

WASHINGTON BLUES SOCIETY

AUGUST 2020

# Bluesletter

**Blues in Nepal**

**Preview: 40 Saints by Rev. Dave Brown**

**Mercedes Nicole: An Exceptional  
Blues & Jazz Vocalist**



## LETTER FROM THE PRESIDENT



Hi Blues Fans,

It's the last month of our Fundraiser and as I write this month's letter, its mid-July and we are six weeks into our three month "Power of Numbers" fundraiser. Between Facebook, the Website, and mailed-in donations we are on the cusp of \$10,000.00! We have two

\$1000.00, several \$300.00/\$200.00 donations and a ton of everything from \$100.00 to \$5.00! I greatly appreciate all of them as it shows the power of our numbers! We are a strong blues society and all of you are demonstrating this strength. I am incredibly humbled by your generosity and support. Let's keep it up and hopefully we can meet our goal.

I have decided to throw something personal in that I think will be fun for the last month of our fundraiser. I'm going to put my hair on the line! We will set up a "Cut It" button and a "Keep It" button on our Facebook page and our website ([www.wablues.org](http://www.wablues.org)). Everyone can make a donation to either "Cut It" or "Keep It" in any dollar amount they want.

At the end of the month, which ever account has the most dollars will make the decision!

I promise that I will honor what ever way it goes and make a commitment to keep it that way for the next year, all 365 days!

Please go over to our Facebook page or our website and throw a couple of dollars into your choice! Please leave comments in the thread on Facebook and let's have some fun with this! Remember every dollar will go to the Washington Blues Society. I suspect there will be some videos and other fun stuff!

Keep checking back frequently!

Once again, I want to THANK YOU all for the support and I am praying and looking forward to seeing you all out and about at LIVE Music soon!

Yours in the Blues,

Tony Frederickson  
President, Washington Blues Society  
Board of Directors, The-Blues Foundation (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.wablues.org](http://www.wablues.org).

#### WASHINGTON BLUES SOCIETY

P.O. BOX 70604  
SEATTLE, WA 98127





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**This issue features the third and concluding installment of a conversation between KMRE-FM DJ Leo Schumaker and Alligator Records' Bruce Iglauer.** In addition, Rev. Dave Brown recalls one of his 40 saints, Nepali bluesman Prakash Slim brings us to South Asia and we learn about our state's Safe Start initiative from bar owners directly impacted by it. Tony Frederickson offers up a preview of virtual visits to Issaquah this month and this year's Gas Station Blues and the Bluesletter catches up with award-winning blues and jazz performer Mercedes Nicole.

ABOVE: Bill Sims, Jr. at Blues Vespers (Photo Courtesy of the Author)

COVER IMAGE: Mercedes Nicole (Photo Courtesy of the Artist)

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## AUGUST 2020

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### BLUESLETTER DEADLINES

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

**Calendar** 5PM on the 10th of the month  
Please submit @ www.wablues.org

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

**Camera-Ready Ad Art** 5PM on the 12th of the month  
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)

### AD SPECS & COSTS

SIZE	B/W	COLOR	HT x W in mm
full pg	\$300	\$375	238 x 187.3
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### BLUESLETTER ADVERTISING DISCOUNTS

20% off	12-month pre-payment
15% off	6-month pre-payment
10% off	3-month pre-payment

## Madison Ave Pub

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





## LETTER FROM THE EDITOR



Dear Bluesletter Readers,

I'm very pleased that, despite the fact that we've not had live blues music for several months, that we're still printing our paper Bluesletter in partnership with Pacific Publishing in South Seattle.

While our print run has been substantially cut back from pre-pandemic levels, Washington Blues Society members receive this magazine in their mailboxes on or about the first of the month.

Last month, we've had a little hiccup that caused the issue to be slightly delayed, and I'm happy that those glitches have been fixed.

I'm also pleased that this month has a blues calendar that's far more robust than last month's. I received a number of emails asking me to include live shows in our print calendar after the July 10<sup>th</sup> deadline, but unfortunately, I could not include them in our print calendar.

Our online calendar is a far more vibrant and accessible calendar and I strongly encourage readers to visit our online calendar after looking at the gigs that have landed in print. Our online calendar will always be more up-to-date than our static, print version that you hold in your hands.

I get it: print is decidedly old school and our virtual calendar requires an Internet connection and a way to connect to the World Wide Web.

Same goes for editorial content. Our regular print content deadline is always the 5<sup>th</sup> of the month for the following month. So, if any readers have stories, requests or other blues business for the September issue, I'll need their contributions no later than August 5<sup>th</sup>.

Finally, I wanted to thank our newest advertiser, Johnny Lignite of the Up the River, an online resource at Space101fm. I look forward to discovering his show online from Seattle's Magnuson Park this month. Early in my career, I was part of a coalition that helped convert the former Naval Air Station Sand Point at Magnuson Park to a community-based housing resource for people in need

and this effort ended up becoming one of the nation's first "peace dividends," transforming former military installations into assets for the community at-large. For me, that was 30 years (and 30+ pounds) ago.

Our advertising revenues, thanks to COVID-19, have taken a nosedive, and I'm heartened that programs like Up the River have reached out to the Bluesletter this past month to inform Washington Blues Society members about their online media offerings.

Truth be told, the blues society is on pace to lose \$100,000 this year due to cancelled blues festivals, special events and Blues Bashes due to the pandemic, and while the forecast is somewhat difficult, stories like the one submitted by Betty Jane Frizzell regarding select venue owners' response to our state's Stay Safe order contains some pretty important perspectives.

A handwritten signature in black ink, reading 'Eric Steiner'.

Eric Steiner, Editor

Washington Blues Society Bluesletter

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



# Select Bar Owners' Response to Safe Start

*"... a potentially fatal blow to bar owners who depend on live music as a source of revenue."*

By Betty Jane Frizzell (Photo of Loco Billy's by Cookie Spirks)

The pandemic has halted live blues music for the summer and potentially for the fall.

In the beginning of the Covid 19 crisis, Washington State Governor Jay Inslee announced the expansion of the Safe Start—Washington's Phased Reopening Plan. This plan is a four-phase process for reopening the state. The first Phase is the most restricted and the fourth phase is the least restricted. On July 9, 2020, Governor Inslee made further restrictions by releasing a clarifying statement addressing Restaurant and Tavern Rules in a new state Proclamation which prohibits bar-style seating and live music in Phase 2 and Phase 3 counties. This new proclamation is a potentially fatal blow to bar owners who depend on live music as a source of revenue.

One blues institution who closed their doors for good is Daley's Cheap Shots in Spokane. Daley's Cheap Shots has hosted many Washington Blues Society International Blues Challenge local competitions.

In a social media post the owners explained: "Unfortunately, the rumors are true, Cheap Shots will not be reopening our doors. Luckily Covid didn't not claim the life of anyone we know, but unfortunately it did kill the business. We just cannot survive being shut down for over two months now and no actual timeline to be able to fully reopen."

---

We sincerely wish there was another alternative but at this time there is not. We will miss each of you and we are very grateful for the time that we had together.

---

The blues crowd, the bike clubs and organizations, and countless others



made Cheap Shots what it was. We cannot express our gratitude for all of you enough, take care and be kind to each other.

Thank you,

Benny, Jodi & the entire Cheap Shots crew."

Loco Billy's Wild Moon Saloon from Stanwood, WA has hosted many live blues acts. Owner Cookie Spirks, reported her establishment will not be able to open until Phase 4 because of the club's nightclub license. Spirks, a musician herself, feels that Loco Billy's raised stage could accommodate live performances at a safe distance for the musicians, patrons and staff.

Another owner who has adapted to the state mandated restrictions is long time live music advocate and best Blues Club award winner, Engels Pub in Edmonds, Washington. The owner since 2017, Dawn Vinberg, began streaming live music on Facebook doing Phase 1.

Vinberg explained, "Dano McMillian is the booker and has been working especially hard during this time." Engels blocked off the musician's area completely and band members were separated six feet apart except those who were related such as husband and wife acts. The first week in June, Engels returned to live performances following health guidelines, to ensure safety to the musicians, employees and patrons. Vinberg took an additional step by assigning one staff member to all Covid

related compliance. Vinberg has tried to find other ways to keep live music going such as having outdoor seating; however, the Governor's proclamation prevented this.

When asked about what the public can do to help, Vinberg replied "Stay involved and be involved. Engels has been hit hard but the musicians are hit harder. Be involved and donate when possible."



Spirks feels the community as a whole needs to get involved, "Write letters to the Governor, Congress and local representatives to reverse "The no live music mandate". Live music should be allowed if it is done "safely". Send donations if possible, to favorite clubs and favorite musicians or buy their CD's. Everyone is hurting right now so we understand if money is an issue and if you can't help monetarily you can follow musician's social media pages, watch live streams, and invite friends. Give the artists and the venues good reviews on Facebook, Yelp, Google which will help in the long run."



# Opportunities: SnoMad in Snohomish

*"Art creates culture, which creates humanity, which creates hope."*

By Rick J. Bowen

Jehan Adams of JEHANS, A boutique in the heart of historic downtown Snohomish has a strong passion for the arts and live music. She has been dreaming of creating a music venue for over six years. Her mother, Liz Adams, owns and operates Adams Manor, a 28 room, 13,000 square foot Airbnb vacation rental and wedding venue on 4<sup>th</sup> Street with a courtyard entry off Ave B. Airbnb's were not shut down during the pandemic. The facility has had many renovations and updates in its over 100-year history, and at one point, a small 30 seat theater was built into the subterranean level along with other multi use spaces. The Manor has hosted weddings and private events and has luxurious accommodations. With the pandemic lock down temporarily shutting down the bed and breakfast business and live music venues, the Adams women have partnered with veteran production engineer Donovan Rosling, owner, and operator of Donovan Lighting, to create the new virtual venue SnoMad Studios and Productions (Music Arts and Dance).

