

Bluesletter

A man with glasses and a mustache, wearing a brown jacket, is playing a saxophone. He is wearing large headphones. The background is a vibrant blue with abstract, wavy patterns. The overall tone is artistic and musical.

Washington Blues Society

November 2023

**STEVE PEARSE
IN THE STUDIO!**

BLUES ON THE ROAD

**LOOKING FORWARD
IBC 2024**

LETTER FROM THE PRESIDENT



Hi Blues Fans,

Another year is drawing to a close, hard for me to believe it is already November! This year flew by quickly, but we have so much left in this year still coming up. Our annual Holiday Party is up on Sunday, December 3rd from 4 PM to 9 PM at the Aurora Borealis in Shoreline. Make your plans

to attend as we will have the Rae Gordon Band and a Salute to the Fat James Band featuring Chris Eger. We are asking for a \$10 donation and all ages are welcome! Will be a fun way to end the year on a high note!

I am going to host a President's First Tuesday Blues Bash with the Mark Dufresne Band with Billy Stapleton on guitar. Each of these gentlemen are members of the Washington Blues Society Hall of Fame. I recently saw them at the North Bend Blues Walk, and once I sat down, I just could not get up to leave as it was such a riveting performance.

So far, we have featured John Primer with Steve Bell and Doug MacLeod as my first two guests for this new event. Please check out the live streams on the Washington Blues Society's YouTube page of these shows.

This month, I will feature some of our local pros! Mark DuFresne is a former frontman for the well-known Roomful of Blues Band from Rhode Island. I have met most of the current members of the band at different festivals and gotten to know many of them. Most of the core of the band has been there for the 50+ years of the band's history, and Mark's name comes up frequently in stories about the road adventures of this group. To a musician, they say that Mark was the comic relief that helped them survive some of those crazy trips through challenging East Coast winters! This should be fun and a great way to begin the month of November!

It's also time to make plans to attend the International Blues Challenge next January in Memphis. This is one of those events that keeps drawing you back every year! We have a contingent of Pacific Northwest fans who go back annually and we have our own Greater Pacific Northwest Showcase. Go to www.blues.org and select the International Blues Challenge from the website menu for more information! Always a fun time supporting our local talent and discovering many other very talented musicians! Hope to see you all out and about! Especially at the new President's First Tuesday Blues Bash!

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

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This month's Bluesletter features saxophone player Steve Pearse, who wrote about his first time playing in a recording studio, introduces our 2024 International Blues Challenge representatives, and encourages members to step up and consider opportunities to join the Washington Blues Society Board of Directors. The issue also recognizes the Winthrop Music Association for its continued support of live music and communities statewide, and explores the blues scene in Victoria, British Columbia. In addition, KMRE Bluesland host Leo Schumaker interviews Rev. Peyton about the Big Damn Band during the band's recent stop at the Mt. Baker Theatre in Bellingham, too!

In This Issue...

BLUES RIFFS

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

BLUES NEWS, REVIEWS & FEATURES

- 6 WBS Artists: Ready for the 2024 IBC!
- 8 Washington Blues Society Holiday Party
- 8 Winthrop Continues to Give Back
- 10 A First-Timer in the Studio!
- 12 Victoria's Got a Great Blues Jam!
- 14 Blues on the Road
- 28 Rev. Peyton in Bluesland on KMRE-FM

WASHINGTON BLUES SOCIETY STUFF!

- 4 2023 Blues Society Officers & Directors
- 16 Please Join Your Blues Society Board
- 18 Washington Blues Society Membership Form
- 19 Advertisement Purchase Order Form
- 20 November 2023 Live Blues Music Calendar!
- 22 Polly, I Just Can't Take Back the Keyboard!
- 23 Updated Blues Jams & Open Mic Listings
- 24 Live Blues Bash Previews
- 26 Blues Talent Guide
- 30 In Future Issues...
- 31 2024 Blues Society Board Nomination Ballot

Above: Mark DuFresne & Billy Stapleton (Blues Art by Dan Hill)

Cover: Steve Pearse (Photo by Gordon + Star Photography)
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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.

WASHINGTON BLUES SOCIETY

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LETTER FROM THE EDITOR



Hello Blueslovers!

At the request of our interim editor Eric Steiner, I am still writing this column while I finish my degree before returning to the job of editor myself.

This month, I have had a wonderful confluence of work with bands not my own, and it has me thinking about the many experiences of playing blues that exist, and the relative charms of each. Bill Mattocks is a well-loved figure in the northwest, although he

decamped for North Carolina several years ago. His band was once one of the hottest blues bands around the Snohomish County area and beyond. Once a year of so, Bill makes his way back to Washington and does a short tour, and he's nice enough to get me to join on bass.

Another much missed band in the area is the Highway 99 All Star Band, a rotating cast of characters who used to be a sort of house band at the Highway 99, playing once a quarter or so a set of largely unrehearsed blues standards to surprisingly packed houses, and I was in that band too, for several years. Since the Highway 99 closed, the Highway 99 All-Stars have done a few special shows at the Triple Door and Jazz Alley, and they've gone very well.

Bill told me he'd be in town in early October and had about five or six dates, would I like to play them? Was I ever! I love touring but it certainly hasn't made me rich yet, and after summer tour, I tend to be a little out of pocket, and plus, I love playing with Bill. He sent me the dates and about 20 songs to learn and we set up several rehearsals for the couple weeks he'd be in town.

Then Steve Sarkowsky, founder of the Highway 99, texted about a possible early October date for an All-Stars reunion at the Triple Door—was I interested? Indeed, I was. The Triple Door is a treat to play. He sent me the date; it was smack dab in the middle of Bill's tour, and the All Stars needed a rehearsal, too. Last week I played or rehearsed every night for seven nights in a row on top of teaching journalism at the University of Washington and doing some publicity work for blues bands in Europe. I was jumping like a nine-tailed cat in a room full of rocking chairs.

The first show was with Bill at the blues society's Blues Bash at the Aurora Borealis on Highway 99 Tuesday, October 10th. My regular guitarist Dave "The Revelation" Miller was on the gig along with Bill's long time musical partners Greg Rowe on drums and Jeff Swanson on keys. It was a full house, and we were all a little nervous, because we'd put in a bunch of hours of rehearsal at my place, but Bill doesn't do standard stuff and tends to like songs that are a bit tricky.

I, too, like my blues a bit tricky. I oversaturated myself on straight 12-bar shuffles back in my blues cover band days, and when I started writing my own music, I was very interested in innovation, adding other styles and ideas to blues, and coming up with highly arranged songs that were musically surprising. So, I had a really good time

playing the Blues Bash with Bill, challenged by a lot of somewhat complicated material that was still pretty new to me.

Thursday the 12th, after one 45-minute rehearsal the previous night, I did the Triple Door show with the All Stars, including Joel Astley on harp and vocals, the incomparable Kevin Sutton on guitar and vocals, Tommy Wall trading off with me on bass and vocals, and Jeff Connelly on keys.

What a great night! We mostly played standards, complete blues war horses like "Born Under a Bad Sign" and "Sweet Home Chicago," but playing with a skilled set of musicians like that in front of a sold out audience full of blues lovers in one of the best theaters in the region,

I remembered what it was about blues that captured me in the first place. I love that loose, improvisational style that the traditional of blues is rooted in. That back porch feeling of playing songs everyone knows with all your friends there either playing or singing along or dancing, eating, and drinking together and just feeling good.

I'm reminded that there are many, many ways to play and appreciate blues music, and none of them are wrong. It's not wrong to be Fantastic Negrito and come up with startling innovations and fusions of styles. That's why he has two Blues Grammy Awards. It's not wrong to do what Bill does, curating a set of off-beat blues and classic rock songs played in blues style, with some originals scattered in. It's why he has such a following. And it's not wrong to play in a local blues cover band, playing lots of good old standards for happy dancing crowds. We are so fortunate to have opportunities to enjoy it all in the Pacific Northwest!

Looking forward to spending the holidays celebrating with this blues-loving community!

Yours in the blues,

A handwritten signature in cursive script that reads "Polly O'Keary".

Polly O'Keary
Bluesletter Editor (on a temporary sabbatical)



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Washington Blues Society Artists: Ready for the 2024 IBC!

Support the James Howard Band & The Blue Healers at fundraisers in November & December!

By Will Crockett

On January 16-20th, 2024, The Blues Foundation will host the annual International Blues Challenge on Beale Street in Memphis, Tennessee. The competition is considered to be the largest gathering of blues musicians in the world, bringing together regional blues competition winners for the four day event.

Musicians from all over the world will attend and compete for International Blues Challenge honors, including the James Howard Band and the Blue Healers duo representing the Washington Blues Society.

When I was about 17, I decided I wanted to be a musician," said Oakland, California-native Howard. "I started playing in a band called Champion and we played shows (and house parties) around the Bay Area with Cliff Burton."

Howard said that he saw success with his 1998 release on CD Baby of *Electric Rain*, but decided to focus on his mental, emotional, physical, and spiritual health before pursuing further success.

"It was getting these great reviews, the CD, but I walked away from it," said Howard.

"I really just started learning how to meditate and getting into spirituality," he said. "I passed 19 of these 10 day silent meditation retreats since I started going in 2002, and I got cured of chronic migraine headaches, and also cured of lower back problems."

After spending time reconnecting with his spirituality, Howard played at a Seattle church called the Center for Spiritual Living.

"I was there every Sunday and I got paid well to do it," said Howard. "I became really popular there."

He credits his experience in studio work and at the New Thought Church with his learning of many different styles.

"Part of the whole ethic of studio work, and even playing it in that New Thought Church was learning lots of different styles," he said.



James Howard (left) plays his Stratocaster with his band at the Aurora Borealis in Shoreline (Photo by Carrie Roe Parduhn)

"The music styles are all over the map. It could be anything from Eastern sounding music like sitar or it could be country, or blues, or rock, or really all over the map."

Howard said that he has been involved in the International Blues Challenge as a competitor as early as 2009 and is confident in his group this time around.

"I've reached a point where I now understand what this is about," he said.

"I'm at a point where I'm willing to do what it takes," said Howard.

"I want to do my best to play the blues not just how I understand it, but how the members of the blues society have expressed to me they understand it, and what they're looking for."

Howard is hoping that this year's blues challenge will help bring the blues community closer together.

"I have an interest in being more involved in the community and in getting feedback and support," said Howard. "I really do believe that there is power in numbers and power in community."

Howard is also excited to announce that he is working on a new project, "I'm going to make a CD that's just my original blues," said Howard.

"I've been writing new material, and I'm



The Blues Healers perform their winning set at Conway Muse in August of this year. (Photo by Suzanne McQueen)

going to do a CD that's devoted to blues where from beginning to end you put it on and there is no question about it, this is all blues music," he said. The project's working title is *Road to Memphis*.

Also representing the Washington Blues Society is another incredible talent, the Blue Healers, a Snohomish-based blues duo, The Blue Healers. The duo consists of Don and Diane Forsyth, with Don playing his Les Paul and Diane on her U bass. Diane said they initially connected in Southern California.

"I was running a little original music place down in San Diego, booking bands and stuff," she said.

