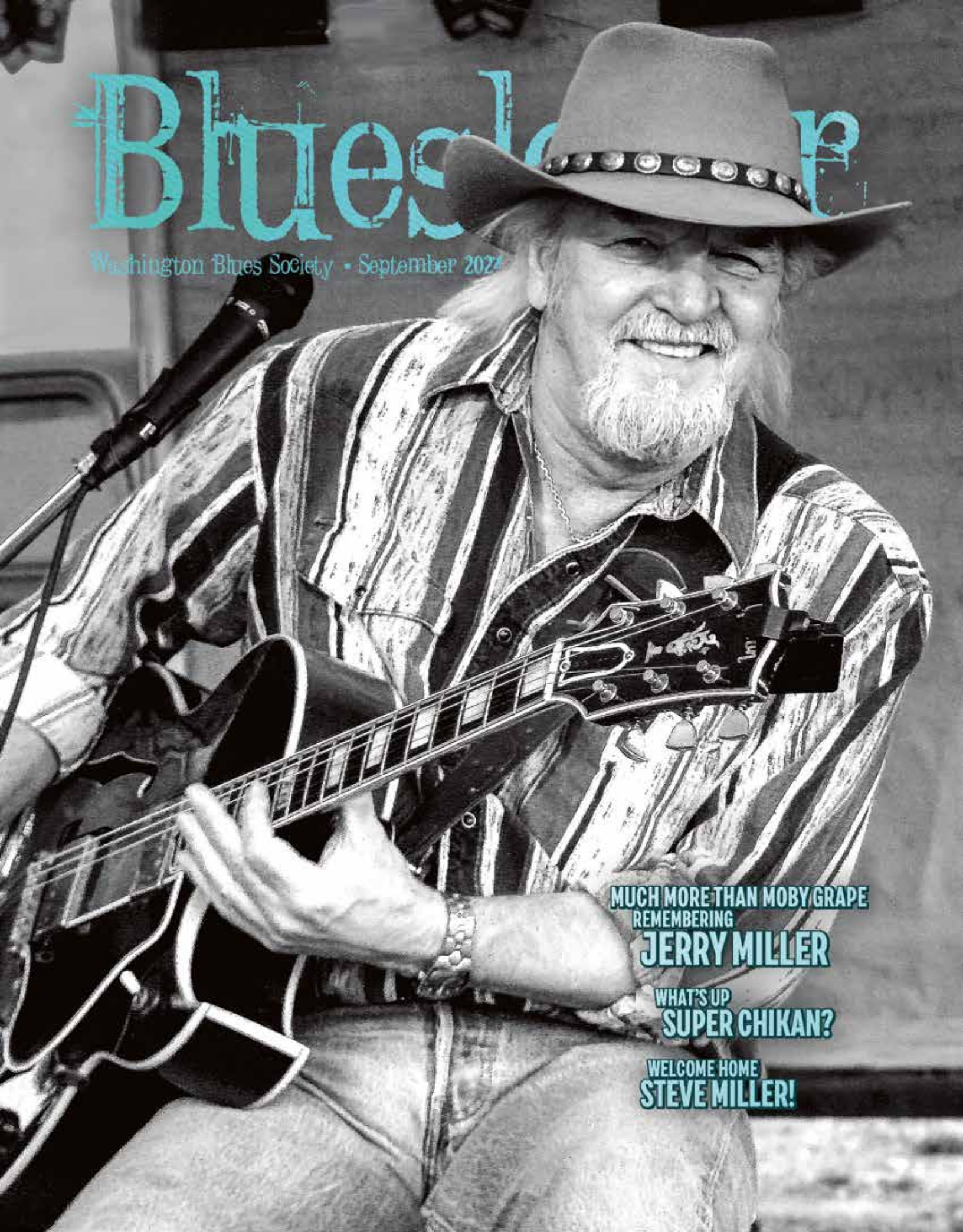


Blues

Washington Blues Society • September 2024



MUCH MORE THAN MOBY/GRAP
REMEMBERING

JERRY MILLER

WHAT'S UP
SUPER CHIKAN?

WELCOME HOME
STEVE MILLER!

LETTER FROM THE PRESIDENT



Hi Blues Fans,

Our annual Washington Blues Society Picnic out at the Conway Muse was a blast! We had a big crowd and our blues society's finals were spectacular! With finalists from Montana, Idaho, and Washington, the day featured an amazing group of musicians

The day started out with Brian Butler playing all originals from his 2020 Best of the Blues award winning CD, Butler's Blues, as well as other songs from his catalog of original music! Two Trains Running, a duo that features Steve Itterly and Jonathon Pitman, had a very powerful set and kept the audience completely locked in and we were off on an incredible day of music. Also, in the Solo/Duo Category was The Heavy Left Tones that featured Kenny Sederdahl and Mark Meznarich. All I can say is that Northwest Montana rocking when these two gentlemen take the stage! Sheri Roberts Greimes and Marc Lagen had the audience in the palms of their hands. This was one of the best Solo/Duo line-ups I have ever seen for our Washington Blues Society International Blues Challenge Finals!

The Band Category was just as powerful, and featured Coeur d'Alene, Idaho's Alison Joy Williams and Indigo Edge. They performed a combination of originals and a few covers and had the crowd's toes tapping and had a very enthusiastic audience totally into their lively set. The Joel Astley Band was on its "A" game and had the audience up and dancing! The Bobby Paterson Band was also in the finals and played many of Bobby's original songs. Always a crowd pleaser, the Bobby Patterson Band played a great set and left the six volunteer judges with a very difficult job!

Sadly, one of our finalists in the band category, the James Howard Band, were not able to compete as the band leader, James Howard, fractured his leg and was unable to perform. There is a "Go Fund Me" fundraising effort that has been created to help James with his medical expenses as he recovers from this very serious injury. If you can, please Goggle the James Howard Band, and support him in this time of need. The Washington Blues Society is working on a fundraiser for James, so keep an eye on the Bluesletter or our website (www.wablues.org) for date, time and location.

See you out and about, and please be sure to say "Hi!"

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

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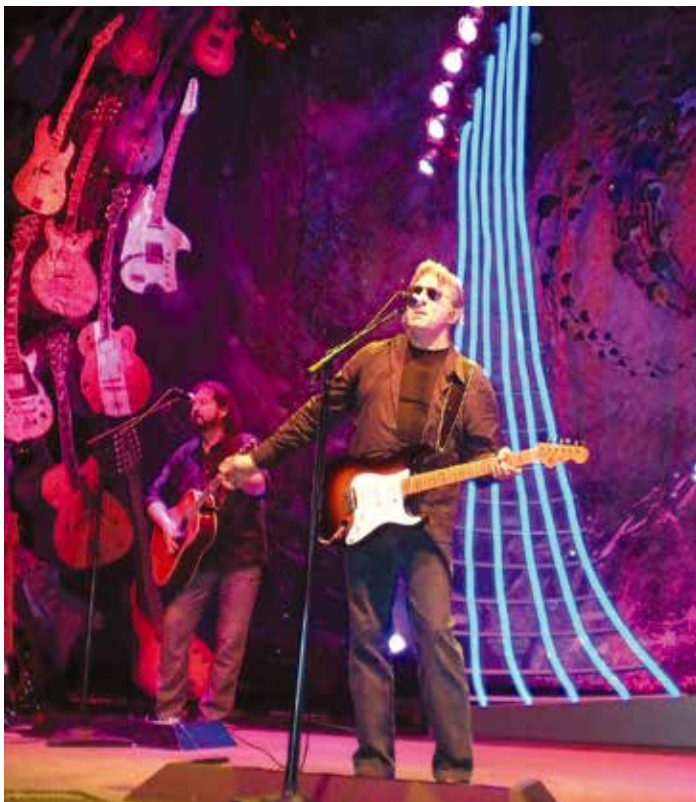
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This month's issue honors the memory of Jerry Miller, perhaps best known for playing with Moby Grape in the 60s, with six tributes compiled by Washington Blues Society Vice President Rick J. Bowen. Rocky Nelson interviewed Steve Miller on two stops of 2010's *Bingo!* tour, and I hope readers will welcome this former Pacific Northwesterner home this month at shows in Airway Heights and Puyallup. Mark Rankin answers the question posed on the cover, "What's Up, Super Chikan?" with a tour report, and Kirk Anderson reviews last month's statewide blues finals at the Conway Muse. The issue has two previews of blues experiences in the South Sound: from Tanya Lee Hodel of LTD Presents and Rev. Dave Brown of Blues Vespers. There's also previews of the blues society's two Blues Bashes this month, and MacKenzie Ault welcomes The Joel Astley Band with Johnny Burgin and nine-time Northwest Jazz Vocalist of the Year (and Hall of Fame Vocalist) Greta Matassa to Bellevue's Jazz and Blues Series next month. Finally, first-time contributor Britnee Christen describes the magic that was this year's Winthrop Rhythm and Blues Festival, and I offer updated suggestions for potential writers and photographers who would like to see their work in the Bluesletter – Eric Steiner, Bluesletter Editor Emeritus

Above: Steve Miller at Le Zenith in Paris, France in 2010 for the 41-date *Bingo!* tour with set by Rob Roth, Broadway set designer (Photo by Rocky Nelson)

Cover: Jerry Miller (Photo by ML Sutton)

Cover photo design by Sean Donovan (Gatorboy Productions)

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1/4 pg vertical	\$120	\$150	116.66 x 91.3
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THANKS TO OUR 2024 STREET TEAM

(NOTE: UNDER RECONSTRUCTION MORE DETAILS IN FUTURE ISSUES)

SPECIAL THANKS

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

WASHINGTON BLUES SOCIETY

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Your Membership Benefits include:

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 be made in online Jazz Alley at (206) 441-8700, and requesting the WS Special.
 Price offers to end applicable for all shows.

Robert Johnson

LETTER FROM THE EDITOR (EMERITUS)



Hi Bluesletter Readers!

This month, I'm stepping into the Letter from the Editor's page as Editor Polly O'Keary has been on the road with her trio for most of August. I followed her tour online from Tennessee, North Carolina, Florida, Alabama, and Mississippi, as she wound her way back home to the Pacific Northwest for the Des Moines' Poverty Bay Blues and Brews in late August.

As I reviewed the August issue with Danielle Nicole on the cover, I thought about the three open blues society director positions listed on page four. These positions are appointed by the elected board, generally during January of each year, and these opportunities run for a one year term.

I encourage Washington Blues Society members and other blues fans to consider joining us to help with membership, manage our busy and exciting musicians' calendar, and reboot our advertising on the pages of the Bluesletter and on the screens of the blues society's website.

The Membership Director is a key part of the blues society's operations. This position is responsible for ensuring that our membership roster is current, and it's no small feat. Many of the tasks, thankfully, have benefitted from automation, including sending email reminders when members' dues will lapse, keeping the Board of Directors current with up-to-date membership statistics (renewals, new members, etc), and ensuring that the roll-out of our new membership card system is smooth.

Secondly, the Music Director is responsible for working with musicians and maintaining a vibrant and interested live music calendar for our Blues Bashes in Shoreline and Snohomish. Relationships with current blues and Americana acts is a key

part of this position, and it's helpful to have a "people person" in this position. For many shows, the Music Directors serves as MC introducing the acts that he or she has recruited. Former Music Director Dennis "Blues Boss" Dudley held this position for many years, and he told me he really enjoyed recruiting bands to play for blues society events.

Traditionally, one of the most difficult directors to fill has been the Advertising Director. This challenge is not unique to the Washington Blues Society. When I meet with blues society leaders at events like the International Blues Challenge in Memphis, they tell me that the mix of skills critical to the success of selling print and new media advertising is difficult to find in a single volunteer.

Even if you'd just want to learn more about the Membership, Music or Advertising Director positions, we'd welcome you! Please contact Volunteer Director Jeannie "Whoopiekitty" Baker for more information at volunteers@wablues.org.

Last month, I wanted to recognize the valuable work done by our Street Team. These are the individuals who receive packets of 25 Bluesletters in their mailboxes every month, and I wanted to learn how each volunteer promoted blues music in their own communities. However, two out of 11 responded to my email, and that doesn't tell the full story. As a result, I'm revisiting this idea with help from Treasurer Ray Kurth. He sent me the latest list of volunteers who receive packets of Bluesletters, and I look forward to not only updating our street team listing on page four but also more fully describe the team's work.

Until next month, please go out and see live blues music, and perhaps most importantly, bring a friend (or two)!

