

Blues *letter*

Washington Blues Society

March 2025

BIG TIME BLUES MAN
REMEMBERING **ISAAC SCOTT**

JANIVA MAGNESS
A LOVE LETTER TO SEATTLE

BLUES NEWS & PREVIEWS

Letter from the Editor



Polly Olson

In this issue, our wonderful writer, Kirk Anderson, has written a nice review of the performance of the Highway 99 Allstars at Jazz Alley in January, of which I was a part. He made a glancing reference to a rehearsal that was a bit “rough.” I can’t deprive you of the amusement that my bandmates in both that project and my own trio have enjoyed at my expense since that ill-fated rehearsal. I will tell you the rest of the story.

Back when we were fortunate enough to still have the Highway 99 Blues Club as our premier blues club for national acts and local artists, there was a house band called the Highway 99 All-Stars that played there every three months or so, usually to a capacity audience. Many people were in that band over the years. I held down the bass for about five of those years.

After the club closed, club founder Steve Sarkowsky, who was the drummer in the All-Stars, worked with club owner Ed Maloney to produce a Highway 99 Allstars reunion at the Triple Door. It went extremely well, so we did a couple more. Then it was Lisa Mann’s turn to play bass for the All-Stars, as she had also done in the past.

Lisa is, of course, a phenomenal Portland bassist, songwriter, and singer, with two Blues Music Award wins to her name and a discography of brilliant original music. The Highway 99 All-Stars did a show with her on the line-up at Jazz Alley a couple of years back, and that show, too, went very well, so they scheduled a couple more. The most recent was the January show. About three days before that two-night stand was supposed to happen, I got a late-night text from Lisa.

She was in the emergency room, and she had broken her leg. She asked if I could cover both nights for her. I felt awful for her. She makes her living doing music and nothing else. That was one heck of a payday she was missing. But more than that, it was Jazz Alley! That is a very prestigious venue. I have seen the best bass players in the world on that stage, including Avishai Cohen with Chick Corea, Victor Wooten, and Steve Bailey, who is the Chair of the Bass Department at the Berklee College of Music in Boston, the Harvard of modern music.

I said I’d do it, even though I was pretty swamped with the Bluesletter, a journalism class I’m teaching at the University of Washington, my never-ending dissertation work, and my side hustle in blues publicity doing graphic design and promoting album releases. I didn’t think it would be that heavy of a lift. Back in the day, we used to do a lot of easy standards and basic blues tunes.

Then, they sent me the set list.

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I realized I had to learn about 15 of the other Allstar’s complicated originals and some very non-standard masterpieces by bands including The Meters. I only had one evening and one full day to learn them all before the band gathered from all over the map for a rehearsal the evening before the first show. The formidably talented guitarist, singer, and songwriter Ben Rice was coming up from Portland. Another dynamite singer, songwriter and guitarist, Robin Moxey, who is a member of the worldwide Playing For Change band, was coming up from Gig Harbor. Legendary harmonica player Bob Corritore, who is nominated for two BMA awards this year, flew in from Phoenix, where he owns the Rhythm Room, an important blues club on the national circuit. I’d worked with Steve before, and the keyboardist Jeff Conlin, but I’d never backed the others. I wanted to be ready.

Now, usually, when backup artists learn material, they write out charts. A chart is like sheet music, but it only has the arrangements, the chord changes, and some notes. Typically, I would have written 15 charts. But for the first time in my life, I decided not to. For a long time, I have suspected that chart writing actually holds me back. If I have a chart, I won’t trust my own memory, and I will rely on the chart and second guess myself a lot. So I decided to learn every song and commit them to memory.

After about 16 hours of work over two days, my fingertips were sore as all get out, but I was feeling pretty good about it. I’d learned

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This month's Bluesletter welcomes Blue Elan recording artist Janiva Magness back to Seattle for a very special show at the Triple Door, honors the considerable legacy of legendary Pacific Northwest blues man Issac Scott, and celebrates this year's Muddy Award winners at the Cascade Blues Association in Portland, Oregon. The issue brings back CD reviews in a big way, with new releases by Janiva Magness, Jimmy Vivino, Mark "Muleman" Massey, and Bob Corritore. Tanya Hodel's preview of blues shows in the South Sound features 14 different events, including shows from Albert Castiglia and Chris Cain, Pearl Django, the Daniel Castro Band, and a very special Three Guitars show featuring Chris Stevens, Jack Cook and this year's Washington Blues Society International Blues Challenge solo representative, Brian Butler. The issue also features a first-ever preview of nine different grant competitions that the City of Seattle Office of Arts and Culture plans to invest in Seattle's arts and cultural sector (and I encourage each potentially eligible applicant to learn about these opportunities. (Eric Steiner)

Above: Award-winning bluesman Ben Rice playing at the January 2025 Highway 99 All-Stars (Photo by Carrie Parduhn). See review this issue!

Cover: Blue Elan recording artist Janiva Magness (Photo by Kimberly Adamis Fongheiser and cover design and layout by Sean Donovan of Gator Boy Productions, www.gatorboyproductions.com)

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Ad Reservations	5 PM on 3/5 to editor@wablues.org
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Please Note: If we receive 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 ALL contributions early!

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Please send articles and photos only as attachments. Please do not embed images or stories in emails and please do not send links.

Please only send attachments with each file titled with a unique file name instead of phone or camera-supplied identifiers. All contributions not meeting these requirements will be returned to the contributor.

Photos: Only high-resolution PDF, tif, or jpg attachments saved as 300 dpi or greater. No traditional print media CMYK format only (for color) and grayscale (for B & W). Cover size: 8.5 in x 11 in.

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THANKS TO OUR 2025 STREET TEAM

(NOTE: UNDER RECONSTRUCTION MORE DETAILS IN A FUTURE ISSUE)

SPECIAL THANKS

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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.. The Washington Blues Society received the Keeping the Blues Alive Award from The Blues Foundation in 2009.



WASHINGTON BLUES SOCIETY
P.O. BOX 70604
SEATTLE, WA 98127

Happy Anniversary: Jeff & The Jet City Flyers Celebrate 25 Years!

"This band... has become a tight knit unit known for their exuberant showmanship."

By Rick J. Bowen

Jeff Herzog formed Jeff and The Jet City Flyers in 1999. The group's first recording, *What Other World*, was released in October of that year and featured three of Jeff's original songs, seven cover songs and a solo harmonica piece entitled "I'm Harp Broken." After some band member turnover, Billy Lovy joined the band in 2000 and Jeff and Billy have fronted the band together ever since. Keyboardist Chuck Scholl was instrumental in establishing the band and developing the early material, and Dave Albert was the first guitarist (but he left for a better paying job opportunity on the East Coast).

As with many local bands, many musicians have played in The Flyers over the years as subs and from other local bands have sat in from time to time. The Flyers have always been a part time project with Jeff drawing from the deep well of local, pro musicians

to keep the band up and running. A few notable collaborators deserve a mention, such as Steve Flynn, Patty Mey, Brad Turner and Billy Reed were all part of The Flyers for years at a time.

The group's second recording, *High Livin' Blues*, was released in Fall of 2006. The recording was honored as the recipient of the Washington Blues Society Best of the Blues Award for Best Local Recording in 2007. *High Livin' Blues* featured four of Jeff's original songs, a song by Billy Lovy, and six covers.

The current band, still drawing from the local pro talent pool as needed, is usually Jeff Herzog on harmonica and vocals), Billy Lovy on guitar and vocals, Curtis Moore on keyboards and vocals, Mark Dalton on bass guitar, and John Rockwell on drums. This band has played many gigs together and has become a tight knit unit known for their exuberant showmanship.

Some of the band's most memorable shows include playing The New Orleans Creole Restaurant in Pioneer Square for Fat Tuesday 10 times and New Year's Eve there twice, plus New Year's Eve at The Oxford Saloon in Snohomish twice. They have also played many wonderful private parties and benefit events.

As with most performers, Jeff and The Jet City Flyers have been rebuilding their performance opportunities after the profound disruption of the global COVID-19 pandemic.

Jeff and The Jet City Flyers have booked at several venues in 2025 and will be the featured band at the Washington Blues Society monthly Blues Bash on Tuesday March 11th 7 PM at Aurora Borealis in Shoreline, Washington.

See You There!



Special Thanks: The Story Behind the Story

"I knew Jack had a deep history with the blues in Seattle."

By Kirk Anderson

I wanted to share my experience writing my feature article on Isaac Scott in this issue, "The King of Pacific Northwest Blues."

When I interviewed Portland bluesman Norman Sylvester at the request of former blues society president Tony Frederickson last year, I didn't know then that Tony sent me on a path to meet some of the best blues players and blues people in the Pacific Northwest. The first bluesman I met on this exquisite journey was Norman Sylvester.

After I finished the article on Norman for the December 2024 *Bluesletter*, I reached out to my good friend Jack Cook, who plays regularly around Seattle with the Phantom of Souls. I knew Jack had a deep history with the blues in Seattle.

Turns out Jack had played with Isaac. So, I scheduled an interview with him. In the meantime, Jack did an incredible job connecting me with his fellow bluesmen who played with Isaac. Before I knew it, Jack gave me a wealth of information on Seattle blues history through articles and his own notes from conversations he had with his peers as he prepared for our interview.

When Tony started me on this path, I knew absolutely nothing about Issac Scott. Thanks to Jack, I was on a good path forward to meet many musicians who played with Issac.!

As a result of my conversations with Jack, he introduced me to many musicians who played with Isaac. John Stephan, Steve Bailey, Mark Dalton, Twist Turner, Rob Shoemaker and Norman Sylvester each took time to talk with me and shared their memories not only about Isaac, but also about the Seattle blues scene in the 1970s around First Avenue and Pike Place Market. They also talked about a very vibrant scene down in Pioneer Square, and the ups and downs of touring around the region. Kim Field's article from a mid-2000s *Bluesletter* gave me some valuable background on the Seattle blues scene from 1975 to 1977.



The Issac Scott Band at Seattle's Royal Esquire Club in Columbia City (Photo by Norma Jean Scott)

Isaac's sister, Norma Jean Scott, was open and delightful as she shared many fond memories from her unique perspective as a member of the Scott family.

In each case, I initially asked for about 15 minutes with each of these legendary blues musicians, but the conversations lasted considerably longer. As we delved deeper in each conversation about Issac Scott, fond memories returned to Norma Jean, John, Steve, Mark, Twist, Rob, and Norman. I felt very fortunate that each of these people opened up to a relative newcomer to Washington's blues community like me.

I hope I faithfully represented the respect and love for Isaac Scott that everyone shared so generously with me.

I can't encourage readers strongly enough to find the relatively few commercial Issac Scott releases that are still available online. I hope the blues magic that Isaac Scott made touches your musical soul as it has mine.

Finally, please go out and see musicians who played with Issac Scott, as many of them continue to play locally. By going to see musicians like John Stephan, Steve Bailey, Mark Dalton, Twist Turner, Rob Shoemaker and Norman Sylvester, you honor Issac Scott's considerable blues legacy. Perhaps more importantly, you'll play a meaningful part in preserving and promoting the legacy of the blues in Seattle and the Pacific Northwest.

Issac Scott Discography

(Courtesy of Discogs, Eric Steiner & Mike Lynch's Jet City Blues)



Big Time Blues Man (First American, 1982)



The Issac Scott Band (Red Lightning, 1983, UK)



High Class Woman (Shakira Productions, 1991-92)



Issac Scott Live '83-'84 (Bluestown, 2004)



Listen to the Blues (Shakira Productions, 1999)



Issac Scott Posthumous Blues Live (Bluestown, 2008)

A Love Letter to Seattle

“... my choice of material, whether originals or covers... must always be reflections of personal experience...”

By Janiva Magness

The thing is this: I have been both blessed, and worked very hard, in my life in music.

I've never been a person who assumes much is coming my way, except... maybe trouble.

Kinda sounds like a song right...? “Living In the Blues”

For sure, my choice of material, whether originals or covers of other artists, must always be reflections of personal experience, heart and mind. I know this because I understand my job is about connection, and the vehicle is music. That has always been the case for me, now 17 albums and one memoir in a career that spans 49 years (whoa... that's a long time in my book!)

