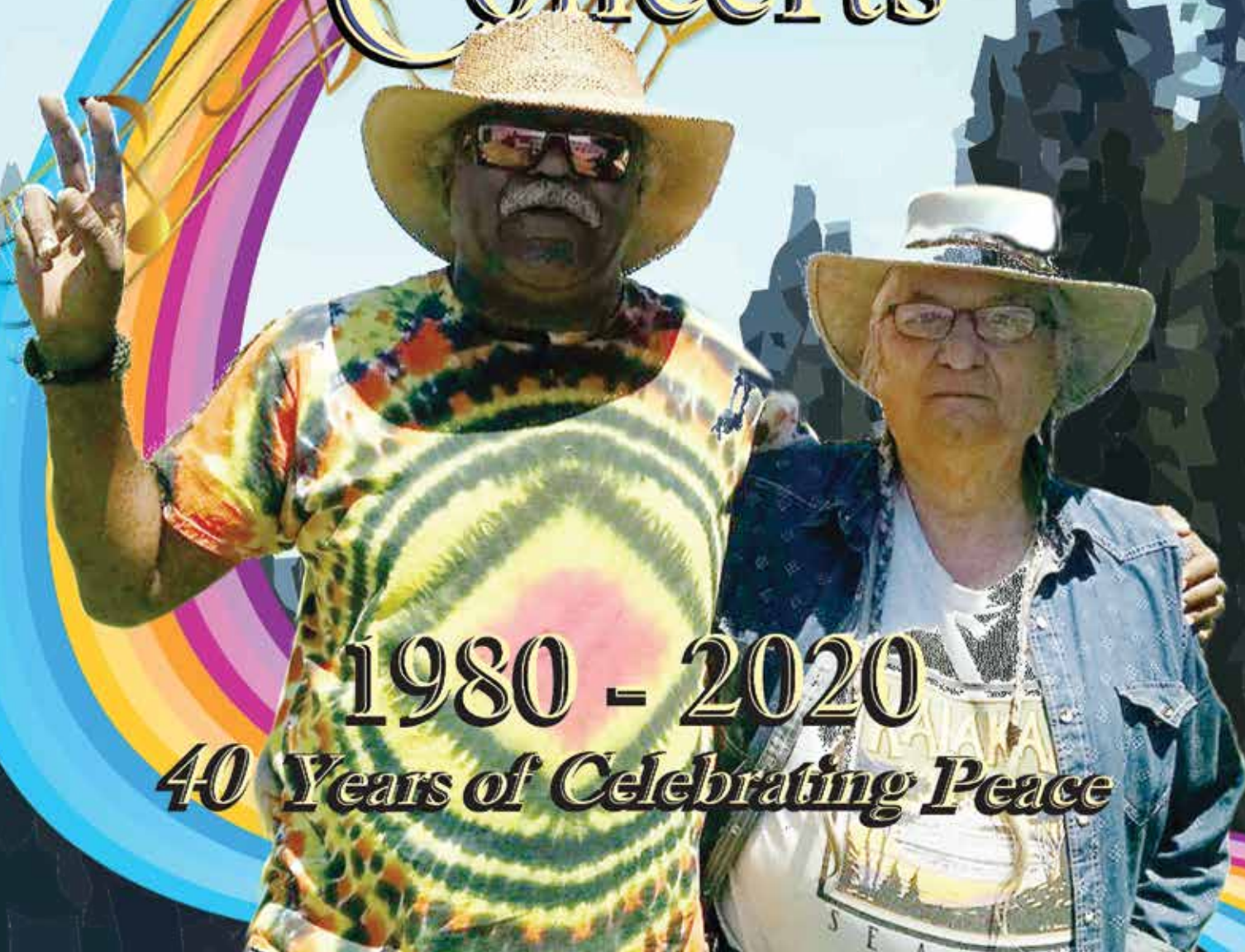


Bluesletter

Washington Blues Society

July 2020

Seattle Peace Concerts



1980 - 2020

40 Years of Celebrating Peace

LETTER FROM THE PRESIDENT



Hi Blues Fans,

This year has been the most challenging year I have had as the President of the Washington Blues Society. Normally, we attend and support around 45 to 50 different events every year. I have become used to being out almost every weekend

working with the booth team (Big Al, Chad, Paul, Ray, Rhea, Rick and others) at blues festivals, selling raffle tickets, CDs and clothing, helping musicians with their merchandise sales, and just doing all we can to add to the events and the experience for everyone.

But, now that the entire festival season has been canceled or postponed until next year, I find myself really missing live music, the friendships and the all the fun. We always work hard in the booth and that is how we have financed the growth of the blues society and our Musician's Relief Fund, the Pass The Torch Fund and supply our general fund for publication of the Bluesletter, our annual holiday party, our summer picnic, and other activities.

That's why I have started our "Power of Numbers" fundraiser. As I said in this space last month, this will be a three-month campaign to help keep all our programs funded as we haven't been able to earn the money to do so at festivals, our monthly blues bashes and other events. Fundraising this way is not my first choice, but we find ourselves on difficult times, and I am very grateful that the membership and friends of the Washington Blues Society are generous and passionate in their support of the blues society.

As I write this letter, we are just two weeks into our "Power of Numbers" campaign and I am excited to report that we have had good response and find ourselves with just under \$4000! That's 20% of our goal. And, that figure was the result of just 39 blues fans! What a great example of the "Power of Numbers!" With as many members as we have and the proven generosity of all of you, I am very hopeful we will not just make our goal, but we will exceed it!

So, please continue to donate through our Facebook page, our website or just mail it to our PO Box. Every dollar helps and for those of you in the position to donate at the \$200.00 level or above we will extend your blues society membership. Each of us on the Board of Directors of the Washington Blues Society are very thankful for your support and generosity!

Yours in the Blues,

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

WASHINGTON BLUES SOCIETY

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



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MISSION STATEMENT

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

WASHINGTON BLUES SOCIETY

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In This Issue...

BLUES RIFFS

- 2 Letter from the President
- 5 Letter from the Editor

FEATURE ARTICLES

- 6 Virtual Blues Music in the Covid-19 Era
- 8 Washington Blues Society Statement on Diversity and Inclusion
- 10 A Bluesman Returns to Life As We Know It
- 15 Continuing a Conversation with Bruce Iglauer

BLUES NEWS, PREVIEWS AND REVIEWS

- 9 40th Anniversary of the Seattle Peace Concerts
- 12 An Opportunity Rising from the Pandemic
- 16 Blues You Can Use: CD Reviews
- 17 Celebrating 11 Years of Blues at The Madison Pub's Unbound Blues Jam
- 18 The Madison Pub - 11 Years of Ads!
- 30 Presenting the Colors to The Blues Foundation

WASHINGTON BLUES SOCIETY STUFF!

- 2 2020 Blues Society Officers & Directors
- 13 2020 Best of the Blues Awards Update
- 19 Washington Blues Society Membership Form
- 20 July 2020 Live Music and Streaming Online
- 22 Washington Blues Talent Guide
- 24 Updated Blues Jams & Open Mic Listings
- 26 Washington Blues Venue Guide
- 28 Blues on the Radio (and online, too!)



This issue features the second installment of a conversation between KMRE-FM DJ Leo Schumaker (above, driving Ellwood & Joliet Jake in a Lynden, Washington parade) and Alligator Records' Bruce Iglauer. The issue honors the 40th anniversary of the Seattle Peace Concerts, features opportunities provided by True Tone Audio from Bellingham and celebrates Washington Blues Society member Keith Scott's return to the stage in Northern Michigan and Chicago.

