

Bluesletter

Washington Blues Society

October 2024



CURTIS SALGADO'S
FINE BY ME: THE INTERVIEW!

CD REVIEWS ARE BACK

BLUES NEWS & REVIEWS
FOR YOU

LETTER FROM THE PRESIDENT



Hi Blues Fans,

I'm sitting on the beach listening to the opening act of Sunbanks Rocks 2024 on Sunday afternoon and reflecting on this year's festivals. I've got to say that it has been a power packed year and we have had a ton of great experiences. It has been great

getting to reconnect with Washington Blues Society members and music fans from all over the Pacific Northwest. The feedback I get from these conversations has given me many new ideas to consider for improvements for the membership of the Washington Blues Society.

We have purchased our membership card printer, and now that this year's festivals are over, the blues society is going to get these long-awaited membership cards into the hands of each member. It is one the most frequent requests I get from the members I meet, and it's time we get this done. I have worked to increase membership benefits, and over the last few months of this year, and I'm going to introduce some of these new perks with these new cards!

We have started the planning for our International Blues Challenge send-off Blues Bash and the annual Snohomish Blues Invasion. These events are must-attend good times, and our entrants for the upcoming International Blues Challenge will be very competitive.

I look forward to going to Memphis early next year and highly recommend this experience for anyone who can make this trip! This is the best way to see how Beale Street was in its earliest years. The clubs are filled with music and blues fans! The music is always great, and the opportunity to make new friends from all over the world, is very much a reality. If you can make this journey for the first time, you will likely add it to your annual blues calendar!

Planning for the 2024 blues society holiday party is underway and we will have information on this very soon! It's going to be a fun filled fall season and I hope to see many of you out and about!

Nominations for next year's Washington Blues Society Board of Directors start with this issue, and I highly recommend that all members nominate and vote for these executive positions on the Board of Directors. Your nominations and votes are very important and will determine the future of the Washington Blues Society.

Hope to see you all out and about! And, thanks for all of the support you have given me!

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

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This issue features previews of several exciting live blues shows this month. First, there's this year's Snohomish Blues Invasion, one of the signature events hosted by the Washington Blues Society, a special blues harmonica blowout celebrating Stacy Jones' birthday, and two talent-packed Blues Bashes with Bryan Bach & The Crossroads, Eric Madis, and 2024 blues society International Blues Challenge finalist Sheri Roberts Greimes & Marc Lagen. Rocky Nelson shows why Curtis Salgado is "Fine By Us" as we learn more about the Everett native's debut CD on the Little Village Foundation label, and Kirk Anderson reviews Danielle Nicole Band's recent show at Seattle's Triple Door. Kirk also reflects on why he volunteers for the Washington Blues Society, and if you've been at recent blues society events in Kitsap County, near Mount Rainier in Ashford, up in Skagit County at The Muse, at Poverty Bay in Des Moines in the rain, or at the 1st annual Kitsap Live Blues Music Festival in Bremerton, you've seen him representing at our merchandise booth. My "Blues on the Road" previews return with suggestions on select nationally touring acts returning to Washington, Oregon and British Columbia. Our CD review section is also back with reviews of recent releases from Johnny Rawls, the John Stephan Band, Cory Vincent & The Electric Band (thanks to 1st-time contributor Mike Gunther), Kelly's Lot, Curtis Salgado, and the Duke Robillard Band. The volunteers behind this issue hope that you enjoy it, and if you're not a current Washington Blues Society member, please join us online at www.wablues.org or in print right here on page 20! Eric Steiner, Co-Editor & Editor Emeritus, Washington Blues Society

Above: The Cory Vincent Band: Please welcome first time contributor Mike Gunter with his review of the Cory Vincent Band's new CD in this issue. (Artist Press Photo)

Cover: Curtis Salgado (Photo by Jessica Keaveny)

Cover photo design by Sean Donovan (Gatorboy Productions)

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| Editorial | 5 PM on 10/5 to editor@wablues.org |
| Camera-Ready Ad Art | 5 PM on 10/12 to editor@wablues.org |

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

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| back ½ pg horizontal | \$312 | \$390 | 116.66 x 187.3 |
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THANKS TO OUR 2024 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

LETTER FROM THE EDITOR



Dear Blues Lovers,

I had a great summer of music and festivals and I hope you did, too. Festival directors endure incredible stress through those events. For example, festivals under way the weekend of July 19 were deeply affected by the Microsoft outage that day that threw airlines out of whack for days thereafter. Many performers missed flights and last minute replacements had to be found. Above the panic mode stress that involves, no director wants to disappoint their fans, some of whom may have come to the festival specifically to see one of the canceled performers.

Extreme heat is becoming more of a fact of life, too. I talked to one festival director this summer whose event took a big hit because of unusually hot weather in early July.

Some Pacific Northwest festivals may eventually look to festival practices from Texas and other states where 100+ degree weather during the day is the norm. Some of those festivals take place in big convention halls or scattered venues throughout the city during the day, with mainstage performances starting outdoors in the evening.

Even when weather and airlines cooperate, festival directors are generally scrambling nonstop. A single day might involve arranging transportation for artists who need to be picked up at the airport, figuring out a repair for a generator, finding last minute volunteers to manage the parking lot because of a few no-shows, and smoothing things over when difficult performers are being jerks (it happens). Then, they have to coordinate a million small tasks like getting festival posters signed for financial backers, making sure Top Blues Band X has the six bottles of Italian spring water their contract rider called for, and making sure swag bags are handed out to the appropriate people.

Most festival directors don't make a ton of money doing this, and some don't make any. So as another year's festival season draws to a close and all the directors start booking next year's artists, I want to express my appreciation to them for the work they do. They make summer fun for all of us, keep a lot of performing musicians employed, and preserve the culture of the blues year after year, and

I know we all appreciate it a great deal.

This month, I was sad to learn of the loss of another member of our community. Rocky Allen was not only a brilliant photographer but also a very decent fellow. When my band ran a Kickstarter more than 10 years ago, Rocky said he wanted to contribute by providing us with a professional photo shoot. We all trooped over to his place and spent the day clowning and having a great time, and we also got some great shots we still use today. He was also fine bass player and a good friend. He will be missed.

May you all have an excellent autumn. See you next month.

Polly O'Keary, Editor
Washington Blues Society Bluesletter



Left: James Howard at the 2013 International Blues Challenge in Anacortes.

Right: Alice Stuart at Seattle's Highway 99 Blues Club in 2012.

(Photos by Rocky Allen)

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Curtis Salgado is... Fine By Us!

"The harmonica is a very powerful and personal instrument."

By Rocky Nelson

In August 2024, I talked with Curtis Salgado on a call while he made his way to Kansas City's legendary Knuckleheads nightclub after playing the San Jose Jazz Summer Fest in California. Curtis spent time talking to me as he traveled cross-country from California to Missouri. He's been driving 12 hours a day on tour on the road, as of press time, on a 24-date national tour to promote *Fine By Me*, which dropped June 24th on California's nonprofit Little Village Foundation label.

"You've always surrounded yourself with the best on the production of your music, from your choices of technicians to notable musicians. Who did you arrange together for yet another great studio effort, *Fine By Me*?" I asked.

"Well, that's a very nice thing to say, thank you," said Curtis. "I'm very proud of it. When I'm writing a song, I imagine who would be good at playing a particular tune. For the last two records, *Damage Control* and *Fine By Me*, I got ahold of Christoffer "Kid" Andersen, he's the guitar player for Rick Estrin and the Nightcats. He has an award-winning studio in San Jose, called Greaseland. I sent him a batch of songs and talked together about what musicians we could use for *Fine By Me*. What we came up with were six songs on my new release."

"Then, there's other musicians I knew about, and I picked one. Herschel Yatovitz, who plays for the Chris Isaak Band, who's a supreme guitar player and great songwriter. We wrote "*Cheap Stuff*" and "*I'm Safe at Home*" together."

"Terry Wilson is on the record, too. He is a bass player and songwriter from Los Angeles. We co-wrote the song "*You Give the Blues a Bad Name*." He also plays bass on that song. Terry plays with Teresa James and the Rhythm Tramps. These are all people who are very talented."

"There's a recording studio, called Topaz Sound Studio, in Happy Valley, Oregon, with

a drummer named Andy Worley. He uses a group of friends that I know, all excellent musicians. Then, I just let it all fall into place."

"In a way everybody is producing on this, you're hiring these individuals that are putting their personalities into the recording, they make possible what my audio vision is. You hire the best, and I know that they're gonna knock it out of the park. It wouldn't be what it is without the talented group of people you're putting together. Like the studios in Detroit, Memphis or Chicago, Motown, Stax or Chess. Those sounds come from those musicians, and they're churning out hits that have a special vibe and a sound to it, because of the people who are making the music," he explained.

"The Washington Blues Society has just republished my 2010 interview with Steve Miller in last month's *Bluesletter*," I said. "For decades, you have toured with many noteworthy bands, including Steve Miller, who had another prominent harp player, Norton Buffalo. Steve dedicated his CD, *Bingo!* To Norton Buffalo who had just passed away prior to its release. Would you like to give them a shout out?"

"Steve Miller is a remarkable person. He came to see me in Ketchum, Idaho in the early 90s. I had released my first solo record and I was promoting it," he reminisced. "Well, we made friends immediately! Next thing I know, he's taking me on a summer tour of the biggest venues in the nation, and how that came about is a whole other story! But, Steve Miller was so nice. He gave my career a huge boost," he continued. "In 2006, when I was going through some serious medical issues, he played at my benefit concert to support my costs. It helped a lot! I just love and respect him so much."

"As for Norton Buffalo, I first met him back in the 1970's. He was a marvelous harp player, one of a kind. He was also an incredible singer/songwriter, too."

I asked him about his early inspirations for



Curtis Salgado (Photo by Laura Carbone)

music.

"My harmonica influences come from all of the great Black masters, of course. Like Big Walter Horton, Sonny Boy Williamson, John Lee Williamson, James Cotton, George "Harmonica" Smith, but my biggest influence would be Little Walter. I just like everybody. The harmonica is a very powerful and personal instrument. It can ruin a record or completely embellish it. It's a strong audio expression."

I noticed that he was scheduled to play for a Blues Brothers Conference at the Old Joliet Prison in mid-August and asked about it.

"What do you think of the resurgence of interest in the Blues Brothers since you had a hand in their development?"

"We did a concert last year with the Blues Brothers," he said. "It was held in the prison yard. It's was a huge success! I was told the audience was like 10,000 or more."

"And that's a strong indication of how much the Blues Brothers movie and the recording has helped in the resurgence of keeping the



Curtis Salgado at the Coeur d'Alene Blues Festival
(Photo by Eric Steiner)

blues alive. There's is no doubt about it," He

said with pride.

"I didn't even know who John Belushi was at the time. They were filming *Animal House* in Eugene, Oregon. At the time, I lived with Richard Cousins, the bass player for Robert Cray, and he said, 'Robert's got a part in the movie' and that's about much as I knew about it at the time, I didn't know who he was because we worked Saturday nights. The big payday for Musicians is the weekend. Every Friday, Saturday we work, so I never knew what Saturday Night Live (SNL) was. Richard Cousins said, 'Robert's got a part in a movie' they're making in town (Eugene) and that's about much as I knew about it at the time. I never saw SNL back then."

"So, they came to the hotel where I was working with the band I was in called the Nighthawks. John Belushi comes up to me and says, 'we're with the movie in town and

you remind me of a friend of mine, he plays harmonica too, his name is Dan Aykroyd," He continued.