The gifts of recording and touring, “traveling from hell to breakfast,” playing music with my band, for the friends and fans who support us, spending that time with folks after show, making those connections... it is all very precious to me.

Truly, my fans are seriously special to me.

And then, there are certain places and fan bases that are “Special-Extra.” I mean to say there is a beautiful alchemy and it is “Magical.”

Seattle for me, is that...

Magic...

In case I have not been clear enough, I mean to say that the gigs are made “Magical” not because of physical locations, and some of those locations are incredible, like Switzerland, Norway, France, New Mexico, Idaho, Poland, Belgium, Mexico, the Caribbean, Italy, and Seattle!

All beautiful places no doubt, but the “Special-Extra,” the actual “Magical” category is made this way by the audience and the synapse that happens between the musicians on stage and the people at the shows. Believe me when I tell you the desire to connect is not a one-way street!



Above: Janiva Magness
(Photo by Kimberly Adamis Fongheiser)

We, the musicians, want and need the connection just as much as you, the audience!

From the beginning 21+ years ago, my experience in Seattle entered the “Magical” category because of folks like Jef Jaisun (RIP), John Kessler, the Gresham-Hammerman family, the Washington Blues Society, Eric Steiner, Virginia Pryor, and so many, many more.

While the venues have ranged from funky spots on Capitol Hill & in Ballard, to downtown Seattle's artistic and high-end music and fine dining venues, every gig has made for fabulous, vivid memories that are large and in living color, baby!

Seattle is always a respite for us, a meal for the heart and spirit, one that we think about, reminisce and talk about for years after. And that is because of the people, and Seattle's strong support for the arts and artists alike.

Today, I am immensely grateful to John Kessler and KNKX for their support. The

Triple Door for saying “Yes, come back!,” John Dimitriou's Jazz Alley for 14+ years of “Magical” gigs, the Washington Blues Society for continuing to help get the word out, and making sure everyone knows about the upcoming show on April 2nd. And, of course, for the opportunity to play more music for you and us!

To be with you all again up in the Pacific Northwest, presenting a new record (*Back for Me* on the Blue Elan label) and some of the same favorite songs. The new music is a mixture of originals and covers by Irma Thomas, Ann Peebles, Tracy Nelson, Bill Withers, Doyle Bramhall, Jr., and more. I think you will really dig it!

In today's world, which feels super unstable... add in the current events, and I am frequently at a loss to find the language of what is in my heart and mind.

That is pretty unusual for yours truly.

And then, I remember the upcoming tour dates are bringing us back to our beloved Emerald City of Seattle and the music, again playing the music for you... then my spirit exhales – because I know the connection is so very healing... I believe we all need that, especially right now... especially, oh yeah!

So, our show at Seattle's Triple Door on April 2nd is our only Pacific Northwest show, and then we fly off to the East Coast again for more gigs! Please follow us online at www.JanivaMagness.com/tour

I truly hope we get to see you on April 2nd, 2025 at The Triple Door!

It's gonna be a for real blues throwdown with all your faves in my ensemble: Zach Zunis on guitar, Jim Alfredson on Hammond B3, Gary Davenport on bass, Matt Tecu on drums, and yours truly out front.

We all genuinely look forward to returning to Seattle's Triple Door, seeing you and sparking that “Magical” connection once again...

I can't wait!

Grant Opportunities from the City of Seattle

Nine potential funding opportunities for Seattle's arts & cultural sector.

Courtesy of the City of Seattle Arts & Culture

City of Seattle Office of Arts & Culture

The Seattle Office of Arts & Culture invests in Seattle's arts and cultural sector, including cultural organizations, arts groups, individual artists, youth arts programs, and neighborhood and community groups. See open opportunities for 2025 below, and for more information, please visit <https://www.seattle.gov/arts/opportunities/current-calls-and-funding>

smART Ventures: smART Ventures provides support ranging from \$500 to \$1,500, proving that small investments can have big impacts. smART Ventures is flexible, inclusive, simple, and encourages innovation by individuals, organizations, and communities that may not qualify for other funding programs. Monthly Rolling Deadline Apply for up to \$1,500

The Creative Advantage Community Arts Partner Roster: The Creative Advantage Community Arts Partner Roster consists of artists, teaching artists, and community arts and cultural organizations approved to partner with Seattle Public Schools through The Creative Advantage. Rolling Deadline: February 28, May 31, September 30

Youth Arts Grant: The Youth Arts grant supports two years of equitable access to arts and cultural learning opportunities for Seattle's middle and high school-aged youth. Individual artists, artists, arts and cultural organizations, youth-service agencies, and

degree-granting institutions are eligible to apply. Open January 21 – March 4, 2025 Apply for \$12,000

Hope Corps: This cycle, Hope Corps will support Seattle's Downtown Activation Plan, engaging audiences and creating community in Downtown neighborhoods in the summer of 2026. Individuals, community groups, and organizations will be eligible to apply. Open April 8 – May 20, 2025

Artists at the Center: Artists at the Center is a multi-year collaboration between Seattle Office of Arts & Culture and Seattle Center. Artists are given a performance opportunity, allowing them to connect with new audiences, display their talents and advance their careers. Open May 6 – June 17, 2025

Centering Art & Racial Equity: The Centering Art & Racial Equity grant awards funding to Seattle arts and culture, heritage, and arts service organizations with a minimum three-year history of providing accessible programming for Seattle residents and visitors. Open May 20 – August 5, 2025

Cultural Facilities Fund: The Cultural Facilities Fund awards funding to Seattle arts, heritage, cultural and arts service organizations with facility projects that create greater access for those who have been (and are) inequitably excluded from owning, managing and leasing property. Communities of color have had the least access to controlling cultural space. This fund will prioritize projects that eliminate

this disparity. Open May 20 – August 5, 2025

CityArtist: CityArtist provides grants for Seattle-based individual artists/curators to research, develop, and present ideas or ventures. The 2026 CityArtist cycle will fund artists operating in the following disciplines: literary, film/media, and visual arts. Open June 17 – July 29, 2025 Apply for \$8,000.

Arts in Parks: Arts in Parks, a partnership between the Seattle Office of Arts & Culture and Seattle Parks and Recreation, supports new and established festivals or events that promote arts and cultural participation, celebrate diversity, build community connections, and activate parks through arts and culture. Open September 16 – October 28, 2025 Apply for up to \$8,000

The Office of Arts & Culture promotes the value of arts and culture in, and of, communities throughout Seattle. It strives to ensure that a wide range of high-quality artistic experiences are available to everyone, encourage artist-friendly arts and cultural policy.

Editor Emeritus' Note: The Washington Blues Society is grateful for past grants from the City of Seattle Office of Arts and Culture and encourages all potentially eligible applicants to learn about each of the nine funding opportunities with closing dates between March and October, 2025.



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Previews: March 2025 Blues on the Road

Great live music in the Evergreen State & British Columbia's Lower Mainland this month!

By Eric Steiner

This month features an eclectic set of live shows that I thought would be of interest to many readers. As I've typed in this column before, Blues on the Road is a decidedly personal take on live music I'd enjoy, and admittedly, not every listing offers blues, but shows that I would recommend highly to anyone interested in a night out).

Northwest Blues Stars



This month kicks off on the 1st with the Northwest Blues Stars at Seattle's Triple Door as they'll ride the blues train to Chicago, Memphis and New Orleans and feature some of the greatest songs to come out of each of those cities. The line-up features producer Steve Sarkowsky (former talent buyer, Highway 99 Blues Club) on drums, Kevin Sutton (IBC Winners The WIRED! Band) Robin Moxey (Playing for Change) on guitars, Mark DuFresne (Roomful of Blues) on harp and vocals, and Tommy Wall (The Charlatones) on bass and Jeff Conlin (IBC Finalists The Westcott Brothers) on keys. (Photo of Robin Moxey by Mike McNett).

Vanessa Collier

On the 8th, the Triple Door venue welcomes blues sax sensation Vanessa Collier, and when I met her on the Legendary Rhythm and Blues Cruise last year, I promised Vanessa that I would bother her to write for the Bluesletter this year (not a bad New Year's resolution!). Other regional dates on the "Keep it Saxxy 2025 Tour" include the 6th at the Alberta Rose Theatre in Portland, the 7th at Jazzbones in Tacoma, and the

9th at the Dream Cafe in Penticton, British Columbia.

Sons of Cream

On the 19th, the Sons of Cream (Kofi Baker, Malcolm Bruce and Rob Johnson) will bring music rooted in the 60s from bassist Jack Bruce, guitarist Eric Clapton and drummer Ginger Baker to the Triple Door. The trio's recent set lists include songs like "Tales of Brave Ulysses," "White Room" and "Sunshine of Your Love."

Jake Shimaburko Duo



Jazz Alley brings ukelele master Jake Shimabukuro and bassist Jackson Waldhoff for six shows between the 6th and the 9th, and when I saw Jake play with the Allman Betts Revival at the Moore Theatre, his enthusiasm was positively infectious. I hope he plays "Whiter Shade of Pale" or "Rollin' & Tumblin'" from his newest CD, *Blues Experience*, with Fleetwood Mac founding drummer Mick Fleetwood. (Photo of Jake Shimabukuro Courtesy of Jazz Alley).

Colin James



This month, 8-time JUNO winner Colin James and his band will play in British Columbia, Bremerton, and Bellingham. On the 1st, Colin and his band play the Orpheum in Vancouver, followed by the Royal Theatre in Victoria on 3rd, the Port Theatre in

Nanaimo on the 4th and the 5th, Bremerton's Admiral Theatre on the 5th, and Bellingham's Mount Baker Theatre on the 8th. Colin's latest CD on Stony Plain, *Chasing the Sun*, and see Kirk Anderson's review in the October 2024 issue! (Photo of Colin James from Artist Website).

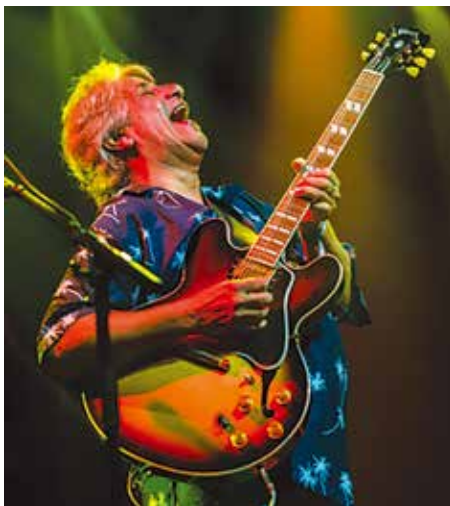
Nick Lowe & Los Straitjackets



On the 7th and 8th, the Tractor presents Nick Lowe & Los Straitjackets in Seattle's Ballard neighborhood as they promote their 2024 *Indoor Safari* release on Yep Roc records. I've been a big fan of Nick Lowe since the 70s from his days as a power pop and punk pioneer (and renowned producer), when he was in Rockpile with Dave Edmunds, to the short-lived 90s collective Little Village with Jim Keltner, Ry Cooder and John Hiatt, and his more recent records on the Yep Roc label. He's worked with Los Straitjackets for over a decade, and they are a part of "Basher's" next chapter. Clad in Luchadora masks, Los Straitjackets are Eddie Angel and Greg Townson on guitars, Pete Curry on bass, and Chris Sprague on drums, and this year marks the band's 30th anniversary. Before Nick heads home to England, they'll play Vancouver's Biltmore Cabaret on the 9th. I'm sorry to miss Nick's return to Seattle as

his music was the soundtrack to some of my very formative years. (Photo of Nick Lowe & Los Straitjackets by Bobby Fisher).

Albert Castiglia & Chris Cain



On the 13th, Gulf Coast Records' Albert Castiglia and Alligator Records' Chris Cain return to our region to play the Airport Tavern in Tacoma. The next day, LTD Presents hosts Chris Cain at Palindrome Hall at the Eaglemount Winery in Pt. Townsend as Albert opens the 14th Walla Walla Guitar Festival. On the 15th, Chris plays at Noon at the Marcus Whitman Hotel & Conference Center. The festival is always a crowd pleaser, especially with the Guitar Crawl, Rae Gordon's Gospel Brunch, Saturday's Tarwater Allstar Jam, Sunday's Jazz at the Fest (plus more TBA). (Photo of Albert Castiglia Courtesy of Intrepid Artists and Photo of Chris Cain by Brad Elligood).

