

# Bluesletter



Washington Blues Society

November 2024

**LEFTY DIZZ**

AN APPRECIATION

**IT'S BLUES SOCIETY  
ELECTION SEASON!**

**BLUES YOU CAN USE**

## LETTER FROM THE PRESIDENT



Hi Blues Fans!

This year's Blues Invasion in Snohomish was fun and all of those who attended were very generous in their support of our entrants for the upcoming International Blues Challenge in Memphis this January. Each of four of the rooms we were able to use for the Blues

Invasion stayed pretty full most of the time, and Collectors Choice was completely packed at the end of the night!

You will have a couple of more times that you can help out, and the musicians who will represent us at the International Blues Challenge really appreciate your generosity in helping with the travel, lodging and meals while they are in Memphis.

One of the biggest opportunities is the December Blues Bash at Aurora Borealis on Tuesday, December 10<sup>th</sup>. We will kick off at 7 PM and will have both Brian Butler and the Joel Astley Band, and maybe even a couple of other surprises too! We will be live streaming this event and you will be able to donate via PayPal and Venmo. Just a little more work and we will accomplish our goal of generating the funds needed for the Memphis Tennessee trip!

By now, I'm hoping the vast majority of the membership has received their Washington Blues Society Membership cards! Every time you renew your membership, we will be sending out new cards with the new renewal date to replace the outdated cards. There will be a lot of other upcoming surprises and benefits that you can take advantage of as a dues current member! Much more on this soon!

This issue of the Bluesletter has some excellent articles you will want to read! We have a few new contributors who are generating some very informative and interesting articles to read! I think you will enjoy them and would really appreciate your feedback. Please email me at [president@wabluessociety.org](mailto:president@wabluessociety.org)

Got run now! Work is calling and co-editors Polly O'Keary and Eric Steiner are waiting on this letter!

See you out and about!

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

2 Books by NW  
Legend Little Bill

\$25 per or 2 for \$40

EMAIL ORDERS  
[JENGELHART22@COMCAST.NET](mailto:JENGELHART22@COMCAST.NET)

Special thanks to our funders:

Washington State Arts Commission and the  
National Endowment for the Arts & 4Culture,  
the cultural funding agency for King County,  
Washington

WASHINGTON STATE ARTS COMMISSION  
4 CULTURE  
NATIONAL ENDOWMENT for the ARTS  
arts.gov

MUSICIANS  
RELIEF  
FUND

Tax Deductible Contributions are  
Always In Tune!  
Contact [treasurer@wabluessociety.org](mailto:treasurer@wabluessociety.org)



This issue features stories on how the Winthrop Music Association is giving back to the community with a series of very generous grants to support the community, welcomes and celebrates Seattle's first ever Allman Betts Family Revival, goes behind the scenes with Billy Stoops to learn about his *Bad Decisions*, remembers a very special Chicago area bluesman in Lefty Dizz, and asks Washington Blues Society members to participate in the annual nomination process for members of the Board of Directors. We also welcome Joanne Shaw Taylor back to the Pacific Northwest as well as Jake Shimabukuro (and please see this month's Blues on the Road preview column for other nationally and internationally touring artists playing our region – Eric Steiner

Above: Jake Shimabukuro (Photo by Siena Morales)

Cover: Joanne Shaw Taylor (Photo Courtesy Kistap Blues Festival)

Cover photo design by Sean Donovan (Gatorboy Productions)

# In This Issue...

## BLUES RIFFS

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

## BLUES NEWS, REVIEWS & FEATURES

- 6 Peninsula Blues Festival Review
- 8 Tour Preview Allman Betts Family Revival
- 9 Help the Blues Society Build a Better Bluesletter
- 10 Blues on the Road
- 13 Making Bad Decisions
- 14 Lefty Dizz: An Appreciation
- 18 Blues CD Reviews
- 26 Winthrop Expands Support to Nonprofits
- 26 Save the Date November 16th!
- 30 South Sound Preview with LTD Presents
- 31 It All Started with a Blues Foundation Sticker