A handwritten signature in cursive script that reads "Eric Steiner".

Eric Steiner, Editor Emeritus
Washington Blues Society
Member, Board of Directors, The Blues Foundation (2010-2013)



Remembering Jerry Miller

"When I got word that Jerry had passed, I was flooded with memories of our times together..."

Compiled by Rick J. Bowen

"I was Jerry's main bassist for 28 years this June. I drove him to and from most of our gigs for the first 14 years, then Glenn Hummel stepped up for the next 10. We all loved the stories and his humor. In the 28 years of performing with Jerry, we never had one single rehearsal or even a set list no matter how big the venue was. It was always just "let's play music boys." In all those years, I don't think I ever heard Jerry have anything bad to say about anyone. He just didn't want that kind of energy around him." Kim Workman

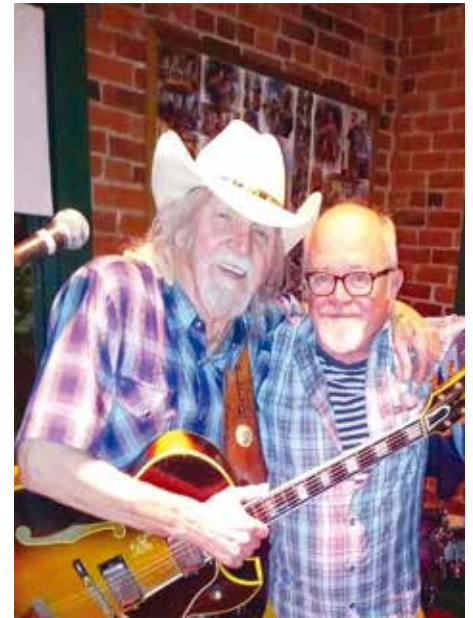
"Jerry and I were lifetime friends, over 50 years of friendship. Over the last 15 years we played together quite a bit and developed a nice sound together. He was one of my guitar heroes from the Moby Grape era up until the present. I loved the man: he was a Pacific Northwest outlaw, like Willie, Waylon, Johnny and Merle. His love for music was inspiring to all of us who knew him! Rest in Peace, My Brother." Tim Hall

Moby Grape was the first record album I ever bought, and the poster with Don Stevenson's famous finger hung on my bedroom wall. Little could I have known in 1967 that one day I would play music with Jerry Miller, and he would become one of my best friends. Life is like that. When I got word that Jerry had passed, I was flooded with memories of our times together hanging out, traveling, sharing meals, recording, and of course, playing gigs. I realized that in addition to being my awesome friend, he was also one of my best teachers. No one has taught me more through experience and example about the transformative power in the division of time and pitch that we call music. He was a master. By the way, he never tried to be my teacher. He loved good jokes and had a unique way of phrasing his observations. "They need to aggregate their fecal matter" for example. And I loved him. Someone once said to me, "To be a good musician you have to be generous." Jerry certainly embodied this as he gave of himself freely

and totally through his playing, and his musicianship was extraordinary. We shared some rare musical moments with excursions to the stratosphere and back. I saw him smile, shake hands, sign autographs and talk with anyone who approached him. I also learned that since the days of Moby Grape, he and some of his bandmates might stray at times from the mundane realities of daily existence, because music would provide. I liked to say, "He does one thing extremely well." I think I might have taken for granted that my friend would always be here, and we'd always have gigs to play. Another life lesson learned. Jerry contributed and left a great deal to this world, more than most people ever will, and in that sense, he succeeded in life at the highest level. Now I see." Edward Vance

"When I lived in Edmonds many years ago, I saw Jerry Miller play at Grinders in Shoreline with The Daily Flash. Each player was a legendary rock and blues musician. It was truly a musical trip back to the 60s, and it was clear that Jerry and the band loved performing each and every song. Grinders' owner Mitch Gilbert loved presenting acts like this, and the place was packed. At the end of the night, Jerry "held court" and regaled us with stories about playing with The Frantics, San Francisco in the Summer of Love, and the ups and downs of Moby Grape. They played songs I heard in the 60s when I was in elementary school on AM radio in Chicago, and it was a real thrill." Eric Steiner

"Jerry was a friend. It was always special when we were together. I had the honor of hosting his Birthday Bash a week before he died. He was in rare form, warm, outgoing, excited and eager to perform with his son. His playing was amazing with his signature sound and such crisp and clean guitar licks. Classics, newer songs and songs from deep in the Moby Grape catalogue filled the Spanish Ballroom. I met Jerry around 2001 at Coles in Tacoma. He played Blues Vespers many, many times. Several gigs



Jerry Miller & Rev. Dave Brown
(Photo by Rev. Dave Brown)

stand out, including the Celebration of Life we did for Tom Murphy and a benefit to raise funds for victims of the South Asian Tsunami. The benefit was a Tacoma legends celebration at the Swiss Tavern with Jerry on stage with Little Bill, Tommy Morgan, and Buck England. Growing up in New York City in the sixties and turning 21 at Woodstock, I didn't see much of Moby Grape. They were around, but I usually chose more traditional blues back in the day. They were supposed to play Woodstock but didn't, which is someone else's story to tell. Later as Jerry and I became friends, I appreciated Moby Grape's legacy, hard luck, and Jerry's amazing dedication and skill. The first time he played Blues Vespers, they skipped my favorite Moby Grape song, "8:05." Before my closing words I asked if they would play it. It was special. When it was over, Jerry turned and smiled at me in a way I will never forget. He loved the music. Jerry reminds us to keep at the thing we love. Thanks Jerry, for the funds you helped raise for charities, for making people smile and for friendship. From "8:05:" "Eight-oh-five, I guess you're leaving, goodbye." I



Jerry Miller at Grinders in Shoreline in 2006
(Photo by Eric Steiner)

wish you didn't say goodbye quite yet and were able to stay around a little longer. We love you and won't forget you." Pastor Dave Brown, creator/host of Blues Vespers

"Hey, Darlin'!" he'd say with that big smile and twinkle in his eye when he saw me, followed by one of his big ol' Jerry hugs. In 2009, I got a phone call from Jerry's manager in Colorado informing me that his house in Pacific had flooded, and asking if I would put on a benefit for him. Okay. All right. I

can do that. Got my benefit/festival team together from Tacoma's Louiefest and we had it at The Swiss in Tacoma a few weeks later. That was when I actually met Jerry. He was warm, so humble and grateful. We had a connection I can't describe with words. It was a soul thing. Immediate. And, boy howdy, my camera loved him from that second on. He was always mugging for me. I vacillated between being a little embarrassed and "NEENER NEENER" by the constant smile and eye contact from the stage. He made sure I got the shot. I never heard him say a bad word about anyone. Ever. He never talked about or treated any player as "less than." He could go from playing to a crowd of thousands to a jam at the neighborhood bar and play both at the same amazing level of "holysmokeness" and respect. He was always there to play a benefit when I called on him. Didn't matter for whom or the reason, he just wanted to help. He and Beulah would be there. I could have enlisted him to help with repairs for the anthill in the park, and he would have played for that. Loud. And the stories. Good God, the stories; some I laughed until I cried, some I just cried. He'd been through a lot. Been all over the place a few times. What an amazing life! But, here he was, back in T-Town, givin' us what he got. We are all so much better for knowing him. So much better. Put your feet up, my friend. Light up a stinky. Stare out at the universe you now call home and know you are so loved, Darlin'." Merri Peterson Sutton



Jerry Miller, Rest in Peace
(July 10, 1943 - July 20, 2024)

Top: At Home On Stage
Left: At Louiefest in Tacoma
Right: A Study in Blue
(Photos by ML Sutton)

Around the South Sound & Beyond with LTD Presents

Sizzling September is upon us!

By Tanya Lee Hodel

The temperature might be cooling, but the blues will be no less hot in the South Sound and beyond this Fall.

On September 26th, in association with Poulsbo Blues & Jazz, LTD Presents brings Boston-based blues guitarist, Monster Mike Welch to The Slippery Pig in Poulsbo. Dan Aykroyd gave Monster Mike his nickname when he was just 13 years old. Welch is a highly accomplished, in-demand artist who has played with such greats as Sugar Ray & The Bluetones, and Mike Ledbetter, with whom he garnered seven Blues Music Award nominations. His 2023 album, *Nothing But Time*, was nominated for best album by the Blues Foundation. He was recently inducted into the Rhode Island Music Hall of Fame.

There are two more opportunities in September to hear Monster Mike Welch live and backed by Farrell, Hudson & Friends. On Thursday, September 27th, Monster Mike will be at West of the Waterway at 1901 Dock Street in Tacoma and on Friday, September 28th, Welch will perform at The Palindrome Port Townsend Event Center in Port Townsend. Ticket links for all three of these not-to-be-missed shows can be found at www.LTDPresentsLIVE.com. Don't miss this great artist on his limited Pacific Northwest tour!

Johnny Burgin returns to Tacoma for a special DHudson Productions show at The Spar on Sunday, September 22nd. According to Elvin Bishop, Johnny's style is "raw and rude and real (and) he's damn good!" Marty Gunther of *Blues Blast* magazine notes that Burgin is, "an adventurous musician who's never shy about taking chances." We are thrilled to have him at The Spar this month.

Sunday Blues at The Spar will feature the Dana Lupinacci Band on September 1st. Grit City favorites, the T-Town Aces, with their all-star lineup featuring harmonica master Mark DuFresne, guitarist Tom Boyle, Billy Spaulding on keys, Les White on bass and David Hudson on drums, return on



Monster Mike Welch
(Artist Courtesy Photo)

the 8th. Billy Stapleton's Powerhouse Band hit the boards on the 15th. Billy Stapleton's Powerhouse Band has the slide guitar master himself with the amazing Don Wilhelm on bass/vocals and The Kingsmen's own Steve Peterson on drums/vocals. Doug Skoog brings his popular Blues Redemption Band on the 29th. Sunday Blues at The Spar performances begin at 7pm.

Friday Night Music at Kimball Coffeehouse in Gig Harbor has South Sound Blues Association member band Mark Hurwitz Combo on Friday, September 20th. This Washington Blues Society "Keeping the Blues Alive" Award winner is turning 70 and he wants to party! Come join birthday guy Mark (keys/vocals) and birthday gal Tanya Hodel (vocals) with Patrick McDanel (bass/vocals), Aaron Hennings (drums) and Mason Hargrove (guitar) for a fun night of blues, soul, early rock 'n roll and who knows what else? Kimball Coffeehouse is located at 6659 Kimball Drive, Gig Harbor in The Woods Business Park. Doors open at 6pm. Music starts at 7pm. Beer and wine available.

The South Sound Blues Association Tuesday Blues Showcase at Purdy's Public House in



Michele d'Amour & The Love Dealers
(Photo by Michele d'Amour)

Sumner features Michele D'Amour and The Love Dealers on September 24th for a night of blues, soul and RnB tunes. This is always a fun night at Purdy's. Music starts at 7pm but get there early for their excellent food specials. Purdy's Public House is located at 16202 64th Street East in Sumner.

Dawson's Bar and Grill on South Tacoma Way has Mark Hurwitz Combo on Saturday, September 14th, and on September 21st, Doug Skoog's Blues Redemption Band. Music starts at 8 PM. Billy Barner of King Kom Beaux runs the long-time jam there on most Thursday nights from 7-11 PM. Dawson's is a popular late-night spot with great food and friendly folks.

Too Slim & The Taildraggers play Jazzbones on Wednesday, September 4th at 7pm, and Saturday, September 21st brings Women Who Rock! with multiple Washington Blues Award-winner Stacy Jones and Sirsy at 7pm. Both shows look incredible! Head to www.Jazzbones.com for tickets.

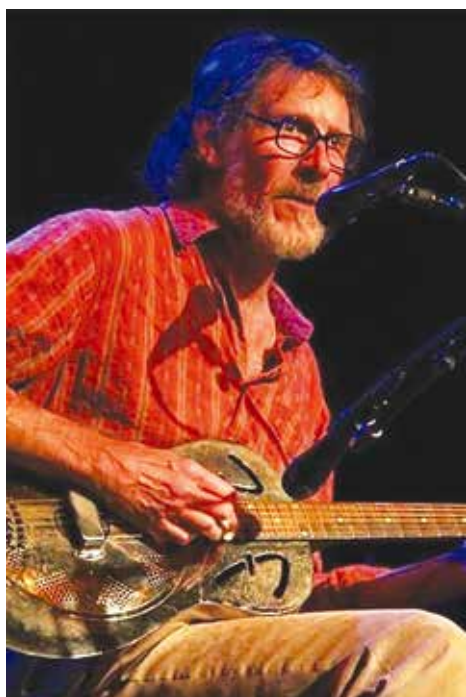
The South Sound is sizzling hot and cooking with gas this September. See you at the show!