"And he was underage playing at all the beach clubs in a really popular blues band called the Mississippi Mud Sharks," she continued.

The duo later joined up with Seattle area piano player Billy Reed.

"We were in a band called Town Hall Brawl for probably like 12 to 13 years, maybe even longer," she said. "We didn't go too far with that, but we released an album."

"It is kind of an uphill battle playing in a band," she said. "It's hard around here because there are few venues and a lot of

bands.”

The couple found that performing as a duo not only made it easier to get gigs at both larger and smaller venues, but also allowed for development in their sound.

“One of the things that really stood out when we got to do this as a duo was the songs,” Don said.

“Diane can sing softer, and that’s really where the true treasure is,” he said. “The gifts are in that subtlety, and there wasn’t much subtlety in our band at that moment towards the end.”

Once the pandemic hit, however, the duo jumped in on the ground floor of virtual live music.

“Donnie and I did a live stream like a week into the pandemic,” she said. “We were inspired by this friend of mine from back in San Diego, Steve Poltz.

He did a live stream almost immediately and we were like, ‘Oh, that’s the ticket. Let’s do this.’”

Playing online as a duo during the pandemic launched the couple back into a blues scene that they felt they had fallen out of touch with in recent years.

“We started doing them every week,” she said. “Every week we would learn some more songs just to keep doing it,”

“That kind of catapulted us into playing out live once everything opened up again.”

The Forsyths had competed in the International Blues Challenge years before.

“We pretty much got out in the first round,” they said. “We were doing original music, but it really wasn’t blues. I mean, we kind of half-assed it to be honest.”

A couple of years ago, however, the couple began going to Joshua Tree, California for a songwriter’s workshop, which taught the couple about writing all kinds of music under pressure while maintaining creativity and originality.

“So, for a week, you do this intensive songwriting workshop. It really dries out your creativity. It makes you really reactive to writing on demand,” they said.

The couple are friends with Kevin Sutton, winner of the Washington Blues Society “BB Awards” Performer of the Year and Songwriter of the Year.

In 2012, Kevin’s band, The WIRED! Band won the International Blues Challenge. They said that Sutton has been an incredible help to them.

“He’s been just beautiful as far as giving us encouragement,” said Diane. “A lot of people want to give you tips, saying ‘Don’t do this, do that do that,’ but he’s so real.”

When asked about their feelings going into the Beale St. competition the couple had this to say.

“We are just excited,” they said. “We love high pressure situations. Because of being

married, there’s this built in ability to play whenever we feel like it. And after you spend so much time with somebody like that, you’re you, you’re in sync to a certain extent.”

Having come back into the fold of the Washington blues community, the Blue Healers are very thankful for their welcome.

“We’re grateful for the blue society’s support,” they said.

“We feel like They’ve embraced us this last year and it’s been really amazing. We feel like folks are rooting for us and it feels really good.”

I encourage Washington Blues Society members and fans to see the James Howard Band and the Blue Healers play at select fundraisers across the region before they take off for Memphis early next year.

See both performances in Memphis, along with many of the best blues musicians in the world!





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Preview: The 2023 Washington Blues Society Holiday Party

Celebrate the holidays with the Fat James Band Salute & The Rae Gordon Band!

By Rick J. Bowen

The Washington Blues Society will once again present our annual Holiday Party on Sunday December 3rd at the Aurora Borealis in Shoreline. The event will include music from two special groups, a holiday market, and photo booth. The evening kicks off with a Salute to the Hall of Fame group The Fat James Band with original members Chip Hart and Dave Cashin. Then, the president of the Cascade Blues Association in Portland, Rae Gordon, brings her stellar band up from Oregon to deliver a swinging blues show. The holiday party is an all ages event, and everyone is welcome to join us for an evening of dining and dancing. The Washington Blues Society will ask for a modest \$10 donation, and will not turn anyone away if they are not able to donate at this time. More about the performers:

The Fat James Band Salute

Come celebrate the music of The Fat James Band with original members Chip Hart and

Dave Cashin and featuring special guests Chris Eger and Randall Eger. Over the years they toured extensively throughout US, Canada, and Europe. Quoted by the Seattle Times as a “force of nature”, they received numerous accolades, and have won a combined six Washington Blues Society Awards, including the recent Best Recording 2023, *Mountains in the Sky*. The album was written and recorded in 1998 and 1999, but due to circumstances beyond their control, was only released last year. Fronting the band is Chris Eger, a killer vocalist and guitarist, and winner of the Washington Blues Society’s BB Award for Best Male Vocalist in 2023. Rounding out the group is bassist Randall Eger.

The Rae Gordon Band

The multi-award-winning Rae Gordon Band serves up a potent stew of gritty blues and heartfelt soul with soaring vocals with searing guitar counterpoint, high-energy horns, and a hard-driving rhythm section with the

power of a freight train. Following their 3rd-place finish at the International Blues Challenge in 2017, the band released its third CD, *Better Than I Was*, which has received airplay in the U.S., Canada, Australia, and the UK and appeared on the Living Blues Radio Chart and the Roots Music Report Soul Blues Album Chart.

In 2017, International Blues Challenge finals judge Walter Trout said afterward, “I gave her a score of 10, the best score you can give. She made an incredible impression.”

The CD also won a Muddy Award for Best Northwest Recording from the Cascade Blues Association, and the band received the Best Contemporary Blues Act Muddy Award.

Please join the Washington Blues Society on Sunday, December 3rd at Aurora Borealis to celebrate the holiday season and our exceptionally rich and diverse blues community!

Winthrop Music Association Continues to Give Back

Winthrop Music Association announces new grants to support Methow Valley organizations & beyond!

Courtesy of the Winthrop Music Association

The Winthrop Music Association Board of Directors, who run the Winthrop Rhythm and Blues Festival each summer, in keeping with its mission of promoting arts, culture and social programs in the Methow Valley and beyond, announced that it is providing grants in 2023 to the following organizations.

- The Cove Food Bank (\$5,000), which helps people in need in the Methow Valley. For almost a decade the Friday night concert has been a fundraiser for The Cove.
- Tommy Zbyszewski Methow Valley Education Foundation scholarship (\$1000), honoring the local firefighter lost during the 2015 wildfires.
- Room One (\$2,000), a multi-faceted social service organization located in the Methow

Valley.

- Methow Valley School District Music Program (\$1,500).
- Methow Housing Trust (\$1,000) which develops and preserves affordable, quality housing for Methow Valley residents.
- Washington Blues Society Musician Relief Program (\$750).

Since its formation in 2005, the non-profit Winthrop Music Association has provided more than \$100,000 in support of these and other organizations.

We thank you for your support of this festival, the musicians, the vendors and Methow Valley.

Gratitude to our partners and volunteers: The success of the Winthrop Rhythm

& Blues Festival would not have been possible without the unwavering support of our partners and the dedication of our volunteers. Their contributions and hard work were instrumental in making this year's event a resounding success.

Thank you to all our partners. Looking ahead, the Winthrop Rhythm & Blues Festival is committed to building on this year's success and continuing its tradition of giving back to the community.

Plans are already underway for the 2024 festival.

We can't wait to see you all back at the Blues Ranch : July 19-21, 2024.

Washington Blues Society
Holiday Party - Sunday December 3rd
4-9pm
Aurora Borealis



Musical Guests
Rae Gordon Band

A Salute to
The Fat James
Band
featuring
Chris Eger



All Ages

Welcome

\$10 Suggested Donation



A First-Timer in the Studio!

"Recording is a lot different from playing live."

By Steve Pearse

"Recording is a lot different than playing live. Drums—percussion and bass— have been in perfect sync, rhythm. It's precise, demanding work. Larry Star, HotRod.Red, Bunch of Bluesers, Oak & Cane, Graceland Station: Backing Band for Robbie Dee's tribute to Elvis.

Context...

Having played in several area rock/blues ensembles over the years but now between bands, as they say, I've been searching for a new connection—and, ultimately, a great fit for my saxophone voice. During the past few months, I've been hopping up on blues jam stages, such as the Madison Ave Pub in Everett and 192 Brewing, in Kenmore, with my tenor sax, listening to and reaching out to area blues-oriented bands currently devoid of a sax or other horn, and downloading many audio tracks and videos featuring locally produced original music. And in the process, I've learned that the best musicians and bands out there record as often as they perform for live audiences.

Regular *Bluesletter* readers would recognize the names of several bands that responded to my online overtures; a few expressed an interest in possibly adding a horn to their mix. But bringing in a new player can be challenging and time-consuming and may risk jarring existing grooves and vibes that mark those tight, exciting musical juggernauts we enjoy and value the most!

Larry Star, composer, lead singer and guitarist for several musical projects, including Oak & Cane, A Bunch of Bluesers, and HotRod.Red ("a cool, fun, Seattle-based rock and roll band that plays modern hits in a rockabilly style") reached out with an offer I couldn't resist. He had listened to the audio clips I sent but wanted to hear me play live. So, Larry and his wife Susan, along with fellow songwriter and versatile bass player Mark Beckmeyer, boarded the Mukilteo ferry for Whidbey Island on a warm August

Friday afternoon, then drove 45 miles north to Orlando's, Oak Harbor's famed Southern BBQ spot and premiere performance venue for the SeaNotes Big Band. Larry and Mark wanted to hear my lead tenor in the context of our noted swing dance band's vibe.

Turns out, everyone in the place raved about the great food as well as the SeaNotes' spirited renditions of such classics as "Basie Straight Ahead," "At Last," and "Beat Me, Daddy, Eight to the Bar." The next day, Larry emailed me with four audio tracks intended for the second album of HotRod.Red's 'neobilly' 50s-style rock numbers. Larry's directive: Listen to these cuts, prepare solos where indicated, practice some riffs and endings, and do so for the alto as well as for the tenor sax.

I would be laying down complementary tracks in my initial recording session. Larry's explanation of this raw material: "These are unfinished songs . . . By non-finished I mean the bones are there—bass and drums> The scratch (guide) vocals and scratch guitar will be replaced, then we'll add whatever other instruments and backing vox deemed, needed." A novel experience for me—I was excited but a bit apprehensive about embracing this special opportunity!

Preparing for My Session...

Listen, practice, rehearse, perform—repeat. That's the mantra I follow whenever I tackle a new or unfamiliar piece. So, I put my headphones on and listened to Larry's audio clips with several questions in mind: In what key is this tune written, and by extension, what key will it be for my Eb alto? My Bb tenor? What's the vibe, the distinctive groove of each piece? Which musical phrases and riffs define it? Where are fitting spots for backing riffs? What musical cues should I listen for as I prepare to insert complementary solos, and where must they end? Any noodling possibilities, especially at song openings and/or endings? And most important of all: Make sure that my sax notes don't step on the recorded

vocals or instruments (guitar, keys)!

When I felt I had a sense of where the primary sax (the tenor is made-to-order for old-time rock and roll, as well as for the blues), I gave Steve Feasley, owner and sound engineer for Love Studios, a call. Steve asked me to also be prepared to lay down some alto riffs over any tenor tracks where he felt a higher 'voice' might enhance the overall verve for one or more of these tunes.