This collaboration of many talents and inspired minds has come together to create and facilitate a one-of-a-kind experience, in a room made for monumental moments of art and expression. SnoMad is offering state of the art equipment and top-notch production engineers to produce high end video recordings for streaming and prerecorded presentations. The theater has been updated and the seating removed to accommodate a larger



stage. Rosling has brought in state-of-the-art sound, lighting and video equipment transforming the dormant speakeasy into a cyber space studio. SnoMad hosted the local bands Pain Field and Bent for their first virtual events and has sent a call out to the music and performance community seeking booking for not only music performance but also instructors, actors, and businesses who need help reaching their audience in this time of social distancing.

Jehan has a straight forward mission statement for SnoMad: Art creates culture which creates humanity that creates hope.

For more information visit SnoMad Productions on Facebook at: <https://www.facebook.com/>



## [SNOMADROCKS/](https://www.facebook.com/)

SMOMAD : Snohomish music arts dance, located in the historical theater of Adams Manor at 1012 4th St. Enter on B Street in Snohomish, Washington.

Above: SnoMad Productions  
Donovan Rosling & Jehan Adams  
(Photos by Steve Bartlett)



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.



# 40 Saints

*A sample from a new book that remembers 40 saints, including Bill Sims, Jr.*

*By Rev. Dave Brown*

I just published a book of my 40 Saints. For me, a saint is someone who is no longer with us physically, someone through whom I experienced the light and love of God, of the Holy. The saints in my book are well known people who impacted me, like Dorothy Day and George Harrison and people who are very personal like my mother.

Obviously there would have to be a couple musicians in the mix. I thought I'd share part of the entry for my friend and brother Bill Sims Jr. As an aside, Bill's appearances at Blues Vespers benefits helped fund four Immanuel Presbyterian Church Habitat for Humanity Global Village builds. Twelve families in Guatemala and Columbia now live in their own homes in part because Bill Sims Jr. sang the blues in Tacoma.

When it's safe and smart, Blues Vespers will be back in Tacoma and Ballard, as will Blues Vespers presents at McMinnams in Tacoma. I am looking forward as well to the honor of hosting Little Bill's last show probably early in 2021.

Day 39. Bill Sims Jr.- Bill was my brother from another mother. His award-winning career as a musician and in theater is extraordinary and a story worth telling. I hope to help tell it someday, but this is about light and life-giving relationships and our relationship was light and life-giving.

I remember vividly the night I met Bill.

It felt like a scene from a movie. Jimmy Vivino was in Seattle for a show with Al Kooper (another story, for another time). We went to Larry's in Pioneer Square for a blues jam. The room was dark, full and the music was great. Jimmy was really on. Around midnight a tall, well dressed African American man walked in the front door.

It was Bill, who was in town with Ruben Santiago Hudson for the musical,

*Lackawanna Blues*, at the Seattle Rep. Everyone took notice and knew at once that Vivino was not the only special guest that night. Bill stood out: he was really dressed well, and the Seattle blues scene is pretty white. Jimmy introduced us. We clicked at once. That night, we talked about blues, his music, my ministry, New York City, and his father being a preacher. We talked about the connection between blues and faith and how that led to Blues Vespers. A bond was forged that night. Again, like a scene from a movie, at 3 AM, under a streetlight, we exchanged phone numbers. The rest is history. Who would have imagined that eighteen years later I would officiate at his funeral at his father's church in Marion, Ohio and be part of the celebration of his life with Ruben at the Signature Theater off Broadway? Who would have imagined? We became family...

On one of our last visits to New York City, I met him and saw a preview of the Broadway production of August Wilson's *Jitney*. Bill did the music for that show and won a Tony Award. After a quick visit with Ruben, Bill and I drove uptown. I was staying at Union Seminary on the edge of Harlem.

We stopped at a beer bar near Columbia University. When we walked into the bar the bartender recognized Bill and changed the house music to blues, and introduced Bill as a "famous bluesman in the house" as he served us. That night was special. Bill and I were so focused on each other as we talked about age, God, work, and death.

At one-point Bill looked intently at me and said, "People like us, man, we never really retire, nope, we do what we do until we can't do it no more."

Amen, Bill, Amen.



Bill was my brother. God's light shined brightly in this world through him, it shined on me. I miss him. If you're interested in the book, please contact me.

Peace,

*Dave*

Rev. Dave Brown, Blues Vespers

[dbrown7086@aol.com](mailto:dbrown7086@aol.com)

Editor's Note: Rev. Brown has received a Washington Blues Society BB Award for Keeping the Blues Alive and a Blue to the Bone Award for contributions to the blues community. His Blues Vespers program also received a BB Award for Best Non-Festival Blues Event. (Eric Steiner)

Above:

Bill Sims, Jr., and Rev. Dave Brown  
(Photo Courtesy of the Author)

# Behind the Scenes of *World's Gone Crazy*

*CD Woodbury's Kickstarter diary from early days in the studio to the finished CD!*

*Compiled by Rick J. Bowen*

The latest studio album *World Gone Crazy*, from The CD Woodbury Trio and featured artist Mike Marinig took over six months to complete. It involved a Kickstarter financing campaign in which 55 backers pledged over \$6,500 to help bring this project to life. Woodbury kept a diary to keep those generous supporters informed of the progress. Here are excerpts that offer a glimpse into the process and the highs and lows of the effort. The following are selections from CD's diary from November of 2019 through June of 2020.

11/7/2019. OK...I was hoping to build up and prep the launch better... but I hit the button. So, we're live and we have less than 30 days to do this, tribe. Here...We... Go!

11/24/2019. Hello Backers, CD here. My deep personal thanks to each of you that have signed on to this project. As of this writing we have 36 backers and have made 41% of our goal. The down side is we only have 12 days left. If we don't make our goal, this goes up in a puff of smoke and we have to re-group. I know that each of you already are convinced this is a worthwhile effort; and that you have already offered something substantial. I hate to ask one more small thing, could you help spread the word that you're signed on and that we need more help with not much time to go? I'm going to try to think of a few more ways to spread the word and tell everyone the time limit we're looking at... this is on top of getting some mixes done, plotting what we'll do at our next scheduled studio session, and some other preparations for a trip we're taking in January to Memphis. I'm feeling overwhelmed but hopeful. For those who celebrate, I hope that you have a joyous Thanksgiving.

11/26/2019. One of our friends, Jerrie,

pointed out that we should be showing some video. Right you are! Our friend Stig captured this a few days ago at Aurora Borealis, and this one will be on the album: "Preacher and the President" by Joe Louis Walker.

12/7/2019. Success! I'm speechless other than to say, "Thank you. "I have no words beyond that at the moment regarding the success of this project. I will give an update for the progress: we are going about this recording in a two tier process - we are absolutely focused at the moment to have a demo or EP style disc sampler as part of our promotion pack for our week at the International Blues Challenge starting Jan 28th. The first day of recording we tracked thirteen songs with the rhythm section, including the six songs that are in our Memphis IBC set. The second day I finished the guitar parts and vocals for those six songs, plus guitar parts on a few more tunes, and Don finished vocals on his song. Tomorrow we return in the studio to re-record the original songs from the 2017 sessions we did. We would have preferred to simply remix or overdub better tracks, but considering how well our current sessions are going and sounding, I'm glad to be taking a fresher look. And we will finish as many guitar overdubs as possible. Which will leave Monday as our next racking day. BUT...OK, the situation there is I've had an extended cold for two weeks, plus performed for several hours last night and the night before. Today I'm sitting at home not talking and doing all the healthy things. Tomorrow I hope to do minimal vocal work, and I'm hoping that I'll be sufficiently recovered for vocals on Monday. But I'm also realistic: we may need to reschedule this day if possible or add a later day for vocal tracking. A minor setback in a major push to make this album. I'm so excited. Thank you.



12/9/2019. Studio Report: I arrived at Robert Lang Studios yesterday about 11:30 AM, full of chicken noodle soup and armed with cough drops. Voice was still blown out after the Friday show. Don had already set up his drums, and Chris was setting up mics. We were laying down the rhythm tracks and scratch guitar for the last three originals with me singing or croaking out enough vocals to cue parts. Patrick arrived before 1 pm, and the rhythm parts were nailed in by 3. That's just how good they are as a rhythm section in the studio. I moved my guitars and gear into the control room for overdubs. If my voice would have been healthy, we would have split between vocal and guitar overdubs to pace my voice and spread things out. Instead we recorded only guitar parts... So, 99% of the instrumental tracking is DONE. The disappointing part is that if I had been able to shake this horrible crud, I'd be in the studio today finishing things. The rescheduled date is for Dec 30th. And a bit of cold water thrown over it, Chris is doubtful of completing all of those songs over only one full day at the physical level required. I will still make my best attempt to complete as much as possible and have a whole album to mix, but I'm already



sitting at home today as a lesson in the limitations “of the flesh.” I am still overjoyed at the sonic quality of these raw tracks being captured by Chris Rahm at Robert Lang Studios. I have great hopes for this album. Bummed I’m not recording, but now I have plenty of recuperation time.

01/13/2020. Hello everyone, we have had to make adjustments along the way, but progress continues. The original plan was for me to do more vocal tracking on Dec 30<sup>th</sup>. The cold and flu season said otherwise. I had chest and voice issues due to illness for an entire month, including prescription medication. We took that scheduled time and redirected it: The six completed tracks are the same as our “Memphis set” for the International Blues Challenge. Chris Rahm, our recording engineer has been very enthusiastic about mixing the tracks as well (and really, he knows them best in reference to what is recorded) and encouraging us to send the tracks off to the same mastering folks he sends his mixes for Pearl Jam, etc. Fast forward to this week - For the past two days we have been going over potential mixes, to be sent off for mastering, and for an EP for promotional material to pass around among industry folks in Memphis. It will still be a few months to finish up the rest after we return and do the manufacturing. I’m excited by what I’m hearing, and I hope you will enjoy it, too.

