

# Bluesletter

Washington Blues Society

October 2022

***Shemekia Copeland  
Tedeschi Trucks Band  
Peninsula Blues Festival  
Steady Rollin' Bob Margolin  
.... and more!***





## LETTER FROM THE PRESIDENT



Hi Blues Fans,

I'm sitting in the Washington Blues Society booth at the Sunbanks Fall festival getting serenaded by friend and member Jesse Edwards as I rewrite this letter for the fourth time. So much going on and some much to share with all of you. Still need any interested parties to reach

out to me at [President@wabluessociety.org](mailto:President@wabluessociety.org) if you have interest in exploring being a part of the leadership team of the Washington Blues Society. As I said last month, we need to add some new people to our team so we can continue to grow our society and add new positions that will bring even more benefits to members of our blues society. I'm available if you have any questions and wish to explore this rewarding opportunity.

Speaking of Sunbanks. The festival has been a power packed fun fest for the first three days! Some highlights so far, the Joe Cook Blues Band just blew the doors off to open Friday night and it just went to four alarm level from there. Big Al & the Heavyweights, Andy T & Alabama Mike and Monster Road raised the energy level another alarm level!

Saturday opened with a new performer to me, a young woman named Maddy Dullum from Gig Harbor who impressed me with her songwriting talents, her musicianship, and her vocals where off the charts. I'm going to create some opportunities for members to see her and I'm confident you will all enjoy her talents. From there the day was filled with performances from Stacy Jones Band, Eric's Maine Connection (The WBS IBC Band entry), the Wasteland Kings, Junkyard Jane's 25<sup>th</sup> Anniversary Celebration (WOW!!!), the Delgado Brothers, and ending the night with Harlis Sweetwater. It was an eleven-and-a-half-hour day of music!

One would think that would be enough, but I'm ready for another full day as I write this Sunday morning. My day started off with a




## WASHINGTON BLUES SOCIETY

*Proud Recipient of a 2009*

*Keeping the Blues Alive Award*

nice visit with Joey Delgado, learned about Michelle Malone's new adventures and caught up with Chad Rupp from the Sugar Roots. Pink Floyd is blasting away on the Truetone Audio Sound system as is the usual start to Sundays at Sunbanks and my day will be filled with music from Michelle Malone, the Sugar Roots, Red House, and Too Slim & the Taildraggers! I would say it's a rough life, but it just wouldn't be true. Well, off to have some more fun! You really should consider making Sunbanks one of your regular events, hope to see many of you here next year as well as many of the multiple other great festivals we have here in the greater Pacific Northwest!

Please consider becoming more involved in your blues society and reach out to me! All the best and hope to see many of you out and about enjoying live music.



Tony Frederickson, President

Washington Blues Society

Member, Board of Directors, The Blues Foundation (2015-2017)

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This month, the Bluesletter welcomes Shemekia Copeland back to Jazz Alley and celebrates the Mount Baker Rhythm and Blues Festival and the Peninsula Rhythm and Blues Festival. Kirk Anderson takes us to Tedeschi Trucks Band's live show in Auburn, and Bear Drury has recruited Steady Rollin' Bob Margolin to contribute an insightful and informative blues history article. Rick J. Bowen previews the new CD from Michelle D'Amour and the Love Dealers and the issue also honors this year's Washington Blues Society's International Blues Challenge!

Above: Ben Rice at the 5th Annual Peninsula Rhythm and Blues Festival  
(Photo by Kathy Rankin)

Cover: Shemekia Copeland  
(Photo Courtesy of Rick J. Bowen and John Hahn)

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**THE BLUESLETTER**  
**OCTOBER 2022 - Volume XXXIII, Number X**

**PUBLISHER**

Washington Blues Society - [www.wablues.org](http://www.wablues.org)

**EDITOR**

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**PRINTER**

Pacific Publishing Company  
([www.pacificpublishing.com](http://www.pacificpublishing.com))

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**NOVEMBER BLUESLETTER DEADLINES**

Ad Reservations 5PM on 10/1/22 to [editor@wablues.org](mailto:editor@wablues.org)

Calendar 5PM on 10/10/2022  
Please submit @ [www.wablues.org](http://www.wablues.org)

Editorial 5PM on 10/5/2022  
Please send to [editor@wablues.org](mailto:editor@wablues.org)

Camera-Ready Ad Art 5PM on 10/5/2022  
Please send to [eric@wablues.org](mailto:eric@wablues.org)

Please Note: If the Editor receives enough editorial copy before the 5th, or camera-ready ads before the 10th, space may be filled and material may be saved for a future issue. Please send in contributions early!

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**MISSION STATEMENT**

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

**WASHINGTON BLUES SOCIETY**

**P.O. BOX 70604**  
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## LETTER FROM THE EDITOR



Hi Bluesletter Readers,

I am excited about this month's issue for three key reasons. First, the issue welcomes Shemekia Copeland back to Seattle's Jazz Alley with a preview from Washington Blues Society vice president Rick J. Bowen and some pretty interesting remembrances from Suze Sims when she met Shemekia on the blues road in Memphis at the International Blues Challenge and at Seattle's

Jazz Alley. Secondly, I'm pleased, and grateful, for Kirk Anderson's insightful review of the Tedeschi Trucks Band's most recent stop at the White River Amphitheatre on the Muckleshoot Indian Reservation supporting *I Am the Moon* – one of the most innovative, four-part concept experiences (note that I didn't type "albums") that I've ever seen. Thirdly, it's a thrill, thanks to Washington Blues Society volunteer Bear Drury's work, to reprint Steady Rollin' Bob Margolin's essay from 2010, called Blues Time, in this issue. I first met Bob when his hair was jet-black (and I was thin, grin), at the Fabulous Rainbow in Seattle shortly after I arrived from Chicagoland. Jerry Portnoy, Bob, and the Legendary Blues Band were generous with their time as they shared their experiences with me in a cramped no-tell motel on Aurora Avenue North. To see Bob's words in these pages is a real milestone for me, and when I saw him play with Pinetop Perkins at Parker's Ballroom in Shoreline long before it was a standalone city, it brought me back to places like Wise Fools Pub, the Earl of Old Town and Somebody Else's Troubles back in Chicago before I relocated to Seattle to work for Randy Finley at his Seven Gables Theatres.

This past month, I received many articles and photos that I could not use. For future reference, please use our printer's specifications on page four of each and every Bluesletter for all stories, photos and advertisements.

There is important information in the fine print on page four. Namely, that all stories and photos must be submitted as attachments with specific file names in certain formats. While I have memories of learning WordPerfect many, many years ago, it's not a format this magazine accepts. Same with Apple's Pages application. I received great stories in each of these formats for this issue and could not use them. Thankfully, the contributors worked to resubmit their material in a format that I could use.

So, please: If you have a story for this magazine, please only send it as an attachment in Word or as a text file. Simple reason: If I need to edit or change it, it's easier than changing a PDF or similar file. Same thing goes for images. For most of my 18-year (I think,?) tenure as a volunteer for this publication, I've received (and continue to receive) images formatted for social media or the web and not traditional 19<sup>th</sup> century print media.

So, please: If you have a great image, send it to me in high resolution

as a CMYK image (instead of your cell phone's quick RGB photos). If this past sentence contained too many FLAs or TLAs (that's four-letter acronyms or three-letter acronyms), please learn from Adobe or a middle-schooler in your family about high resolution and low resolution images.

Finally, vice president Rick J. Bowen asked me to be more declarative and clear about the need for a new editor for this publication. A few months ago, I signaled in this column that my last day will be December 31<sup>st</sup>. Since then, I've asked online affinity groups, resources at the federal, state and county levels, plus queried other blues societies, to recruit my replacement.

Since then, no one responded.

I'm the first to admit that I could have done a better job. No one has even responded with even a hint of interest, and I think it's because of the daunting complexity of asking a volunteer with the capacity to do the Adobe In Design program (especially for people like me who have no background in graphic design or Adobe products). We are one of the few all-volunteer affiliates with The Blues Foundation that has consistently published a 32-page color magazine during the COVID-19 pandemic since it was first declared in March of 2020.

However, recent family events, including the recent, untimely loss of my mother-in-law, plus a newly-diagnosed, aggressive cancer in my father-in-law, added to caring part-time for my first grandchild born with three heart defects, have all helped me refocus my life. Which means that I will not stand for election as editor for a 2023 term for the Washington Blues Society. Each elected office of the Washington Blues Society is elected for a one year term generally in November or December of each year. There are five elected positions: President, Vice President, Treasurer, Secretary and Bluesletter Editor.

I am researching the feasibility of creating a new nonprofit organization to help raise money to pay for my granddaughter's medical bills outside of her parents' health insurance network. Remembering one of my favorite Steely Dan LPs, I'm probably going to name the charity "Parker's Blues," because her first name is Parker. It's not my preferred name, but again, she's not my daughter. She's my 16-month old granddaughter with a heart condition (actually, she has three of them).

All the best, and I look forward to going back to a live blues club like Jazz Alley!

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

# Blues Preview: Shemekia Copeland Returns to Seattle

*"Welcome the Queen of the Blues back to Jazz Alley on October 25th & 26th!"*

By Rick J. Bowen

KNKX-FM and Dimitriou's Jazz Alley welcome back four time Grammy-nominated blues/roots singer and national treasure, Shemekia Copeland for two nights, on tour in support of her brand new release on Alligator Records, *Done Come Too Far*. Copeland is backed by the veteran touring band of Arthur Neilson on lead guitar, Willie Scandlyn on rhythm guitar with Kevin Jenkins on bass and Robin Gould III on drums.

Copeland is used to the spotlight. Born and raised in Harlem, New York in 1979, she first stepped on stage with her famous father, Johnny Clyde Copeland, at New York's famed Cotton Club when she was only eight years old.

As soon as Shemekia released her Alligator Records debut *Turn the Heat Up* in 1998 at age 18, she instantly became a blues and R&B force to be reckoned with. She was the winner of the 2021 Blues Music Award for B.B. King Entertainer of the Year, earned eight additional Blues Music Awards, a host of Living Blues Awards, and four Grammy nominations.

In April of 2022, she performed at the United Nations General Assembly Hall in New York to an audience of millions worldwide as part of International Jazz Day festivities. Her opening performance of "Walk Until I

Ride" kicked off a global celebration hosted by UNESCO Goodwill Ambassador Herbie Hancock. "Walk Until I Ride" is a moving social justice tribute from her groundbreaking 2020 release, *Uncivil War*, which received a Grammy nomination as Best Contemporary Blues Album at the 64<sup>th</sup> Annual Grammy Awards.

