's, Bremerton  
360.377.8442  
Casey's Bar & 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  
Filling Station - Kingston  
360.297-7732  
Little Creek Casino, Shelton  
800.667.7711  
7 Cedars Casino, Sequim  
360.683.7777  
Halftime Sports Saloon, Gig  
Harbor 253.853.1456  
The Hi-Fidelity Lounge,  
Bremerton 360.627-9752  
Hot Java Cafe, Bremerton  
360.813-1958  
Manchester Pub, Pt Orchard  
360.871.2205  
Manette Saloon, Bremerton  
360.792-0801  
McCloud's Grill House,  
Bremerton 360.373-3093  
Morso, Gig Harbor  
253.530.3463  
Next Door Gastropub, Pt  
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, Pt. Orchard  
360.876.1018  
Silverdale Beach Hotel,  
360.698.1000  
Sirens Pub, Pt Townsend  
360.379.1100

Slaughter County Brewing  
Co., Port Orchard  
360.329.2340  
Slippery Pig Brewery -  
Poulsbo 360.394-1686  
Swim Deck, Pt Orchard  
360.443.6220  
The Dam Bar, Pt Angeles  
360.452.9880  
Treehouse Café, Bainbridge  
Island 206.842.2814  
Up Town Pub, Pt Townsend  
360.344.2505  
Red Bicycle Bistro, Vashon  
Island 206.463.5959

## EAST SIDE

*Bellevue, Bothell, Duvall, Issaquah, Kirkland & Woodinville*

Bake's 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  
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  
Sky River Brewing, Redmond  
425.242.3815  
Smoke & Shine, Kirkland  
425.968.8206  
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  
The Lime, Kirkland  
425.827.3336  
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

*Arlington, Shoreline, Mount  
Vernon, Everett, & Sultan*

Anelia's Kitchen & Stage, La  
Conner 360.399.1805  
Angel of the Winds Casino,  
Arlington 360.474.9740  
Big Lake Bar & Grill, Mt  
Vernon 360.422.6411  
Big Rock Cafe & Grocery, Mt  
Vernon 360.424.7872  
Borealis on Aurora  
206.629.5744  
Boundary Bay Brewery,  
Bellingham 360.647.5593  
Bubba's Roadhouse, Sultan  
360.793.3950  
Byrnes Performing Arts  
Center, Arlington  
360.618.6321  
CCR Sports & Entertainment  
360.568.1277  
Cabin Tavern, Bellingham  
360.733.9685  
Café Zippy, Everett  
425.303.0474  
Cedar Stump, Arlington  
360.386.8112  
Conway Pub, Conway  
360.445.4733  
Eagle Haven Winery, Sedro  
Woolley 360.856.6248  
Easy Monkey Tap House  
206.420.1326  
Engels Pub, Edmonds  
425.778.2900  
Emory's on Silver Lake,  
Everett 425.337.7772

Everett Theater, Everett

425.258.6766  
Grinders Hot Sands,  
Shoreline, 206.542.0627  
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  
Lynnwood Eagles  
425.776.8075  
Main Street Bar & Grill,  
Ferndale, 360.312.9162  
McIntyre Hall, Mt Vernon  
360.416.7727 ext.2  
Mirkwood Public House,  
Arlington, 360.403.9020  
Mt Baker Theater,  
Bellingham 360.734.6080  
North City Bistro, Shoreline  
206.365.4447  
Oak Harbor Tavern  
360.675.9919  
Old Edison Inn, Bow  
360.766.6266  
Peabo's, Mill Creek  
425.337.3007  
Pt Gardener Bay Winery,  
Everett, 425.339.0293  
Rockfish Grill, Anacortes  
360.588.1720  
Rocko's, Everett  
425.374.8039  
Skagit Valley Casino, Bow  
360.724.0205  
The Anchor Pub, Everett  
425.374.2580  
The Madison Pub, Everett  
425.348.7402  
The Oxford Saloon,  
Snohomish 360.243.3060  
The Repp, Snohomish  
360.568.3928  
Tulalip Casino, Tulalip  
888.272.1111  
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  
Vintage Cafe, Everett  
425-252.8224  
Wild Buffalo, Bellingham  
360.392.8447  
13th Ave Pub, Lynnwood  
425.742.7871