3/2/2020. Hello Kickstarter backers! We have completed one of the major hurdles this evening. All of the instrumental and voice tracking for the album is complete. We still have to schedule and complete the mixing and mastering, secure the mechanical rights for songs we did not write, and deal with all of the components of physically making a disc, etc. but we are roughly on time to complete this

project on schedule. I am very excited by what I’m hearing and looking forward to the day to share it with you. Thank you for your continued support.

3/18/2020. Help name the album! All right, I’m going to put this up both in social media and for our Kickstarter backers: We are trying to find the best name for the new album. At one point we were bouncing around “Memphis Heat, and “Emerald City Blues” and the past few days I’ve been thinking not only is the name “World Gone Crazy” appropriate, but the song, sadly, keeps getting more timely. A few more possibilities were astronomical: “CD3 2020” or “Temporary Moon” because of the name of the little asteroid that currently our second moon. “Sweet Corn” which is an inside joke to the trio on the recording. and a wise-acre “Spelled ‘Wood’ as in Tree, ‘Bury’ as in Bodies” on both the frequent misspelling of my name and a play on “Pronounced Leh-nerd Skin-nerd.” I need to have an album name in place to fill out various legal forms. If you like any of these suggestions, or have another one, you aren’t out anything by making a suggestion (just know that we can’t make everyone happy)

04/26/2019. Hello Kickstarter supporters of the new CD Woodbury album *World Gone Crazy*. We have an album title, completed mixes, and a track list. And the next step: the album is scheduled to be mastered at Resonant Mastering starting Tuesday. Resonant is the company that took over for RFI mastering in 2016, with clients like Pearl Jam, Death Cab for Cutie and R.E.M. Tim Sutherland is working up the album art, and I’m working on liner notes. While it is unfortunate, I’m hoping that everyone isn’t terribly surprised that COVID-19 has caused some delays, and we don’t know how heavily this will affect the manufacturing stage... but I’m still

optimistic that we may be able to deliver to you sometime in our original 6/2020 pledged range and release the album to the general public in early Summer. Fingers crossed. We have had some completely unforeseen hurdles to this project, and yet we are still close to our goal. I cannot wait to finally be able to share the full fruits of our labors with you, our very elite circle of backers. Stay safe out there.

5/13/2020. Hello Backers, *World’s Gone Crazy* is now queued up for manufacturing at Disc Makers. Not only are they the first company many independent musicians think of for this type of thing, they have stated their awareness and commitment to keep the factory going as so many musicians not performing live have that much of a greater need of their services; but also they have been keeping their factory running in these crazy times by manufacturing face shields. So... that makes a good news, bad news situation for our project. The good news is that they ARE open and running, and they gave us a fairly significant discount on a pressing of 1000 CDs. The bad news is that in exchange they are asking ahead of time not to get too angry with them in the event that they “may not meet your projected completion date on time.” The current projected time we will have the finished product is between June 3rd-11th.

6/10/2020. Hello Backers, UPS has just dropped off the discs of *World’s Gone Crazy*. I will be packing up rewards, t-shirts and preparing downloads soon. Public release is July 24th. Ok, I’m really delighted to be letting you know that you can listen to this thing you helped make.

You, every one of you had a hand in this, thank you.

CD Woodbury.

# Blues from a Nepali Bluesman, Prakash Slim

*"the land that gave birth to the blues... will always be sacred to me..."*

*By Prakash Slim (Logo of the Nepal Blues Society courtesy of the Nepal Blues Society Facebook site)*

Forward: At the start of the pandemic back in March of 2020, I was searching for Facebook blues groups to promote myself. I came across The Blues Society of Nepal and introduced myself to Ashesh Dongal, the Himalayan Hendrix, its president. He arranged for me to perform one of my first virtual concerts. It was a big success and have been in touch with many other new blues artists from around the world. One artist that really stood out is Prakash Slim from Nepal. I noticed his incredible promotion on social media and then listened to his performances. He has an incredible admiration for finger picking blues and ragtime styles of the 1920's and 30's. His performance of Blind Blake's "Police Dog Blues" is absolutely astonishing. I have invited him to come perform with me in Chicago when the world returns to normal. All the best in blues, Sincerely, Keith Scott

I am thankful for the opportunity to reach Washington Blues Society Bluesletter readers. I am Prakash Slim Pokharel, a country blues musician, educator and blues music and history researcher. I was born on June 17th, 1980 in a field. It was during the rainy season near a small village called Lamatar, in the Lalitpur district, of Nepal. The village saw its first electric lightbulb in 1983 and its first motor car in 1995. I was raised by a loving, loyal family that had very limited means. My father passed away at the age of 29, leaving his mother with three children to raise, an elder brother, a sister and me. What food they could manage to obtain was earned by our mother, who worked in our neighbor's fields. Every year, I waited for our main festival to be celebrated. Annually, that would be when my uncle would gift me a pair of new clothes. I went to a public school where instead of desks and benches, they had mats made of straw. When asked what my ambition was when young, I replied, "Ambition was a privilege for rich kids back then. The only ambition I

had was sustaining life."

I was interested in music since I was a child. I'd play music by drumming against a water gallon where I'd sing songs all day. Music drew me to its world. When it called out to me, I couldn't resist. My most prized possession back then was a bicycle that my sister gifted him after she landed a job. I wanted to learn and play the guitar, but I didn't have the money to buy one. I confess that I bought his first guitar by selling my bicycle, telling my family that a friend had taken it for a few days.

For two years, I gave up everything else to search for a mentor who could teach him everything I needed to know about music theory. I finally found a teacher, a legendary musician named C.B.Chhetri, though he lived 10 kms away from my home. His passion for music was so enormous that he never missed a lesson. Whether it stormed or rained, I always arrived, ahead of time, and ready to learn.

For years, after learning a working, journeyman's knowledge of the guitar, I accepted my mentor's offer to join his band and gigged in a circuit of restaurants playing rock music and instrumentals.

At the same time, I started teaching music in local schools. In 2008, I participated in a workshop entitled "Teaching Music Effectively" at the Kathmandu Jazz Conservatory supported in part by the US Cultural Embassy envoy Dr. Gene Aitken. It had been fine playing in rock bands all those years and my thirst for musical knowledge, and more deeper musical experiences, couldn't be quenched. The aching hole in my soul started to heal when I heard my first BB King recording. Overwhelmed by what I heard, I began researching blues music and its history. I also took much of his existing repertoire and started experimenting by adding blues licks and blues grooves to



them.

There I, gradually learned more expanded theory and a deeper understanding of how chords and progressions are formed both physically and numerically. From 2003 to 2015, I kept busy playing lead and/or rhythm guitar, bass as well as a vocalist for various bands throughout Nepal

In 2015, I received an invitation to attend a musical retreat at Walden School of Music, San Francisco, California. A major earthquake hit Nepal in 2015. Buildings crumbled down to dust and my hopes too were also shattered as I was unable to attend the retreat. The devastation hit me hard and personally. For the next several years an insurmountable fear and pain were a constant in my life. The blues became his solace and my very best friend.

In February of 2017, I fell sick and was advised a bed rest. While I was scrolling through my news feed aimlessly, I came across a Facebook page named "Acoustic Blues Pickers."

I was intrigued seeing a world of blues lovers like me. There I listened to Robert Johnson's "Me and the Devil Blues." I practiced playing it for a week and shared





what he played on the Facebook page. A Facebook friend, on seeing my post, offered to help me and magnanimously sent me a Resonator guitar and some slides.

I am now not only playing and doing research in blues, but I am also teaching in a local Blues in the Schools program. I've recently finished a blues exhibition for my school in Nepal. I'm now a recognized, internationally affiliated artist/performer and blues educator with the Mt. Zion Memorial Fund in Mississippi working with Executive Director Dr. T. DeWayne Moore. Since January of 2019, I have worked in a blues mentorship programs T.J. Wheeler, a long time blues educator.

Other exposure has included a mention in *Living Blues* magazine in August of 2019. A Nepali magazine called Yuwa Hunkar, published my autobiography where I said that blues can be a music of healing for the people who've been through pain in life. His quote "B.B. King globalized the blues" was referenced by Diane Williams in her new book, *The Life and Legacy of B.B. King*, at the Mississippi Department of Archives and History in early 2020.

I represented Nepal in International Blues Festival of Lima, Peru and published my biography in Almas Raices Productions in Lima.

I also played for the Crossroads Confined Countdown Festival (France) this year and a major Paraguayan newspaper, ABC Color, referred to me as a "Nepali Robert Johnson" in May of 2020. The Crossroads Confined Countdown Festival featured 100 concerts over 10 days and festival organizers captured over 100 live music concerts and recorded 50 hours of music on YouTube.

I represented Nepal in International Blues Festival of Asuncion, Paraguay. I also represented Nepal in "World Unity Open Mic" virtual event hosted by The Fire – a legendary live music venue, Philadelphia, Pennsylvania, in May of this year, the same month

I was interviewed for the online blues resource, American Blues Scene and have a portfolio of interviews that include a number of prestigious blues publications and websites, such as the Greek Blues Union with Michael Liminos and others, including .Blues Radio International Viral Anti-Viral World Tour in Florida. The Central Iowa Blues Society featured me as a blues educator as part of their "Where in the World: A Blues Ambassador's Travel Series. and I was pleased to share my unique perspectives as a Nepali bluesman with KFMB

A feature story on me was part of a Vicksburg Blues Society's screening and presentation at Vicksburg Blues Challenge in 2019. presented by the President of Vicksburg Blues Society, Shirley Waring.