## WASHINGTON BLUES SOCIETY STUFF!

- 4 2023 Blues Society Officers & Directors
- 16 It's Time to Nominate!
- 17 Nomination Form
- 20 Membership Form
- 22 November Live Music Calendar
- 24 Blues Jams & Open Mic Listings
- 27 November Blues Bash Previews
- 28 Updated Blues Talent Guide

**THE WASHINGTON BLUES SOCIETY BLUESLETTER**  
**NOVEMBER 2024 - Volume XXXV, Number XI**

**PUBLISHER**

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

**EDITOR**

Polly O'Keary (editor@wablues.org)

**PRINTER**

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

**CONTRIBUTING WRITERS**

Tanya Lee Hodel, Eric Steiner, Kirk Anderson, Rick J. Bowen,  
Tony Frederickson, Marisue Thomas, Steve Pearse,  
Bud Monaco, Kathy Rankin

**CONTRIBUTING PHOTOGRAPHERS**

Eric Steiner, Michael Bruce, Rick J. Bowen, Kathy Rankin,  
Kaelen Baronovsky, David Kaptein, Stephen Stoops,  
Elizabeth Lloyd, Siena Morales, Sopro Productions

**NOVEMBER BLUESLETTER DEADLINES**

Ad Reservations	5 PM on 11/5 to editor@wablues.org
Calendar	5 PM on 11/10 online. Please submit @ <a href="http://www.wablues.org">www.wablues.org</a>
Editorial	5 PM on 11/5 to editor@wablues.org
Camera-Ready Ad Art	5 PM on 11/12 to editor@wablues.org

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

**SUBMISSION REQUIREMENTS**

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

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

Photos: High-resolution PDF, tif, or jpg attachments saved as 300 dpi or greater in traditional print media CMYK format only (for color) and grayscale (for B & W). Cover size: 8.5 in x 11 in.

Please do not send photos as RGB images. Please only send high resolution, CMYK, print-ready images. Please title photos with a unique file name, and please remove any watermark or branding information from all photos. Do not send low-resolution, social media photos or collages.

**CAMERA-READY AD SPECS & COSTS**

SIZE	B/W	COLOR	HT x W in mm
full pg	\$360	\$450	238 x 187.3
½ pg vertical	\$210	\$264	238 x 91.3
½ pg horizontal	\$210	\$264	116.66 x 187.3
back ½ pg horizontal	\$312	\$390	116.66 x 187.3
¼ pg vertical	\$120	\$150	116.66 x 91.3
business card horizontal	\$36	\$46	56 x 91.3
business card vertical	\$36	\$46	91.3 x 56

**BLUESLETTER ADVERTISING DISCOUNTS**

20% off	12-month pre-payment
15% off	6-month pre-payment
10% off	3-month pre-payment



**2024 OFFICERS**

President, Tony Frederickson	<a href="mailto:president@wablues.org">president@wablues.org</a>
Vice President, Rick Bowen	<a href="mailto:vicepres@wablues.org">vicepres@wablues.org</a>
Secretary, Marisue Thomas	<a href="mailto:secretary@wablues.org">secretary@wablues.org</a>
Treasurer, Ray Kurth	<a href="mailto:treasurer@wablues.org">treasurer@wablues.org</a>
Editor, Polly O'Keary	<a href="mailto:editor@wablues.org">editor@wablues.org</a>
Editor Emeritus, Eric Steiner	<a href="mailto:eric@wablues.org">eric@wablues.org</a>

**2024 DIRECTORS**

Music Director, Rick J. Bowen	<a href="mailto:music@wablues.org">music@wablues.org</a>
Membership, Ray Kurth	<a href="mailto:membership@wablues.org">membership@wablues.org</a>
Education, Mary McPage	<a href="mailto:education@wablues.org">education@wablues.org</a>
IT Director, Open	<a href="mailto:IT@wablues.org">IT@wablues.org</a>
Volunteers, Jeannie "Whoopiekitty" Baker	<a href="mailto:volunteers@wablues.org">volunteers@wablues.org</a>
Merchandise, Tony Frederickson	<a href="mailto:merchandise@wablues.org">merchandise@wablues.org</a>
Advertising, Open	<a href="mailto:advertising@wablues.org">advertising@wablues.org</a>
Seattle Peace Concerts Director	<a href="mailto:caseysutton@wablues.org">caseysutton@wablues.org</a>