## CENTRAL WASHINGTON

*Roslyn, Cashmere, Yakima,  
Kennewick, Chelan, Manson  
& Wenatchee*

AntoLin Cellars, Yakima  
509.961.8370  
Branding Iron, Kennewick  
509.586.9292  
Brewminatti, Prosser  
509.786.2269  
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  
Icicle Brewing, 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  
Whiskey River Bar, Richland

509.943.1971  
The Vogue, Chelan  
509.888.5282  
Yakima Sports Center  
509.453.4647

## EASTERN WASHINGTON

Arbor Crest Winery, Spokane  
509.927.9463  
At Michele's, Richland  
509.946.9559  
Barlows, Liberty Lake  
509.924.1446  
Barrister Winery, Spokane  
509.465.3591  
Big Foot Pub, Spokane  
509.467.9638  
Bing Crosby Theater,  
Spokane 509.227.7638  
Bigfoot Pub, Spokane  
509.467.9638  
Bolo's Bar & Grill  
509.891.8995  
Boomers Classic Rock Bar &  
Grill, Spokane Valley  
509.368.9847  
Bridge Press Cellars  
Spokane, 509.838.7815  
Chaps Restaurant Spokane  
509.624.4182  
Chateau Rive, Spokane  
509.795.2030  
Daley's Cheap Shots,  
Spokane Valley  
509.535.9309  
Dan & Jo's Bar, Valley  
509.937.4040  
House of Soul, Spokane  
509.598.8793  
Jackson Street Bar, Spokane  
509.315.8497  
MAX at Mirabeau Hotel,  
Spokane Valley  
509.924.9000  
Methow Valley Cider House  
509.946.9559  
Mootsy's Spokane  
509.838.1570  
Red Lion Dam Bar, Spokane  
(Summer Series)  
509.326.8000  
Red Room Lounge Spokane  
509.838.7613  
Rico's Pub Pullman  
509.332.6566  
The Bartlett, Spokane  
509.747.2174  
The Big Dipper, Spokane

509.863.8101  
The Dacres Walla Walla  
509.430.9069  
The Hop, Spokane  
509.368.4077  
The Shop, Spokane  
509.534.1647  
Viking Tavern, Spokane  
509.315.4547  
Zola, Spokane  
509.624.2416

## IDAHO

Bobbi's Bar, Plummer  
208.686.1677  
Bucer's Coffeehouse Pub,  
Moscow 208.596.0887  
Coeur d'Alene Casino,  
Worley 800.523.2464  
Eichart's, Sandpoint  
208.263.4005  
Idaho Pour Authority, Sand  
Point 208.597.7096  
Iron Horse, Coeur D'Alene,  
208.667.7314  
John's Alley Tavern, Moscow  
208.883.7662  
Kamiah Hotel Bar, Kamiah  
208.935.0545  
Templin's Resort, Post Falls,  
208.773.1611  
The 219 Lounge, Sandpoint,  
208.263.9934  
The Moose Lounge, Coeur  
d'Alene 208.664.7901  
Whiskey Jacques, Ketchum,  
208.726.5297

## MONTANA

Machinery Row, Great Falls,  
406.452.5462  
The Murray Bar, Livingston,  
406.222-6433  
Scotty's Steakhouse,  
Kalispell, 406.257.8188

**DUE TO COVID-19 PLEASE  
CONTACT THE VENUE TO SEE  
IF IT IS OPEN!**

# Blues on the Radio (and online, too!)

Please send any corrections or additions to [editor@wabluess.org](mailto:editor@wabluess.org) and [vicepres@wabluess.org](mailto:vicepres@wabluess.org)

## SUNDAY

**KYOZ-FM Blues Therapy Radio, Spokane.** Host: Biggdaddy Ray. 6PM PST

<http://radio.securenetsystems.net/cirusencore/KYOZ/>

95.7 FM Spokane 6PM 104.5 FM Walla Walla 7PM

Shows archived at [www.anchorFM.com](http://www.anchorFM.com) (podcasts), [www.kconlineradio.com](http://www.kconlineradio.com) and Radio Paradijs-Amsterdam <https://www.radio-paradijs.nl/programs/>