Previews: September Blues Bashes in Shoreline & Snohomish

This month's Blues Bashes feature Daddy Treetops, King Kom Beaux & The New Ryan T. Higgins Project!

By Rick J. Bowen

The Washington Blues Society's first monthly Blues Bash, and members meeting will be on Tuesday, September 10th at 7 PM at the Aurora Borealis in Shoreline featuring music from King Kom Beaux with an opening set from Daddy Treetops. Our second Blues Bash will be on Thursday, September 24th at 7 PM at CCR Sports and Entertainment in downtown Snohomish with the new Ryan T Higgins Project.



Daddy Treetops

Evergreen troubadour Daddy Treetops plays country blues folk rock music. Raised in Seattle with roots up and down the I-5 corridor, Daddy Treetops has been performing since his wayward teen-age years in varied groups and as a solo artist. For Daddy Treetops, singin' and playin' seems just a natural state of things. Primarily known for delivery of blues-oriented guitar-driven interpretations of a vast and diverse repertoire, Daddy Treetops is also noted for playing basses, banjos, and some boogie-blues piano. With a convincing blend of

solemn reverence and amusing authenticity, Daddy Treetops has brought his traditional and original song stylings to rapt audiences far and wide. (Photo of Daddy Treetops by Pour Boy).



King Kom Beaux: Cajun Inspired Rock, Swamp Stompin' Boogie & Blues!

In 2014, well known Pacific Northwest drummer and band leader Billy "The Pocket" Barner conceptualized a unique new band idea with an edgy, driving, Cajun sound. To bring this dream band into fruition, Billy knew he needed a guitarist with a natural, strong Louisiana Cajun feel to his playing. He knew exactly who that guitarist should be. Billy went to long-time guitarist friend, and Louisiana Native, Doug Kearney. Barner and Kearney had played together for well over a decade in a variety of different, successful bands. Upon hearing from Billy, Kearney enthusiastically threw in with Billy's concept, the pair went to work molding this new band with the initial goal of going to Memphis to participate in the International Blues Challenge on Beale Street. After adding a bass player, and after many rehearsals and many band meetings, the band developed a killer repertoire of original material with arrangements steeped in Louisiana Cajun rhythm, searing, soloing, and infectious danceability. The band formed, and uniquely named King Kom Beaux. (Photo of King Kom Beaux by Gordon Wilmarth)



The New Ryan T. Higgins Project

Pacific Northwest singer-songwriter, guitarist, and custom guitar builder Ryan T Higgins leads a new quarter along with Joe Cook, Robert Baker and Rick J Bowen. The group plays selections from Higgins debut album *Mad Love* along with a set of popular rockin' blues and funky soul. (Photo of Ryan T. Higgins Courtesy of Artist Electronic Press Kit)



Fly Like an Eagle With the Space Cowboy: Steve Miller

"Knowing some of his world-class pedigree, I wanted to learn about Steve's blues influences."

By Rocky Nelson

Author's Note: This is an updated, edited two-part interview from 2010 with blues legend and former Washington resident Steve Miller. I saw two of the 41 shows on the Steve Miller Band's *Bingo!* tour, his first release in 17 years. *Bingo!* includes songs from Chester ("Howlin' Wolf") Burnett, Otis Rush, Elmore James, and Jimmy Reed, and features harmonica player Norton Buffalo's final recordings. Norton played with the Steve Miller Band for 33 years.

Shortly before the tour, Steve told *Billboard* magazine that "This is a party record, man... It's like the fraternity party gigs I used to play in college... I wanted to make this record forever; it started off as just kind of a goof, and then it got real serious."

I interviewed him first in his touring RV at the Chateau Ste. Michelle Winery, and secondly at Le Zenith, one of Paris' largest concert halls near the Parc de la Villette in the 19th Arrondissement. This month, please welcome the Steve Miller Band back to the Evergreen State with shows at the Washington State Fair in Puyallup on the 22nd, followed by a show at the Northern Quest Amphitheater in Airway Heights near Spokane on the 23rd.

Steve Miller formed his first band at age 12, the Marksmen, played around Dallas, then moved to Wisconsin to enroll in college where he taught William "Boz" Scaggs to play guitar. They formed another group, the Ardells, and played fraternity parties. Miller then left music to study Comparative Literature in Copenhagen, but missed playing, left school to return home. Steve started out being mentored by none other than Les Paul, and Texas blues great T-Bone Walker. By 14, Steve was backing up T-Bone in a Dallas nightclub, Lou-Anne's. Before moving to Chicago in the early 60's, he had many small bands that worked constantly. He played with many giants of Chicago blues before moving to San Francisco in the mid-60s to form The Steve Miller Blues Band. Playing for promoter Bill Graham at the Fillmore, his career skyrocketed. One of the original members of the band, James "Curley" Cooke, relocated to the Seattle area and founded Pacific Northwest Blues

in the Schools (and continued playing with the Steve Miller Band until the 70s). Steve dropped one word in his band title and the rest, as they say, is history. Hit after hit kept us entertained and devoted to his music for decades. Knowing some of his world class pedigree, I wanted to learn about Steve's blues influences. While I had a few carefully crafted questions ready, the "Space Cowboy" gave me most generous insights to his past and his future. This includes a never-before told tale of James Cotton's first San Francisco tour staying in Steve's "hippie house." Kick back and enjoy!

Part 1: Chateau Ste. Michelle,

July 18, 2010 in Woodinville, Washington

Rocky Nelson (RN): Welcome back to Washington state and Chateau Ste Michelle!

Steve Miller (SM): Good to be back! I love playing here, too.

RN: Thank you for allowing the Washington Blues Society to take a little of your time. My first question concerns your blues roots. Many fans are interested in your history with America's great blues musicians. Your Godfather is Les Paul, and as a very young man, you played with T-Bone Walker. You ended up in Chicago playing with Howlin' Wolf and Muddy Waters. What was it like working with each of these blues giants so early in your career?

SM: Their careers were pretty much over, they had their hit records, and blues was going out of fashion quickly. James Brown and people like that had moved in. Howlin' Wolf and Muddy Waters were playing in five clubs in Chicago: The Blue Flame, Pepper's Lounge, Sylvio's, Big John's and Club Melody. They just rotated between those five clubs. When I got to Chicago and put my band together, I competed with Muddy Waters, Howlin' Wolf or James Cotton for these club dates. There wasn't a lot of blues bands around. There was (Paul) Butterfield and he had Big John's wrapped up, and whenever Butterfield left, Muddy would come in, or the



The Space Cowboy on Tour in his RV at Chateau Ste. Michelle in Woodinville (Photo by Rocky Nelson)

Wolf. It was great, because it was a room that held 90 people and you could just sit and listen to Muddy Waters, Otis Spann was playing piano, or James Cotton or Buddy Guy was there. They played from 9 PM to 4 AM. Otis Rush was there, and Otis was the first guy who took notice of me and he was really sweet to me. If I walked into a club and Otis was playing, he would ask me to come up and hand me his guitar, and he would just sit and I play guitar with him. Wolf and I became pretty good friends, he was really, really special. I got to hear these guys play and it was like, WOW! For me, I had grown up in Texas and T-Bone Walker taught me how to play and I was nine years old.

RN: Thank you, sir. Could you put your life's history into some kind of chronological order for our readers?

SM: I come from a musical family. My uncle was with the Paul Whiteman Orchestra and he played hot jazz violin. Another uncle was a guitar player, and another uncle was a banjo player. They played in bands during

the Depression. When the Depression got too deep, they stopped playing, went to medical school and became doctors. My mother was a singer, my father was a tape recorder nut and he was a pathologist. There weren't many pathologists back then. They were pretty esoteric kinda hipsters. We had gotten to know Les Paul, and Les married Mary Ford. They married while they were hanging out with my parents. My mother was their maid of honor and my father was the best man. They spent their honeymoon at our house. I saw them putting their act together. They came to Milwaukee where I lived and worked a supper club called Jimmy Fazio's, and my dad took me down there. He brought his Magnacorder which was like something from outer space. The Germans had invented tape recorders and how he got it I never knew, but he got one and took it to Les and said, "I know you guys are going to be here and I want to record you." Les said "absolutely," and they started to come over to the house. I got to see Les Paul, Red Norvo, Thelonious Monk, Tal Farlow and all of them. All kinds of people came over to our house and to hang out. Spending Sunday afternoon drinking and partying and I was listening to music. Then, we moved to Texas, and one day my parents brought home a piano and I immediately got sick, stayed home from school, because there was a piano in the house and I never been able to get my hands on a piano! I had already gotten my guitar from my uncle, I had seen Les Paul, I had already figured out tape recorders, (speed them up, slow them down, get to sing multiple harmony with yourself). To promote single records, they'd send us packets of postcards already addressed to the radio stations. I got all of that from Les and Mary. So, 9 years old I'm living in Texas, I'm watching the Big D Jamboree on television and my dad is

taking me to the Big D Jamboree and I'm watching this country stuff. He's going around recording Sister Rosetta Tharpe, and I am just surrounded by professional musicians. North Texas State was just beginning to have a jazz band. James Moody is coming over to the house playing blues and stuff like that. T-Bone comes over to the house and shows me how to play guitar, and it really impacted me.

We took a short break for refreshments and then Steve continued...

SM: I just finished doing four years of school and was six credits short of graduating. My parents were not pleased. They asked me what I wanted to do and what I was going to do. I said, "I wanted to go to Chicago and play the blues." My dad didn't like it, but my mom said "It was a great idea. You're 21 years old. Get out of here! Go before your life changes and see if you can make it." When I got to Chicago, I ran into all of these people and I see Paul Butterfield. They're writing about him in *Time* magazine and he has a record contract! Up to that point I had been playing professionally since I was 12. I had been playing gigs all the time at Lou Anne's. We had done a show where we backed up Jimmie Reed and Ben E. King was there; Lightning Hopkins was around and we were serious working musicians.

RN: Your early influences were jazz, right?

SM: Yeah, it was all jazz. Some blues and country music, too. We were in Texas and we loved all of that. By the time I got to Chicago, I had already played every weekend since I was 12. I'd probably done about a thousand gigs. We never thought anything more than "How was you going to make a \$125 a night?" You play a nightclub; you play fraternities or private parties or whatever it is, you know? Never thought we would ever be in "show bid-ness" or make records. We came to Chicago and Butterfield's making a record and that's when the light bulb went off, and I thought "Wow, maybe

we can do that!" That's when my mother said "maybe you should go." So, I went to Chicago, ran into Barry Goldberg, put a band together and got a contract right away. We went to New York and did a *Hullabaloo* with the Supremes and The Four Tops.

RN: Wow, *Hullabaloo!* On glorious black and white television, right out of the chute!

SM: (laughs) Yep, right out of the chute! That was over just as fast as it started, (Steve snaps his fingers) Bing, Bing! We went back to Chicago and the scene was beginning to just dry up. What happened was the white audiences had rediscovered the blues. Howlin' Wolf and Muddy Waters started touring European festivals and played the Newport Jazz Festival, too. So, things were coming back to them in a very different way with different audiences. Pretty soon they were playing colleges and making money. Nobody wanted to stay in Chicago and play the clubs. It was a dangerous and mean place. The mafia controlled the clubs, and the police shook everybody down for money. People were being beaten and stabbed every week. Dope was sold all over the place; it was a tough ass place and I made \$120 a week working from 9 PM to 4 AM.

RN: Was that good money then?

SM: You know, it was enough so I could eat, have a room, a bed, and insurance and gas for my car. We all wanted to get outta there and the scene dried up. The last thing I did before I left Chicago and moved to San Francisco was I played rhythm guitar with Buddy Guy's band. Junior Wells signed a recording contract with Fantasy Records, and he immediately disowned the blues and made a bad James Brown record. He went from playing the blues in Chicago to like "Papa's got a Brand New Bag!" Overnight, he left Buddy, you know, "Bye, I got a contract and you don't," split, and did a thing that failed

(Continued on Page 12)

Fly Like an Eagle With the Space Cowboy: Steve Miller (Cont'd)

"But, being around Muddy and the Wolf was like getting a doctorate in music."