ABOVE: Blues DJ Leo Schumaker at the wheel in Lynden, Washington
(Photo courtesy of Leo Schumaker).

COVER IMAGE: Lewis Walls and Seattle Peace Concerts founder Don Glenn
(Courtesy of the Seattle Peace Concerts with special thanks to Kevin Bean)

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Voted Best Blues Club 2017 by WA Blues Society

Thank you for your support!

During these difficult times, the Madison Ave Pub will be open for to-go food and growlers, from 11 until 7, Monday - Friday, and 10 until 7 on Saturday and Sunday.

When the stay at home order is lifted, we'll be back with more live music, as well as the full menu and daily special food items.

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

905 Madison St. Everett 425-348-7402



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editor@wablues.org

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Please submit @ www.wablues.org

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editor@wablues.org

Camera-Ready Ad Art 5PM on the 12th of the month
editor@wablues.org

SUBMISSION REQUIREMENTS

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 greater in print media CMYK format only (for color) or grayscale (for B&W).

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

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LETTER FROM THE EDITOR



Hi Bluesletter Readers,

I wanted to start out my Letter from the Editor this month with an attitude of gratitude toward Washington Blues Society *Bluesletter* readers, blues society members, musicians and supporters. Being part of a local blues society is an important part of my life. I look forward to reconnecting with members of my extended blues family at blues shows, festivals and clubs.

It's important to me, because it connects me to people who share a common love of blues music.

It's important to me, because wherever I travel, I can always find a kindred spirit who's as moved as I am by the music of Muddy Waters, Eric Clapton, Bessie Smith, Tampa Red or David "Honeyboy" Edwards.

Finally, it's important to me, because I meet new people from all walks of life at blues shows, festivals and clubs.

This issue of the *Bluesletter* is special for a number of reasons.

First of all, this month's magazine contains a range of informative and entertaining articles, including Betty Jane Frizzell's work on capturing how select blues musicians have made music during the pandemic, honors the 40th anniversary of the Seattle Peace Concerts, but perhaps most importantly, includes the Washington Blues Society Board of Directors' statement on diversity and inclusion. Whether it's welcoming newcomers to the Pacific Northwest, ensuring that all communities are informed about upcoming blues events or simply enjoying each other's company at a blues society show, the Washington Blues Society Board of Directors consistently focuses on inclusion and opportunity. As editor, I have tried to ensure that people of color, sexual minorities, traditionally disadvantaged communities like the disabled, are included in the pages of this publication.

Last month, as I watched downtown Seattle stores looted by criminals that I feel hijacked an important and critically needed message, I thought of the young men and women of color who have disproportionately borne the brunt of prejudice and racism in this country in the past couple of months.

I don't know when the so-called "anarchists" occupation of Seattle's Capitol Hill will end, nor can I predict when I'll be able to go experience live blues again, either.

I do know that I am looking for young people's voices to help me make sense of the tragedy that seems to continue unabated – both in response the pandemic and the social unrest that fills our news. As I saw yet another looter run with an armload of clothes from Nordstrom's flagship store on KOMO-TV news as the Seattle riots

happened, I wondered when I might discover an artist's viewpoint through music, beats or poetry in response to our current crisis. I thought of a melancholy song from the 70s by Brian Jackson and Gil-Scott Heron, "We Almost Lost Detroit" and the Otis Taylor – Nato Manji collaboration about several sad facets of the experience of indigenous people in North America, *My World is Gone*. Each of those works of art tell very, very difficult stories. Stories that, in my opinion, need to be told.

I am heartened, however, about the fact that live music is coming back to the Pacific Northwest month (depending on Covid-19, of course).

Thanks to Washington Blues Society Vice President Rick Bowen, this issue includes a listing of live blues music events, as well as live blues streaming opportunities. I strongly encourage each Bluesletter reader to return to these live or live-streamed performances as schedules allow.

Eric Steiner, Editor

Washington Blues Society Bluesletter

Member, Board of Directors, The Blues Foundation (2010-2013)



Virtual Blues Music in the Covid-19 Era

Checking in with several Pacific Northwest blues musicians about blues in the pandemic.

By Betty Jane Frizzell (Photos by Larry Star - Clint Woodbury, Jim Westveer - Billy Stoops, and Tommy Cook - selfie)

With the closure of live music venues many musical artists are turning to online performances to achieve financial stability. Musicians sacrifice financially for their art. Some live paycheck to paycheck and often without health insurance. Covid 19 and the governmental restrictions on social gatherings left artists financially devastated. Even with the stimulus and unemployment benefits those who use the gig economy as a primary source of income left artists struggling. I recently spoke to musicians from across Washington State and asked them four questions of the use of online mediums to express their music.

How have you been playing music online since the virus?

Corrie Eubanks, from Eastern Washington, Marketing & Promotions Manager at Sammy Eubanks Music reported Sammy is currently performing online music on Wednesday and Saturday. "Sammy has done a couple of fundraisers as well for Meals on Wheels Spokane and for the Post Falls Food Bank."

Tommy Cook, from Snohomish County, the drummer for Polly O'Keary and the Rhythm Method, stated he has been practicing and working on his studio set up. Cook has been live streaming Peabo's Sunday JAMboRemix which is a recording of Sunday night Jam at Peabo's in Mill Creek, WA. "I recorded about a year's worth of material that I've been mixing through." Cook stated.

Clint Woodbury, who plays in both Snohomish and King County, is using YouTube and Facebook to promote his music on Mondays. "Took me a little long to get to caught up because of the equipment. Webcams were sold out."

Billy Stoops, from the Tacoma area, is doing online live streams shows on Wednesdays at 5:00 pm and playing Leanne Trevalyan in



their band Junk Yard Jane on Sundays at 5:00 pm on Facebook. Stoops reported, "Music is the only income. I have zero income and make a living on Wednesday shows. A lot of people who have the other income. I am using live streaming and getting creative. I am also getting ready to record a new record." Stoops rescheduled the Sunbanks music festival which was postponed until first weekend in October.

What is the biggest challenge with performing online music?

Corrie Eubanks explained, "We have lost thousands of dollars. It has also been hard for him (Sammy) to adjust to not having a live audience. He is an entertainer...playing to the wall was an adjustment but he enjoys it more than he thought he would. We also misses the band. It is just not the same. We all need to pivot. In my opinion we needed to before Covid 19. Venues are getting harder to find. The whole scene needs to be

reinvented."

Tommy Cook also felt the loss of camaraderie with other musicians. "The biggest challenge for me has been not playing with other musicians. I spend time playing with my wife, Polly O'Keary but we're mostly writing new songs and grooves. I really miss playing with a full band and being able to see what each player is doing and reacting to what we're all playing collectively."

Clint Woodbury mentioned equipment issues and not performing in front of a live audience is difficult. "Rob, Don and I got together and did a show at Rob's studio. Being at the mercy of the equipment and no feedback from the audience. Earliest show online didn't have the sound card right and there wasn't any immediate feedback." Woodbury said.

Billy Stoops felt the biggest challenges were finding an income stream and not being around fans and friends in the music community. Stoops explained, "Being a



musician is a lonely life and you work all the time. When music is your social life for four or five nights a week it becomes your social environment.”

What has been the response to your online music?