Shemekia continues to host her own popular daily blues radio show on SiriusXM's Bluesville.

With *Done Come Too Far*, Copeland hits harder than ever with musically and lyrically adventurous songs and jaw-dropping performances that are at once timely and timeless.

*Chicago Tribune* jazz critic Howard Reich wrote that "Shemekia Copeland is the greatest female blues vocalist working today. She pushes the genre forward, confronting racism, hate, xenophobia and other perils of our time. Regardless of subject matter, though, there's no mistaking the majesty of Copeland's instrument, nor the ferocity of her delivery. Copeland reaffirms the relevance of the blues."

At the 2011 Chicago Blues Festival, Koko Taylor's daughter Cookie presented Shemekia with a crown to an enthusiastic audience at the SRO Petrillo Band Shell in Grant Park on the waterfront. Shemekia received



Buddy Guy & Shemekia Copeland  
Recording 33 1/3 in 2011  
Photo by John Hahn

a rousing, standing ovation as Cookie recognized Shemekia as the next "Queen of the Blues" after the passing her mother Koko Taylor in 2009.

Jazz Alley show times are Tuesday the 25<sup>th</sup> and Wednesday, the 26<sup>th</sup> at 7:30 PM. Doors open at 6 PM each night. Join the Washington Blues Society as we welcome Shemekia Copeland back to the Pacific Northwest with what just might be her best album yet.

Editor's Note: Less than a week after she plays Jazz Alley, Shemekia Copeland will depart San Diego on October 29<sup>th</sup> on the 37<sup>th</sup> Legendary Rhythm and Blues Cruise which sails on the Sea of Cortez.

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**ERIC'S MAINE CONNECTION**

# Meeting Sheroes: Time with Shemekia Copeland

*"... I bungeed through each song, while Shemekia's catalogue of tunes took control."*

By Suze Sims

A while ago, I was in the practice of sending out 200-300 press kits for each recorded release.

We hit all the radio stations and all the festivals that we thought might send us some love. A little while later we jumped onto the "catch a new web-station" campaign. Literally, no ears involved! If the meta-data in your audio file contained enough keywords... did that mean it didn't matter how we sounded? Did the radio play help us tour Europe and Canada and Mexico? I sincerely think the tour support was derived from the eternal desire to network with the greats!

This is what brings me to ask— what were we chasing? I would propose it is experiences. Isn't it important to create exposure to your heroes? Or in my personal case, Sheroes!

Sonically, the greats like Leontyne Price, Big Momma Thornton, Ruth Brown, Etta James, Sister Monica Parker, Bonnie Raitt, all have led me to desire the experience of great big vocals and storytelling and music business prowess. Bettye LaVette and Ruthie Foster taught me the practice of perseverance, and my namesake Susan Tedeschi and her band related as more than emerging artistry by sticking to *their* sound as an expression of feeling.

So, at each opportunity to meet Shemekia Copeland, I was open minded to what this might entail. I'm blessed to meet all but two of the aforementioned "Sheroes," contributing to their experience while learning from them.

However, the very first time I met Shemekia, I am certain I botched any chance of her recognizing me. Why you ask? Well, I was wearing the hat of stage producer.

Donning that baseball hat backwards in a concert tee, sweaty and in tow on some very large Anvil case left no impression.

However, the work was a contribution, and post-downbeat I took that five-hose musical master class like a third grader. Everything rainbows and unicorns.

The second time I was in Memphis, I just couldn't move my ass fast enough in four-inch heels. After we finished performing a set at the International Blues Challenge, I couldn't get to the Ground Zero Blues Club in time to see Shemekia perform.

Again, I had sent Shemekia our latest CD, but that night, it was unusually cold in Memphis.

Shemekia saw me and stopped, said "hi" (confused as I was without that baseball hat). We were both freezing outside Ground Zero. I just missed her set. We talked and I muttered something about competing in the International Blues Challenge in Memphis that week, and handed her our band's *Memphis Mojo* EP.

"Oh good! I can listen to this later," she said.

"That would be amazing," I said. "We think it's something, but truly love to know if YOU do."

Simultaneously, we realized that each of us just finished singing and it was seriously and unseasonably cold. She then ducked into a limo, and I persuaded the bouncer not to send me back in line outside the club because I was just talking with Shemekia Copeland, of course. Contribution was mutual.

Shemekia was off with our best tunes, and our night was sparked by her encouragement to kill it at the Ground Zero Blues Club jam!

So, what about the third time?

Jazz Alley, yay! Practically, a Shemekia Copeland seminar. I sat at different tables each night. I was as captivated by her and watching others watch her.

Shemekia's unique feat to perform a show with energy rivaling the best drive you ever



took in your favorite car, boat, rollercoaster, or river tire swing.

I watched this amazing artist's way of creating a guide for their audience's energy. Shemekia's performance also guides inside each song. So as with the rest of the audience, I bungeed through each song while Shemekia's catalogue of tunes took control.

The next time Shemekia and I talked, I handed her our third CD.

"You got any songs for me to sing on here?," She asked me as she pointed to the disc.

I was absolutely thrilled that she would consider singing songs from my CD. Supremely honored. As artists, patrons, venues, audience, and crew, we get a chance to contribute and complement each other.

Shemekia's newest CD, *Done Come Too Far*, was released by Alligator Records earlier this summer, and her 2022-23 tour brings her back to the Pacific Northwest to Dimitriou's Jazz Alley on October 25th and 26th.

You'll best bring a seat belt for Shemekia Copeland's latest catalogue expansion.

Make this your next great experience, blues fans!

Can't wait for the ride





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# Interview: Lloyd Peterson, Mt. Baker Rhythm & Blues Festival

*Reflections from the 2013 Keeping the Blues Alive Award Recipient for Best US Blues Festival*

By Leo Schumaker

Editor's Note: Frequent contributor Leo Schumaker hosts the Bluesland radio program from Bellingham on KMRE-FM and I was pleased to get his interview with Keeping the Blues Alive Award recipient Lloyd Peterson of the 2022 Mt. Baker Blues Festival. Leo typed to me that "it was a blast but didn't really take notes. It was all good and it was hot. The jams were wonderful, the bands rocked the joint and the Gospel hour by Joel Tepp was wonderful. Edit all you want." Music to an editor's ears (grin). The following is a conversation between Leo Schumaker (LS) and Lloyd Peterson (LP) to inform readers about this year's Mt Baker Rhythm and Blues Festival, which celebrated the blues at the Deming Log Show Grounds in early August, 2022. - Eric Steiner (eric@wabluess.org)

LS: Hello Lloyd. Tell us when and how The Mt. Baker Rhythm and Blues Festival started?

LP: It started as a birthday party for a 90 year old woman Helen Walton at Rivers Edge Christmas Farm. Did it again the next year for her 91st birthday. We decided to expand it to two days the third year and present it at the Deming Logging Camp Showgrounds. The area is almost all flat with a slight natural amphitheater landscape. There is room for around 100 acres for Recreational Vehicles and also a V.I.P. area with hookups and closer to the stage with lots of green grass and trees.

LS: Is there a charge for camping

LP: No, I don't charge for camping. I charge one price for the attendees including all the jams outside the camp at the Museum. The blues fans respect and love this venue, the land and all the history that goes with this area. Early RV arrival come in Wednesday and claim their spots.

LS: Tell us about The Gospel hour with Joel Tepp on Sunday mornings.

LP: Joel is a legend on the music scene having played with Bonnie Raitt, Little Feat and more. Joel has dedicated almost 30 years accumulating over 600 Gospel tunes. The Sunday morning show is included and is also open to the public at no charge. It's called The Sinners and Saviors Gospel Hour. Joel will also be jumping on stage Saturday night, and you will enjoy his blues power.

LS: Tell us about the stage, vendors, and the beer garden.

LP: We have a huge stage with great sound and lighting. There will be food vendors, merchandise, and a huge beer garden for You cannot bring alcohol to the music area and no pets, guns or fireworks. We have a great security group available for your safety and they will help you with any questions or concerns.

LS: Tell us about your volunteers.

LP: We have a volunteer crew working hard setting up and some volunteers have been here for many years so the experience being involved with The Mt. Baker R & B Festival is something not to be missed for them all.

LS: What music acts you are bringing?

LP: Ana Popovic is one of them and she and her family are a pleasure to have here. We treat all our artists like family and Ana is very special at the festival. We love her and her family. Ana got her start with her dad Milton in Serbia (formerly Yugoslavia).

Ana is a great guitar player and has been featured on The Experience Hendrix tour. Ana is considered the Bonnie Raitt of Europe. Chris Eger a musical genius who is from our area is featured on several bands including The Fat James Tribute Band, The Midlife Crisis Band and will be jamming all weekend long with Shane Dwight among others. Also Rafael Tranquilino and his band will be there. Rafael is a monster on guitar, and we are glad he is coming.

LS: How many attendees will you have?

LP: We should have around 1000 to 1200.

LS: Tell us about Popa Chubby.

LP: Popa Chubby is a big man and has a big guitar. He is from New York City. Popa Chubby tells stories in such a musical way that your mind is blown, and he can play anything on his Stratocaster. Popa Chubby and Walter Trout play at several Hendrix events in Europe and tear it up for the audience. After he plays, he will go to the jam building, the museum, and play till two in the morning.

LS: Tell us about the band Southern Avenue.

LP: In 2013, our festival won the Best Festival in America and got the Keeping the Blue Alive award from The Blues Foundation. I was asked to judge the International Blues Challenge the next year for 450 bands from all over the world in January 2014. I heard Ori Naftaly who came over from Tel Aviv, Israel. I was struck by his performance and booked him for our festival. Southern Avenue will rock your socks off.

LS: Albert Castiglia is a powerhouse. What can you tell us about him.

LP: Albert has a powerful guitar style and presence on stage. Albert recently signed with Mike Zito's Gulfcoast record label and is pleased he is allowed to present his music his way. Albert is also one of the blues jammers at the festival that will play with all and brings up every musician's chops there.

LS: Lloyd, thank you for presenting The Mt. Baker Rhythm and Blues Festival for 25 years now and we hope to see and hear more in the future.