My country blues covers were aired on July 2019 for an entire month on Blind Dog Radio Ukraine, and featured on Highway Blues 2NVR - FM 105.9 (2nvr.au.org), Australia on July 4, 2019. My music is now increasingly being heard by in different countries in the western world, like the USA, Canada, Brazil, Chile and in many others.



Recently, I collaborated with a renown Italian harmonica player, Grammy nominee Fabrizio Poggi on Robert Johnson's "Me and the Devil Blues."

I am pleased that legendary blues artist Rory Block watched my interview on Blues Radio International and congratulated me for my slide playing and international feel in her home concert series earlier this year.

I have in my heart that I will, one day, play the blues with a National guitar in Mississippi. For me, it's the Mecca of the Blues ... the land that gave birth to blues, the land in which I feel will always be sacred to me.

I hope that Bluesletter readers would consider seeing my work on YouTube and the Crossroads Confined Countdown Festival!

Above: Prakash Slim  
(Photo Courtesy of the Artist)

# Bruce Iglauer on KMRE's Bluesland!

*"It's houserockin' because it's not in an arena but right in front of you in your house..."*

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.

BA: I still have great relationships with blues artists including Li'l Ed and The Blues Imperials, Toronzo Cannon and many others in what I call the Alligator Family that would want to stay with the Alligator Label forever. I've been doing this for almost 50 years which means if you do the math, I'm almost 70 which I can't believe.

LS: In your book, *Bitten by the Blues*, you tell us about Roy Buchanan and your relationship and how you told Roy to play his own way and Roy was surprised. Why?

BA: Roy was a guitar genius and had worked with a lot of producers. Because of Roy's lack of self-confidence, although he was confident when he had a guitar in his hands, he followed producers of his music in the direction they wanted him to go. Roy could play very fast and when he used a pick, he did what is called double picking which is you pick the top of the guitar string and then the bottom of the string, so your wrist is moving in a circle. One of Roy's producers said, "I don't want you to do any double picking at all because you are playing too fast that way". This is one of Roy's signature way to play so he felt like he had one hand tied behind his back. When I met Roy Buchanan, he was clean and sober at that point and I was dead drunk. I was literally at the point where I could hardly stand up. I remember Roy being very steady and me almost falling over. I thought to



Producer Dick Shurman, Amy "Bratgirl Media Brat" and Bruce Iglauer at the 2009 Blues on the Fox Festiva in Aurora, Illinois.

(Photo by Eric Steiner)

myself, "well I'll never hear from him again because I had made a terrible impression."

But in fact, he called me a week later and said, "Everything I play, it's always the blues". Roy's definition of blues was pretty broad, but I knew what he meant because his music always followed the blues with a blues structure. So, Roy came to Alligator and Dick Shurman (sound engineer and producer) met up with Roy at Alligator studios with Roy bringing his own amplifier and guitar and set up. Roy asked, "Does this sound work alright with you?" and I said, "If this the sound you want this is the sound, we want." Roy was astounded that he was not told to adjust his sound to

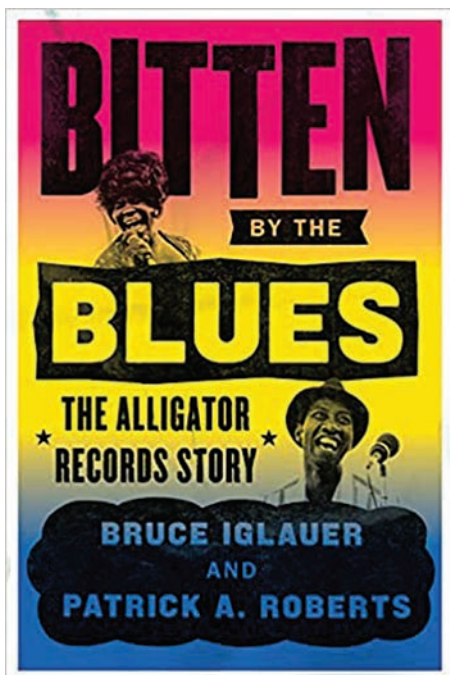
the producer and engineer and told to sound and play like he did. We put together an all-star group to back up Roy and these people were there to back up Roy and let him play the best he could.

Unluckily, Roy had substance and personality problems and tried to commit suicide while he was under contract to Alligator Records. Roy was put in jail for a very minor being drunk in public offence and died in the jail cell. There are two different versions of the story with him committing suicide and the other version was he was killed by the police.

LS: Tell us about that Alligator sound and feeling.

BA: I'm not sure there is an Alligator





sound. There was a period in the 80s that I was producing all the records which were about 130 albums out of about 300 releases, and I was working with the same engineer on a lot of those records, so those recordings tend to have the same kind of sound. Since then I've worked with dozens of engineers in dozens of recording studios and the main thing we do is try to have a sound that could be recorded live on stage. We don't like to use the studios for special effects. We want the studio to have the bands we record to sound like the best gig they have ever played.

LS: I like the part in your book *Bitten by the Blues* about your first shipment of CDs you received.

BA: I committed to CD's very early which I think was a very smart thing to do and believe me I've made some dumb ones. I couldn't get CDs that

were already packaged and at that point I had a hard time getting CD's anywhere. I got the CDs in little paper sleeves and then I had to put them into jewel cases along with the booklets that had the album pictures, info, tracks, etc. In those days they put the CD's in what we called spaghetti boxes and then shrink wrapped. So, there I was running a shrink wrap machine for my company's CD's thinking back on my time at Delmark Records shrink-wrapping LPs So I had bet the entire company on the future of CDs. If these CDs didn't get sold, I was out of business even though we had been in business for 15 years and had 80 or so releases. I had a crew of packagers help me that were neighborhood folks from the grocery store, women who worked a local nursing home, high school kids working 12 hours a day just packaging these CD's. We wrapped 36,000 CD's in a month. This did permanent damage to my hand.

We have released CD's and LP records with our newest artist Christone "Kingfish" Ingram, and we kept our fingers crossed. Luckily the album *Kingfish* has sold both well, but we have way under pressed the LP of his album and ran out in a moment. These days there is a waiting line to get LP's pressed and it took us two months to get more in stock. Christone is 20 years old and been touring like a maniac.

LS: One of my favorite Alligator albums is *Showdown* with Albert Collins, Robert Cray and Johnny "Clyde" Copeland. Tell us about it.

BA: That was a remarkably fun album to make. In this case we brought together three blues artists that were great friends. Albert Collins, "the Master

of The Telecaster," who had done four albums for Alligator Records and was our best-selling artist at the time along with Johnny Winter. The Texas Twister, Johnny "Clyde" Copeland, a protege of Albert, and a great singer and guitar player who had come from the Houston area like Albert. Also, the pretty much unknown Robert Cray who was just beginning to have a national career. Robert had been inspired to become a blues guitar player when Albert had played a dance at Robert's high school in Tacoma, Washington.

Johnny had been a singer in Albert's band and Robert was a young protege of Albert's. We brought them into the studio with Albert Collins band, a crack band. Robert, Albert and Johnny had all sent in songs. We didn't quite know what was going to happen, but we had three days to make the record which is a typical time for me to make a record. We had a problem right away because we were using an organ and not a piano because we wanted to sustain a note with three guitarists. The organ player was late, the organ was off kilter, so we had to get a tech into fix it. The band was bored and started to do a little groove to kill some time. Johnny started to sing one of the songs we had chosen by Hop Wilson, "My Woman's got a Black Cat Bone," Johnny's producer came out and said that Johnny shouldn't play it like that but like a shuffle as Hop had intended. Johnny said that he had an idea and would show him, put the whole new arrangement together in minutes putting in Albert's parts including the parts where the solos were going to follow. It took two takes with no rehearsals. I was sitting with my

(Continued on Page 21)

# Blues You Can Use: CD Reviews

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



**CD Woodbury**  
***World's Gone Crazy***  
**(Self-Released)**

In 2014, guitarist CD Woodbury and his band were named "Kings of Beale Street," at Jerry Lee Lewis 's café and honky-tonk In Memphis during the group's first appearance at the International Blues Challenge. The group has been a finalist (indie CD) and twice a semifinalist band, while representing the South Sound Blues Association and the Washington Blues Society. Capitalizing on the momentum from their 2020 appearance and a successful crowdfunding campaign, Woodbury brought the band into the vaunted Robert Lang Studios in Seattle to record his sophomore release as a band leader, *World's Gone Crazy*, for a summer 2020 release. The 11 time "Best of the Blues," award winner has a strong following in the Northwest and a reputation as a bona-fide guitar-slinger and dynamic performer, the album also marks a personal victory as his career was nearly cut short due to personal health issues and wrist surgery in 2018. The undaunted bluesman returns with fire on a 13-track recording that is representative of the bands barnstorming live show.

The first half of *World's Gone Crazy* is a set of eight well-crafted original songs followed by artful arrangements of select cover songs. Woodbury's skills as a guitarist is of course on display but also his sardonic wit and evocative storytelling. Each of the bandmembers also have a moment to shine throughout the collection, with the muscular rhythm section of journeyman drummer Don Montana and explosive bass player Patrick McDanel laying a firm foundation, while multi-instrumentalist Mike Marinig colors the landscape on keyboards, saxophone and vocals. The quartet delivers a full dose of high energy blues, rock and soul.