"I thought to myself 'who cares?' Every hippie in town plays harmonica. But instead, I told him, 'Oh yeah, Robert's in that movie.' He didn't drop a beat. John said "yeah, I saw Robert today; he taught us how to dance."

"That's when I realized this guy was an actor, and he just got through doing a scene with Robert that day."

"Then Belushi said, 'yeah, I gotta fly back to New York tomorrow because we have a variety show'.

"Rock, he never said SNL! He said 'We're gonna work with Ray Charles and he's coming on the show.' "I said, WHAT? Now, he's got me interested! 'Well, you

(Continued on Page 8)

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Snohomish 7pm

Curtis Salgado is... Fine By Us! (Continued)

"... that's where most of your money is coming from, live performances. It's record, tour, repeat!"

(Continued from Page 7)

GOTTA ask him about Guitar Slim!' Then I started giving him the history of Guitar Slim and the 1952 recording of "*The Things I Used to Do*." I told him that Ray Charles plays alto saxophone. He said, 'really?' Then, he became very interested with the information I gave. John said, 'Let's go smoke a joint.' "And that's how it started!"

"Later, this whole Blues Brothers thing just blew up! I said it before, Belushi and Aykroyd are the Blues Brothers, and I was just John's muse. So, I inspired him to get into this project that was all Dan Aykroyd's idea. So, then they made that fantastic movie and the double platinum record. John actually called me up to ask about the band members he picked to play with them. He said, 'I'm going to have Donald "Duck" Dunn, Matt "Guitar" Murphy, Steve Cropper, what do you think?' and I said WHAT? They're some of the best studio musicians on the planet! The best that money can buy."

Belushi continued. "Yeah, we're playing at Winterland in San Francisco, and we're opening for the Grateful Dead."

"That's what turned into the album, *Briefcase Full of Blues*, that was dedicated to me, so that was Belushi's one way of giving me a nod," He said. "The mentor for the Blues Brothers in the movie was Cab Calloway, whose movie name was Curtis. Another nod towards my inspiration."

"I am just a small part in that creative process," he said profoundly.

Curtis continued. "I helped Belushi find the character of Jake. And what the Blues Brothers movie has done is remarkable. It's what I am a part of, but there were all sorts of inspiration from others, too, that's helped in keeping the blues alive and I'm very proud of that little part. The Blues Brothers, that was Dan Aykroyd's idea. I just wanted to let john know how wonderful this music is. It's a music appreciation and that's my thing."

I then asked him about the new effort, *Fine*

By Me.

"Your release in June of this year, *Fine By Me*, is through the Little Village Foundation, a non-profit organization, helping artists by returning 100% profits to musicians. What made them your choice to produce this newest work? How much enjoyment was it for you to work with them?"

"Little Village Foundation is a nonprofit, led by Jim Pugh, who has been the keyboard player with Robert Cray for, like, 20 years," said Curtis. "Robert Cray is also on this record with "*Forget About You*," too. It was really nice that he came and we did an old song that we recorded in 1980 with the Robert Cray Band. It was our fi st record then and we did this song. It was a very generous and sweet thing to do. We hadn't sang together for 40 years and we did it in one take! Warmed up a little bit and just blasted off! I'm still with Alligator Records, and I love Bruce Iglauer, they still publish my songs. I just love them and they've been very supportive of me. *Fine By Me* is totally me, as they all are, really. This is financed, produced and packaged by me through Little Village, and everybody is helping me out and it's very nice. With the help from Kevin Johnson of Proud Papa Promotions, I've reinvented myself."

"You are a busy man. What's in your future to promote *Fine By Me*?" I asked.

"Well, you are in my future. The "future" is now."

I thought about his answer and asked a follow-up question.

"What? Did I hear you right, Curtis? Why am I important to you, man?"

"I need DJs to play the record, and people like you to write about it," he said. "Today I'm going to Kansas City to promote the record at Knuckleheads. Hopefully, people enjoy it. With the internet, that has changed everything! With artific al intelligence and Spotify, it doesn't pay you much to use it, so the best way to get paid is to record, get it out



Curtis Salgado at the 2016 Waterfront Blues Festival in Portland (Photo by Paul Brown)

and tour. Now, music is free, so you gotta go out and tour and that's where most of your money is coming from, live performances. Its record, tour, repeat!"

"Thank you for your time, brother," I said. "Congratulations on each of the Blues Music Awards you have received over the years."

"Rock, man, you're cooler than cinnamon toast!" He said. "You're helping me! I'm happy to do it, and the pleasure is mine."

I had the pleasure of hearing him live at the Kitsap Blues Music Festival on September 1st.

For more information about *Fine By Me* and Curtis Salgado's tour, please visit www.curtissalgado.com.



The Company He Keeps:

Top: Rick Estrin & Curtis Salgado
(Photo by Paul Steiner)

Above: Curtis Salgado, Steve Miller & George Thorogood
(Photo Artist Courtesy)

Right: Alan Hager & Curtis Salgado
(Photo by Dragan Tasic)



| Curtis Salgado is Fine by The Blues Foundation: Blues Music Awards Nominations & Honors | | |
|--|---|---------|
| Nominee | Category & Year | Result |
| Curtis Salgado, <i>Damage Control</i> (Alligator) | Contemporary Blues Album 2022 43rd BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2022 43rd BMAs | Winner |
| Curtis Salgado | Blues Instrumentalist Vocals 2022 43rd BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2021 42nd BMAs | Winner |
| Curtis Salgado | Soul Blues Male Artist 2020 41st BMAs | Nominee |
| Curtis Salgado | Blues Instrumentalist Vocals 2020 41st BMAs | Nominee |
| Curtis Salgado & Alan Hager, <i>Rough Cut</i> (Alligator) | Album of the Year 2019 40th BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2018 39th BMAs | Winner |
| "Walk A Mile In My Blues" by David Duncan, Curtis Salgado & Mike Finnigan, performed by Curtis Salgado on <i>The Beautiful Lowdown</i> (Alligator) | Song of the Year 2017 38th BMAs | Winner |
| Curtis Salgado, <i>The Beautiful Lowdown</i> (Alligator) | Soul Blues Album 2017 38th BMAs | Winner |
| Curtis Salgado | Soul Blues Male Artist 2015 36th BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2013 34th BMAs | Winner |
| Curtis Salgado, <i>Soul Shot</i> (Alligator) | Soul Blues Album 2013 34th BMAs | Winner |
| "She Didn't Cut Me Loose" by Curtis Salgado, Marlon McClain & Dave Duncan, performed by Curtis Salgado on <i>Soul Shot</i> (Alligator) | Song of the Year 2013 34th BMAs | Nominee |
| Curtis Salgado | B.B. King Entertainer 2013 34th BMAs | Winner |
| Curtis Salgado | Soul Blues Male Artist 2012 33rd BMAs | Winner |
| Curtis Salgado | Soul Blues Male Artist 2011 32nd BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2010 31st BMAs | Winner |
| "20 Years of B. B. King" by Dave Duncan & Curtis Salgado, performed by Curtis Salgado on <i>Clean Getaway</i> (Shanachie) | Song of the Year 2009 30th BMAs | Nominee |
| Curtis Salgado, <i>Clean Getaway</i> (Shanachie) | Album of the Year 2009 30th BMAs | Nominee |
| Curtis Salgado | Soul Blues Male Artist 2009 30th BMAs | Nominee |
| Curtis Salgado, <i>Clean Getaway</i> (Shanachie) | Soul Blues Album 2009 30th BMAs | Nominee |
| Curtis Salgado, <i>Soul Activated</i> (Shanachie) | Soul Blues Album 2002 23rd W.C. Handy Awards | Nominee |

Previews: Blues on the Road

"This month's preview features 45 shows at 24 venues in two states and one Canadian province..."

By Eric Steiner

This month's preview features 45 shows at 24 venues in two states and one Canadian province, and I hope readers will consider these shows as they plan their live music calendars in October and November.

Bonnie Raitt & James Hunter

The month starts off with five shows in the Pacific Northwest to see Bonnie Raitt with special guest James Hunter. At last year's 2023 Grammy Awards, Bonnie won a trio of trophies for her *Just Like That...* CD on Redwing Records: Best Americana Performance, Best American Roots Song, and Song of the Year for "Just Like That..." On the 1st and 2nd, this exceptional lineup plays Portland's Arlene Schnitzer Hall, Seattle's Paramount Theatre on the 4th and 5th, and Eugene's Hult Center on the 8th.

This past July on my 66th birthday, I'd like to think I received a very special present. That morning, thanks to a notice from the Kennedy Center from the Performing Arts in Washington, D.C., I learned that Bonnie Raitt would be included as one of the 47th Honorees for lifetime artistic achievement. This coming December, Bonnie will join filmmaker Francis Ford Coppola, pioneering jam band the Grateful Dead (Mickey Hart, Bill Kreutzmann, Phil Lesh, Bobby Weir), jazz giant Arturo Sandoval, and The Apollo Theatre, which will receive a special Honors as an iconic American institution. Congratulations to Bonnie Raitt for this well-deserved recognition.

Happy 30th Anniversary to the Tractor!

Ballard's Tractor Tavern celebrating its 30th anniversary, and the venue offers three special shows honoring it this month. On the 4th, the Tractor welcomes Roger Clyne & The Peacemakers w/ Buffalo Jones, and on the 5th, Georgetown Brewing presents Fred Eaglesmith w/ guests, and on the 18th & 19th, fruition w/Maya De Vitry host special guests. There's another reason to celebrate the Tractor this month on the 13th: Welcome

Rev. Peyton's Big Damn Band (w/sp. guests Chris King & The Gutterballs)!



Rev. Peyton's Big Damn Band

Rev. Peyton's Big Damn Band's Pacific Northwest tour also includes stops at Bend's Volcanic Theatre Pub on the 7th, Portland's Mississippi Studios on the 9th (with Chris Margolin & The Contraband), the Historic Everett Theatre with Chris King & The Gutterballs on the 11th, and the Bellingham Exit at the Shakedown with Robert Sarazin Blake on the 12th. (Photo of Rev. Peyton & The Big Damn Band in front of the Band Annex - Artist Courtesy).



13th Annual In Concert for Cancer

On the 7th, Jazz Alley hosts In Concert for Cancer's 13th Annual Benefit Show with Ray Parker Jr., David Pack, Jim Peterik & Mindi Abair. Billed as an evening of "Stars, Songs & Stories," last year's event raised over \$75,000 shared equally between Seattle Children's Hospital and the Cancer Vaccine Institute at University of Washington Medicine. This year, In Concert for Cancer artists have a new song dedicated to fighting cancer. "Fight of Our Life" is written by Grammy Award-Winning songwriter, singer, guitarist, Jim Peterik. Joining Jim on our single are music

legends Dennis DeYoung, Ray Parker Jr. and Mindi Abair. Through "Fight of Our Life," these artists aim to spread a message of hope, resilience, and triumph while raising awareness and funds for life-saving research and cancer patient support services. This year's Fight of Our Life Campaign goal is to raise \$100,000. Last year's online and live auction doubled the net proceeds from the 2022 event, and featured concert tickets, resort stays and one-of-a-kind signed music memorabilia. (In Concert for Cancer Graphic, and "Fight of Our Life" Story Courtesy of Jazz Alley).