Tower of Power



Later in the month, the legendary Tower of Power returns with its trademark "East Bay Grease from the 20th to the 23rd for four shows at Seattle's Jazz Alley, before playing in Nevada and California before returning to Portland on April 19th for a special show at Arlene Schnitzer Concert Hall with the Oregon Symphony. Last year, Tower of Power celebrated 56 years of funk and soul, and with 12 gigs booked as of this month's deadline until their show at a Swiss festival this summer with the Beach Boys, Michel Polnareff, and Pegasus, they're still going strong. (Photo of Tower of Power at Red Rocks Courtesy of Jazz Alley).

Next Month: Bob James & Dave Koz, Janiva Magness, Matt Andersen & Julian Taylor, Coco Montoya, and The Fabulous Thunderbirds!



On April 1st, Bob James and Dave Koz team up for the first time at Jazz Alley to play their newest CD, *Just Us* (Just Koz Entertainment). The Seattle show closes the duo's 6-night tour. (Photo of Bob James & Dave Koz Courtesy of Jazz Alley).

The next night, Janiva Magness returns to Seattle with her "A-list" band with Zach Zunis on guitar, Jeff Davenport on bass, Matt Tecu on drums, and Jim Alfredson on keyboards for a special show with John "Greyhound" Maxwell at the Triple Door.



The Seattle show follows her CD release party for *Back to Me* (Blue Elan Records) at San Francisco's Biscuits & Blues before heading to the Northeast. (Photo of Janiva Magness by Kimberly Fongheiser).

On April 3rd, multiple award-winning Canadian bluesman Matt Andersen plays the Triple Door with singer-songwriter Julian Taylor. I hope that their set showcases *Matt Andersen & The Big Bottle of Joy* (10-Sonic Records), which received last year's Maple Blues Award for the Recording/Producer of the Year, in addition to honors in the Entertainer of the Year, Male Vocalist of the Year, and Songwriter categories at the 27th Maple Blues Awards in Toronto.

On the 18th, Coco Montoya returns to Vancouver at the Rickshaw, followed by a show in Tacoma at Jazzbones on the 19th, and Seattle's Triple Door on the 20th.

Jazz Alley welcomes the Fabulous Thunderbirds back to Seattle for six shows from the 24th to the 27th and the band is touring behind their newest CD, *Payback Time* (Stony Plain).

Saturday
The LARGE Show
 Chris Cain
 Sammy Eubanks
 Coyote Kings w/Tiph
 Lionel Young

Friday
Opening
Concert
 Albert Castiglia

Saturday
The Guitar
Crawl

Multiple
venues in
Downtown
Walla Walla!

Sunday
Jazz At
The Fest

Friday
Kick-off
Party

Sunday
Gospel
Brunch
 Rae Gordon

Saturday
Tarwater
Allstar Jam



Featuring...

Chris Cain
Albert Castiglia
Lionel Young - Sammy Eubanks
Coyote Kings w/Tiph - Diego Romero
Rae Gordon - Bennett Matteo Band
Polly O'Keary & The Rhythm Method
Kevin Selfe & The Tornadoes - Gary Winston
Mike Agidius - Vaughn Jensen - Mike Mendoza
Wasteland Kings - Sum People - Stereo Bird
NW Songwriter Experience: Cory Peterson, Scotty Wilson,
Ty Lane, Randy Woody, Aaron "Dog Bite" Harris
and many more TBA!

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 Henry Earl Estates - T-Post Tavern - Plumb Cellars



Same As It Ever Was?

"Rehearsals were very loose, but you could see the musicianship and camaraderie growing back..."

By Kirk Anderson

In January, Jazz Alley pulled us back in time to Seattle's home of the blues from 2004 through 2018, the Highway 99 Blues Club on Alaskan Way. Co-owners by Ed Maloney and Steve Sarkowsky loved roots music and worked tirelessly to make the club a top national venue for blues musicians and fans. The venue received the prestigious Keeping the Blues Alive award from The Blues Foundation and many "BB Awards" from the Washington Blues Society.

The Highway 99 All-Stars sporadically came together as an ever-changing band of local, regional and nationally touring musicians, each with their own lives, professions and bands. They complemented each other, and created collaborations that didn't exist outside of these short projects.

This year's lineup included Phoenix's Bob Corritore on harmonica, Portland, Oregon's guitarist and vocalist Ben Rice, Seattle resident (via Los Angeles) Robin Moxley, Seattle's own Polly O'Keary on bass and vocals, Washington, DC native (and current Seattleite) Jeff Conlin on keyboards, and Seattle's Steve Sarkowsky (Yes, that Steve Sarkowsky) on drums. Ed Maloney was in the house for both shows!

I was honored to MC the first night and represent of one of the world's largest blues societies, the Washington Blues Society. I asked the audience to forget what was happening outside of the four walls of Jazz Alley and enjoy the show. It turns out the fans were more hip to the Highway 99 All-Stars than I was, and the near packed house each night connected deeply with each set.

Real life's challenges permeate all facets of life, as it did with one of this year's scheduled All-Stars, Lisa Mann. Lisa is a multi-award winning bass player and vocalist from Portland who took a serious spill, required bone surgery and kept her from the show, but she was in our hearts!

In only their fourth performance since the



closure of the Highway 99 Blues Club, the All-Stars kicked off the night with a progressive opening. First, guitarists and vocalists Robin Moxley and Ben Rice came out and got the audience singing along with a cover of Little Feat's "Sailin' Shoes." As they moved into their third song, Bob Corritore joined the duo. The night grew more electric as the collaborations expanded. Polly O'Keary then joined the trio, standing forward with the lead bass line from Albert King's "Born Under a Bad Sign," taking a moment to step in front of the row of microphones to connect with the audience directly.

Jeff Conlin and Steve Sarkowsky then rounded out the All-Stars. Jeff's keyboards opened Allen Toussaint's "Brickyard Blues," sung by Robin Moxley (another opportunity for the audience to sing along.). We were off and rocking! Night one was a bit looser, as the musicians had spent the past year practicing their craft and playing with their own bands. Rehearsals were very loose, but you could see the musicianship and camaraderie growing back with each song rehearsed. The first night ran longer, and the second was more focused.

Bob Corritore's traditional blues harmonica playing has been featured on more than 100+ albums, and at times he stood back, watching his fellow musicians make their magic. At other times, he added background



Left: Robin Moxley & Polly O'Keary
Above: Bob Corritore & Steve Sarkowsky
(Photos by Carrie Parduhn)

fills, and other times took full lead. Each musician showed tremendous respect for the others in the All-Stars, but there were moments when the others in the band stood back and played rhythm captivated by Bob pouring his feelings and expertise into his solos. The harmonica community, being what it is, saw Seattle's own legend in the making, Joel Astley, who lent Bob his amp for the gig, easing Bob's travel load.

The shows closed with a re-arranged version of the Charlie Segar song by way Little Walter, "Key to the Highway." Ben Rice's National steel guitar intro of "Somewhere Over the Rainbow" opened the tune, and the band came in, leaving us wanting more.

I encourage readers to search out these musicians' live shows throughout the year, as well as finding their commercial releases and projects, to see what they are doing outside of the annual Highway 99 All-Star gigs. For more background, check out my preview article in the January 2025 issue of the *Bluesletter* online at www.wablues.org. If you missed these 2025 shows, these resources will help you be ready for the All-Stars' 2026 gigs. See you there!

Remembering Issac Scott: The King of Pacific Northwest Blues

"Each artist who played with Issac graciously shared their special stories with me."

By Kirk Anderson

I wrote this article to learn about, and honor, the blues legacy of Issac Scott.

I thought it best to tell Issac's story through numerous interviews with band mates, Isaac Scott's family, friends, and several articles that Jack Cook shared with me during my interview with him. Jack played guitar and sang with Isaac Scott. In addition to Jack, many artists who played with Issac Scott graciously shared some special stories with me. As memories of Isaac came to the forefront in each conversation, an uncommon respect for him as a musician, friend, mentor, brother and father was clearly evident.

Early Life

Born in Vancouver, Washington in 1945, the Scott family soon moved to Portland where Isaac's early musical influences came from his parents and his church.

Shannon Love wrote an article about Isaac Scott in *Jet City Blues Revue* in which she interviewed Isaac just as his diabetes-related complications were diagnosed.

"Everybody loved Mama," Issac told Shannon. "She sounded like an angel in the choir."

His mother encouraged Isaac by buying him his first guitar in 1954.

"It was an acoustic Hawaiian thing," Isaac later recalled.

By the time Isaac was in high school, he played the trombone in the school band, but his music teacher was frustrated as he kept putting down the trombone and picking up the guitar.

During this same time, Isaac met "the new kid in town" who also loved the guitar, Norman Sylvester.

"When I met Isaac in 1961-62, he was playing guitar in the choir at Faith Tabernacle," said Norman. "The groove from the choir was rocking. The music was emotional and

well placed. The hand claps, tambourines, foot stomps, piano, the singing mixed with Isaac's guitar to fill my soul. We became friends immediately. (Please check out the December 2024 issue of the *Bluesletter* for my article on bluesman Norman Sylvester.).

"It was a blessing to have Isaac as a mentor," said Norman. "He was a focused, dedicated and healed by playing blues and gospel. He had a self-taught natural approach to playing guitar. His touch was perfect and his technique was fluid. He totally respected the history of blues and gospel. He was a phenomenal guitarist and a soulful singer."

Isaac's sister, Norma Jean Scott remembered that time, too.

"Around 1967, I was around five years old," she said. "Dad was a reverend, and my mother a missionary. It was a strict household. I only knew gospel music. Isaac, Norman and the guys would practice all summer on the front porch at our home. It seemed so cool. Neighbors would be out checking them out. Getting later in the evening, the cops would get called. They had to get the volume turned down but the officers were jockeying to see who would get the job of coming to the neighborhood and telling them to turn down so they could get the chance to enjoy the music."

John Stephan, former Isaac Scott Band guitarist during three different band line-ups in the 70's 80's and 90's, shared that Isaac began performing on stage as part of a travelling gospel show and then with extensive professional touring with Five Blind Boys of Mississippi in the early 1970's. Readers may be more familiar with the Five Blind Boys of Alabama, but back in those days both bands toured, competed and exchanged members.

By this time Isaac was building his family with his wife Eloise, he wanted to be near home more. He returned to Portland but decided to move the family to San Francisco (but this didn't last). During that short stint in California, Isaac met Albert Collins, and



the two became fast friends.

Isaac then decided to move the family up



Photos on Page 14:

Top: Issac Scott

Middle: Issac Scott & Albert King

Bottom: The Issac Scott Band with Twist Turner,
Issac Scott, Kim Field & Mark Dalton
(Photos Courtesy of Steve Bailey)

Photos on Page 15:

Above: Issac Scott at the Keyboard!

Issac Scott & Steve Bailey

(Photos Courtesy of Steve Bailey)

Middle: The Issac Scott Band with Kim Field, Mark
Dalton, Twist Turner and Issac Scott
(Photo Courtesy of Mark Dalton)



to Seattle, where his wife would eventually leave him. This shift adversely affected the ideals of family that had been important to Isaac's life. He dove deeper into the blues, with the music of Freddie King and Seattle native Jimi Hendrix influencing him during those days.

Midlife

The friend Isaac made in San Francisco, Albert Collins, regularly toured up and down the West Coast. As Isaac's melancholy over his wife's departure lingered, Albert frequently invited Isaac up on stage with him. Collins' fiery guitar style and vocals pushed Isaac. Twist Turner did the footwork to put together early live recordings and opened the door to England's Red Lightnin' Records who had worldwide distribution, but it was Collins who pushed that LP forward when the deal stalled.

Collins' relentlessly begged Isaac to come on tour with him.

"Isaac didn't like to travel," said Steve Bailey, who played guitar and harmonica in the Isaac Scott Band. "He could have had a substantial international career given the absolute unique blend of his gorgeous gospel voice and his incendiary guitar style."