A striking four part acapella chorus welcomes us into the opening track "Follow the River Home," and flows into a rousing slide guitar fueled hill stomp. The slinky swinger "Walk Around Music," has Woodbury pontificating on how sweet soul music inspired him to "move his big ole body around." The title track eases in with spooky slide guitar howling before settling into a swampy groove and topical reflection on how a working man survives in these troubled times. Montana kicks off the rumbling boogie "South of South Hill," that features a tasty bass solo from McDanel. Woodbury does his best Fats Waller for the colorfully droll narrative on dieting "Can't Eat That Stuff No More," while the band plays the blues. The party shifts to "give the drummer some," as Montana takes over lead vocals for a romp through Chess Records standard "Wang Dang Doodle," followed by lazy Chicago shuffle "Last Go Round." Woodbury puts his own spin on the slinky tune "Adaline," written by fellow Northwest Bluesman and International Blues Challenge champion Kevin Andrew Sutton. Every guitarist who claims the Seattle area as home is only worth his salt if he learns a Jimi Hendrix tune or two. Woodbury puts his stamp on Jimi's first hit "Hey Joe," and generously hands the first solo Marinig and his saxophone before blazing his way out of the 7 1/2 minute epic. Joe Louis Walker wrote the political tirade "Preacher and the President," during the 1998 impeachment proceedings, all CD Woodbury and his band had to do is pump up the volume and push the tempo for their rocking album closer, with the words still ring true today.

CD Woodbury and his Kings of Beale Street make a regal statement with the 2020 release *World's Gone Crazy*, delivering a set that takes us from Saturday night to Sunday morning. Rick J Bowen



**Dave Fields**  
***Force of Will***  
**(Fields Music Studio NYC)**

This CD gets off to a very nice start with "I Love My Baby" - a smooth tribute to true love. The 2<sup>nd</sup> track, "Big Block," starts out with an emphasis on "BAM" with Van Romaine kicking it on the skins and Buddy Allen [of Rick Derringer fame] on bass keeping the level "UP" for Dave and his Fodera guitar. "Hunger" is an earthy, well-paced blues tune that will give you a chance to catch your breath! Dave's favorite, "Why Can't You Treat Me Right", is a soulful, bluesy love song with a solid guitar solo by Dave. "It's Not OK" takes on an international flavor with Norway's Kare' Amundsen on drums and Bjorn Hagset on bass on this slow mover that solo dancers will enjoy. The seventh song, "Chloe & Otis" opens with a funky groove and features lots of piano, organ and tempo changes. "Delmar" is a tribute to New York City's Delmar Brown and this song reminds me off Eddie Van Halen's intro on their explosive version of the Kinks' "You Really Got Me" - tighten your seat belts! Brown was a legendary piano player who joined Miles Davis at Montreaux, played with the Gil Evans Orchestra, and more recently, was Sting's go-to keyboard player. The best way to describe "Jack Ham Her" is "pounding"! This instrumental features Van Romaine playing with Erik Boyd {from Black 47} on bass. Field's version of Otis Redding's "Best I Can" is a very soulful rendition of one of Redding's best songs and a fitting ending to a fine set of songs. Ray Kurth



# Introducing... Mercedes Nicole

*"... a genuine gem amongst the clutter composing today's musical spectrum..."*

By Eric Steiner

During the production of this month's Bluesletter, a couple of members of the Washington Blues Society Board of Directors suggested that I reach out to Mercedes Nicole, a local blues and jazz singer who has a distinguished resume that includes a range of blues and jazz performances. I hadn't heard of Mercedes Nicole before and have enjoyed discovering an artist who has been a member of the Washington Blues Society for five years. She's performed at Seattle's Jazz Alley, the Westport Blues Festival, the Bumbershoot Music Festival and Earshot Jazz' Art of Jazz and Jackson Street After Hours series.

One email led to another and Mercedes sent me a link to her website. [www.mercedesnicolejazz.com](http://www.mercedesnicolejazz.com) is a treasure trove of audio and video links that showcase an artist that independent media host and music critic Ric Jammer considers "a genuine gem amongst the clutter composing today's musical spectrum."

I spent the better part of one morning this past month exploring Mercedes' website and enjoyed her set at a Music4Life fundraiser with her trio. While the majority of her work is decidedly, and solidly, rooted in traditional jazz, I enjoyed her slow and sultry version of "Merry Christmas Baby," which is infused with the blues. The camerawork, editing and shots of Pioneer Square and the musicians in the studio contribute to a compelling take on this holiday classic. Irv Kellenburger's sax that ushers in "Please Come Home for Christmas" immediately hooked me, too. Delvon Lamarr's soulful B3 is an exceptionally nice addition to the song as well. Her website includes Mercedes singing a cappella, with a trio and a quartet.

Last October, she headlined a tribute show that featured the music of Nancy Wilson, Billie Holiday and Dinah Washington. In



one video, I particularly enjoyed "being schooled" by Mercedes as she talked about the special place that three-time Grammy winner Nancy Wilson has in the pantheon of America's finest jazz singers. In her introduction, Mercedes appreciates how Nancy sang about subjects that were pretty much taboo in the early sixties, such as "failed relationships and infidelity." She also thanks Nancy for inspiring women singers to be "be your own woman" in an era when women weren't encouraged to be as assertive as they are in 2020.

Farther afield from the Ballard Jazz Festival, Egan's Jam House and 88 Keys, Mercedes has performed at the Unity congregations in New York City and Bremerton, and her passport has stamps from Cameroon in West Africa, Brussels, Belgium and Kingston, Jamaica. On each journey, she soaked up local traditions and culture and sat in and performed with local artists.

Two years ago, Mercedes was honored in the world music category by Seattle's Allied Arts Foundation with one of 17 Female Composers Awards in their inaugural Listen UP! Music by Women awards. I was also very pleased that the Allied Arts Foundation honored another Bluesletter cover subject, Naomi Wachira, for her work in country music in Yakima.

Finally, I'd like to encourage Bluesletter readers to contact me with suggestions for performers to include in the pages of the Bluesletter. Our region's music community is so varied and diverse that my fellow seven volunteers on the blues society's Board of Directors simply cannot know about each of the "genuine gems" in our region like Mercedes Nicole.

This month, Mercedes' calendar includes two very special shows: On the 6<sup>th</sup>, Mercedes Nicole and Michael Powers perform a live streaming tribute to B.B. King from Winter Blue Room in Lake City, and on the 27<sup>th</sup>, Mercedes headlines the Downtown Issaquah Association's Gas Station Blues online featuring the music of Dinah Washington (the self-proclaimed "Queen of the Blues") and the soulful Etta James.

I'll leave the last word to Mercedes as she asked me if I'd add a quote to this piece.

"These are uncertain and painful times, so let's press on together, celebrate each other and celebrate our music. Our of great hardship comes profound beauty."

Photo Above of 2018 Awards Ceremony and logo from <https://www.alliedarts-foundation.org/grants/2018-artist-grant-awards/>



# INTERNATIONAL BLUES CHALLENGE

## Expanded Rules for 2020/2021 Local Blues Challenges

The rules as they are currently written remain in effect for this coming year with an expanded opportunity to hold a virtual event should a live event be impossible due to the coronavirus pandemic.

Any Blues Foundation affiliated blues society may still hold a live judged event in its community if it is allowed to do so under its local COVID-19 gathering rules and if it so chooses, in accordance with the current IBC rules applicable to live challenges. Individual blues societies may determine social distancing rules, requirements for masks, and other protections as needed and as required by its local COVID-19 gathering rules. Live challenges may also be held without audiences present or streamed to audiences by the affiliate. In this scenario,

judging must happen live and in-person in the venue, and not over streamed content.

Should an affiliated blues society be unable to hold a live judged event it may choose challengers via video submissions by the challengers, with the following protocols required

1. All performances must be pre-recorded and distributed to judges for review and scoring. Streaming is not allowed to ensure consistency for judging purposes.
2. Performances must be filmed single view with one camera, landscape/horizontal capture, on a cell phone. No professional video equipment may be used. Tripods may be used and are encouraged to ensure a stable picture
3. Performance must be continuous. Musicians may not capture and edit

multiple takes.

4. There may be no post-production edits or post-production elements added to the video.

5. There may be no captions and no lower thirds added to video content. Content must be taped raw with no editing of originally captured content.

6. The same judges must be used to score all submitted performances.

The manner in which the local blues community is engaged in viewing and supporting each local challenge will be left to the leadership of each affiliated blues society. The Blues Foundation encourages continued use of this event to support fundraising, bring in sponsors, build membership, and expand awareness of the blues within each community.



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



SIGN UP  
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ORG. OR,  
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## MEMBERSHIP HAS ITS PERKS!

Receive monthly Bluesletter in your mailbox\*

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Member discounts for BB Awards and Holiday Party

10% off purchases at Silver Platters (any location)

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

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

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

And more! For the complete, most up-to-date list of membership benefits, visit [wabluessociety.org](http://wabluessociety.org)

PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

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

Name \_\_\_\_\_

2nd Name (couple) \_\_\_\_\_

Band Name (if applicable) \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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

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

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

TOTAL ENCLOSED: \$ \_\_\_\_\_ . Please send check or money order to WBS  
PO BOX 70604  
SEATTLE, WA 98127

☐ PLEASE CONTACT ME WITH VOLUNTEER OPPORTUNITIES

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

† With valid WBS membership card and advanced reservation. Reservations must be made by calling Jazz Alley at 206.441.9729 and requesting the WBS Special. This offer is not applicable to all shows.