(Continued from Page 11)

miserably (laughs) so I got the job playing rhythm guitar with Buddy. Buddy's rule was one shot of bourbon before each set for everybody in the band. That was the rule.

RN: ...and the problem was?

SM: (laughs) I was 21 and a half and let's see that was... like eight shots of bourbon a night, one shot every 45 minutes and after the end of a month I told Buddy (laughs), "You know man, I can't do this 'cause it's killing me! I'm going to California!" Buddy says (laughs) "Well, call it the Steve Miller Blues Band because you are sure to go through a lot of blues musicians"! He gave me a lot of advice! I really enjoyed working with him; we had a lot of fun. Then I went out to California and all of a sudden WOW you could make \$500... A NIGHT! You play the Fillmore Auditorium for 1,200 people and everything got a little bit better. But, being around Muddy and the Wolf was like getting a doctorate in music. Playing with Muddy and the Wolf wasn't like people trying to act like rock stars: It was absolutely the real deal. They were giants! Junior and Buddy weren't giants. Muddy Waters and Howlin' Wolf were giants!

RN: What was the difference between you meeting them in your early years in Chicago and then playing with them in San Francisco later?

SM: When I first met Muddy, I hung around with him and there were jam sessions. The first time I saw Muddy play at Big John's, I weaseled my way up on stage. It was kinda funny. I was different than the other guys because I was really cocky. I wasn't there to carry Muddy Waters' water; I was there to impress him and play good. So, I just got up on stage, turned it up and played. I wasn't like standing in the back getting his drinks or polishing his shoes. I remember (laughs) the first time I played with

him and did about three numbers. The band kinda looked at me because I was different from those guys who learned all their stuff off of records. I learned my chops from the real stuff growing up in Texas and played differently. I remember Muddy said, "Hey. That was real good! Let's have a big hand for... what did you say your name was again?" (We both laugh) Knocked me down two notches you know and later we became good friends. When I got out to California and I was there before they did, we were going to Bill Graham and telling him, "Hey man, you gotta get James Cotton's Band out here, you gotta get Howlin' Wolf's band out here!" "You need to get all these people out here" and Graham would listen and do just that. When Howlin' Wolf first came out here, I picked him up at the airport in my Volkswagen van, helped him load his gear, drove him around to the Matrix, and some club over in Oakland. We played over there and over at the Fillmore. I helped HIM get into town. It was really strange. When James Cotton and his band came out to California, he and his band stayed in my hippie house.

RN: (Laughing) I bet THAT was a sight!

SM: (laughing) Well, it was a really cool, big old house. I had like 7 or 8 bedrooms and we had this big upper floor. I said, "Yeah man, stay with us." I remember going up to their room after they had been there a day and a half, and we had played a gig that night. All of these guys were peeing in Coke bottles because they didn't think they could use our bathrooms. I said, "James, it's not like that here. This is the way it is..." They were not ready to just relax. The guy who was the most relaxed guy, the funniest guy, the guy who made the transition from the Delta, Mississippi and Chicago to California was John Lee Hooker. I played with John Lee Hooker the first time that he came to town and we had him up at the Family Dog. He came in, we had patchouli

oil everywhere, the light show was on, and John Lee Hooker shows up with a suit that radiated snake skin and two hookers and a pimp hat and everything (we both laugh) it was just so wrong! Just wrong, wrong, wrong! No, no, no John, this is like peace, love and happiness! So, I was backing him up, we had a really good time, and two weeks later he had a goatee and a beret on and five white girls in a hot tub going, "Steve why don't you just come on over and have a party?" He just instantly said "I get it; I got it, I'm here." You know Muddy was very dignified and the Wolf was just a really amazing guy. Very soft, very nice, very sensitive guy. Off stage in the afternoons, he looked like the linebacker coach from the Oakland Raiders. He was a real gentleman, a sweetheart. One of the funniest things that ever happened to me was at the Matrix. My first gig I was broke. I had no money at all. I borrowed \$5 from Paul Butterfield to eat. That was as low as I got, I was really embarrassed. I got a job playing bass for Lightning Hopkins at the Matrix (not a fun job).

RN: What did that pay?

SM: It was \$10 a night. I needed that \$10 very badly and we're playing and we're going along and about 30 minutes into the set, it's just Lightning and me and he says, "Wait a minute, wait a minute! Everybody just STOP! NOBODY PLAY NOTHING BUT ME!" Then he does like a 13 1/2 bar blues. I was really angry; I was embarrassed and I really needed that \$10.

RN: So, you sucked it up and just stood there?

SM: (laughs) Yeah, sucked it up and finished the week with him, and 12 years later he was on Austin City Limits and he's playing a Stratocaster! There's a great black and white tape somewhere of him playing a Stratocaster and he's just KILLIN' IT! He has a great all-Black band and they're just KICKIN IT! I watched this at home and said, "This is really

great!” All of a sudden, he goes, “Wait a minute, wait a minute...everybody stop! NOBODY PLAY ANYTHING BUT ME!” (we both laugh) and I go, “Oh I get it!” But we are back in the Matrix, it’s my band that’s playing, we are making \$15 a night, and I was doing “Mercury Blues” you know off of roadside recordings...(calling to anyone for a response) Who’s the guy that did those roadside recordings?

RN: Alan Lomax, Steve.

SM: Oh yeah, Alan Lomax! I heard it first off of those records and I have been doing it since I was 12. I’m getting ready to play “Mercury Blues” and I tell everybody about it. (Steve yells out to people in the RV: Hey, Who wrote “Mercury Blues?” anybody?). (Someone answers) KC Douglas of course! KC then shows up at my gig. I finish the song and he comes up to me, is so proud, and thanks me. He says, “Thanks man, that was a really good version.” He was a high school coach in Oakland. KC had come up from those Delta roadside blues recordings and his whole life had changed. These guys went through incredible changes in their lives from obscurity, almost cotton picking slaves, to having a real life on the West Coast. California was much more open, much hipper; it was such a great scene. Then, we all started touring together. I toured with Muddy, the Wolf and James Cotton and I probably did 150 gigs together.

RN: I have one last question for you. What do you listen to at home?

SM: Not much has changed for me. I love Cannonball Adderley and I listen to a lot of Jimmie Vaughan. I’ll leave it at that. I’m in love with Jimmie Vaughan. I can’t get enough of him. We should talk about Dillon Brown and Kids Rock Free.

RN: Yes, I’d like that. What is Kids Rock Free?

SM: Kids Rock Free is a music school that’s

hooked up with the Fender Museum. Linda, Dillon’s mom, a few other people, and I have worked there for 11 years. So far, 12,000+ kids have gotten free lessons in 104 cities and five countries. If your child wants music lessons, bring the child to the school, and we give them 8 hours of free lessons if parents volunteer 8 hours of their time. I’ve challenged the school to build 1,500 more!

RN: It’s a 501-C-3, and it originated where?

SM: Yes, it originated in Corona, California at the Fender Museum and the school is a part of the museum. Fender helped set it up and the school now runs itself. Dillon is 15 and he’s going to come out on stage with me and play “Rockin’ Me” and “Fly Like an Eagle.” He’s going to play some great blues licks tonight. He’s been stealing shows from me and is getting some great reviews, too. I am cutting him back and fining him \$20 if he gets another good review (laughs)! They tell you not to perform with children or animals and he comes out and plays and just steals the show! (Laughs) He and his mom are on the road with us for 19 shows. It costs about the same to build a school as a Wendy’s, but you can have a music center, a community music school, and it teaches kids to work together, play together, and get something done together. It improves their thinking and balances their brain. These kids are not sitting around Twittering all day long.

RN: That wraps us up, Steve. Thank you very much for your time, Steve.

SM: You’re welcome, man.

Part 2: Le Zenith,

October 14, 2010 in Paris, France

While on R&R from the war zone in Afghanistan on the second leg of my vacation in Turkey, France and Spain, I was thankfully reunited with Steve Miller in Paris in October of 2010. Globetrotting, with a proverbial snowball’s chance in hell, I hit the apogee of the Steve Miller Band’s planet at the chic music venue, Le Zenith,

in the heart of Paris.

I spent about an hour with him backstage after the gig. This second part of this two-part interview was short and sweet, so we could just spend the rest of the evening relaxing over small talk.

RN: Bon soir, Steve! I have a question from your European fan base. Inquiring minds want to know. Just who exactly is Maurice (which, incidentally sounds like Sigmund Freud’s French alter ego), and what exactly is the “Pompatus of Love”?

SM: Let’s see. Maurice is a character I just made up, it sounds nice and smooth and French when you are in the studio rhyming and creating verses. Stuff happens, as is the case with the “Pompatus of Love.” The perfect example of this is the song “Space Cowboy.” It was written in 15 minutes as a lark, I didn’t want to put it on my album and everyone said, “Are you nuts? Of course, you have to put it on the album!” Here I am, 42 years later and “Space Cowboy” is still very well received. These things just happen in a creative atmosphere sometimes, without much forethought.

RN: What album did you have the most fun making in your entire career? What’s your favorite?

SM: *Fly Like an Eagle*, *Book of Dreams* and *Bingo!* were all made in similar fashion, in great sounding studios, with great engineers, and each of them involved a lot of guitar playing.

RN: Thank you for your time, Steve.

SM: You’re welcome, Rock.

The response to Steve’s tour in 2010 was evident at Le Zenith. They were rockin’ the house. Crushing the stage near the end, they sang his songs out-loud, word for word. With shouts of “Maurice!” Steve ended the show with that encore, “The Joker.”

We exchanged gifts and said our goodbyes. The Space Cowboy had another city and another planet to conquer.

Au revoir Steve, thanks for the memories!

Bon chance, my friend!

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A Week of Music & Film with James “Super Chikan” Johnson

“Those kids were so into it, man. I couldn’t believe it!” He said. “They were asking me all sorts of questions...”

By Mark Rankin

Red-eye flights are never fun, but for me and co-director Brian Wilson, it was our only way to get from Vancouver to Indianola in time to screen our film, *James ‘Super Chikan’ Johnson – A Life in Blues*, at the historic Club Ebony. We stumbled out of the Memphis airport into the heat and headed to BB King’s birthplace for the first gig of our six-date tour. We were thrilled. Not only were we going to screen our film on James in his home state, but I was also going to accompany him on guitar, something I’ve enjoyed since 2018.

After cruising through the Delta, we met Chikan who was still on a high after conducting a workshop for a group of youth in the BB King Museum’s summer camp.

“Those kids were so into it, man. I couldn’t believe it!” He said. “They were asking me all sorts of questions about my diddley bow!”

Brian and I couldn’t have been happier. Chikan’s workshop was part of a grant we had done with the museum and through Mississippi’s South Arts organization. Our tour was made possible by Mississippi Humanities and sponsored by the Central Mississippi Blues Society (CMBS). We are grateful for this support from these partners to showcase a true Delta legend.

“Guys, this tour is going to be great, I can feel it,” said Chikan, still buoyed by his earlier work with the blues-curious youth of Indianola. He was almost right.

Club Ebony’s crowd, though lovely, was few. This didn’t go unnoticed by Chikan, who, accompanied by his keyboardist Lala Craig, played to his usual level but was noticeably downcast as the night wore on.

“What you are experiencing is Delta indifference,” said one of our new friends, consoling us. “Don’t take it personally.”

I didn’t, but still, I felt Chikan deserved a much bigger audience.

The next morning, Brian and I sat in remotely on a radio interview set up by the CMBS with the great Bobby Rush. We waited for Chikan, as it was supposed to include him, but unfortunately, he didn’t show. This was a shame, as Bobby Rush was in fine form.

After the interview, Brian and I tried to reach Chikan all morning. It wasn’t until we drove back to Clarksdale to prepare for our second show in Oxford that we finally got an email. It was not good. Disheartened by the previous night’s attendance, Chikan thought it best we continue without him.

Brian and I were horrified. After months of planning, we had succeeded in depressing our film’s subject so much that he was bowing out of the next five dates, all of which were planned with him performing after each screening.

After much frantic calling, Brian and I finally got Chikan on the phone. We begged him to continue, assured him the other shows would be better attended. He relented, but could we back up what we had just said? No. Was it possible that not only were we going to drag him away from his family and other commitments, but also make him even more miserable? Yes.

Suffice it to say, when Brian and I arrived at the next venue, Oxford’s Burns Belfry Museum, we hoped there would be a crowd for Chikan’s sake. Full of nerves, Brian and I went off to find dinner and ran into Stacey Williams-Ng, a Memphis-based artist featured in our film painting a mural of Tennessee Williams in Clarksdale. She, her husband, and best friend came from Memphis to see the film and support us. Could this be a good omen?

