

Bluesletter

Washington Blues Society

September 2020



LETTER FROM THE PRESIDENT



Hi Blues Fans,

By the time you read this, our summer fundraiser will have ended and I'm hoping we will meet our goal of \$10,000. We are close with over \$4,500 through Facebook direct donations and have had many donations on our website and from direct mail in donations.

We are just over \$9,000 and I'm hoping that the last three weeks of our campaign takes us over our goal. I want to thank all of you who have donated and encourage those of you who haven't to still make donations through our Facebook page, our website and through direct mail. For those of you who donate \$200 or more we will extend your existing membership for a full year or give you a full year's membership if you don't have a current membership.

This will be one of the most difficult years that the Blues Society has ever faced. With the loss of the festival season we lost all the money generated from quilt raffles Blues Cruise raffle and other raffle we do through out the year. This greatly affects the Musician's Relief Fund and our Pass the Torch fund. And the loss of T-shirt and other merchandise sales, and CD sales commissions took a big chunk out of our operating budget. Add the advertising losses in the Bluesletter hit circulation and distribution of the magazine across the Pacific Northwest and beyond. I have had to make a lot of cuts and decisions to help us navigate these turbulent times! I really don't like to ask for donations, especially in tough times like this, but I have had little other options. I much prefer going out to the festivals and other events and earning our way! I am truly humbled at the generosity that many of you have demonstrated. I hope all of you enjoyed our virtual Best of the Blues award show. The numbers said a ton of you watched and enjoyed and our Facebook posts and activity has been outstanding over the last few weeks! If you missed the show or just want to watch it again it is on our new YouTube channel! Just go to YouTube and do a search for Washington Blues Society and the BB Awards, Gas Station Blues, and our new Second Tuesday Blues Bash shows will come up for your viewing pleasure! Be sure to subscribe to our channel and once we hit 100 subscribers, we will get a unique URL address to make finding our virtual shows easier.

All the best and stay safe!

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

WASHINGTON BLUES SOCIETY

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Keeping the Blues Alive Award*



2020 OFFICERS

President, Tony Frederickson
Vice President, Rick Bowen
Secretary, Marisue Thomas
Treasurer, Ray Kurth
Editor, Eric Steiner

president@wablu.es.org
vicepres@wablu.es.org
secretary@wablu.es.org
treasurer@wablu.es.org
editor@wablu.es.org

2020 DIRECTORS

Music Director, Open
Membership, Chad Creamer
Education, Open
Volunteers, Rhea Rolfe
Merchandise, Tony Frederickson
Advertising, Open

music@wablu.es.org
membership@wablu.es.org
education@wablu.es.org
volunteers@wablu.es.org
merchandise@wablu.es.org
advertising@wablu.es.org

THANKS TO THE WASHINGTON BLUES SOCIETY 2020 STREET

TEAM

Downtown Seattle, Tim & Michelle Burge
North Sound, Malcolm Kennedy
Northern WA, Lloyd Peterson
Penninsula, Dan Wilson
Port Angeles Area, Alvin Owen
Central Washington, Stephen J. Lefebvre
Eastern Washington, Paul Caldwell
Ballard, Marcia Jackson
Lopez Island, Carolyn & Dean Jacobsen

blueslover206@comcast.net
malcarken@msn.com
freesprt@televar.com
allstarguitar@centurytel.net
alvino227@gmail.com
s.j.lefebvre@gmail.com
caldwell-p@hotmail.com
sunyrosykat@gmail.com
cjacobsen@rockisland.com

SPECIAL THANKS

Webmaster Emeritus, The Sheriff
Washington Blues Society Logo, Phil Chesnut

webmaster@wablu.es.org
philustr8r@gmail.com

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.wablu.es.org.

WASHINGTON BLUES SOCIETY

P.O. BOX 70604
SEATTLE, WA 98127



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This issue features our 2020 virtual Best of the Blues ("BB Awards") of the Washington Blues Society. Eric Madis expresses an attitude of gratitude to The Keeping the Blues Alive Foundation, Keith Scott recaps his 2020 Pandemic Blues Tour in Montana and the Bluesletter features four pages of CD reviews (for the first time in a long, long time!). The issue also includes a reprint of the blues society's Keeping the Blues Alive award recognition published in the 2009 Blues Festival Guide.

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ABOVE: Co-Hosts Washington Blues Society Vice President Rick J. Bowen and President Tony Frederickson at this year's virtual BB Awards
(Screen capture by Eric Steiner)

COVER IMAGE: 2020 BB Awards (Special Thanks: Jeff Benteer)

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

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

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

905 Madison St. Everett 425-348-7402



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EDITOR

Eric Steiner (editor@wablues.org)

PRINTER

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CONTRIBUTING WRITERS

Rick J. Bowen, Eric Steiner, Steve Jones, Keith Scott, Malcolm Kennedy
Peter "Blewzzman" Lauro, Eric Madis, Barbara Newman

CONTRIBUTING PHOTOGRAPHERS

Bob Collins, Eric Madis, Keith Scott, Denise Hathaway,
Doug Stetterston, Dave Corry, Linda Carbone, Dawn Lucrisia-Johnson

BLUESLETTER DEADLINES

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Please submit @ www.wablues.org

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editor@wablues.org

Camera-Ready Ad Art 5PM on the 12th of the month
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*Please send articles and photos only as attachments.
Please do not embed images or stories embedded directly in emails
and please do not send links. Please send attachments.*

Photos: High-resolution PDF, tif, or jpg saved as 300 dpi or greater in traditional print media CMYK format only (for color) or grayscale (for B&W). Please do not send social media photos.

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

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SIZE	B/W	COLOR	HT x W in mm
full pg	\$300	\$375	238 x 187.3
½ pg vertical	\$175	\$220	238 x 91.3
½ pg horizontal	\$175	\$220	116.66 x 187.3
back ½ pg horizontal	\$260	\$325	116.66 x 187.3
¼ pg vertical	\$100	\$125	116.66 x 91.3
1/3 pg vertical	TBA	TBA	238 x 59.3
1/6 pg vertical	TBA	TBA	116.66 x 59.3
1/12 pg square	TBA	TBA	56 x 59.3
business card horizontal	\$30	\$38	56 x 91.3
business card vertical	\$30	\$38	91.3 x 56

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



Like many Bluesletter readers, I've adjusted since this past March to the new restrictions imposed by the COVID-19 pandemic. I miss going out to see live music, I miss eating out at my favorite Mill Creek restaurants on a whim and I miss going to see friends to listen to the latest blues CDs I've received in the mail.

Well, I'm sad to report that I've learned that several blues record labels are opting for virtual

distribution of CDs and liner notes to media outlets and blues societies in place of physical CDs that I can hold in my hand.

I get why labels are moving toward virtual product. I really do. It makes good business sense, cuts down on US Postal Service costs and generally keeps production costs low of those little plastic discs ensconced in Digipak holders reserved for reviewers and other members of the media.

However, I mourned the loss of recorded music packaging when I bought my first CD well over 25 years ago. I wondered how the packaging of The Rolling Stones' *Exile on Main St.* in the newfangled realm of CD production would look. Clearly, those perforated postcards tucked into Exile's double LP sleeve would be barely readable if reformatted to the smaller CD format.

Honestly, I didn't wait to pick up the CD at Target or Blockbuster. Instead, I went to the upstairs antique mall off of 236th Street near my former home in Edmonds and bought a good quality used LP of *Exile on Main St.* Opening the twin-LP packaging, complete with those perforated postcards, reminded me of why I spent my Park Forest Star paper route money on what I'd consider to be the Glimmer Twins' best recording.

As a young music aficionado, I appreciated the spacey album art of Roger Dean when I bought new LPs from Yes and I enjoyed Jethro Tull's creative, full-size LP graphics with *Thick as a Brick* and *Aqualung*. I cannot imagine those experiences translating to the small CD box format any time soon.

I have the luxury of setting up a new home office, and I'm going to look at my vinyl collection stored in California fruit boxes from my days as an undergraduate at Illinois State University. I'm going to look for BB King's *Live at the Regal*, The Doors' *LA Woman* and Elmore James & John Brim's Chess Records reissue, *Whose Muddy Shoes*, so that I can frame these mementoes on the wall to remind me of three recordings that have, for me, stood the test of time. Of course, I'll save the LPs so that I can play them on my turntable that I received as a birthday gift last year. Perhaps most importantly, revisiting these three LPs will remind me why I was attracted to blues music in the first place in the 70s as opposed to progressive rock or other styles of music. Don't get me wrong, I appreciate King Crimson, Nektar and Porcupine Tree, but I've always gravitated toward blues music ever since I heard Muddy Waters' first recordings when I was a college DJ at WGLT-FM at Illinois State University in the 70s.

Please revisit LPs and CDs that bring you back to the days of when the blues touched your heart. For me, my blues gateway song was Elmore James' "Dust My Broom." That song still resonates with me.

"I'm gonna get up so early in the morning..."

Eric Steiner, Editor

Washington Blues Society Bluesletter

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



My 2020 Montana Pandemic Blues Tour

"Nobody was traveling. Except me."