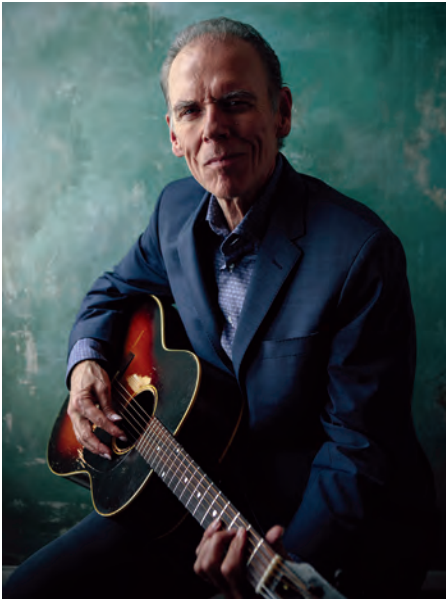


Candy Dulfer: We Funk Harder 2024 World Tour

I wrote about Dutch sax player Candy Dulfer when she played with Dave Koz Summer Horns Tour last year at Las Vegas' Smith Center and she nailed the hauntingly evocative "Lily Was Here" (originally released with Eurythmics co-leader David A. Stewart in 1989). On the 15th and 16th, Jazz Alley welcomes Candy and her band for four shows on her We Funk Harder 2024 World Tour. Joining Candy are longtime bandmates Ulco Bed on guitar, Ivan Peroti on vocals, Nate Kearney on bass, Carnell Harrell on keyboards, and relative newcomer Jamie-Leigh Schultz on drums. At the Smith Center, Jamie-Leigh simply exploded behind the drum kit and channeled Gene Krupa, Charlie Watts and Art Blakey, and I'm sure she'll deliver a similarly high octane show in Seattle! (Photo of Candy Dulfer Courtesy of Jazz Alley).

Acoustic Evenings w/John Hiatt

New West Records' John Hiatt returns for shows in the Pacific Northwest this month: On the 27th in the South Sound at the Federal Way Performing Arts Center, and on the 29th



at Portland's Aladdin Theatre. This 33-date tour crisscrosses the USA, ends in Austin Thanksgiving week, and gives John a well-deserved break before he plays the Outlaw Country Cruise with the Old Crow Medicine Show, Lucinda Williams, Steve Earle & many other outlaws! My top three John Hiatt songs admittedly show my age (and enjoyment of his earlier work), and I hope he'll honor audiences with songs like "Feels Like Rain," "Have a Little Faith in Me," and "Buffalo River Home" on this special acoustic tour. (Photo by David McClister).

Great Blues in November!

Joanne Shaw Taylor

This Halloween, I wonder if blues fans will sport holiday masks for Joanne Shaw Taylor's show at The Egyptian Theatre in Boise, followed shows on the 1st show at the Bing Crosby Theatre in Spokane, the 2nd at the Patricia Reser Center for the Arts in Beaverton, and on the 4th at Seattle's Neptune Theatre. David A. Stewart, who's played with Candy Dulfer as well as co-lead the Eurythmics, discovered Joanne when she was 16 over 24 years ago. Her latest CD, *Heavy Soul*, is on Joe Bonamassa's Journeyman Records (a part of his Keeping



Portland's Keller Auditorium on the 12th and Boise's Morrison Center on the 13th. Welcome back, Joanne! (Photo of Joanne Shaw Taylor Courtesy of the Artist).

Keith "The Fishin' Musician" Scott



Next month, Washington Blues Society member, and Chicagoland's own, Keith Scott returns to the Pacific Northwest and Lower Mainland for nine shows in 12 days, starting on the 1st at the Sahalee Country Club in Sammamish, the 2nd at Siren's in Pt. Townsend, and two shows on the 3rd: the Eleven Winery on Bainbridge Island at 2 PM and Seattle's longest-running home for live blues, the Salmon Bay Eagles Aerie #2141, in Seattle's historic Ballard at 7 PM. On the 5th, he'll return to the Carlin Hall Community Association in Tappen, British Columbia before returning to the Salmon Bay Eagles Aerie #2141 on the 7th. On the 8th & 9th, Keith returns to 7 Cedars in Sequim before his farewell show at the Washington Blues Society Blues Bash on the 12th at the Aurora

Borealis in Shoreline! (Photo by Keith Scott by Debby Sereda).

Taj Mahal Thanksgiving Residency



The Washington Blues Society is honored to support, with KBCS and KNKX, Taj Mahal at his annual Thanksgiving residence at Seattle's Jazz Alley. This year, the 3x Grammy winner will feature a quintet with Taj Mahal on vocals, guitar, piano, banjo (and more), bassist Bill Rich (Paul Butterfield, Jimi Hendrix), a Trinidadian steelpan virtuoso Robert Greenidge (Coral Reefer Band, Ringo Starr), revered percussionist/drummer Tony Durham, and Grammy-winning lap steel guitarist Bobby Ingano (Sons of Hawaii, George Kahumoku, Jr). Please welcome Taj Mahal back home to Jazz Alley on November 22-23 and 29-30 at 7:30 & 9:30 PM, and on the 24th, 26th, 27th & 1st at 7:30 PM only. Doors open at 6 PM, Fridays 11/22 & 5:30 PM all other nights. (Photos of Taj Mahal at Seattle's Woodland Park in 2008 by Tim Burge).

Preview: 2024 Snohomish Blues Invasion

"The Seattle Seahawks do not play that Sunday, so we hope you all can join us for a great day of music..."

By Rick J. Bowen

The Washington Blues Society will present the 14th annual, award winning Snohomish Blues Invasion on Sunday, October 13th from 1PM to 9 PM. The Seattle Seahawks do not play that Sunday, so we hope you all can join us for this great day of music and community.

The multi-venue pub crawl-styled event is a fundraiser to send Washington Blues Society representatives to the International Blues Challenge in Memphis in January of 2025 hosted by the Blues Foundation. Representing the blues society in Memphis will be the Joel Astley Band and Brian Butler (solo/duo).

Dozens of volunteer musicians are contributing their time and talents to perform for the full day of music at the following venues: The Oxford Saloon, Spada Farmhouse Brewing, Piccadilly Circus Pub, and CCR Sports and Entertainment, all in

historic downtown Snohomish.

The list of performers includes our International Blues Challenge entrants, the Joel Astley Band and Brian Butler, along with the Donna Dupras group, Hot Rod Red, Allison Joy Williams and Indigo Blue, Christi Michelle, and Stacy and Tom Jones.

The Washington Blues Society also welcomes back many artists who have performed at Blues Bashes and blues society special events, including Reji Marc, TJ Read, Ross Robinson, Kevin Sutton, Lori Hardman Band, Blue Healers, Monkey Fight, Ryan Higgins, Joe Cook, Bryan Bach and the Crossroads, Whitewing, Gin Creek, Mercedes Nicole, and MORE.

Please join us for one of the Washington Blues Society's signature events in Snohomish County, the 2024 Blues Invasion, on Sunday, October 13th, from 1 PM to 9 PM!



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FRIDAY OCT. 11 **LEE OSKAR**
Borealis **BILL DAVIS**
MITCH PUMPIAN

The Danielle Nicole Band Live at Seattle's Triple Door

"I was immediately struck by the strength of Danielle Nicole's voice and her stage presence."

By Kirk Anderson

A three-piece has to work so much harder than a quarter or quintet. The same space is there to fill with music, but you are working with a minimum of people meaning that everyone has to stretch further... but still remain cohesive and put their expression of the music out there in a complete way for us to enjoy. If you are not a musician, all you know is the music either sounds incomplete, the band is forcing it, or they make the magic happen. If you are a musician, you know how much more pressure it is for you to fill the musical space while still leaving room for your band mates.

For most of her life, Danielle Nicole has had more than two other musicians to work off of. Eight years ago, the North Mississippi All-Stars invited Danielle Nicole to join them. Even then, the All-Stars' Luther Dickinson saw her talent and her value. Last year, when asked by *Tahoe Onstage*, Luther said, "Describing Danielle Nicole as an All-Star is an understatement. She's a superstar. I love her so much."

As Editor Emeritus Eric Steiner described in his preview for the Danielle Nicole Band's Pacific Northwest August tour, Danielle's 13 years with Trampled Under Foot with brothers Nick and Chris garnered many well-deserved professional accolades for their albums and live shows.

As has humbled me time and time again here in the Pacific Northwest, I thought I knew the depths of blues and rock. Again, you all teach me to realize that I have a lot to learn from my new friends out here on the Left Coast. Danielle Nicole and her band pulled into the Triple Door in Seattle and I had been reminded to go and check out the show. I was non-committal and didn't decide to go until the afternoon of the show on August 7th.

What I saw brought a huge grin to my face during the trio's 100 minute set. Having worked with Berry Duane Oakley as a



Danielle Nicole & Brandon Miller at The Triple Door
(Photo by Rick J. Bowen)

road manager, I've learned how important the rhythm section's groove is to the rest of the music. I was immediately struck by the strength of Danielle Nicole's voice and her stage presence. The bass lines seemed familiar, yet at the same time, new. I later learned about not only the legacy of Trampled Under Foot, but also connections with the North Mississippi All-stars (and that explained the familiarity of Danielle's work on bass).

Watching Danielle Nicole's bass lead the rhythm section, and then melt into background with drummer Kelsey Cook, was like a graduate seminar in how the rhythm section anchors the music. Providing interesting and differing textures of music throughout the set, Danielle Nicole took the lead with guitarist Brandon Miller providing rhythm background, and this morphed into Brandon taking lead and Danielle Nicole merging with Kelsey's syncopations to provide the backbeat to the lead guitar.

Adding to the familiarity in the music, as

well as fresh feel, was guitarist Brandon Miller. Preparing for this review, I read several articles and reached out to the Danielle Nicole Band's PR group to learn that Warren Haynes and Joe Bonamassa are among Brandon's top influences. However, Brandon's not mimicking licks or doing the proverbial "homage" (read: "stealing licks"). Instead, he's paying tribute to both with similar styles, and is building his own sounds going in different directions.

Danielle Nicole has a natural, conversational style of connecting with the audience. Her smile is infectious and radiates from the stage. Her bass stalking emphasizes her thump.

WHAT? Well, I am sure you have seen a bass player laying down a monster groove and taking exaggerated steps around the stage to each bass thump... I call that "bass stalking!"

I saw her sing a song so personal to her that she teared up. The guitar player is also her husband, and later in the set, they played a slower love song. She walked over from stage right to where Brandon was playing and she laid down the rhythm over his guitar and sang deeply into his eyes. It makes total sense that the album they are touring is called *Love on My Brain*.

History, hard work, excellent musicianship, and stage presence... coupled with strong lyrics laid over three-piece harmony. Apparently, I have missed Danielle Nicole's special performances over the past couple of decades, but I am glad y'all turned me onto yet another artist I didn't know before this exceptional show at The Triple Door.

It's been about five years since Danielle Nicole had last played the Pacific Northwest. But, as she starts to work her way back home to Kansas City, she promised that next time it won't be so long.

When Danielle Nicole returns to the Pacific Northwest, I'll be there.

Why I Volunteer for the Washington Blues Society

"...I get so much more than I give, and in retrospect, I had no idea how rewarding volunteering could be."

By Kirk Anderson

The Cambridge dictionary defines a volunteer as "a person who does something, especially helping other people, willingly and without being forced or paid to do it." In 2018 when I moved to Seattle, I found that the Washington Blues Society exemplified the idea of volunteerism.

The makeup of the blues society goes beyond this singular definition, and brings together like-minded people who volunteer their time, expertise and talent to help the broader music community.