**KEXP-FM Preachin' the Blues, Seattle.** Host: Johnny Horn. 9 AM PST at [www.kexp.org](http://www.kexp.org)

**KNKX-FM All Blues, Tacoma.** Host: John Kessler. 6PM to Midnight PST. 88.5 FM & <https://www.knkx.org/term/blues>

**KSER-FM Beale Street Caravan, Everett, WA:** Hosts Kevin Cubbins and Pat Mitchell-Worley. 10 AM 90.7 FM and [www.kser.org](http://www.kser.org)

**NWCZ Radio The Gumbo & Gospel Show, Tacoma, WA.** Host: Lady A. 10 AM PST. Online at [www.nwczradio.com/](http://www.nwczradio.com/)

**KYRS FM Workin' Woman Blues, Spokane, WA**  
Host: Jukebox Jennie, 6 P.M. on Online radio  
TUESDAY

**KAOS-FM Tuesday Blues, Olympia, WA.** Host: Various Hosts. 6:00-8:00 PM PST. 89.3 FM and <https://www.kaosradio.org>

**On the Radio: 88.1FM and / 92.3FM in Spokane**  
Show archived at Radio Free America - Home

## WEDNESDAY

**KPTZ-FM Blues Journey, Port Townsend.** Host: Taylor Clark, 8-10 PM PST. 91.9 FM and <https://kptz.org/>

**KBCS-FM Living the Blues, Bellevue.** Hosts: Oneda Harris, Sean Patrick Donovan, Winona Hollins-Hauge 9-11PM. 91.3 FM and <https://www.kbcs.fm/>

**KEXP-FM The Roadhouse, Seattle, WA.** Host: Greg Vandy 6-9 PM PST. 90.3 FM and [www.kexp.org](http://www.kexp.org)

**KAPY-FM Beale Street Caravan, Duvall, WA.** Hosts: Kevin Cubbins and Pat Mitchell-Worley, 7-8 PM PST 104.9 FM & <http://valley1049.org/>

**KAPY-FM Wednesday Nite Blues, Duvall, WA:** Host:

Kevin Crutchfield 8-9 PM PST. 104.9 FM & <http://valley1049.org/>

## THURSDAY

**KMRE-FM Blues Land, Bellingham.** Host: Leo Schumaker 7-9:00 PM. 102.3 FM & <https://www.kmre.org>

**KSER-FM Clancy's Bar & Grill, Everett.** Host: Clancy Dunigan, 8:30 PM PST. Online at 90.7 FM and <http://kser.org>

## FRIDAY

**KPTZ-FM Friday Night Blues, Port Townsend.** Host: Barney Burke 8 PM PST. 91.9 FM and <https://kptz.org/>

## SATURDAY

**NWCZ Radio Black N Blues, Tacoma, WA.** Host: Lady A 3-5PM. Online at <http://www.nwczradio.com/>

**KSER-FM Juke Joint, Everett, WA.** Host: Ron Taffi, 1PM PST. 90.7 FM & <http://kser.org>

**KNKX-FM All Blues, Tacoma, WA.** Host: John Kessler. 6PM to Midnight PST. 88.5 FM and <https://www.knkx.org/term/blues>