By Keith Scott

With all my tours being cancelled due to the COVID-19 pandemic, I was banking on at least one being saved. I was particularly focused on my annual return to Montana this past July.

I briefly thought about driving from my home in New Buffalo, Michigan. I then checked the airfares and car rentals. It is awfully long and boring drive and I figured I had better odds up the air if I took proper precautions flying in the COVID-19 pandemic.

I left early on Friday, July 10th on a direct United flight from Chicago to Bozeman. After the usual nightmarish traffic in Chicago, I was greeted by an empty Spur Road to the airport. It seemed very unusual, and when I arrived at the empty parking lot, my suspicions were confirmed.

Nobody was traveling.

Except me.

There were no lines at O'Hare International Airport for the baggage check-in and I experienced a miracle at the Transportation Security Administration screening checkpoint. Zero wait time.

After I boarded the United flight, I had my own section in Economy Plus and covered my nose and mouth with my bandana.

The flight was half empty, on-schedule and we landed safely in Bozeman. I picked up a brand-new rental car at Budget and was on my way to Music Villa to pick up my rental gear. First up was the Livingston Country Club for an outside show on Saturday. There was a great barbecue and the golfers were more than receptive with the stunning backdrop of the Absaroka Mountain range behind me.

My friend Bob Anderson and his wife Janis along with their awesome friend Mary had driven all the way from Seattle to see me and visit their cousin Josh who is the club manager. The next day, I drove through Paradise Valley and on through Yellowstone National Park to meet my friend Jim Walker for some fishing. Jim is a neuroscience professor from Purdue University and is building a house in nearby Ennis.

After a great day on the Ruby River, it was on

to Island Park, Idaho, for two concerts at the world renowned Trout Hunter Lodge. This venue is on the banks of the famous Henry's Fork. For many trout fishermen, Henry's Fork is the most famous stretch of trout fishing water in the world. Jonathon Stiehl is one of the owners and he makes sure my visit is first class with my own suite. The restaurant is also world class and, due to the COVID-19 pandemic, I moved my shows this year outside to the patio overlooking the river.

We had two picture-perfect nights and the locals and tourists were more than appreciative.

I then learned that one of my next scheduled gigs in Montana was cancelled due to the COVID-19 pandemic. Instead of translating my disappointment into a blues song like "I've Got the COVID-19 Montana Blues on the Road, Y'all," I packed my fishing gear for another day of fishing.

I then headed toward one of my favorite spots in Montana, the Phillipsburg Brewery. Co-owners Nolan and Kathy have made the town a must-visit destination through their diverse, creative and popular line of beers at two different facilities: the main brewery in downtown Phillipsburg and a considerable larger brewery called The Springs, which began pouring in 2015.

Billed as the "ultimate Granite County destination for beer-sipping," The Springs features a taproom, patio, outdoor kitchen and concert venue. The Springs is only open weekends during the summer and there's a lot of history there, including an original hop tower from the pioneering Kroger Brewery dating back to 1875. The Springs is a very picturesque destination that sits at the base of a steep hill at the far end of town.

Again, I had a great turnout and I was starting to realize just how much people were starved for music out there. For me, Montana has always been about live events, but it seemed so much more so this time with all the COVID-19 pandemic restrictions put in place.

On Saturday, I caught up with my good friends Griz and a different Josh for a day on the Yellowstone River before heading to Red



Griz, Little Griz & Ms. Griz
(Photo by Keith Scott)

Lodge, Montana ("Gateway to Yellowstone"). Once again, after fishing with Griz, I saw a real Griz. Of course, I got out of my car and took some photos of the grizzly bear until the park ranger started to yell at me!

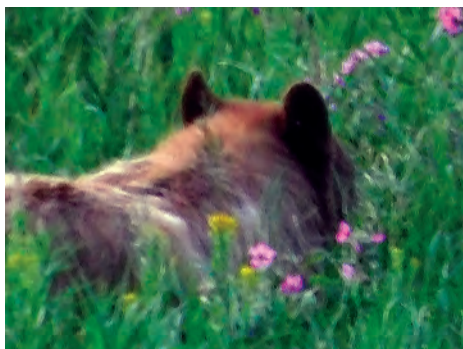
I headed next to Red Lodge and the historic Pollard Hotel, set at foot of the Beartooth Mountains. There had been a big motorcycle rally earlier and they were leaving by the time I performed. The Pollard Hotel, the first brick building in Red Lodge built in 1893, was the region's premiere meeting place as it attracted politicians like William Jennings Bryan and western legends like Buffalo Bill Cody, Liver Eatin' Johnson and Calamity Jane.

We had a mix of locals and cowboys and I felt the same appreciation as in my other gigs on this tour. It was then on to another day of traveling and sightseeing before heading back to the airport in Bozeman.

I experienced another high point en route to the Bozeman airport. I returned to Schnee's



Above: Bluesman's Ready. Below: A Real Griz.
(Photos by Keith Scott)



Sporting Goods. I picked up a brand-new pair of Merrell's. In Denver, we switched planes from a puddle jumper to a half full 777 and I settled back in my own row back to O'Hare.

When I arrived in Chicago @ 9 PM, there was only one baggage carousel open, and to my amazement, there was no traffic outside the terminal. Pre-COVID-19 pandemic, the terminal was always packed. I went to Cole at Pride Parking from my cell phone, but he beat me to it.

He was waiting for me in front of baggage claim

with a big smile in his brand-new car!

My return to Montana during the COVID-19 pandemic was very rewarding and memorable. It was great to reconnect with old friends, and meet new ones and perhaps most importantly,

perform in front of live audiences again. For me, the food, the people, the natural beauty, and of course, the fishing, all made for an exceptional "2020 Blues Pandemic Tour" in the Treasure State.

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2020 Washington Blues Society BB Awards

The first ever virtual blues award celebration. by the Washington Blues Society

By Rick J. Bowen

The Washington Blues Society presented the 30th annual Best of the Blues Awards ("BB Awards") on Sunday, July 26th honoring musicians, artists, events, and venues nominated by and voted on by Blues Society members in 30 award categories. The 2020 BB Awards show was the first ever online virtual presentation of awards due to the global Covid 19 Pandemic and the mandated temporary closure of live performance venues.

The broadcast featured prerecorded Full band and solo performances including a world premier video from Nick Vigarino along with Best Band, New Band and Performer of the Year nominees. The All-Star cast of presenters who sent in videos from around the country included Hall of Famer Duffy Bishop from Florida, BMA winner Lissa Mann from Portland, and Son Jack Jr. from London, along with local legends Billy Stapleton and Jim McLaughlin, Mary McPage, Lissa Ramaglia and Scotty Harris.

The Washington Blues Society had a show scheduled for late April but were forced to postpone due to the emergency closures. The Blues Society is following the blueprint created by The Blues Foundation in Memphis who presented the virtual Blues Music Awards in May, and graciously lent the Seattle based affiliate guidance and resources including a memorial presentation video.

For the fourth year in a row Brian Lee and the Orbiters received the "Little Bill and the Blues Notes Traditional Blues Act Award," their seventh overall while the Stacy Jones Band took away the top honors for "Best Band," for the third consecutive time their fourth overall. The High Note Group received the "New Blues Band," honor with front man Joel Astley taking the

"Blues Harmonica," and Blues Songwriter, Awards." Other first time honorees included Jesse Weston for "Blues Piano," Brian Butler for "Acoustic Blues Guitar," and Northwest Blues icon Lady A received the "Blues Performer of the Year," award.

Of note, host of All Blues on KNKX, John Kessler received his seventh "Blues DJ," award, music journalist Rick J Bowen was honored with his eighth "Blues Writer," award and The Madison Pub and the Unbound Blues Jam received the "Best Open Jam," award for a 12th time.

The ceremony hosted Live by Washington Blues Society President Tony Frederickson and Vice President Rick J Bowen under the direction of video tech Jeff Mentee and sound tech Tom Sack at Loud House Studios. The duo presented the "Lifetime Achievement Award," to "Stick Shift" Anne Eastwood, remarkably her first award in her 20 plus year career, as well as the "Keeping the Blues Alive," award to Amy Sassenberg and paid tribute to Tracy Arrington by posthumously inducting the long time bassist for Curtis Salgado and the Fat James Band into the Washington Blues Society Hall of Fame.