Corrie Eubanks said, “It has been humbling how much people want to help and how much they look forward to hearing him every week. I think we were both a little surprised. We are very blessed by the people who support Sammy. They always have but this has been an absolute outpouring of love. They are a family.”

Tommy Cook echoed Corrie’s comment about how amazing the fans have been. Tommy said, “The first couple of weeks I had a few listeners here and there. I put up a virtual tip jar and made a few bucks which was nice but I wasn’t expecting anything

really. Last week Sunday, I had as much as 30 viewers watching live and several hundred views after it was recorded. I’m getting good feedback, good quality mixes, and people are telling me they appreciate it. It makes them feel like they’re out of their house and jamming with us.”

Clint Woodbury feels that people appreciate having a get together with the band. The online response has been well received. “There are a lot of positive things and good things to have archived. One is not going to get rich by doing the same thing every day. A couple of friends donated equipment to see me on YouTube.”

Stoops credits his loyal and eclectic group of fans who share his music all over the country and the world. “Broad fan base and very positive fans who share my music all over the country from the east coast area to the south and all over the world. Friends and fans from all over the world don’t get to hear me now have the opportunity to hear me weekly. I reconnected with family and friends and that wouldn’t have happened if I was just playing live 90 mins shows.”

What do you think will be the future of live blues music?

Corrie Eubanks feels that live music will improve once venues are allowed to have patrons again. “I actually see it improving. The things people used to take for granted are the very things they have found they need. I see more private events and better participation at venues who provide live music.”

Tommy Cook, “It’s hard to say really. I’m pretty sure we’re gonna see fewer venues hosting live music. I don’t really think anyone can accurately say what it’s going to be like but I do know, for myself, that I’m focusing on an online presence. Along with the Peabo’s JAMBoree material. Tommy has been featuring guest artists to help garner



some attention and recognition that fans in a particular area might not have been exposed to and additionally conducting online shows with bassist Scotty Harris and guitarist Eric Rice.

Clint Woodbury looks to the future with skepticism but wants to return to live music as soon as it is safe for everyone. “We are never going to get on the same page. Even if they open the bars, the question is will it be safe for me to perform or for the fans to be safe as well.”

Billy Stoops also sees a desolate future but remains positive. “I’m going to start out by saying it is going to be bleak in the near future. I think live music will come back. Music and entertainment industry people need that escape. People enjoy great music. The incredible blues community provides a lot of support. In the Northwest, we will preserve and some venues will not come back, which is tough for the musicians who worked at these places and poured their life into a venue. We will see the light at the end of the tunnel and stay positive.”

Blues fans continue to support musicians as evidenced in the response from online and social media music. To support the Northwest blues artist community, please turn to social media such as Facebook or YouTube.



Roots, blues, jazz, and ultimately all popular music, was born as an African American art form, originally created as an artistic expression and response to the oppression, dehumanization, and hatred this population has had to endure.

The Washington Blues Society stands with the musicians and members of our community past and present, who speak truth through music. All of us should be teaching our children lessons about racism in America through art and music so that the next generation can achieve the goals set by the last and preserve the artforms we cherish.

In sadness and outrage, The Washington Blues Society pays homage to the memories of George Floyd, Breonna Taylor, Ahmadu Arbery, Manuel Ellis and all others whose lives were abruptly, unjustly, and hatefully ended. Each of these human beings was taken because of the individual and systemic racism that has pervaded the psyche of America for over 400 years. We grieve with the families, and we will join the greater conversation for the eradication of racism in deference to the legacy of blues, jazz and all forms of American music.

“The only normalcy that we will settle for (Yes, sir) is the normalcy that recognizes the dignity and worth of all of God’s children. The only normalcy that we will settle for is the normalcy that allows judgment to run down like waters, and righteousness like a mighty stream. (Yes, sir) The only normalcy that we will settle for is the normalcy of brotherhood, the normalcy of true peace, the normalcy of justice.”

- Martin Luther King Jr., Delivered in Montgomery Alabama on March 25, 1965 -

The Board of Directors of The Washington Blues Society

Proud recipient of the “Keeping The Blues Alive” award from the Blues Foundation

Our mission is to promote, preserve, and advance the culture and tradition
of blues music as an art form.

40th Anniversary of the Seattle Peace Concerts

Celebrate the sounds of summer at the Seattle Peace Concerts

By Ed Portnow (Photo of the 20th anniversary Seattle Peace Concerts by Don Glenn)

Peace.

It all begins and ends with peace.

"Peace can happen, if you want it"- John Lennon

According to Webster's dictionary, peace can be defined as:

A state of tranquility or quiet, such as:

According to Webster's dictionary, peace can be defined as:

1. A state of tranquility or quiet, such as:

a) Freedom from civil disturbance

b) A state of security or order within a community

2. Freedom from disquieting or oppressive thoughts and emotions

3. Harmony in personal relations

4.a) A state of mutual concord between governments

b). An agreement to end hostilities by those who have been in conflict

5. Used as a term to ask for silence or calm and as a greeting or farewell

The summer of 2020 marks the 40th anniversary of the Seattle Peace Concerts.

It's been 40 years since Seattle Peace Concerts founder Don Glenn, and a ragtag group of volunteers (with help from the good people in the Seattle Parks Department), first commandeered public spaces to celebrate the idea of peace through music, dance and art. These concert events were to be free to the public.

That is free of charge, free to all people, free from judgement. Free to think, free to dance, free to feel good and basically a free-for-all (within reason, of course...). The goal was

to create loving and peaceful conditions, in a beautiful outdoor space with the intention to allow for the possibility to raise one's consciousness and or ...just get down and have a good time.

Fast forward 40 years. It's been several years since the Seattle Peace Concerts founder turned the festival responsibilities over to a new group. It's still a ragtag team of volunteers trying to move the Peace Concerts forward into the future. Jon Sherrer is the President, Sara St. John is the Treasurer, Ed Portnow is the Secretary, Farhad Tyabji is the Online Media Manager/ Concert Producer.

In the world of 2020, the Seattle Peace Concerts has managed to remain a free public event. The festival has been adapting and attempting to change with the times, while trying to preserve the original mission. Thankfully, the Seattle Peace Concerts have found allies, partnering with organizations like Seattle Parks Foundation and the Washington Blues Society to continue producing events.

Traditionally, Seattle Peace Concerts have produced eight summer concert events, bi-weekly between June and September, in a variety of beautiful Seattle Park locations...

However... It's 2020!?

There is a timeless hymnal appropriate for this moment: "We Shall Overcome."

Fortunately, Seattle Peace Concerts have been approved to produce 2020 concert events, however, there are some new obstacles that have appeared. The festival must comply with restrictions as per current city and state regulations. For more info go to <https://www.seattle.gov/special-events-office/covid19-information>



Seattle Peace Concerts are currently planning three "Sounds of Summer" events to take place at Gasworks Park.

Date & Producer

Aug 22 Washington Blues Society

Aug 29 School of Rock

Sept 6 Seattle Peace Concerts

These events can only be produced in compliance with city and state regulations. If these events are allowed to move forward then they must be presented safely and responsibly. Planning stages are currently in process and volunteers will be needed on many levels including: Setup/cleanup crew, medical tent staff, security and social media promotion.

Please contact Seattle Peace Concerts to volunteer and/or make a donation.

Peaceout, Peace People!

For donations:

<https://www.seattleparksfoundation.org/project/seattle-peace-concerts/>

Website :<https://seapeace.org>

Facebook <https://Facebook.com/seattlepeaceconcerts>

A Bluesman Returns to Life as We Know It

"On Sunday, it was another great crowd and more great food and tips..."