We returned to the venue to find the place filled up. Chikan was there, revitalized, his guitars arrayed around the stage.

The screening went great! The crowd was attentive, and during the Q&A, Brian and I marveled at Chikan’s transformation. What a difference a night made! After the Q&A, I accompanied Chikan, as did his bassist, Chiemi Fujio, who drew applause from the crowd who recognized her from the film.

On Sunday we screened the film at a Sunday matinee at the iconic Two Mississippi Museums in Jackson. The audience was lovely and engaged and once again, Chikan was in fine form during the Q&A, answering questions about his family and his career.

On Monday, we went to Meridian, where



The Author, Chikan & Brian Wilson
(Vicksburg Selfie by Mark Rankin)

we successfully screened our film at the Mississippi Arts and Entertainment Experience (the Max). While the museums in Jackson are a testament to the native and civil rights history of Mississippi, the Max was built to showcase the future of the state.

Checking out of our hotel the next day, we were stopped in the lobby by a fan.

“I saw you all on TV last night,” a lady said, referring to an interview we had given for a local station. “I knew when you came yesterday that you were doing something special in our town.”

The second-to-last show was at the refurbished Strand Theatre in Vicksburg, hosted by Daniel Boone, a lifelong resident who had revitalized the theater and sold it out completely! The audience was diverse, with film buffs and parents looking for a night out with their kids. After a spirited Q&A, Chikan and I played some of his best-known songs. Another successful night!

Last stop - Clarksdale. Even though we screened the film at Roger Stolle’s Film and Music Festival last January, it was fitting to finish the tour at Ground Zero, an iconic venue that Chikan has been associated with since its inception. There was a good crowd on hand, and Brian and I especially enjoyed watching the club’s booking manager, Tameal Edwards, squeal in delight when she saw herself up on the big screen.

Chikan, sitting beside her, gave her hand a squeeze, and then turned to us with a smile that seemed to echo a text he sent us the following day: “...didn’t think I would have so much fun. Thank you so much for all you guys have done... your friendship is precious!”

Mission accomplished.

Washington Blues Society International Blues Challenge Finals

A great day of music on the Starlight Stage at the Conway Muse in Skagit County!

By Kirk Anderson

It's been a great summer as the Washington Blues Society continued its local blues contests, annual rituals of love to search every corner of the Evergreen State for musicians who want to compete at the 2025 International Blues Challenge in Memphis.

During the summer of 2024, the blues society hosted regional competitions statewide, and the semi-finals narrowed the field to four bands and four solo/duo acts. Hopes and dreams of representing the state of Washington in Memphis next year set the stage in Conway on Sunday, August 4th.

Speaking of setting the stage, as I described in the August *Bluesletter*, the Starlight Stage at Conway Muse returned to host this year's statewide finals. This is a warm venue where the staff make the musicians feel at home and provide great sound. The Conway Muse is a fantastic launching pad for the winners to go for a chance to conquer the blues world at the International Blues Competition in Memphis.

Blues society President Tony Frederickson kicked off the competition and reviewed the official rules for musicians and judges. He reminded the six-strong judges table that they were evaluating each act against an official Blues Foundation score sheet (not against each other).

Tony did a random draw for the seven acts

to determine the day's schedule. Seven? I thought there were eight? James Howard of the James Howard Band got in an accident and he was unable to compete (and we hope he's back sooner rather than later).

The first performer was Brian Butler, a Solo/Duo wild card from the semi-finals. Brian had a beautiful blonde guitar and stage presence that kept your attention. Next up, the Two Trains Running duo brought their game on a Resonator guitar and harmonica.

Then, the newest 4-piece Bobby Patterson Band brought a lot of talent from Spokane and showed that they belonged in the finals. Like Brian Butler, the Bobby Patterson band was also a wild card.

Alison Joy Williams and Indigo Edge played next. Hailing from Coeur d'Alene, Idaho, their set featured all original tunes written by Williams, including a memorable opener, "Blonde Hair Blues" and a decidedly "adult lullaby" "Let's Go to Bed." I look forward to hearing more from this powerful singer.

Tony described how the Washington Blues Society opened the competition regionwide as Montana's Heavy T Left Tones brought a unique duo with guitar, bass and a bass kick pedal on a wooden beatbox. Talent ran deep all day as former IBC competitor Sheri Roberts Grimes and Marc Lagen showed just how well a Les Paul, a keyboard, and strong vocals revved up the competition.

The Joel Astley Band closed the finals with a spirited set that included several songs from his *From Seattle to Greaseland* released last year on Blue Heart Records. Joel even treated us to a new song, "Since I Put Whiskey Down," to the crowd's delight.

We waited for the judges' scores to be tabulated and double-checked, and we watched the Mark Dufresne Band set up for the after party.

Finally, Tony came back out on stage as the musicians and fans waited to learn who would represent the Washington Blues Society at next year's International Blues Competition on Memphis' fabled Beale Street.

And the winners are...

Brian Butler and the Joel Astley Band will represent in the Washington Blues Society next year at the 2025 International Blues Challenge in Memphis.

Hey, will we see you in Memphis?

The International Blues Challenge will be held January 7-11, 2025 on Beale Street in Memphis, Tennessee! Tickets will go on sale on October 1, 2024. Please visit www.blues.org to plan your visit to Memphis and support our acts next year, and don't forget to attend the Pacific Northwest Showcase as the Washington Blues Society is the only Blues Foundation affiliate to host one!

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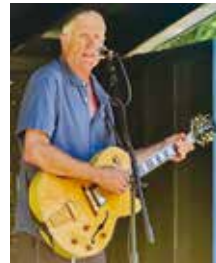
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Bluesletter Q & A: Update for September

Q: Hey! Where's My Bluesletter Venue Guide?
A: It's online at:
<https://wablu.es.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!)



International Blues Challenge Finals
 (Photos by Eric Steiner)
 Above (L>R): Heavy T Left Tones, Marc Lagen & Sheri Roberts Griemes & The Joel Astley Band
 Left: Two Trains Running, Brian Butler, Alison Joy & Indigo Edge
 Far Right (Below): The Bobby Patterson Band



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Tuesday Night Dinner Show 7-9

9/3 Matthew Curry Band 9/10 Dave Albert & Cheri Adams 9/17 Unbound 9/24 Bill Davis and CD Woodbury

Thursday Night 7-9
Singer-Songwriter Showcase
 Kevin Sutton with special guest 9/5
 Stacy Jones with special guest 9/12, 9/19, 9/26

Red Hot Saturdays 7:30-11:30

9/7 Ryan T. Higgins Band with Joe Cook
 9/14 Jeff and the Jet City Fliers
 9/21 Bobby Patterson Band
 9/28 Teri Derr Band





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Band Name (if applicable) _____

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Save the Date: Blues Vespers' 26th Season Begins September 8th

"... blues talent in a concert environment that celebrates diversity and honors the spirituality of making music."

Courtesy of Blues Vespers

Created and hosted by Pastor Dave Brown, Blues Vespers: A Blues Concert with a Poem and Something to Think A Blues Vespers celebrates Blues talent in a concert environment that celebrates diversity and honors the spirituality of making music, begins its 26th season on September 8th at 5PM at University of Puget Sound's Kilworth Chapel in Tacoma. Blues Vespers celebrates blues talent in a concert environment that celebrates diversity and honors the spirituality of making music.

This season begins with The Joe Cook Blues Band, featuring longtime Blues Vespers friend Tim Sherman, with an opening set by singer-songwriter Forest Beutel.

Over its 26-year history, Blues Vespers has hosted the best of Pacific Northwest blues with some national acts as well. Past acts included Little Bill and the Blue Notes, Geoff Muldaur, Paul Green, Polly O' Keary, Too Slim and the Tail Draggers, Henry Cooper, Candy Kane, Isaac Scott, Bill Sims, Jr., Chaney Sims, Jerry Miller, Stephanie Anne Johnson, The Kim and

Brian Band, Junkyard Jane, and many, many more.

The first half of the 26th season at the Kilworth Chapel, along with The Joe Cook Band, features Mark Riley with Jay Mabin, The Joel Astley Band, and another act that can't be announced until after Labor Day.

There will be a special Blues Vespers at Fox Island United Church of Christ featuring The Stacy Jones Band on November 24th and a Blues Vespers at the Interfaith Community Sanctuary in Ballard (talent & date to be announced).

In addition, Blues Vespers is presenting the 4th annual Kim Field Harmonica Showcase at the Spanish Ballroom on December 19th.

Spread the word, check out the Blues Vespers' Facebook page. Special thanks to all the amazing artists that have kept the blues alive at Blues Vespers for 26 years.



Tim Sherman & Joe Cook
(Photo Courtesy of Rev. Dave Brown)



Kilworth Chapel at the University of Puget Sound
(Photo Downloaded by Eric Steiner)



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September 2024 Live Blues Music Calendar!

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

SEPTEMBER 1

Riverfront Park, Spokane: Pig Out in the Park 11 AM
Kitsap Fairgrounds, Bremerton: Kitsap Blues Festival 12 PM
Ebey Island, Everett: Ebey Island Freedom Fest 12 PM
Main Street, Oak Harbor: Oak Harbor Music Festival 12 PM
Millers, Carnation: On Bird Street 6 PM
Peabo's, Mill Creek: Peabo's Sunday Revue 7 PM
The Spar, Tacoma: Dana Lupinacci Band, 7 PM
Jazz Alley, Seattle: Keiko Matsui 7:30 PM

SEPTEMBER 2

Angel of the Winds casino, Arlington: The Fat Fridays 11 AM
Riverfront Park, Spokane : Pig Out In the Park 11 AM
Ebey Island, Everett: Ebey Island Freedom Fest 12 PM
The Neptune Theatre, Seattle: Buena Vista Social Club 7 PM
Evergreen State Fair, Monroe: Sheri Roberts Greimes & Jo Mama 2 PM

SEPTEMBER 3

Madison Ave Pub, Everett: Matthew Curry Band 7 PM
The Spar, Tacoma: Date Night 7 PM
The Neptune Theatre, Seattle: Buena Vista Social Club 7 PM
Jazz Alley, Seattle: Noy, Haslip, Fig Supergroup 7:30 PM
Billy Blues Bar, Vancouver: Ben Rice & the Hustle 8 PM

SEPTEMBER 4

CCR, Snohomish: Usual Suspects 6 PM
Jazz Alley, Seattle: Noy, Haslip, Fig Supergroup 7:30 PM
Owl N Thistle, Seattle: Billy Joe & the Dusty 45s 8 PM

SEPTEMBER 5

Bad Albert's, Seattle: Annie Eastwood and Friends 6 PM
Tim's Tavern, Seattle: Dusty 45's 6 PM
Jazz Alley, Seattle: Fred Wesley & the New JB Horns 7:30 PM
The Neptune Theatre Seattle: Oteil & Friends 8 PM
Sunbanks Lake Resort, Electric City: Sunbanks Blues Festival
Snapdragon, Vashon: Steve Itterly and Friends 8 PM

SEPTEMBER 6

Sunbanks Lake Resort, Electric City: Sunbanks

Blues Festival

Lighthouse Park, Mukilteo: Mukilteo Lighthouse Festival 4 PM

Salish Sea Boathouse Taproom, Edmonds: Dogtones 6 PM

Third Place Commons, Lake Forest Park: 24 Madison 7 PM

Kimball Coffeehouse, Gig Harbor: Dusty Luck Band, 7 PM

Blues Frog Studios, White Rock B.C.: Too Slim and the Taildraggers 7 PM

Jazz Alley, Seattle: Fred Wesley and the New JB Horns 7:30 PM

Aurora Borealis, Shoreline: Chris Eger Band 8 PM

CCR, Snohomish: Billy Appleton Band 8 PM

SEPTEMBER 7

Sunbanks Lake Resort, Electric City: Sunbanks Blues Festival

Lighthouse Park, Mukilteo: Mukilteo Lighthouse Festival 11 AM

Prater Mountain, Priest River ID: Panhandle Blues Festival 12 PM

Skagit Riverwalk Plaza., Mount Vernon: Brewfest on the Skagit 2 PM

Salish Sea Boathouse Taproom, Edmonds: One Love Bridge 6 PM

Third Place Commons, Lake Forest Park: Sounds of Swing Big Band 7 PM

Wit Cellars, Prosser: Tyron Benoit Band 7 PM

Jazz Alley, Seattle: Fred Wesley and the New JB Horns 7:30 PM

Madison Ave Pub, Everett: Ryan Higgins Group 7:30 PM

Beach Bar, Birch Bay: North Sound Soul 8 PM

Aurora Borealis, Shoreline: Curley Taylor & Zydeco Trouble 8 PM

Conway Muse, Conway: Dave George's Northwest Passage 8 PM

CCR, Snohomish: Lori Hardman Band 8 PM

SEPTEMBER 8

Sunbanks Lake Resort, Electric City: Sunbanks Blues Festival

Lighthouse Park, Mukilteo: Mukilteo Lighthouse Festival 11 AM

Volunteer Park, Seattle: Seattle Peace Concert 12 PM

Salish Sea Boathouse Taproom, Edmonds: The Jerkels 2 PM

Aurora Borealis, Shoreline: Hamilton Loomis 8 PM

Millers, Carnation: On Bird Street 6 PM

Spar Tavern, Tacoma: Two Scoops Combo, 7 PM

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

Jazz Alley, Seattle: Fred Wesley & the New JB Horns 7:30 PM

SEPTEMBER 9

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon Tavern, Seattle: Andy Coe Band 9 PM