# Review: 5<sup>th</sup> Annual Peninsula Rhythm & Blues Festival

*"That set could have gone for another hour, they sounded great!"*

By Kathy Rankin

The 5th Annual Peninsula Rhythm & Blues Festival was dedicated to Cascade Blues Association Muddy Award Winner Greg "Slim Lively" Johnson, August 26<sup>th</sup> and 27<sup>th</sup> at the Port of Peninsula in Ocean Park, Pacific County, Washington on the Long Beach Peninsula. Greg was a long-time Cascade Blues Association President, and Blues Foundation volunteer, for decades. His love and support for the blues was unmatched, and he will be missed.

"It was great to see all the smiling faces this year," said festival promoter Clint Carter. Clint is also the bandleader of the North Coast Blues Band.

This is the 25th year that Junkyard Jane has been entertaining audiences, releasing CDs, making beautiful music together, and gaining new fans.

Mimosas in the morning with Ben Rice?

Sounded like a good idea to some blues fans, and they were on the menu on Saturday morning while Ben Rice played solo acoustic guitar on an impromptu side stage. Rice later played a full set with his band on the main stage that day, too. Ben Rice's band was the opening act at the recent ZZ Top Tour. He shared some stories about what that was like!

Red Beans and Rice also played the side stage, and they sounded great, too. They are a local duo featuring John Orr, the North Coast Blues Band, and Ted Brainerd from Ocean Park, and they played the blues and some standards.

"I started playing music when I was very young learning to play guitar and drums," said Clint. Carter lived in Tulsa Time until he was five years old, and after that, his family planted roots in Washington. Carter's band, The North Coast Blues Band, has been together for 10 years.



With a cast of talented band members, this lineup had been performing together for several years now. Carter is on guitar, drums, and vocals, Don King on bass, and vocals, John Orr on guitar and vocals, Bryan Foster on keyboard and vocals, and Fred Jacobs on drums.

"We play blues and rock primarily, music people can dance to," said Clint. "We are currently in the studio working on releasing original music, and we played some of it at the festival."

When the Robin Gibson Band took to the stage, people didn't forget how to dance and get down! The audience was cheering for more. That set could have gone for another hour, and they sounded great.

The Strange Tones played this festival after they were not able to last year.

"The Strange Tones always present a visual show, featuring the hilarious "crime-a-billy" shenanigans with extravagant costumes, lots of props, and choreography," said Rob Shoemaker, bassist for the Norman Sylvester Band. "They play at a very high standard of musicianship and their humor makes the music accessible to everyone. The band I am in, The Norman Sylvester Band, is very well known and is well received everywhere we play for many years."

At the Peninsula Festival, Norman sang topical originals, blues standards with gospel overtones, as well as a bit of R&B dance music.

In a departure from his usual instrumentation, Norman featured a second guitar player, Nearak Roth Patterson. Patterson contributed strong solos and the kind of bluesy counterpoint that propelled





so many of James Brown's hits. Norman took a stroll through the audience and did some photo ops, too!

Sister Mercy was Friday's headliner. They were fabulous, and my favorite song was Ruthie Foster's "Traveling Shoes." April Brown's strong Gospel-like vocals matched up so well with Scott Garcia's guitar. It was a match made in heaven.

Thinking that the festival couldn't get any better than this, Saturday's headliner was the amazing multi-Grammy Award winner Ken Emerson. The Emerson Brothers were scheduled to appear this year, but Ken's Brother couldn't make it due to health issues. Ken Emerson is best known for his slack key and slide guitar and won a Grammy for best Hawaiian album. Emerson's unique style includes both Hawaiian and blues styles. He switched back between several electric guitars, an acoustic Resonator, and a small horizontal steel Hawaiian steel guitar. It was a win-win with Emerson backed up by Michael Osborn, who toured with John Lee Hooker for many years as his second

guitarist.

The finale was the amazing all-star jam, also known as the "Wall of Guitars." The wall included Ben Rice, Michael Osborn, Robin Gibson, Ken Emerson, and Norman Sylvester. The guitarists complemented each other well, not overplaying each other. The jam at the end kept people there 'til the final, closing song, still dancing, and still smiling!

"This festival is very important to the coastal community, it boosts the local economy because people spend money when they are here, this event is growing in popularity," said Clint.

"I have been getting requests from bands all over the United States, including a band from Minneapolis, that wants to play at this festival next year. I have had bands contacting me to play next year already. I hope to get Bernard Allison here next year."

"There are plans in the works for a three-day festival running from Noon 'til 10 PM on each of the three days, a smaller second stage for acoustic acts between sets on the main



stage, and a permanent covering that will be big enough to cover everyone," said Clint.

"We will need more volunteers," continued Clint. "The volunteers we have are simply miracle workers; they are very important! And especially muscle power to put up the stage and dance floor. "These people along with the many volunteers behind the scenes are crucial to the success of a festival. I want to thank each and every one of you for your help."

Volunteer opportunities and sign-up information will be listed on the Peninsula Rhythm & Blues website.

Photos by Kathy Rankin:

Page 10: Norman Sylvester Works the Crowd

Page 11

Upper Left: The StrangeTones

Upper Right: Leanne Trevalyan & Billy Stoops of Junkyard Jane

# Show Review: Tedeschi Trucks Band Live in Auburn

*"Does it get any better than summer in Washington?"*

By Kirk Anderson

Is it possible to get much better than the weather in the summer months in Washington?

From Washington's coast to the Olympic Peninsula, and from Puget Sound to the Cascade Mountain Range, and then all throughout the fertile midlands of the Palouse and the Inland Empire. The never ending string of things to do, and ultimate views from any of these vantage points, make your heart pound in your chest. I'm relatively new to the Pacific Northwest, and I'm consistently amazed by the natural beauty of this part of North America.

This past summer saw us climb back out of our COVID-19 lockdown homes. We've had the summer of Washington Blues Society's *Bluesletters* to alert us to a summer full of music at clubs, theaters, sheds and at the many blues festivals that have come back.

The August 2022 Bluesletter previewed the return of the Grammy-winning Tedeschi Trucks Band. The last time that the Tedeschi Trucks Band played Western Washington was back-to-back shows on May 23rd and 24th in 2019 at Seattle's Paramount Theater.

At that time the band had been performing since 2010 and was touring in support of their fourth studio album named *Signs*. We all saw the growth from the full length concert video they had released in 2017 called *Live at the Fox Oakland*.

Altogether, the Tedeschi Trucks Band has released six studio albums and three live albums. Their summer 2022 tour is in support of a new 24 song, four part release called *I Am the Moon*.

So, now I think I can answer the question in the opening sentence of this article.

Does it get much better than summer in Washington?

You betcha.

Summer in Washington with live music happening again!

Part of that musical lineup was the Washington Blues Society-supported performance of the Tedeschi Trucks Band at the White River amphitheater on Friday August 26th.

Coming off of the release of the fourth and final installment of the *I Am the Moon* event, a live performance on Jimmy Kimmel Live, and a stunning performance at the Greek Amphitheater in Los Angeles, the Tedeschi Trucks Band worked their way up the Left Coast to White River Amphitheatre on the Muckleshoot Indian Reservation in Auburn, Washington.

That night, three bands played at the White River Amphitheater. The opening band was the three-piece Gabe Dixon Band. Gabe is also keyboardist and vocalist in the Tedeschi Trucks Band. As one of the newer members of the band and heavy contributor to the *I Am the Moon* project, it makes sense to have his band open the show and have him to further immerse himself in the traveling show called the Tedeschi Trucks Band.

Gabe's three-piece band ran through about 30 minutes of original material with William Kibbe, sax player for the Tedeschi Trucks Band sitting in on one of the tunes. It really gave the audience a chance to see what Gabe brings to the Tedeschi Trucks Band. The Gabe Dixon Band played an exceptionally good set of Americana, and this set the stage for a memorable evening of live music.

Also on the bill was East Los Angeles' favorite Los Lobos. Austin City Limits Hall of Famers, Los Lobos has been internationally touring their roots rock, Americana, Latin rock, TexMex musical style since 1983.

Led by Dave Hidalgo, Los Lobos rose to fame in 1987 with their cover of Ritchie

Valens' "La Bamba" which peaked at the top of *Billboard's* US Hot 100 as well as charted internationally.

Los Lobos came out swinging as a six piece band with three guitarists, one bass player, one drummer and the sixth member playing double duty either on sax or keys.

It was pretty obvious that the band was "Ready for Freddy" as Dave told us how much they enjoyed being on this tour, and that he hoped we were all ready for them to "Get all East L.A. on our asses."

As has happened throughout the tour, members from the other bands on the bill would come out to play with acts already on stage. Susan Tedeschi came out to play with Los Lobos, and judging from the cheers from the crowd, everyone was more than happy with bands sharing performers with each other.

We were even treated to the Los Lobos version of "La Bamba," which gave the crowd something dance to. I've heard them play this tune several times live, but at the White River Amphitheatre, Los Lobos seemed to use much more of a Jimi Hendrix style to it, and I'd like to think that it was a tribute to their show here in the Pacific Northwest.

As we waited for the headliner, I thought about seeing different incarnations of the Derek Trucks Band over the past 20 years.

I was there and watched a young guitarist just learning the craft and learning his own sound from the mid 1990s, through his time with the Allman Brothers Band, and touring as a band member with Eric Clapton and Carlos Santana.

A semi-new lineup of musicians as well as two years of pandemic lockdown has provided a new direction for the Tedeschi Trucks Band. Now they are moving their blues, jazz, Americana influences in the direction of the *I Am the Moon* project, and



YouTube has videos of each of the project's four distinct parts.

Would it be awkward, or would it be forced? Susan and Derek seem so much in lockstep, but you know sometimes relationships go in different directions. How would they incorporate Derek's monster tone into the group? Would Susan's own style evolve?

*I Am the Moon* was inspired by the 12th century 100 page poem "The Story of Layla and Majnum" by Persian poet Nizami Ganjavi. I knew this poem was the title inspiration for Eric Clapton's 1970 double LP with Derek and the Dominos *Layla and Other Assorted Love Songs*. How would the Tedeschi Trucks Band put this all together? The project seemed so vast. Would this overtake the last 12 years of this band's growth?

The 12-member Tedeschi Trucks Band ensemble took their places on stage, and started with two tunes off their 2016 CD, *Let Me Get By*. The choice of songs was almost a "let's all get re-acquainted again" effort. Throughout the two familiar songs it looked like Susan was leading the effort as each of the band's dozen members added their own distinct contributions to each song.

The next five songs were from *I Am the Moon*.