By Keith Scott

It's been three long months of virtual concerts, applying for unemployment compensation, grants and disaster loans. The bell rang for me with shows on June 6th and June 7th at Ray's Blues and Barbecue in Grayling, Michigan. The Michigan Governor opened up the Northern region and I connected with owner and friend Jeff Gardne for a booking.

He was as eager as I was to get back to reality.

So, I headed up North from my home in New Buffalo, Michigan.

The night before and made a stop at the PM Trailhead Lodge in Baldwin for a get together with owners Glen and Bonnie Price and was up early Saturday for the drive up to Grayling. It's a beautiful drive up M 37 in Northern Michigan.

I have a lot of great friends in the Grayling fishing community and was spreading the word on my return to the Blues stage. The first stop was at Gates Lodge to invite all the staff and guides to Ray's.

Grayling is steeped in trout fishing culture with the famous Au Sable River running through the heart of town. It also is home to the Camp Grayling Joint Maneuver Training Center, which is the largest National Guard training base for the Army and Air Force in the US. As I drove by, I could see a big C-130 transport jet taking off from the airfield. I spent a little time soaking in the scenery and then headed over to Ray's to get set up. It was outside and the deck was filled with socially distanced customers. Each staff member wore masks and the restaurant was immaculate and the service was impeccable.

Jeff met me in the back, and we got set up. He had just purchased a beautiful, new Yamaha PA. Right before I started, I decided to Livestream the event. I had a record 7000 views to my amazement! The crowd was



enthusiastic and tipped very well. I had so many great friends show up, including Scott Kaminski and Nicole and Tom Watson - all Grayling institutions!

The barbecue and the sides are all homemade and Jeff and his partner Linda take pride in every single order.

On, Sunday it was another great crowd and more great food and tips. I was in a great mood and headed out to the river with some cigars for a beautiful evening. After an incredible sleep (my first deep sleep in three months, I checked my messages and Robbie, owner of Reggie's in Chicago asked me to play on Friday, June 12th. This was the greatest news. I was going to be returning to play in Chicago after a three-month hiatus and it was going to be the anniversary of my first gig in Chicago at The Single File on 924 W. Webster in 1982!

It felt good to perform in front of an audience again and now I was going back to Chicago Blues Central. Things had been a little uneasy in the Windy City as of late and Blue Chicago, a Chicago blues institution had been trashed looted in the recent protests and riots. That was a real tragedy. Hopefully things would cool down by the time I arrived back in the Loop.



Reggie's is located at 2105 S. State Street on Chicago's near South Side. It is one block from the original Chess Studios where all the great blues legends recorded at what is arguably one of the most important addresses in the blues, 2120 South Michigan Avenue. Robbie has turned Reggie's into the most diverse musical club in Chicago.

Reggie's is an eclectic music venue bringing blues, rock, rap and punk all together with four different stages in separate areas throughout the four-story building. Not only is the music culturally diverse but so is the audience. There is no racism present at Reggie's and that is a cold stone fact. Everyone comes together at this club. Sports figures, police officers, firemen, politicians and city workers, as well as all cultures, representing the diversity of Chicago. On top of everything else, the food selection and the tattooed wait staff are excellent.

I had my good friend Tony Mac playing guitar with me for the June 12th show. Tony has been a veteran of the Chicago rock and blues scene for many years. Plus, he looks cool!



I arrived early for the 5pm show and was glad to be back on the Dan Ryan Expressway. Here in the Midwest, we don't use the word "freeway," probably because some of the roads, like toll roads, a I took the Chinatown exit and then a left on State Street toward the club. The city definitely had changed. People were walking with masks which has become the new normal.

I pulled up to Reggie's and parked in front and put \$10 worth of parking in Mayor Daley's lovely parking meter. I met up with Robbie and we decided to do the show on the street patio. This was safe for everyone and we could be a real part of the whole city scene.

The Sears Tower glimmered in the background and the CTA El train clanked on by up above. I decided to Livestream this gig as well and it turned out great again with five thousand views.

Besides Tony, a real Chicago legendary harp player showed up named Billy Prewitt from the Otis Rush Band to jam with us, and later on in the set, our good friend RB Green played guitar with us as well. I even had my Mom, Ginny Scott, play some Mississippi spoons!

This might have been the first live show anywhere in Chicago since March 13th and it was the first one at Reggie's for sure.

I was glad to be part of it and hoping it's a sign of good things to come in this crazy new world!



Page 10: Ray's Menu courtesy of Ray's Barbeque, Brews & Blues Website and Keith Scott with the new PA at Ray's

Page 11: Top Left: Tony Mac, Billy Prewitt and Keith Scott
Top Right: Keith Scott at Reggie's
Above: Tony Mac & Ginny Scott at Reggie's

An Opportunity Rising from the Pandemic

"We believe people who have lost their livelihoods and social lives need music..."

By Steve Wood (Photo of the True Tone Audio team by Sara Bauer)

True Tone Audio is a Bellingham based live events production company that was established in 1999. You may recognize our name from the Winthrop Rhythm & Blues Festival, Mount Baker Blues Festival, Sunbanks Music Festival, and many other events in Washington and the Pacific Northwest.

Due to the recent outbreak, Governor Inslee announced a ban on events of more than 250 people on March 11th, and consequently all events and production work have been completely shut down.

With no work and our industry dark, we pivoted to host bands for video streaming from our shop. Our goal is for bands and True Tone to get contributions from fans for live music brought directly to their homes. We established a regular weekly slot on Saturday nights at 6 PM for 2-hour presentations and we have done a show each weekend since April 25th. To date we have hosted Spaceband, The Chris Eger Band, The Takers, JP Falcon Grady, DJ Night and The 4 Tens.

Check out <https://vimeo.com/truetoneaudio> for past shows, and the current week's show can be found at truetoneaudio.net/live

So far, we have not paywalled our series. We believe people who have lost their livelihoods and social lives need music now more than ever.

While live events remain shut down, our techs are working for free, using stage, truss, lighting, sound and video gear from our inventory.

We are hoping to make enough to cover rent and utilities on our shop until the day

we can resume making the events we all enjoy looking and sounding exceptional. Local bands and DJs have been performing for whatever contributions come in to help fill this gap until that day comes.

If you want to help us keep this free, sponsorships/ advertising slots are available for single shows or the series as a whole. Contact Steve Wood for more info at steven.wood3@comcast.net.

We welcome all genres of music, and want to help our local and regional artists reach their fans with higher quality production than can be achieved at home, and better energy and interaction than can happen with everyone recording separately.

We would like to offer time slots to bands and expand to two days a week or more. Saturdays are booked through June. Contact Mike Cloud at funkschweystudio@gmail.com or use the contact form on our website if you would like to perform.

Information on our COVID precautions can be found at <https://www.truetoneaudio.net/covid-19>

This project has helped us stay exercised in the profession we love, keeping our passions alive while developing new skills! We look forward to seeing you online or on our stage.

True Tone Audio team is...

Steve Wood – Owner

John Bauer – Production Manager

Mike Cloud – Head Audio

Nellie Korn – FOH Audio

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Continuing a Conversation with Bruce Iglauer

"The album won the first W.C. Handy Award and was voted one of the top 10 albums..."