SEPTEMBER 10

Aurora Borealis, Shoreline: Washington Blues Society monthly Blues Bash showcase w/King Kom Beaux & Daddy Treetops 7 PM

Madison Ave Pub, Everett: Albert & Adams 7 PM

Jazz Alley, Seattle: Martin Taylor & Allison Burns 7:30 PM

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

SEPTEMBER 11

CCR, Snohomish: Usual Suspects 6 PM

The Spar, Tacoma: Butch Harrison & Company 7 PM

Jazz Alley, Seattle: Martin Taylor & Allison Burns 7:30 PM

Owl N Thistle, Seattle: Billy Joe & the Dusty 45s 8 PM

SEPTEMBER 12

Sunbanks Lake Resort, Electric City: Sunbanks Rocks 4 PM

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

Tim's Tavern, Seattle: Dusty 45's 6 PM

Chateau Ste. Michelle, Woodinville : Chris Isaak 7 PM

Jazz Alley, Seattle: Kirk Whalum 7:30 PM

Salmon Bay Eagles, Seattle: Johnny Atomic & the Silver Tongue Devils 8 PM

Snapdragon, Vashon: Steve Itterly & Friends 8 PM

SEPTEMBER 13

Sunbanks Lake Resort, Electric City: Sunbanks Rocks 12 PM

PT Anchor, Port Townsend: Pinetree Collective 6 PM

Crossroads, Bellevue: Faultline 7 PM

Kimball Coffeehouse, Gig Harbor: Steph & The Eclectrix, 7 PM

Pub 282, Camano Island: Mark DuFresne Band, 7:30pm

Third Place Commons, Lake Forest Park: Flea Circus 7 PM

Jazz Alley, Seattle: Kirk Whalum 7:30 PM

Salmon Bay Eagles, Seattle: Vandavenus 8 PM

Madison Ave Pub, Everett: Guy Johnson Band 8 PM

CCR, Snohomish: Stage Hogs 8 PM

SEPTEMBER 14

Sunbanks Lake Resort, Electric City: Sunbanks Rocks 4 PM

Beacon Hill Light Transfer Station, Seattle: Beacon Hill Street Festival 12 PM

Blue Moon, Seattle: Casaundra May & James 5 PM

Salish Sea Boathouse Taproom, Edmonds: Pilchuck Boys 6 PM

Boundary Bay Brewery, Bellingham: North Sound Soul 6 PM

Crocodile, Seattle: Black N Loud Music Fest 6 PM

The Repp, Snohomish: Norris & Nicely 6:30 PM

Third Place Commons, Lake Forest Park: North Seattle Jazz Orchestra 7 PM

Black n Tan Hall, Seattle: Lady A 7 PM

Jazz Alley, Seattle: Kirk Whalum 7:30 PM

Madison Ave Pub, Everett: Jeff and the Jet City Fliers 7:30 PM

Rockfish, Anacortes: Joel Astley 7:30 PM

Aurora Borealis, Shoreline: Blue Velvet Groove 8 PM

Conway Muse, Conway: Christy McWilson & Randy Weeks 8 PM

CCR, Snohomish: Dana Osborne Band 8 PM

Emory's, Everett: Double Shot 8 PM

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

SEPTEMBER 15

Sunbanks Lake Resort, Electric City: Sunbanks Rocks 4 PM

Salish Sea Boathouse Taproom, Edmonds: Chris Eger 2 PM

Aurora Borealis, Shoreline: Scarlet Tree Revival 5 PM

The Spar, Tacoma: Billy Stapleton's Powerhouse Band, 7 PM

Peabo's. Mill Creek: Peabo's Sunday Revue 7 PM

Jazz Alley, Seattle: Kirk Whalum 7:30 PM

SEPTEMBER 16

Madison Ave Pub, Everett: Mad Bojo 7 PM

Jazz Alley, Seattle: Jumaane Smith Quintet 7:30PM

Blue Moon Tavern, Seattle: Andy Coe Band 9 PM

SEPTEMBER 17

Madison Ave Pub, Everett: Unbound 7 PM

Jazz Alley, Seattle: The Headhunters 7:30 PM

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

SEPTEMBER 18

CCR, Snohomish: Usual Suspects 6 PM

The Spar, Tacoma: Jazz Overhaul 7 PM

Molten Works Glass Studio, Woodinville: Annie Eastwood & Billy Stapleton Duet 7 PM

Jazz Alley, Seattle: The Headhunters 7:30 PM

Aurora Borealis, Shoreline: Jazz Punishments Big Band 8 PM

Owl N Thistle, Seattle: Billy Joe & the Dusty 45s 8 PM

SEPTEMBER 19

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

Tim's Tavern, Seattle: Dusty 45's 6 PM

Jazz Alley, Seattle: Delvon Lamar Trio 7:30 PM

Salmon Bay Eagles, Seattle: Blue Healers 8 PM

Snapdragon, Vashon: Steve Itterly & Friends 8 PM

Lincoln Theater, Mt Vernon: Hot Tuna 8 PM

The Paramount Theatre, Seattle: Experience Hendrix feat. Kenny Wayne Shepherd, Zakk Wylde, Eric Johnson, Taj Mahal and more!

SEPTEMBER 20

Salish Sea Boathouse Taproom, Edmonds: Flaming Pies 6 PM

Kimball Coffeehouse, Gig Harbor: Mark Hurwitz Combo 7 PM

Jazz Alley, Seattle: Delvon Lamar Trio 7:30 PM

Center for the Arts, Spokane: Experience Hendrix Tour 7:30 PM

Aurora Borealis, Shoreline: Eldridge Gravy 8 PM

Salmon Bay Eagles, Seattle: Trifecta 8 PM

Madison Ave Pub, Everett: Dana Osborne Band 8 PM

Rialto Theater, Tacoma: Hot Tuna 8 PM

CCR, Snohomish: Hot Rodster 8 PM

Bakes, Bellevue: Billy Stapleton's Powerhouse Band, 9:30PM

SEPTEMBER 21

St Germain's Church, Hoodspport: Rod Cook 5 PM

Salish Sea Boathouse Taproom, Edmonds: Nikki and the Fast Times 6 PM

White River, Auburn : ZZ Top 6:30 PM

Third Place Commons, Lake Forest Park: Cascadia Big Band 7 PM

Jazz Alley, Seattle: Delvon Lamar Trio 7:30 PM

Madison Ave Pub, Everett: Bobby Patterson Band 7:30 PM

The Neptune Theatre: Billy Bragg The Roaring Forty USA Tour 7 PM

Leif Ericksen Hall, Ballard: Mark DuFresne Band, 8 PM

CCR, Snohomish: The Vandalls 8 PM

Saints & Scholars, Snoqualmie: Nick Mardon 8 PM

SEPTEMBER 22

Sea Monster, Seattle: Kimball Conant & the Fugitives with Annie Eastwood 4 PM

Remlinger Farms Brewery, Carnation: The Mud Sharks 5 PM

Spar Tavern, Tacoma: Johnny Burgin 7 PM

Peabo's. Mill Creek: Peabo's Sunday Revue 7 PM

Jazz Alley, Seattle: Delvon Lamar Trio 7:30 PM

Washington State Fair, Puyallup: Steve Miller Band 7:30 PM

SEPTEMBER 23

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon Tavern, Seattle: Andy Coe Band 9 PM

Northern Quest Amphitheatre, Airway Heights: Steve Miller Band 7:30 PM

SEPTEMBER 24

CCR Lounge, Snohomish: Washington Blues Society Blues Bash Showcase II w/Ryan T Higgins, Joe Cook w/ Robert Baker & Rick J Bowen 7 PM

Madison Ave Pub, Everett: Davis and Woodbury 7 PM

Purdy's Pub, Sumner: Michele D'Amour & The Love Dealers 7 PM

Jazz Alley, Seattle: Jose James 7:30 PM

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

SEPTEMBER 25

CCR, Snohomish: Usual Suspects 6 PM

The Spar, Tacoma: Tim Lerch & Keith Lowe 7 PM

Slippery Pig Brewery, Poulsbo: Monster Mike Welch w/Farrell, Hudson & Friends 7 PM

Jazz Alley, Seattle: Jose James 7:30 PM

Aurora Borealis, Shoreline: North Sound Jazz 8 PM

Owl N Thistle, Seattle: Billy Joe & the Dusty 45s 8 PM

SEPTEMBER 26

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

Tim's Tavern, Seattle: Dusty 45's 6 PM

West of the Waterway, Tacoma: Monster Mike Welch w/Farrell, Hudson & Friends, 7 PM

Jazz Alley, Seattle: Gerald Albright 7:30 PM

Salmon Bay Eagles, Seattle: 8 PM

Snapdragon, Vashon: Steve Itterly & Friends 8 PM

SEPTEMBER 27

Third Place Commons, Lake Forest Park: Center Piece Jazz 7 PM

Palindrome Event Center, Pt Townsend: Monster Mike Welch w/Farrell, Hudson & Friends 7 PM

Jazz Alley, Seattle: Gerald Albright 7:30 PM

CCR, Snohomish: The Davanos 8 PM

Salmon Bay Eagles, Seattle: Powerhouse 8 PM

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

(Continued on Page 23)

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)



September 2024 Live Blues Music Calendar! (Continued)

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

(Continued from Page 21)

SEPTEMBER 28

Third Place Commons, Lake Forest Park: Souled Out 7 PM

Jazz Alley, Seattle: Gerald Albright 7:30 PM

Madison Ave Pub, Everett: Teri Derr Band 7:30 PM

CCR, Snohomish: Short Cutz 8 PM

Jazzbones, Tacoma: Stacy Jones Band w/Sirsy 8 PM

Salmon Bay Eagles, Seattle: Tony Lease Trio 8 PM

SEPTEMBER 29

The Quarter Deck, Des Moines: Rod Cook 3 PM

Spar Tavern, Tacoma: Blues Redemption 7 PM

Peabo's. Mill Creek: Peabo's Sunday Revue 7 PM

Jazz Alley, Seattle: Gerald Albright 7:30 PM

SEPTEMBER 30

Angel of the Winds, Arlington: Fat Fridays 11 AM

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon Tavern, Seattle: Andy Coe Band 9 PM



Steve Miller's Star on the Hollywood Walk of Fame at 1750 Vine Street in the Shadow of the Capitol Records building. The Hollywood Chamber of Commerce honored Steve Miller on July 14, 1987, (23 years before Rocky Nelson interviewed Steve Miller at Chateau Ste. Michelle on July 10, 2010 - see interview in this issue!) (Photo by Eric Steiner)

Deadlines for the October Bluesletter!

Editorial Copy: 9/5/24

Ad Reservations: 9/5/24

Self Service Calendar: 9/10/24

Talent Guide, Blues Jams & Open Mic Listings: 9/10/24

Camera Ready Ads: 9/12/24

Got a Great Story and/or a Great Shot? See Suggestions for Contributing Writers & Photographers in this Issue!