The Washington Blues Society is an all-volunteer non-profit organization dedicated to promoting, preserving and advancing the culture of blues and roots music in Washington State and is affiliated with the Blues Foundation (www.blues.org) in Memphis, Tennessee. More information: www.wablues.org

2020 Best of the Blues Awards

Mark DuFresne Male Vocalist Award
Chris Eger

Blues Female Vocalist
Sheri Roberts Greimes

Electric Blues Guitar
Dave Miller

Slide Blues Guitar
Eric Rice

Blues Bass
Polly O'Keary

Chris Leighton Blues Drummer Award
Rick J. Bowen

Blues Horn
Randy Oxford

Paul Green Blues Harmonica Award
Joel Astley

Blues Piano/Keyboard
Jesse Weston

Acoustic Blues Guitar
Brian Butler

Instrumentalist - Other
Mike Marinig

Blues Band
Stacy Jones Band

Little Bill and the Blue Notes
Traditional Blues Act
Brian Lee & the Orbiters

Solo/Duo Blues Act
Sheri Roberts Greimes

New Blues Band
High Note Group

Blues Performer
Lady A

Blues Songwriter
Joel Astley

Washington Blues Recording
Polly O'Keary & the Rhythm Method
As Live as it Gets

Blues Writer
Rick J. Bowen

Blues Club
Madison Avenue Pub

Blues Graphic Artist
Tim Sutherland

Blues Image
Jef Jaisun Bluesletter Cover
by Linda Carbone

Blues DJ
John Kessler

Keeping the Blues Alive Award
Amy Sassenberg

Lifetime Achievement Award
"Stick Shift" Annie Eastwood

Blues Hall of Fame - Individual
Tracy Arrington

Non-Festival Blues Event
Snohomish Blues Invasion

Best Regional Blues Festival
Winthrop

Best Open Blues Jam
Unbound Blues Jam at
Madison Ave Pub

Blue to the Bone
Pam & Tom Namowicz
Rick Star
Barry Galen

True Tone Audio
Steve Wood
Sara Cone Bauer
Mike Dobson
Paul Sullivan
Nellie Korn
Mike Cloud
John Bauer



Left: Mark DuFresne Male Vocalist Chris Eger
(Photo by Doug Stetterston)

Top: Blues Female Vocalist & Solo/Duo Blues Act:
Sheri Roberts-Griemes (Photo by Denise Hathaway)

Above: Blues Electric Guitar - Dave Miller
(Photo by Dave Corry)

Above: Blues DJ John Kessler

Left: Blues Writer & Blues Drummer Rick Bowen
(Photo by Denise Hathaway)





Page 10 (Clockwise):

Blues Image:
Jef Jaisun Bluesletter Cover by Linda Carbone

Acoustic Blues Guitar: Brian Butler

Instrumentalist - Other: Mike Marinig

Paul Green Blues Harmonica Award and Blues
Songwriter Award: Joel Astley
(Photo by Dave Corry)

Blues Horn: Randy Oxford

Blues Club: Madison Avenue Pub

Blues Hall of Fame Individual: Tracy Arrington

Blues Piano/Keyboards: Jesse Weston

Blues Bass: Polly O'Keary

Best Open Blues Jam & Best Blues Club: Unbound
Blues Jam at the Madison Ave Pub & Madison Pub

Best Regional Blues Festival: Winthrop

Page 11 (Clockwise)

Blues Performer: Lady A
(Photo by Dawn Lucrisia-Johnson)

Blues Band: Stacy Jones Band

Little Bill and the Blue Notes Traditional Blues Act :
Brian Lee & the Orbiters

Lifetime Achievement Award:
"Stick Shift" Annie Eastwood
(Photo by Harrison Productions)

Washington Blues Recording & Blues Graphic
Artist: Polly O'Keary & The Rhythm Method, *As
Live As It Gets*, Tim Sutherland

New Blues Band: High Note Group

Slide Blues Guitar: Eric Rice (Photo by Dave Corry)

Keeping the Blues Alive Award:
Amy Sassenberg

Below: Best Non-Festival Blues Event:
Snohomish Blues Invasion



Blues Society Reflections Pre/Post-COVID 19

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

By Eric Steiner

The Washington Blues Society is an all-volunteer, non-profit organization affiliated with The Blues Foundation in Memphis, which awarded the blues society a prestigious Keeping the Blues Alive award in 2009. The Washington Blues Society preserves and promotes blues music as an art form throughout Washington and the Pacific Northwest and has a strong, positive history of supporting blues musicians since 1989. The Washington Blues Society is the statewide organization that connects festivals, other blues societies, musicians and fans who share a common love for what Morgan Freeman calls "America's classical music." The Washington Blues Society has grown from a small core of musicians and fans meeting in clubs like the Owl Tavern in Ballard or Larry's Greenfront Café in Pioneer Square in the 1980's to a web- and social media savvy organization with 1,000+ members in 2020. The Washington Blues Society hosts monthly free blues concerts, promotes blues education through the Passing the Torch initiative (built on the society's Blues in the Schools initiative), publishes a 32-page monthly Bluesletter, assists in providing networking opportunities for Washington-based musicians, and gives back to the community through the its Musicians' Relief Fund. This fund provides emergency assistance to musicians in need (e.g., rental assistance, funeral expenses, modest medical funds) and all applications and payments are kept confidential. Prior to COVID-19, the blues society staffed over 40 blues festivals from March through September with volunteers selling artist CDs and blues society merchandise using a sustainability-focused approach to raise enough funds to print the monthly Bluesletter, maintain a Musicians Relief Fund and return over 90% in all CD and merchandise sales back to working musicians. The core Board of Directors team have long Washington

Blues Society tenure (many of them have served in different Board positions, such as President, Vice President, Bluesletter Editor, Volunteer Director, Treasurer). Over time, the Washington Blues Society has garnered substantive support of The Seattle Theatre Group (Nights at the Neptune partnership), Seattle Department of Neighborhoods (support for annual picnics), Gas Station Blues (a strong partnership with the Downtown Issaquah Association every August), an annual Best of the Blues ("BB Awards") showcase, and 50+ blues festivals in the greater Pacific Northwest (including British Columbia's Lower Mainland). Over the years, the blues society has hosted the "BB Awards" at the Kirkland Performance Center, supported live music at Bake's Place in Bellevue, worked as a media partner for the North Bend Blues Walk, and held special events at the recently opened Aurora Borealis nightclub in Shoreline. Prior to COVID-19, the Washington Blues Society had increased its annual gross operating budget from \$20K in 2002 to over \$120K in total gross receipts before expenses. Like any other non-profit organization, the Washington Blues Society continues to incur expenses that include printing and distribution of the Bluesletter magazine, postal costs associated with the post office box and mailing of the Bluesletter and periodic banking fees. Prior to the COVID-19 pandemic, the blues society also paid for festival security, sound and technical assistance at special events and it also facilitated modest stipends to performing musicians at events like Gas Station Blues in partnership with the Downtown Issaquah Association and other municipal partners.

As editor, I think that our Bluesletter plays an important role in the blues community by informing fans, promoting musicians and festivals. The publication brings people together through a dedicated street team

that distributes the Bluesletter to over 250 venues in King, Pierce, Snohomish, Yakima and Spokane counties (as well as a national distribution list that includes important blues outlets like Buddy Guy's Legends in Chicago, the Ground Zero Blues Club in Clarksdale and The Blues Foundation in Memphis. The Bluesletter listings include listings of 230 bands and artists, 124 weekly jams and open mics, 62 live music venues in Seattle and 45 on the East Side and King County (and the Washington Blues Society website lists 375 venues in the region). COVID-19 impact is incalculable given the fact that thousands of shows, special events (e.g., Shoreline's Blues Fundraiser for Alzheimer's Research), festivals and concerts have been cancelled or postponed until 2021. Earlier this year, the nation's summer blues festival season has included many cancellations, including many significant revenue-generating opportunities for the blues society at festivals near Mt. Baker, Bellevue, North Bend, Winthrop, Chicago, Vancouver, Portland and Spokane. At each festival, blues society volunteers sell raffl tickets to raise money according to our Washington Gambling Commission license. The annual raffl ticket sale is an important revenue generator for the blues society as it can help raise \$12,000 to help defray costs of sending talent to compete at the International Blues Challenge in Memphis and defray the costs of the primary prize, a cabin for two aboard the Legendary Blues Cruise (which costs \$5,000). In addition, other revenue generation opportunities are dramatically reduced by COVID-19, such as CD sales and merchandise sales at special events and the free monthly live blues shows. ticket sales online or via mail).

EACH YEAR THE BLUES FESTIVAL GUIDE CONGRATULATES THE RECIPIENT OF THE KEEPING THE BLUES ALIVE AWARD FOR BEST BLUES SOCIETY

KBA RECIPIENT 2009

BLUES FOUNDATION'S BLUES SOCIETY OF THE YEAR WASHINGTON BLUES SOCIETY

by Eric Steiner and Malcolm Kennedy



The Washington Blues Society (WBS) is celebrating its 20th anniversary and is fortunate to receive the Keeping the Blues Alive Award from the Blues Foundation. We are also proud of our fellow 2009 KBA recipients from the Evergreen State: John Kessler (Public Radio) and Barbara Hammerman (Sponsor).

Over the last two decades, WBS has grown from a small group of Seattle blues lovers to over 600 members; perhaps because the Board of Directors – all volunteers for our 501c3 nonprofit – has focused on the basics. In addition to hosting a two-hour “Blues Bash” concert every month, WBS publishes the *Bluesletter* that lands in members’ mailboxes by the first of every month. While we don’t sponsor a festival, we host a free, all-ages summer picnic featuring five bands. Recently, grants from Seattle’s Office of Arts and Culture have provided stipends for bands playing the picnic, and the event has helped raise the Society’s visibility in the greater Seattle area. In addition, the WBS holiday party brings people together with blues music. WBS also provides volunteers to blues festivals throughout the state, including the Sunbanks festivals, Mount Baker Rhythm and Blues Festival, the Country Blues Workshop at Centrum in Port Townsend, the Winthrop Blues Festival, Rendezvous Blues Festival and more.