**KSER-FM Audio Indigo, Everett, WA.** Host: Robyn K. 7PM PST. 90.7 FM & <http://kser.org>

**KSER-FM Blues Odyssey, Everett, WA.** Host: Leslie. 9PM PST. 90.7 and <http://kser.org/>

## OREGON

**KBOO 90.7 FM, Portland**  
<https://kboo.fm/>

**KBVR 88.7 FM, Corvallis**  
[http://www.orangemedianetwork.com/kbvr\\_fm/](http://www.orangemedianetwork.com/kbvr_fm/)

**KBZY 1490 AM, Salem**  
<https://kbzy.com/programs/>

**KEOL 91.7 FM, La Grande**  
<https://www.eou.edu/keol/dj-blog/the-big-three/>

**KGON 92.3 FM, Portland**  
<https://kgon.radio.com/shows/show-schedule>

**KINK 101.9 FM, Portland**

<https://www.kink.fm/>

**KLCC 89.7 FM, Eugene**  
<https://www.klcc.org/programs/blues-power>

**KMHD 89.1 FM, Gresham**  
<https://www.opb.org/kmhd/schedule/>

**KMSW 92.7 FM The Dalles**  
<http://www.kmswrocks.com/>

**"Squirly Blues Review" Friday 8PM -12AM**

**KMUN 91.9 FM, Astoria**  
<https://spinitron.com/KMUN>

**KPOV 106.7 FM, Bend**  
<https://kpov.org/about-the-blues>  
<https://kpsu.org/kpsuschedule/>

**KRVM 91.9 FM, Eugene**  
<https://krvm.org/> (Breakfast with the Blues)

**KSMF 89.1 FM, Ashland**  
<https://www.ijpr.org/post/jpr-broadcast-centernew-chapter>

## BRITISH COLUMBIA

**CFBX 92.5 FM, Kamloops**  
<https://thex.ca/programming/>

**CFRO 102.7 FM, Vancouver**  
<https://www.coopradio.org/content/blues-dark>

**Salt Spring Island Internet Radio**  
<https://www.saltspring-island.com/salt-springisland-radio.html>

**CFUV 101.9 FM, Victoria**  
[http://cfuv.uvic.ca/cms/?page\\_id=7075](http://cfuv.uvic.ca/cms/?page_id=7075)

**CHLY 101.7 FM Nanaimo**  
<https://spinitron.com/CHLY/show/13538/Blues-Before-Breakfast>

**CJLY 93.5FM Nelson**  
<https://www.kootenaycoopradio.com/make-room-for-the-blues/>

**CJSF 90.1FM Burnaby**  
<http://www.rockinbluesshow.com/>

**CITR 101.9FM Vancouver**  
<https://www.citr.ca/radio/code-blue/>



# If you don't know your googily moogily from your wang dang doodle, join the Washington Blues Society!

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Monthly All-Ages Blues Bash email notices  
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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



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TOTAL ENCLOSED: \$ \_\_\_\_\_ . Please send check or money order to WBS  
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☐ 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.



# 2020 Virtual Blues Music Awards

*Congratulations to all of the winners of the 2020 Blues Music Awards."*

*Courtesy of The Blues Foundation*

Christone "Kingfish" Ingram is the big winner with five awards, with multiple honors to Nick Moss and Sugaray Rayford. Presenters included Charlie Musselwhite, Warren Haynes, Fantastic Negrito, Ruthie Foster, William Bell, Beth Hart, and Keb' Mo'.

Bonnie Raitt, Steve Miller, Robert Cray, Steve Cropper, Dion, and Little Steven Van Zandt all took part in [The Blues Foundation's 2020 Blues Music Awards](#) with words of inspiration for nominees and fans alike. The awards show took place virtually on Sunday, May 3 with musical contributions from all over the globe.

But the night belonged to rising blues star Christone "Kingfish" Ingram, who walked away with five statues, three for his debut album, *Kingfish*, as Best Emerging Artist Album, Best Contemporary Blues Album and Album of the Year, along with two performer awards as Best Contemporary Blues Male Artist and for Instrumentalist-Guitar. Nick Moss and his band featuring Dennis Gruenling were also big winners with three awards: Band of the Year; Traditional Blues Album, for *Lucky Guy!*; and Moss personally in the Song of the Year category for his composition "Lucky Guy." Last year's Soul Blues Male Artist award winner, Sugaray Rayford, claimed that prize again this year along with the coveted B.B. King Entertainer of the Year award.

The star-studded list of presenters included Charlie Musselwhite, Warren Haynes, Fantastic Negrito, Ruthie Foster, William Bell, Beth Hart, and Keb' Mo', who shared the names of nominees and winners in 26 categories. Blues icons already inducted into the Blues Hall of Fame were recognized in multiple categories, with Mavis Staples claiming the Vocalist award, Bobby Rush winning in the Soul Blues Album category for his latest release *Sitting on Top of the Blues*,



and newest inductee, Bettye LaVette, taking home the Soul Blues Female Artist award. Jimmie Vaughan, last nominated in 2008, was back at the apex again winning Traditional Blues Male Artist and the show's host, Shemekia Copeland, snagged the Contemporary Blues Female Artist award.