The efforts of the Washington Blues Society help musicians, bands, venues, festivals, and fans. These efforts bring one of the most precious elements of our existence to life, music. The music allows artists the chance to bare their souls to us. The music allows promoters and venue owners the chance to not only provide a place for artists and fans to connect, but also for artists to have a place to share their art. The music allows us as fans and listeners to be exposed to music that touches our hearts and souls. Although a cliché, music is the soundtrack of our lives, and it helps us make connections with other people we may not have known without it.

The blues society is a living, breathing part of our community you may know only from our monthly *Bluesletter* or our tent at blues events. Maybe you've stopped by, signed up for an email list, or asked a volunteer, "What is the Washington Blues Society?" or "What does the Washington Blues Society do?"

Editor Emeritus Eric Steiner asked me to write about why I volunteer, and I gladly said yes! I want to show you how easy it is, how you can help, and describe what you can get out of it. For me, volunteering helps me tap into my skills learned in the music business in promotion, logistics, and staging, and I volunteer to put on the best show we can. I get so much more than I give, and in retrospect, I had no idea how rewarding volunteering could be.

So far in 2024, my *Bluesletter* contributions include 12 articles, CD reviews and pictures that would likely net me \$250-\$1000 each in the freelance market. Although I enjoy writing, and have written for 30+ years, it can take tens of hours researching artists, driving to venues, conducting interviews, taking notes at shows, developing the structure of the text, and then creating an article that I hope will result in movement.

Movement? What?

Yes, movement: Going to a show, buying a CD, or supporting venues and musicians.

Recently, I also volunteered to judge the International Blues Challenge semi-finals and finals to help select the acts who will represent us in Memphis.

Blues society President Tony Frederickson put blues competitions in context.

"I've seen the competition in Memphis change people's lives," he's said at each event. Tony described the many networking events for acts during International Blues Challenge week, and the blues society is working on fundraisers with the Joel Astley Band and Brian Butler to help send them to Memphis.

Blues society volunteers are not there for just a single event. Their work transcends an individual show; they create a social web that moves all of us past our daily lives. Volunteering has the potential to contribute to a broader experience of arts and culture as it connects people who love live blues music with each other. To me, this creates and fosters a sense of community.

I volunteered with the South Sound Blues Association and the Washington Blues Society for the 4th annual Rainier Music Festival in Ashford in early August. I helped set up tents and pulled out the bobbles that made up the participant's tents and turned them into part of the musical experience. I stayed and helped break down these same things long after fans had left.

In late August, I volunteered at two events



Setting Up the 4th Annual Rainier Music Festival in Ashford, Washington (Photo by Kirk Anderson)

in a weekend: The 17th annual Poverty Bay Blues & Brews Festival in Des Moines on the 24th, and the 6th annual Confluence Festival in Issaquah on the 25th.

Although it was cold and rainy with the wind blowing off the Sound, it was heartwarming for me to see true Pacific Northwesterners enjoying a blues festival at Poverty Bay. As the gates opened, people didn't care about the weather. They came dressed in their rain gear ready to create good times. I was introduced to four musical acts that made the rain disappear, literally: Polly O'Keary & The Rhythm Method, the Stacy Jones Band, the Laurie Morvan Band, and Lady A.

With as cold and rainy as it was the day before at the Poverty Bay Blues & Brews Festival, Pacific Northwest weather in late August provided the perfect day for an outdoor festival. The Washington Blues Society beer garden was adjacent to the stage, which meant that my day of volunteering would be within five feet of Mercedes Nicole, Too Slim & The Taildraggers, and John Primer (with his very special guest, Lee Oskar!). For me, there wasn't a better seat in the house!

So, finally, why do I volunteer with the Washington Blues Society?

Music has tangibly given me so many gifts. I want to pay it forward with the organization that allows my efforts to make as large of a difference as I possibly can.

For me, that's the Washington Blues Society. How about you?

Blues Preview: Stacy Jones' Birthday Harmonica Blow Out!

"... special guests Bill Davis, Mitch Pumpian, and the maestro himself, Lee Oskar, on sets of special music..."

By Rick J. Bowen

On Thursday, October 11th at 8 PM, the Aurora Borealis, along with The Stacy Jones Band and Lee Oskar Harmonicas, will host a special one night birthday party for Stacy Jones in Shoreline.

The multi Washington Blues Society Best of the Blues ("BB Award") winner and her award winning band will be backing special guests Bill Davis, Mitch Pumpian, and the maestro himself, Lee Oskar, on sets of special music for one of a kind show featuring three of the best harmonica players in the Pacific Northwest.

The recently retired school teacher Bill Davis appeared as a guest player on the new album from Lydia Pense and Cold Blood, and impresario Mitch Pumpian plays with several local groups and has launched his own line of Buff lo Hot Wing Sauce.

Local legend Lee Oskar celebrated 40 years of his own harmonica manufacturing company and the release of his 15th solo album in 2024 and was honored by The Blues Foundation with a Keeping The Blues Alive Award during International Blues Challenge week in Memphis.

In 2025, the Hollywood Chamber of Commerce will recognize Lee Oskar on the famed Hollywood Walk of Fame for his work with the beloved jam band pioneers, WAR.

Stacy Jones' birthday party will be a family friendly event as shows at Aurora Borealis are all ages until 10 PM.



Top: Lee Oskar
(Photo by Michael Weintrob)

Above: Stacy Jones
(Artist Courtesy)

Above Right: Bill Davis
(Artist Courtesy)

Right: Mitch Pumpian
(Artist Courtesy)

It's Time to Nominate for Your 2025 Board of Directors!

Please nominate candidates for elected positions of President, Vice President, Secretary, Treasurer & Editor

By Marisue Thomas

It's October already? What happened to spring and summer?

November is nomination time! Every November, Washington Blues Society members have an opportunity to nominate members to serve on the Board of Directors. Paper nominations must be turned in no later than the November Blues Bash at Aurora Borealis in Shoreline, on November 12, 2024, online nominations must be submitted before midnight on November 12, 2024. Nominations are only valid if you are a current member of the Washington Blues Society.

Official voting takes place during December based on the slate of candidates nominated at, or before, the first November Blues Bash that is held at 7:00 pm on the second Tuesday of the month at Aurora Borealis. Votes are only valid if you are a current member of the Washington Blues Society.

There are five elected positions of the Washington Blues Society. These descriptions align with the organization's official Bylaws and any registration documentation on file with the State of Washington or the Internal Revenue Service. The Washington Blues Society is a nonprofit organization under IRS Section 501(c)3.

President: The position of President is the public face of the Washington Blues Society. The President is the official signatory of the Washington Blues Society on all official documents, including any financial commitments, grants and contracts, and agreements between the Washington Blues Society and any festival or special event. Our past Presidents have had the ability to manage multiple, and often competing priorities in an environment that is often challenging and fast-paced.

Vice President: The position of Vice President supports the President and often acts in place of the President when he or she is engaged in official Washington Blues

Society business. Each Vice President has brought specific skill sets to the Washington Blues Society Board of Directors. Our Vice Presidents have had the ability to be flexible in an environment filled with uncertainty and stress.

Secretary: The Secretary keeps and maintains minutes of Washington Blues Society Board of Directors meetings. The Secretary also provides a written agenda and helps run the board meeting in an organized fashion, keeping ongoing notes from one board meeting to board meeting on tabled issues and upcoming events. Key to the success of every Secretary is the ability to quickly document discussions and Board of Directors' votes during regularly scheduled board meetings.

Treasurer: The position of Treasurer includes responsibilities above and beyond keeping track of Washington Blues Society finances. The Washington Blues Society Treasurer can not only balance the financial records of the Washington Blues Society, but also has the ability to forecast the needs of festival-related expenses like insurance and state-required permits.

Bluesletter Editor: The Washington Blues Society editor needs the ability to produce a printed, color, 32-page magazine in the Adobe In Design program.

The elected Board of Directors appoints Washington Blues Society volunteer directors in the following positions.

Advertising Director: The Advertising Director is responsible for selling advertising in the printed Bluesletter magazine and on the Washington Blues Society website. The Advertising Director will have the ability to solicit ads, format them according to our printer's requirements and maintain positive relationships with current and former advertisers.

Education Director: The Education Director position is being updated. The Washington Blues Society has some

new funding opportunities to develop a new education program. The program will include guidance from established Blues Foundation programs, blues music instructors and the WBS Pass the Torch program to further promote blues music education and to ensure students have positive interactive experiences to learn the history and culture of blues music.

IT Director: The IT Director will be responsible for maintaining the Washington Blues Society Website.

Media Director: The Media and Online Director will be responsible for social media announcements and maintaining the Washington Blues Society content on Facebook, Instagram and other social media platforms.

Membership Director: The Membership Director maintains the database of Washington Blues Society members and informs members about their membership expiration and renewal dates.

Merchandise Director: The Merchandise Director duties include setting up the Washington Blues Society booth at festivals and events and keeping an inventory of all blues society merchandise for sale.

Music Director: The Music Director recruits both paid and volunteer musicians throughout the year to play at fundraising events, the holiday party, twice monthly Washington Blues Society Blues Bashes, and other sponsored shows.

Seattle Peace Concerts Director: The Seattle Peace Concerts director works directly with new and established producers of the Seattle Peace Concerts that were established in 1981 and have their own specific guidelines.

Volunteer Director: The Volunteer Director obtains competent volunteers for blues society activities, including Blues Bashes, festivals, and special events.

For a list of the 2024 elected Board and nominated directors, please see page 4.

It's Nomination Time!

Please nominate candidates for your 2025 Washington Blues Society Board of Directors

All Washington Blues Society members are invited and encouraged to participate in the nomination process of elected board members who will serve a one-year term beginning on January 1, 2025. Paper nominations must be turned in no later than the November Blues Bash at Aurora Borealis in Shoreline, Washington, on November 12, 2024, and all online nominations must be submitted before Midnight on November 12, 2024. Nominations are only valid if you are current member of the Washington Blues Society.

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In Concert for Cancer 7
Keyon Harrold 8-9

Big Bad Voodoo Daddy 10-13
Candy Dulfer 15-16
Al Di Meola 17-20

Jeremy Pelt Quintet 22-23
Arturo Sandoval 24-27
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CD Reviews



John Stephan Band
Talking Out Loud
(Self-Released)

Northwest guitarist John Stephan has been in the business long enough to speak his mind without any fear of reprisals or losing his core audience. He took his Seattle based quartet of keyboardist Billy Reed, drummer Zak Stoldt and bassist Walter White into Johnny Sangster and Andrew Smith's Crackle and Pop Studios in Seattle to cut 10 new tracks for the new album *Talking Out Loud* to push the boundaries of the blues and start conversations on hot topics of today's turbulent world. A funky diatribe on ageism, "Old And in the Way," opens the set, followed by a set of thought provoking blues and roots numbers. Stephan talks responsibility on "Mighty Strange" and self-love on "Not the Way I'm Going." He delivers a haunting lament that asks "Where Were You?" when you heard the name "George Floyd." The jaunty boogie "Microplastic Blues" hides the seriousness of the toxic topic, and on the slinky "Revolution Going On" John reflects on all that is around us today while the band kicks a deep groove. Willie Nelson's letter to a lost love, "Funny How Time Slips Away," closes the set with Stephan and the band giving the country ballad a Muscle Shoals makeover. Rick J Bowen

Early Warning: See the John Stephan Band at the North Bend Blues Walk on Saturday, October 5th and at Seattle's Salmon Bay

Eagles on Saturday, November 30th (dates current as of press deadline).