**THANKS TO OUR 2024 STREET TEAM**

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

**SPECIAL THANKS**

Webmaster Emeritus, The Sheriff	<a href="mailto:webmaster@wablues.org">webmaster@wablues.org</a>
Washington Blues Society Logo, Phil Chesnut	<a href="mailto:philustr8r@gmail.com">philustr8r@gmail.com</a>

**MISSION STATEMENT**

The Washington Blues Society is a nonprofit organization whose purpose is to promote, preserve, and advance the culture and tradition of blues music as an art form. Annual membership is \$25 for individuals, and \$35 for couples. The Washington Blues Society is a tax-exempt nonprofit organization and donations are tax-deductible. The Washington Blues Society is affiliated with The Blues Foundation in Memphis, Tennessee. Our website is [www.wablues.org](http://www.wablues.org). The Washington Blues Society received the Keeping the Blues Alive Award from The Blues Foundation in 2009.



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



## LETTER FROM THE EDITOR



Dear Blues Lovers,

The holidays are upon us, and with them, the traditions we have built over the years that make them meaningful for us and our loved ones. One of my traditions was lost to me for over a decade, but it came back in 2023, and I am planning to reinstate it this year.

The first time I saw Black Nativity I was expecting an entirely musical experience. I knew that Reverend Pat Wright, the legendary director of the Mt. Zion Total Experience Gospel Choir, was the music director, so I assumed it would sound exquisite, and it did. I didn't realize how exquisite it would look, though!

Black Nativity was written as a gospel song-play by poet Langston Hughes, the giant of the Harlem Renaissance of a century ago. It includes traditional nativity themes, but with gospel music and dance and art with African cultural aesthetics.

I was astounded at the music, of course. It was the first time I had ever heard the Seattle gospel colossus Josephine Howell sing. I remember thinking that if the singers in that choir ever left the church and started working bars instead, I would be forever out of a job. I had never known we had singers of that caliber in Washington. I have been a big fan of Black Gospel in Seattle ever since.

It was also the first time I had ever heard the carol "Mary, Did You Know," which Josephine sang so beautifully I felt it physically, like that almost unbearable shiver you get when someone whispers right into your ear. It is still my second favorite carol of all time, after "Ave Maria."

And the dancers! I had lucked out on front row seats and I was inspired by the fitness and grace of the women and men on that stage, resplendent in African fabrics and stunning in their beauty. I went back to see it every Christmas. It was like my version of the Nutcracker.

Then, in 2013, Pat Wright died, and with her, Seattle's annual Black Nativity. Then, last year, it returned. I missed it last year, but I'm going this year. Would you like to go with me? I can be found on Facebook, @PollyO'Keary, and I have a pinned post up looking for blues-loving friends to share this annual tradition. Let's figure out

the best day for all of us!

Also, Lady A is doing an event called "Sounds of the Sound 7" at the new Black and Tan Hall in Seattle on November 30, featuring the phenomenal Josephine Howell. Support this, please, Washington. Do yourself a favor like I did so many years ago and immerse yourself in this experience. It's incomparable.

Happy Holidays to all!