By Leo Schumaker

Editor's Note: The following is a continuation of last month's conversation between Bellingham-based blues DJ Leo Schumaker and Alligator Records founder Bruce Iglauer. Please tune in to Leo's show, Bluesland, on Thursday nights on KMRE-FM at 102.3 FM from 8-10 PM.

LS: I love your chapter on Professor Longhair, or "Fess" as you call him in your book, *Bitten by The Blues*. Tell us about recording *The Crawfish Fiesta* album on Alligator Records.

BA: Professor "Fess" Longhair was a huge hero to me. I discovered his music in the early 1970's. He played this amazing rumba New Orleans style on his piano and sang in this kind of high cracking voice and sounded like nobody else. Professor Longhair influenced others like Dr. John and Alan Toussaint. Professor Longhair, or "Fess" as everyone called him, was a very unique musician, and like Hound Dog Taylor, his music was incredibly happy. It was blues, but it was not sad at all. I admired him and dreamed of recording him. Fess had a comeback in the 70s at the New Orleans Jazz and Heritage Festival where he became a star again. His manager wanted him to have a contract with one of those big record labels like Sony, Universal or some company that had worldwide distribution with very deep pockets. They almost got it, but they didn't.

Then, in 1979, I was helping a friend of mine who put on a blues festival at Notre Dame University, and he wanted Professor Longhair, so I tracked down his manager. At the end of the conversation about booking Professor Longhair, I said to the manager "We don't have a big label but if you are ever looking for a record company that loves Professor Longhair that would keep his

record in print forever and that would treat him right, pay all the royalties, I'm here for you. Please think about it."

When I ended the call, I thought that will never happen. Two days later, the manager called me and said, "Would you like to come down to New Orleans this weekend, see the band and discuss recording?"

I was just about to buy a new car and I thought I could use that money better somewhere else.

So, I flew down to New Orleans and met the manager and made a record deal in August of 1979 in the manager's living room. In October, we hit the studio in New Orleans at Alan Toussaint's Sea Saints Recording Studio. Dr. John, who was a friend of mine and had learned from Professor Longhair, came in and was a sideman on the record and played his original instrument, a guitar. We made the whole record in three nights in the studio recording it all live which is my favorite way to do it. I do n't like to do a lot of overdubs. We'll do overdubs to fix things.

LS Tell us about Professor Longhair and how you got the name of his album that you mention in the book.

BA It's about the title track on the *Crawfish Fiesta* album. It came from a story Dr. John told us about Professor Longhair at his gigs. Fess would pick out members of the audience and say "Next week you bring the crawfish and you bring the potato salad and you bring the beer" and talk about how much fun they were going to have playing music and eating. Turns out everybody was providing the food and beverage at the party and Professor Longhair was bringing nothing. I thought that was a wonderful story and the phrase *Crawfish Fiesta* sounded so New Orleans and it was the



Producer John Hahn with Bruce Iglauer at the Chicago Blues Festival (Photo by Eric Steiner)

pick for the name of the album. We got a cartoonist to draw all the crawfish with Professor Longhair. The album won the first W.C. Handy award and was voted one of the top 10 albums of the year by *The New York Times*.

LS We are talking to Bruce Iglauer, the head of Alligator Records. Bruce, tell us about your involvement with Stevie Ray Vaughan

BA Oh I see, now you are doing Bruce's most embarrassing moment! Well, back in 1979 or 1980 the unknown Stevie Ray Vaughan was in Chicago to play at the National Association of Music Merchandisers, which was merchandise, music amplifiers and more down at the McCormick Place Convention Center. One of my staff of Alligator Records was raving about Stevie Ray Vaughan and dragged me down to see him. I must say I was very much a purist in those days, and I had not recorded any white people except for one white sideman at that point.

I saw Stevie Ray Vaughan and I thought "this is the loudest Albert King imitator I've ever heard."

I immediately wrote him off as totally unoriginal and way too loud. Later on, I heard his originality and songwriting develop. In the 80s, Stevie signed with

Sony Records. Stevie came to me around that time to get a record recorded with his hero Lonnie Mack who was one of the first great blues guitar rocker. We recorded Lonnie on *Strike Like Lightning* in 1985.

LS Bruce tell us more about *Strike Like Lightning*.

BA As I said, Stevie Ray Vaughan helped get Lonnie Mack on the Alligator label. Stevie put his name on the album as producer but mainly was a fellow musician on the record. There is a duet instrumental on the album called "Double Whammy" where you can literally not tell if Lonnie or Stevie is playing.

LS There is another tune on that album called "If You Have to Know."

BA Right. That's a tune that Lonnie wrote so they could trade vocals on. The guitar vibe is not as flashy but the whole song is a great one and was recorded live in the studio. It was easy to hear how much they loved each other, and the chemistry was just amazing. They were both challenging each other and supporting each other.

LS Speaking of white, white, white... Tell us about Johnny Winter, who was a white albino blues player.

BA Once I decided white people could play the blues, I renewed my friendship with Johnny Winter who I had known back in the early 70s when he showed up at a gig that my artist Son Seals played at in New York and we hit it off again. Johnny came over and stayed at my house as a house guest hanging out at the blues club and we were just fellow fans. We weren't thinking about recording or business. We loved sitting up all night listening to records together.

In about 1983, I got a call from his



manager saying Johnny would like to do a recording with Alligator Records. I was astounded because Johnny Winter was still a huge name in rock and roll at one point being the biggest rock arena draw in the country selling more tickets than any other artist. Johnny started out as a blues guy, and with the encouragement of his current manager, tried to become more and more of a commercial rocker. Johnny wanted to come over to Alligator Records to make some pure blues albums. I brought Johnny to Chicago and brought my producer Dick Shurman. We put together an all-star band around Johnny and let him do blues the way he wanted to do blues. The music again was live in the studio, but Johnny did like to come back and do the solos over, because if he wasn't singing, he could do the guitar solos better.

We did three albums together during which my wonderful friendship with Johnny deteriorated. It was a great friendship, but it wasn't a great business

Rocky Nelson and Johnny Winter at the 2009 Mt. Baker R & B Festival
(Photo by Zab)

partnership. Johnny was not happy that his pal Bruce had to tell him if he was going to do an interview, he had to do it, and if he said if he had to go to a record store to promote his music, he really had to do it. Now, I became something like his boss. Then we fought over mixes, in fact, stupid fights over mixes. I mean, we almost came to blows over how loud the bass was. By the time the third album was being recorded, my producer Dick Shurman and Johnny worked it out with me sticking my head in the studio once in a while and letting them go. So often I'm responsible for the artists' careers, and if the artists careers don't go perfectly it's always Bruce's fault. If the artists careers go great, it's because they are wonderful. It is sometimes hard to maintain those personal friendships.

Blues You Can Use: CD Reviews

Please support the blues artists included in your Bluesletter.