Seattle blues in the 1970s centered on First Avenue around Pike Place Market.

"Isaac was before his time," said Mark Dalton, who played bass in the Issac Scott Band. "Isaac was the most important bluesman in the Pacific Northwest with his only real contemporary being Little Bill."

Mark also contributed the article "First

Avenue Breakdown-Seattle Blues in the 70's" to the *Bluesletter* in 2006. In that excellent piece, Mark describes how the blues scene found its home in Seattle's Skid Row, surrounded by bars, peep shows and tattoo parlors.

Mark's first encounter with Isaac was playing at the now-defunct Boulder Lounge at First and Pike where he was asked to join one of Seattle top blues bands, the Tom McFarland Blues Band, which included Isaac Scott also on guitar and vocals.

"Isaac was ahead of his time with his influences of Freddie King, Albert Collins and Jimi Hendrix," continued Mark. "He was 'Kingfish' before 'Kingfish' (Alligator recording artist Christone 'Kingfish' Ingram)."

As the decade progressed, Isaac went out on his own to form the Isaac Scott Band. Isaac's music was just starting to draw a following as he secured regular gigs at Place Pigalle Tavern, affectionately called "Pig Alley" by the musicians. This tavern has been in business one way or another since 1901 and is now Place Pigalle, an upscale French restaurant with the same sweeping view of Puget Sound's Elliott Bay found in the corner of the Market behind Pike Place Fish Market (of thrown fish fame).

Isaac Scott: Player & Band Leader.

Kim Field, a current musician and writer in the Portland area, played harmonica and added vocals to the Isaac Scott Band while in the Seattle area in the 1970's. In his article "Seattle 1975-1977," Kim shares that "Isaac didn't have much front man experience before that time but two years of consistent gigging honed that skill. Isaac had a long guitar cord allowing him to roam the club while playing. One night, ...he walked over to the telephone booth at the end of the bar (remember telephone booths?) while he was playing, popped the folding door open with his elbow, slowly squeezed his 300-pound

(Continued on Page 16)

Remembering Issac Scott (Continued)

"Issac always found something out of nowhere to play over the groove and make the tune great."

(Continued from Page 15)

frame into the booth (still playing, holding his guitar straight up), and then shut the door with his foot. A light went on above his head and Isaac played for about 40 minutes inside the phone booth." "Isaac was in many ways the most gifted musician I ever worked with."

"Isaac would take a new direction during a song and expected everyone to instantly change," said Rob Shoemaker, long time bassist for the Norman Sylvester Band (who also played with Issac). "He'd start a change in the tempo or direction of the song, look back at the other musicians with a nod and the band would need to change direction to follow Isaac's change. Then, we were off in that new direction."

"Working with Isaac, we could come up a groove," said Twist Turner, who played drums with Issac for a couple of years in the 70s. "Any Groove! Isaac always found something out of nowhere to play over the groove and make the tune great."

In 1978, the Isaac Scott Band played the San Francisco Blues Festival and the subsequent LP, *Live at the Roadhouse*, is a faithful document of that exceptional show.

The Isaac Scott Band opened for Bo Diddley in 1980 at Bumbershoot in front of 12,000 music fans.

In the mid-1980s, Isaac released his only studio album, *Big Time Blues Man* on Seattle's First American records. It's available online through Amazon, Spotify and other sites.

John Stephan remembers a revival of live blues venues in Pioneer Square from the late 80s to the late 90s.

"I had an apartment 15 minutes from Pioneer Square and played regularly in the clubs that made up Pioneer Square's blues central," said John. They played the legendary Central Saloon in Pioneer Square and packed the place selling tickets at the premium price for the day

"Isaac didn't have any competition around here," John continued. "Absolutely none!"

To learn more about the vibrant live music scene John described, I looked at virtual back issues of *The Rocket* magazine at our Secretary of State's Washington Digital Newspaper Archive. In 1997, nine Pioneer Square venues hosted an \$8 joint cover on weekends and included the Central, Doc Maynards, Larry's Greenfront Café, the Old Timers, and the Fenix (above ground & underground).

Isaac was inducted into the Washington Blues Society's Hall of Fame in 1991, received the blues society's Lifetime Achievement award in 2000, and played opening night at Seattle's Experience Music Project (now MoPop).

End of Life

Isaac lost both legs to diabetes and played in a wheelchair as his time on Earth grew shorter. Isaac always hated it, but continued to perform until, near the end, he quit gigging and wouldn't let anyone in his apartment. As so many other artists have done, he didn't want the world to see him in that state. Isaac passed away of complications of diabetes on November 16, 2001.

Impact on Others

Norman Sylvester called Isaac an "imposing figure who always took care of whoever was with him."

"Whether it was the other band members or, even a time when Isaac and Albert were walking to Collins' Cadillac after a show and were being stocked by muggers," continued Norman. "Isaac took the lead and fended off the attackers. Isaac was good at the business of playing and would always look out for everyone playing with him. He was the money guy who dealt with the club owners. Isaac knew how to handle it."

"One night after a gig, the club owed the band several hundred dollars," said John Stephan. "Isaac was asked to come back later and get

a check. Isaac knew better. He arranged for a van to pull up out front. He went over and unplugged the club's much needed, new electromatic jukebox and began to move it out the door to the van.

The club owner asked Isaac what he was doing.

"Getting my money!" said Issac. "The club owner coughed up the agreed payment." This incident inspired the opening the tune, "Going to Get My Money," on *Posthumous Blues Live*.

Norma Jean told me that his first amputation was his foot. It was Christmas when she came up to visit him. He opened a gift from his friends, and his friends wrapped up a pair of rainbow-striped socks with toes. Isaac just laughed. Isaac could dish it out but take it as well. Issac was a big man, but he had an infectious giggle.

Isaac wasn't immune from the cruelty of humanity, too.

When the band was on the road in Montana and Idaho, John Stephan remembers the time when Isaac did not want to leave his hotel room due to the prejudice that lingered from the Jim Crow Era in restaurants or in some of the motels in smaller towns when they were on tour.

"He didn't want to put himself in the harm's way," said John.

Author's Note: Please see an article in this issue where I thank Issac's bandmembers, friends and family, to get "the story behind this story." I enjoyed learning about the King of Pacific Northwest Blues, more importantly, strongly encourage all blues fans to look for Isaac Scott's music on CD and the streaming services. Definitely worth the search!

Around the South Sound and Beyond with LTD Presents

Breezing into March with some blues you can use

By Tanya Lee Hodel

LTD Presents launches the 2025 Season with blues guitarist Chris Cain and his rocking band on Friday, March 14th at Palindrome Pt Townsend Event Center at Eaglemount Winery. With 30+ years' touring and 15 albums, Alligator Records recording artist Chris Cain, once known as "one of the greatest guitarists you've never heard," is among the blues' most talented players. We are thrilled to bring Chris Cain to Pt. Townsend for this one night only performance. Doors are at 6 PM and the show starts at 7:00pm. Head to www.LTDPRESENTSLIVE.com for a ticket link and more information.

Also in March, LTD Presents will bring back internationally known hot club style quintet, Pearl Django, to the historic Blue Mouse Theatre in Tacoma's Proctor District on Thursday, March 20th at 7 PM. From the band bio, "The band's signature style is marked by pristine and dexterous string work, colors of Bal Musette, the steady pulse of rhythm guitar and an unmistakable swing that delights audiences of all musical sensibilities." Pearl Django's shows tend to sell out, so grab your tickets today at our website.

Sunday, March 16th brings a special LTD Presents Spotlight Series performance of the amazing Daniel Castro Band at The Spar Tavern in Tacoma. LTD Presents Spotlight Series, Chris Cain and Pearl Django shows are sponsored in part by Blues Music Award "Keeping the Blues Alive" award winners Kat McNeill and Lance Bowman.

The entire month of March at The Spar Tavern in Old Town Tacoma is not to be outdone with Sunday Blues shows from Mark Hurwitz & Gin Creek featuring Billy Stapleton and me on March 2nd; the multiple Washington Blues Society award winning T-Town Aces on March 9th; the Enders Brothers on March 23rd and the return of Chris Stevens, Brian Butler and Jack Cook as Three Guitars on Sunday, March 30th. All shows start at 7 PM.

The Airport Tavern at 5406 Sout Tacoma Way in Tacoma has Albert Castiglia and Chris Cain on Thursday, March 13th at 8 PM. Go to www.airporttavern.com for tickets and more information. The newly renovated Airport Tavern is a great spot for live music in the South Sound.

Kimball Coffeehouse in Gig Harbor is bringing back the spicy Cajun flavored King Kom Beaux on Friday, March 7th; the rockin' Taylor Hardin Blues Band on Friday, March 14th; and the harmonica master himself, Mark DuFresne and his crack band featuring Billy Stapleton on Friday, March 21st. Doors open at 6 PM and the shows start at 7 PM. Make your way to www.kimballcoffeehouse.com for fun musical events happening every week!. The South Sound Blues Association graciously partners with Kimball Coffeehouse to bring you the best of the blues to Gig Harbor. Check out their website at southsoundblues.org for more events happening around the South Sound.

Wednesday, March 5th brings Glenn Hummel and Brian Olver's Blues Jam to Purdy's Public House in Sumner, and Friday, March 7th features Cory Wilds Band at Elmer's in Burien for a great night of rocking tunes that only the Cory Wilds Band can lay down.

Cider & Cedar at 744 Market St #102b in Tacoma will feature keyboardist Lorenzo Farrell and drummer Zak Stoldt's Queen Street Gang on Thursday, March 13th. With a wonderful rotation of guest artists, hanging out at Cider & Cedar is great way to spend a Thursday evening in Tacoma. Go to ciderandcedar.com for more information and other happenings at this cool and unique establishment.

There will be lots of great music happening on 6th Avenue in Tacoma on St. Patrick's Day, Monday, March 17th. O'Malley's Irish Pub at 2403 6th Avenue will have King Kom Beaux 8-11 PM, and The True Romans will play 5-9 PM at The Cloverleaf at 6430 6th Avenue. We can't think of a better way to celebrate



Top: Tia Carroll (Photo by Ademir Riberio)

Above: Pearl Django (Courtesy Photo)

St. Patty's Day than to cruise the avenue to each of these fun locations.

Looking ahead to April, LTD Presents will be hosting and backing California's Queen of Blues and Soul, Tia Carroll and Her Awesome Pacific Northwest band for two shows in the area starting on Thursday, April 3rd at the historic Blue Mouse Theatre in Tacoma. Tia and the band will then travel to Pt Townsend at the Palindrome on Friday, April 4th. Each show starts at 7 PM with doors opening at 6 PM. Tia Carroll headlined the 4th Annual Tacoma Dock Street Blues & Jazz Festival last year and typically sells out her shows in Tacoma and Pt Townsend. Tickets are on sale now and going fast--so don't delay--get yours today at www.LTDPRESENTSLIVE.com.

The March winds are blowing in some fantastic shows here in the South Sound. Don't miss your chance to hear some excellent performances from both local and national acts this month.

See you out there!

Congratulations to the 2025 Muddy Award Winners!

A special evening recognizing blues achievement with the Cascade Blues Association

By Kathy Rankin

The Annual Muddy Awards were presented by the Cascade Blues Association at the Alberta Abbey in Portland, Oregon on January 26, 2025. The Cascade Blues Association celebrates bands, solo artists, festivals, events and many people who contribute their talent, skills, and time to our community supporting the blues and other off-shoot genres of blues.

This year's Muddy Awards ceremony included many well-known presenters, such as Terry Currier of Music Millennium, Joey Scruggs, David Spacek of KISN, blues musicians Ben Rice, Norman Sylvester, and promoter Clint Carter.

The audience was treated to performances from Ben Rice, Ty Curtis and Taylor Neville, Peter Dammann, Jimi Bott, Johnny Wheels and the Swamp Donkeys, Larhonda Steele and Mark Steele, the Beacon Street Titans, Chad Rupp, Brady Goss, Mitch Kashmar, Dave Fleschner, Myrtle Brown, among others.