Polly O'Keary, Editor  
Washington Blues Society Bluesletter



# "The Little Festival at the End of the World" Comes of Age

*The Peninsula Rhythm and Blues Festival at Willapa Bay in top form for a 7th year*

*Story and images by Kathy Rankin*

The Peninsula Rhythm & Blues Festival won the prestigious Muddy Award in 2023 as the "Best NW Event," from the Cascade Blues Association (this award was shared with three others as a tiebreaker). Organizer Clint Carter is very proud of this accomplishment and is very grateful to everyone for helping to make this happen. This places this festival on the map as one more festival people will want to attend. First, this is the only coastal blues festival between Pacific City and the South Sound. "The Little Festival at the End of the World" is now in its 7th year. This two-day event was held on August 16-17th, 2024 and is located alongside Willapa Bay at the Port of Peninsula, with camping next door at Morehead Park. This festival used to be a best-kept secret but not anymore!

It's a charming place to have a little blues festival with a whole lot of soul. It is a time to reconnect, relax, and enjoy the cool ocean breeze passing through (with just the right amount of mist to help you forget about the blistering heat of summer in the city). The sunrise and sunset are also beautiful, and I was especially happy to see our cabin decorated with strung lights, flowers on the table, and records on the walls to give it that special festival music vibe. While at camp, if you forgot to bring something, there are shops and stores to get what you need. If you want to grab a bite of some local food, there are restaurants in town too.

With two days of blues, attendees got their share of world-class music. With legendary artists such as Tony "TC" Coleman (drummer for the late-great BB King), Michael Osborne (Guitarist for the late-great John Lee Hooker), and Portland's own legendary Norman Sylvester, we were reminded why we love the blues.

Friday night "blues heroes" included Clint Carter's Band, The North Coast Blues Band Chad Rupp and the Sugar Roots, with Johnny Wheels and the Swamp Donkeys closing. Saturday, Franco Paletta and Friends kicked

off the full day of blues, followed by Robin Barrett and the Coyote Kings with Tiphony Dames, Norman Sylvester Band, (with his daughter, Lenanne Miller), The Bottleneck Blues Band, and Crawlin' Kingsnake featuring Michael Osborn and Ken Emerson sharing guitar licks. Ken Emerson is one of the world's most renowned traditional Hawaiian slack key & steel guitarists. During shows he deftly switches between them, laying his guitar on his lap and picking up a steel bar for an instrumental interlude.

All the bands brought their style of playing the blues, storytelling, a steady beat, and driving guitar licks. It was easy to get people to the dance floor. The second smaller stage, The Woodshed Stage, featured two solo acts: Steve Frost played solo guitar on day one, and day two, MoJoe Johnson was on electric guitar, and vocals with special guest Chad Rupp on guitar, harmonica, and vocals.

Coleman played with several other bands over the two days. Rob Shoemaker, bassist for the Norman Sylvester Band, said his show with Coleman was a standout experience.

"Never in my wildest dreams could I have imagined ever having a chance to play a gig with Tony "TC" Coleman, long time drummer for BB King," he said. "And now I have two days under my belt: a private party with the Norman Sylvester Band a few months ago and at the Peninsula Rhythm and Blues Festival, with both Norman Sylvester Band and the Kingsnake Revue featuring Ken Emerson and Micheal Osborn. Before Tony joined the BB King Orchestra, I had heard him live and in person with Katie Webster, Otis Clay, and Bobby Blue Bland.

"I recently heard Coleman with Johnny Wheels and the Swamp Donkeys. His resume stretches from here to kingdom come. I have played with lots of great drummers, but none had such an incredibly deep pocket, and such a spot-on grasp of where to lay back and when to dress things up with really hip fills. His dynamics were impeccable; it sounded like he had played with Norman



Festival organizer Clint Carter accepts the 2023 Muddy Award for "Best NW Event" for the Peninsula Rhythm and Blues Festival Award  
(Photo by Kathy Rankin)

for 30 years. Huge thanks to Pete and Joyce Follmer, Clint Carter, and Kate Naiman for providing the opportunities to have these wonderfully satisfying jobs."

This is a 21-and-over-only festival, and wine lovers enjoyed the "The NW Primo-Vino Experience." The Virginia Boys returned this year and offered a sampling of Oregon and Washington premium wines. Other adult beverages were available at Clint's Cantina. This beverage trailer offered domestic and craft beer selections, ciders, seltzers, wine, and Sangria. Tito's Vodka sponsors the "Build Your Own Bloody Mary & Mimosa" bar on Saturday mornings. There was a wide variety of food and vendors, and no one had to worry about driving; the camp is a five-minute walk from the festival.