The society has a small Musicians’ Relief Fund, which helps families with emergency assistance, medical bills and even funeral expenses for blues community members in need. The Board also actively engages local blues clubs in raising funds. Most notably, the Highway 99 Blues Club has been

a stalwart supporter of WBS activities by hosting fundraisers, offering discounts, and has opened its doors when it had been normally dark. It’s no coincidence that Highway 99 has taken home the hardware in the annual WBS “Best of the Blues” award in the Blues Club category for the last four years.

Venues as diverse as Tacoma’s Jazzbones, Dimitrou’s Jazz Alley in Seattle, Engel’s in Edmonds and Grinder’s in Shoreline all have contributed to the success of the WBS, and the Red Crane Restaurant provides an all-ages venue.

Our annual awards show, the BB Awards, honors artists in 28 categories. This year, the BB Awards will return for a third time to Seattle’s elegant Triple Door, home to world-class talent like Sonny Landreth, Tommy Castro, Janiva Magness, Harry Manx and a whole host of usual touring suspects.

This year has been an exceptional year for the Washington Blues Society. Recognition from the Blues Foundation has been important, and we will continue to work hard and focus on the basics – providing our membership with quality live blues experiences and in the pages of our *Bluesletter*. 🌟



Members of the 2009 Washington Blues Society at Seattle’s Salmon Bay Eagles Club: Eric Steiner (President), Mary McPage (Editor), Dennis Dudley (Blues Boss), Malcolm Kennedy (V.P.) and Tony Frederickson (Merchandise Director) Photo by Zap

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Reprinted from the 2009 Blues Festival Guide Honoring the Keeping the Blues Alive Award Recipient in the Blues Society Category

Blues You Can Use: CD Reviews

Please support the blues artists included in your Bluesletter.

David Rotundo Band
So Much Trouble
(Dreams We Share Records)

Getting the chance to work with a hero and a mentor is certainly the dream of most artists, for Toronto singer/songwriter and harmonica virtuoso David Rotundo connecting with Lee Oskar was kismet. The pair performed together in 2019 at the Annual Blues Festival in Puerto Escondido, and Blues on the Beach in Huatulco in Mexico and signed as a featured artist with Lee Oskar Harmonicas later that year. The like-minded souls have now joined forces with Oskar producing Rotundo's latest album, *So Much Trouble*, for his Dreams We Share Productions. The 12 new tracks feature an all-star cast of musicians from Canada and the Pacific Northwest on a breadth of material from juke joint blues, hard driving Soul and introspective anthems, with Rotundo's gravelly tenor and emotive Blues harp at the center of each arrangement. The roadhouse boogie "She's Dynamite" opens the set with dance floor filling zeal. He gets emotional on the bumping blues "I Must Be Crazy," then plays it cool on the slow burning "Funky Side of Town." He demonstrates his songwriter depth with the reflections of our current world struggles in the Delta Blues testimony "Hard Times Coming," and the expansive title track, with its theatrical underpinnings. Hot Hammond B3 from Ron Weinstein and salty sax from Darian Asplund spice up the comic relief in the barrelhouse shuffle "Drinking Overtime." A marvelous mixture of instruments including dobro, tabla, and cello are brought together for the global beat trance blues "Long Road" before Rotundo closes the set on a solo reading of the vaudeville Blues classic "Trouble in Mind."

Rick J. Bowen

Too Slim & The Taildraggers
The Remedy
(Underworld Records/Vizztone)

Tim "Too Slim" Langford is a no-holds-barred blues rocker who wields a big guitar and sings with gravelly authority. The album follows their BMA nominated High Desert Heat CD from 2019 and they've done another fine job with it. The Taildraggers (in addition to Langford) are Jeff "Shakey" Fowlkes on drums, percussion and vocals and Zach Kasik on bass, banjo, guitar and vocals. Kasik and Langford share the songwriting duties on these cuts, and each gets to perform their stuff. There are also three guest harp players who do a super job on four cuts. Featuring ten originals and one cool cover, we get to see what Too Slim and The Taildraggers are all about! "Last Last Chance" opens the album up and it's a country blues rocker where Langford tells his women he's done with her. The guitar rings brightly and the beat is rocking. Next is "She's Got the Remedy," a mid-tempo cut with a driving beat and gritty sound. Kasik wrote and fronts the band here with some vocal effects that add to the mix. This rocker gets your head banging and your toe tapping. "Devil's Hostage" follows, is a song of desperation; a nice, slow blues rocker with Langford up front and offering up a big solo on guitar. Sheldon Ziro appears on harp in "Reckless" with Kasik fronting the band. They get a little Bo Diddley sort of beat going and lay out some nice licks on harp and even more on the guitar. Ziro also helps out on "Keep the Party Rolling." The song gets a groove going that reminds the listener of ZZ Top. Langford growls out the lead in this big rocker with lots more great guitar and harp. Elmore James' "Sunnyland Train" follows and we get some big slide work and more cool grit and grime from Langford's vocals. Well done! "Sure Shot" once again features Kasik on vocals and tastefully adds banjo to Langford's guitar here. A mournful and slow rocker, Kasik sings how the devil's

coming for him and plucks the banjo and Langford layers on some guitar for a dark feeling all around. Up next is "Platinum Junkie" and here we get Jason Ricci as a guest harp player. He blazes away from the start with Langford on his ax and Kasik sings with passion and a slick, dark vibe; it's a cool cut. "Snake Eyes" is next with more guitar and banjo interplayed and Kasik fronting the band. The guitar solo is big, and the song builds up sweetly. "Think About That" features the third guest harp player; here Rosy Rosenblatt adds his Mississippi saxophone to the mix as Langford sings. It's a nice cut with a good beat and another big guitar solo. The finale is "Half A Word Away," a slow and somber ballad with Langford leading the charge. More tastefully done guitar with restraint offers a bit of variety and makes for a good conclusion to the album. The guitar takes us home as the CD ends. Well, if you like blues rock then look no further because that's what these guys do. Recorded in Nashville at bassist Kasik's studio and produced by Too Slim and the band, they write lots of great songs and give some equally well-done performances for a fun ride and good listen all around.

Steve Jones

Editor's Note: Steve Jones is president of the Crossroads Blues Society and this is his first contribution to the Washington Blues Society Bluesletter.

Lisa Mann
Old Girl
(Self-Released)

West Virginia born singer songwriter and award-winning artist Lissa Mann has a range of skills that has earned her international acclaim as a band leader and sought after support player. Now based in Portland Oregon, Mann is a two time Blues Music Award winner for her astounding Bass playing, the Blues Blast Sean Costello Rising Star Award, and dozens of award

from the Cascade Blues Association and the Oregon Music Hall of Fame. These much deserved awards are highlights of an impressive 20 plus year career, but what sets Man apart is her intellect, compassion, and generous personality. Her new release *Old Girl* is a five song EP. recorded at Primal Studio in Portland by Kevin Hahn features members of her road band “The Really Good Men,” Jason Thomas on guitars with drummers Michael Ballash and Dave Melyan, along with special guests Louis Pain on Hammond B3 organ, and spirited backing vocals from Sonny Hess, Brian Foxworth, LaRhonda Steele and Arietta Ward. The four new original tracks and an inspired cover from recent Rock N Roll Hall of Fame inductee Sister Rosetta Tharpe stands as a musical postcard from the heart of the hard-working blues woman who is wise beyond her years. The title track opens the album with country tinged does of self-analysis from the mid-life perspective of a woman trying to reconcile how to compete in an ever-changing world that holds youth in high esteem. The mid-tempo groove of “OLD Girl,” has Mann’s strong alto bolstered by sweet B3 lines and chiming guitars. In the album notes Mann gives credit to the inspiration for the rambling happy go lucky track “It’s the Monkeys or Me,” to a true story from her old friends. Many a romance has faced the classic ultimatum of choice, but one involving pet primates is hysterical and proves truth is stranger than fi tion. Mann spells out the plight of a working women in dog eat dog world of the music business on the gut bucket funk track “Everybody’s Making Money.” She name-checks the hurdles a DIY artist has to jump over, while Jason “JT” Thomas throws down sizzling lead guitar and Michael Ballash thunders away on the drum kit. The Godmother of Rock N Roll, Sister Rosetta Tharpe was pioneer in the development of Rhythm & Blues and the Electric guitar. Lisa Mann pays loving tribute to her and makes a statement for equal rights on a

revved-up cover of one of her signature tunes, “That’s All” (fi st recorded in 1938), as a plea for love and equality. The timely selection provides poignant commentary on how confl i t is often caused by commercial greed. In the times that we live in, Tharpe’s music is needed more than ever. Songs of “In Memoriam” that pay homage to the fallen have long been the stock and trade of accomplished songwriters. Lisa Mann adds her voice to the lexicon penning the dramatic opus “Around Here.” The Gospel fueled ballad doesn’t mention the music heroes by name but Mann’s vivid description of long gone musical icons brings forth familiar images that any fan can readily picture of local legends who left a legacy through their musical gifts. “They may not be famous, but we will remember them ‘Around Here.” The EP *Old Girl* from Lisa Mann marks a place of confide t introspection from a seasoned artist who knows herself and her sense of purpose, fashioned into a concise, to the point musical novelette.