The evening's highlight was Johnny Wheels & The Swamp Donkeys, giving the audience what they wanted, playing with a high degree of musical excellence, sharing positive musical vibes, and spreading good karma. They make great music and get better every year. Johnny Wheels & The Swamp Donkeys have garnered seven well-deserved Muddy Awards, including three at this event. Another highlight was LaRhonda Steele singing "Imagine" as she left us spellbound with a beautiful rendition of a timeless song.

LaRhonda won Best Female Vocalist and she continues to be Portland's "Blues Diva." She is blessed with beauty, talent, experience, and a good soul who has done many great things for our blues community. Chad Rupp presented LaRhonda with the award, and her performances over many years have kept the audience spellbound with her heartfelt vocals and deep soulful renditions. When she sings, the spotlight is always on her!



The nominees and recipients are the best that Portland has to offer, but there are no losers.

We are blessed to have a wealth of talent here and you can hear great music any night of the week! We are blessed to have this event with so many wonderful artists onstage.

Portland is known for being a favorite place for foodies and for music lovers. You can feed your soul with great music any night of the week. We all appreciate every one of you who attended and performed at this beautiful event.

Thank you for promoting the blues and we hope to see you next year.

Top Left: Chad Rupp presenting LaRhonda Steele with the Duffy Bishop Female Vocalist Award
Top Right: Brandon Logan & Johnny Wheels of Johnny Wheels & The Swamp Donkeys
Lower Left: Clint Carter with the Back What You Believe In Award
(Photo By Kathy Rankin)

Congratulations to the 2025 Muddy Award Winners:

Contemporary Blues Act: Ben Rice & The PDX Hustle
 Lloyd Jones R & B Act: Norman Sylvester Band
 Traditional Blues Act: Tevis Hodge, Jr.
 The Best New Act of 2024: The Revival Brothers Band
 Best Regional Act of 2024: Johnny Wheels & The Swamp Donkeys
 Duffy Bishop Female Vocalist: LaRhonda Steele
 Curtis Salgado Male Vocalist: Johnny Wheels
 Robbie Laws Electric Guitarist: Kevin

Selfe, (accepted by David Spacek)
 Terry Robb Acoustic Guitarist: Tevis Hodge, Jr.
 Bassist Award: Timmer Blakely
 Keyboardist Award: Brady Goss
 Jimi Bott Drummer Award: Brian Foxworth
 Harmonica Player Award: Johnny Wheels
 Horn Player Section Award: John Dover & Pete Petersen with the Ben Rice & The PDX Hustle
 Venue Award: Blue Diamond Bar & Grill
 Best Northwest Recording: "Crushing on the Bartender," (Single by Ben Rice & The

PDX Hustle)
 National Recording: *Fine by Me*, Album by Curtis Salgado
 Photographer Award: Debra Penk
 Dance Ambassador: William Crowe
 Northwest Music Event: Winter Music Festival
 Best Blues Performance: Revival Brothers at the 2024 Waterfront Blues Festival,
 Hurley Muddy Award: Robin Gibson
 Back What You Believe In Award: Clint Carter
 Lifetime Achievement Award: James Patrick Hurley

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Jake Shimahukuro 6-9

Lakeria Benjamin and Phoenix 11-12

Rick Braun and Richard Elliot 13-16

Isaiah Sharkey 18-19

Tower of Power 20-23

True Loves 25-26

Christian McBride 27-30








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

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

And more! For the complete, most up-to-date list of membership benefits, visit wablues.org



PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

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

Name _____

2nd Name (couple) _____

Band Name (if applicable) _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

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

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

- ☐ Musicians Relief Fund in the amount of \$ _____ providing assistance to local musicians in their time of need
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TOTAL ENCLOSED: \$ _____ . Please send check or money order to WBS
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† With valid WBS membership card and advanced reservation. Reservations must be made by calling Jazz Alley at 206.441.9729 and requesting the WBS Special. This offer is not applicable to all shows.

Congratulations to the 2025 Blues Music Award Nominees

A special evening honoring blues excellence in Memphis on May 8, 2025

BB King Entertainer of the Year

Duke Robillard
Mr. Sipp (Castro Coleman)
Rick Estrin
Shemekia Copeland
Sugaray Rayford

Acoustic Blues Album

Naked Truth, Tinsley Ellis
One Guitar Woman, Sue Foley
Raw Blues 2, Doug Macleod
The Legend of Sugarbelly, Guy Davis
Things Done Changed, Jerron Paxton

Acoustic Blues Artist

Doug MacLeod
Eric Bibb
Guy Davis
Keb' Mo'
Kevin Burt

Album of the Year

Blame It On Eve, Shemekia Copeland
Fine By Me, Curtis Salgado
Hill Country Love, Cedric Burnside
Person of Interest, Billy Price
What Are You Waiting For?, Anthony Paule Soul Orchestra featuring Willy Jordan

Blues Rock Album

About Time, Dennis Jones
Broken, Walter Trout
Life is Hard, Mike Zito
Righteous Souls, Albert Castiglia
Struck Down, The Fabulous Thunderbirds

Blues Rock Artist

Albert Castiglia
Mike Zito
Tab Benoit
Tommy Castro
Walter Trout

Band of the Year

Anthony Paule Soul Orchestra
John Nemeth & the Blue Dreamers
Nick Moss Band
Rick Estrin and the Nightcats
Southern Avenue

Contemporary Blues Album

Blame It On Eve, Shemekia Copeland
Blues In My DNA, Ronnie Baker Brooks
Do It My Own Way, Vanessa Collier
Good Intentions Gone Bad, Chris Cain
The Hits Keep Coming, Rick Estrin & the Nightcats

Contemporary Blues Female Artist

Beth Hart
Carolyn Wonderland
Danielle Nicole
Ruthie Foster
Vanessa Collier

Song of the Year

"Blues For My Dad" performed and written by Chris Cain
"Blues In My DNA" performed and written by Ronnie Baker Brooks
"Mama, I love you" performed by Albert Castiglia and written by Albert Castiglia, Kevin Burt, & Jerry Jemmott
"Tough Mother" performed by Shemekia Copeland and written by John Hahn & Will Kimbrough
"Watch the World Go By" performed by Eden Brent and written by Bob Dowell & Eden Brent

Soul Blues Album

Fine By Me, Curtis Salgado
Human Decency, Sugaray Rayford
Person of Interest, Billy Price
REVIVAL, Kat Riggins & her Blues Revival
What Are You Waiting For?, Anthony Paule Soul Orchestra featuring Willy Jordan

Contemporary Blues Male Artist

Chris Cain
Johnny Sansone
Mike Zito
Mr. Sipp (Castro Coleman)
Ronnie Baker Brooks

Traditional Blues Album

Crawlin' 'Kingsnake, John Primer & Bob Corritore
Getaway Blues, Eden Brent
HAPPY HOUR, Mitch Woods
Hill Country Love, Cedric Burnside
Roll With Me, Duke Robillard

Soul Blues Female Artist

Annika Chambers
Candice Ivory
Kat Riggins
Thornetta Davis
Vaneese Thomas

Best Emerging Artist Album

8000 Miles to the Crossroads, Prakash Slim
Carry On, Destini Rawls
Drifter, Jovin Webb
Go Be Free, Sonny Gullage
Revelation, Piper & The Hard Times

Soul Blues Male Artist

Alabama Mike
Billy Price
Curtis Salgado
Johnny Rawls
William Bell

(Continued on Page 25)

March 2025 Live Blues Music Calendar!

Our www.wablues.org calendar is the most current & contact the venue for start time + any additional details.

MARCH 1

Tim's Tavern, White Center: Korner Blues 2 PM
Finn River, Chimacum: Unexpected Brass Band
Mardi Gras Party 5 PM
Wit Cellars, Woodinville: Annie Eastwood & Billy Stapleton 5 PM
The Hub, Concrete: Mardi Gras festival 5 PM
Thirsty Crab Brewery, Clinton: Market St Dixieland Jazz Band 6 PM
Third Place Commons, Lake Forest Park: Seattle House Rockers 7 PM
Clearwater Casino, Suquamish: Spin Doctors 7 PM
Edmonds Center for the Arts, Edmonds: Dirty Dozen Brass Band 7:30 PM
Jazz Alley, Seattle: WAR 7:30 PM
Triple Door, Seattle: Northwest Blues Stars 7:30 PM
Madison Ave Pub, Everett: John Stephan Band 7:30 PM
Rockfish, Anacortes: The Problem 7:30 PM
Salmon Bay Eagles, Seattle: Willet's Flying A 8 PM
Arcadian Public House, Conway: Nick Vigarino 8 PM

MARCH 2

C&P Coffee, West Seattle: Musicians for the West Seattle Food Bank with Christy McWilson, Jasper Tollefson 3 PM
Peabo's, Mill Creek: Sunday Music Revue 7 PM
Spar, Tacoma: Mark Hurwitz and Gin Creek 7 PM
Jazz Alley, Seattle: WAR 7:30 PM

MARCH 3

Madison Ave Pub, Everett: Norris & Nicely 7 PM
Jazz Alley, Seattle: Thomas Marriott Quartet 7:30 PM
Royal Room, Seattle: South Hudson Music Project Presents Mardi Gras 7:30 PM
Nectar, Seattle: Tubaluba 8 PM
Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

MARCH 4

Madison Ave Pub, Everett: T Rust Trio 7 PM
Jazz Alley, Seattle: Brubeck Brothers 7:30 PM
Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

MARCH 5

North City Bistro, Shoreline: Shape Shifter 4:30 PM
CCR, Snohomish: Usual Suspects 7 PM
Jazz Alley, Seattle: Thomas Marriott Quartet 7:30 PM
Rockfish, Anacortes: Whistle Lake Quartet 6:30 PM
Engel's Pub, Edmonds: McPage and Powell Band 8 PM

MARCH 6

North City Bistro, Shoreline: Frank Kohl 4:30 PM
Flight Path, Burien: Billy Joe's Roadhouse 6 PM
North City Bistro, Shoreline: Deseo Carmen Band 7 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Salish Sea Boathouse, Edmonds: Blue Healers 7 PM
Jazz Alley, Seattle: Jake Shimabukuro 7:30 PM
Salmon Bay Eagles, Seattle: Stevie and the Blue Flames 8 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM
Alberta Rose, Portland: Vanessa Collier 8 PM

MARCH 7

Triple Door, Seattle: Not Fae Away -tribute to Buddy Holly 6 PM
Third Place Commons, Lake Forest Park: Wonder Puppet 7 PM
Jazz Alley, Seattle: : Jake Shimabukuro 7:30 PM
Royal Room, Seattle: Tiptons sax Quartet 7:30 PM
Admiral Theater, Bremerton: Colin James 7:30 PM
Neptune, Seattle: Bruce Cockburn 8 PM
Madison Ave Pub, Everett: Crooked Mile 8 PM
Salmon Bay Eagles, Seattle: Vadavenus 8 PM
Miller's Carnation: Drew Martin & Savanna Woods 8 PM
Jazzbones, Tacoma: Vanessa Collier w Joel Astley 8 PM

MARCH 8

Elks Lodge, Oak Grove OR: Winter Music Festival 2 PM
Alki Arts, Seattle: McPage and Powell 6 PM
Third Place Commons, Lake Forest Park: Sound Of Swing 7 PM
North City Bistro, Shoreline: Eric & Encarnacion 7 PM
BITS, Mukilteo: Blues Healers 7 PM
Jazz Alley, Seattle: : Jake Shimabukuro 7:30 PM
Tripe Door, Seattle: Vanessa Collier 7:30 PM
Mt Baker Theater, Bellingham: Colin James 7:30 PM
Historic Everett Theater, Everett: Wasted Words 7:30 PM
Rockfish, Anacortes: The Colonel 7:30 PM
Neptune, Seattle: Bruce Cockburn 8 PM
Madison Ave Pub, Everett: Kader Sunny Band 8 PM
Salmon Bay Eagles, Seattle: VuDudes 8 PM

MARCH 10

Peabo's, Mill Creek: Sunday Music Revue 7 PM
Spar, Tacoma: Sunday Blues 7 PM
Jazz Alley, Seattle: : Jake Shimabukuro 7:30 PM