As the band played, I saw and heard answers to my questions reveal themselves from the stage. Different members of the ensemble took vocal leads, as Gabe Dixon and Mike Mattison sang along with Susan.

I really enjoy letting artists be artists. Sure, I have my favorites of theirs that I wanted to hear but allowing an artist to put together a set list based on the here and now of their artistic life is simply wonderful.

The horns weren't just there to provide a little bit of background, and they really played off Derek's distinctive guitar tone. Gabe's vocal

and keyboard styles allow him to do rhythm, harmony and lead, and are a natural fit with the Tedeschi Trucks Band. I also started to notice that both Susan and Derek were co-leading the band.

"Just Won't Burn" slipped into the set as a Susan Tedeschi original tune brought to life by the full 12-piece band. Susan's voice has grown substantially since the original release in 1998, and she showed an uncommon depth on "Just Won't Burn."

The rest of the set list was full of Tedeschi Trucks Band favorites and mighty covers. As the three-part harmony vocalists started to sing, I knew they were setting the stage for a cover of Dr John's "I Walk on Guilded Splinters." The performance was faithful to the original, and with 12 artists breathing more life into the song, it was a true highlight of the evening.

A Tedeschi Trucks Band fan favorite that isn't played as regularly as it was back in 2015 to 2017 was next. "Midnight in Harlem" is one of my favorite Tedeschi Trucks Band songs, and to see the 12-piece band breathe new life into the song was simply magical. By the reaction of the crowd it, was a giddy surprised for them, too.

The band next dived into "Outside Woman Blues" made famous by Cream. Derek and Susan traded lead guitar parts, and Susan showed she can stand toe-to-toe with Derek on her Les Paul. Derek worked with Gabe on keyboards, and the three-horned players, to get it just right.

The crowd really lit up as the next tune started, Bonnie Raitt's version of John Prime's classic "Angel from Montgomery." Susan takes Bonnie's version, and mixes the tune up with the rest of the band, and with the power of Derek's playing, moves it forward into a new kind of song.

On top of all this, there was a short pause,

and then the band launched into "Sugaree," a Grateful Dead classic. Again, my questions were answered as they have figured out how to let the power of the 12 piece band shine through and then use Derek's powerhouse tone to lift the tunes to up yet another level. Not as Derek overpowering the other 11 players, but as Derek as a part of the band's sound.

"Made Up My Mind" from their second album was the next tune in this live jukebox. Again, it seemed like they took songs from their original records and rearranged them for the larger band.

As the band walked off the stage, fans from as far away as Alaska, California and Idaho loudly showed their appreciation, but made it clear that they wanted more.

The band came back out and launched into "Soul Sweet Song" from the fourth installment of their current effort. The song was dedicated to Kofi Burbridge, who was the band's original keyboardist and flautist. He passed away in 2019. Though the lyrics, and the way they play the song, you can tell the love that they feel for this former family member and the hole that is left with his passing.

The show closed with a rocking version of Joe Cocker's "Space Captain." This song was particularly poignant, because of the Tedeschi Trucks Band's documentary of the story of Joe Cocker's historic *Mad Dogs and Englishmen* tour through the lens of the Tedeschi Trucks Band's reunion of the Mad Dogs.

As the last notes faded, fans high-fived each other and smiled because they knew that they had just seen an awesome performance by the Tedeschi Trucks Band with a spectacular set list.

# Blues Time

*"Smiling from his good night, he hopes the future will bring him more of the same"*

By Bob Margolin (Photo of Bob Margolin  
Courtesy of the Author)

Editor's Note: Washington Blues Society volunteer Bear Drury submitted this 2010 article with Steady Rollin' Bob Margolin's permission to reprint in the Bluesletter. I've seen Bob Margolin dozens of times since The Legendary Blues Band played The Fabulous Rainbow in Seattle in the 80s and it's a pleasure to include Bob's words and pictures in our magazine - Eric Steiner (eric@wablues.org).

A guitar player in a touring blues band "woke up this morning" in 1975. He begins his day in a hotel room that looks like most 2010 hotel rooms. The most obvious difference is a picture-tube TV with a knob for volume and a channel dial and extended antennae to pull in the local channels. There's no remote.

He reaches for the phone on the night table next to his bed. It has a dial, no touch-tone buttons. He sticks his finger into the second-last finger-hole and spins the dial for 9 and gets an outside line. He dials 0 and the Operator announces herself, always a woman.

He resists a reflex to say, "Hi, how are you today?" recites instead, "I'd like to make a long distance call and charge it to my home phone." He tells her the number he wants to call and his own number and a few seconds later, he hears the phone ringing. The band's manager picks up. He tells the manager he got a call yesterday from a musician friend with a gig back home and he wants to check to see if he'll be touring on April 28.

The manager says he'll indeed be working in Pittsburgh, and he writes that down in a small "At-a-Glance" paper notebook calendar.

Next, he calls his friend with the gig through the operator but there's no answer, not even someone he can leave a message with, and he'll have to try again later. He'll be playing tonight, 300 miles away, in Dayton, Ohio.

He looks in the address book that shares his back pocket with his calendar and finds the phone number for a woman he met last time he was in Dayton. He makes the operator-assisted long distance call, but the phone rings about ten times before he gives up and hangs up. There are no answering machines (seven years in the future) though some musicians from New York or L.A. have answering services, live people who take messages for them when they're not near their phones. He hopes the letter he wrote to the woman last week got through and that she will show up at the club tonight, happy to see him.

He wonders how modern life ever got so crazy that he has to spend up to half an hour on the phone a couple of times per week to keep his business and social affairs moving along. He appreciates the phone as a tool, but he doesn't enjoy using it.

The band meets in the lobby and carry their non-rolling suitcases to the van. They bust some eggs at the first Union 76 truck stop on the highway and then they roll. He is very grateful for a new technology: it's now possible to record vinyl records onto cassette tapes at home and play the cassettes on the road through portable players (they have piano key mechanical controls and a single speaker, cassette Walkmen and boom boxes are five years in the future) or cassette players that are just showing up in newer cars. The band's 1975 van has one. He inserts his cassette, and they listen to Jimmy Rogers, Lowell Fulson, Jimmy Reed, Tyrone Davis, Little Walter, and Lil' Son Jackson, rather than cheesy radio or nothing.

Following a route planned with a Rand-McNally Road Atlas, five hours later they arrive at the club where they'll be playing and set up their equipment. Then they check into a hotel that looks just like the last one to get a little rest before the show. He reads a paperback novel because he enjoys the worlds beyond his own that he finds in books.

After a chapter, he dozes with the book in his hand. He wakes, showers, dresses, and meets the band to go play the blues music he loves with all the soul and desperation and redemption he can find. The woman he tried to contact didn't show up and he takes a stool at the bar for a nightcap after the show. The waitress tells him she likes his music.

As the club begins to empty and close, she counts her tips while they laugh and flirt. He invites her to come back to the hotel with him. They're consenting adults brought together by soulful music, there's a lot of that going around in 1975. Some of you are the result. Before she leaves the next morning, he gets her phone number. He wishes there was a better way to stay in touch with her long distance than by phone or mail, but that's in the future. He actually does write letters to the friends he meets on the road, which is more than any other musician he knows ever does. His traveling lifestyle makes variety easy but intimacy hard.

Smiling from his good night, he hopes the future will bring him more of the same, a simple, spontaneous wish by a man in his mid-twenties who enjoys his life. He peers into the future to imagine who he might be when he grows old. He knows he loves playing Old School Blues for cool music lovers and can't imagine that it won't be a lifelong commitment.

By 2010, it is safe to say he was all-the-way right about that.

He tries to project how the world might change around him and his nasty old blues. Our phones might travel with us, perhaps like the "wrist radio" that cartoon detective Dick Tracy had in the 1950s. It could be cool to call someone wherever they were. He can't conceive of the Internet, an electronic network, but to be fair in 1975 only creative scientists and science fiction writers and readers imagined or projected it. He





guesses that technology's progress will also bring comfort, convenience, and ultimately even more leisure time to pursue what he loves.

By 2010, it is safe to say he was all-the-way wrong about that.

In 2010, he "woke up this morning" in a hotel room. It mostly looks like those he's stayed in 3,283 more times since 1975, but who's counting? He reaches over to the night table for his smartphone, which has been recharging while he was. There is a hotel phone next to it, but he hasn't used one to call anyone in over ten years except occasionally to ask the hotel front desk why the wi-fi doesn't work.

Now he doesn't even carry his laptop on the road anymore, he can do most of what he needs to do on the pocket-sized smartphone.

With the informed perspective of a business traveler/troubadour on the road for almost 40 years, he appreciates that it's an amazing device. He can stay in close touch with his wife several times a day which is great for their marriage, check his e-mail, thumb and send his replies, Google anything and have 186,059 links in .032 seconds, post to his Facebook, Twitter, and Myspace accounts, take new photos and videos, display old photos and videos for the entertainment of his friends, and hear and see almost anyone perform on YouTube from 1930 until last

night. He can exchange text messages, call anywhere in the world, get news and weather with the exact information he seeks without a TV, commercials, or newspaper. He can carry with him and listen to thousands of songs of his choice, hook into satellite radio, check flight information and reservations, check weather and road conditions, keep an updated calendar of his gigs and commitments, move money around from his checking account to pay his credit card and house bills, and keep track of business and living expenses for taxes. All this, and he's not even interested in the sports, video games or fart-sound apps that are loved by a whole lot more people than love the quaint old school blues music he adores more than ever.

Right after the smartphone's reliable alarm wakes him, he uses its other functions – in bed, sitting on the toilet, at breakfast, and for the rest of the day while he travels (except while he drives, which is just too risky) to his next gig. His sister on the other side of the world e-mails that she's been so busy she doesn't know where the last two weeks went. His friend who helps him keep up with social networking calls and remarks that she doesn't know where the last two decades went. Another friend texts to apologize for not getting back to him about some important business for the last month, "just too much happening to deal with anything in real time anymore." And then, just before showtime, a little ding from his smartphone's "to do" list reminds him that he too has been in "time debt" as well as money debt, for years. Some of his "to do"s will never be done.

He wonders how modern life ever got this crazy when he holds this miraculous time-saving tool in his hand. He LOLs to remember thinking the same thing about a hotel phone in 1975.

In 2010, the harder he works, the more he has to do. He turns off his smartphone; well,

## Blues Time (continued)

*"This story was originally published in 2010. I thought we were all impossibly busy then."*

at least he sets it to "airplane mode" so he can turn it on again quickly later without losing a minute of his life staring at it while it boots up and downloads new revelations.