But the big winners of the night were blues fans the world over who were invited to enjoy the event from their living rooms at no cost. Due to the necessity of canceling the annual May gala held in Memphis, The Blues Foundation pivoted to an online show, with nominees sending in home-recorded performances videotaped on their cell phones, shout-outs from prominent members of the music world, and unique flashbacks from prior years' awards shows, which featured notable blues luminaries such as Dr. John, Clarence "Gatemouth" Brown, Koko Taylor, Honeyboy Edwards, Luther Allison, Rufus Thomas, Ruth Brown, and of course the iconic B. B. King. Barbara Newman, Blues Foundation President and CEO shared, "with so much pain and suffering due to the COVID-19 pandemic, we wanted to provide the healing power of the blues to music lovers everywhere as we shared the very best in blues from the past



year with fans

the world over. We were able to celebrate this iconic music from The United States to the United Kingdom, from Argentina to Australia, from Canada to Croatia and beyond"

Broadcast on both The Blues Foundation's Facebook page and YouTube channel, the BMAs reached an audience of people from all continents, and can still be seen by those who missed the initial broadcast by visiting those same platforms at these links: [FACEBOOK BMAs](#) and [YOUTUBE BMAs](#).

Major funding for the 41st Blues Music Awards is provided by ArtsMemphis, Tennessee Arts Commission, Memphis Tourism, Four Roses Bourbon, Visit Clarksdale, and Gibson Gives. 2020 Blues Music Awards Sponsors are BMI\*,

Chicago Blues Bootcamp, Folk Alliance International, Hohner Harmonicas, Landmark Bank, Legendary Rhythm and Blues Cruise, Rum Boogie Café and Blues Hall, Newman, DeCoster, and SoundExchange with special thanks to The Memphis International Airport Authority and Ditty TV.

The full roster of 2020 Blues Music Awards nominees and winners is online at [www.blues.org](http://www.blues.org) and includes:

BB King Entertainer of the Year

Sugaray Rayford

Album of the Year: *Kingfish*, Christone “Kingfish” Ingram

Band of the Year: The Nick Moss Band feat. Dennis Gruenling

Song of the Year: “Lucky Guy,” written by Nick Moss

Best Emerging Artist Album: *Kingfish*, Christone “Kingfish” Ingram

Acoustic Blues Album: *This Guitar and Tonight*, Bob Margolin

Acoustic Blues Artist: Doug MacLeod

Blues Rock Album: *Masterpiece*, Albert Castiglia

Blues Rock Artist: Eric Gales

Contemporary Blues Album: *Kingfish*, Christone “Kingfish” Ingram

Contemporary Blues Female Artist: Shemekia Copeland

Contemporary Blues Male Artist: Christone “Kingfish” Ingram

Historical Blues Album: *Cadillac Baby's Bea & Baby Records – Definitive Collection* (Earwig Music)

Soul Blues Album: *Sitting on Top of the Blues*, Bobby Rush

Soul Blues Female Artist: Bettye LaVette

Soul Blues Male Artist: Sugaray Rayford

Traditional Blues Album: *Lucky Guy!*, The Nick Moss Band Featuring Dennis



Gruenling

Traditional Blues Female Artist: Sue Foley

Traditional Blues Male Artist: Jimmie Vaughn

Instrumentalist Bass: Michael “Mudcat” Ward

Instrumentalist Drums: Cedric Burnside

Instrumentalist Guitar: Christone “Kingfish” Ingram

Instrumentalist Harmonica: Rick Estrin

Instrumentalist Horn: Vanessa Collie

Instrumentalist Piano: Victor Wainwright

Instrumentalist Vocals: Mavis Staples

Screenshot on Page 30: Big Llou

Above: Host Shemekia Copeland and Cristone “Kingfish” Ingram at the Ground Zero Blues Club in Clarksdale, MS

(Screenshots by Eric Steiner)





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