Cory Vincent & The Electric Band
Vol. 1
(Self-Released)

Cory Vincent & The Electric Band's *Vol. 1* hits with an electrifying force reminiscent of revered bands like Stone Temple Pilots, The White Stripes, Wolfmother, and Rival Sons. Like any good rock and roll album, it hits with the subtlety of an atomic bomb, and we get a great taste of that blast right from track No. 1. Throughout this record, this exciting new band showcases their knack for combining punchy grooves and attitude-laden swagger that creates a sound that is both nostalgic and refreshingly contemporary. The band is comprised of Cory Vincent on guitar and vocals, Phil Carter on drums, and Charlie Kregel on bass, and the band is quickly becoming one of the "must see" bands in the Pacific Northwest. In a music scene where so many bands seem to sound the same, Cory Vincent & The Electric Band are a breath of fresh air and stand apart from the others with an album full of genuine songs that reminds us that there is still a thrill in not only hearing the music, but also experiencing "the feel" that music can give us. The songs this trio delivers are played with grit and emotion, creating an aural landscape that's both invigorating and emotionally charged. Whether it's a faster-paced rock-laden anthem, or a slower hybrid

infusion, this band navigates their songs with finesse, leaving an indelible mark on every track. Standout tracks include "One Man Show," the STP groove of "Be Mine," and the vibrant soundscape of "I Hear It In Your Eyes." "Words They Say" and "False Sanity" are additional cuts that deliver full-on, fiery rhythmic chemistry. Overall, *Vol. 1* is a powerful debut that establishes Cory Vincent & The Electric Band as a trio to watch out for. Miike Gunther



Kelly's Lot
The Blues Reminds Me
(Self-Released)

Hard working California band Kelly's Lot offer up their third album of blues centric tracks on *The Blues Reminds Me* as a celebration of 30 years together making good time music. Frontwoman and singer/songwriter Kelly Zirbe takes us on a journey through the many moods of the blues that sets the tone for things to come with the soulful duet with keyboardist Mo Beeks, "I Gotta Sing the Blues." The 10 new and original tracks slide from the jaunty "Boogie Bus," the horn-infused country lament "Mama's Blues," the hot Memphis inspired dance track "It Ain't Always," to the sultry lounge swing of "Man In The Moon." A gritty riff from long time Kelly's Lot guitarist Perry Robertson propels the defiant "Without You," and while Kelly gets intense on the burning blues of "Blessings," she closes the set with the sweet, acoustic plea for peace,

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Bluesletter Q & A: Update for October

Q: Hey! Where's My Bluesletter Venue Guide?
A: It's online at:

<https://wablues.org/music-listings/live-music-venues/>

There's 400+ entries in our online calendar (far too many blues venue listings for us to print each month in the Bluesletter!)

“Love and Understanding.” Rick J Bowen

For California Readers: See Kelly’s Lot on October 9th at Ireland’s 32 in Van Nuys, on the 11th at Carthartt Wines in Los Olivos, on the 19th at Jacob’s Run in Oxnard, and at the Canine Adoption Rescue League Halloween Festival and Benefit at the Topa Topa Brewery in Ventura.



Colin James
Chasing the Sun
(Stony Plain Records)

I usually start a CD review by leading with a bit of background on the disc to set the stage. On Colin James’ new Stony Plain release, *Chasing the Sun*, the music stands out so much, it only makes sense for me to share the music first. Starting the experience is the three-part gatefold CD that heightens the feeling on the music on the CD inside. With pictures of the road, of Colin, and beautiful pictures of his black Gibson Les Paul, we’re inspired to pop the CD into the player and wonder what’s next. The opener, “Protection,” with Lucinda Williams singing on Colin’s cover of her tune, the disc immediately grabs the listener’s attention. As we move through the 11 songs on the Vancouver rocker’s 21st, and latest release, *Chasing The Sun*, we are treated to balanced set of ballads, rockers, blues, blues mixes, and Americana. This runs against what I saw at the Triple Door in early June of 2024. I didn’t know what to expect, and Colin’s writing, guitar and vocals gave me a mostly rocking night. On the CD, I learned what Colin has been building for nearly 40 years. So, my first listen of *Chasing The Sun* was a little less of a love fest as I fast forwarded through several songs and listened for the rockers. The second spin, with my own preconceived notions out of the way, I listened to each tune. On the third listen, I began to understand *Chasing the Sun* as it started with an ear grabber, then slowed down through “I’m Still Alive,” and then pulsed again with Charlie Musselwhite on the 3:16 lead track, “Devilment.” As I listened to the next tracks, I let the artist paint the

musical canvas. The slower songs hinted of gospel, blues, and ballads as different backing instruments took their place throughout the CD. Paul Butterfi ld’s “In My Own Dream” allows Colin’s acoustic guitar, Electric Mandatar (cross between a mandolin and guitar) and vocals shine, along with noted Canadian blues guitarist, songwriter and Nashville-based producer Colin Linden on 12 string guitar, bass and eclectic guitar with keyboardist Janice Powers rounding out the trio on this tune. The two songs that captured the rocking nature of Colin James’ live show I remembered from the Triple Door were “Star Studded Sky” and “This Song Kills Hate.” As the sixth and ninth songs on the CD, these rockers bookend Colin’s ballads and Americana, and they gave me the feeling that this CD brought me on a full and complete musical journey as I listened to the disc for the 4th time. *On Chasing the Sun*, I was left wanting nothing more. Kirk A. Anderson



Johnny Rawls
Walking Heart Attack
(Catfood Records)

Wow, this guy’s got soul! Johnny Rawls’ latest release, *Walking Heart Attack*, features ballads, laments, joys and exhortations, coupled with funky grooves, and even a bluesy take on Bruce Springsteen’s classic, “Hungry Heart.” Rawls has written, produced, and sung soulful blues for 50+ years. Building on some of the greats, such as O.V. Wright, Little Johnny Taylor, Johnny Copeland, and others associated with Mississippi and Memphis soul blues, this collection is a glittering gem! Recognized across the blues diaspora, Johnny Rawls is a recipient of the Blues Music, Blues Blast, and Living Blues Awards. This album is rich in so many ways—powerful, often plaintive and memorable lyrics; tight arrangements and dynamics; solid instrumental and vocal backing; and, of course, Johnny Rawls’ distinctively emotive, driving lead vocals. Recording with his long-time band,

The Rays, Rawls incorporates superb horn work, especially on his cover of Otis Clay’s classic soul number, “Trying to Live My Life Without You.” Nick Flood (bari, alto, and tenor sax), Andy Roman (sax solos); Mike Middleton (trumpet); and Frank Otero (trombone) deliver solid, sweet tones in support of voices and phrases that add up to a truly memorable song. The CD’s title tune, a fast-paced number featuring wailing horns, tight vocals, and hard-driving lyrics (“You’re a nightmare... When you go to sleep, you toss and turn/ when you beg for more/ you never learn”) is an arranger’s dream. Johnny Rawls’ range is impressive. “Born All Over’s” gospel-like choral backing (Janelle Thompson and Shakara Weston) complements Rawls’ moving expression of how the speaker’s life has been inspired and transformed, while “Heal Me” builds via a powerful B3 organ solo, together with fine horn and guitar (Johnny McGhee) work, underscoring this piece’s soulful story (“Only love can heal/ Heal me, baby”). As is the case for each of these cuts, Rich Pugh’s drum work is always just right. Written by label founder and bassist Bob Trenchant, the CD’s final cut, “Mississippi Dreams,” typifies the album’s numerous blues and soul markers in this paean to Rawls’ home state. The horns start things off—a precursor to simple, poetic lyrics (“My dreams keep me goin’ My dreams carry my back home, back home to you”). Andy Roman’s soaring tenor sax tones transport us to the song’s closing line, a reminiscence of the Deep South: “Listening to the mockingbird sing outside; well, I close my eyes.” Johnny Rawls fans, take note: *Walking Heart Attack* is one of this soul man’s very best! Steve Pearse.



(Continued on page 21)

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CD Reviews (Cont'd)



Curtis Salgado
Fine By Me
(Little Village Foundation)

Curtis Salgado's debut on the Little Village Foundation label is cause for a soul blues celebration. *Fine By Me* is Curtis' follow-up to 2021's *Damage Control* (Alligator), which was his first full-band release in four years. There's 10 originals and two covers on Salgado's 12th release, and Curtis recruited many first-call artists from California to join him, including Little Village founder Jim Pugh, the Sons of the Soul Revivers (James, Walter & Dwayne Morgan), Greaseland's Kid Andersen and Lisa Leuschner, Taylor Made Studios' Snuffy Walden, and Teresa James and her Rhythm Tramps' Terry Wilson, Tony Braunagel, and Billy Watts. Robert, an early mentor, joins Curtis as they recreate vocal magic on O.V. Right's soulful "I'm Going to Forget About You" (originally released on Robert Cray's 1980 Mercury CD, *Who's Been Talkin'*). *Fine By Me* features additional Beaver State musicians, including Topaz Studio's Andy Worley and Jimi Bott on drums, Ben Rice on guitar, Fred Trujillo on bass and Galen Clark on keyboards. On *Fine By Me*, 35 musicians joined Curtis, and eight recording studios in California and Oregon supported this CD. Portland guitarist Ben Rice gets creative with a little flamenco on "The Only Way Out," and Billy Watts and Anson Funderburgh's guitars wrap themselves nicely around the mighty horn section of Tim Bryson, Lars Campbell and Joe McCarthy as they enhance Curtis' trademark soul blues vocals on "You Give Blues a Band Name." Rome Yamilov's guitar and Kid Andersen's acoustic bass quietly usher in "Hear the Lonely Hearts" as the Sons of the Soul Revivers and Curtis deliver that song with a dreamy, Gospel air. Each time I played "Hear the Lonely Hearts" last month, the Morgans' and Curtis' soulful vocals sent chills up and down my spine. Other favorites include Curtis' blues rock fantasy of a title cut that features Jackie Onassis, Iggy Pop, Muhammad Ali, Malcolm X, and ancient

Greece, and "Better Things to Lie About," which features Curtis' strong blues harp front and center. With 10 new original songs, *Fine By Me* shows Curtis Salgado not only in fine form as a songwriter, but also as a premier purveyor of soul blues (with some memorable blues harp at the ready, too). Fair warning: *Fine By Me* will likely land on my top 10 list of this year's CDs, and I hope it's on yours, too. Eric Steiner

Save the Dates! This month, catch Curtis Salgado at the King Biscuit Blues Festival in Helena, Arkansas on October 9-12th before he takes a break before the 42nd Legendary Rhythm & Blues Cruise in the Eastern Caribbean, January 26th – February 2nd, 2025.