Get your "strong shot of the blues" by planning to attend The Peninsula Rhythm and Blues Festival in 2025. Camping options are available at Camp Morehead, which is adjacent to the Port of Peninsula. VIP tickets come with perks and sell out quickly. Camping is one flat fee for up to four days from noon on Thursday to 11 a.m. on Monday. For camping reservations and information, contact [clintcarterblues@yahoo.com](mailto:clintcarterblues@yahoo.com) or 360-244-5823. For volunteer opportunities, please contact [marti.volunteercoordinator@gmail.com](mailto:marti.volunteercoordinator@gmail.com).



Clint Carter, promoter, organizer, and musician sure knows how to select the best local, regional, and national blues acts, and he puts his heart and soul into making the festival a good time for everyone. Carter wishes to thank the sponsors, businesses, a crew of dedicated volunteers, people helping before the festival in preparation, after the festival who helped tore down, the amazing sound crew, and those behind the scenes. It takes a lot of like-minded blues lovers to make this happen. PRBF is a fundraiser for North Coast Productions, a 501-C3, to help keep food on the shelves of our area food pantries, so bring canned food to donate when you attend next year. The festival also

supports the Ilwaco High School music program.

This year's festival was dedicated to Marlena Masterson, patron, friend, and generous supporter of blues artists. RIP. We continue to hope to see a cure for cancer in our lifetime.

Thanks to the many who attended, and we hope to see you next year!

(Right) The Norm Sylvester Band, featuring Tony "TC" Coleman on drums, onstage at the Peninsula Rhythm and Blues Festival.





**Local Food - Local Beer - Made Here**

Live Blues, Jazz and Roots  
Every Week featuring  
Top Regional and National Acts

Official Sponsor of the  
Washington Blues Society  
Best of the Blues Awards

320 Commercial Avenue • Anacortes, WA 98221 • 360.588.1720  
Visit us on Facebook, Instagram, Twitter and YouTube!




**"KEEPING THE BLUES ALIVE"**  
AWARD WINNER  
FOR BLUES ORGANIZATION  
OF THE YEAR 2003


**PO Box 14493, Portland, OR 97293**  
**503-223-1850**  
**WWW.CASCADEBLUES.ORG**



**BILLY STOOPS**  
**Bad Decisions**  
Album Release

*"Stoops is a world class, alt-country Americana poet."*  
Polly D'Keary,  
Washington Blues Society





**BILLY STOOPS & THE DIRT ANGELS**  
Nov. 8, 8pm - Jazzbones, Tacoma  
Nov. 9, 8pm - Aurora Borealis, Seattle

# Tour Preview: 2024 Allman Betts Family Revival

*Welcome the tour's only Pacific Northwest stop at The Moore on December 17th!*

By Kirk Anderson

The following is an edited transcript of a recent conversation with Devon Allman and Duane Betts. As we talked, their excitement about the upcoming Allman Betts Family Revival tour was palpable.

**KA:** So, what is the difference between the Allman Betts Band, The Allman Family Revival, and the Allman Betts Family Revival?

**DA:** The Allman Betts Band is a southern rock band. We have our own records, original music, and have toured the world. It's an original rock band.

**DB:** In the Allman Family Revival, the first year I was a guest. It was right after Gregg Allman passed and it was a celebration where Devon called his friends to honor Gregg.

**DA:** Yes, a birthday party for what would have been Gregg's 70 birthday. One and done. Everyone invited said "yes," so I said, "We're going to need a bigger boat." We reached out to the Fillmore and the only date they had available was my dad's birthday..