This was exciting stuff for someone who had never set foot inside a recording studio! We've all seen videos of headphone-wearing musicians and singers standing or sitting behind glass partitions, playing, and singing into mics, while sound engineers monitor sound levels that appear via almost comically-jumping sound bars on color-coded monitor screens, the studio a windowless room bristling with speakers, monitors, light stands—the works. Exciting, and a bit intimidating as well.

The best antidote for anxiety is preparation! No charts came with these four tunes, only audio files, so before heading down to the studio, I created a simple Word document on my iPad. I knew I wouldn't be able to write out a note-for-note chart, but I needed cues I could instantly refer to when directed to play a brief solo, do a bit of noodling, or add a riff or two here and there. Here's a sample cue sheet for one of Larry's HotRod.Red songs, "The Devil Has Arrived":

Keys: Band = E Tenor = F# Alto = C#TENOR

Opening/refrain: C C# C B A F#

Licks/Riffs: C# E F# A F# / F# E C# B A F# / E F# A B # E F# A F#

Solo (as crafted, with variations)

During my phone conversation with Steve, I asked him for any advice he might offer to this recording newbie.

"Showing up prepared, but I know you know that! We're going after a natural horn sound. And what's so important is for the artist to be able to hear—perhaps overlooked. That



Steve Pearse in the Studio
(Photos by Gordon + Star Photography)

can be very challenging, especially if you're a novice in the studio. You must hear yourself and what you're playing to!"

Earlier that week, Larry assured me that I would be in good hands. Larry confirmed my assumption that it's the sound engineer whose presence, experience and expertise make all the difference.: "This guy [Steve Feasley] is a joy to be around—incredible instincts. No pressure, just the nicest guy, with such a soothing way about him... It's the sound guy who makes the music—knows what sounds good and where—you don't need a \$2 million studio."

My First Studio Session

When I walked into small, windowless, but impressively outfitted Love Studio, sound engineer Steve Feasley greeted me enthusiastically. "Great to meet you, Steve. Just step up onto the platform; your headphones and control panel [sound levels for me and for the audio tracks] are just to your left. Keep

your eye on me, as I'll cue you throughout the session. Try to stand so that the bell of your horn stays within a few inches of the mic. Let the mic do the work; don't overflow. You'll be fine!"

Stev then assured me that he and Larry would work at my preferred pace, that this would be a collaborative project. "I have learned to be empathetic," Steve mentioned during a follow-up interview. "I've been on both sides of the glass. The goal is always to get a good mix, to put people at ease."

And we were off to the recording races! The four of us—Larry, composer and lead; Mark, bass man and song collaborator; Steve, our sound engineering wizard; and me—pretty much filled the small studio. As the session progressed, Steve periodically reminded me to stay close to the mic, to relax, and to listen carefully to the track I was about to play over. Larry, Mark, and Steve guided me through the four HotRod.Red songs. For each, they asked me to listen to the existing track first, then begin to make my saxophone contributions during a second replay. For each song, we over-dubbed a few of my initial plays as I worked to present my best sax work, then listened and chatted briefly about the resulting effects of my contributions.

Following around 90 minutes of work, I began to settle into a groove, to actually relax. As it turned out, the special treat of the day for me was accepting Larry's suggestion that I lay down a complementary track for "I'm Alone," a blues number Larry wrote featuring his voice, a keys solo, bass, and drums.

"It needs something," he said, "the sax would be perfect."

I'm proud to say that following an initial listen, I provided some riffs to complement what was already there: a powerfully sung emotional number smack in the middle of the wheelhouse that is the blues.

Amazingly, one take, and done!

The following week, I was invited back to the

studio to "clean up a few details," as Larry explained, as well as to get some publication photos of me, my horn, and shots of Love Studio's gear. Turns out, Larry's other gig is that of professional photographer and videographer (Music Shooters, Mukilteo, WA). In fact, the Washington Blues Society recognized Larry's expertise several years ago for his work in the Bluesletter for Nora Michaels and Town Hall Brawl. When I opened the email attachment a few days later, I couldn't believe that relaxed-looking guy cradling his sax was me!

Some Take-Aways & Advice

Challenging... and exhilarating! As I reflect on this special musical experience, I'm ever thankful for the encouragement and support I received from songwriters and fellow musicians Larry Star and Mark Beckmeyer, and most especially, sound engineer and producer Steve Feasley. They created the atmosphere I needed to perform in what could have been a stressful situation. It's when they're listening to their own performances—whether in the practice room, on stage, or in the recording studio—that musicians are bound to learn more about their craft and their sound, as well as the complex and exacting dynamics of interacting with and enhancing vocals and instrumentation.

So, for all of you would-be recording artists out there, some advice:

"Be sure your instrument is up to snuff—intoned, strung properly, etc. You control the things you can, including, ideally, a chart or solid cues. Winging it is not recommended!"—Steve Feasley.

"Be open to all suggestions. Don't be afraid to ask questions. Throw it against the wall to see if it sticks!"—Larry Star

"Loosen up and have fun, but start out by being prepared, mentally set, and energized!"—this writer, sax player Steve Pearse (sspearse@whidbey.com)

Victoria's Got a Great Blues Jam!

A surprising & quick visit to British Columbia's capital looking for live blues music.

By Eric Steiner

In early October, Rocky Nelson and I enjoyed two nights in Victoria, British Columbia at the Royal Victoria Suites on Government Street. Our visit had many bright spots, such as Dave Harris and Friends' Blues Jam at The Loft in the Days Inn Uptown, Max MacKrill at the Irish Times pub, lunch in the Parliament Dining Room, and the *While Black* tour hosted by artist Kemi Craig at the Art Gallery of Greater Victoria.

The Loft is filled with art. The Glimmer Twins welcomed us at the door, classic rock LPs and *Rolling Stone* covers are above the bar, and an evocative portrait of Cris Cornell hangs near Loft regular Jack Lavin's framed Platinum record. As I reviewed The Loft's menu, a musician from the stage approached Rocky.

"You were at the art gallery, today, right?" asked guitarist and lead vocalist Clark Brendon.

"Well, sir, yes we were," said Rocky as he introduced us and the Washington Blues Society. Clark recognized Rocky earlier at the Art Gallery of Greater Victoria. More about that in a minute.

"Small world," Clark said. He sat with us discussing music until the break was over.

Our friendly and creatively inked server, Tawny, took my order for poutine (brown gravy over fries), and it was Rocky's first taste of this uniquely Canadian dish.

"This was obviously created for drinkers at last call," he quipped.

Dave Harris and Friends' Blues Jam at The Loft was the high point of the trip. A "who's who" of local artists joined Harris on guitar, harmonica, and drums, including Brent Morrison on bass, Al Pease on sax and clarinet, and Clark Brendon on guitar and stand-up bass. The Loft features live music every night, and attracts many regulars for its food, staff, and friendly vibe.

They played classics like Jr. Wells' "Little



Al Pease, Clark Brendon & Dave Harris at The Loft in the Days Inn Uptown in Victoria.
(Photo by Eric Steiner)

By Little," Muddy Waters' "I Got to Love Somebody," and Ma Rainey's "Catch You With Your Britches Down." I particularly liked covers of Taj Mahal's "She Caught the KATY" and Clarence "Gatemouth" Brown's "She Walks Right In." It was clear that these guys were having a lot of fun.

Rocky rose to snap some pictures, and Clark thanked us for coming. Someone shouted inquisitively that we were from the "high society," and Clark said, "No, they're from the Washington Blues Society!" This elicited a round of applause from the crowd. Rocky thanked the band and the Victoria Blues Society for promoting blues music locally.

Returning to our table, Trevor, a regular, turned to Rocky and they talked about the current live music scene.

"It's a different world, to be sure," said Trevor. "But it's a better world."

Before our visit, I e-mailed the Victoria Blues Society's Deb Rhymer. While we missed the Sunday Services, hosted by the Deb Rhymer Blues Band, at Hermann's Upstairs on View

Street, she suggested The Loft, the Bard & Banker, and the Irish Times Pub.

Rocky interviewed Dave Harris during a break as I took notes.

"I've played the blues in Victoria for over 50 years," said Dave. "My influences include Big Bill Broonzy, Leroy Carr, Jimmy Reed, and Little Walter... just for starters. I've been a busker since 1977 and have played in the Inner Harbor for over 40 years. I've written 150 songs, many of them blues, and I've written a book on one man bands."

"John Fisher and Sharon Wadsworth were there at the beginning," he said, talking about Victoria's early blues scene. "John was in the Blues X 5 band in the mid-60s, named after the Stones' 12 x 5 LP, and this was Victoria's first blues band."

John, a Victoria Blues Society founder, AKA "Johnny Shuffles," passed in 2017 and the blues society established the John Fisher Memorial Legacy to support opportunities for training and mentorship.

Earlier that day, Rocky and I joined the



Top: Rocky Nelson & Dave Harris
Above: Welcome to The Loft!
(Photos by Eric Steiner)

While Black gallery tour with artist Kemi Craig at the Art Gallery of Greater Victoria. The presentation and tour was part of a larger, multi-year effort, “While Black: a forum for speculation on what the gallery can’t hold.”

Ms. Craig is the City of Victoria’s third Artist-in-Residence and her term began in 2022 and ends in 2024.

She described contemporary African artists, and introduced mesmerizing video,



Max McKrill at the Irish Times Pub
(Photos by Eric Steiner)

graphic, and audio works. I liked art by Judah Iyundae, Chukudubera Ukatique, and Karma Clarke-Davis.

I gave Kemi a copy of our September issue and asked her to find artist-activist Paul Rucker, a kindred spirit, in it, as I saw many elements in common in each of their respective bodies of work.

Another exhibit, *Symbiosis*, included a 67-minute video on the history of old growth logging in British Columbia directed

by Alex Liotti, *Rematriation*.

After the gallery, Rocky and I ate in the Parliament Dining Room and watched a debate in the legislature. Breakfast and lunch is by reservation only, and it’s one of the finest meals I’ve had in years.

The night before, I saw guitarist Max McKrill at the Irish Times pub, built in the 1890s. His set included many songs like “Wonderland” by John Mayer, and my favorite was Queen’s “Under Pressure” with David Bowie. Max skillfully used pedals, a feedback loop, and he sounded like a full band!

Speaking of a one man band...

In 2012, Dave Harris published what may be the first full length book on one-man bands, *Head, Hands & Feet*, to enthusiastic reviews. At The Loft’s jam session, he often played three instruments at one time. I hope readers will explore this important book on musicians whose approach is the definition of multitasking! (<http://onemanbandbook.blogspot.com/>)

Author’s Note: To learn more about the *While Black* and *Symbiosis* exhibits, please scan through Kemi Craig’s QR Code.



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Robert Johnson

Previews: Blues on the Road in November

Join the Washington Blues Society in welcoming nationally touring artists to the Evergreen State!

By Eric Steiner

This month brings some exceptional nationally touring blues talent to the Pacific Northwest, and I encourage Washington Blues Society members and friends to support live music at one or more of these shows. I'm particularly interested in Keith Scott's return to our region as he's volunteering to play at our Second Tuesday Blues Bash at Aurora Borealis in Shoreline!