Duke Robillard
Roll With Me
(Stony Plain)

Duke Robillard's latest Stony Plain CD, *Roll With Me*, has been nearly 20 years in the making. It started with nine tracks wrapped up in 2005, and Duke has said "we got busy with gigging, touring and life, and the blues album we cut kept getting put aside..." Thankfully, Duke and his long-time producer John Paul Gauthier returned to those earlier recordings this year and added three others to the mix on what likely is his 38th release with his own band (I stopped counting at 55 releases when I considered other compilations, boxed sets, or bands like Roomful of Blues' first LP in 1977). Since then, Duke Robillard has received four Blues Music Awards from The Blues Foundation for Best Guitarist, four Maple Blues Awards from The Toronto Blues Society for Best International Artist, recognized by *Downbeat* and *Living Blues* magazines, and nominated for two Grammy awards. *Roll With Me* features tributes to Clarence "Gatemouth" Brown ("You Got Money" and "Boogie Uproar"), Big Joe Turner ("Boogie Woogie Country Girl" and "I Know You Love Me"), and Fats Domino ("Are You Going My Way?"). For me, three covers honoring Chicago bluesmen kept *Roll With Me* in my

CD player this past month: Muddy Waters' "Look What You Done," Willie Dixon's "Built for Comfort," and the set's opening track, Eddie Boyd's "Bluecoat Man." He's got the Rhode Island Blues All-Stars on the CD with Mark Teixeira on drums, Chris Cote on vocals, Doug James on sax, and Marty Ballou on bass, in addition to nine other standout musicians. Of the 14 artists on this CD, 11 are Roomful of Blues alumni with sax player Rich Lataille the remaining active Roomful of Blues artist. I particularly liked Pam Murray's trombone throughout the CD, Al Basile's cornet on Duke's "Just Kiss Me," Sugar Ray Norcia's harmonica and Chris Cote's vocals on Muddy Waters' "Look What You Done," Doug Woolverton's trumpet and Mark Early's saxophones on Clarence "Gatemouth" Brown's "You Got Money." Other Roomful of Blues artists rounding out the band include Carl Querfurth on trombone, Mark Early on sax, Matt McCabe on piano, and Brad Allen on bass. As I listened to *Roll With Me*, I wondered just how many treasures that other artists of Duke Robillard's caliber might have just sitting around in their homes due to the COVID-19 pandemic (and not just projects that were temporarily set aside due to their busy schedules like this CD). The CD closes with Duke's original, "Don't You Want to Roll With Me," first released in 1975 on his Room-Tone Records label with Louis Armstrong's "You Rascal You" on the 45 RPM's B-side). Legendary songwriter Doc Pomus then shopped a disc he mastered with his friend (and former protégée) producer Joel Dorn to labels that eventually landed a record deal with Island Records that introduced Roomful of Blues to a national audience with *The First Album* in 1977. If you can't make Duke's lone West Coast show with the Rhode Island All-Stars this month on his return to the Redwood Coast Music Festival in Eureka, California, wish him a happy birthday 76th on the 4th by discovering his new CD! Eric Steiner

October 2024 Live Blues Music Calendar!

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

OCTOBER 1

Madison Ave Pub, Everett: Sirsy 7 PM
Jazz Alley, Seattle: Something Else 7:30 PM
Billy Blues Bar, Vancouver: Ben Rice & the Hustle 8 PM
Nectar, Seattle: Ibibio Sound Machine w Tommy Texture 8 PM

OCTOBER 2

The Bellettini, Bellevue: Eugenie Jones 3 PM
Lincoln Square South, Bellevue: Andre Feriante 4 PM
Lincoln Square North, Bellevue: Bill Anschell 4 PM
AC Hotel, Bellevue: Brenden Wires 5:30 PM
El Gaucho, Bellevue: Tom Kellock 5:30 PM
The Spar, Tacoma: Brian Kirk Quartet 6 PM
CCR, Snohomish: Usual Suspects 6 PM
Rockfish, nacortes: Trish Hatley 6 PM
Jazz Alley, Seattle: Something Else 7:30 PM
Tractor Tavern, Seattle: Luke Winslow King 8 PM

OCTOBER 3

Lincoln Square North, Bellevue: Murl Allen Sanders 4 PM
Lincoln Square South, Bellevue: Peter Caruso 4 PM
MQ Stage & Lounge, Seattle: How Now Brown Cow 5 PM
El Gaucho, Bellevue: Eric Verlinde 5:30 PM
Paddy Coyne's, Bellevue: Eli Meisner 7 PM
Royal Room, Seattle: James Howard Band 7 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Brewminatti, Prosser: Luke Winslow King w Roberto Luti 7 PM
Jazz Alley, Seattle: Maysa 7:30 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM

OCTOBER 4

Lincoln Square North, Bellevue: Karin Kajita 4 PM
Lincoln Square South, Bellevue: New Age Flamenco 4 PM
El Gaucho, Bellevue: Tom Kellock 5:30 PM
Third Place Commons, Lake Forest Park: Pete Reed and Summer Wine 7 PM
Historic Everett Theater, Everett: Nearly Dan 7:30 PM
Jazz Alley, Seattle: Maysa 7:30 PM
Meydenbauer Theater, Bellevue: Joel Astley Band w Johnny Burgin 7:30 PM
Paramount Theater, Seattle: Bonnie Raitt 8 PM
Pub 282, Camano: Mary Ellen Lykins & the CC Adams Band 8 PM
Bake's Place, Bellevue: Annie Eastwood All-stars 9 PM

OCTOBER 5

El Gaucho, Bellevue: Eric Verlinde 5:30 PM
Downtown North Bend: North Bend Blues Walk 6 PM
Bake's Place, Bellevue: Brain James Band 7 PM
Third Place Commons, Lake Forest Park: Swing Bringers 7 PM
Jazz Alley, Seattle: Maysa 7:30 PM
Meydenbauer Theater, Bellevue: Greta Matassa 7:30 PM
Madison Ave Pub, Everett: Andy Koch's Badd Dog Blues Society 7:30 PM
Rockfish, nacortes: The Unknowns 7:30 PM
Paramount Theater, Seattle: Bonnie Raitt 8 PM
Salmon Bay Eagles, Seattle: Annie Eastwood All-star band 8 PM
Conway Muse, Conway: Nick Vigarino 8 PM

OCTOBER 6

Everett Farmers Market, Everett: Sheri Roberts-Greimes and Mitch Pumpian 11:30AM
Spar Tavern, Tacoma: Mr. Hasty 7 PM
Peabo's, Mill Creek: Peabo's Sunday Revue 7 PM
Jazz Alley, Seattle: Maysa 7:30 PM
Royal Room, Seattle: Jose Gonzales Trio 7:30 PM

OCTOBER 7

Madison Ave Pub, Everett: Mad Bojo 7 PM
Jazz Alley, Seattle: In Concert For Cancer 7:30 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl n Thistle, Seattle: Aquilizer 9 PM

OCTOBER 8

Aurora Borealis, Shoreline: Washington Blues Society Monthly Blues Bash Showcase w Bryan Bach and the Crossroads and Eric Madis 7 PM
Madison Ave Pub, Everett: 7 PM
Jazz Alley, Seattle: Keyon Harrold 7:30 PM
Billy Blues Bar and Grill, Vancouver: Ben Rice and the Hustle 8 PM

OCTOBER 9

CCR, Snohomish: Usual Suspects 6 PM
Rockfish, nacortes: Jennifer Howard 6 PM
The Spar, Tacoma: King Grand 6 PM
Jazz Alley, Seattle: Keyon Harrold 7:30 PM

OCTOBER 10

MQ Stage & Lounge, Seattle: Kim & Brian 5 PM
Bad Albert's, Seattle: Annie Eastwood and Friends 6 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Brewminatti, Prosser: Bourbon and Bellows 7 PM
Jazz Alley, Seattle: Big Bad Voodoo Daddy 7:30 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

OCTOBER 11

Historic Everett Theater, Everett: Reverend Peyton's Big Damn Band 7:30 PM
Jazz Alley, Seattle: Big Bad Voodoo Daddy 7:30 PM
Aurora Borealis, Shoreline: Stacy Jones Birthday Harmonica Blow Out w Lee Oskar, Bill Davis, Mitch Pumpian 8 PM
Nectar, Seattle: Skerik, Andy Coe, Stanton Moore, Robert Walter 9 PM

OCTOBER 12

Maple Hall, La Conner: Brew on the Slough Festival 1 PM
Royal Room, Seattle: International Women in Jazz 2 PM
Third Place Commons, Lake Forest Park: Jazz Misfits 7 M
Port Gardener Bay Winery, Everett: Sheri and Da Boyz 7 PM
Jazz Alley, Seattle: Big Bad Voodoo Daddy 7:30 PM
Madison Ave Pub, Everett: Alison Joy Williams and Indigo Edge 7:30 PM
Rockfish, nacortes: Silver Tongue 7:30 PM
Salmon Bay Eagles, Seattle: Ryan Higgins and Joe Cook 8 PM
Conway Muse, Conway: Pacific Twang 8 PM

OCTOBER 13

Oxford Saloon, CCR, Spada Brewing, Piccadilly Pub, Snohomish: Snohomish Blues Invasion 1 PM
Slippery Pig, Poulsbo: Lisa Mann and Laura Price 6 PM
Spar Tavern, Tacoma: Sheri Roberts-Greimes and Jo Mama 7 PM
Peabo's, Mill Creek: Peabo's Sunday Revue 7 PM
Jazz Alley, Seattle: Big Bad Voodoo Daddy 7:30 PM
Tractor Tavern, Seattle: Reverend Peyton's Big Damn Band 8 PM

OCTOBER 14

Madison Ave Pub, Everett: Mad Bojo 7 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl n Thistle, Seattle: Aquilizer 9 PM

OCTOBER 15

Madison Ave Pub, Everett: Unbound 7 PM
Jazz Alley, Seattle: Candy Dulfer 7:30 PM
Billy Blues Bar, Vancouver: Ben Rice & the Hustle 8 PM

OCTOBER 16

CCR, Snohomish: Usual Suspects 6 PM
Rockfish, nacortes: Michael Wisniewski 6 PM
The Spar, Tacoma: Velocity 6 PM

Jazz Alley, Seattle: Candy Dulfer 7:30 PM
Nectar Lounge, Seattle: Watkins Glen 8:30 PM

OCTOBER 17

Bad Albert's, Seattle: Annie Eastwood and Friends 6 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Jazz Alley, Seattle: Al Di Meola 7:30 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM

OCTOBER 18

Century Ballroom, Seattle: The Dusty 45s 16th Annual Gimme Shelter Benefit Concert 7 PM
Jazz Alley, Seattle: Al Di Meola 7:30 PM
Royal Room, Seattle: Grace Love 8 PM
Airport Tavern, Tacoma: Kim Archer Band 8 PM
Savoy, Seattle: Blues Underground Social Dance 8:30 PM

OCTOBER 19

Dusty Strings, Fremont: Eric Madis Delta Blues Guitar Workshop 11AM
Jazz Alley, Seattle: Al Di Meola 7:30 PM
Rockfish, nacortes: Eric Rice w EMC 7:30 PM
Salmon Bay Eagles, Seattle: The Spin-off's 8 PM
Saints and Scholars Pub, Snoqualmie: Nick Mardon 8 PM
Conway Muse, Conway: Cascade Cody & His Unpulled Bootstraps 8 PM
Nectar Lounge, Seattle: Eldridge Gravy and the Court Supreme 9 PM

OCTOBER 20

Peabo's, Mill Creek: Peabo's Sunday Revue 7 PM
The Spar, Tacoma: Cold 102s 7 PM
Jazz Alley, Seattle: Al Di Meola 7:30 PM

OCTOBER 21

Madison Ave Pub, Everett: Mad Bojo 7 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl n Thistle, Seattle: Aquilizer 9 PM

OCTOBER 22

CCR Sport and Entertainment, Snohomish: Washington Blues Society Blues Bash w Sheri and Marc 7 PM
Madison Ave Pub, Everett: 7 PM
Jazz Alley, Seattle: Jeremy Pelt 7:30 PM
Billy Blues Bar, Vancouver: Ben Rice & the Hustle 8 PM

OCTOBER 23

MQ Stage & Lounge, Seattle: Kareem Kandi 5 PM
CCR, Snohomish: Usual Suspects 6 PM

Rockfish, nacortes: Jannette West 6 PM
The Spar, Tacoma: King Dre 6 PM
Jazz Alley, Seattle: Jeremy Pelt 7:30 PM