Rick J Bowen

Eric Johanson
Below Sea Level
(NOLA Blue)

Growing up as the third generation Louisiana musician certainly gives you a leg up and insight into the depth of American roots music. Guitarist singer Eric Johansson is a native of Alexandria, Louisiana who now makes his home in the Crescent City and has been making a living there as a music man since his teens. He has long been a protégé of Tab Benoit and spent time in the bands of Cyril Neville, Terrence Simeon and Corey Henry’s Treme funk-Tet. Johanson released his debut in 2017 and recorded an acclaimed album with his cousin Tiff ny Pollack in 2019. For his NOLA Blue records debut, *Below Sea Level*, Johanson teamed up with two other Scions of Southern Rock and Blues, Luther, and Cody Dickinson. Sessions

at the famed Zebra Ranch Studios in the North Mississippi Hill country captured the raw energy of the music in a fresh and timeless way that Dickinson refers to as the sound of the Memphis Underground. The combination of Dickinson’s production skills with Johanson’s earnest song writing, embracing vocal style and formidable guitar skills mixed with the joyous bombast of Cody’s drumming and the deft Bass playing of Terrance Grayson from the Victor Wainwright band, created a sumptuous sonic stew. These young guns we’re infants or yet to be born when guitar heroes like Johnny Winter, Pat Travers and Gary Moore ruled the FM airwaves, but somehow, they were inoculated with that big 70s Blues Rock gestalt and are bringing it back to life. Johanson opens the set of 12 original tracks with the raucous “Buried Above Ground,” that has Cody matching his rolling and tumbling guitar riff while he declares his New Orleans pride. A sizzling slide guitar intro pulls us into the swaggering shuffl “Down to the Bottom” and Ray Jacildo layers in Hammond B3 behind Johanson’s smooth lead guitar and soulful vocals on the swinging power ballad “Changes the Universe.” The headbanging riff and foot stomping sing-along of “Never Tomorrow,” is a bit of arena rock indulgence, before we dive into the Stoner Rock deep end epic “Hammer on The Stone,” and all its Hendrix meets Black Sabbath glory. Johansson details the harsh realities of life on the street and his beloved Crescent City during the industrial tinged “Have Mercy,” and recounts the horrors of addiction on the heavy lament “River of Oblivion,” bearing witness to the many tragedies he has seen in his young life. You somehow feel the spirit of Chuck Berry coming through on the Hill Country two beat romp “Nowhere to Go,” with its ripping lead guitar and cockeyed optimistic “Hail, Hail Rock N Roll” feel. He then channels Freddie King on the slinky funk number “Open Hearted Woman” that has a groove as thick as knee deep shag

carpet. The fella's instrumental skills are on display during the jagged Led Zeppelin styled opening of "Dose of Forget," building into a power trio fury. Johanson delivers a treatise on our divisive world on the acoustic driven "Love Is Rebellion," boldly making his own statement on the nature of freedom. He closes out the session by picking up his resonator guitar for a solo reading of "Riverbend Blues," the plaintive tome paints a picture of simpler times and bittersweet memories. This strong sophomore release *Below Sea Level* from Eric Johanson, will surely cast him as a rising star in the blues and southern rock scene and help secure his place in the next pantheon of guitar gods.

Rick J Bowen

Rae Gordon Band
Wrong Kind of Love
 (Self-Released)

Rae Gordon may have taken third place in the 2017 International Blues Challenge, but she is a winner when it comes to serving up fantastic vocals and original blues. Her powerful voice expresses a wide range of emotions and really stands out. Her band is equally up to the task, providing outstanding support musically and backing her vocals. Representing the Cascade Blues Association, Oregon's Gordon has gotten her name out there with her first showing at the IBC and also appears regularly up and down the west coast of the US and Canada. This is Rae's fourth album and all the songs are originals. Six songs were written by keyboardist Pat McDougall, three were co-written by Rae and Pat, and the other one was written by Portland area guitar player Rod Furlott. Her 7-piece Band is featured here on the album; they are Rae on lead vocals, Kivett Bednar on guitar and vocals, Pat McDougall on keyboards and vocals, Ed Pierce on drums, Joseph Conrad on bass, Allan Kalik on trumpet (and he does the horn arrangements), and Scott Franklin

on saxophone. Six songs were written by Pat McDougall, three co-written by Rae and Pat, and one by Portland guitarist Rod Furlott. The album opens with "Comin' Back for More," with vocals jumping, a swinging cut with Rae's vocals front and center. The guitar groove sets a funky pace and the horn section does a spectacular job. Things slow down a bit with "Don't Look Now," a slower blues ballad with Rae testifying and the band aptly supporting. Piano and horns are right up there with her and the band backs her well vocally. "How You Gonna" continues with a tender pacing and phrasing as Gordon emotes and asks her lover how they are going to tell her they are leaving even though she still loves them. The band helps set the mood with thoughtful fills and an impressive organ solo. The pace quickens with "Might as Well Be You," another swinging song with a great groove. Nice instrumental work including a great sax solo are featured here. "Sea of Blue" is a somber cut with Rae testifying how she's "drowning in the deep, dark sea of blue." The guitar solo is thoughtful and quite impressive. The title track opens the latter half of the CD. The song opens with some distorted guitar, then the organ joins in and then the horns appear before Gordon begins emphatically singing and stating, "That man had the wrong kind of love!" Bednar's guitar stings as do Gordon's vocals. "How Much I Love You So" is a pretty cut with piano up front in support as Gordon croons of her love. The band is stalwart in their support here and throughout. Bednar showcases his guitar skills again in another first solo, too. There is an air of intrigue to "Got to Have You" with some soulful trumpet work; beautifully done! "Last Call" is a dark cut with nice sax and trumpet work along with Gordon's vocals as she stresses that folks need to leave the bar and the annoying person she's singing to needs to leave now, too. Gordon belts out the vocals with passion. The CD finishes up with "Get Right with The World," a mid-tempo blues

rocker with a nice little driving beat and everyone filling in well. The organ solo is cool, and the song wraps up a great CD of new tunes. I enjoyed Gordon and her band at the IBC and I also really enjoyed this recording. She is a powerful vocalist and her band is top notch. The songs showed a nice variety of tempos and themes and all the performances were great. I highly recommend this one!

Steve Jones

Various Artists

2020 Blues: New Music from Alligator Records
 (Alligator Records)

This five-song sampler released virtually on August 23rd, features choice cuts from five Alligator Records releases slated for release in late 2020 or early 2021 from Chris Cain, Selwyn Birchwood, Shemekia Copeland, Curtis Salgado, and Elvin Bishop and Charlie Musselwhite. Chris Cain's "I Believe I Got Off Cheap" kicks off the EP from his 15th recording, Raisin' Cain (and Alligator Records debut). Selwyn Birchwood's "Living in a Burning House" features some pretty innovative guitar and sax work on the title track from Selwyn's third Alligator release slated for release in January of 2021. Shemekia Copeland then slows things down a bit in one of the most compelling songs torn from today's headlines (and virtual news, social media or Twitter feeds), "Uncivil War" from her upcoming CD scheduled for release on October 23, 2020. As an organ buoys a jaunty Gospel piano, Curtis Salgado asks to "Let me testify a little bit" in his distinctive and soulful drawl as he begins the upbeat "The Longer That I Live." This infectious, upbeat and forward-looking song is from next year's soul blues classic in the making, *Damage Control* and I look forward to seeing Curtis Salgado perform this song live. The sampler closes with an explosive "What the Hell," (another commentary on

life after the 2016 presidential elections) from Elvin Bishop and Charlie Musselwhite. This month, Alligator Records will release *100 Years of Blues*, billed as a “down home summit meeting of two blues legends,” on the 25th. I’m looking forward to each of these new upcoming Alligator Records releases (especially to the work of the newest Alligator in the congregation of Alligator artists, Chris Cain). I wondered what a group of Alligators was called so I looked it up online. The most common reference for this collective noun was “congregation of alligators.” I didn’t particularly like that. While it’s not as colorful as “murder of crows, flock of mudhens or cackle of hyenas,” I think that Bruce Iglauer could surely come up with a more appropriate name. How about “amalgamation of alligators” to honor Blues Amalgamated, a loose knit, late night blues appreciation society that included Bruce Iglauer, Bob Koester, Steve Wagner and others behind the board in some of the halcyon days of Chicago blues in the 1960s? Eric Steiner

Kirsten Thien
Two Sides
 (Screen Door Records)

I try not to make a habit of doing things like this, but from time to time, as I set out to do a review of a CD, I realize that there’s absolutely no better way to open than with letting the artist have their say first. That said, I now give you Kirsten Thien

“Two Sides is a collection of songs that will take you through a journey, one that will bring us through different musical influences and aspects of life. We take off with Buddy Guy-inspired blues, spread our wings with ‘60’s gospel, and glide toward the easy-going ‘70’s California sound. We’ll crash headlong into British blues rock then get a taste of Latin Caribbean blues and follow that with a breath of fresh Smokey Mountain air before we ride out with a Texas-

blues rocker. All the while, we will cover an awesome array of the human experience. We’ll make stops to explore self-doubt and struggle, then rev up toward optimism and empowerment, and ultimately arrive at the triumph of the human spirit. As you travel through this album, imagine you have four 45s, with an A-Side and a B-Side queued up on your record player. Like two sides of a coin, each pair of songs are meant to highlight the contrast in a given experience, even while they are inextricably connected at the core.”