# August 2020 Live Music & Streaming Online

*Our first post-pandemic Bluesletter calendar!*

*Compiled by Rick J. Bowen. Please contact the venue to confirm start time and price for all live shows.*

## AUGUST 1

The Garages, Beaverton, OR Lisa Mann 7 PM

Bridge Press Cellars, Spokane Robin Barrett and the Coyote Kings 7PM

True Tone Audio/Fort Blanket Studios live stream shows, Hambone Wilson Band 6 PM

<https://www.truetoneaudio.net/live>

## AUGUST 3

Stephanie Anne Johnson live stream 7PM <https://www.facebook.com/musicsaj/>

## AUGUST 4

Lisa Mann live stream 2PM [www.facebook.com/lisamannmusic](http://www.facebook.com/lisamannmusic)

## AUGUST 5

Old Town Summer Concert Series, Dain Norman 6 PM <https://web.facebook.com/oldtownsummerconcertseries/>

## AUGUST 6

Mercedes Nicole & Michael Powers: Live streaming tribute to B.B. King, Winter Blue Room in Lake City, <https://www.facebook.com/thewinterblueroom/>

Gas Station Blues 7 PM <https://downtownnissaquah.com/youtube/>

Stacy Jones Band live stream 6 PM <https://www.facebook.com/stacyjonesband>

## AUGUST 7

Drive-In Music Live Concert Series. Skagit County Fairgrounds, Petty Fever 7 PM

## AUGUST 8

True Tone Audio/ Fort Blanket Studios Live stream shows, The JP Falcon Band 6 PM

<https://www.truetoneaudio.net/live>

Sky River Rock Festival 52nd Reunion 7 PM <https://www.facebook.com/SkyRiverRockFestival>

Drive-In Music Live Concert Series. Skagit County Fairgrounds, The Fantast Band 7PM

## AUGUST 10

Stephanie Anne Johnson live stream 7pm <https://www.facebook.com/musicsaj/>

## AUGUST 11

Washington Blues Society virtual Blues Bash w/Amber Sweeney 7PM Facebook Page link: <http://www.facebook.com/theambersweeney> and YouTube Link: <http://www.youtube.com/theambersweeney>

Lisa Mann 2PM [www.facebook.com/lisamannmusic](http://www.facebook.com/lisamannmusic)

## AUGUST 12

Old Town Summer Concert Series, Champaign Sunday 6 PM [www.facebook.com/oldtownsummerconcertseries/](http://www.facebook.com/oldtownsummerconcertseries/)

## AUGUST 13

Gas Station Blues 7 pm <https://downtownnissaquah.com/youtube/>

## AUGUST 14

Drive-In Music Live Concert Series. Skagit County Fairgrounds. Aaron Crawford 7 PM

## AUGUST 15

Drive-In Music Live Concert Series. Skagit County Fairgrounds. The Lowdown Drifters 7PM

The Restaurant At Rhodes River Ranch, Arlington. The Jim McLaughlin Quartet 6PM

Uptown Gig Harbor, Fabulous Roof Shakers 6 PM

## AUGUST 17

Stephanie Anne Johnson live stream 7 PM <https://www.facebook.com/musicsaj/>

## AUGUST 18

Lisa Mann 2PM, [www.facebook.com/lisamannmusic](http://www.facebook.com/lisamannmusic)

## AUGUST 20

True Tone Audio/ Fort Blanket Studios Live stream shows, The



Marlin James Band 6 PM

<https://www.truetoneaudio.net/live>

Gas Station Blues 7 PM <https://downtownnissaquah.com/youtube/>

## AUGUST 21

Drive-In Music Live Concert Series. Skagit County Fairgrounds, Creedence Revelation featuring Randy Linder 7 PM

## AUGUST 22

Seattle Peace Concerts Sounds of Summer, Gas Works Park Seattle 12 PM

Jim Byrnes Live with Simon Kendall 7PM <http://sidedooraccess.com/>

The Garages, Beaverton, OR Sister Mercy 8PM

Drive-In Music Live Concert Series. Skagit County Fairgrounds. Randy Hansen 7 PM

## AUGUST 24

Stephanie Anne Johnson live stream 7pm <https://www.facebook.com/musicsaj/>

## AUGUST 25

Lisa Mann Tuesdays at 2PM, from main page [www.facebook.com/lisamannmusic](http://www.facebook.com/lisamannmusic)

## AUGUST 27

Gas Station Blues 7 pm <https://downtownnissaquah.com/youtube/>

## AUGUST 29

Seattle Peace Concerts Sounds of Summer, Gas Works Park Seattle 12 PM

Des Moines Beach Park Event Center. Poverty Bay Blues & Brews Festival 12-7PM

## AUGUST 30

Hotel Bellwether, Bellingham. Chris Eger Band 530 PM

Jazzbones, Tacoma. Too Slim and the Taildraggers 8PM

## AUGUST 31

Stephanie Anne Johnson live stream 7PM <https://www.facebook.com/musicsaj/>

Above:

At the 2012 Blues Music Awards in Memphis: Too Slim, Nancy Langford & Kevin Selfe. Welcome Too Slim & The Taildraggers back to the Pacific Northwest this month!

(Photo by Eric Steiner)

# Bruce Iglauer on KMRE's Bluesland!

*"The slogan of Alligator Records is Genuine houserockin' music...!"*

*Continued from page 17*

producer Dick Shurman and Dick turned to me and said, "Is this as good as I think it is?" All I could say was yes. Because the three artists loved and knew each other well and challenged each other they made a Grammy-winning record that was the biggest seller for Alligator Records by having the producers get out of the way.

On *Showdown* Robert Cray is a brilliant musician and player and when Albert Collins throws down the gauntlet Robert cannot back off. On the song "The Dream" Robert and his producer wrote it the night before they recorded it and some of the guitar playing is as good as anything he has done in his career to that point.

LS: Bruce tell us about your involvement with the Chicago Blues Festival.

BA: I want to give credit where credit is due. I was on the talent committee and chaired it from day one. However, the reason the festival happened is because Harold Washington was elected Mayor of Chicago and he was the one that wanted to celebrate Chicago's great musical heritage.

My job was to not present the show but to make the decisions on who was to perform at the Chicago Blues Festival. Harold Washington has passed on, but I have to give credit to the Mayor. The festival is still happening after all these years which started in the mid 1980s. It's still free and happens on the lakefront on five stages. All the music is memorable.

LS: Bruce, why is the record company named Alligator Records?

BA: (Chuckling) Alligator was my nickname. When I started the label, I had a girlfriend who was interested in the music business and she noticed

I have this weird habit of clicking my teeth together on the drum parts of songs (Bruce clicks his teeth together) and she dubbed me "Little Alligator." When I started this label, I've thought about my weird last name Iglauer that no one knows how to spell or pronounce. I thought having an animal as a logo would be better than my last name. So, alligators come from the south and all the music started from the south, too.

Alligator, like my last name, starts with a vowel and has a g and an l in it like my name. Everybody knows what an alligator is, and I thought people think they are dangerous. Well I'm not very dangerous but I'm going to want those record distributors to pay me so I want to have the image of a dangerous animal and they will pay their bills without hesitation. I also wanted an animal that started with an A so I would be at the top of the bills payable pile. There are musicians on my label that have never known my last name and just call me Mr. Alligator.

LS: Who else do you have that is being released on the Alligator label?

BA: We've had a lot of releases this year including Tommy Castro, The Kentucky Head Hunters, The Cash Box Kings, Billy Branch and the Sons of Blues, Nick Moss and The Fliptops, Coco Montoya and most recently Toronzo Cannon with his second release on Alligator with an album I co-produced. Also Rick Estrin and The Nightcats. Coming out soon are a Tinsley Ellis record a blues rock artist from Atlanta. Also, a Roomful of Blues record, Lindsey Beaver my young singing drummer originally from Canada is working on songs for

her new album. Selwyn Birchwood is another of my new young artists from Florida. I am also having Lil' Ed and The Blues Imperials because I just love that band. They are raw and rough like Hound Dog Taylor was and boy that music feels so real to me and it's so anti-slick.

LS: Where can we get your book *Bitten by The Blues*?

BA: You can get the book physically in any bookstore, online and Alligator.com. Also, The University of Chicago press website where we honored to be involved with one of the biggest university presses in the country. It's not going to be hard to find this book and it's now out on paperback. If people want to get it from Alligator.com I will even write an inscription in it if they want me to.

I've had a wonderful career and hope to have more. The blues is stuck with me hopefully for the next few decades. I will be in the studio soon nurturing the artists we have and searching for the artists that will be carrying this music into the future.

The slogan of The Alligator Records label is Genuine Houserockin' Music because it's genuine straight out of the American traditional music, it's rockin' and houserockin' because it's not in an arena but right in front of you in your house and hopefully rocks your soul.

LS: Thank you for coming on "Bluesland" KMRE 102.3 FM and telling us about your great book *Bitten by The Blues*.

BA: My pleasure. Bye.