OCTOBER 24

Bad Albert's, Seattle: Annie Eastwood and Friends 6 PM
Madison Ave Pub, Everett: Songwriter Showcase 7 PM
Jazz Alley, Seattle: Arturo Sandoval 7:30 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM

OCTOBER 25

Third Place Commons, Lake Forest Park: File Gumbo 7 PM
High Dive, Seattle: Jason Eady 7 PM
Kimball Coffeehouse, Gig Harbor: Michele D'Amour & The Love Dealers, 7 PM
Jazz Alley, Seattle: Arturo Sandoval 7:30 PM
Historic Everett Theater, Everett: Roger Fisher 7:30 PM
Pub 282, Camano: Annie Eastwood All-star Band 7:30 PM
Blue Moon, Seattle: Stacy Jones Band w Sebastian Dracu 8 PM
El Capitan, La Connor: Cassandra May and James 8 PM

OCTOBER 26

Third Place Commons, Lake Forest Park: Blue Notes 7 PM
Vashon Arts Center, Vashon: Dusty 45's 7 PM
Jazz Alley, Seattle: Arturo Sandoval 7:30 PM
Madison Ave, Everett: Stacy Jones Band 7:30 PM
Lincoln Theater, Mount Vernon: Burnin' In Mount Vernon 7:30 PM
Rockfish, nacortes: Fat Fridays 7:30 PM
Conway Muse, Conway: Souled Out 8 PM

OCTOBER 27

Federal Way Performing Arts Center: John Hiatt 4 PM
Sea Monster, Seattle: Annie Eastwood w Kimball and the Fugitives 4 PM
Spar Tavern, Tacoma: Cory Wild 7 PM
Peabo's Mill Creek: Peabo's Sunday Revue 7 PM
Jazz Alley, Seattle: Arturo Sandoval 7:30 PM
Royal Room, Seattle: Skerik Quartet 8 PM
High Dive, Seattle: Bearly Dead 8:30PM

OCTOBER 28

Madison Ave Pub, Everett: Mad Bojo 7 PM
Blue Moon, Seattle: Andy Coe Band 9 PM
Owl n Thistle, Seattle: Aquilizer 9 PM

OCTOBER 29

Purdy's Pub, Sumner: SSBA All-Star Tribute to Jerry Miller 7 PM
Madison Ave Pub, Everett: 7 PM
Jazz Alley, Seattle: Kenny Garrett 7:30 PM
Billy Blues Bar, Vancouver: Ben Rice & the Hustle 8 PM

OCTOBER 30

CCR, Snohomish: Usual Suspects 6 PM
The Spar, Tacoma: Fusion Axe 6 PM
Rockfish, nacortes: Pension King and the Dependents 7:30 PM
MQ Stage & Lounge, Seattle: HD Quartet 7 PM
Jazz Alley, Seattle: Kenny Garrett 7:30 PM
Royal Room, Seattle: Jessica Ackerley Trio/Syrinx Effect 7:30 PM

OCTOBER 31

MQ Stage & Lounge, Seattle: New Age Flamenco 5 PM
Madison Ave Pub, Everett: Kevin Sutton 7 PM
Jazz Alley, Seattle: Joshua Redman Group 7:30 PM
Nectar, Seattle: Polyrhythmics 8 PM
Snapdragon, Vashon: Steve Itterly and Friends 8 PM



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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

Seamonster 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)



Department of Corrections

Help us make an even better Bluesletter!

By Eric Steiner

This month, I'd like to continue last month's comments for current and prospective contributors to our print publication. In that article, "Help Us Build a Better Bluesletter," I summarized our printer's requirements for images and stories, and referred readers to other issues that more clearly described how the work of volunteer writers and photographers can best land in these pages in print.

This month, I'd like to correct two recent photo credits and ask contributing writers, artists and photographers to take a second look at all photos they receive, and submit to us, for consideration.

Oops...

Last month's photo of Daddy Treetops was mis-credited to Pour Boy (as that

how the photo was labeled). Long-time photographer, and former Vice President and Music Director, Dennis "The Blues Boss" Dudley emailed me that he took that shot.

Secondly, King Kom Beaux' photo was mis-credited to Gordon Wilmarth instead of Sharon Barner (again, how the photo was labeled). Special thanks to Billy Barner for his email with this edit.

A Courtesy?

As I looked over the October, September and August editions, I noticed that our magazine had a relatively large number of photos with no clear and (in my opinion) no proper, photo attribution other than "Artist Courtesy" or "Courtesy of the Artist." It would be nice to include the names of all contributing photographers in future issues.

Over the years, I've noticed that many photographers seek to sell their work, and when they see their images in print, they may add them to their portfolios for future marketing efforts to secure paid work as a concert or artist photographer.

A Note About Watermarks

Finally, I encourage potential photographers to review our printer's requirements that are listed on page four of any issue. On that page, those requirements clearly and politely lay out the format and size requirements of all images for print, including "... please remove any watermark or branding information from all photos." While watermarks and other identifying details may help prevent copying (or worse), they are not appropriate for the Bluesletter.

Madison Ave Pub 905 Madison St. Everett 425-348-7402

Mondays 7 till 9-ish
Mad Bojo

Wednesday Unbound Blues Jam
7 till 10-ish

10/2 Nick Vigarino 10/9 Andie Whitewing & Joseph Barton 10/16 Christi Michele & "Cousin Antoine" Anthony Estrada
10/23 Nick Mardon 10/30 Richard Williams

NEW! Rockin' Fridays 8-12
10/4 Shortcutz
10/11 Dana Osborn Band
10/18 Nick Mardon Band
10/25 One Island Drop

Tuesday Night Dinner Show 7-9
10/1 Sirsy 10/8 Trischimmel
10/15 Unbound 10/22 Ross Robinson & Guy Quintino 10/29 Spare Hearts

Thursday Night 7-9
Singer-Songwriter Showcase
Kevin Sutton with special guest 10/3
Stacy Jones with special guest
10/10, 10/17, 10/24, 10/31

Red Hot Saturdays 7:30-11:30
10/5 Andy Koch's Badd Dog Blues Society
10/12 Alison Joy Williams and Indigo Edge
10/19 the Soulful 88's
10/26 the Stacy Jones Band

Sunday Night Karaoke presented by
Rob Bramblett Entertainment
Have fun with friends singing your favorites!



Bluesletter Book Review

"I appreciate the way that author Stephen Rice tells a powerful story of hope through blues music."



Stephen Rice
Blues Jam
(Manhattan Book Group,
314 pages)

Reviewed by Eric Steiner

Stephen Rice's first novel, *Blues Jam*, took me back to some magical evenings of live blues in St. Paul and Minneapolis in my 20s and just a few short, pre-pandemic years ago. In 1980, I saw a local blues elder channel Sir Mack Rice and Wilson Pickett in an exceptionally good show at the original Wilebski's Blues Saloon in St. Paul. Fast forward 38 years later: I met Steve Vonderhaar and quickly learned that we shared many Twin Cities' blues experiences. After work, he took me to a great, local blues dive, and when "Boom Boom Steve V" took the stage, I was mesmerized by his command of the blues harp.

Blues Jam is initially the story of the short relationship of Art and Kerstin, each dealing with their own respective demons deep-rooted in substance abuse. They seem to keep the wolf away from the door by holding down low-wage, service industry jobs, and Art and Kerstin find effective (if dysfunctional) ways to balance their addictions around their work schedules. For a time, anyway. Art delivers patients to and from medical appointments for a

cab company, and Kerstin works the cash register at local drug stores. Early in her working years, Northern Lights Records, a destination music shop on Minneapolis' famed Hennepin Avenue, sparked Kerstin's interest in music before it closed in the 90s.

Their daughter Sarah is a natural rhythm keeper as a toddler, and Rice does a good job of focusing the story on her school years, youth athletics, and her budding interest in the drums as she mimics Charlie Watts for her grandparents. Along the way, Sarah participates in the People to People student exchange program in the Netherlands, hones her skills on the basketball court, and works her way into St. Paul's blues music community while still in high school.

Musicians will enjoy the way Sarah navigates blues jams at the legendary Wilebski's Blues Saloon, and how she creatively secures a practice space at a nearby venue to hone her craft during the winter. The ups and downs of relationships between seasoned and novice blues jammers will ring true for many artists who have waited their turn at blues jams week after week, and Sarah's experience with pick-up bands kept my attention for several chapters due to the interesting and quirky cast of musicians who show up in her musical apprenticeship.

Throughout the book, Rice weaves in references to many of the Twin Cities' more memorable acts, such as The Suburbs, Phoebe Bridgers, the Crash Street Kids, The Replacements, and one of the most enduring exports of Minnesota music, the Lamont

Cranston Band.

Full disclosure: I wore out that band's first LP loudly as an undergraduate in my dorm room at Watterson Towers at Illinois State University in the 70s!

I appreciate the way that author Stephen Rice tells a powerful story of hope rooted in blues music. In *Blues Jam*, Sarah Zonnen overcomes formidable obstacles thanks in part to a supportive father, encouraging musicians, and a strong focus on a better future for herself.

Art and Kerstin's struggle with addiction will be sadly familiar with too many readers, especially with friends and family – like Art and Kerstin – just "... getting by, even if they weren't making a lot of money" and "both content with their addictions."

While overdose deaths seem to be on pace to set another yet grim record in the USA this year, I hope that Sarah's story of resilience, based in the practice and performance of blues music, will reach parents, youth and families through Stephen Rice's *Blues Jam*.

Reviewer's Note: I've never seen a trailer for a novel before. But, when I clicked on <https://www.youtube.com/watch?v=WppJoHVyHpk>, this minute+ video produced by the Manhattan Book Group caught my attention. Like *Blues Jam*, I hope it catches yours, too.



October Blues Bash Previews

Mark your calendars & save the date for exceptional live blues on October 8th & 22nd!

By Rick J. Bowen

The first Washington Blues Society monthly Blues Bash, and members meeting, will be held on Tuesday, October 8th, at 7 PM at the Aurora Borealis in Shoreline featuring music from first time Blues Bash performers Bryan Bach & The Crossroads, and a solo set from Seattle guitarist and blues educator Eric Madis.

The second Blues Bash will be presented on Tuesday, October 22nd, at CCR Sports and Entertainment in Snohomish with Sheri Roberts-Greimes and Marc Lagen at 7 PM. Each Blues Bash is presented free and is open to the public and we always encourage folks to tip the band. Here is a brief introduction to each performer.

Bryan Bach & The Crossroads



Bryan Bach & The Crossroads is five piece tempest straight outta Tacoma, Washington.

“We’re not just a band; we’re a voodoo spell cast on your eardrums,” says Bryan. “Picture this: Robert Johnson meets BB King at a crossroads, and they jam with Eric Clapton, Stevie Ray Vaughan, and Prince. The result? Timeless albums that’ll haunt your dreams and unforgettable performances that’ll make your heart ache.”

When that guitar cranks, it’s like lightning striking a juke joint. The crowd sways, the whiskey flows, and the devil himself taps

his foot. The music is the soundtrack to a midnight blues deal, where souls are traded for riffs and redemption is found in every chord change. (Photo of Bryan Bach & The Crossroads Courtesy of the Artist).

Eric Madis



Eric Madis was active in the Chicago, Dallas and Denver music scenes before moving to Seattle in 1984. In addition to his work as a bandleader, soloist and session musician, Eric has played with Robben Ford, Big Walter Horton, Sunnyland Slim, Deacon Jones and Seattle artists Steve Bailey, Mike Lynch, Grant Dermody, Little Bill, and Mark DuFresne.