Duane and Devon both shared that the next year the Fillmore reached out and wanted to do a two night celebration. The Allman Family Revival grew to life. The next year, a couple of other cities reached out to see if they'd do similar gigs as the Fillmore shows, and they played San Francisco, Denver and a gig at the Beacon Theatre in New York. The fourth year was COVID-19 in 2020, so they did a live stream from the Ryman Auditorium in Nashville. For the fifth year, they knew they hadn't included the Midwest and did a run of shows across the country.

They received a lot of offers again the following year, and decided it was only right that the tour become an annual event and only be a special run that starts the Saturday after Thanksgiving and run about 18 dates through Christmas. Finally, with Duane as a founding member, it became obvious that the annual tour would also tip its hat to Dickey Betts, and the tour name evolved into its current name, The Allman Betts Family Revival.

Throughout the past eight years, the Revival is loosely based on the vibe of "The Last Waltz." The 2024 tour features the Allman



Photo credit: Kaelan Barowsky

Betts Band as the house band, and then Cody and Luther Dickinson, Jimmy Hall, Larry McCray, Lindsey Lou, Anders Osborne, Jackie Green and Lamar Williams, Jr., join the tour. As other band's schedules for the holidays gel and musicians become available, there will be another wave of announcements of guest musicians as the Fall tour begins. Gibson Guitars has returned to present the 2024 Allman Betts Family Revival, billed as "the jam of the year."

**KA:** I read that in this eighth year, you are trying to hit some cities that the Revival has not hit before.

**DA:** We have a meeting fairly early in the year, and this year, I was adamant about getting to some cities that I thought would be cool, and Seattle was one of them. Seattle has never had a Revival.

**KA:** I would like to talk a little bit about your solo work and work with your band Duane Betts & Palmetto Motel. I see plenty of touring and you've released a new record?

**DB:** Well, I did an EP back in 2017, called *Sketches In American Music*, which was really my first release, but, yes last year in 2023 we released *Wild and Precious Life*. I wanted to catch that old school Florida vibe.

We recorded live onto 2" analog tape. We had an awesome Jacksonville studio, Swamp

Raga, which is Susan Tedeschi and Derek Trucks' home studio, and we added Johnny Stachela on guitar, Berry Duane Oakley on bass, John Ginty on keyboards and Taylor 'Falcon' Greenwell on drums. They were the studio band but they all have fulltime gigs so I put together the touring Duane Betts & Palmetto Motel. We've grown since then and really solidified to bring the vision to life. All summer we've been touring all over the Midwest and east coast with Little Feat. It's great because they are not a nostalgia act. They are important artists who are doing great things right now. We'll be back on the road as Palmetto Motel in the fall leading up to early November.

**KA:** Duane, I heard about the 2nd annual Horseshoe Festival over Labor Day in Jackson Hole, Wyoming. What was it and why do I see it's presented by "The Betts?"

**DB:** It was [Lisa Hadley Betts'] idea. It came about as she has lived in Jackson Hole for the better part of 25 years, and now I have inherited it as one of my home towns. Being both locals here, I was approached in the summer of 2022 by a local promoter to do a Duane Betts & Friends show. We did a two night jam on the top of Snow King Mountain. The next year, Lisa had the idea, "why don't we do a festival?" Same type of concept as the first year but expanded to add culinary, wellness and fashion to make a full-fledged festival. Lisa Hadley and Duane



had married in 2019, and now they worked together to bring us a premier music festival. Now in our second year, Don Was, George Porter, Jr., Eric Krasno and I put the set lists together. We themed Grateful Dead /Allman Brothers Band night, Americana night, and then the last night was Soul of the South night with everything from Otis Redding to “Tuesday’s Gone” where I shared vocals with Jackie Green and Jamie Wyatt. I look forward to doing it next year.