Matt Anderson & Adam Baldwin

November begins with award-winning Canadian bluesman Matt Anderson returning to the Pacific Northwest. On the 1st, he'll join Adam Baldwin at Seattle's Triple Door, followed by a show at the Vashon Center for the Arts on the 2nd. On the 3rd, they will play Portland's Mission Theatre, followed by shows in Baker City at The Churchill School and in Eugene at WOW Hall. I remember when Matt finished first in the 2010 International Blues Challenge in Memphis as a solo performer and he was the first Canadian performer to do so. Roots songster Adam Baldwin, also from Canada, joins Matt on the tour. (Photo of Matt Andersen by Sean Sisk - Special Thanks to Northstar Artists)

Over the Rhine

One of my favorite roots and Americana acts, Over the Rhine, returns to Seattle's Triple Door on the 9th and 10th. I first met Karin Bergquist and Linford Detweiler in the late 90s when they played a show at Pier 63 and have been captivated by their genre-spanning music ever since. On the 11th,



they'll play Portland's Old Church Concert Hall, and I hope they'll play songs from their 15th studio album, *Love & Revelation*, as they celebrate 30 years of making music together. My favorite OTR CDs are *Good Dog*, *Bad Dog*, *Ohio*, and *Films for Radio*. Actually, one of my favorite solo piano CDs is Linford's *I Don't Think There's No Need To Bring Nothin.,* and while his grammar may resemble Mayor Daley (The Elder) of my childhood, his piano playing is sublime. (Photo of Linford Detweiler and Karin Berquist Courtesy of Over the Rhine).



Jake Shimabukuro

My favorite Hawaiian musician is Jake Shimabukuro, and he's back in Washington for several shows. While his version of "While My Guitar Gently Weeps" has garnered a great deal of well-deserved airplay, I always return to his "Island Fever Blues," produced by Alan Parsons (yes, of Project) in 2012. This month, Jake plays the Kirkland Performance Center on the 14th, the Federal Way Performance and Arts Center on the 15th, the historic Mount Baker Theatre in Bellingham on the 16th, and the Admiral Theatre in Bremerton on the 17th. (Photo of Jake Shimabukuro by Kurt Stevens).



Keith Scott

"The Fishin' Musician" returns to the Pacific Northwest this month, and I highly recommend Keith Scott's solo shows. A couple of years ago, he serenaded my daughter's dog, Brackett, at a Woodinville winery, who sat and wagged with abandon (and a distinctively silly, Labrador grin). On the 3rd, he'll play the Sahalee Country Club in Sammamish before driving up to the New Moon Craft Tavern in Port Angeles on the 4th. He'll play the Eleven Winery on the 5th on Bainbridge Island before going up to the Carlin Hall Community Association in Tappen, British Columbia on the 7th and 8th. On the 9th, Keith will play Seattle's longest-running venue for live blues, the Salmon Bay Eagles in Ballard, before driving over to Kimo's Sports Bar & Brewpub in Richland. On the 11th, he'll return to Sirens in Port Townsend, and then, this peripatetic bluesman plays the Eagle Harbor Winery on Bainbridge Island on the 12th. On the 14th, Keith will play the Second Tuesday Washington Blues Society Blues Bash at Aurora Borealis before returning home to Chicagoland. (Photo of Montana Bluesman Ken Sederdahl & Keith Scott by Keith Scott).

Curtis Salgado

Curtis Salgado has three shows booked (so far) in November. On the 17th, he plays the



Venetian in Hillsboro, Oregon, followed by a show at Seattle's Triple Door on the 22nd. On the 24th, he'll reconnect with Alan Hager for an acoustic show at Portland's Café Artichoke. (Photo by Jessica Keaveny).



Blue Moon Marquee

Our 2020 International Blues Challenge representatives in the solo/duo category, Blue Moon Marquee, return to the Evergreen State for two shows this month. On the 11th, A.W. Cardinal and Badlands Jass play the Pt Ludlow Performing Arts Center in Pt. Ludlow followed by a show at the historic Raymond Theatre in downtown Raymond in Pacific County on the 12th. On the 16th,

Blue Moon Marquee will play at the Tidemark Theatre in Campbell River, BC, and play the Errington War Memorial Hall on the 18th. They will kick off December with a show at the Blue Frog Recording Studios in White Rock, BC on the 1st.



Taj Mahal

Last year, the Americana Music Association and New York University Steinhardt School of Culture, Education and Human Development selected Taj Mahal as their Artist in Residence for the 2022-2023 academic year. Also in 2023, Taj Mahal and won his fourth Grammy for his CD with Ry Cooder, *Get On Board* (Nonesuch Records), in the Best Traditional Blues category. This month, Jazz Alley welcomes the Taj Mahal Quartet for their annual Thanksgiving residency from the 17th-25th. Band members include Joining Taj Mahal will be guitarist Bobby Ingano, bassist Bill Rich and drummer Kester Smith. Set times 11/17-18,



11/24-25 at 7:30 PM & 9:30 PM. Set times on 11/19, 21, 22 & 11/26 at 7:30 PM only. Doors open at 6 PM Friday 11/17 and 5:30 PM all other nights.

Photos of Taj Mahal:

Upper Middle: Reading the Bluesletter at Woodland Park Zoo in 2008

(Photo by Tim Burge)

Left: Playing at Woodland Park Zoo in 2010

(Photo by TimBurge)

Above: Press Photo of Taj Mahal for the April 2015 Bluesletter (Cover Designed by Paul Steiner)

Next Month...

Jazz Alley welcomes the Blind Boys of Alabama and the Average White Band back to Seattle, and the Showbox features Portlandia's Fred Armisen. Samantha Fish will play the Crocodile in Seattle and the Admiral Theatre in Bremerton, and New Year's Eve shows include Heart by Heart at the Clearwater Casino in Suquamish and *Daily Show* alumnus and comedian, Roy Wood, Jr. at The Moore Theatre. The next issue will present each of this year's *Bluesletter* covers, and include a special Sunbanks photo essay from award-winning photographer Gordy Mitchell.

Please Join Your Washington Blues Society Board of Directors

Opportunities to preserve, promote and advance blues music are here!

By Eric Steiner

This month is an important month for the Washington Blues Society. Every November, Washington Blues Society members have an opportunity to nominate volunteers to serve on the Board of Directors for a one-year term beginning the following January.

Official voting takes place at (and before) the December Blues Bash based on the slate of candidates nominated at (or before) the November Blues Bash. The following is a brief summary of each of the five elected positions of the Washington Blues Society, with a few personal comments added to further inform readers of each opportunity.

The following descriptions align with the organization's official By-Laws and any registration documentation on file with the State of Washington Secretary of State's office or the Internal Revenue Service (as the Washington Blues Society is a nonprofit organization recognized by Section 501-c-3 of the Internal Revenue Service code).

President: The position of President is the public face of the Washington Blues Society. The current president is Tony Frederickson, and past presidents include Susan Waterworth, Nick Vigarino, myself, and Rhea Rolfe. The President is the official signatory of the Washington Blues Society on all official documents, including any financial commitments, grants and contracts, and agreements between the Washington Blues Society and any festival or special

event. Key to the success of every president is the ability to manage multiple, and often competing priorities in an environment that is often challenging and fast-paced.

Vice President: The position of Vice President supports the President and often acts in place of the President when he or she is engaged in official Washington Blues Society business. The current Vice President is Rick J. Bowen, and past vice presidents include Rev. Deb Engelhart, myself, Zab, Nick Vigarino. Each vice president has brought specific skill sets to the Washington Blues Society Board of Directors, and Rick's acumen and ability with technology and music promotion supports the society's online presence. Key to the success of every vice president is the ability to be flexible in an environment filled with uncertainty and stress.

Secretary: The position of Secretary is an important one. In addition to keeping and maintaining minutes of Washington Blues Society Board of Directors meetings, the Secretary also facilitates online discussions that include voting on specific actions in-between regularly scheduled, monthly meetings of the Washington Blues Society Board of Directors. The current Secretary is Marisue Thomas, and past secretaries include Tricia Rendina, Rocky Nelson, and Malcolm Kennedy. Key to the success of every secretary is the ability to quickly document discussions and Board of Directors' votes during regularly scheduled

board meetings.

Treasurer: The position of Treasurer includes responsibilities above and beyond keeping track of Washington Blues Society finances. The current Treasurer is Ray Kurth, and prior treasurers include Blue to the Bone lifetime honoree Chad Creamer. Key to the success of every treasurer is the ability to not only balance the financial records of the Washington Blues Society, but also the ability to forecast the needs of merchandise and festival-related expenses like insurance and state-required permits.

Bluesletter Editor: While many blues societies affiliated with The Blues Foundation produce online and print bluesletters and use volunteer editors, I am unaware of any blues society that has an elected position of Bluesletter Editor. Polly O'Keary is the current Editor, and past editors include Rosie Gaynor, myself, Jesse Phillips, Mary McPage, and Jim Vail. Key to the success of any editor is the ability to produce a printed, color, 32-page magazine in the Adobe In Design program.

Each of the above positions serve a one-year term aligned with the calendar year. In turn, the elected Board of Directors appoint Washington Blues Society volunteer directors in the following positions.

Music Director: The Music Director works with blues performers throughout the year to recruit volunteers to play at fundraising events, monthly Washington Blues Society



Blues Bashes, and other shows. Current Music Director duties are shared by Mary McPage and Bear Drury, and past volunteers in this position include Malcolm Kennedy, Suze Sims, and Roy Brown. Key to the success of every music director is the ability to develop and foster positive relationships among blues musicians and the Washington Blues Society.

Membership Director: The Membership Director maintains the database of Washington Blues Society members and informs members about their membership expiration and renewal dates. The current position of Membership Director is open, and prior volunteers include Chad Creamer, Malcolm Kennedy, Rev. Deb Engelhart. Key to the success of the membership director is the ability to manage a database and keep track of members' information.

Education Director: The Education Director works with local schools and blues performers to promote blues music in Washington State. The current education director position is open and prior volunteers include Roy Brown and Mary McPage. Key to the success of the education director position is the ability to work with schools and musicians, often during the workday, to ensure that musicians and students have positive experiences around live blues music.

Volunteer Director: The Volunteer Director recruits volunteers for blues society activities, including Blues Bashes, festivals, and special events. The current volunteer director is Jeannie "Whoopiekitty" Baker, and prior volunteer directors include Malcolm Kennedy, Rhea Rolfe, and Roy Brown. Key to the success of the volunteer director position is the ability to recruit volunteers who can work at festivals and at clubs.

Merchandise Director: The Merchandise Director not only keeps inventory of all blues society merchandise for sale, but also forecasts the needs of blues society sales at

select festivals and special events. The current merchandise director is Tony Frederickson (who also serves as Washington Blues Society President). Prior merchandise directors include Roy Brown and Malcolm Kennedy, and key to the success of the merchandise director position is the ability to buy merchandise at wholesale prices and sell merchandise through our merchandise booth at a modest profit.

Advertising Director: The Advertising Director is responsible for selling advertising in the printed Bluesletter magazine and on the Washington Blues Society website. The Advertising Director position is open, and prior volunteers include Leah Tussing, Roy Brown and Malcolm Kennedy. Key to the success of any advertising director position is the ability to solicit ads, format them according to our printer's requirements and maintain positive relationships with current and former advertisers.