Sunbanks Blues Festival September 5-8, 2024

Curley Taylor & Zydeco Trouble
Too Slim & the Taildraggers
Johnny Wheels & the Swamp Donkeys
Rich Layton & Tough Town

<p>Karen Lovely Left Hand Smoke Bennett Matteo Band Nico Wayne Toussaint Michelle Malone Duo Acoustic Dirt Angels</p>	<p>Tyron Benoit Octopus Ballet Wasteland Kings Kim and Brian Band Vaughn Jensen Band Rusty & Ginger</p>
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Sunbanks Lake Resort 57662 HWY 155 N., Electric City, WA (near Grand Coulee Dam)
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Tickets: 509-633-3786

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HELL'S BELLES (FEMALE AC/DC)
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GIMME SHELTER (ROLLING STONES)
PIPER'S RUSH (RUSH)
MONSTER ROAD (RETRO SOUL)
INVINCIBLE (PAT BENATAR)
STRANGELY ALRIGHT (ORIGINAL ROCK)
REVIVAL BROTHERS BAND (ALLMAN BROTHERS)
SAVANNAH WOODS TRIO (ORIGINAL ROCK)
TRUE ROMANS (CLASSIC ROCK)
LARRY MURANTE & NATI POPOVA (FOLK ROCK)

www.sunbanksfestival.com

Winthrop Rhythm & Blues Festival Recap: July 19-24, 2024

"Despite the wildfires, road closures and excessive temps, blues fans made the pilgrimage to the Blues Ranch..."

By Britnee Christen

As the sun began to set on a warm July evening in the Methow Valley, the crowd began to cheer. It's been a scorcher, with temperatures cresting into the 100s. That didn't matter, though, as the 37th Annual Winthrop Rhythm & Blues Festival kicked off its three-day weekend of non-stop musical talent. Despite the wildfires, road closures and excessive temps, blues fans made the pilgrimage to the Blues Ranch just outside Winthrop, Washington.

Friday night opened with a last-minute lineup change as organizers worked to reschedule artists whose flight plans were affected by the worldwide technology outage. That didn't stop the energy that had been building throughout the day, however, and as The Revival Brothers Band—a 7-piece all-star Portland group that included Kevin Selfe on guitar and vocals, Brady Goss on keys and vocals, Chuck Barber on percussion, and drummer/instigator Jeff Frankel—struck their first notes, the in-field began to flood with happy dancers and toe tappers. The show was underway and fans were cheering, clapping, stomping and hollering to the tribute taking place on stage for The Allman Brothers Band.

As the sun set farther into the trees, more people made their way toward the stage to prepare for the awe-inspiring Colin James to take the stage. Hailing from Canada, James was heralded as a great by the late guitar wonder Stevie Ray Vaughn. Many folks in the crowd had made the long journey to Winthrop just to see James take the stage. Watching him rip across the stage with such energy and finesse left little to understand why Colin James is a must-see act. He scorched through hits and new tunes, even teasing an upcoming collaboration with Lucinda Williams. Between his general sweet disposition, heart pounding guitar solos and energetic stage presence, Colin James left the stage smoldering as the crowd cheered and jeered for more.



The energy of the night carried into the Beer Garden Tent as crowd favorites Lady A, Polly O'Keary, Peter Dammann, David Miller and Tommy Cook (AKA The Methow Juke Joint Allstars) took the stage for the late night jam. You never know what can happen at the late night jam, and the crowd was treated to some special moments as members of The Revival Brothers Band joined in with the Allstars for a few tunes. Even more surprising, making his way to the stage for a few songs was Los Lobos baritone-saxophonist Steve Berlin, who had decided to spend his weekend off the road at Winthrop.

As the night settled on day one and the final

jam ended, folks streamed back to their campsites wondering if tomorrow could top the explosive start to this year's festival.

Day two was a sizzler. Not only because of the heat but also the talent that crossed the stages. Kevin Selfe and friends (filling in for Nat Myers, whose flight was rerouted and delayed due to the tech outage) woke up the Blues Ranch with some rowdy interpretations of classic blues, undeniably unique guitar licks and uplifting vocals. The stage was set for another magical day of music.

Next up was the incomparable Duffy Bishop.



Page 24:
 Top: Methow Juke Joint All-Stars
 (Photo Courtesy of the Winthrop Festival)
 Left: Diggin' Dirt
 (Photo by Mitchel Image)
 Right: Having Fun at Winthrop!
 (Photo by Mitchell Image)

Page 25:
 Top & Above: The Revival Brothers
 Top Middle: Duffy Bishop
 Top Right: Colin James
 Middle & Right: Galactic
 Top Right: Colin James
 (Photos by Mitchell Image)

This performance will go down as a memorable one for many in attendance. No one does crowd work like Duffy Bishop. She hopped on and off the stage a handful of times to snake her way out into the crowd to give fans a truly magical experience. From singing about young love, aging lives and the home place that is the Blues Ranch, Bishop touched the crowd and left tears of

joy on the cheeks of those in the in-field. A wonderful swell of emotion leading into the first of many sets from Chris O'Leary.

Chris and his crew pulled triple duty over the weekend. Not only did they perform on the Main Stage early Saturday, but also was the Beer Garden stage opener that night.

(Continued on Page 26)

2024 Winthrop Rhythm & Blues Festival Recap (Continued)

"Where else in the world can you experience this kind of magic?"



(Continued from Page 25)

Additionally, the fellas stepped to help with a reshuffle on the Main Stage on Sunday due to the tech outage. Each performance was electric and O'Leary's rousing rendition of Ophelia really sent the fans into hyper-drive. O'Leary's charismatic on-stage personality was felt through the microphone. From his vocal performance to his harmonica work, the man shows why he's the real deal. Plus, backed by a band filled with talented musicians makes for an entertaining show.

Another highlight of Saturday was a drop-in performance by Lady A. Her kindness and willingness to step-in helped to fill a slot due to Eric Gales' stranding in the Atlanta

airport by the worldwide tech outage a few days prior. This set from Lady A was one for the books. Blues fans bore witness to not only the talents of Lady A's band—who drove up from Seattle that morning for this last-minute fill-in gig, and back that night for other commitments already on the calendar—but also the phenomenal guitar licks of Peter Dammann, and another surprise visit by saxophonist Berlin.

The unexpected bingo of the weekend came from Diggin Dirt. This Northern California-based band owned the stage from the first second they walked on. People flooded the in-field to catch a glimpse of this group who brought groovy funk lines and lead vocals that were out of this world. To really top it off, the group experienced their own kind of magic when Berlin joined the horn section on a few tunes.

Just when you thought it couldn't get any better...it did. The lineup for this year's festival continued to deliver one hit group after another. Nikki Hill was no exception, performing at an elevated level that transcended the space. Her sultry tones, mesmerizing hair flips and commanding stage presence left the crowd wanting more.

It was an added bonus to see her energy matched by guitarist Laura Chavez (the first woman to win top guitarist honors at the prestigious Blues Music Awards). The stage was buzzing with energy as they closed out a rockin' set that took a new spin on old classics and the unearthing of Hill's next musical reincarnation. The mood was set for the entry of Galactic to take front and center.

For over 25 years, Galactic has found a way to sustain. Every time they take stage their sound is just dialed in, and it never ceases to amaze fans. The air was electric and the heat was starting to settle from a long, hot day. The fans were feeding off the energy as nearly every space, nook and cranny of the in-field was filled with people waiting for Galactic to take flight into the cool evening sky. The first chords were met with a loud uproar of delighted cheers from the thousands of people waiting. As the set continued to draw in the crowd Jelly Joseph made way to the stage and proceeded to take the listener on a journey of unparalleled vocal talent. No written word can truly describe the experience attendees had that night. That, in and of itself, is what sets WRBF apart from many other festivals. You have to be there to experience it. Especially when this type of magic cannot be recreated in other environments. We saw this time and time again as, yet once more, Berlin made his way to the stage to sit in for the final few tunes with Galactic and Jelly Joseph. These are the types of experiences you can't relive through social media and feel the same energy that is holding space for magic. This is why events like WRBF are so important to the legacy of music and the people that wield the magic together.

This magic leads to not only stage moments like at the Main Stage, but also in the Beer Garden stage where there is no script. Attendees in that space on Saturday night saw the second set from Chris O'Leary that was raw, edgy and captivating. This led into a jam session that saw not only the usual cast of characters but a return of

Berlin (at this point the festival became the Winthrop Rhythm & Berlin Festival...and the crowd was loving it). That performance tore the roof off, especially when Chris O'Leary made a surprise appearance with his harmonica. Where else can you see O'Leary and Berlin sound off against each other? Only at Winthrop! The excitement of Saturday could be felt everywhere and folks made their way to rest up for the last day, which held promise to be just as spectacular.

Sunday morning started with the welcoming sound of Pink Floyd's "Dark Side of the Moon" echoing through the Blues Ranch. Yoga was underway under the Big Top Tent in the Beer Garden (a cool place to be on another scorching day). The electricity from the night before still hung in the air. Many folks found their way down to the river to cool off. Music kicked off on the Main Stage with Nat Myers. With a sound rooted in Kentucky blues, Myers performed a solo set that hinged between storytelling and musically educating. His personality, musicianship and all-around passion for music combined for a set worth waiting for. The story of Winthrop would not be complete with the narrative including the up and coming, the next generation of blues and Nat Myers is one to keep an eye on.

Things continued to roll along as Chris O'Leary made a third appearance. Sunday couldn't escape the travel chaos that was created by the worldwide tech outage, and Dwayne Doopsie was unable to make it. With a little shuffling by event organizers Chris and crew filled in to help balance the schedule for the closing day. No two sets were the same from O'Leary and his band over the weekend. A true testament to the musicianship of the band and the interconnectedness of all musical types. This bonus performance cemented Chris O'Leary and his group as MVPs of the weekend.

As the schedule grew into the middle part of the day blues fans were treated to a beautiful and harmonic set from LaRhonda Steele & Family. Steele, a Portland fixture

in the blues and gospel scene, delivered a musical arrangement with her husband Mark on keys and daughter Lo on vocals. From stunning renditions of old gospel and blues classics, to the original music of Lo there were sweet, magical moments woven together by a family uplifted by music and the love for one another.

The blues love continued as longtime fan favorites Too Slim & The Taildraggers made their way to the stage. There is no denying that WRBF fans love Too Slim, and the energy back and forth between the stage and the crowd was palpable in the in-field. From one crowd pleaser to another, this group turned the Blues Ranch up to 11 on the dial, setting the stage for the two remaining performances on the Main Stage.

Just as on Saturday, Sunday held a wild card too. J & the Causeways brought their New Orleans energy to the stage and put on a show that will be talked about for years. Fronted by a man who commands the stage from behind the keys, there is no denying the talent and passion this group has when it comes to making music. From dance battles to on-stage antics J & the Causeways brought charisma and a bit of magic to every song they performed.

The weekend culminated in the final Main Stage performance from The Record Company. From the first chord, fans knew it was going to be a barn burner and the fellas did not disappoint. The high octane energy burned in the late afternoon sun as rip roaring bass and drum lines held it down for the forceful explosion of guitar melodies. Chris Vos' vocals and harmonica work were unmatched. The group's set ended with such explosive energy that Vos lost a harmonica and microphone to the scene (don't worry, a young fan was gifted the harmonica as a memento of the best show of their life). The crowd screamed, shouted and begged for more. Festival Director, Erika Olsen, encouraged the continuation and the fans were wowed with a soul burning encore. It truly was the best way to cap off the Main

Stage performances and lead into an evening of final jams to close the weekend.

In the Beer Garden, the Methow Juke Joint Allstars ripped through another set of great tunes. The crowd was settled in for a final evening of jams and those in attendance were graced with a surprise that you only could have experienced if you were there. No, we aren't talking about another Steve Berlin cameo, we're talking about a surprise sit-in from The Record Company's Chris Vos. The crowd went nuts and the music swirled with the energy of the crowd and came to life. These magical moments only happen at Winthrop and it was the perfect way to end a stellar weekend of live music.

What else can we say about the 37th Annual Winthrop Rhythm & Blues Festival that we haven't already? Not much, really. What can be said is this: the organizers deserve credit for unearthing and curating talent lineups that speak to the heart, electricity and love of the blues. No matter the weather, travel conditions or random worldwide occurrences this festival deserves its title of the "best little fest." Where else in the world can you experience this kind of magic? It's hard to come by and Winthrop Rhythm & Blues Festival, you're doing it right

About the Author: Britnee Christen is an events producer and marketer located in the Pacific Northwest. She finds joy in creating connections, nature, and capturing the moment.