Gerald McClendon
Can't Nobody Stop Me Now
(Delta Roots Records)

Chicago born singer songwriter performer Gerald McClendon earned the moniker “The Soul Keeper,” by being one of the most versatile and dynamic rhythm & blues and soul stylists the city of the big shoulders has to offer. He has a voice with tremendous range that draws instant comparisons to other great singers such as Otis Redding, Ben E King, Marvin Gaye, ZZ Hill and Wilson Pickett. His latest release, *Can't Nobody Stop Me Now*, is a Collection of a dozen new songs about love and lust, fatal attractions and heartfelt devotions that will tug at your heartstrings and lure your feet onto the dance floor. For the 2020 Delta Roots Records release McClendon teamed up with the claimed producer Twist Turner to record at Sound Studios in the heart of Chicago. The album opens with the horn driven title track “Can't Nobody Stop Me Now,” with McClendon laying out his plan to leave the past and hard times behind him, take control and fulfill his dream. The blazing tenor sax of Skinny Williams introduces the passion play “Where Do We Go from Here,” with McClendon pouring his heart out on the dramatic Blues. He then demonstrates that he is versed in the art of persuasion during the smooth R&B number “Groove On Tonight.” Taking cues from his mentor Z.Z. Hill, McClendon chastises is a bad girl on the bumpin’ “Running Wild” then channels Bobby “Blue” Bland on the piano driven track “It's Over Now.” He spells out his manly attributes on the cheeky track “Mr. Wrong,” before giving more testimony to his self-reliance on the uplifting number “I Started Over.” The strong release *Can't Nobody Stop Me Now*, Gerald McClendon further displays his passion for traditional rhythm & blues. Rick J Bowen



Jose Ramirez
Here I Come
(Jose Ramirez Music)

Capitalizing on the momentum of his second-place finish at the 2020 International Blues Challenge in Memphis, Costa Rican guitarist Jose Ramirez teamed up with blues guitar legend Anson Funderburgh, who brought him to Wire Studios in Austin, Texas to record. They assembled a crack team of studio players for the sessions including Jim Pugh on piano and organ, drummer Wes Starr and bass man Nate Rowe and the legendary Texas Horns. The nine original tracks showcase Ramirez’ song writing ability and his personal style on two select covers. It is obvious that he is a dynamic performer having made the finals at the Orpheum Theater in Memphis, this album will now solidify him as a recording artist on par with the legends he has been studying all his life. Ramirez opens the set by going back to the source on the title track, “*Here I Come*,” a shuffle in which he name checks his heroes. The horn section steps in on the sweet swinging ballad, “I Miss You Baby,” forming a melodic bed that allows him to stretch out with his voice and his guitar on the T-bone Walker classic from the early 50s. Funderburgh delivers some ice pick lead guitar on the saucy “Gasoline And Matches.” Ramirez plays the tough guy on the edgy “One Woman Man,” and delivers some fine guitar playing of his own on the radio ready track. The genius of Robert Johnson songs is that they allow for limitless interpretations. Ramirez takes full advantage of this on his funky, slow, and soulful rendition of “Traveling Riverside Blues,” thus creating a new point of view for an 80 year old tune. Blues fans should feel comfort upon hearing this fine debut, from Jose Ramirez, knowing that young guns like him are carrying the torch for a new generation. Rick J Bowen

Blind Lemon Pledge
Going Home
(Self-Released)

At some point in every artists’ career, they take time to return to the source of their inspiration and dig deeper into that sacred space that gave them the spark to launch 1000 ideas. San Francisco-based composer and multi-instrumentalist Blind Lemon Pledge, (a.k.a. James Byfield) has produced seven albums since 2008 that have taken the guitarist on sonic adventures from folk to blues to jazz and psychedelia. For his eighth album simply titled *Goin' Home*, Pledge invites us to sit with him in the parlor and enjoy some of his favorite songs. The paired down collection delivered with just guitar, upright bass and vocals or an intimate house concert set of classic blues, jazzy pop standards and heartfelt folk songs from a bygone era. Pledge opens the set with “I Feel Like Going Home,” breathing life into the deep cut from the early catalog of Muddy Waters. He and his longtime bass player, Peter Grenell, set the tone for the album by milking every note for the depth, breath and nuance to be found. The duo then takes on the jazzy standard “Fever,” delivering a version that is more like the original recorded by Little Willie John. He stays true to the original version of JJ Cale’s “Crazy Mama,” by employing dexterous slide guitar playing and a soft subtle vocal styling. The sparse arrangement of “Somebody Loan Me A Dime,” brings out the jazz elements in the beautiful chords and haunting melody. An acoustic blues album wouldn’t be complete without a Robert Johnson song, so the duo oblige us on an emotional cover of “Love In Vain.” While the jaunty country blues, “I Know You Rider,” from the Hot Tuna catalog, is the tip of the hat to the psychedelic 60s and all the bands from his home town, of San Francisco. Rick J Bowen

Celebrating 11 Years of the Unbound Blues Jam

"If you love what you do, then it isn't work.."

By Paul Quilty & Willow Stone

There have been many jams and open mics over the years, in the greater Puget Sound area (and all over the world), with the main theme being musicians would get a chance to perform in front of an audience who might not get a chance otherwise. When Willow Stone and I got the chance to start our own, we decided that we would try to "break the mold" of only letting our friends play, or only the "popular" people. What we wanted to do with the Unbound Blues Jam is to let everybody have a chance to play. We started out (and will continue) to let everyone have 15 minutes to shine. Instead of "OK, you got three songs", we put a time limit. When people ask, I'll tell them "I don't care if you do one song or twenty, just try to keep it to about 15 minutes." From experience, we know that some people will play a single song for 10 or 15 minutes, and some will get a song out in 3 or 4 minutes, so telling them "3 songs" won't really work.

Many people don't realize that the one of the reason jams and open mics exist is to provide income for the venue so that they can stay in business. If there isn't any income, the venues will close. As with many things, keeping seats filled is an important thing, at least for some owners. For us, it's all about the music! We've also been blessed to work with a fantastic owner. He has told us more than once that he could make more money without the music' he just wants live music. He's also one of the too few owners that realize that the business is cyclic, with good nights and slow nights, and that sometimes it takes a while to build up an audience, not just a night or a weekend or two.

At the Madison Pub in Everett, we've been blessed to have fantastic audiences for the Unbound Blues Jam and all the other live music – the Monday night Mad Bojo shows, the Tuesday and Thursday Dinner Shows and the Hot Blues Saturdays. They

are an appreciative crowd, applauding the music and ordering the tasty food and beverages available. They are a big reason that we've been doing the jam for 11 years. We see some of the same people week after week, year after year, with more than a few becoming good friends. There's also people who just pop in to see what the attraction is. We've had people come in and tell us that they are from out of town/state/country and really had a good time. Hearing people tell us that is just one reason we keep on doing this. Another reason is that we just like live music, especially blues!

What we try to do is match musicians to each other as far as musicianship as well as personality. It can turn into a train wreck real quick if the people on stage don't like each other or are musically incompatible. There are also times when someone will ask to play with their friend(s), which makes organizing the set a lot easier! Sometimes seasoned musicians who may not have played together work out very well, or maybe we'll put a seasoned pro with a beginner to help them feel comfortable. It doesn't matter who you are, if you sign up at our jam, you will get to play for at least a song or two.

The nature of jams, or our jam at least, is that you never know how many people will come to play or listen. We might have 30 people sign up, or we may have 3 or 4. When there's only a few signed up, we generally let them play longer; when a bunch of people sign up, we have to be a little more diligent as far as the time allowed to play. Overall, we try to be fair and respectful to everyone, and sometimes the musicians may have to wait a while before getting on stage.

Over the 11 years that we've been putting the Unbound Blues Jam together at the Madison, we've met many fantastic

musicians, some local, some visiting and some who just moved to the area. It's satisfying to meet someone who just moved here, listen to their music (and sometimes be blown away!) and then weeks or months later to see them playing gigs at other venues, whether as the opening act or headliner.