MARCH 11

Aurora Borealis, Shoreline: Washington Blues Society Blues Bash w Jeff and the Jet City Fliers 7 PM
Madison Ave Pub, Everett: Whitewing 7 PM
Jazz Alley, Seattle: Lakecia Benjamin and Phoenix 7:30 PM
Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

MARCH 12

North City Bistro, Shoreline: Shape Shifter 4:30 PM
Rockfish, Anacortes: Michael David 6:30 PM
CCR, Snohomish: Usual Suspects 7 PM
Jazz Alley, Seattle: Lakecia Benjamin and Phoenix 7:30 PM

MARCH 13

North City Bistro, Shoreline: Frank Kohl 4:30 PM
Bad Albert's, Seattle: Annie Eastwood & Friends 6 PM
Flight Path, Burien: Billy Joe's Roadhouse 6 PM
North City Bistro, Shoreline: New Age Flamenco 7 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Jazz Alley, Seattle: Rick Braun and Richard Elliot 7:30 PM
Salmon Bay Eagles, Seattle: Blue Healers 8 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM
Airport tavern, Tacoma: Chris Cain and Albert Castiglia 8 PM

MARCH 14

Third Place Commons, Lake Forest Park: Rat City Brass 7 PM
Palindrome, Port Townsend: Chris Cain Band 7 PM
Kimball Coffee, Gig Harbor: Taylor Hardin Band 7 PM
Jazz Alley, Seattle: Rick Braun and Richard Elliot 7:30 PM
Madison Ave Pub, Everett: Shortcutz 8 PM
Salmon Bay Eagles, Seattle: Powerhouse 8 PM

MARCH 15

Clearwater Casino, Suquamish: Los Lonely Boys 7 PM
Third Place Commons, Lake Forest Park: Mach One Big Band 7 PM
Jazz Alley, Seattle: Rick Braun and Richard Elliot 7:30 PM
Rockfish, Anacortes: Ebb, Slack and Flood 7:30 PM
Leif Erickson Hall, Ballard: Mark Dufresne Band 8 PM
North City Bistro, Shoreline: Jovino Santos Quintetto 8 PM
Madison Ave Pub, Everett: The Muddy 8 PM

Salmon Bay Eagles, Seattle: Johnny Atomic and the Silver Tongued Devils 8 PM

Bake's Place, Bellevue: Bro Hamm 8 PM

Old Edison Inn, Edison: Stacy Jones Band 8 PM

Arcadian Public House, Conway: Cory Vicent w Aerie 8 PM

MARCH 16

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

Spar, Tacoma: Sunday Blues 7 PM

Jazz Alley, Seattle: Rick Braun and Richard Elliot 7:30 PM

MARCH 17

Angel of the Winds, Arlington: Fat Fridays 11AM

Royal Room, Seattle: New Music Mondays: Royal Room Collective Music Ensemble 7:30 PM

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

MARCH 18

Madison Ave Pub, Everett: Unbound 7 PM

Jazz Alley, Seattle: Isaiah Sharkey 7:30 PM

Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

MARCH 19

North City Bistro, Shoreline: Shape Shifter 4:30 PM

Sparrow, Kirkland: Annie Eastwood and Billy Stapleton 6 PM

Rockfish, Anacortes: Forest Stroke 6:30 PM

CCR, Snohomish: Usual Suspects 7 PM

Jazz Alley, Seattle: Isaiah Sharkey 7:30 PM

Triple Door, Seattle: Sons of Cream 7:30 PM

MARCH 20

North City Bistro, Shoreline: Frank Kohl 4:30 PM

Flight Path, Burien: Billy Joe's Roadhouse 6 PM

Blue Mouse Theater, Tacoma: Pearl Django 7 PM

Madison Ave Pub, Everett: Songwriter Showcase 7 PM

Jazz Alley, Seattle: Tower of Power 7:30 PM

Salmon Bay Eagles, Seattle: 8 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

MARCH 21

Kimball's Coffee, Gig Harbor: Annie Eastwood All Star Band 7 PM

Third Place Commons, Lake Forest Park: File Gumbo 7 PM

North City Bistro, Shoreline: Lisa Fox Group 7 PM

Port Gardner Bay Winery, Everett: Blue Healers 7 PM

Jazz Alley, Seattle: Tower of Power 7:30 PM

Madison Ave Pub, Everett: Guy Johnson Band 8 PM

Salmon Bay Eagles, Seattle: Trifecta 8 PM

MARCH 23

Connor Byrne, Seattle: Jesse Dayton 5:30 PM

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

North City Bistro, Shoreline: Willett's Flying A 7 PM

Jazz Alley, Seattle: Tower of Power 7:30 PM

Rockfish, Anacortes: Dana Osborn Band 7:30 PM

Madison Ave Pub, Everett: Polly O'Keary and the Rhythm Method and Chad Rupp and the Sugar Roots 8 PM

Salmon Bay Eagles, Seattle: Tumbling Dice 8 PM

Arcadia Public House, Conway: Casey Freedom, 13 Pines and Owen Evans 8 PM

MARCH 24

Royal Room, Seattle: New Music Mondays: Royal Room Collective Music Ensemble 7:30 PM

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

MARCH 25

Madison Ave Pub, Everett: Mister Canoe 7 PM

Purdy's Sumner: Blue Healers 7 PM

Jazz Alley, Seattle: True Loves 7:30 PM

Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

MARCH 26

North City Bistro, Shoreline: Shape Shifter 4:30 PM

Rockfish, Anacortes: Fidalgo Swing 6:30 PM

CCR, Snohomish: Usual Suspects 7 PM

Jazz Alley, Seattle: True Loves 7:30 PM

North City Bistro, Shoreline: Janette West Group 7:30 PM

MARCH 27

North City Bistro, Shoreline: Frank Kohl 4:30 PM

Bad Albert's, Seattle: Annie Eastwood and Friends 6 PM

Flight Path, Burien: Billy Joe's Roadhouse 6 PM

Madison Ave Pub, Everett: Songwriter Showcase 7 PM

Jazz Alley, Seattle: Christian McBride & Ursa Major 7:30 PM

North City Bistro, Shoreline: Sidemen Unleashed 7:30 PM

Salmon Bay Eagles, Seattle: Salmon Dan 8 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

MARCH 28

North City Bistro, Shoreline: CD Woodbury Trio 7 PM

CDA resort hotel, Coeur d'Alene, ID: Sound Scape Music Festival 7 PM

Third Place Commons, Lake Forest Park: Spanglish 7 PM

Jazz Alley, Seattle: Christian McBride & Ursa Major

7:30 PM

Madison Ave Pub, Everett: Nick Mardon 8 PM

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

Pub 282, Camano: Annie Eastwood All Star Band 8 PM

El Capitan's, Bellingham: Casaundra May and James 8 PM

MARCH 29

CDA resort hotel, Coeur d'Alene, ID: Sound Scape Music Festival 3 PM

Sound 2 Summit, Snohomish: Stacy Jones Band 7 PM

Rockfish, Anacortes: Fat Fridays 7:30 PM

Jazz Alley, Seattle: Christian McBride & Ursa Major 7:30 PM

Madison Ave Pub, Everett: Chester Dennis Jones Band 8 PM

Salmon Bay Eagles, Seattle: X-Statics 8 PM

Arcadia Public House, Conway: Benny Sidelinger, Natural Israel & The Bellfounders 8 PM

MARCH 30

North City Bistro, Shoreline: Shape Shifter 4:30 PM

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

Spar, Tacoma: Sunday Blues 7 PM

Jazz Alley, Seattle: Christian McBride & Ursa Major 7:30 PM

MARCH 31

Royal Room, Seattle: New Music Mondays: Royal Room Collective Music Ensemble 7:30 PM

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM



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 with The Groove Tramps 3-7 PM, All Ages Welcome
Bullhead Saloon, Four Lakes: Open Mic/Jam 5PM
Collector's Choice Restaurant (CCR), Snohomish: Acoustic Open Mic 7PM
Couth Buzzard Cafe, Seattle: Jazz Jam 2PM Every other Sunday
Darrell's Tavern, Shoreline: Jazz Jam 7-10PM
Dawson's, Tacoma: Tim Hall Band Jam 7-11 PM
The Boom Boom Room at the Point Casino, Kingston: Duff's Rockin' Jam 7-10PM
Lucky 7 Bar & Grill, Kirkland: Tommy Wall Sunday Blues Jam 7PM
Brother Don's, Bremerton: Jam w/Joe Faker Band 4-8 PM, All Ages
The Loft Pub, Victoria B.C.: Open Jam 3-7 PM

MONDAY

Nectar Lounge, Seattle: Mo Jam Mondays 7:30 PM -Midnight
Seamons Lounge, Seattle: LUZ Jam 9 PM -1 AM
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)
Headworks Brewery, Enumclaw: Open Mic 6 PM
New Moon Craft Tavern, Port Angeles: Jazz Jam (1st Monday) 6:30-9 PM

TUESDAY

Brother Don's, Bremerton: Jam with Tim Hall Band 7-10 PM, All Ages
Café Racer, Seattle – Open Mic 1st & 3rd Tuesdays 7 PM
El Sarape Cantina, Shelton: Open Mic (1st Tuesday 6-8 PM)
Engels Pub, Edmonds: Open Mic w/Dano Mac 8pm
Burien Eagles, Burien: Jam w/Billy Shew 7-11 PM

Dreadknott Brewery, Monroe: Open Mic 6-10 PM
Grape & Grain, Everett: Acoustic Open Mic 5:30-8:30PM
Green's Corner, Bellingham: Trace Resideux Jam (1st & 3rd Tuesdays 6-8PM)
Allegra Ziffle's Monthly Old-Time Fiddle Jam (2nd Tuesdays 6:30- 8:30PM)
The Hidden Door, Shoreline: Open Mic 7PM
Zeeks Pizza, Bellingham: 1st Tuesday Open Stage 6-9PM

WEDNESDAY

A Stir, Seattle: Open Mic 10 PM
Black Dog Arts Cafe, Snoqualmie: All-Ages Open Mic 7PM
Blue Moon Tavern, Seattle: Open Mic 8-11 PM
Couth Buzzard Cafe, Seattle: Open Mic 7:30-10 PM
Darrell's Tavern, Shoreline: Open Mic 8:30-11 PM
The Hidden Door, Shoreline: Open Jam 7 PM
Jules Mae's Saloon, Seattle: Jazz Open Mic 7 PM
Lake City Pub, Lake Wood: Open Mic 7 PM
Madison Ave Pub, Everett: Unbound Blues Jam 7-10PM
Miller's, Carnation: Open Mic (Last Wednesday 6 PM)
Mirkwood Public House, Arlington: Open Mic & Jam w/Host Jacob Doss 7 PM, All Ages
Peace Of Mind Brewing, Lynnwood: Open Mic 7-9 PM, All Ages
Gordon & Purdy's Pub, Sumner: Outlaw Blues Jam with Boogie Chillin' 7-11 PM
Skylark Café, West Seattle: Open Mic 8-11 PM
Tim's Tavern, White Center/Seattle: Open Mic 6:30-11 PM, All Ages Until 10 PM
Brickhouse, Vancouver WA : Open Mic 7 PM
The Loft Pub, Victoria B.C.: Open Jam 6- 9 PM
The Valley, Tacoma: Jam w The Valley's House Band Mr. Fantasy 7-10 PM

THURSDAY

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

Bent Bine Brew Co. Belfair: Open Mic 6-9 PM
Brother Barrel, Seattle: Jazz Jam/Open Mic 7 PM All Ages
Bushell & Barrel Cider house, Poulsbo: 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
Port Gardner Bay Winery, Everett: Open Mic 6:30-9:30 PM
Dawson's, Tacoma: Blues Jam w/Billy the Pocket 7-11 PM
Flight Path, Burien: Open Mic Jam Night 8:30 PM
Kimball Coffee House, Gig Harbor: All Ages Open Mic 5:30-8 PM
Maltby Pizza, Maltby: Open Mic 6 PM
Salmon Bay Eagles, Seattle: Blues Jam (Last Thursday) 8-11 PM
Soul Food Coffee House, Redmond: Open Jazz Night 6-8 PM
The New Moon Craft Tavern, Port Angeles: Blues Jam 7 PM
The Spot, West Seattle: Blues Night 6 PM
The Loft Pub, Victoria B.C.: Open Jam 7-11 PM
The Valley, Tacoma: Open Mic Hosted by Elizabeth Ashbrook 8 PM
Thirsty Badger, Lynden : Open Mic 7-11 PM
Three Bull Brewing, Snohomish: Open Mic 6-9 PM
The Realm Venue, Tacoma: Jam w/Billy Shew 8 PM

FRIDAY

Bryant Corner Cafe, Seattle: Open Mic 6:30 PM
Kana Winery, Yakima: Open Mic 7-10 PM

SATURDAY

Flying Pig, Everett: Open Mic (1st Saturday 9 PM)
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
Soul Food Coffee House, Redmond: Community Open Mic Night (1st Saturday 6 PM)



Congratulations 2025 Blues Music Award Nominees (Cont'd)

A special evening recognizing blues achievement In Memphis in May!