Two Sides is Kirsten Thien’s fifth CD, with seven of the album’s eight tracks being originals. Singing all the lead vocals, and playing slide acoustic guitar and rhythm and lead guitar, Kirsten is joined by producer Erik Boyd on acoustic and various styles and types of bass guitars; Arthur Neilson on lead, slide and rhythm guitars and guitarlin; Steve Holley and Wes Little on drums; Alex Alexander on drums and percussion; Tommy Mandel on clavinet, piano, organ and Wurlitzer; Raul Midón on acoustic guitar and translations; Fabian Almazan on piano; John Benthall on Cuatro and Requinto; Tarriona Tank Ball and Jelly Joseph on backing vocals; and Doug Macleod on acoustic and resonator guitars.

The disc opens with Kirsten’s sarcastic take on the “shoulda, coulda, woulda” idiom. Lyrically, she runs through a list of things she “Shoulda Been” and the theoretical situations that could have, or would have, evolved had she done so. In retrospect - which her matter-of-fact attitude will attest to - Kirsten appears to have absolutely no regrets. Musically, between the one-two slide guitar knock-out punches of Arthur (electric) and Kirsten (acoustic) and the aging rhythm Erik, Steve and Tommy are blowing out on the slide bass, the drums and the clavinet, calling it a smoker would indeed be an understatement. “After I Left Home (Song for Buddy Guy)” is an inspiration of, as well as a tribute to, one of Kirsten’s

mentors and heroes - the one and only, Mr. Buddy Guy. That being said, if you’re assuming if it will feature slow, burning and range roving vocals; extended scorching guitar solos; and an utterly intense rhythm; you’ve assumed correctly.” Say It Out Loud” has so much going on it could have literally been two separate tracks: the first being an angelic, hymn-like A-Capella song featuring the heavenly vocalizing of Kirsten, Tarriona and Jelly; and the second being a powerfully percussive, dance floor filling instrumental. This one’s titled “I Gotta Man” but it’s the lyrics that follow that tell the song’s story... dealing with the uncertainty Kirsten’s facing of having a man who’s apparently doing right by her and yet her wanting to leave him. With killer toe-to-toe dueling guitar solos by Kirsten and Arthur, before this rocker comes on, make sure you’ve got your air guitars pumped up. “Montañas” is a song that’s completely, and so beautifully sung in Spanish and I could care less that I didn’t understand one word. The wonderfully melodic and exotic vocals and the vibrant Latin percussion were all the translation I needed. The music Fabian, Erik, Alex and John (on instruments I’ve never hear of) combined with Kirsten’s amorous vocal presentation, transcended me to small, dark, crowded club in Buenos Aires, and I didn’t want to leave. Just as Freddie King did with this Leon Russell song, Kirsten Thien and this band could easily have a hit single with “I’d Rather Be Blind”. This rendition has an energy and enthusiasm level easily equal to Freddie’s. Two other originals on *Two Sides* are the apparent B side titled “Sweet Lost And Found” and the A side titled “Better Or You’re Gonna Get Burned”. Peter “Blewzzman” Lauro



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.



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

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

September 2020 Live Music & Streaming Online

Our second post-pandemic Bluesletter calendar!

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

SEPT 2

Heart of Bellevue Summer Music Series, Judd Wasserman 12PM www.bellevuedowntown.com/heart-of-bellevue/summer-music-series

SEPT 3

First Thursday Live Stream with the Stacy Jones Band 6PM <https://www.facebook.com/stacyjonesband/>

SEPT 4

Ebey Island Freedom Fest: Ebey Island Freedom Fest Group 12-10PM <https://www.facebook.com/roups/1575807592691936/>

Real Don Music -Proceeds benefit King County Equity Now 8PM https://www.youtube.com/channel/UCV3GuytG6_IQEF_e_iibgESA

SEPT 5

The Naughty Blokes 6PM <https://www.truetoneaudio.net/live>

Ebey Island Freedom Fest: Ebey Island Freedom Fest Group 12-10PM <https://www.facebook.com/grops/1575807592691936/>

Sky River Rock Festival 7PM <https://www.facebook.com/events/113684186687310/>

SEPT 6

Peabo's Sunday JAMboree 7PM <https://www.facebook.com/peabossundayjamboree/>

SEPT 7

Village Taphouse Monday Log Cabin JAMboree 7PM <https://www.facebook.com/Mondayjamboree/>

SEPT 8

September Virtual Blues Bash with Lisa Man 7PM <https://www.facebook.com/events/677872296409980/>

SEPT 9

Heart of Bellevue Summer Music Series, Jayleigh Ann & The Lost Boys. 12PM

Sam Halbert & Friends, 6PM <https://www.truetoneaudio.net/live>

SEPT 10

PBJam Virtual Fest 2020, featuring a lineup of some of the best funk, jam and bluegrass acts in Washington, <https://www.youtube.com/nectarlounge> 7PM

SEPT 11

The Band Together: Small Business Relief Concert Series. Redemption 6 PM <https://www.facebook.com/GHKPband2gether/>

PBJam Virtual Fest 2020, featuring a lineup of some of the best funk, jam and bluegrass acts in Washington, <https://www.youtube.com/nectarlounge> 6PM

SEPT 12

PBJam Virtual Fest 2020, featuring a lineup of some of the best funk, jam and bluegrass acts in Washington, <https://www.youtube.com/nectarlounge> 6PM

SEPT 13

Peabo's Sunday JAMboree 7PM <https://www.facebook.com/peabossundayjamboree>

Cascadia Groove, 6PM <https://www.truetoneaudio.net/live>

SEPT 14

Village Taphouse Monday Log Cabin JAMboree 7PM <https://www.facebook.com/Mondayjamboree/>

SEPT 16

Heart of Bellevue Summer Music Series, Eric Madis .12 PM www.bellevuedowntown.com/heart-of-bellevue/summer-music-series

SEPT 17

Stay Grounded streaming live on the Nectar YouTube channel https://www.youtube.com/channel/UCV3GuytG6_IQEF_e_iibgESA 8 PM

SEPT 18

The Band Together: Small Business Relief Concert Series. Beatnicks 6 PM <https://www.facebook.com/>



Joe Bonamassa at Carnegie Hall
(Courtesy of Joe Bonamassa EPK)

[GHKPband2gether/](https://www.facebook.com/GHKPband2gether/)

SEPT 20

Joe Bonamassa Live in Concert Worldwide: Livestream event from the Ryman Auditorium

1PM PT Ticket Link: <https://joeb.me/JBW>

Peabo's Sunday JAMboree 7PM <https://www.facebook.com/peabossundayjamboree/>

SEPT 21

Village Taphouse Monday Log Cabin JAMboree 7PM <https://www.facebook.com/Mondayjamboree/>

SEPT 25

The Band Together: Small Business Relief Concert Series. Retro Rockets 6 PM <https://www.facebook.com/GHKPband2gether/>

SEPT 26

Emerald City Blues Festival 2020 12:00-21:00 Online event

SEPT 27

Peabo's Sunday JAMboree 7PM <https://www.facebook.com/peabossundayjamboree>

SEPT 28

Village Taphouse Monday Log Cabin JAMboree 7PM <https://www.facebook.com/Mondayjamboree>

Please note: The 2020 Seattle Peace concerts have been postponed due to the COVID-19 pandemic. Planning is underway for potential virtual concerts. Please visit www.seapeace.org

One Bluesman's Attitude of Gratitude

"Grateful for The Keeping the Blues Alive Foundation"

By Eric Madis

I received an email in April from my good friend Hawkeye Herman telling me about grants to professional musicians who have lost income because of the Covid-19 pandemic. These grants are from Keeping the Blues Alive Foundation, specifically through Joe Bonamassa's Fueling Musicians Program. Hawkeye applied for the grant and encouraged me to do the same.

I was busy then trying to secure whatever income I could from teaching online, selling things and taking care of my family and home.

Two weeks later, I received another email from Hawkeye with a photo of him holding a \$1,000 check, \$500 gasoline card and \$50 gift card for Guitar Center. He asked if I had applied yet and, when I replied that I had not, he replied, "Eric, this just takes a few minutes. You should apply."

I immediately got to work on the detailed grant application, including a monthly list of 2019 gigs (performances, guitar workshops, private students) and associated income, a list of cancelled gigs for 2020, and links to my website, Facebook, YouTube, and more. The application took me several hours to complete. I sent it out the same day.