Page 26 Photos:
Left Top & Bottom: Galactic
Middle Top: Nikki Hill
Middle Lower: Blues Fans Having Fun!
(Photos by Mitchell Image)

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 206.459.3278
Bobby Holland & The Breadline 425.681.5644
Boneyard Preachers 206.755.0766 or 206.547.1772
Bobby Patterson & the Two Tones 509.869.0350.
Brian Butler Band 206.450.1262
Brian Hurst 360.708.1653

Brian Lee & The Orbiters 206.390.2408
Bruce Govan 206.817.1663
Bruce Koenigsberg / Fabulous Roof Shakers
425.766.7253
Bruce Ransom 206.618.6210
Bump Kitchen 253.223.4333 or 360.259.1545

C

C.D. Woodbury Band 425.502.1917
CC Adams Band 360.395.8540
Charles White Revue 425.327.0018
Charlie Butts & The Filtertips 509.655.1071
Charlie Saibel 360.357.8553
Chester Dennis Jones 253.797.8937
Children Of The Blues 818.292.2541
Chris Eger Band 360.770.7929
Chris Lord 425.334.5053
Chris Stevens' Surf Monkeys 206.236.0412
Christi Michelle Weiss 425.667.0428
Coyote Blues 360.420.2535
Craig Parrish/Margaret Wilder Band 360.380.2250
Crooked Mile Blues Band 425.238.8548
Curtis Hammond Band 206.696.6134
Cyndi Moring and Lucile Street 206.849.8471

D

Daddy Treetops 206.601.1769
Dan & the Dynos 206.225.9684
Dana Lupinacci Band 206.383.1814
Dave Albert 425.269-3665
Dave Townsend (Midnight Hour) 425.238.4039
David Hudson / Satellite 425.630.5276
Dennis "Juxtamuse" Hacker 509.264.7879
Dick Powell Band 425.742.4108
Don Bird 818.292.2541
Doug McGrew 206.679.2655
Doug Skoog 253.921.7506
Dudley Taft 513.713.6800

E

El Colonel 360.293.7931
Elliott Bay Blues Band 206.300.6802
Ellis Carter 206.935.3188
Eric Madis & Blue Madness 206.251.0339
Eric's Maine Connection 425.299.7496
Eric Rice 425.299.7496

F

Fat Cat 425.487.6139
Filé Gumbo 425.788.2776

G

Gary Frazier 206.851.1169
Gordy Mitchell 425.275.6520
Greenwood Music Collective 646.915.2221

Greg Roberts 206.473.0659
Groove Tramps 720.232.9664
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 Menteer and The Beaten Path 425.280.7392
Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
James Brunner 509.457.0762
Jim Caroompas (Rumpus) 925.212.7760
Jim McLaughlin 425.737.4277
Jim Nardo Blues Band 360.779.4300
Jimmy Free's Friends 206.546.3733
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. Noftsger 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 Nicely 425.239.3876 or
425.359.3755
Randy Norris & The Full Degree 425.239.3876
Randy Oxford Band 253.973.9024
Raven Humphres 425.308.3752
The Rece Jay Band (253) 350-9137
Red House 425.377.8097
Reggie Miles 360.793.9577
Reji Marc (206) 486-0386
Richard Allen & The Louisiana Experience
206.369.8114
Richard Evans 206.799.4856
Right Hand Drive 206.496.2419
RJ Knapp & Honey Robin Band 206.612.9145
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
Son Jack Jr. 425.591.3034
Spencer Jarrett 510.495.4755
Stacy Jones 206.992.3285
Star Drums & Lady Keys 206.522.2779
Steve Bailey & The Blue Flames 206.779.7466
Steve Cooley & Dangerfields 253.203.8267
Steve Peterson 206.799-8196
Steven J. Lefebvre 509.972.2683 or 509.654.3075
Stickshift Annie Eastwood 206.941.9186
Studio Rob 425.870.7683

Susan Renee "La Roca Soul" Sims 206.920.6776
Suze Sims 206.920.6776

T

TJ Read 206.380.6638
Tamys Hoffman Band 406.570-2303
Teri Derr Band 425.985.9420
Terraplane Band (425)870-5018
Terry Hartness 425.931.5755
The 509s 509.423.0032
The Bret Welty Band 208.703.2097
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

Help Us Build a Better Bluesletter

Reminders for potential contributing writers and photographers interested in seeing their work in the Bluesletter.

By Eric Steiner

I wanted to build on prior articles about our magazine's requirements for stories, color photography, advertising art, and graphics in the hopes of encouraging potential contributors to format their work so that our printer can print it.

Before these images can land on the traditional, old school plates in the print shop at Pacific Publishing in South Seattle, Editor Polly O'Keary and I review them as we assemble each issue in the Adobe In Design program. More often than not, we wrestle with the types, formats, and resolutions of images we receive.

Help Us Build a Better Bluesletter!

Each month, we continue to receive too many photos that look perfect on a camera phone, computer screen, or social media, but none of them are formatted for traditional printed paper media (like the magazine you are holding in your hands). Many have file titles automatically generated by the camera or phone, but more about file naming conventions in a little bit.

Where to Start?

For starters, I encourage potential contributors to refer to the Submissions Requirements on page 4 of any issue, which lists our printer's required formats. Far too frequently, well-meaning photographers send in excellent pictures direct from their cell phones without pausing to review or edit their images in photo editing software to format their images for print. This important step does two things: 1) Offers the photographer an opportunity to improve upon lighting, tone, or contrast, and 2) Includes a step to title the image with the names of the subject and photographer so we can properly give photographers' credit for their work (and correctly identify the subject in the picture).

RGB or CMYK?

If your camera or cell phone saves color images in the RGB (Red-Green-Blue) format, that's the preferred image type for screens on computers and cell phones.

Social media is filled with RGB images as these tend to be low-resolution (meaning small file size). More about size in a bit. My little iPhone ES saves my images in RGB, and I do not know how to change the camera settings on it. However, I know if I want my new editor, Polly O'Keary, to consider one of my photos for publication, I need to submit the picture according to Pacific Publishing's requirements. Actually, it's not just a requirement of our printer. For traditional, paper print publications, CMYK (Cyan-Magenta-Yellow-Black), is the "coin of the realm." The gold standard in traditional, print media. That generally means larger files saved at 300 dots-per-inch (DPI), which is a direct contrast to social media's "lite" photos saved at 72 DPI.

Size is Important!

In addition to file type (RGB or CMYK), Polly and I look at an image's size as we prepare them for print. Many cover color images top 30 MB in size as CMYK is a dense (300 DPI) and large format. As a result, many images for print far exceed email attachment size capacity. When that happens, we ask contributors to send it files through a file sharing service such as Google Drive, Box or DropBox. Regarding an image's size, our partners in printing at Pacific Publishing are prepared to work with images with resolutions at 500 DPI or greater, as this file size may allow for greater clarity and sharpness. Please also know that short cuts like adding extra DPI to a 72 DPI social media image do not work 99% of the time.

File Type: JPG, PSD or TIF?

When Polly and I double-check the resolution and formatting of images, graphics, and ad art, I look for the file extension. Generally, in my experience, the In Design program seems to prefer Photoshop (PSD) native images instead of JPG or TIF files. As of press time, Polly is using file types that are new to me, like PNG images, and I look forward to learning more about those types of files as she grows into the position of editor.

What's in a (File) Name?

Too many contributors submit images using file identifiers supplied by their cell phones or 35mm cameras. When we get photos with file names like DCS12345.jpg, we are unable to provide a photo credit due the photographer in our magazine. So, please, title each file so that Polly and me can quickly identify the subject in the picture as well as the photographer, (like 2023 June B Arnold by K Anderson.psd).

A Step-by-Step Guide

Please see my May 2023 article, "Got a Great Shot? Send It In!" in the May Bluesletter (available online through www.wablues.org). In that article, I offer a quick, 13-step process using PhotoShop to prepare photos for this magazine. This 13-step guide includes what I call "The Hunnewell Effect," named in honor of the late Seattle blues photographer Tom Hunnewell. Tom taught me that "Photoshop has already done a lot of work for you. Use three quick automatic improvements (Auto Tone, Contrast & Color) when you can, and you'll find they work more often than not," he said. I'm forever thankful for Tom's advice behind the keyboard when I format blues photos for the magazine.

A Final Word...

Like any other deadline-driven publication, this magazine relies upon stories and photos received by our regular deadline of the 5th for the following month in formats that are acceptable to our printer, Pacific Publishing.

After turning this file in to Pacific Publishing in mid-August, I will take short break before beginning work on the October issue. I'll then confer with Polly on the content I'll already have received and we'll work on a good plan for October as she transitions more actively into the position of Editor.

Starting next month, I will be involved with my final three issues of the Bluesletter before I step back at the end of the year. I look forward to helping Polly grow into the Editor position and will be a resource for her as my time and travel allow.

Preview: Jazz & Blues Music Series in Downtown Bellevue

"The series concludes with a student showcase featuring talented musicians from neighboring schools..."

By MacKenzie Ault

The annual Jazz & Blues Music Series will take over Downtown Bellevue from October 2nd through the 6th, gathering the region's top talent for five days of exceptional music. Performances will be held at various venues throughout downtown, leading up to two ticketed headliner shows at Meydenbauer Center Theatre. The Joel Astley Band, featuring Johnny Burgin, will perform on October 4th with a blend of original music and high-energy melodies. Greta Matassa & Friends will follow up with an outstanding show of contemporary jazz on October 5th. The series concludes with a student showcase featuring talented musicians from neighboring schools, making it a vibrant celebration of seasoned artists and emerging talent.

Up-and-coming blues artist Joel Astley Band delivers an upbeat blend of sparkling original music and high-energy swing, roots rock, jazz, and blues, alongside the nationally-acclaimed Johnny Burgin. Since starting his first band in 2014, Astley has amassed 23 Best of the Blues ("BB Awards") from the Washington Blues Society. His debut album on Blue Heart Records, *Seattle to Greaseland*, has catapulted him into the national spotlight, earning well-deserved praise for his powerful harmonica chops, smooth vocals, and exceptional songwriting.

Astley teams up once again with Blues Music Award nominee Johnny Burgin, known as one of the hardest-working bluesmen on the national scene, having played over 200 dates last year across the US, Mexico, Japan, and Europe.

Burgin, who grew up in Mississippi and South Carolina, initially moved to Chicago to become a writer but was drawn into the vibrant Chicago blues scene in the 90s. This led to a prolific career performing, recording, and collaborating with numerous blues veterans and legends. His recent release, *Ramblin' from Coast to Coast*, is currently charting worldwide.



Together, Astley and Burgin bring a dynamic synergy to the stage, combining Astley's fresh, contemporary sound with Burgin's seasoned, traditional blues expertise. Their collaboration promises an electrifying performance, showcasing the best of both artists' talents and offering audiences an unforgettable experience filled with soulful music and high-energy entertainment. Don't miss the chance to see these two remarkable artists in action, as they continue to make waves in the blues music scene.

Nine-time Northwest Jazz Vocalist of the Year and Hall of Fame Jazz Vocalist Greta Matassa will captivate audiences with her exceptional quintet, renowned for performing in the area's top jazz clubs and concert venues. The Greta Matassa Quintet, featuring pianist David Lee Joyner, bassist Clipper Anderson, drummer Mark Ivester, and saxophonist Alexey Nikolaev, showcases a dynamic blend of contemporary jazz arrangements and classic standards.

With a career spanning 40 years, Greta Matassa effortlessly moves between the "great American songbook" and new



original compositions. Her repertoire includes classics by George Shearing, Bill Evans, Chick Corea, and Dave Brubeck, alongside jazz interpretations of songs by Stevie Wonder, Michael McDonald, Sting, Bonnie Raitt, and Herbie Hancock. The quintet also features an extensive collection of Pat Metheny and Lyle Mays works, with lyrics by Greta and others.

In addition to these performances, Greta's concerts highlight tunes from her 11 recordings on Origin Records. With her remarkable versatility and the outstanding musicianship of her band, Greta Matassa continues to enchant jazz enthusiasts, bringing both timeless classics and fresh, innovative sounds to the stage. Don't miss the chance to experience the magic of Greta Matassa and her quintet live.

We are deeply grateful to our exceptional event partners, the City of Bellevue and 4Culture, for making this event possible. Our sincere thanks also go out to our media partners, 425 Magazine, Cascade PBS, and KNKX for their support in helping us spread the word. For tickets and more information please visit www.bellevuejazz.com.

Photos:
Upper Middle: Johnny Burgin with The Joel Astley Band (Photo Courtesy of the Author)

Above: Greta Matassa (Photo by Ziggy Spiz)

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