He smiles at the welcoming audience and picks up his guitar. Then his guitar picks him up, it fully reclaims his soul. He plays some old school blues, a style which was already old in 1975. He and the audience find a feeling in 2010 that transcends the constant crap of 2010. After the last encore he feels unburdened, and he defiantly resists a reflex to check his smartphone. Instead, he'll hang out with the audience and give them even more of himself while enjoying their compliments. It's still 2010, but at this moment, it feels like 1975.

This story was originally published in 2010. I thought we were all impossibly busy then.

### **About Steady Rollin' Bob Margolin**

Boston native Bob Margolin was born in 1949. Inspired by Chuck Berry, he started playing guitar at age 15 and immediately started performing in local rock and blues bands. Margolin was hired by Muddy Waters in 1973.

Margolin left Muddy's band in 1980 and formed his own band. In 1989, he recorded his first solo album *The Old School* for Powerhouse Records followed by *Chicago Blues*, released in 1991. In 1993, Margolin signed with Alligator Records and released his third solo album, *Down In The Alley*.

By 1994, Margolin was touring hard and playing at many of the major blues festivals during the summer season. In August and September of that year, The Muddy Waters Tribute Band, featuring musicians who were in Muddy's band when he was, went on a national tour with B.B. King, Dr. John, and Little Feat. In December of that year, they cut an album featuring the band and special guests from the rock and blues worlds.

*You Gonna Miss Me, a Tribute to Muddy Waters* on Telarc Records was nominated for a Grammy Award in 1996. Margolin released his second album for Alligator, *My Blues and My Guitar* in 1995 followed by 1997's *Up & In*.

Margolin appeared on a Kennedy Center Tribute to Muddy Waters in 1997, which featured Buddy Guy, Koko Taylor, John Hiatt, G.E. Smith, Peter Wolf, Nick Gravenites, Keb' Mo', Big Bill Morganfield, Robert Lockwood, Jr., Charlie Musselwhite, Barry Goldberg, and Johnnie Johnson. A DVD, A

*Tribute to Muddy Waters, King of the Blues*, was released the next year.

Also, in '97, Margolin scripted and was featured in an instructional video, *Muddy Waters' Guitar Style* for Starlicks Video. He released *Hold Me to It* on Blind Pig Records (1999) and *The Bob Margolin All-Star Blues Jam* in 2003 for Telarc.

Margolin's a founding partner in the VizzTone Label Group (formed in 2007) and has previously released two albums through the VizzTone Label: 2007's *In North Carolina* and 2012's collaboration with Mike Sponza, *Blues Around the World*.

In 2016, Bob won two Blues Blast Magazine Awards, one as Best Male Blues Artist, and one for Best Traditional Blues Album for his new album, *My Road*. In 2013, Bob was nominated for The Blues Foundation's Blues Music Award for Traditional Male Blues Artist. He has won Blues Music Awards for guitar in 2008 and 2005.

In 2019, Bob began a new musical chapter. Inspired by a suggestion from Amy Brat of BratGirlMedia and a 1930s Gibson L-00 guitar he just had refurbished; he recorded an all-acoustic, all-original album. Guests for one song each were Bob Corritore and Jimmy Vivino. In 2020, this was "Best

Acoustic Blues Album" for both the Blues Music Awards and Blues Blast Magazine.

Bob Margolin has played on several Grammy-winning recordings, won numerous W.C. Handy/Blues Music Awards for his playing and is a KBA Award recipient for Journalism.

In the early '90s, Margolin began a second career as a music writer. In 2011, he released an eBook featuring the best of his writing *Steady Rollin' Blues Stories, Snapshots, (Intentional) Blues Fiction*.

He's produced albums for numerous artists including Muddy's son Big Bill Morganfield, Candye Kane, Pinetop Perkins, Mac Arnold, Ann Rabson and produced and consulted on reissues of Muddy Waters' recordings for the Blue Sky Label for Sony/Legacy.

Bob's latest album is *So Far*, with harp master Bob Corritore, has been out for about three months. Already well-known in the blues world, they collaborated on an acoustic duo album for the first time. Special guest guitarist-vocalist Jimmy Vivino graces two songs.

The 2019 Last Waltz shows featured Warren Haynes, Don Was, Grace Potter, Jamey Johnson, Larry Campbell and more. Bob also does duo shows with Jimmy Vivino, "Just 2 Guitars & 200 Stories," intimate and entertaining. He also plays festivals with "The Bobs of the Blues" with Bob Corritore and Bob Stroger.

Next month's Bluesletter will include information on a special 2022 Last Waltz show at the Neptune Theatre in late November featuring blueswoman, and KNKX-FM DJ, Stephanie Anne Johnson.



# Blues CD Reviews

New CDs from Steve Bailey, *The Blue Tide* & Alex Baird



**Steve Bailey**  
*Crazy Bout You: A Tribute to Sonny Boy Williamson, Featuring Mississippi McDonald*

(APM Records)

Paying homage to the masters and interpreting standards has long been part of the Jazz and Blues tradition. Multi award winning Harmonica player from Seattle Steve Bailey and London blues guitarist Mississippi MacDonald, joined forces again to record *Crazy Bout You* a tribute to the prime influence in his career Sonny Boy Williamson II, released in spring of 2022. The 11 tracks cover the gamut of Williamson's discography from the 1950's and early 60s. The authentic sessions took place at L Sound studios in London with drummer Texas Joe Brown and producer and multi-instrumentalist Phil Dearing on bass and piano to back up Bailey's smooth vocals and expert harmonica. True fans will recognize the familiar title track and the classic "Fattening Frogs For Snakes," and enjoy lesser known cuts from his beloved albums such as the comical "Too You to Die," the devotional slow blues "Cross My Heart," the jaunty shuffle "Ninety Nine," and all the classic Chicago blues in between. A loving tribute from one of the new masters. Rick J Bowen



**Alex Baird**  
*Lemon Tree*  
(Next Records)

One of the best lessons a young artist can learn is to surround themselves with excellent mentors and collaborators to guide and support them. Seattle-born

jazz vocalist Alex Baird followed that axiom precisely for her debut album *Lemon Tree*, released in May of 2022. Her silky alto is backed by the deft skills of pro session men, Darrel Grant on piano, Clark Sommers on bass with guitarist Lucas Winter, drummer Mark Ferber and vaunted horn man Thomas Marriot. Baird boldly presents five of her own original compositions along with interpretations of jazz standards, like the lovely "Save Your Love for Me," the mysterious "Blue Bossa," and a clever Pop Classic turned into torch song "Still Crazy After All these Years." The new performance of "As Long As You Need Me," a tune written and recorded in the '60s by Alex's late grandmother, Peggi Griffith, an acclaimed torch singer known as the 'Seattle Darling,' is a bonus treat revealing the pedigree of the emerging Baird whose career is following in fine footsteps. Rick J Bowen



**The Blue Tide**  
*Plague Blues*  
(Self-Released)

The Blue Tide is the acoustic blues collaboration of lifelong friends guitarist Daniel Rapport and harmonica man J.D. Lenoir (AKA Jesse Hagopian). Their new release *Plague Blues*, released June of 2022, is the duo's first album of all original songs written during the pandemic that speak to isolation, distress, and the struggle of these times. As The Blue Tide worked on their album over the summer, J.D.'s father made an inspiring discovery. Their family was enslaved on the same plantation as the family of the legendary blues artist, J.B. Lenoir, one of the most prolific social commentary blues singers of all time. The 11 tracks have the feel of Alan Lomax field recordings and feature snippets of an

interview with Jesse and his Uncle Ivan "I.T. Lenoir" about how he fared through the pandemic. The spooky "Right Time (to Sing the Blues)," sets the tone as it speaks directly about COVID, Black Lives Matter and the January 6<sup>th</sup> insurrection. Rapport dazzles us with his fast fret work on "Where I Go My Name," and greasy slide playing for the thought provoking "Make It Hard To Get There." Lenoir pulls out all the stops on his blues harp during the instrumental "Back Porch Boogie." It isn't all doom and gloom as the jaunty "Let The Light In," is filled with cockeyed optimism and the sweet tome "Love Misbehaves," is a tender closer for a fine set of music rooted in the classic delta blues tradition. Rick J Bowen

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Receive monthly Bluesletter in your mailbox\*  
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PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

- ☐ New      ☐ Renewal      ☐ Address Change
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# Blues Invasion

Sunday Nov 20th

2-9PM

Oxford Saloon

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# October 2022 Live Music Calendar!

*Our website has the most up-to-date live music calendar & listings online @ [www.wablues.org](http://www.wablues.org)!*

## OCTOBER 1

**Hotel Sorrento, Seattle:** Jean Lenke 7 PM  
**Madison Ave Pub, Everett:** Jo Mama 7 PM  
**The Spar, Tacoma:** Trailer Park Kings, 7 PM  
**Pt Gardener Bay Winery, Everett:** Music N Motion 7 PM  
**Chang Thai, North Bend:** Lonnie Williams 7 PM  
**Royal Room, Seattle:** Carrie Clark & the Lonesome Lovers 7:30 PM  
**Rock Fish, Anacortes:** Queen's Bluegrass 7:30 PM  
**Leif Erickson Hall, Ballard:** Mark DuFresne Band, 8 PM  
**Conway Muse, Conway:** Atlantics 8 PM  
**CCR Sports & Entertainment, Snohomish:** Banshee 8 PM  
**Conway Pub, Conway:** Dain Norman 9PM  
**Engels Pub, Edmonds:** Michelle & the Love Dealers 8 PM  
**North City Bistro, Shoreline:** Midnight Muse 8PM  
**Belltown Yacht Club, Seattle:** Wigout 9 PM

## OCTOBER 2

**Skagit Valley Farmers Market, Mt Vernon:** Norris & Nicely 12 PM  
**Oyster Fest, Shelton:** Michele D'Amour & the Love Dealers 4 PM  
**Royal Room, Seattle:** Eric Vloeimans & Will Holshouer 5:30 PM  
**Paramount Theater, Seattle:** Alan White Celebration 7 PM  
**Peabo's, Mill Creek:** Sunday Music Revue 7 PM  
**The Spar, Tacoma:** Maia Santell Band 7 PM

## OCTOBER 3

**Madison Ave Pub, Everett:** Monday Blues Revue 7 PM  
**Royal Room, Seattle:** Collective Music Ensemble 7 PM  
**Jazz Alley, Seattle:** Jon Cleary 7:30P M  
**Blue Moon, Seattle:** Andy Coe Band 9 PM