I received an email in mid-May from Shawn Hagood, the Keeping the Blues Alive Foundation's Director of Funding, who thanked me for applying. He said that had a small staff and had received a flood of applications and would consider every one and asked me to be patient. I figured that I might not have much of a chance, but it had been worth a try.

On June 22nd, I was shocked to receive an email from Shawn again congratulating me for having been chosen for the grant and that I would receive it shortly.

After I received the package, I took a photo of me holding the check and the cards and



Seattle Bluesman Eric Madis Grateful for the Support of The Keeping the Blues Alive Foundation
(Courtesy of Eric Madis)

made a 15-30 second video thanking Joe Bonamassa, the Fueling Musicians Program and the Keeping the Blues Alive Foundation. I send these to their office and posted the video on social media.

I feel honored and I am very grateful to the Keeping the Blues Alive Foundation, Joe Bonamassa and the Fueling Musicians Program for this grant.



Whom to Hire, Get in Touch

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

#

44th Street Blues Band 206.714.5180 or 206.775.2762

A

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

B

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

C

C.D. Woodbury Band 425.502.1917
 CC Adams Band 360.395.8540
 Charles White Revue 425.327.0018
 Charlie Butts & The Filtertips 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 "Juxtamuse" 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 outiea & the Blues Choo Train 425.345.5399
 Jeff "Drummerboy" Hayes 206.909.6366
 Jeff & The Jet City Fliers 206.818.0701
 Jeff enteer 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 icely 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 and 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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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 Baggy 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

Eichardt'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.

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



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Inland Empire Blues Society

Keeping the Blues Alive in the Inland Empire



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

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

Bobbi Doupe
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Where the Music is Happening

Please note: Our online venue listings at www.wablues.org are our most current and up-to-date listings. To add/change venues, email 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
Drunk 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
Seamster Lounge
206.992.1120
Skylark Cafe & Club
206.935.2111
Slim's Last Chance Saloon
206.762-7900
Stone Way Café 206.
420.4435
The Alley 206.937.1110
The Crocodile 206.441.4618
The High Dive 206.632.0212
The Moore 206.682.1414
The Ould Triangle
206.706.7798
The Paramount
206.682.1414
The Royal Room
206.906.9920
The Tractor Tavern
206.789.3599
The Triple Door Theater and
Musicquarium
(206) 838.4333
The Sunset Tavern
206.784-4880
The Showbox 206.628-3151
The Watershed 206.729.7433
Third Place Books
206.366.3333
Thirteen Coins 206.682.2513
Tim's Tavern 206.789-9005
Town Hall 206.652-4255
Vera Project 206.956-8372
Whisky West 206.556.2134
Vito's 206.397-4053
White Center Eagles
206.248.1400

SOUTH PUGET SOUND

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

Auburn Eagles 253.833.2298
Capitol Theater 360.754-6670
Charlie's Bar and Grill,
Olympia 360.786-8181
Dave's of Milton
253.926.8707
Dawson's, Tacoma
253.476.1421
Delancey's on 3rd, Renton
206.412-9516
Destination Harley
Davidson, Fife
253.922.3700

Doyle's Pub, Tacoma
253.272.7468
Elmer's Pub, Burien
206.439.1007
Emerald Queen Casino,
Tacoma, 253.594.7777
Forrey's Forza, Lacey
360.338.0925
Jazzbones, Tacoma
253.396.9169
Jeremy's Restaurant &
Market, 360.748.4417
Johnny's Dock, Tacoma
253.627.3186
Junction Sports Bar, Grand
Mound, 360.273.7586
Louie G's, Fife, 253.926.9700
Lucky Eagle Casino,
Rochester, 800.720.1788
McMenamins Elks Temple,
Tacoma: (253) 300-8777
Muckleshoot Casino,
Auburn, 800.804.4944
Nikki's Lounge, Covington
253.981.3612
Nisqually Red Wind Casino,
Olympia, 866.946.2444
Odd Otter Brewing Co.
Tacoma 253.327.1650
Old General Store Steak
House, Roy, 253.459.2124
Oly Underground, Olympia
360.352.7343
Rhythm & Rye, Olympia
360.705.0760
Riverside Golf Club, Chehalis
360.748.8182
Royal Bear, Algonia
253.222.0926
Silver Dollar Pub, Spanaway
253.531.4469
The Hub - Tacoma
253-687-4606
The Mill, Milton
253-831-4936
The Spar, Tacoma
253.627.8215
The Swiss, Tacoma
253.572.2821
Uncle Sam's, Spanaway
253.507.7808
Yella Beak Saloon, Enumclaw
360.825.5500

OLYMPIC PENINSULA

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

Bethel Saloon, Pt Orchard
360.876.6621
Brass Karaken Pub, Poulsbo
360.626-1042
Brother Don's, Bremerton
360.377.8442
Casey's Bar & Grill, Belfair
360.275.6929
Cellar Door, Port Townsend
360.385.6959
Cherry Bomb, Port Angeles
360.797.1638
Clear Water Casino,
Suquamish
360.598.8700
Disco Bay Detour, Discovery
Bay, 360.379.6898
Filling Station - Kingston
360.297-7732
Little Creek Casino, Shelton
800.667.7711
7 Cedars Casino, Sequim
360.683.7777
Halftime Sports Saloon, Gig
Harbor 253.853.1456
The Hi-Fidelity Lounge,
Bremerton 360.627-9752
Hot Java Cafe, Bremerton
360.813-1958
Manchester Pub, Pt Orchard
360.871.2205
Manette Saloon, Bremerton
360.792-0801
McCloud's Grill House,
Bremerton 360.373-3093
Morso, Gig Harbor
253.530.3463
Next Door Gastropub, Pt
Angeles, 360.504.2613
Old Town Pub, Silverdale
360.473.9111
The Point Casino, Kingston
360.297.0070
Pour House, Port Townsend
360.379.5586
Red Dog Saloon, Pt. Orchard
360.876.1018
Silverdale Beach Hotel,
360.698.1000
Sirens Pub, Pt Townsend
360.379.1100

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

EAST SIDE

Bellevue, Bothell, Duvall, Issaquah, Kirkland & Woodinville

Bake's Place, Bellevue
425.454.2776
Beaumont Cellars,
Woodinville
425.482.6349
Cypress Lounge & Wine Bar,
The Westin Bellevue
425.638.1000
Central Club, Kirkland
425.827.0808
Crossroads Center, Bellevue
425.402.9600
Grazie, Bothell
425.402.9600
Horseshoe Saloon,
Woodinville, 425.488.2888
Kirkland Performance Center
425.893.9900
192 Brewing, Kenmore
425.424.2337
Mt Si Pub, North Bend
425.831.6155
Northshore Performing Arts
Center, Bothell
425.984.2471
Northwest Cellars, Kirkland
425.825.9463
Sky River Brewing, Redmond
425.242.3815
Smoke & Shine, Kirkland
425.968.8206
Snoqualmie Casino,
Snoqualmie 425.888.1234
Soul Food Coffee House,
Redmond 425.881.5309

Chateau Ste. Michelle
Winery, Woodinville
425.488.1133
The Black Dog, Snoqualmie
425.831.3647
The Den Coffee Shop,
Bothell 425.892.8954
The Lime, Kirkland
425.827.3336
Twin Dragon Sports Bar,
Duvall 425.788.5519
Village Wines, Woodinville
425.485.3536
Vino Bella, Issaquah
425.391.1424
Wild Rover, Kirkland
425.822.8940

NORTH SOUND

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

Anelia's Kitchen & Stage, La
Conner 360.399.1805
Angel of the Winds Casino,
Arlington 360.474.9740
Big Lake Bar & Grill, Mt
Vernon 360.422.6411
Big Rock Cafe & Grocery, Mt
Vernon 360.424.7872
Borealis on Aurora
206.629.5744
Boundary Bay Brewery,
Bellingham 360.647.5593
Bubba's Roadhouse, Sultan
360.793.3950
Byrnes Performing Arts
Center, Arlington
360.618.6321
CCR Sports & Entertainment
360.568.1277
Cabin Tavern, Bellingham
360.733.9685
Café Zippy, Everett
425.303.0474
Cedar Stump, Arlington
360.386.8112
Conway Pub, Conway
360.445.4733
Eagle Haven Winery, Sedro
Woolley 360.856.6248
Easy Monkey Tap House
206.420.1326
Engels Pub, Edmonds
425.778.2900
Emory's on Silver Lake,
Everett 425.337.7772
Everett Theater, Everett
425.258.6766