Continued from Page 21)

Traditional Blues Female Artist (Koko Taylor Award)

Diunna Greenleaf
Eden Brent
Rhiannon Giddens
Sue Foley
Teeny Tucker

Traditional Blues Male Artist

Cedric Burnside
Duke Robillard
Jimmie Vaughan
John Primer
Jontavious Willis

Instrumentalist – Bass

Benny Turner
Bob Stroger
Jerry Jemmott
Michael "Mudcat" Ward
Rodrigo Mantovani

Instrumentalist – Drums

Chris Peet
Derrick D'Mar Martin
June Core
Kenny "Beedy Eyes" Smith
Tony Braunagel

Instrumentalist – Guitar

Chris Cain
Christoffer "Kid" Andersen
Christone "Kingfish" Ingram
Eric Gales
Ronnie Baker Brooks

Instrumentalist – Harmonica

Billy Branch
Bob Corritore
Kim Wilson
Mark Hummel
Rick Estrin

Instrumentalist – Horn

Jimmy Carpenter
Doug James
Deanna Bogart
Trombone Shorty
Vanessa Collier
Instrumentalist - Piano (Pinetop Perkins)
Piano Player)
Anthony Geraci
Ben Levin
Bruce Katz
Eden Brent
Mitch Woods

Instrumentalist – Vocals

Beth Hart
Billy Price
Curtis Salgado
Danielle Nicole
Ruthie Foster

Save the Date! Northwest Blues All Stars Return on March 1st!

"And ride the blues train to Chicago, Memphis and New Orleans..."

Courtesy of the Northwest Blues All-Stars

Following up on their sold out show last February, the Northwest Blues Stars return to Seattle's Triple Door on Saturday, March 1st for one night only at 7:30 PM.

While focused on the blues, this time the all-star six-piece band will ride the blues train to Chicago, Memphis and New Orleans and feature some of the greatest songs to come out of each of those cities.

The Northwest Blues Stars is produced by Steve Sarkowsky, who was the founder and primary talent buyer for the award-winning Highway 99 Blues Club in Seattle. He has produced a variety of all-star shows over the past 20 years and brings the latest version of the Northwest Blues Stars to the Triple Door next month.

"This show gives the band a chance to play some of the best known and admired songs from each of those vital cities" said Sarkowsky.

"Each of those cities has a rich history and tradition of fantastic music, legendary artists and a unique sound" he added. Artists such as The Meters; Dr. John; Irma Thomas; Albert King; Otis Redding; Junior Wells; Little Walter; Buddy Guy and Elmore James, just to name a few, to be featured.

Scheduled to appear with the Northwest Blues Stars this time will be Kevin Sutton on guitar and vocals, Robin Moxey on guitar and vocals, Tommy Wall on bass and vocals, Jeff Conlin on keys, and Steve Sarkowsky on drums, and Mark Dufresne on harp and vocals.

This is a lineup heavy on experience and that

has played throughout the Pacific Northwest over the years.

The last show sold out and tickets are now on sale thru the Triple Door website at tickets.tripledoor.net.

Special thanks to the Washington Blues Society and radio station KNKX for all they do for keeping the blues alive.



CD Reviews

New music from Jimmy Vivino, Janiva Magness, Bob Corritore & Friends, and Mark Muleman Massey



Jimmy Vivino
Gonna Be 2 Of Those Days
(Gulf Coast Records)

"I was the instant 3rd Blood Brother when we met and expect a long association with many more exciting things to come," says Jimmy Vivino of his new relationship with Mike Zito who leads Gulf Coast Records. Jimmy's 30-year association with Conan O'Brien's late-night television shows allowed him to collaborate with musicians from all genres. This led Vivino to collaborations outside of the show with musicians such as Levon Helm, Al Kooper, Hubert Sumlin, Odetta, Jimmie Vaughan and Nick Gravenites to name just a few. Jimmy's current association with Canned Heat joins his prior collaborations, while Vivino also steps out front and center on his own with this album, *Gonna Be 2 Of Those Days*, released on February 14, 2025. Vivino wrote 11 songs on the new album and brought in Joe Bonamassa and John Sebastian as special guests. Recorded mostly by Rich Pagano at VlyLand Recording in Stone Ridge, New York, additional recordings were done in California and Woodstock, New York. The rich additions of the blues staple Hammond B3 were recorded at the Berklee School of Music in Boston. *Gonna Be 2 Of Those Days* has a distinct sound that matches Jimmy's vision for this new effort. Based on his comment that opens this review, it appears to be the first in a line of great new efforts to come. Right out of the gate, the album, produced by Jimmy and the famed Rich Pagano "Blues in the 21st" features Joe Bonamassa's rocking slide and a familiar blues tempo, with Jimmy's distinctive blues voice singing about current events that currently make up our collective blues. Throughout the album, Jimmy brings his late 1950's Gibson Les Paul Gold Top with its PAF humbucker pickups contributing its signature blues tone. The track list moves through songs that reflect Vivino's

experiences touching Blues, Soul, R&B and Rock & Roll. Before you know it your toes are tapping or you're grabbing your loved one to dance around the living room. Kirk Anderson



Janiva Magness
Back for Me
Blue Elan Records

In late March, San Francisco's legendary blues club Biscuits & Blues and Santa Monica's go-to guitar retailer, McCabe's Guitar Shop, will host CD release parties for Janiva Magness' 17th release, *Back for Me* (Blue Elan Records). Next month on the 2nd, Seattle's Triple Door will welcome Janiva back to Seattle. Magness is a seven-time Blues Music Award winner, and she is one of only two blues women who have received the Blues Music Award for the B.B. King Entertainer of the Year Award (the other recipient is the "Queen of the Blues," Ms. Koko Taylor). In 2016, Janiva received a Grammy Award nomination in the Contemporary Blues category for her *Love Wins Again* (also on Blue Elan Records). On *Back for Me*, Janiva's longtime producer Dave Darling is on guitar with John Schroeder and Robert "Chalo" Ortiz, Ian Walker on bass, Phil Parlapiano and Sasha Smith on keyboards, W.F. Quinn Smith on drums, and TJ Norton on blues harp. Three special guests play on *Back for Me*: Joe Bonamassa, Jesse Dayton and Sue Foley. Joe Bonamassa spices up Dave Darling's opening cut, "Masterpiece," and each of the disc's 10 songs tell powerful, emotional stories from some of America's finest singer-songwriters, such as Bill Withers, Doyle Bramhall II, Allen Toussaint, Tracy Nelson and Irma Thomas. My favorite songs on *Back for Me* include Janiva's version of Irma Thomas' "Hittin' on Nothing" which took me right back down to New Orleans with guitarist Jesse Dayton, and the full-tilt blues rocker, "Holes," that features some tasty and incendiary guitar from Sue Foley.

Back for Me is an exceptionally powerful and emotional record and I trust it'll land on many "Top Blues" lists for 2025. Eric Steiner

Reviewer's Note: Celebrate the release of Janiva Magness' new CD, *Back for Me* (Blue Elan Records) on April 2nd at Seattle's Triple Door for her lone Pacific Northwest show on the *Back for Me* tour!



Bob Corritore & Friends
Doin' The Shout
(VizzTone Records)

Bob Corritore's newest CD features 12 songs recorded by Clarke Rigsby at Tempest Recording in Tempe, Arizona, during nine recording sessions over 2023 and 2024. *Doin' The Shout!* features 19 different artists, each bringing extensive blues chops, collaborating in unique combinations, allowing them to excel on every track. The songs are arranged to tell a story, like chapters in a book, with the central theme being love (or the loss of it). Each song tells its own story with unique vocals, musical themes and timings, making every song a strong contribution rather than just an album with a couple of standout tracks surrounded by filler. Each song centers on the vocals, with Bob's Hohner harmonica embellishing around them enhancing the vocal statements. The contributions of each musician preserve the essential vibe and integrity of each song. Each song is so compelling that I could have written an article about each one (if only co-editors Polly O'Keary & Eric Steiner would have given me the space!). The title track "Doin' The Shout!" pairs Bob Corritore with one of his heroes, Bobby Rush. In the recording, you can hear Bobby coaxing Bob to play his harmonica to capture a special mojo. The last song, "My First Love" features a 93-year-old bassist Bob Stroger, who will be inducted into the Hall of Fame of The Blues Foundation in May. This track is a sweet, heartfelt expression of love and vulnerability.

Vince Ray designed the CD jacket, featuring instantly recognizable artwork. It's his 7th album jacket, and it feels like vintage double vinyl album, complete with and detailed information that goes far beyond merely listing the tracks. Seven of the 12 songs feature female vocalists and Doin' The Shout!'s set to release on February 28, 2025, so it's perfectly timed for International Women's Day on March 8. So many big names in blues come together on the CD, blending their history and artistry to create magic – 12 times over! Bob Corritore reflects "In my blues journey, I keep reminding myself that I can raise the bar with each album. We put so much love into the album and hope the fans will love it back." I certainly do. Kirk Anderson



*Mark Muleman Massey
Been a Long, Long Time
(MuleTone Records)*

I've lost touch with Mississippi Delta bluesman Mark "Muleman" Massey. Eleven years ago, he released his debut record, *One Step Ahead of the Blues*, with the late, legendary Stax producer and songwriter Don Nix on the Icehouse Records label based in Memphis. Over the last decade, I played that record frequently and followed him online where I learned he's played the Chicago Blues Festival and many classic juke joints in Memphis and his native Mississippi.

When I received the Muleman's new CD on MuleTone Records, *Been a Long, Long Time*, many of his new originals really stuck with me. "Going Back to Memphis" and "My Used to Be" (co-written with producer and guitarist Billy Lawson) show just how far Mark's songwriting has developed and I consider them near perfect blues story songs that would fill the dancefloor. The title tune, as well as covers of Tom T. Hall's "That's How I Got to Memphis" and Bobby Womack's "I'm Sorry About That," stand out, and I hope *Been a Long, Long Time* gets the Muleman more notoriety, and more importantly, more work. Mark's life story is a difficult one as he served many years in Parchman, the notorious Mississippi prison farm. Junior Kimbrough's son David mentored Mark, and as a result, fellow inmates selected him for the Parchman Prison Band. Mary "Muleman" Massey is the youngest white blues musician listed on a Mississippi Blues Trail Marker installed near the front gates of Parchman Farm. Joining Mark at Billy Lawson's Wishbone Recording Studio in Muscle Shoals are Clayton Ivey and Jim Whitehead on Wurlitzer and Hammond B-3, Billy Lawson, Travis Wammack and Kevin Holly on guitars, Bob Weaver on bass, Roger Starr on drums, Robert Fossen on harmonica. The Webster Street Horns, and The Avalon Sisters on background vocals. Sooner rather than later, I hope the recently expanded Memphis International Airport will add both "Going Back to Memphis"

and "That's How I Got to Memphis" on their airport soundtrack so that visitors to Memphis will hear these excellent songs! Eric Steiner

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CULTURE



Blues Talent Guide

Send updates, additions & corrections to editor@wablues.org by the 10th!