## OCTOBER 4

**Capitol Cider, Seattle:** John Paynich Blues Showcase 7 PM  
**Madison Ave Pub, Everett:** JP Falcon & David Tondi 7 PM  
**Jazz Alley, Seattle:** Grace Kelly 7:30 PM  
**Edmonds Center For the Arts, Edmonds:** Graham Nash 7:30 PM  
**Central Saloon, Seattle:** Blues Tuesday 8 PM

## OCTOBER 5

**CCR Sports & Entertainment, Snohomish:** The Usual Suspects 7 PM

**The Spar, Tacoma:** All Funk 'n Games 7:00 pm  
**Jazz Alley, Seattle:** Grace Kelly 7:30 PM  
**Engels Pub, Edmonds:** Steven Crabtree 8 PM

## OCTOBER 6

**Rockfish Grill, Anacortes:** Janette West, 6 PM  
**Looking Glass Coffee, Snohomish:** Stacy Jones Band 7 PM  
**Slippery Pig, Poulsbo:** Front St Blues Revue 7 PM  
**Jazz Alley, Seattle:** Arturo Sandoval 7:30 PM

## OCTOBER 7

**Pt Gardener Bay Winery, Everett:** Old Stokers 7PM  
**Jazz Alley, Seattle:** Arturo Sandoval 7:30 PM  
**Royal Room, Seattle:** The Unknowns 7:30 PM  
**CCR Sports & Entertainment, Snohomish:** The Pioneer Squares 8 PM  
**North City Bistro, Shoreline:** Joel Astley Band 8 PM  
**Nectar, Seattle:** Garage A Trois 8 PM  
**Bake's Place, Bellevue:** Eden 9:30 PM  
**Engels Pub, Edmonds:** Short Cutz 9 PM

## OCTOBER 8

**Urban Elk, Tacoma:** Two Eyes 4PM  
**Dungeness Crab & Seafood Fest, Port Angeles:** Michele D'Amour & the Love Dealers, 5PM  
**Port Gardener Bay Winery, Everett:** Twin Harbors 7PM  
**Lincoln Theater, Mt Vernon:** Burnin' in Mount Vernon 7 PM  
**Vino Bella, Issaquah:** Eden 7:30 PM  
**Jazz Alley, Seattle:** Arturo Sandoval 7:30 PM  
**Nectar, Seattle:** Garage A Trois 8 PM  
**Conway Muse, Conway:** Levi Ware 8 PM  
**CCR Sports & Entertainment, Snohomish:** The Davanos 8 PM  
**Easy Monkey, Shoreline:** Annie Eastwood All Star Band 8 PM  
**Conway Pub, Conway:** Pacific Twang 9 PM  
**Engels Pub, Edmonds:** Midnight Hour 9 PM  
**Jazzbones, Tacoma:** Randy Hansen 9 PM

## OCTOBER 9

**Bushel & Barrel Cider House, Poulsbo:** Soggy Sasquatch Festival 12 PM  
**Peabo's, Mill Creek:** Sunday Music Revue 7PM  
**The Spar, Tacoma:** Red House 7 PM  
**Jazz Alley, Seattle:** Arturo Sandoval 7:30 PM

## OCTOBER 10

**Madison Ave Pub, Everett:** Monday Blues Revue 7 PM  
**Royal Room, Seattle:** Collective Music Ensemble 7 PM

**Jazz Alley, Seattle:** Jon Cleary 7:30PM  
**Blue Moon, Seattle:** Andy Coe Band 9 PM

## OCTOBER 11

**Madison Ave Pub, Everett:** Blue Healers 7 PM  
**Aurora Borealis, Shoreline:** Washington Blues Society Blues Bash w/Scott E Lind Trio & Nick Vigarino 7 PM  
**Capitol Cider, Seattle:** John Paynich Blues Showcase 7 PM  
**Jazz Alley, Seattle:** Dave Weckl Tom Kennedy Project 7:30 PM  
**Central Saloon, Seattle:** Blues Tuesday 8 PM  
**The Lime, Kirkland:** Eden 9 PM

## OCTOBER 12

**Rockfish Grill, Anacortes:** Trish Hatley, 6 PM  
**CCR Sports & Entertainment, Snohomish:** The Usual Suspects 7P M  
**The Spar, Tacoma:** Velocity 7 PM  
**Jazz Alley, Seattle:** Dave Weckl Tom Kennedy Project 7:30 PM  
**Engels Pub, Edmonds:** Pop Offs 8 PM

## OCTOBER 13

**Bad Albert's, Seattle:** Annie Eastwood & Friends 6 PM  
**Slippery Pig, Poulsbo:** Front St Blues Revue 7 PM  
**Jazz Alley, Seattle:** Ohio Players 7:30 PM  
**Shanghai Room, Seattle:** How Now Brown Cow 8 PM  
**Blue Moon, Seattle:** Kristen Ford 8 PM

## OCTOBER 14

**Northwest Cellars Winery, Kirkland:** Two of Us 5 PM  
**Neptune Theater, Seattle:** Marcus King Band 7 PM  
**Port Gardener Bay Winery, Everett:** Doug Williams 7 PM  
**Jazz Alley, Seattle:** Ohio Players 7:30 PM  
**CCR Sports & Entertainment, Snohomish:** The Vandalls 8 PM  
**The Mirkwood, Arlington:** Michele D'Amour & the Love Dealers, 8 PM  
**Conor Byrne, Seattle:** Brett Benton 9 PM  
**Engels Pub, Edmonds:** Lone State 9 PM

## OCTOBER 15

**Queen Ann Beer Hall, Seattle:** Blue Tide & Elliott Bay Blues Band 2 PM  
**Neptune Theater, Seattle:** Marcus King Band 7 PM  
**Madison Ave Pub, Everett:** Neal Goldberg & Friends 7 PM  
**Pt Gardener Bay Winery, Everett:** Not Fade Away 7 PM



Rusty Elbow, Covington: James Carr 7 PM  
 Jazz Alley, Seattle: Ohio Players 7:30 PM  
 Aurora Borealis, Shoreline: XOfenders 8 PM  
 Hard Rock Café, Seattle: Carvin Jones 8 PM  
 Blue Moon, Seattle: Tadini 8 PM  
 Conway Muse, Conway: Halloween Hullabaloo 8 PM  
 CCR Sports & Entertainment, Snohomish: Hairstorm 8PM  
 Conway Pub, Conway: Leo Bootes 9 PM  
 Engels Pub, Edmonds: Burnwell 9 PM

## OCTOBER 16

Kilworth Chapel Pacific Lutheran University, Tacoma: Blues Vespers w/Joe Cook Band 5 PM  
 Peabo's, Mill Creek: Sunday Music Revue 7 PM  
 The Spar, Tacoma: Michelle & the Love Dealers 7 PM  
 Jazz Alley, Seattle: Ohio Players 7:30 PM

## OCTOBER 17

Madison Ave Pub, Everett: Monday Blues Revue 7 PM  
 Royal Room, Seattle: Collective Music Ensemble 7 PM  
 Jazz Alley, Seattle: 7:30PM  
 Blue Moon, Seattle: Andy Coe Band 9 PM

## OCTOBER 18

Capitol Cider, Seattle: John Paynich Blues Showcase  
 Madison Ave Pub, Everett: Lee Howard 7 PM  
 Jazz Alley, Seattle: Bad Plus 7:30 PM  
 Edmonds Center For the Arts, Edmonds: Robert Cray Band 7:30PM  
 Central Saloon, Seattle: Blues Tuesday 8 PM

## OCTOBER 19

Langston Hughes Performing Arts Center, Seattle: Dan Wilson Quartet & Elnah Jordan 4 PM  
 CCR Sports & Entertainment, Snohomish: The Usual Suspects 7PM  
 The Spar, Tacoma: Farrell/Hudson Trio w/Mason Hargrove 7:00 PM  
 Jazz Alley, Seattle: Bad Plus 7:30 PM  
 Nectar, Seattle: The Headhunters 7:30PM

## OCTOBER 20

Slippery Pig, Poulsbo: Front St Blues Revue 7PM  
 Jazz Alley, Seattle: Larry Carlton 7:30 PM

## OCTOBER 21

Pt Gardener Bay Winery, Everett: Norris & Nicely 7 PM  
 Jazz Alley, Seattle: Larry Carlton 7:30 PM  
 CCR Sports & Entertainment, Snohomish: Lori

Hardman Band 8 PM  
 Blue Moon, Seattle: James Carr Band 8 PM  
 Engels Pub, Edmonds: Mattlock & the Keys 9 PM  
 Elmer's, Burien: Trailer Park Kings, 9 PM

## OCTOBER 22

Madison Ave Pub, Everett: Annie Eastwood All Star Band 7 PM  
 Port Gardener Bay Winery, Everett: The Harness Band 7 PM  
 Admiral Theater, Bremerton: Robert Cray Band 7:30 PM  
 Jazz Alley, Seattle: Larry Carlton 7:30 PM  
 Mount Baker Theater, Bellingham: Robert Cray Band 7 PM  
 Eagle Haven Winery, Sedro Woolley: Midnight Hour 8 PM  
 Conway Muse, Conway: Stacy Jones Band 8:00 PM  
 CCR Sports & Entertainment, Snohomish: Billy Appleton 8 PM  
 New Moon Craft Tavern, Port Angeles: Michele D'Amour & the Love Dealers 8 PM  
 Conway Pub, Conway: Harvey Creek Band 9P M  
 Engels Pub, Edmonds: Joe Cook Band 9 PM

## OCTOBER 23

Peabo's, Mill Creek: Sunday Music Revue 7 PM  
 The Spar, Tacoma: Blues Redemption, 7 PM  
 Jazz Alley, Seattle: Larry Carlton 7:30 PM  
 Town Hall, Seattle: Majid Bekkas Gnaoua Blues Band 8 PM

## OCTOBER 24

Madison Ave Pub, Everett: Monday Blues revue 7PM  
 Royal Room, Seattle: Collective Music Ensemble 7PM  
 Blue Moon, Seattle: Andy Coe Band 9 PM

## OCTOBER 25

Capitol Cider, Seattle: John Paynich Blues Showcase 7 PM  
 Madison Ave Pub, Everett: Unbound Blues 7P M  
 Jazz Alley, Seattle: Shemekia Copeland 7:30 PM  
 Central Saloon, Seattle: Blues Tuesday 8 PM