# Whom to Hire, Get in Touch

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

## #

**44th Street Blues Band** 206.714.5180 or 206.775.2762

## A

**A.H.L.** 206.935.4592  
**Al Earick Band** 253.278.0330  
**Albritten McClain & Bridge of Souls** 206.650.8254  
**Alice Stuart & the Formerlys** 360.753.8949  
**AlleyKatz** 425.273.4172  
**ALTAI BAND** [goldenguitarman777@gmail.com](mailto:goldenguitarman777@gmail.com), [galiawind@yahoo.com](mailto:galiawind@yahoo.com)  
**Andrew Norsworthy** [andrewnorsworthy@yahoo.com](mailto:andrewnorsworthy@yahoo.com)  
**Andy Koch's Badd Dog Blues (formerly Badd Dog Blues Society)** 360.739.6397  
**Annette Taborn** 206.306.3398  
**Annieville Blues** 206.994.9413  
**Author Unknown** 206.355.5952

## B

**Baby Gramps Trio** 425.483.2835  
**Back Porch Blues** 425.299.0468  
**Backwoods Still** 425.330.0702  
**Badd Dog Blues Society** 360.733.7464  
**Bay Street Blues Band** 360.731.1975  
**B.E.S.T. Band** 206.817.1663  
**Bill Brown & The Kingbees** 206.276.6600  
**Billy Barner** 253.884.6308  
**Billy Shew Band** 253.514.3637  
**Black River Blues** 206.396.1563  
**Blackjack Kerouac** 206.697.8428  
**Blackstone Players** 425.327.0018  
**Blue 55** 206.216.0554  
**Blue Healers** 206.940.9128  
**Blues on Tap** 206.618.6210  
**Blues Playground** 425.359.3755  
**Blues Redemption** 253.884.6308  
**Blues Sheriff** 206.979.0666  
**Blues To Do Monthly** 206.328.0662  
**Blues with Benefits** 206.459.3278  
**Bobby Holland & The Breadline** 425.681.5644  
**Boneyard Preachers** 206.755.0766 or 206.547.1772  
**Bobby Patterson Band** 509.216.0944  
**Brian Butler Band** 206.361.9625  
**Brian Hurst** 360.708.1653  
**Brian Lee & The Orbiters** 206.390.2408  
**Bruce Govan** 206.817.1663  
**Bruce Koenigsberg / Fabulous Roof Shakers** 425.766.7253  
**Bruce Ransom** 206.618.6210  
**Bump Kitchen** 253.223.4333 or 360.259.1545

## C

**C.D. Woodbury Band** 425.502.1917  
**CC Adams Band** 360.395.8540  
**Charles White Revue** 425.327.0018  
**Charlie Butts & The Filtrtips** 509.325.3016  
**Charlie Saibel** 360.357.8553  
**Chester Dennis Jones** 253.797.8937  
**Chris Egar Band** 360.770.7929  
**Chris Lord** 425.334.5053  
**Chris Stevens' Surf Monkeys** 206.236.0412  
**Coyote Blues** 360.420.2535  
**Craig Parrish/Margaret Wilder Band** 360.380.2250  
**Crooked Mile Blues Band** 425.238.8548  
**Curtis Hammond Band** 206.696.6134  
**Cyndi Moring and Lucile Street** 206.849.8471

## D

**Daddy Treetops** 206.601.1769  
**Dan & the Dynos** 206.225.9684  
**Dana Lupinacci Band** 206.860.4961  
**Dave Albert** 425.269.3665  
**David Hudson / Satellite 4** 253.630.5276  
**Dennis "Juxtapose" Hacker** 509.264.7879  
**Dick Powell Band** 425.742.4108  
**Doug McGrew** 206.679.2655  
**Doug Skoog** 253.921.7506  
**Dudley Taft** 513.713.6800

## E

**El Colonel** 360.293.7931  
**Elliott Bay Blues Band** 206.300.6802  
**Ellis Carter** 206.935.3188  
**Eric Madis & Blue Madness** 206.362.8331

## F

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

## G

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

## H

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

## J

**Jack Cook & Phantoms of Soul** 206.517.5294  
**James Howard** 206.250.7494  
**James King & the Southsiders** 206.715.6511  
**Janie Cribbs & the T.Rust Band** 360.331.6485  
**JD Hobson** 206.235.3234  
**Jeff Boutiea & the Blues Choo Train** 425.345.5399  
**Jeff "Drummerboy" Hayes** 206.909.6366  
**Jeff & The Jet City Fliers** 206.818.0701  
**Jeff Menteer and The Beaten Path** 425.280.7392  
**Jeremy Serwer** 520.275.9444  
**Jesse Weston** 425.610.0933  
**Jill Newman Band** 206.390.2623  
**James Brunner** 509.457.0762  
**Jim Caroompas (Rumpus)** 925.212.7760  
**Jim McLaughlin** 425.737.4277  
**Jim Nardo Blues Band** 360.779.4300  
**Jimmy Free's Friends** 206.546.3733  
**Joe Blue & the Roof Shakers** 425.766.7253  
**Joe Cook Blues Band** 206.547.1772  
**Joe Guimond** 509.423.0032  
**Joel Astley** 206.214.7977  
**John "Scooch" Cugno's Delta 88 Revival** 360.352.3735  
**John "Greyhound" Maxwell** 415.302.8450  
**John Stephan Band** 206.244.0498  
**John Stephanus** 206.459.3278  
**JP Hennessy** 425.273.4932  
**Julia Francis & the Secrets of Soul** 206.618.4919  
**Julie Duke Band** 206.459.0860  
**Junkyard Jane** 253.238.7908

## K

**K. G. Jackson & The Shakers** 360.896.4175  
**Keith Nordquist** 253.639.3206  
**Keith Scott** 773.213.3239  
**Kevin & Casey Sutton** 314.479.0752  
**Kid Quagmire** 206.412.8212  
**Kim Archer Band** 253.298.5961  
**Kim Field & The Mighty Titans of Tone** 206.295.8306  
**Kimball Conant & The Fugitives** 206.938.6096  
**Kosta Panidis (Kosta la Vista)** 509.991.7623

## L

**Lady "A" & The Baby Blues Funk Band** 425.518.9100  
**Larry Hill** 206.696.1789  
**Leanne Trevalyan** 253.238.7908  
**Lee Oskar and Friends** 425.258.3585  
**Leo Muller** 206.300.6802  
**Lissa Ramaglia** 206.650.9058  
**Little Bill & the Bluenotes** 425.774.7503  
**Lori Hardman Band** 425.218.5341



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!

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

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



## PITCHING A WANG DANG DOODLE?

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[WWW.CASCADEBLUES.ORG](http://WWW.CASCADEBLUES.ORG)**



## *Inland Empire Blues Society*

*Keeping the Blues Alive in the Inland Empire*



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

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Sharon Welter  
509-999-1145  
[sharon@cutlercounseling.com](mailto:sharon@cutlercounseling.com)

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Bobbi Doupe'  
208-661-6313  
[goldenera05@yahoo.com](mailto:goldenera05@yahoo.com)

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Spokane, WA

[ieblues.org](http://ieblues.org)

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# Where the Music is Happening

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

## SEATTLE

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

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

Salmon Bay Eagles  
206.783.7791  
Seamonster Lounge  
206..992.1120  
Skylark Cafe & Club  
206.935.2111  
Slim's Last Chance Saloon  
206.762-7900  
Stone Way Café' 206.  
420.4435  
The Alley 206.937.1110  
The Crocodile 206.441.4618  
The High Dive 206.632.0212  
The Moore 206.682.1414  
The Ould Triangle  
206.706.7798  
The Paramount  
206.682.1414  
The Royal Room  
206.906.9920  
The Tractor Tavern  
206.789.3599  
The Triple Door Theater and  
Musicquarium  
(206) 838.4333  
The Sunset Tavern  
206.784-4880  
The Showbox 206.628-3151  
The Watershed 206.729.7433  
Third Place Books  
206.366.3333  
Thirteen Coins 206.682.2513  
Tim's Tavern 206.789-9005  
Town Hall 206.652-4255  
Vera Project 206.956-8372  
Whisky West 206.556.2134  
Vito's 206.397-4053  
White Center Eagles  
206.248.1400

## SOUTH PUGET SOUND

*Auburn, Tacoma, Olympia, Chehalis, Algon, 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, Algon  
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  
360.416.772ext.2  
Mirkwood Public House,  
Arlington, 360.403.9020  
Mt Baker Theater,  
Bellingham 360.734.6080  
North City Bistro, Shoreline  
206.365.4447  
Oak Harbor Tavern  
360.675.9919  
Old Edison Inn, Bow  
360.766.6266  
Peabo's, Mill Creek  
425.337.3007  
Pt Gardener Bay Winery,  
Everett, 425.339.0293  
Rockfish Grill, Anacortes  
360.588.1720  
Rocko's, Everett  
425.374.8039  
Skagit Valley Casino, Bow  
360.724.0205  
The Anchor Pub, Everett  
425.374.2580  
The Madison Pub, Everett  
425.348.7402  
The Oxford Saloon,  
Snohomish 360.243.3060  
The Repp, Snohomish  
360.568.3928  
Tulalip Casino, Tulalip  
888.272.1111  
The Rumor Mill, Friday  
Harbor 360.378.5555  
The Shakedown, Bellingham  
360.778.1067  
The Village Taphouse & Grill,  
Marysville 360.659.2305  
Tony V's Garage, Everett  
425.374.3567  
Urban City Coffee,  
Mountlake Terrace  
425.776.1273  
Useless Bay Coffee, Langley  
360.221.4515  
Varsity Inn, Burlington

360.755.0165  
Veterans of Foreign Wars  
Post #2100, Everett  
425.422.8826  
Vintage Cafe, Everett  
425-252.8224  
Wild Buffalo, Bellingham  
360.392.8447  
13th Ave Pub, Lynnwood  
425.742.7871

## CENTRAL WASHINGTON

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

AntoLin Cellars, Yakima  
509.961.8370  
Branding Iron, Kennewick  
509.586.9292  
Brewminatti, Prosser  
509.786.2269  
Brews & Cues, Yakima  
509.453.9713  
Brick Saloon, Roslyn  
509.649.2643  
Café Mela, Wenatchee  
509.888.0374  
Campbell's Resort, Lake  
Chelan, 509.682.4250  
Club Crow, Cashmere  
509.782.3001  
Deepwater Amphitheater at  
Mill Bay Casino, Manson  
509.687.6911  
Der Hinterhof, Leavenworth  
509.548.5250  
Emerald of Siam, Richland  
509.946.9328  
Gilbert Cellars, Yakima  
509.249.9049  
Hop Nation Brewing, Yakima  
509.367.6552  
Icicle Brewing, Leavenworth  
509.548.2739  
Kana Winery, Yakima  
509.453.6611  
Main Street Studios, Walla  
Walla 509.520.6451  
Old School House Brewery,  
Winthrop 509.996.3183  
Riverside Pub, Wenatchee  
509.888.9993  
Seasons Performance Hall,  
Yakima 509.453.1888  
Whiskey River Bar, Richland  
509.943.1971  
The Vogue, Chelan