Eric has also opened for James Cotton, Robben Ford and the Blue Line, Little Charlie and the Nightcats, Mem Shannon, and Hawkeye Herman. Eric has five CDs on his own Luna Records label. His music has appeared on three film soundtracks and two television ads, and one of his tunes got daily airplay at SeaTac Airport for five years. Eric has received 26 Best of the Blues (“BB Award”) nominations from Washington Blues Society since 1991. Eric has taught electric and

acoustic blues guitar for the National Guitar Workshop, Canada’s Guitar Workshop Plus, the University of Washington Experimental College, Northwest Folklife, and Denver Free University, and has done 140+ online blues instructional videos with Jamplay.com. (Photo of Eric Madis by Stephen Jones).

Sheri Roberts Greimes & Marc Lagen



Award winning singer-songwriter from Washington, Sheri Roberts Greimes performs her honest, vulnerable lyrics of love, loss and redemption in a way that cuts straight to the heart of audiences. Sheri is a multiple Washington Blues Society Best of the Blues award winner and featured performer throughout the Pacific Northwest. Flavored with country rock, this vocal powerhouse with soul for days, blends the sound and styles of Etta, Beth, and Janis into blues you can feel. Sheri Roberts Greimes and Marc Lagen perform for smaller intimate venues and house concerts., and show that they are much more than two blues artists playing guitar, piano and sharing vocals together. (Photo of Marc Lagen and Sheri Roberts Greimes by Dan Hill).

Blues Talent Guide

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

\$

Scratch Daddy (425) 210-1925

#

13 RABBIT 206.849.5311
44th Street Blues Band 206.714.5180 or
206.775.2762

A

A.H.L. 206.935.4592
Al Earick Band 253.278.0330
Albritten McClain & Bridge of Souls 206.650.8254
Alice Stuart & the Formerlys 360.753.8949
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 206.459.327
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
Guided Lily Band 915.222.6401
Gunnar Roads 360.828.1210

H

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

J

Jack Cook & Phantoms of Soul 206.517.5294
James Howard 206.250.7494
James King & the Southsiders 206.715.6511
Janie Cribbs & the T.Rust Band 360.331.6485
JD Hobson 206.235.3234
Jeffery Alan Olsen & the Blues Choo Train
425.345.5399
Jeff "Drummerboy" Hayes 206.909.6366
Jeff & The Jet City Fliers 206.818.0701
Jeff enter and The Beaten Path 425.280.7392
Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
James Brunner 509.457.0762
Jim Barnes 425.343.6996
Jim Caroompas (Rumpus) 925.212.7760
Jim McLaughlin 425.737.4277
Jim Nardo Blues Band 360.779.4300
Jimmy Free's Friends 206.546.3733
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
John "Scooch" Cugno's Delta 88 Revival
360.352.3735
John "Greyhound" Maxwell 360.685.6006
John Stephan Band 206.214.7781
John Stephanus 206.459.3278
Jolene Gayle 509.433.4944
JP Hennessy 425.273.4932
Julia Francis & the Secrets of Soul 206.618.4919
Julie Duke Band 206.459.0860
Junkyard Jane 253.219.4070

K

K. G. Jackson & The Shakers 360.896.4175
Keith Nordquist 253.639.3206
Keith Scott 773.213.3239

Kenny James Miller Band 406.253.7439
Kevin & Casey Sutton 314.479.0752
Kid Quagmire 206.412.8212
Kim Archer Band 253.298.5961
Kim Field & The Mighty Titans of Tone 206.295.8306
Kimball Conant & The Fugitives 206.938.6096
King Kom Beaux 253.732.0618
Kosta Panidis (Kosta la Vista) 509.991.7623

L

La Roca Boom 206.920.6776
Lady "A" & The Baby Blues Funk Band 425.518.9100
Larry Hill 206.696.1789
Leanne Trevalyan 253.219.4070
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 206.313.7849
Marty Vadalabene 206.914.3026
Mary Ellen Lykins Band 360.395.8540
Mary McPage 206.850.4849
Max Campbell 425.218.5603
Melany Peterson 760.662.8130
Michael "Papa Bax" Baxter 425.478.1365
Michael Wilde 425.672.3206 or 206.200.3363
Michal Miller Band 253.222.2538
Michelle D'Amour & The Love Dealers 425.761.3033
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 icely 425.239.3876 or 425.359.3755
Randy Norris & The Full Degree 425.239.3876
Randy Oxford Band 253.973.9024
Raven Humphres 425.308.3752
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
Rob Cooper 778.875.6512
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

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
Shadow Creek Project 360.826.4068
Sheri Roberts Greimes 425.220.6474
Smokin' J's 425.746.8186
Spencer Jarrett 510.495.4755
Stacy Jones 206.992.3285
Star Drums & Lady Keys 206.522.2779
Steve Bailey & The Blue Flames 206.779.7466
Steve Cooley & Dangerfields 253.203.8267
Steve Peterson 206.799-8196
Steven J. Lefebvre 509.972.2683 or 509.654.3075
Stickshift Annie Eastwood 206.941.9186
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 406.570-230
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
The EveryLeaf Band 425.369.4588
The Fabulous MoJo Kings 206.412.9503
The Fat Fridays 360.220.2222
The Grayhounds 206.751.7644
The Jason Lane Band 778.875.6512
The Jelly Rollers 206.617.2384
The Mongrels 509.307.0517 or 509.654.3075
The Nate Burch Band 425.457.3506
The Naughty Blokes 360.393.9619
The Pat Stilwell Band 503.481.6823
The Rece Jay Band 253.350.9137
The RooTsters (Acoustic Duo) 206.890.6176
The Soulful 88s/Billy Spaulding 206.310.4153
The Spinoffs/Dawnzella Gearhart 206. 718.1591
The VuDudes 206.999.0729
The Wired Band 206.852.3412
The Wulf Tones 206.367.6186 or 206.604.2829
Tim Hall Band 253.857.8652
Tim Turner Band 206.271.5384
Tommy Wall 206.914.9413
Town Hall Brawl 206.940.9128
Two Scoops Combo 206.933.9566
Two Trains Runnin' 206.225.9684

U

Unbound 425.231.0565
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

Around the South Sound & Beyond with LTD Presents

Bluesy October Happenings

By Tanya Lee Hodel

Lisa Mann & Lara Price in Poulsbo!



LTD Presents and Poulsbo Blues & Jazz are proud to host Portland bassist and vocalist, Lisa Mann, with the pride of Austin, Texas, powerhouse vocalist Lara Price, on Sunday, October 13th at The Slippery Pig in Poulsbo. Doors open at 6 PM and music starts at 7 PM. Get there early to secure your seat and grab some great food and drink! This is a free, all ages event and a “thank you” to the Poulsbo community for consistently supporting live music. Thanks also go out to Kat McNeill and Lance Bowman for co-sponsoring this event with LTD and PB&J. Head to www.LTDPresentsLIVE.com for more information and for tickets to other upcoming shows. (Photo of Lara Price and Lisa Mann by Marilyn Stringer)

In Tacoma this month, Jazzbones has LeRoy Bell & His Only Friends on October 4th. Always a great show with LeRoy! 21+ and tickets are \$25 in advance. Go to www.jazzbones.com for tickets and more information.

The Spar Tavern in Old Town Tacoma, 2121 North 30th Street, has a host of good acts coming in, starting with former Highway 99 Blues Club owner, Steve Sarkowsky’s “Mr. Hasty” with Tommy Wall, Jeff Conlin and Kevin Sutton on Sunday, October 6th. Sheri Roberts Greimes brings her JoMamma Band back on Sunday, October 13th. The Cold 102s with Anthony Estrada perform on Sunday, October 20th and The Cory Wilds Band

round out a rocking month of Sunday blues at The Spar on October the 27th. All Sunday shows start at 7:00 PM. No Cover.

Wednesday, October 9th marks the return of David Hudson’s “King Grand” to The Spar Tavern’s Funky Jazz Wednesday series. Music starts at 6 PM.

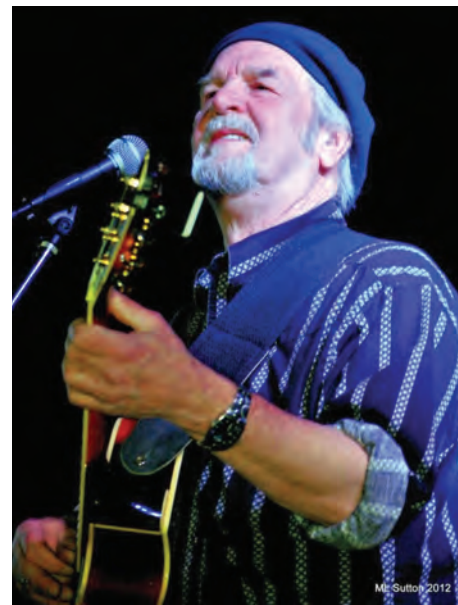
Friday, October 25th features Michele D’Amour and the Love Dealers at Kimball Coffeehouse in Gig Harbor. Doors at 6 PM. Music starts at 7 PM. Check out their full calendar of events online at www.kimballcoffeehouse.com.

The Billy Shew Band in Ruston



The Billy Shew Band is at North End on Pearl at 5037 North Pearl Street in Ruston. The show starts at 8 PM. Billy is known for his hard-driving, danceable blues style and awesome jam hosting, as well as his new country-flavored band. Check out his website at www.billyshew.com for more information about his upcoming performances. (Photo of Billy Shew Courtesy of the Artist).

A Musical Tribute to Jerry Miller



The South Sound Blues Association will host a Musical Tribute to Jerry Miller on Tuesday, October 29th at Purdy’s Public House from 7-9 PM at 16202 64th Street East in Sumner.

Grab your coat and your favorite pumpkin spice beverage and let a show in the South Sound start your Fall off ight!

South Sound Blues Links

LTD Presents

<https://www.ltdpresentslive.com/>

Jazzbones Tacoma

<https://jazzbones.com/>

The Spar Tavern (Est. 1913) in Tacoma

<https://www.thespartavern.com/>

Kimball Coffeehouse in Gig Harbor

<https://kimballcoffeehouse.com/>

North End on Pearl in Ruston

<https://northendonpearl.com/>

Purdy’s Pub in Sumner

<https://www.purdys.pub/>

SNOHOMISH



Blues Invasion

Sunday October 13

1pm to 9pm

Oxford Saloon

CCR Sports and Entertainment

Spada Farmhouse Brewing

Piccadilly Circus Pub

Donna Dupras group, Hot Rod Red, Alison Joy Williams and Indigo Blue, Christi Michelle Stacy Jones, Tom Jones, Reji Marc, TJ Read, Ross Robinson, Kevin Sutton, Lori Hardman Blue Healers, Monkey Fight, Ryan Higgins, Bryan Bach and the Crossroads, Whitewing Mark Hurwitz, Dougals Band ,Eric Madis Mercedes Nicole, Rae Gordon



JOEL ASTLEY BAND + BRIAN BUTLER

AND MORE



\$10 Suggested Donation to the IBC Fund with proceeds going

to send Joel Astley Band and Brian Butler to compete in Memphis in Jan 2025

Silent Auction and Sale at CCR

All Ages Welcome at The Oxford , Piccadilly Pub and Spada

Shuttle Van from CCR to Cedar Ave Parking

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She Said Mahalo

"She Said Mahalo"
The new album
from Lee Oskar

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