## OCTOBER 26

Rockfish Grill, Anacortes: Joan Penney, 6 PM  
 CCR Sports & Entertainment, Snohomish: The Usual Suspects 7 PM  
 Jazz Alley, Seattle: Shemekia Copeland 7:30 PM  
 Engels Pub, Edmonds: Super Tonix 8 PM

## OCTOBER 27

Bad Alberts, Seattle: Annie Eastwood & Friends 6 PM  
 Slippery Pig, Poulsbo: Front St Blues Revue 7 PM  
 Jazz Alley, Seattle: Tower of Power 7:30 PM

## OCTOBER 28

Northwest Cellars Winery, Kirkland: Steve Padilla 5 PM  
 Pub 282, Camano Island: Joel Astley Band 7 PM  
 The Vault, Blaine: Michele D'Amour & the Love Dealers 7 PM  
 Jazz Alley, Seattle: Tower of Power 7:30 PM  
 Pantages Theater, Tacoma: John Hiatt & Lyle Lovett 7:30 PM  
 CCR Sports & Entertainment, Snohomish: The Short Cuts 8 PM  
 Royal Room, Seattle: Steve Aliment & Annie O'Neil w/Ian Jones 8 PM  
 Neptune Theater, Seattle: Leonid & Friends – A tribute to the music of Chicago 8 PM  
 Showbox, Seattle: Lee Fields 8 PM  
 Engels Pub, Edmonds: The Lumberjax 9 PM

## OCTOBER 29

Tulalip Casino, Marysville: Stacy Jones Band 5 PM  
 Madison Ave Pub, Everett: Harp-A-Geddon 2022 7 PM  
 Jazz Alley, Seattle: Tower of Power 7:30 PM  
 Rockfish Grill, Anacortes: The Atlantics, 7:30 PM  
 Easy Monkey Taphouse, Shoreline: Mark DuFresne Band 8:00 PM  
 Edmonds Center for the Arts, Edmonds: John Hiatt & Lyle Lovett 7:30PM  
 CCR Sports and Entertainment, Snohomish: Engage 8 PM  
 Dawson's, Tacoma: Heather Jones & the Groove Masters 8 PM  
 Engels Pub, Edmonds: The Dogtones 9 PM  
 Conway Pub, Conway: Chris Eger Band 9 PM

## OCTOBER 30

Peabo's, Mill Creek: Sunday Music Revue 7PM  
 The Spar, Tacoma: Roz Trio 7 PM  
 Admiral Theater, Bremerton: Lyle Lovett & John Hiatt 7:30PM  
 Jazz Alley, Seattle: Tower of Power 7:30PM  
 The Vogue Coffee Bar, Chelan: The Spin Offs 8PM

## OCTOBER 31

Madison Ave Pub, Everett: Monday Blues Revue 7 PM  
 Royal Room, Seattle: Collective Music Ensemble 7 PM  
 Blue Moon, Seattle: Andy Coe Band 9 PM

# Blues Jams & Open Mic Listings

*Jam hosts listed & open mics are either blues-friendly or full band-friendly. Go out & support live music!*

## SUNDAY

**192 Brewing, Kenmore:** 192 Blues Jam with The Groove Tramps 3-7 PM (All ages –times vary on Seahawk game days)

**Acorn Brewery, Edgewood:** Blue Jam w/Retro Gruve 5-8 PM

**The Bleu Note Restaurant & Lounge, Lakewood:** Open Mic 6 PM

**The Bennett Craft & Kitchen PoCo, B.C – Port Moody Sunday Blues Jam** 3-7pm

**Bullhead Saloon, Four Lakes:** Open Mic/Jam 5-8 PM

**Captain Jacks, Sumner:** Open Mic hosted by Lady Carter & the Gents 7 PM

**Collector's Choice Restaurant (CCR), Snohomish:** coustic Open Mic 7PM

**Club Crow, Cashmere Jam Session 1<sup>st</sup> Sun each month, 7-10 PM**

**Conor Byrne, Seattle:** Open Mic 8pm

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

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

**The Boom Boom Rom at the Point Casino, Kingston:** Duff's Rockin' Jam 7-10pm

**El Sarape Cantina, Shelton:** Open Band Jam 3rd Sun 4-8 PM

**Cafe Racer, Seattle:** The Foundation Open Jam 4th Sunday 7-9pm

**Headworks Brewery, Enumclaw:** Open Mic 6-8 PM

**Joseppi's, Tacoma:** Sun jam Session w/Mo Betta Band 6-9 PM

**Lucky 7 Bar & Grill, Kirkland:** Tommy Wall Sun Blues Jam 7 PM

**Mirkwood Public House, Arlington:** Open Jam 7-10 PM

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

**Purdy's, Sumner:** Jerry Miller Blues Jam 7 PM

**Queen Anne Beer Hall, Seattle:** Open Mic 8 PM

**Twin Dragon, Duval:** Open Jam hosted by Doug McGrew 7 PM

**Red Dog Saloon, Maple Valley:** Open Jam w/The Walkie Tacos 6 PM

**Warehouse West, Yakima:** Open Mic/Jam hosted by Rod Giles Band 4-7 PM

## MONDAY

**Conor Byrne, Seattle:** BlueGrass Acoustic Jam 8 PM

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

**Royal Room, Seattle:** Jazz Jam Session hosted by Thomas Marriott 9 PM

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

**Badger Mountain Brewery, Wenatchee:** North Central Washington Blues Jam (1st, 3rd & 5th Mondays) 6 to 9 PM.

**Riverside Pub, Wenatchee:** North Central Washington Blues Jam (2nd & 4<sup>th</sup> Mon) 7-10 PM

**Emerald of Siam, Richland:** Open Mic/Band showcase hosted by Barefoot Randy/Dirty River Entertainment 8pm (All Ages until 1045)

**HD's Bar and Grill, Belfair:** Joe Faker Jam 6pm

**Headworks Brewery, Enumclaw:** Open Mic 6PM

**Jazz Bones, Tacoma:** Jam Night 7-10pm

## TUESDAY

**Brother Don's, Bremerton:** Jam w/Tim hall Band 7-10 PM (All Ages)

**Café Racer, Seattle:** Open Mic 1st & 3rd Tuesdays 7 PM

**Capitol Cider, Seattle:** Tues Blues Jam w/ John Pine Tree 6:30-8:30 PM

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

**Elmers, Burien:** Jam Night hosted by The Cory Wilds Band 8pm to 12 AM

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

**Double J Saloon, LL=ake City/ Seattle Open Mic 1<sup>st</sup> & 3<sup>rd</sup> Tue at 8:30 PM**

**Burien Eagles Jam w/Billy Shew 7-11 PM**

**The Garages, Lake Oswego, OR:** Garages Blues Jam w/Pat Stillwell Band 7:30 PM

**The Hidden Door, Shoreline:** Open Mic 7 PM

**Odin Brewery, Tacoma:** Open Mic 7 PM

**Oxford Saloon, Snohomish:** Acoustic Open Mic Hosted by Jerry Battista 6 PM

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

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

**Zeeks Pizza, Bellingham – Every 1<sup>st</sup> Tues Live Music Night 6-9 PM**

## WEDNESDAY

**Acorn Brewery Edgewood Blues Jam 7 PM**

**Capitol Cider, Seattle:** Jam Night 9 PM

**Bethel Saloon, Pt Orchard:** Open Mic 8 PM

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

**Black Lab Gallery, Everett:** Open Mic hosted by Jeff Crookall 6:30-10 PM

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

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

**Stars Bar and Grill, Federal Way:** Linda Myers Wicked Wednesday Jam 8-11 PM

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

**Filling Station, Kingston:** Open Mic 7 PM All Ages, Styles & Instruments Welcome

**The Hidden Door, Shoreline:** Open Jam 7 PM

**Jules Mae's Saloon, Seattle:** Jazz Open Mic 7 PM

**Madison Ave Pub, Everett:** Unbound Blues Jam 7:30-11 PM

**Mirkwood Public House, Arlington:** One Take Weekly Jam w/ Chris Eger & Richard Williams 8-11 PM

**Penn Cove Brewing Company, Coupeville:** 6 PM

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

**Soundbite Cider, Everett:** Open Mic 7PM

**Stockton's, Maple Valley:** Jam Night w/ Billy Shew 6-9 PM

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

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

**Brickhouse, Vancouver, WA:** Open Mic hosted by Right as Rain Entertainment 8:30 PM

**Whit's End, Seattle:** 2nd & 4th Thursday All ages Open Mic 8 to midnight

## THURSDAY

**192 Brewing Company, Kenmore:** Open Mic 10 PM

**Bent Bine Brew Co., Belfair:** Open Mic 6-9 PM

**The Blue Room, Bellingham:** Open Mic 6-10pm All Ages

**Bridgepress Cellars, Spokane:** All Genre Jsam 7–10 PM

**Cruisers, Post Falls ID:** Open Mic/Jam Night 6-10 PM

**Port Gardner Bay Winery, Everett:** Open Mic 6:30-9:30 PM

**Dawson's, Tacoma:** Blues Jam w/Billy the Pocket 7-11 PM

**Dog House, Seattle Jam w/Uptown All Stars** 7:30pm

**The Growler Guys, Lake City Way Seattle:** Jazz Open Mic 7 PM

**Jack-sons Sports Bar & Clubhouse, Yakima:** Open Jam 8-11 PM

**Looking Glass Coffee, Snohomish:** Open Mic 2nd & 4th Thurs 7:00 PM

**Lucky 7 Bar & Grill, Kirkland:** Pro Jam 8PM

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

**Salmon Bay Eagles, Seattle:** Blues Jam Last Thurs 8-11 PM

**Slippery Pig Brewery, Poulsbo:** Front Street Blues Review Night w/Thys Wallwork (All ages) 7-11 PM

**Gordon & Purdy's Pub, Sumner:** Outlaw Blues Jam w/Boogie Chillin' 7-11 PM

**Stars Bar & Grill, Federal Way:** Jam Night w/Billy Shew 8pm

**The New Moon Craft Tavern, Pt Angeles:** Blues Jam 7 PM

**New Frontier Lounge, Tacoma:** Open Mic hosted by Chuck Muller 7 PM

**The Spot, West Seattle:** Blues Night 6 PM

**SnoTown Brewery, Snohomish:** Open Mic 7 PM

**San Juan Island Brewing Co, Friday Harbor:** Open Mic 6-8 PM

**Station 18, Seattle:** Jazz Jam hosted by Kevin McCarthy Trio 7-11 PM (All Ages Until 10 PM)

**Red Dog Saloon, Maple Valley:** Open Music Jam hosted by Iron Stallion Band 7 PM

**The Loft Pub, Victoria B.C.:** Open Jam 7–11 PM

**Maverick's, Lakeside, MT:** Blues Jam Thurs 8:30 PM

**The Valley, Tacoma:** Open Mic hosted by Elizabeth Ashbrook 8 PM

**Thirsty Badger, Lynden:** Open Mic 7-11 PM



## FRIDAY

Bryant Corner Café, Seattle: Open Mic 6:30 PM

La Copa Café, Seattle: Victory Music Open Mic  
6:30-9:00 PM, All Ages

Dreadknott Brewery, Monroe: Open Mic 7-10 PM

Kana Winery, Yakima: Open Mic 7-10 PM

SoulFood CoffeeHouse & Fair Trade Emporium Jazz  
Jam 7M (Last Fri)