There's a saying that goes something like "If you love what you do, then it isn't work". Willow and I spend many hours putting together the jam – booking guests, making posters, doing our weekly email, figuring out what ambiance would work that week (making choices for the day or season; this can take hours sometimes!) When we're deciding who to ask to be our guests that week, it can be somewhat challenging. There is an abundance of talented musicians in the area, and we try to keep the jam fresh with not only a different guitarist (and vocalist or keyboard player or sax player, etc) each week, we try to look out for new musicians, whether new in town or just new to us! We're also happy to ask guests back when they enjoy themselves, which provides a little continuity to the jam. And then there's the jam itself.

We usually get there an hour or two before starting, Paul setting up the stage, Willow adding the ambiance, and having conversations with musicians and listeners before we even start. At the end of the evening, we're both a little tired, and it's the "good" kind of tired, knowing that we've helped make people happy, and made a few memories for everyone to take with them.

We wouldn't have had these last successful eleven years at the Madison without the help and support of a few people we feel the need to mention. Rick Bowen, the "house

Continued on Page 21



**Unbound
Blues Jam**



11 years at the Madison!

Thanks to everyone who came to listen, play and have a good time,
to the Madison staff, and Rob Bramblett for your sound support!



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July 2020 Live Music & Streaming Online

A cautious re-opening at select live music venues this month!

Compiled by Rick J. Bowen

Editor's Note: While our traditional calendar (available free to all musicians and live music venues) will return when live music returns to our region, this issue features a select compilation of live music events and online streaming opportunities compiled by Washington Blues Society Vice President Rick J. Bowen. Please check the website or call the venue just to make sure the pandemic has not impacted the opportunity.

On July 1st, the Royal Room Staycation Fest features Solos: The Trombone Sessions" from 7:30pm to 8:30pm. The Royal Room and the South Hudson Music Project are thrilled to host this phenomenal group of string players and improvisers. You can catch the live premier at the Royal Room YouTube channel: <https://www.youtube.com/user/TheRoyalRoomSeattle>.

Thursday, July 2nd at 7:00pm Stacy Jones Band First Thursday Live Stream at www.facebook.com/stacyjonesband & www.youtube.com/user/StacyJonesBand/featured

The Royal Room Staycation Festival continues on the 5th with the Juke house Hounds from 7:30pm to 8:30pm. The Juke house Hounds are American roots music professionals-for-lifers that individually have played on stages of all sizes with an amazingly diverse cross-section of hallowed names, such as Chuck Berry, Bo Diddley, Wanda Jackson, Etta James, Bill Frisell, Fiona Apple, Mark Lanegan and members of Pearl Jam. These guys have banded together to do it together their way, the right way, always musical, always fun, always exciting, and always engaging. Dancin', laughing', swingin', and howlin' good times guaranteed. Stream the show at LiveConcertsStream.com, and on the Royal Room Facebook page: www.facebook.com/royalroomseattle or Live Concerts Stream: www.liveconcertsstream.com.



On July 7th and 8th, Seattle's Jazz Alley welcomes Davina and the Vagabonds back! This band features bluesy, old-school lounge music with a 21st century twist, Davina, and The Vagabonds. Show times Sunday and Tuesday at 7:30pm. Backed by brass, B3 organ and the barroom jazz of a well-tested road band, Davina Sowers creates her own Americana mishmash: A = little Amy Winehouse-worthy neo-soul, a little Great American Songbook-influenced songcraft: this is bluesy, old-school lounge music with a 21st century twist, led by a frontwoman whose voice and vigor have earned the Vagabonds quite a following overseas. All ages welcome.



From July 9th to the 12th, Jazz Alley features Danny Seraphine and the Take Me Back to Chicago tour. Dimitriou's Jazz Alley welcomes legendary jazz-rock drummer, co-founding member of Chicago and Rock & Roll Hall of Famer Danny Seraphine for four nights and six shows. Band members include Marc Bonilla (guitar/vocals), Travis Davis (bass guitar/vocals), Ed Roth (keyboards) and Tony Grant (vocal). Show times Thursday and Sunday at 7:30pm. Show times Friday and Saturday at 7:30pm and 9:30pm. All ages welcome.

On Saturday, July 11th, from 7:00pm to 9:00pm, Blue Frog Virtually Live features The Kingpins. The Kingpins have been performing their brand of original high energy R&B dance music since 2003 and show no signs of stopping. Fronted by the lion-voiced Big Hank Lionhart and powered by a 6-piece horn driven rhythm section, this exceptional band will have you up & dancing from the very first tune. The best event you won't attend. New live stream series from Blue Frog Studios in White Rock, British Columbia <https://www.bluefrogstudios.ca/thekingpins2020.html>

On Friday, July 17th, the Bellevue Connection welcomes Stickshift Annie with Kimball and the Fugitives in downtown Bellevue from Noon until 1:00PM.



On Saturday, July 18th, Lady A hosts a CD release party and birthday bash via Zoom for her Lady A Live in New Orleans CD. For information, please go to www.ladyababyblues.com or email: ladiawhite@gmail.com (Editor's Note: Bluesletter Editor Eric Steiner is also celebrating a birthday on July 18th!).

That same night from 7:00 pm to 8:00 pm, Blue Frog Virtually Live features Ladies Sing the Blues. This highlight show features five beautiful and extremely

talented ladies belting out the songs of the blues greats. Ladies Sing the Blues has become a huge success in Western Canada paying homage to the blues giants including Aretha Franklin, Tina Turner, Etta James, Gladys Knight, Aaron Neville, Rolling Stones, Led Zeppelin, James Brown, Van Morrison, Jr. Walker, and many more. Featuring some of the best female singers anywhere: Joani Bye, Nadine States, Leslie Harris. Catherine St. Germaine and Amanda Dean backed by Rob Montgomery and his All-Star Band. This show features a Celebration of these Amazing Lady Singers, with an All-Star Band embracing Soul Classics, Blues, Funky R&B, and beyond. The best event you won't attend. <https://www.bluefrogstudios.ca/lstb2020>.



From July 21st to the 22nd, Seattle's Jazz Alley welcomes, Philip Lassiter's *Philthy Funk* CD release. Please join a former member of Prince and the New Power Generation, bandleader Philip Lassiter with his LA based soul band touring in support is their new release "Babayaga." On Thursday, the 23rd at the Uptown Pavilion in Gig Harbor, celebrate a live, free blues show with The Fabulous Roof Shakers from 6:00 to 8:00 PM.



On the 28th and 29th, Seattle's Jazz Alley welcomes Janiva Magness back for two shows at 7:00pm each night. Dimitiriou's Jazz Alley welcomes blues singer/songwriter Janiva Magness and her band for two nights touring in support of her latest release *Change in the Weather: Janiva Magness Sings John Fogerty*. All ages Welcome.

The Bellevue Connection features the High Note Group on Friday, July 31st from Noon until 1:00PM.

On Wednesday, August 5th: Brett Benton & Gordon Townsend play the City Center Plaza in downtown Bellevue from Noon until 1:00 PM.

The Bellevue Collection welcomes award-winning bluesman Brian Butleron Friday, August 14th from Noon to 1:00 PM

On Tuesday, September 1st, International Blues Challenge solo/duo competition winners Ben Hunter and Joe Seamon play the 520 Bar & Grill in Bellevue for a special lunch show from Noon to 1:00 PM.