Volunteers are the lifeblood of all-volunteer organizations like the Washington Blues Society.

As a volunteer with the Washington Blues Society, I have been lucky enough to be "at the right place at the right time" to see many outstanding blues artists and many exceptional events.

If I didn't volunteer for the Washington Blues Society, I would have missed exciting, local International Blues Challenge events in historic downtown Snohomish, and missed seeing young blues talent like Bellingham's Miles Harris when he played our Blues Bash at the Red Crane in Shoreline when he was a teenager. Same thing goes for talent like Ayron Jones, the Joe Cook Blues Band, Little Bill and the Blue Notes, Becki Sue & Her Big Rockin' Daddies, or Ben Hunter and Joe Seamons.

For over 20+ years, I have experienced some great live blues music thanks in part to the Washington Blues Society.

If I didn't volunteer, I would have also

missed out on the opportunity to contribute reviews, stories, and photos for this publication, and I would not have developed many blues friendships sparked through a shared love for what Morgan Freeman has called "America's classical music," the blues.

The *Bluesletter* has helped me share my passion for blues music and has provided a creative outlet for me to share words and images in these pages from time to time.

I'm admittedly still a novice at the Adobe In Design and PhotoShop tools of this trade, and over the course of 2024, I want to learn how to use layers as a way to improve photos and design layouts as a volunteer for the next editor.

In 2009, I had the privilege of accepting the prestigious Keeping the Blues Alive Award from The Blues Foundation in the affiliate category, and since then, I have been lucky enough to help others receive this national recognition.

Last year, Keeping the Blues Alive Award recipient John Hahn and I nominated Rocky Nelson for an award, and I hope that the Washington Blues Society might consider a local blues institution like the Salmon Bay Eagles for a future Keeping the Blues Alive Award nomination from The Blues Foundation.



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November 2023 Live Blues Music Calendar!

Our website has the most up-to-date live music calendar & listings online @ www.wablues.org/

NOVEMBER 1

CCR, Snohomish: Usual Suspects 7 PM
Jazz Alley, Seattle: Grace Love 7:30 PM
Engel's Pub, Edmonds: Acoustic Avenue 8 PM

NOVEMBER 2

Triple Door, Seattle: Starlight Jazz Band 5 PM
Slims Last Chance, Seattle: Dusty 45's 6 PM
Oxford Saloon, Snohomish: Chris Eger 6 PM
Madison Ave Pub, Everett: Kevin Sutton Songwriter Showcase 7 PM
Slippery Pig, Poulsbo: Front St Revue 7 PM
Jazz Alley, Seattle: The Spinners 7:30 PM

NOVEMBER 3

The Repp, Snohomish: Blue Healers 6 PM
Kimball Coffeehouse, Gig Harbor: Greta Matassa 7 PM
Sahalee Country Club, Sammamish, WA: Keith Scott 6 PM
The Triple Door, Seattle: Dusty 45's 7 PM
Earth and Vine, Bainbridge: Michele D'Amour & the Love Dealers 7 PM
Jazz Alley, Seattle: The Spinners 7:30 PM
Engel's Pub, Edmonds: Lone State 9 PM

NOVEMBER 4

New Moon Craft Tavern, Pt. Angeles, WA: Keith Scott 7 PM
Third Place Commons, Lake Forest Park: Gin Creek 7 PM
Madison Ave Pub, Everett: Cosmic Wrays 7 PM
The Spar, Tacoma: Slainte 7 PM
Cider & Cedar, Tacoma: Jay Mabin & Mason Hargrove 7 PM
Jazz Alley, Seattle: The Spinners 7:30 PM
Rockfish Grill, Anacortes: Polly O'Keary & the Rhythm Method 7:30 PM
Pub 282, Camano: Mary Ellen Lykins & the CC Adams Band 7:30 PM
North City Bistro, Shoreline: Youfour 8 PM
The Mill, Milton: Stevie & the Blue Flames 8 PM
Conway Muse, Conway: Mark DuFresne Band feat. Billy Stapleton 8 PM
Engel's Pub, Edmonds: Lounge Vultures 9 PM

NOVEMBER 5

Kilworth Chapel, Tacoma: Blues Vespers w/Joel Astley 5 PM
Peabo's, Mill Creek: Peabo's Sunday Music Revue 7 PM
Eleven Winery, Bainbridge Island, WA: Keith Scott 2 PM
The Spar, Tacoma: Sunday Blues Rod Cook & Toast

7-10PM

Jazz Alley, Seattle: The Spinners 7:30 PM

NOVEMBER 6

Madison Ave Pub, Everett: Mad Bojo 7 PM
The Royal Room, Seattle: The Royal Room Collective Music Ensemble 7:30 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl & Thistle, Seattle: The Great Monday Jam 9 PM

NOVEMBER 7

Quil Ceda Creek, Tulalip: Kimball & the Fugitives 6 PM
Aurora Borealis, Shoreline: President's Blues Bash with Mark DuFresne & Billy Stapleton 7 PM
Capitol Cider, Seattle: John Pinetree Blues Showcase 6:30 PM
Madison Ave Pub, Everett: Trisch Schimmel & Jimmy Culler 7 PM
Jazz Alley, Seattle: Jeremy Pelt Quintet 7:30 PM
Billy Blues Bar, Vancouver, WA: Ben Rice & The Hustle 8PM
Engel's Pub, Edmonds: Steve Crabtree 8 PM

NOVEMBER 8

CCR, Snohomish: Usual Suspects 7 PM
The Spar, Tacoma: Funky Jazz - How Now Brown Cow 6 PM
Jazz Alley, Seattle: Pet Metheny 7:30 PM
Engels Pub, Edmonds: Wood N Villains 8 PM
Neptune Theater, Seattle: Joan Osborne 8 PM

NOVEMBER 9

Salmon Bay Eagles, Ballard: Keith Scott 7 PM
Slims Last Chance, Seattle: Dusty 45's 6 PM
Oxford Saloon, Snohomish: 6 PM
Madison Ave Pub, Everett: Stacy Jones Songwriter Showcase 7 PM
Slippery Pig, Poulsbo: Front St Revue 7 PM
Jazz Alley, Seattle: Pat Metheny 7:30 PM

NOVEMBER 10

Cider & Cedar, Tacoma: Queen Street Gang feat. Lorenzo Farrell 7 PM
Kimo's Sports Bar, Richland: Keith Scott 6 PM
Kimball Coffeehouse, Gig Harbor: Budapest West 7 PM
Jazz Alley, Seattle: Pat Metheny 7:30 PM
Oxford Saloon, Snohomish: Trailer Park Kings 8 PM
Jazzbones, Tacoma: The Dusty 45s 8 PM
Engel's Pub, Edmonds: Graceland Manila 9 PM

NOVEMBER 11

Urban Elk, Tacoma: Annie Eastwood w/Kimball & the Fugitives 4 PM

Cedar and Cider, Tacoma: Michele D'Amour & The Love Dealers 6 PM

Third Place Commons, Lake Forest Park: Moonlight Swing 7 PM

BITS, Mukilteo: Blue Healers 7 PM

Siren's, Pt Townsend: Keith Scott, 7 PM

Easy Monkey Taphouse, Shoreline: Billy Stapleton's Powerhouse Band 8 PM

The Spar, Tacoma: Mr. Blackwatch 7 PM

Jazz Alley, Seattle: Pat Metheny 7:30 PM

Season Performance Hall, Yakima: Paula Boggs Band 7:30 PM

Salmon Bay Eagles, Seattle: Ron Bailey & the Tangents 8 PM

Stockton's, Maple Valley: Cory Wilds 8 PM

Conway Muse, Conway: Kyle Findley-Meier 8 PM

Engel's Pub, Edmonds: Super Tonix 9 PM

NOVEMBER 12

Eagle Harbor Winery, Bainbridge Island: Keith Scott, 2 PM

Peabo's, Mill Creek: Peabo's Sunday Music Revue 7 PM

The Spar, Tacoma: Sunday Blues w/Kyle Rowland Blues Band 7-10 PM

Jazz Alley, Seattle: Pat Metheny 7:30 PM

NOVEMBER 13

Angel of the Winds, Arlington: The Fat Fridays 11 AM

Madison Ave Pub, Everett: Mad Bojo 7 PM

The Royal Room, Seattle: The Royal Room Collective Music Ensemble 7:30 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl & Thistle, Seattle: The Great Monday Jam 9 PM

NOVEMBER 14

Quil Ceda Creek, Tulalip: Steve Crabtree 6 PM

Capitol Cider, Seattle: John Pinetree Blues Showcase 6:30 PM

Aurora Borealis, Shoreline: Washington Blues Society Blues Bash w/Keith Scott and the Joe Cook Blues Band 7 PM

Madison Ave Pub, Everett: Doug Cooper 7 PM

Jazz Alley, Seattle: Cherry Poppin' Daddies 7:30 PM

Billy Blues Bar, Vancouver WA: Ben Rice & The Hustle 8PM

Engel's Pub, Edmonds: Joshua Red Uttech 8 PM

NOVEMBER 15

The Spar, Tacoma: Funky Jazz - Dr. Jop 6 PM

Jazz Alley, Seattle: Cherry Poppin' Daddies 7:30 PM

Engel's Pub, Edmonds: Ken Reid Band 8 PM

NOVEMBER 16

Slims Last Chance, Seattle: Dusty 45's 6 PM
Madison Ave Pub, Everett: Stacy Jones Songwriter Showcase 7 PM
Slippery Pig, Poulsbo: Front St Revue 7 PM
Jazz Alley, Seattle: Cherry Poppin' Daddies 7:30 PM
Pub 282, Camano: Whitewing 7:30 PM
Salmon Bay Eagles, Seattle: Can Jam IV Benefit for Ballard Food Bank 8 PM
Engel's Pub, Edmonds: WTL 9 PM

NOVEMBER 17

Moe's, Arlington: Whitewing 6 PM
Third Place Commons, Lake Forest Park: SWOJO Jazz 7 PM
Kimball Coffeehouse, Gig Harbor: Ante Up Band 7 PM
North City Bistro, Shoreline: Rod Cook & Toast 8-10:30 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Salmon Bay Eagles, Seattle: Tim Sherman's Market Street Dixieland Jazz Band 8 PM
JP's, Renton: Cory Wilds 9 PM
Engel's Pub, Edmonds: Aardvarks 9 PM

NOVEMBER 18

Third Place Commons, Lake Forest Park: Mach One Jazz 7 PM
O'Looney's, Gig Harbor: Rod Cook 7-9 PM
The Spar, Tacoma: Ailment/O'Neill 7 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Conway Muse, Conway: Nick Vigarino 8 PM
Salmon Bay Eagles, Seattle: Pinetree 8 PM
Madison Ave Pub, Everett: Stacy Jones Band 8 PM

NOVEMBER 19

Salmon Bay Eagles, Salmon Dan 5 PM
Remlinger Brewery, Carnation: The Mudsharks (Rod Cook, Burnie Nitro, Chris Leighton) 5-7 PM
Peabo's, Mill Creek: Peabo's Sunday Music Revue 7 PM
The Spar, Tacoma: Sunday Blues w/Kyle Rowland Blues Band 7-10 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM

NOVEMBER 20

Madison Ave Pub, Everett: Mad Bojo 7 PM
The Royal Room, Seattle: The Royal Room Collective Music Ensemble 7:30 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl & Thistle, Seattle: The Great Monday Jam 9 PM

NOVEMBER 21

Quil Ceda Creek, Tulalip: The True Romans 6 PM
Capitol Cider, Seattle: John Pinetree Blues Showcase 6:30 PM
Madison Ave Pub, Everett: Dinner Show 7 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Billy Blues Bar, Vancouver WA: Ben Rice & The Hustle 8 PM
Engel's Pub, Edmonds: Tyler Stephens 9 PM

NOVEMBER 22

The Tractor, Ballard: Dusty 45s 8 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Engel's Pub, Edmonds: Lori Hardman Band 9 PM

NOVEMBER 23: HAPPY THANKSGIVING

NOVEMBER 24

Tapped, Mukilteo: Blue Healers 6 PM
Third Place Commons, Lake Forest Park: File Gumbo 7 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Aurora Borealis, Shoreline: Lee Oskar & Friends 8 PM
Bake's Place, Bellevue: Annie Eastwood & Her All-Star Band feat. guitarist Billy Stapleton 8 PM
Engel's Pub, Edmonds: Shortcuts 9 PM

NOVEMBER 25

Crossroads, Bellevue: Jack Cook & the Phantoms of Soul 7 PM
Third Place Commons, Lake Forest Park: Seattle Jazz Network 7 PM
Route 2 Taproom, Monroe: Eric Madis 7 PM
Madison Ave Pub, Everett: Jill Newman Band 7 PM
Rockfish Grille & Anacortes Brewery, Anacortes: Mark Du Fresne's Harp Attack 7:30 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM
Conway Muse, Conway: Andy Koch's Badd Dog Blues 8 PM
The Spar, Tacoma: Linda Carrol & Retro Gruve 8 PM
Engel's Pub, Edmonds: Guy Johnson 9 PM

NOVEMBER 26

Peabo's, Mill Creek: Peabo's Sunday Music Revue 7 PM
The Spar, Tacoma: Sunday Blues w/Kyle Rowland Blues Band 7-10 PM
Jazz Alley, Seattle: Taj Mahal 7:30 PM

NOVEMBER 27

Angel of the Winds, Arlington: Fat Fridays 11 AM
Madison Ave Pub, Everett: Mad Bojo 7 PM

The Royal Room, Seattle: The Royal Room Collective Music Ensemble 7:30 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl & Thistle, Seattle: The Great Monday Jam 9 PM

NOVEMBER 28

Quil Ceda Creek, Tulalip: Midnight Hour 6 PM
Capitol Cider, Seattle: John Pinetree Blues Showcase 6:30 PM
CCR, Snohomish: Blues Bash w/Eric Madis & Jack Cook & The Phantoms of Soul 7 PM
Purdy's Public House, Sumner: CD Woodbury 7 PM
Jazz Alley, Seattle: Dennis Seraphine & CTA 7:30 PM
Billy Blues Bar, Vancouver, WA: Ben Rice & The Hustle 8 PM

NOVEMBER 29

The Spar, Tacoma: Funky Jazz - Velocity 6 PM
Jazz Alley, Seattle: Dennis Seraphine & CTA 7:30 PM

NOVEMBER 30

Salmon Bay Eagles, Ballard: Stevie & the Blue Flames 8 PM
Jazz Alley, Seattle: Dennis Seraphine & CTA 7:30 PM



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Contact us at treasurer@wabluessociety.org**

Polly, I Can't Just Take Back the Keyboard!

A quick note of thanks and encouragement for our membership to nominate and vote.

By Eric Steiner

In her Letter from the Editor last month, Editor Polly O'Keary graciously thanked me for filling in behind the keyboard while she was on tour. I appreciate that recognition very much, but I'd much rather read about her exploits on the road than type minutiae about the Board of Directors of the Washington Blues Society. However, the Editor's position is an elected one, and I can't just "take back the keyboard" from Polly.

That said, I encourage each and every Washington Blues Society member to nominate volunteers for the positions of President, Vice President, Secretary, Treasurer and Editor on the nomination ballot that is in this month's *Bluesletter*.

This issue, just like last November's, includes a nomination ballot plus detailed descriptions of each of these important volunteer opportunities. The deadline, just like last year's, is the Second Tuesday Blues Bash at Aurora Borealis in Shoreline. This month's Second Tuesday Blues Bash features an outstanding line up featuring Chicagoland's Keith Scott and the award-winning Joe Cook Blues Band!

Next month, Washington Blues Society members will vote on the five nominees for a 2024 calendar year term, and in turn, the Board of Directors will appoint the following volunteer Directors: Music, Membership, Education, Volunteers, Merchandise, and Advertising at the January Board meeting.

Thank You Polly!

I am grateful for the energy, passion, and talent that Polly O'Keary has brought back to the pages of this magazine. She gets my nomination and vote for 2024.

In her short tenure in 2023, she has revitalized our magazine covers by recruiting Sean Donovan of Gator Boy Designs, enlisted Will Crockett as intern, and has contributed important stories herself on the diversity of blues music not only in Seattle, but the greater Pacific Northwest. Polly has been do-

ing this as a bandleader of Polly O'Keary and the Rhythm Method and, at the same time, finishing her Doctor of Philosophy terminal degree in a rigorous University of Washington academic program.

My hat's off to Polly: I dreamt about a Ph.D. myself many years ago and wished I could have returned to school after I completed my master's degree at the Seattle University Institute of Public Service. Life, and family, intervened and drew me away from those early dreams, but on the whole, I have considered myself very, very lucky in the paid positions I have held in human services and grants management.

I enjoy volunteering for this magazine, and as I've told President Tony Frederickson and Editor Polly O'Keary, I'll help the next editor behind the screens and pages for one final year.

Next June, I want to be among the first to congratulate Dr. Polly O'Keary on her hard-won, and well-earned, credential.

Another Gentle Reminder: Bluesletter Deadlines & Formats

Before I sign off, I want to emphasize the importance of not only our Bluesletter deadlines, but also the importance of formats that our printer will accept for publication.

As listed on page 4 of each and every magazine, the 5th of the month offers two opportunities.

On the 5th: Two Important Deadlines

First, it's the deadline for all editorial copy. Second, it's the deadline for all advertising reservations, and thanks to Advertising Director Leah Tussing, we have a convenient order form for print and online advertising on page 19 each month.

For too many months in 2023, 2022, 2021... we have consistently received editorial copy we cannot use or photos perfect for social media and ill-suited for traditional, 19th-century print media. Last May, I wrote an article summarizing the steps successful

contributors take, titled "Got a Great Shot?" to get their photos in print. Please review this article as well as the technical specifications on page 4 of every issue. In a nutshell: Review all photos, title them individually, save as high resolution images, and send them in as attachments by the 5th. Same goes for stories: Do not simply embed in an email and hit "send." Instead, take time to review the article and send as an attachment.

On the 10th: The Print Calendar

The next deadline is the 10th of the month. That's the deadline to upload show dates into our free, online blues calendar at www.wablues.org. Vice President Rick J. Bowen downloads a Word file on the 10th and I reformat it for the Adobe In Design program. Any calendar additions received after the 10th will remain online, and strongly encourage everyone to check out our dynamic, online calendar.

On the 12th: Thank You Advertisers!

The final important deadline is the 12th. That's when all camera-ready ad art is due.

The Bluesletter is a team effort led and excuted by volunteers. Each of us behind the screens and pages of this publication appreciate every contribution, and we hope we'll have fewer images and stories we'll need to send back in 2024.



Updated 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 w/The Groove Tramps 3-7 PM , All Ages, Times vary on Seahawks' 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 3-7 PM

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: Acoustic Open Mic 7 PM

Club Crow, Cashmere Jam Session 1st Sunday, 7-10 PM

Conor Byrne, Seattle: Open Mic 8 PM

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

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

The Boom Boom Room at the Point Casino, Kingston: Duff's Rockin' Jam 7-10 PM

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

Cafe Racer Seattle: The Foundation Open Jam 4th Sunday 7-9 PM

Headworks Brewery , Enumclaw: Open Mic 6-8 PM

Joseppi's, Tacoma: Sunday Jam Session w/Mo Betta Band 6-9 PM

Lucky 7 Bar and Grill, Kirkland: Tommy Wall Sunday 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, Duvall: Open Jam Hosted by Doug McGrew 7 PM

Red Dog Saloon, Maple Valley: Open jam with 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

Chi Town Pizza, Spanaway: Muddy Monday Blues Jam 6-9 PM

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

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

Tim's Tavern, White Center/Seattle: Open Mic 6:30-11 PM (All Ages Until 10 PM)

Badger Mountain Brewery, Wenatchee: North Central Washington Blues Jam, 1st, 3rd & 5th Mondays, 6-9 PM

Riverside Pub, Wenatchee: North Central Washington Blues Jam, 2nd & 4th Mondays, 7-10 PM

Emerald of Siam, Richland: Open Mic/Band

Showcase Hosted by Barefoot Randy/Dirty River Entertainment 8 PM (All Ages Until 10:45 PM)

HD's Bar & Grill, Belfair: Joe Faker Jam 6 PM

Headworks Brewery, Enumclaw: Open Mic 6 PM

Jackson St Bar, Spokane: Open Mic 8 PM

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: Tuesday 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 8 PM-Midnight

Engels Pub, Edmonds: Open Mic w/Dano Mac 8 PM

Double J Saloon, Lake City/ Seattle: Open Mic 1st & 3rd Tuesdays 8:30 PM

Burien Eagles Jam w/Billy Shew 7-11 PM

Grape & Grain, Everett: Acoustic Open Mic 6-8 PM

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

The Hidden Door, Shoreline: Open Mic 7 PM

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

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

Zeeks Pizza, Bellingham: 1st Tuesday, Live Music Night, 6-9 PM

WEDNESDAY

Acorn Brewery, Edgewood: Blues Jam 7 PM

Capitol Cider, Seattle: Jam Night 9 PM

Bethel Saloon, Port 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 & Grill, Federal Way: Linda Myers Wicked Wednesday Jam 8-11 PM

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

Des Moines Public House: Jam Night 7-11 PM

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

The Hidden Door, Shoreline: Open Jam 7 PM

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

Lake City Pub, Lakewood: Open Mic 7 PM

Madison Ave Pub, Everett: Unbound Blues Jam 7-10 PM

Miller's, Carnation: Open Mic Last Wednesday 6 PM

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

Penn Cove Brewing Company, Coupeville, Open Mic 6 PM

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

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

Soundbite Cider, Everett: Open Mic 7 PM

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 Thursdays All Ages Open Mic 8 PM

THURSDAY

192 Brewing Company, Kenmore: Open Mic 7-10 PM

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

Bearded Monkey Music, Yakima: Open Mic 6:30 PM

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

Bushell & Barrel Cider House, Poulso: Open Mic 6-9 PM

Chan's Red Dragon, Spokane: Jam Night 7 PM

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

Pt 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 7:30 PM

Flight Path, Burien: Open Mic Jam Night 8:30 PM

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

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

Kimball Coffee House, Gig Harbor: Open Mic, All Ages 5:30-8 PM

Looking Glass Coffee, Snohomish: Open Mic, 2nd & 4th Thursdays 7 PM

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

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

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

Slippery Pig Brewery, Poulso: Front St Blues Review Night w/Thys Wallwork, All Ages, 7-11 PM

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

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

New Frontier Lounge, Tacoma Open Mic Night Hosted by Chuck Muller 7 PM

The Spot, West Seattle: Blues Night 6 PI

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)

(Continued on Page 25)

Live Music at Washington Blues Society Blues Bashes This Month

See Keith Scott, The Joe Cook Blues Band, and Jack Cook & The Phantoms of Soul!