Wicked Cider, Kennewick WA: Wicked Jamz/Open  
Mic Every Other Friday 6-10 PM

## SATURDAY

The Spot, West Seattle: Open Mic 6 PM

The Hidden Door, Shoreline: Open Mic 7 PM

Kiss the Sky Books, Sultan: Open Mic 7 PM

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**Tuesday Night Dinner Show 7 till 9**  
10/4 JP Falcon & David Tondi 10/11 Blue Healers  
10/18 Lee Howard 10/25 Unbound Band with Kevin Sutton

**Wednesday Unbound Blues Jam**  
with special guests each week 7pm  
10/5 Scott E. Lind 10/12 Neal Goldberg  
10/19 Jonathan Pittman & Anthony Estrada 10/26 TJ Read

**Thursday Singer/Songwriter Showcase 7-9ish**  
Kevin Sutton with special guests 10/6  
Stacy Jones with special guests 10/13, 10/16, 10/26

Friday & Sundays Rob Bramblett Entertainment  
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**Red Hot Saturdays live music**  
10/1 Jo Mama 10/15 Neal Goldberg & Friends  
10/22 Annie Eastwood & Her All Star Band  
10/29 Harpageddon 10. Harmonica showcase!

Saturday 10/8 UFC #280 FREE! 5-11



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# Washington Blues Society International Blues Challenge

*Congratulations to each finalist at this year's local International Blues Challenge!*

*Photo Essay Compiled by Rick J. Bowen*



Page 24

Top Left: DA Blues (Photo by Wendy Rice)

Upper Right: Slidin' Delta (Photo by Dylan Rice)

Right: The Nevertellers (Photo by Wendy Rice)

Page 25

Top: The RooTsters (Photo by Wendy Rice)

Middle: The Jan Harrison Band

(Photo by Dylan Rice)

Bottom: The Kenny James Miller Band

(Photo by Dylan Rice)







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# Washington Blues Society International Blues Challenge

*Congratulations to each finalist at this year's local International Blues Challenge!*

*By Kirk Anderson*

They call it a challenge, by the way, as each band has to bring their best with only a 25 minute set and then there's only 15 minutes between each band for breakdown and setup.

Since it would take pages to describe how good each of the bands were, I thought giving you photos of each band during their set would better show you their intensity and their talent.

Sliding Delta Blues won best in the Solo/Duo category and Eric's Maine Connection won best in the band category.

As Rick told us all right after he announced the winners that will be representing Washington State, each of the eight bands showed why they won their regional competitions, and they left their hearts and soul on the stage for us. I am sure we will see each of them on stages throughout the Pacific Northwest so please go out and check them out for yourself. You'll enjoy it!

Best of luck in Memphis. Check out the upcoming Blueettters and website at [www.wablues.org](http://www.wablues.org) for information on upcoming fundraisers to help send these to groups to represent us in Memphis.

Kim & Brian

The Set

DA Blues

Jan Harrison Blues

Slidin' Delta

Kenny James Miller

The Rootsters

Eric's Maine Connection

Page 26: Eric's Maine Connection  
(Photos by Wendy Rice)

Page 27: Kim & Brian  
(Photo by Gordy Mitchell)







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# CD Review: Michelle D'Amour & The Love Dealers – Hot Mess

*"The atmosphere of the sessions must have been electric..."*



*Michelle D'Amour and the Love Dealers*  
*Hot Mess*  
(Self-Released)

Who ever said you can't have some fun playing the blues? Pacific Northwest group Michelle D'Amour and the Love Dealers certainly had a good time with their new offering *Hot Mess* set for an October 2022 release.

The 11 new tracks of the groups seventh album are a high spirited collection of snappy swing, sizzling funk and rocking Blues with rapier wit lyrics from award winning songwriter D'Amour running the gamut of subjects from wild woman, hot rod cars, social issues, hound dogs and the devil himself.

D'Amour took her crew comprised of bassist Patrick McDanel, drummer Carl Martin, sax man Noel Barnes and the newest Love Dealer, guitarist Richard Newman into Seattle's ElectroKitty Studios to record with Garret Reynolds. Keyboardists Tom Worrell and Philip Woo were brought in to add fine piano and organ to three tracks as well. The atmosphere of the sessions must have been electric as they yielded energetic performances of boisterous material that undoubtedly were a cathartic experience for all involved.

The title track "Hot Mess," bursts out like a steam valve on high pressure boiler with a blast of Wah Wah and saxophone as D'Amour chastises a friend who is on the edge. McDanel's knee deep bass line leads the group into a spooky take on Dr John night tripper classic "I Walk on Gilded Splinters," and its distinctive voodoo groove. The album art was inspired by the surf rock love song to a flaming 46 Ford "Plum Crazy." The heavy duty funk rocker "Devil in the Dark" speaks to hypocrisy of the demons in saintly garb all around us. D'Amour plies together common euphemisms for council over Reynolds' gritty guitar riff during "If the Shoe Fits," and Worrell drops in fine barrelhouse piano on the country tinged tale of domestic bliss in these chaotic times "Muddlin' Th ough."

Reynolds wrote the smooth R&B number "Helping Hand," that features fine saxophone, and organ along with a message of hope. Do not mistake the easy going groove of "It Won't Break My Heart," with a happiness this is one tough break up song. A sleek rhumba lays the underpinning for the mournful tome of the wild fine season "Cold Red Sun," painting a picture a devastated western vista. D'Amour calls out men who abuse the love of a good woman on the salty Chicago styled "Nurse With A Purse," and the hilarious ode to the

neighborhood pest "Your Dachshund Won't Leave Me Alone," is set to spicy New Orleans beat from Martin, greasy slide guitar from Reynolds and funky saxophone from Barnes.

Michelle D'Amour and the Love Dealers have something everyone can relate to and have few laughs about on this strong new *Hot Mess* of an album. Rick J Bowen

Editor's Note: This month, please join Michele D'Amour & The Love Dealers at the following live blues shows: On October 1st, the band plays the award-winning Engels Tavern in Edmonds followed by the Oysterfest in Shelton on the 2nd. The following weekend on the 8th, the band plays the Dungeness Crab and Seafood Festival in Port Angeles and then the Milkwood Public House in Arlington on the 14th. On the 16th, they play The Spar in Tacoma, and on the 22nd return to Port Angeles to play the New Moon Craft Tavern. (Eric Steiner, [eric@wablues.org](mailto:eric@wablues.org)).

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# October 2022 Blues Bash Preview

*Featuring Scott E. Lind & Nick Vigarino at Aurora Borealis in Shoreline!*

*By Rick J. Bowen*

The monthly Washington Blues Society Blues Bash continues with an in-person live event on Tuesday, October 11th at 7 PM at Aurora Borealis, 16708 Aurora Avenue North in Shoreline, Washington.

The Blues Bash features music from Scott E Lind and his trio with a special opening act the legendary slide guitar virtuoso Nick Vigarino. The monthly Blues Bash is presented free, and all ages are welcome. We will have a door prize raffl with prizes including tickets to Jazz Alley in Seattle, and more. We encourage everyone to "Tip the Band," in support of their volunteer performances. More about the performers:

Scott E Lind. Seattle native Scott E. Lind has been a fixture in the Seattle blues community for longer than he cares to admit. His energizing guitar and soulful vocals have thrilled and inspired audiences all over the country. Scott is well known for his twenty year tenure as the guitarist/vocalist of The Charles White Band who won the Washington Blues Society Best of the Blues award for best band in 1998 and in 2018, and the group was inducted into the Washington Blues Society Hall of Fame that same year. Scott received a Washington Blues Society Lifetime Achievement award, Scott also won Washington Blues Society Best of the Blues awards for Best Electric Guitar in 2008 and Best Acoustic Guitar in

2010. Scott E. Lind was also a member of the "supergroup" Double Scotts on The Rocks with saxophonist Scotty Harris, bassist Lissa Ramaglia, and drummer Chris Leighton and they won the Best New Band Award in 2007. In 2007 Scott placed 1<sup>st</sup> in both the local and regional Guitar Center-sponsored Best of the Blues competition which placed him in the top 21 guitarists in the U.S.A. out of 5,000 contestants. He tried to repeat his performance in 2009 after surviving cancer surgery but missed the top 21 by one point. One Point! Scott Lind is truly a world class guitarist and vocalist and anyone who has ever heard him knows it for sure.

Nick Vigarino. Nick Vigarino has toured the world playing his fie y brand of slide guitar. The former president of the Washington Blues Society spend years on the road with Blues legends Kathy Mc Donald and Long John Baldry. He has been the leader of his own Mean Town Blues Band and Back Porch Stomp duo for several decades. Vigarino took the 2016 Best of the Blues Award for Slide Blues Guitar and for Best Solo/ Duo Act in 2015. The Washington Blues Society has placed him in their Hall of Fame. Having earned finalist status at the 2011 International Blues Challenge in Memphis, Nick Vigarino is now globally recognized as one of the top blues acts in the world. Be it a juke, or a major festival, Nick delivers the story with a stinging guitar that is second to none.



Top: Nick Vigarino  
(Photo by Dave Corry)

Above: Scott E. Lind at the Oxford Saloon (Left)  
(Photo Courtesy of Rick J. Bowen)

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Send updates, additions & corrections to both [Editor@wablues.org](mailto:Editor@wablues.org) and [ericrichd@aol.com](mailto:ericrichd@aol.com) by the 10th!

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