**KA:** Devon, you had mentioned that you had a moment in your life where you weren’t sure if music was your future.

**DA:** I had a “come to Jesus” moment back in 2010. I had my second record out, *Space Age Blues*. We were on tour and I played Jacksonville. I think we sold nine tickets. I was, like, 38. I was literally dangling by a thread. I broke down in tears and said, “What the f\*ck am I doing? Who am I kidding? I was obviously upset. I told myself go to bed and get up in the morning and have a gut check. I woke up and said, “Hey, if this is the way it is going to be for the rest of my career, will I still do it?” It was immediate. This is what I do. This IS what I do! This is what I was put here to do! It’s funny, two weeks later, my agent called

and he’s so excited. We had a festival. Then we started Royal Southern Brotherhood. The solo record deal was next. Talked with Duane to start Allman Betts Band. Every year since it’s been a little more and a little more. It’s an unbelievable blessing.

**KA:** Devon, I hear you have a new solo record called *Miami Moon* out with the Devon Allman Project, quoted from Relix magazine as “Funk infused – Destined classic.” How did y’all end recording down at Criteria Studios in Miami?

**DA:** I found some of the best musicians. They all said yes. George Porter, Jr. (The Meters), Ivan Neville (Keith Richards, Dumpstaphunk), Karl Denison (The Rolling Stones), Adam Ditch (Lettuce) and Jackson Stokes (Devon Allman Project), who was with me and Donovan Frankenreiter for 2023’s 50 shows in 50 states in 49 days tour. Tom Hambridge returned for our third record together. I had to find a fun place to inspire everyone. They brought these songs to life with their masterful playing and timeless feeling.

**KA:** Thank you so much for sharing your time with the readers of the *Bluesletter*. I’d like to ask you both the same question to help

the readers understand your relationship. Specifically, how has your relationship grown over the past years to the projects that you are doing together now?

**DB:** We kind of never lived in the same town, and may only see each other once a year for a week or so, maybe when we went on tour with the Allman Brothers Band, but you just know you are family. It was always that way with Devon. Once we started working together, that was really the first time we spent a lot of time together and bonded. We wrote the first record, toured around the world, and we have an open line of communication. I have a lot of respect for Devon. He’s worked really hard and been fun to get to know over the past eight years. I consider him a friend and a brother.

**DA:** So much respect for him. We’ve always been family. When we started a band together, we thought it might always happen, and then it happened. I love Duane; he is one of the best, current rock guitar players out there. I love his sense of adventure. He really takes listeners on a journey. It’s a joy to be in this band with him and building this revival with him. Life is better with Duane Betts in it.

## Help the Washington Blues Society Build a Better Bluesletter

*Reminders about formatting photos & text to land in these pages!*

*By Eric Steiner*

During the preparation of this month’s issue, Editor Polly O’Keary and I received many photos and stories we could not use as the contributor submitted material incompatible with Adobe’s In Design, the “coin of the realm” program in magazine production.

I wanted to reinforce the file print on page four of every issue regarding the publication’s submission guidelines for articles and stories.

*Tips for Prospective Writers*

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

The best way to get an article published in the *Bluesletter* is to submit a story as an attachment in Microsoft Word or Rich Text

Format on or before the deadline of the 5<sup>th</sup> of the month for the following month’s issue. Please do not embed stories in emails or in PDFs, and please see our printer’s specs on page four of any recent issue.

*Tips for Prospective Photographers*

Images are bit more complicated because our partners in printing, Pacific Publishing, use standard high resolution press formatting for all images.

That’s CMYK (shorthand for Cyan-Magenta-Yellow-Key Color, or Black). It’s not the traditional primary colors of red, blue, and green (RGB images). CMYK, as I understand it, taps into a broader color palette than RGB and reflects a traditional four-color printing process.

Images from social media tend to be low resolution at 72 or 96 dots per inch, and traditional print media requires that all images

not only be formatted using the CYMK four-color process, but also much higher resolutions at 300 dots per inch or greater.

As a result, the hundreds of images I receive every year from Facebook or other online resources, while looking great online, they aren’t suitable for traditional, “old-school” print media.

So, please: Before prospective writers and photographers consider submitting their stories or photos for publication in this print magazine, please review our printer’s requirements on page four. Month in and month out, we receive far too many stories and images that we cannot use because they are not formatted for traditional print media. They may work on social media, but that’s a world away from a traditional, paper-based publication like this one.