509.888.5282  
Yakima Sports Center  
509.453.4647  
**EASTERN  
WASHINGTON**  
Arbor Crest Winery, Spokane  
509.927.9463  
At Michele's, Richland  
509.946.9559  
Barlows, Liberty Lake  
509.924.1446  
Barrister Winery, Spokane  
509.465.3591  
Big Foot Pub, Spokane  
509.467.9638  
Bing Crosby Theater,  
Spokane 509.227.7638  
Bigfoot Pub, Spokane  
509.467.9638  
Bolo's Bar & Grill  
509.891.8995  
Boomers Classic Rock Bar &  
Grill, Spokane Valley  
509.368.9847  
Bridge Press Cellars  
Spokane, 509.838.7815  
Chaps Restaurant Spokane  
509.624.4182  
Chateau Rive, Spokane  
509.795.2030  
Daley's Cheap Shots,  
Spokane Valley  
509.535.9309  
Dan & Jo's Bar, Valley  
509.937.4040  
House of Soul, Spokane  
509.598.8793  
Jackson Street Bar, Spokane  
509.315.8497  
MAX at Mirabeau Hotel,  
Spokane Valley  
509.924.9000  
Methow Valley Cider House  
509.946.9559  
Mootsy's Spokane  
509.838.1570  
Red Lion Dam Bar, Spokane  
(Summer Series)  
509.326.8000  
Red Room Lounge Spokane  
509.838.7613  
Rico's Pub Pullman  
509.332.6566  
The Bartlett, Spokane  
509.747.2174  
The Big Dipper, Spokane  
509.863.8101  
The Dacres Walla Walla

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

## IDAHO

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

## MONTANA

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

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

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

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

## SUNDAY

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

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

95.7 FM Spokane 6PM 104.5 FM Walla Walla 7PM

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

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

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

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

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

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

## TUESDAY

**KAOS-FM Tuesday Blues, Olympia, WA. Host: Various Hosts. 6:00-8:00 PM PST. 89.3 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/>**

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

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

Doug McQuain 102.7PM & [www.kchw.org](http://www.kchw.org)

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

**KAPY-FM Beale Street Caravan, Duvall, WA. Hosts:**

Kevin Cubbins and Pat Mitchell-Worley, 7-8 PM PST 104.9 FM & <http://valley1049.org/>

**KAPY-FM Wednesday Nite Blues, Duvall, WA: Host: Kevin Crutchfield 8-9 PM PST. 104.9 FM & <http://valley1049.org/>**

## THURSDAY

**KMRE-FM Blues Land, Bellingham. Host: Leo Schumaker 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/](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://kpv.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](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/>





# Gas Station Blues: Back to Issaquah (virtually)

*"... a genuine gem amongst the clutter composing today's musical spectrum..."*

*By Tony Frederickson (Screen shot of Corey Vincent by Eric Steiner)*

Due to the pandemic, we got a late start on Gas Station Blues, a joint effort of the Downtown Issaquah Association and the Washington Blues Society over the past six years. After much discussion, we decided to present this year's shows virtually. So, our line-up was set and we started to move forward. Unfortunately, we were too late for the July Bluesletter, so we depended on Facebook, our website and other online tools to get the word out about our July 9<sup>th</sup> premiere. We start the series the first Thursday after the Fourth of July, and did so this year, and plan to host a show every Thursday through August.

We decided to start off with a bang and bring in the only band we have had at Gas Station Blues. And, what a show it was! The Stacy Jones Band tore the roof off the studio and I'm thinking maybe a lot of people actually might have heard the show live! You can still view this show online at the Facebook pages and on the YouTube channels for the Stacy Jones Band, the Downtown Issaquah Association, and the Washington Blues Society! Because of their popularity, we had a stellar turn out. Our total views for this show totaled over 1,400 for our first show on our respective social media pages alone! The band played a mixture of originals and covers. This band loves playing together and that creates an infectious vibe that has captured a devoted following. Aside from the stellar music and entertaining sidebars during the show, it was an eye-opening experience for me on what was possible in this virtual world. When I was brought the band back from the break in the middle of the show, since Facebook allows for real time interaction between the musicians and their fans, I called for everybody watching to use the clapping Emoji hands on their devices and to welcome the band back for the second half of the show. Screens just exploded; it was like a Rolodex gone wild! I decided to take the series on the virtual road and not only feature some great talent, but also the many different options that are



out there for musicians to pursue so they can continue to play music and connect with their fans.

Our second show featured Cory Vincent and we traveled up to Bellingham, to True Tone Audio's studio to see not only the many talents of Cory, but also what True Tone had to offer with their streaming set up. You might have read about True Tone in the July issue of the Bluesletter. The studio has all the bells and whistles a major club would have and practices safe distancing during the pandemic. And if you missed it, you can experience it Facebook or YouTube! Cory Vincent is the real blues deal! He played across genres with mixture of originals and covers. Stellar guitar work, strong vocals and excellent songwriting! The trifecta of a great show!

Our third show on July 23<sup>rd</sup> will feature Mary McPage and Jevon Powell and our fourth show on July 30<sup>th</sup>, CD Woodbury! Since these shows haven't happened yet I can't give you a preview other than to say from my experiences with each of these talented artists, they will be fun filled adventures. I can't give you a review, since they will have happened before we go to

print!

Our fifth show on August 6<sup>th</sup> will feature the always entertaining Billy Stoops. I know he will play many of his originals and I'm sure the show will have some "blue" tints to it!

Our sixth show on August 13<sup>th</sup> will feature Polly O'Keary in a solo presentation. Polly loves a collaborative setting and that is why she generally plays in a band format, so this show will be a very original and not frequently seen version of all of Polly's talents. A don't miss opportunity.

Our Seventh show on August 20<sup>th</sup> will feature Keith Scott, a real Chicago bluesman who makes frequent trips out to our area (but whom a great many of you still haven't seen). This gentleman has played all over the world and is the real deal.

Our eighth show on August 27<sup>th</sup> will feature Mercedes Nicole. She is on the cover of this Bluesletter, her bio is also in this issue, and had her last album featured in our CD reviews in the June Bluesletter. She is an extremely talented vocalist and will be new to many of you! This show will be a real treat and it'll likely be one of those special "I was there!" moments.

## Washington Blues Society Blues Bash



**August 2020 virtual  
Blues Bash**

**Aug. 11. 7PM PDT**

**Amber Sweeney**

**live stream**

**Concert**



**[facebook.com/theambersweeney](https://facebook.com/theambersweeney)**

**YouTube Link: [youtube.com/theambersweeney](https://youtube.com/theambersweeney)**

# Our Monthly Blues Bash has Gone Virtual!

*Celebrate the blues virtually with Amber Sweeney*

*By Rick J. Bowen*

The August Blues Bash features Amber Sweeney, a singer/songwriter and multi-instrumentalist from Battle Ground, Washington. The Blues Bash will be broadcast online on Tuesday, August 11<sup>th</sup> at 7 PM PDT. She has competed at our International Blues Challenge contests and played to a full room at the former home of our Blues Bash, Capps Club in Kenmore.

This month, on the second Tuesday, please go to these pages:

Facebook Page link: [facebook.com/theambersweeney](https://facebook.com/theambersweeney)

YouTube Link: [youtube.com/theambersweeney](https://youtube.com/theambersweeney)

Amber Sweeney is a highly sought after performer and songwriter whose often been compared to the likes of India.Arie, Bonnie Raitt, and Sheryl Crow. Her distinctive voice and stage presence demand attention and make her the darling of every bill. She draws her fans into the stories with lyrics and music long remembered. She is accessible on stage unlike other artists and fans feel as if they've made a new friend in Amber.

In 2017, Amber released her first studio produced album, *Believing In Love*. *Believing In Love* is a triumphant body of musical emotion produced and recorded at the renowned London Bridge Studio with producer Geoff Ott, knitted with Amber's signature soul/blues sound. Amber Sweeney's vocal range is wide and her personal sensibility to genre strong. Her songwriting coupled with amazing vocal versatility allows emotion to dictate the raw edge or crystal sweetness a song requires.

Amber's music has been featured on BBC Radio, Jazz FM, Solar Radio, Seattle

Wave Radio, Portland Radio Project, KMUZ, KZME, and one of Portland, Oregon's most popular music programs, KINK's Homegrown Spotlight, and many other streaming stations worldwide.

Amber's voice, musical talent, and songwriting have also been featured in two CW television series: *One Tree Hill* and *Life Unexpected* ("Flying Machine," "Girl In The Moon," "Quicksand," "Maybe," "Stars," "Feel This" - written by Jonathan Jackson of Enation) while one half of the duo known as Everly.

Her voice has also been featured in Stephen King's film adaptation of *Riding the Bullet*, while bass player and backup singer for the rock band Enation. She can also be heard on another northwest band's album, *The Alleged Album* by One From Many ("Tears We Cry Alone" and "Shape Of Your Heart.")

Along with recording and performing, Amber is involved in a number of

local and national organizations. She is an advocate in bringing inspiration and mentoring to the youth in her community, by supporting organizations such as Rock-solid Teen Center in her hometown of Battle Ground, Washington.

Amber is currently a Governor for The Recording Academy's Pacific Northwest Chapter and she is also affiliated with the American Society of Composers, Authors and Publishers (ASCAP).



Top: Amber Sweeney  
(Photo by Barbara Potter)

Above: Amber Sweeney performing at the 2017 Washington Blues Society International Blues Challenge. (Photo by TS Sutherland)





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