\$

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#

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206.775.2762

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Albritten McClain & Bridge of Souls 206.650.8254
Alice Stuart & the Formerlys 360.753.8949
Alison Joy Williams & Indigo Edge 615.512.8665
AlleyKatz 425.273.4172
ALTAI BAND goldenguitarman777@gmail.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
Billy Stoops & The Dirt Angels 253.304.1266
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 206.450.1262
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
Christi Michelle Weiss 425.667.0428
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 206.383.1814
Dave Albert 425.269-3665
Dave Townsend (Midnight Hour) 425.238.4039
David Hudson / Satellite 425.630.5276
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
Gordy Mitchell 425.275.6520
Greenwood Music Collective 646.915.2221

Greg Roberts 206.473.0659
Groove Tramps 720.232.9664
Guilded Lily Band 915.222.6401
Gunnar Roads 360.828.1210

H

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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

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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
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Jeff & The Jet City Fliers 206.818.0701
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Jeremy Serwer 520.275.9444
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Jill Newman Band 206.390.2623
James Brunner 509.457.0762
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Joanne Broh Band 541.228.7812
Joe Blue & the Roof Shakers 425.766.7253
Joe Cook Blues Band 206.547.1772
Joe Guimond 509.423.0032
Joe Morgan 206.769.8579
Joel Astley 206.214.7977
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John "Greyhound" Maxwell 360.685.6006
John Stephan Band 206.214.7781
John Stephanus 206.459.3278
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JP Hennessy 425.273.4932
Julia Francis & the Secrets of Soul 206.618.4919
Julie Duke Band 206.459.0860
Junkyard Jane 253.219.4070

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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 253.219.4070
 Leanne Trevalyan & Octopus Ballet 253.219.4070
 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

M

Madison Ave Blues Revue MAD BOJO 425-422-5062
 Maia Santell & House Blend 253.983.7071
 Margret Wilder Band (360) 380-2250
 Mark A. Noftsgar 425.238.3664
 Mark Hurwitz & Gin Creek 206.588.1924
 Mark Riley 253.307.3475
 Marty Vadalabene 206.914.3026
 Mary Ellen Lykins Band 360.395.8540
 Mary McPage 206.850.4849
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 Melany Peterson 760.662.8130
 Michael "Papa Bax" Baxter 425.478.1365
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 Midnight Hour 425.330.5373
 Mike Haley 509.393.5838
 Miles from Chicago 206.440.8016
 Miles Harris 360.708.2166
 Mitch Pumpian 206.276.9737
 Monster Road Band (253) 797-9503
 Moon Daddy Band 425.923.9081
 Mule Kick 216.225.1277

N

New Rhythmatics 425.299.3028
 Nick Vigarino 360.387.0374
 Nick Mardon Trio 425.208-6616
 Nancy Veltkamp 915.222.6401
 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

Rafael Tranquilino Band 312.953.7808
 Randy Norris & Jeff Nicely 425.239.3876 or 425.359.3755
 Randy Norris & The Full Degree 425.239.3876
 Randy Oxford Band 253.973.9024
 Raven Humphres 425.308.3752
 The Rece Jay Band (253) 350-9137
 Red House 425.377.8097
 Reggie Miles 360.793.9577
 Reji Marc (206) 486-0386
 Richard Allen & The Louisiana Experience 206.369.8114
 Richard Evans 206.799.4856
 Right Hand Drive 206.496.2419
 RJ Knapp & Honey Robin Band 206.612.9145
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 Rob Moitoza 206.401.2856
 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
 Ron van der Veen 206.849.5311
 Roxlide 360.881.0003
 Russ Kammerer 206.551.0152
 Rusty Williams 206.282.0877
 Ryan T. Higgins 360.388.1116

S

Sammy Eubanks 509.879.0340
 Scott E. Lind 206.789.8002
 Scott Mallard 206.261.4669
 Scotty FM and the BroadCasters 206.261.4669
 Scotty Harris 206.683.9476
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 Star Drums & Lady Keys 206.522.2779
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 Stickshift Annie Eastwood 206.941.9186
 Studio Rob 425.870.7683
 Susan Renee "La Roca Soul" Sims 206.920.6776

Suze Sims 206.920.6776

T

TJ Read 206.380.6638
 Tamys Hoffman Band 406.570-2303
 Teri Derr Band 425.985.9420
 Terraplane Band (425)870-5018
 Terry Hartness 425.931.5755
 The 509s 509.423.0032
 The Bret Welty Band 208.703.2097
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 Tim Turner Band 206.271.5384
 Tommy Wall 206.914.9413
 Town Hall Brawl 206.940.9128
 Two Scoops Combo 206.933.9566
 Two Trains Runnin' 206.225.9684

U

Unbound 425.231.0565
 Under the Puddle 425-512-3153

V

Virginia Klemens Band 206.632.6130

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

Letter from the Editor (Continued)

"So, in the words of Paul Harvey, now you know the rest of the story."

(Continued from Page 2)

some highly structured and challenging material, and I could do it without charts. I was cautiously optimistic that I might even turn out to be somewhat impressive.

At this point, it makes sense to mention that I have ADHD. I was the messiest kid at school. I got terrible grades because I lost everything and could never remember assignments. Later in life, at my wits end after losing laptops, wallets, phones, and many sets of keys, I got diagnosed and got some medication that helps me stay functional. But I'm nowhere near normal, and this is a great source of amusement for my own band members, who will never be done chortling over the time I left a phone and a single shoe in a hotel in Daytona or the time I left belongings in four different cities on a six-week tour and had to have them all shipped home.

I got to the rehearsal just as everyone was

showing up and realized I'd left both my basses at home. Yep. Traveling back home to get them would take an hour and a half. I was mortified. The only thing I could think of was to go buy a bass. Except that my wallet was in my gig bag with the basses. So, I called my husband and bandmate Tommy Cook, who was teaching at Seattle Drum School, and begged him to meet me at a Guitar Center. He furnished a credit card, I bought a \$1,000 used Marcus Miller five-string and headed back to rehearsal.

The guys were already well into it. I was frazzled beyond belief, but I got the rest of my gear set up. Everyone was really easygoing about it, thank heaven. Once we actually got going, my memory held up. I could do all 15 without charts. Robin was so impressed that the next night he told the audience at the sold-out Jazz Alley that I'd stepped in to cover for Lisa at the last minute and nailed the rehearsal with no notes. So all is well that ends well. But yeah, it was a

bit rough.

Afterward, I called Dave Miller, the other member of my trio, and told him what I'd done, just to hear him laugh. He cracked up so hard he choked. It made me feel better. I almost kept that bass, too, except the pickups didn't suit me, so I returned it. Thank goodness for that Guitar Center return policy.

So, in the words of Paul Harvey, now you know the rest of the story!

Cheers!



Polly O'Keary, Editor
Washington Blues Society

Help Us Build a Better Bluesletter

Reminders about formatting photos & stories for prospective contributors.

By Eric Steiner

During the preparation of this month's issue, Polly and I received many photos and stories we could not use as contributors sent material incompatible with Adobe's In Design, the "coin of the realm" program in print production. I wanted to reinforce the fine print on page four of every issue of the publication's guidelines for articles and stories.

I wish I had a nickel for each story submitted to me as a PDF or embedded in an email. While I wouldn't be affluent, I'd have enough money for a special dinner at Seattle's Space Needle.

The best way to get an article published in the Bluesletter is to submit a story as an attachment in Microsoft Word or Rich Text Format on or before the deadline of the 5th

of the month for the following month's issue. Our deadline for April is March 5th, and for May, it's April 5th. You've Got the Shot & I'd Like to See It

Images are bit more complicated because our partners in printing, Pacific Publishing, use standard high resolution press formatting for all images. That's CMYK (shorthand for Cyan-Magenta-Yellow-Key Color, or Black). It's not the traditional primary colors of red, blue, and green (RGB images, perfect for screen-based media). CMYK taps into a broader color palette than RGB and reflects a traditional four-color printing process.

Images from social media tend to be low resolution at 72 or 96 dots per inch, and traditional print media requires that all images not only be formatted using the CYMK four-color process, but also much

higher resolutions at 300 dots per inch or greater. As a result, the hundreds of images I receive every year from Facebook or other online resources, while looking great online, they aren't suitable for traditional, "old-school" print media.

This issue, Polly and I (as well as the editor@wabluessociety.org group email address) received far too many pictures that were not correctly formatted to our printer's specifications on page four of each issue.

It's critical that writers send in material as attachments and not embedded in emails on or before the 5th of the month. For photographers, we cannot use photos "taken on the run" on your phone without any additional work (such as naming the photo instead of using phone-supplied identifiers or not formatting in high resolution).

Preview: Larkin Poe at Seattle's Showbox on April 17th

“It's clear these women are the new face of gutsy blues rock.” – American Songwriter

By Kirk Anderson

Larkin Poe, the dynamic sister duo of Rebecca and Megan Lovell, have been captivating audiences for over a decade. Originating from Nashville by way of North Georgia, they blend heavy electric guitar and steel guitar riffs with transformative Southern harmonies. Their name honors their great-great-great-grandfather, Larkin Poe, a cousin of Edgar Allan Poe. The *Playing for Change* Musician Spotlight notes that “Both Rebecca and Megan Lovell are carrying on the family legacy of artistry, one stunned crowd at a time.”

Rebecca Lovell leads with vocals and plays electric and acoustic guitar, mandolin, banjo, violin, piano, drum programming, and bass. Megan Lovell provides harmony vocals and plays lap steel and Dobro.

Their discography includes eight studio albums, one live album, eight EPs, one EP box set, and one DVD. They've collaborated with artists such as Elvis Costello, Ringo Starr, Ruthie Foster, Billy Gibbons of ZZ Top, and the Nitty Gritty Dirt Band.

Their early work with producer T-Bone Burnett on *Lost On The River: The New Basement Tapes* featured the supergroup The Basement Tapes, bringing to life some of Bob Dylan's unreleased songs from his 1967 sessions. This project was also filmed and released on Showtime.

Between touring and album releases, Larkin Poe's cover of Blind Willie Johnson's “John The Revelator” appeared in an episode of *Lucifer* on Fox TV. Their albums have been nominated for the Best Emerging Artist award by the Blues Foundation and have charted #1 on Billboard's Blues album chart multiple times.

Their upcoming tour opens on February 16th in Morgantown, West Virginia, and winds through the East Coast, South, and Midwest before reaching the West Coast. They'll perform in Boise on April 15th, Seattle on the 17th, Portland on the 18th, Vancouver,

British Columbia on the 19th, and continue down the West Coast, including The Fonda Theatre, The Fillmore, and the House of Blues in San Diego, ultimately touring throughout the year until the Fall when they head back across the Atlantic for another tour throughout Europe.

Opener Parker Millsap is an award-winning emerging Americana artist from Oklahoma. He fits the opening bill as a multi-instrumentalist Americana, roots rock, alt-country blues musician.

Their catalog includes mostly originals but also features their 2020 release of covers named *Kindred Spirits*. This album offers their interpretations of bands that shaped their lives, such as Robert Johnson, Lenny Kravitz, Neil Young, Elvis Presley, Bo Diddley, Post Malone, the Allman Brothers Band, Derek & the Dominos, and Elton John.

Their 2024 release *Blood Harmony* won the 2024 Grammy Award for Best Contemporary Blues Album. This year's tour supports their January 2025 11-track release *Bloom*, available via Tricky-Woo Records. *Bloom* showcases their growth since their Grammy win, offering a sound familiar to fans while introducing new elements. To keep things interesting for their growing fan base, they've released *Bloom* on CD, yellow and spatter vinyl, and have different Rebecca and Megan versions of their audio cassette to collect.

Their YouTube channel features official videos from their releases, as well as follow-up songs. Megan has also created a second edition of her black & gold Electro-Liege Lap Steel in collaboration with Beard Guitars.

With all of this behind them, and the *Bloom* release set to take them to the next level, their gig at Seattle's legendary Showbox is the perfect setting to see them before they grow into larger venues.



Top: Photo of by Randy Holmes

Above: Photo by Robby Klein

Event Details:

Date: April 17, 2025

Time: 8:00 PM (Doors open at 7:00 PM)

Venue: The Showbox, 1426 1st Avenue, Seattle, WA 98101

Ticket Prices: \$45.00 (Day of Show: \$50.00)

Ages: 21 & Over

Buy Tickets: [Showbox Presents](#)

Don't miss the chance to experience Larkin Poe's music in an intimate setting.



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