This July, Music on The Patio returns to Bridge Press Cellars in Spokane at 630pm. As of press time, the line-up features

a variety of the area's best bands in an intimate limited seating event series. On the 10th: The Ryan Larsen Band Patio Party, the 17th: The Ron Greene Band, the 18th. Diego and the Detonators, the 24th, Devon Wade Band, the 25th, Nu Jack City Patio Party, and on August 1st, Robin Barrett and the Coyote Kings.

For updated listings of streaming blues shows, visit:

<https://www.facebook.com/CantStopTheBlues>

<https://www.facebook.com/danomacproductions>

Washington Blues Society group on Facebook

The Madison Pub

(Continued from Page 17)

drummer", providing solid drumming, vocals and tons of positive vibes. Dave McCabe, who came with us as our drummer when we started at the Madison, providing the heartbeat and humor that was a big part of Dave. (Miss you Dave, R.I.P.). Rob Bramblett has also been there from the beginning, giving sound support and helping with any technical problems.

We haven't been running a jam since mid-March due to the COVID 19 stay at home orders, although as soon as it's feasible, we hope to start up where we left off, bringing live blues to as many people as we can. We've missed seeing you out there and are grateful to have you in our hearts. In the meantime, there's live feeds on social media, impromptu jams in living rooms and back yards, and, as always, practicing at home. Stay well, stay safe and Blues On!

Whom to Hire, Get in Touch

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

#

44th Street Blues Band 206.714.5180 or 206.775.2762

A

A.H.L. 206.935.4592
Al Earick Band 253.278.0330
Albritten McClain & Bridge of Souls 206.650.8254
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AlleyKatz 425.273.4172
ALTAI BAND goldenguitarman777@gmail.com, galiawind@yahoo.com
Andrew Norsworthy 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 "Juxtapuse" 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

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
Marty Vadalabene 206.914.3026
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
Reji Marc (206) 486-0386
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 6-930pm (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 Bentlemani**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**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!

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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
360.416.7727ext.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
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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
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Blues on the Radio (and online, too!)

Please send any corrections or additions to editor@wabluess.org and vicepres@wabluess.org

SUNDAY

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

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

95.7 FM Spokane 6PM 104.5 FM Walla Walla 7PM

Shows archived at www.anchor.fm (podcasts), 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

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

NWCZ Radio The Gumbo & Gospel Show, Tacoma, WA. Host: Lady A. 10 AM PST. Online at 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 PM 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, Pt Townsend. Host: Taylor Clark, 8-10 PM PST. 91.9 FM and <https://kptz.org/>

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

KCHW-FM Dirt Road Blues, Chewelah, WA. Host:

Doug McQuain 102.7PM & www.kchw.org

KEXP-FM The Roadhouse, Seattle, WA. Host: Greg Vandy 6-9 PM PST. 90.3 FM and 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 8-10 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/

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/>

"Squirls Blues Review" Friday 8PM -12AM

KMUN 91.9 FM, Astoria

<https://spinitron.com/KMUN>

KPOV 106.7 FM, Bend

<https://kpoz.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.salt-spring-island.com/salt-springisland-radio.html>

CFUV 101.9 FM, Victoria

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/>



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Presenting the colors to The Blues Foundation

By Eric Steiner (Reprinted: A birthday gift to Rocky Nelson)

During the May 2009 meeting of the Blues Foundation Board of Directors, Blues DJ and Washington Blues Society member Rocky Nelson presented a flag flown in an US Air Force fighter jet in Afghanistan to Paul Benjamin, Chairman of the Board of the Blues Foundation.

The following is the speech that Rocky developed seven hours earlier in his room at the Blues Music Awards' host hotel, the downtown Memphis Marriott.

While I offered a few suggestions here and there, I was primarily there to help plunder Rocky's private stock that he brought from the duty-free shop the week before in the US Virgin Islands. Paul invited Steve Simon to introduce Rocky and kick off the Board meeting after introductions of Board members and guests. Steve is the director of the Johnnie Walker St. John Blues Festival in the US Virgin Islands, and co-producer, along with manager John Hahn, of Bluzapalooza. Bluzapalooza is the world's first all-star blues tour that has entertained troops in Iraq, Kuwait, and Egypt in partnership with Armed Forces Entertainment, the lead Department of Defense agency providing entertainment to U.S. military personnel serving overseas.

Like the Washington Blues Society, Hahn is also a recipient of a 2009 Keeping the Blues Alive award. Rocky stood next to Paul Benjamin at the Majestic restaurant and delivered the following remarks.

"I have served at the pleasure of the American people as a civilian for the US Army Corps of Engineers at Bagram Airfield in Afghanistan for the past 22 months. It is truly an honor to be before the Board of Directors of the Blues Foundation this morning."



"My name is Rocky Nelson and I am a volunteer for the American Forces Network in Afghanistan where the local nationals call me "Rock Khan," which is the name I use when I am on the air."

"It is a privilege to play what Morgan Freeman has called 'America's classical music' to our soldiers, sailors, airmen, and Marines along with the many civilians like me deployed in the Middle East."

"I am not here to make a political statement. No matter what your political affiliation may be, I hope you can recognize with me the hard work our young men and women are doing in Afghanistan."

"I started my blues journey a long time ago while listening to my favorite rock and roll bands play hits from the great blues legends. Can you remember the first time you heard "Crossroads.?"

"I volunteered for the Washington Blues Society in Seattle and became the Secretary of the Board. The Society's meetings were held at Seattle's longest-running, continuous blues venue called the Salmon Bay Eagles in the historic Ballard neighborhood. I was a volunteer for that organization dedicated to community service, too. I was the 'Worthy Chaplain.'"

"Now, the Taliban consider me an infidel. Go figure."

"I'm living proof that even heathens like me can heal through blues music."

As you may know, the US Air Force flies daily combat missions against terrorists who want to harm our interests in the Middle East. On each mission, there is a US flag – the stars and stripes – behind the pilot's seat. I had this flag flown in honor of the blues artists and supporters of America's original art form – blues music – and it is an honor for me to present this flag and certificate to Paul Benjamin of the Blues Foundation Board of Directors. I hope that you treasure this memento of service as much as I deeply appreciate the work of the Blues Foundation."

"We share a common love for a music that expresses pain, hope, joy and love, and I wanted to thank you all for making me feel welcome in the community and family that is the blues."

As Rocky finished, the entire room erupted in applause of

appreciation. While I was focused on my camera's viewfinder to capture this moment, I noticed out of the corner of my eye that he also received a standing ovation.

Rocky's time on R & R stateside is very limited, and it was great to hang out with him again. While his vacation would end in less than a week, I'm glad that he attended the 2009 Blues Music Awards and toured the Mississippi Delta.

Later that night during a break at Watermelon Slim's gig, he presented a flag and certificate to Ground Zero Blues Club in Clarksdale and hung out with GZBC partners Bill Luckett and Morgan Freeman.

Perhaps the most touching moment of all came when Watermelon Slim (himself a veteran) played "Taps" to a very sober house for those heroes who have not returned home alive. It was all the more poignant as Rocky sees the coffins when the airfield honors their sacrifice with the fallen comrade ceremony.

While Rocky's time Memphis and the Delta will likely be a high point of his year, one thing that really impressed me was something that he did before he left Bagram Airfield. To make sure that American Forces Radio kept the Blues Power Hour alive in his three-week absence, he recruited the station manager to fill in for him and she readily agreed.

Now, that's what I call keeping the blues alive for the men and women who are serving our country overseas.



STL Blues received the Keeping the Blues Alive Award from The Blues Foundation in 2008.

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