Compiled by Eric Steiner and Rick J. Bowen

Each month, the Washington Blues Society hosts Blues Bashes at the all-ages Aurora Borealis in Shoreline and the 21+ CCR Sports & Entertainment in Snohomish. We encourage patrons to tip generously as all proceeds go toward musicians who are volunteering their time and talent to perform at each Blues Bash.

November 7th President's Blues Bash at Aurora Borealis in Shoreline



Mark Dufresne & Billy Stapleton

Grammy-nominated Mark DuFresne and Billy Stapleton will play the President's First Tuesday Blues Bash at Aurora Borealis on the 7th. Reformed in 2016, Mark's new band provides a showcase for his three-octave vocal range and first-class harmonica chops alongside award-winning guitarist Billy Stapleton. Come see these two Washington Blues Society Hall of Fame players in action! (Photo by Alex Brikoff from the Sound South Blues Association)

November 14th Blues Bash at Aurora Borealis in Shoreline

The Second Tuesday Blues Bash is on November 14th at Aurora Borealis in Shoreline and features music from Keith Scott ("The Fishin' Musician") and the Joe Cook Blues Band.

Keith Scott

Keith Scott has been at his craft for the last 30 years. Originally from White Plains N.Y., he attended college in Gainesville, FL, where



he met Muddy Waters and Bo Diddley. With the inspiration of his music heroes, he proceeded to relocate to Chicago to pursue his musical journey. While hanging on the scene at the Checkerboard Lounge and Teresa's, Keith met and jammed with blues legends Buddy Guy, Junior Wells, James Cotton and Little Milton. It wasn't long before he began touring with the Jimmy Dawkins Blues Band, performing throughout much of the world. Keith tours, records and performs his own brand of blues inspired music at clubs including The House of Blues, The Hard Rock Café and festivals throughout the US, Canada, Ireland, and this year, Australia! (Photo at this year's Edmondton Blues Festival Courtesy of the Artist).



The Joe Cook Blues Band

The Joe Cook Blues Band is the 2023 winner of the Washington Blues Society's BB Award winner for Best Traditional Blues Band. Featuring West Coast blues

legends Tim "Stoop Down" Sherman, Conrad "El Machete" Ormsby and Brady Kish, The members are all award winning blues professionals with more than 30 years' experience as gigging blues musicians. The band performs high energy traditional Chicago and West Coast style blues, with elements of the old school Texas sound. (Photo of the Joe Cook Blues Band at Sunbanks by Gordy Mitchell).

November 28th Blues Bash at CCR Sports & Entertainment in Snohomish

The Fourth Tuesday Blues Bash is on November 28th at CCR in Snohomish features music from Eric Madis and Jack Cook and the Phantoms of Soul. The event is free and reserved for patrons 21.+



Eric Madis

Eric Madis' music has been featured on film soundtracks, television, radio, daily airplay at Seattle-Tacoma International Airport and his five Luna Records CDs. He has received acclaim from Guitar World, the Kerrville Folk Festival, NAMA, numerous radio stations (including KPLU, KNKX and KBCS) and received 24 award nominations from

Updated Blues Jams & Open Mic Listings (continued)

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

(Continued from page 21)

THURSDAY (CONTINUED)

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 Thursdays 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 Cafe, Seattle: Open Mic 6:30 PM

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

Dreadknott Brewery, Monroe: Open Mic 7-10 PM

Kana Winery, Yakima: Open Mic 7-10 PM

SoulFood Coffee House & Fair Trade Emporium:
Jazz Jam Last Friday 7 PM

Wicked Cider, Kennewick: 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

PLEASE CONTACT THE VENUE WITH QUESTIONS
ABOUT THEIR BLUES JAM OR OPEN MIC (START
TIME, ALL-AGES, ETC). THANK YOU!

Blues Bash Previews (Cont'd)

Three great live blues shows presented by the Washington Blues Society this month!

the Washington Blues Society. He has worked with Robben Ford, Sunnyland Slim, Big Walter Horton, Deacon Jones and Seattle icons Steve Bailey, Grant Dermody, Mark DuFresne, Paul Green, Mike Lynch, and John Hodgkin. (Photo of Eric Madis by Stephan Jones)

Billy Reed on piano, John Marshall on harmonica, Walter White on bass and Marty Vadalabene on drums. (Photo of Jack Cook Courtesy of the Artist).



Jack Cook & The Phantoms of Soul

The Phantoms of Soul is a group specializing in forgotten blues songs from the 1920's thru the 1960's. Sources of material range from singers of the deep south to the great northwest corner. The leader is guitarist/singer/songwriter Jack Cook, who has been performing traditional blues in the Seattle area for over 40 years. Jack was inducted into the Washington Blues Society Hall of Fame in 2006 and won Best Acoustic Guitar for 2007. In 2007, the Phantoms of Soul won Best Traditional Act as well. Current Phantoms include



Whom to Hire, Get in Touch

Send updates, additions & corrections to both editor@wablues.org and ericrichd@aol.com by the 10th!

\$

Scratch Daddy (425) 210-1925

#

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
Amigos Nobles 425.268.7064
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 Cakes 206.818.0588
Baby Gramps Trio 425.483.2835
Back Porch Blues 425.299.0468
Backwoods Still 425.330.0702
Badd Dog Blues Society 360.733.7464
Barry Torrence 253.226.1103
Bay Street Blues Band 360.731.1975
B.E.S.T. Band 206.817.1663
Bill Brown & The Kingbees 206.276.6600
Bill Ray Drums 760 803 1686
Billy Barner 253.732.0618
Billy Shew Band 253.514.3637
Billy Stapleton 425.478.2113
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 253.253.921.7506
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 & the Two Tones 509.869.0350.
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 509.655.1071
Charlie Saibel 360.357.8553
Chester Dennis Jones 253.797.8937
Children Of The Blues 818.292.2541
Chris Eger 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
Dave Townsend (Midnight Hour) 425.238.4039
David Hudson / Satellite 4 253.630.5276
Dennis "Juxtamuse" Hacker 509.264.7879
Dick Powell Band 425.742.4108
Don Bird 818.292.2541
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 206.251.0339
Eric's Maine Connection 425.299.7496
Eric Rice 425.299.7496

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
Guilded Lily Band 915.222.6401
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
High Note Group 206.214.7977
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
Jeffery Alan Olsen & the Blues Choo Train 425.345.5399
Jeff "Drummerboy" Hayes 206.909.6366
Jeff & The Jet City Fliers 206.818.0701
Jeff Menteer and The Beaten Path 425.280.7392
Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
James Brunner 509.457.0762
Jim Caroompas (Rumpus) 925.212.7760
Jim McLaughlin 425.737.4277
Jim Nardo Blues Band 360.779.4300
Jimmy Free's Friends 206.546.3733
Joe Blue & the Roof Shakers 425.766.7253
Joe Cook Blues Band 206.547.1772
Joe Guimond 509.423.0032
Joel Astley 206.214.7977
John "Scooch" Cugno's Delta 88 Revival 360.352.3735
John "Greyhound" Maxwell 360.685.6006
John Stephan Band 206.214.7781
John Stephanus 206.459.3278
Jolene Gayle 509.433.4944
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
Kenny James Miller Band 406.253.7439
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
King Kom Beaux 253.732.0618
Kosta Panidis (Kosta la Vista) 509.991.7623

L

La Roca Boom 206.920.6776
Lady "A" & The Baby Blues Funk Band 425.518.9100
Larry Hill 206.696.1789
Leanne Trevalyan 253.238.7908
Lee Oskar & Friends 425.258.3585
Leo Muller 206.300.6802
Linda Carroll & Retro Gruve 253.606.1500.
Linda Lee & the Pickups Band 206.295. 8895
Little Bill & the Bluenotes 425.774.7503
Lori Hardman Band 425.218.5341
Lucille Street cynmoring@gmail.com

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Margret Wilder Band (360) 380-2250
Mark A. Noftsgier 425.238.3664
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Moon Daddy Band 425.923.9081
Mule Kick 216.225.1277

N

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Nick Mardon Trio 425.208-6616

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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
Powerhouse 425.478.2113

R

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Randy Norris & The Full Degree 425.239.3876
Randy Oxford Band 253.973.9024
Raven Humphres 425.308.3752
The Rece Jay Band (253) 350-9137
Red House 425.377.8097
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Reji Marc (206) 486-0386
Richard Allen & The Louisiana Experience 206.369.8114
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Right Hand Drive 206.496.2419
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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

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Scott Mallard 206.261.4669
Scotty FM and the BroadCasters 206.261.4669
Scotty Harris 206.683.9476
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Suze Sims 206.920.6776

T

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The 509s 509.423.0032
The Bret Welty Band 208.703.2097
The EveryLeaf Band 425.369.4588
The Fabulous MoJo Kings 206.412.9503
The Grayhounds 206.751.7644
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 Pat Stilwell Band 503.481.6823
The Rece Jay Band 253.350.9137
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The Soulful 88s/Billy Spaulding 206.310.4153
The Spinoffs/Dawnzella Gearhart 206. 718.1591
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U

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Under the Puddle 425-512-3153

V

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W

West Coast Women's Blues Revue 206.940.2589
Whitewing 360.393-1687
Willie B Blues Band 206.451.9060
Willie & The Whips 206.781.0444

Rev. Payton in Bluesland on KMRE FM

"I have said that a lot... that's a Big Damn Car!, etc., I finally copyrighted that name and ran with it."

By Leo Schumaker

I had a great interview in support of the appearance of Reverend Peyton's Big Damn Band at The Mt. Baker Theatre October 12. We talked on the 11th on my radio show, Bluesland, on KMRE, 88.3 FM, from Bellingham, and the following is an edited version of our conversation.

LS: Hello Reverend Peyton. Your band plays some great damn country blues. How did you get started?

RP: I started playing guitar at the age of 12 when my dad bought a guitar. I didn't know he played guitar and he bought a cheap electric Kay guitar inspiring me with his knowledge of blues runs, surf music and rock and roll music. My dad was into Johnny Winter, Credence Clearwater Revival and The Rolling Stones. I found out he played guitar in bands until I was born and he sold his guitar because he needed the money to raise a family. From that point I have never put it down. I got real obsessed with blues because I would listen to music and wonder where the artist/musician got his inspiration from. I found out that the roots of America's music are from guys like Charley Patton, Son House and Bukka White. I then got a compilation album called Bottles, Knives and Steel from Columbia Records released in 1990. That album compilation just blew my mind and changed my life. From that point on I said to myself "This is it". I then started to hang out with artists like Robert Belfour, Paul Wine Jones, and others. I try to take fingerstyle guitar to new places. When Son House would sing songs, the contents would be about his time and I truly believe if you want to have the music continue on you have to do that. You can't just play Son House songs. Son House lived those songs and you have to have songs that live in today. I try to craft songs that are here and now from my own soul



Rev. Payton, Breezy of Rev. Payton's Big Damn Band & Leo Schumaker at the Mt Baker Theatre (Selfie by Rev. Peyton)

and autobiographical.