Grinders Hot Sands,
Shoreline, 206.542.0627
Heart of Anacortes,
Anacortes 360.293.3515
Loco Billy's Wild Moon
Saloon 425.737.5144
Longhorn Saloon, Edison
360.766.6330
Lucky 13 Saloon, Marysville
360.925.6056
Lynnwood Eagles
425.776.8075
Main Street Bar & Grill,
Ferndale, 360.312.9162
McIntyre Hall, Mt Vernon
360.416.7727ext.2
Mirkwood Public House,
Arlington, 360.403.9020
Mt Baker Theater,
Bellingham 360.734.6080
North City Bistro, Shoreline
206.365.4447
Oak Harbor Tavern
360.675.9919
Old Edison Inn, Bow
360.766.6266
Peabo's, Mill Creek
425.337.3007
Pt Gardener Bay Winery,
Everett, 425.339.0293
Rockfish Grill, Anacortes
360.588.1720
Rocko's, Everett
425.374.8039
Skagit Valley Casino, Bow
360.724.0205
The Anchor Pub, Everett
425.374.2580
The Madison Pub, Everett
425.348.7402
The Oxford Saloon,
Snohomish 360.243.3060
The Repp, Snohomish
360.568.3928
Tulalip Casino, Tulalip
888.272.1111
The Rumor Mill, Friday
Harbor 360.378.5555
The Shakedown, Bellingham
360.778.1067
The Village Taphouse & Grill,
Marysville 360.659.2305
Tony V's Garage, Everett
425.374.3567
Urban City Coffee,
Mountlake Terrace
425.776.1273
Useless Bay Coffee, Langley
360.221.4515
Varsity Inn, Burlington

360.755.0165
Veterans of Foreign Wars
Post #2100, Everett
425.422.8826
Vintage Cafe, Everett
425-252.8224
Wild Buffal , 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 and vicepres@wabluess.org

SUNDAY

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

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

95.7 FM Spokane 6PM 104.5 FM Walla Walla 7PM

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

KEXP-FM Preachin' the Blues, Seattle. Host: Johnny Horn. 9 AM PST at www.kexp.org

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

KSER-FM Beale Street Caravan, Everett, WA: Hosts Kevin Cubbins and Pat Mitchell-Worley. 10 AM 90.7 FM and www.kser.org

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

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

TUESDAY

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

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

WEDNESDAY

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

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

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

Doug McQuain 102.7PM & www.kchw.org

KEXP-FM The Roadhouse, Seattle, WA. Host: Greg Vandy 6-9 PM PST. 90.3 FM and www.kexp.org

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

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

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

THURSDAY

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

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

FRIDAY

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

SATURDAY

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

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

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

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

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

OREGON

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

KBVR 88.7 FM, Corvallis

http://www.orangemedianetwork.com/kbvr_fm/

KBZY 1490 AM, Salem

<https://kbzy.com/programs/>

KEOL 91.7 FM, La Grande

<https://www.eou.edu/keol/dj-blog/the-big-three/>

KGON 92.3 FM, Portland

<https://kgon.radio.com/shows/show-schedule>

KINK 101.9 FM, Portland

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

KLCC 89.7 FM, Eugene

<https://www.klcc.org/programs/blues-power>

KMHD 89.1 FM, Gresham

<https://www.opb.org/kmhd/schedule/>

KMSW 92.7 FM The Dalles

<http://www.kmswrocks.com/>

"Squirs Blues Review" Friday 8PM -12AM

KMUN 91.9 FM, Astoria

<https://spinitron.com/KMUN>

KPOV 106.7 FM, Bend

<https://kpov.org/about-the-blues>

<https://kpsu.org/kpsuschedule/>

KRVM 91.9 FM, Eugene

<https://krvm.org/> (Breakfast with the Blues)

KSMF 89.1 FM, Ashland

<https://www.ijpr.org/post/ijpr-broadcast-centernew-chapter>

BRITISH COLUMBIA

CFBX 92.5 FM, Kamloops

<https://thex.ca/programming/>

CFRO 102.7 FM, Vancouver

<https://www.coopradio.org/content/blues-dark>

Salt Spring Island Internet Radio

<https://www.saltspring-island.com/salt-springisland-radio.html>

CFUV 101.9 FM, Victoria

http://cfuv.uvic.ca/cms/?page_id=7075

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/>





THE BLUES FOUNDATION

40TH ANNIVERSARY

Greetings from Barbara!

Dear Blues Friends,

We are living in unprecedented times, and as I talk to other music organization leaders, I find that we are all being impacted in similar ways by the limitations required for our society to heal. I recognize that many of you (myself included) are pained by the lack of access to live music, which historically has offered healing for our souls.

Our blues musician friends are unable to tour, and many are holding back the release of new recorded music until they can once again get on the road to support their recordings. Many are steering clear of studios and holding off on producing new content until things feel safer. My hope is that, in the meantime, the creative juices are flowing, and once we get on the other side of this thing, there will be wonderful new blues music for all of us to embrace. Please hold tight, support each other, be kind, and wear your masks. We'll get through this together.

The Blues Foundation continues to track the status of COVID-19 in our home community of Memphis and beyond. We have yet to reopen the Blues Hall of Fame because of our primary concern for the well-being of our staff, our visitors, and our community. With numbers of cases and the positivity rates rising, we just do not feel it is worth the risk. As we assess the ability to reopen, we are prioritizing public health and safety.

In the meantime, we are watching the trends, listening to the CDC and Health Department, and adjusting our reopening plan to meet the highest standards of care. We will keep you posted on dates and hours once we feel it is safe to reopen.

We recognize that our Affiliated Blues Societies are hard-pressed to produce live judged events in order to choose their 2021 International Blue Challenge



representatives. Most communities do not allow large gatherings, so we have written expanded guidelines for this year to allow virtual challenges for the purpose of naming 2021 International Blues Challenge Bands and Solo/Duo artists.

Please read on in this Newsletter for those details. We are already hearing from many of our blues societies that they are now ramping up for virtual challenges this year. Our goal is for as many blues societies as can to move forward to choose their challengers over the next four months and ahead of International Blues Challenge registration.

We do not yet know if we will be able to hold a live International Blues Challenge or have to pivot to our own virtual edition, but whatever the ultimate decision, we want our Affiliates to be able to forge ahead with their own challenges so they can be prepared to participate in whatever format we choose for this January.

Fortunately, the Blues Music Awards submission process has been able to continue without issue. If you are releasing blues music between November 1, 2019 and October 31, 2020, please look for the link below to submit for BMA consideration. And if you need assistance or have any questions, our staff is available to respond.

Finally, please allow me to once again put out a plea to support The Blues Foundation's COVID-19 Blues Musician Emergency

Relief Fund. To date, we have assisted close to 200 full-time blues musicians living in North America with financial support for basic living necessities such as housing and utilities.

As long as we can count on the generosity of our blues community and beyond, we will continue to manage this process to help keep blues musicians with roofs over their heads, lights turned on, and connection to the outside world intact.

It's going to be a while before they can return to touring, and they will continue to need our help. Thanks to each and every one of you who has been able to step up to assist. The worldwide blues village has been wonderful in providing us with the necessary resources to do this important work.

I close by sending hugs and good mojo for each of you to remain safe and healthy.

Best regards,

Barbara Newman, CEO
The Blues Foundation

Washington Blues Society Blues Bash
September 2020 virtual Blues Bash



Sept 8 . 7PM PDT

Lisa Mann

live stream Concert

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



Our Monthly Blues Bash has Gone Virtual!

Celebrate the blues virtually in September with the award-winning Lisa Mann

By Rick J. Bowen

The September bash features Blues Music Award winner Lisa Mann performing tunes from her new album *Old Girl* due out Sept 18th.

The virtual Blues Bash will be broadcast online Tuesday September 8th at 7 PM PDT.

FB Page link: <https://www.facebook.com/lisamannmusic>

--- PLEASE DONATE ---

PayPal- lisa@lisamannmusic.com Choose "friends"

Venmo - @lisamannmusic

Lisa Mann hails from blues-soaked Portland, Oregon where she has been inducted into the Cascade Blues Association Hall of Fame. In both 2015 and 2016, she won the Blues Music Award for best bassist from the Blues Foundation in Memphis, Tennessee.

Originally from West Virginia, her voice effortlessly straddles the line between the honey-sweet warmth of the south and the force-of-nature sound she's cultivated by mastering everything from rock and roll to Memphis soul. Her clever blues balladry is complimented by her considerable prowess on bass guitar, with grooves that touch on the hallowed soil of James Jamerson and Bob Babbitt. She writes the majority of her recorded material, and her songs paint pictures of a gritty (and sometimes humorous) personal experience in life, love and the not-always-pretty music business.

Lisa has shared the stage with many Northwest greats, such as the late Paul Delay, Lloyd Jones, Kevin Selfe, Duffy Bishop, Karen Lovely, and Sonny "Smokin'" Hess. She has often lent her bass grooves and musical direction to Sonny Hess' Pacific Northwest Women's Rhythm and Blues Revue, a very popular showcase at festivals such as the Waterfront Blues Fest, and at Musicians for the Cure's annual cancer charity Christmas show.



Blues Music Award Winner Lisa Mann
(Photo by Bob Collins)

Lisa's vocals appear on Canadian blues master Bill Johnson's Juno Award nominated CD, *Still Blue* as well as on the soundtrack to the movie "Woodstock or Bust." She is also the voice of internationally acclaimed

symphonic rock project Cry for Eden and has released a full-length traditional metal album as White Crone.



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