LS: Tell us how blues artist Keb' Mo' influenced you.

RP: I discovered as a 13 year old that there are people that are still alive that make music from a similar vein. Keb' Mo's first record *Keb' Mo'* came out in 1994 and he is a bluesman that writes great blues. Alvin Youngblood Hart's *Big Mama's Door* came out and I as a 13 year old said "Oh my God this is amazing!" Then over the years Alvin has come out with us on tour and we got to play with Keb' Mo' at blues festivals. It is said to not meet your heroes but Keb' turned out to be alright.

LS: What other artists have influenced you?

RP: Taj Mahal is one of those that has so many facets to his music. Where Taj comes from he starts with blues and

will also play other genres of music and do his own thing with it. I think Taj and Keb' Mo have been really good for the blues. The blues music envelope needs to be pushed and these artists can do that. Our newest album *Dance Songs For Hard Times* has several songs that I felt I pushed the envelope too much. My wife Breezy, who plays Rubbing Board in the band, said "That's some of the best songs you ever wrote!" So I worked on my art by learning how to play the bass parts of my music with my thumb. So now I play the country blues with a rock and roll lick like Chuck Berry used to do. Back when bluesman Charley Patton played his blues there were no rules and he did what he felt would get his audience to dance and forget the six and half days they were working on farms, plantations and factories. Charley

played a West African scale mixing it with Irish gigs with triplets and semi tones bending the notes. It was music that Charley Patton thought was cool. Muddy Waters, Bukka White, Pops Staples and others wanted to do that.

LS: Charley would throw his guitar in the air, play with his teeth, and play the guitar behind his back and that inspired many artists including Jimi Hendrix.

RP: Exactly. Most of the things that Hendrix did were in that tradition. Jimi was fired up by those musicians too. Jimi was a student of early blues as well. He would know bluesman Furry Lewis would throw his guitar up in the air, too. Not to take away from the talent Jimi had, but it was not a brand new thing.

LS: I read an article that says "The Reverend Peyton's Big Damn Band is a bottle of Bourbon in a land of Red Bulls and Pabst Blue Ribbons beer. Vintage and timeless and welcoming". Who's in your band?

RP: Myself playing guitar and harmonica, my wife Breezy on Washboard and Sad Max on drums. We get by with so few pieces because it's the old country blues style. The bass player is my thumb and my fingers are the lead guitar.

LS: How'd the band come together?

RP: I've been working on this band concept since I was a kid. I had an accident at the age of 19 and my doctor told I would never play guitar again. I met Breezy when my hands were still bandaged. Breezy inspired me to get back to the music that I loved and gave me the confidence to start again. I worked at it till I was better than 100 percent. Then from there we started playing together. Breezy was always into jug bands and Piedmont blues. On our very first date she asked me "What kind of music do you like?"

I said you probably never heard of this guy Charley Patton. Breezy said "I know that guy". Then she gets out this record *Jimbo Mathus Songs for Rosetta*. Rosetta Patton was Charley Patton's daughter who was Jimbo Mathus nanny. Breezy introduced me to a record I didn't know about. The rest is history.

LS: Was Breezy playing washboard then?

RP: No. When we got together, she started playing washboard then. We played together for years before we played for anybody. I say one thing about music rhythm is one of those things you can't teach. When I taught guitar in high school, rhythm is one of those things that is tough. Breezy had that ability. We did a session with the great musician Steve Cropper recently and we were in the studio. Steve stopped the session in mid song and said "Hey, everybody play it like Breezy. She is the one playing it the best. She is the best washboard player I've ever heard." I feel Breezy is our rhythm section like Washboard Sam.

LS: I love watching your band and the audience jump up and dance.

RP: I feel that R.L. Burnside said it right. "Blues ain't nothing but dance music". I feel all American music at its core is dance music. Dave "Honeyboy" Edwards told me that the juke joints, house, or barns would light up candles or shine lanterns into mirrors on the wall or floor and the lights from that would shine up in the sky so people could see where to go and dance. The Mississippi Delta is one of the flattest places on Earth because the trees were slashed/cut down to plant crops so the lights can be seen from afar.

LS: How did you name the band?

RP: I have said that a lot. "That's a Big Damn Fish! That's a Big Damn Car!, etc. I finally copyrighted that name and ran with it.



Top: Rev. Peyton's Big Damn Band at the Band Annex
Above: The Big Damn Band

Enjoying Rev. Peyton's Cadillac
(Photos by Tyler Zoller)

LS: I love your videos on YouTube.

RP: Thanks. I'm a child of the 90's and I love making them. I make them for YouTube and TikTok. I feel I can show the listeners/fans how I see the music in my mind.

LS: I want to thank you for coming on my radio show "Bluesland" on KMRE 88.3 FM in Bellingham and talking about your music and band. I look forward to seeing you at The Mount Baker Theatre in Bellingham, WA.

RP: Thank you, Leo, for playing my music.

The website for the band is bigdamnband.com. Leo Schumaker's Bluesland show is on Thursdays, 7-9 PM at KMRE 88.3 FM live or kmre.org for the webstream.

In Future Issues...

Two things on my Bluesletter "to-do" list

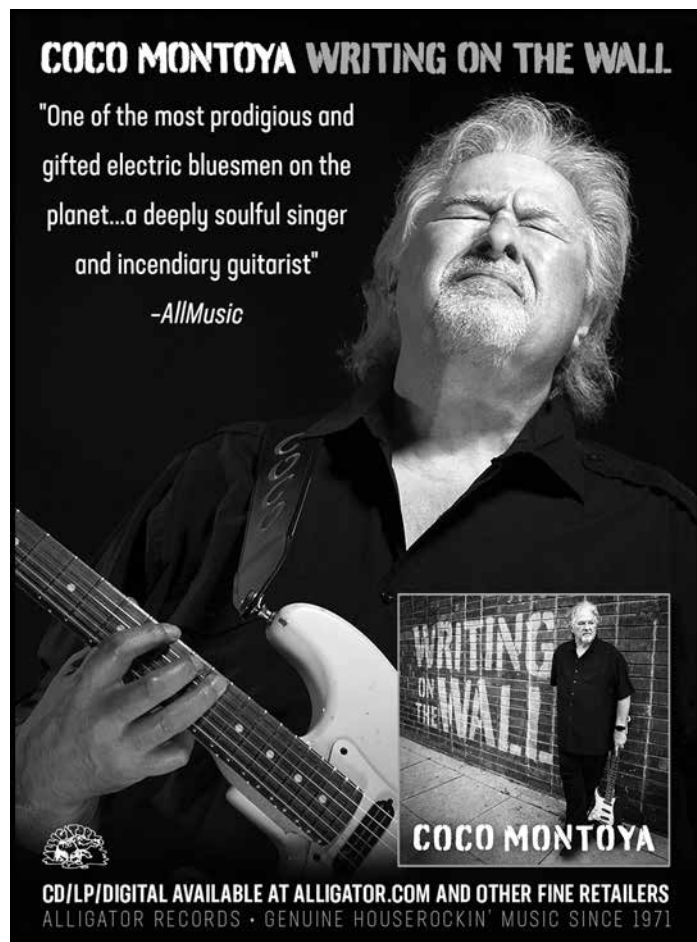
By Eric Steiner

Last month, I complained to Editor Polly O'Keary about the time it takes for me to layout CD review pages.

"Eric," she said. "Why don't you ask Sean Donovan to set up a style template or layout guides in In Design? Let the program do the work for you."

Wow. Instead of me creating a text box for the band name and CD title, another box to house the .8 of an inch CD cover photo, and another text box to hold the full 300-word CD review, I asked Gator Boy Productions' Sean Donovan to set me up a couple of pages to streamline the layout process.


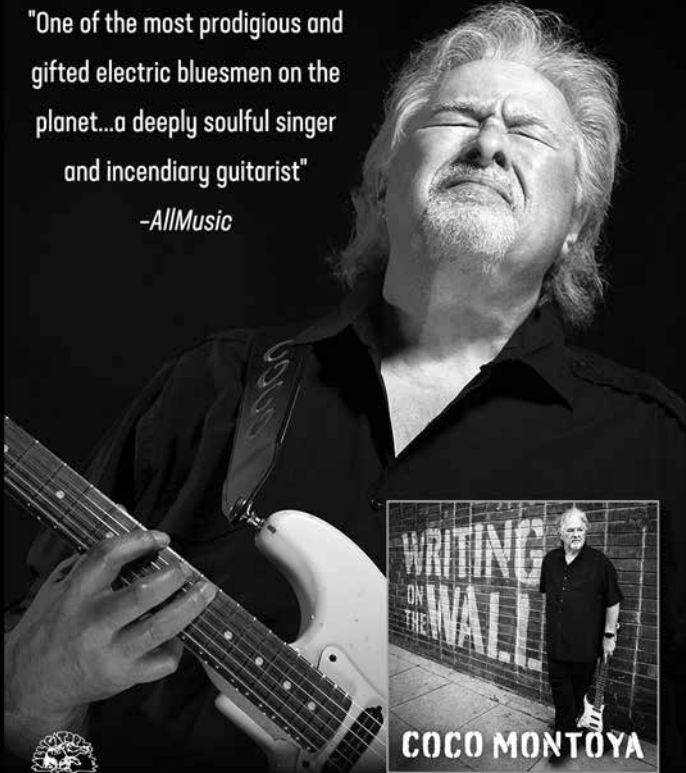
So, beginning with next month's issue, this magazine will feature at least two pages of CD reviews (thanks to Sean Donovan's excellent work in the Adobe In Design program!



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Washington Blues Society Board of Directors Nomination Ballot

Please nominate candidates for your 2024 Board of Directors

All Washington Blues Society members are invited and encouraged to participate in the nomination process of elected board members who will serve a one-year term beginning on January 1, 2024. The following ballots may be turned in no later than the November Blues Bash at Aurora Borealis in Shoreline, Washington, on November 14, 2022.

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Mondays with Mad Bojo 7 till 9-ish

Tuesday Night Dinner Show 7 till 9
11/7 Trisch Shimell & Jimmy Culler
11/14 Uncle Doug Cooper 11/21 TBA
11/28 Unbound with Kevin Sutton

Wednesday Unbound Blues Jam
with special guests each week 7pm
11/1 Rafael Tranquilino 11/8 Kyle Rowland
11/15 Jimmy Wright 11/22 Scott Drexler
11/29 Scott E. Lind

Thursday Singer/Songwriter Showcase 7-8ish
Kevin Sutton with special guests 11/2
Stacy Jones with special guests 11/9, 11/16, 11/30

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17-26
Dannie Seraphine & CTA
28-30

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