# Previews: Blues on the Road

Thankful for select touring artists visiting our region this month

By Eric Steiner



**Joanne Shaw Taylor**

On November 1<sup>st</sup>, Joanne Shaw Taylor plays, the Bing Crosby Theatre in Spokane, the 2<sup>nd</sup> at the Patricia Reser Center for the Arts in Beaverton, and the 4<sup>th</sup> at Seattle's Neptune Theatre. David A. Stewart, who's played with Candy Dulfer as well as co-led the Eurythmics, discovered Joanne when she was 16 years old 24+ years ago. Her latest CD, *Heavy Soul*, is on Joe Bonamassa's Journeyman Records and Joe Bonamassa plays Portland's Keller Auditorium on the 12<sup>th</sup> and Boise's Morrison Center on the 13<sup>th</sup>. Welcome back to the Pacific Northwest, Joanne! (Photo Courtesy of the Artist)



**Richard Thompson**

One of my favorite guitar players and singer-songwriters returns to our region this month for three special shows. To quote Robert Cray, "I think it's a shame

and a sin" that Richard Thompson is not selling out the largest venues in each of these cities, and I heartily recommend that readers see him on the 2<sup>nd</sup> in Vancouver, British Columbia at the Vogue Theatre, followed by shows on the 3<sup>rd</sup> at Seattle's Showbox and the 4<sup>th</sup> at Portland's Revolution Hall. Listen to his classics like "1952 Vincent Black Lightning" or "Waltzing's for Dreamers" and you'll likely hear, and more importantly feel, some great blues songwriting from one of the masters of the craft of guitar. (Photo by David Kapstein).

**Keith "The Fishin' Musician" Scott**

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

**Big Head Todd & The Monsters**

On the 12<sup>th</sup>, please consider adding Big Head Todd & The Monsters to your concert calendar as this band is celebrating its 40<sup>th</sup> anniversary at the Muckleshoot Casino Events Center in Auburn in a rare Pacific Northwest show. While I appreciated their breakthrough CD *Sister Sweetly* (shepherded by music production legends like Irving Azoff, Frank Barsalona and Chuck Morris), I play the band's 2011 disc, *100 Years of Robert Johnson*, for guests in my home alongside other solid

blues records. The band just released its 12<sup>th</sup> CD, *Her Way Out*, which has garnered a number of enthusiastic reviews from sites like *Rock & Blues Muse* with Martine Ehrenclau and *Americana Highways*.



**Lee Oskar & Steve Jordan (and Lee Oskar & Friends)**

On the 16<sup>th</sup>, Lee Oskar and Steve Jordan will raise money for the Michael J. Fox Foundation of Parkinson's Disease through "A Funny Thing Happened on the Way to Cure Parkinson's" at the legendary Cipriani's South on South Street in New York City. Why is this show in Blues on the Road? Simple. It's Lee Oskar, one of our Everett neighbors, who always goes the extra mile for the Washington Blues Society at benefits at jam sessions. Next month, see Lee Oskar & Friends at Shoreline's North City Bistro on the 21<sup>st</sup> with Lee Oskar on harmonica, Dean Schmidt on bass, Darian Asplund on sax, Mack Grout on keyboards, Alex Mortland on guitar, Andrew Cloutier on drums and Denali Williams on percussion. (Photo of Lee Oskar by Michael Bruce).

## WAR

The Emerald Queen Casino in Tacoma welcomes WAR for a rare one-night show in our region on Thursday, November 14<sup>th</sup>. An all-star cast of musicians will join founding member Lonnie Jordan, including Scott Martin, Mitch Kashmar,



Rene Camacho, Marcos J. Reyes, Sal Rodriguez and James Zota Baker. Lee Oskar was one of the original founding members of WAR, and original producer Jerry Goldstein is celebrating the 50<sup>th</sup> anniversary of *The World is a Ghetto* this year with a new 4CD boxed set on the Rhino/Warners record label. I've written in these pages that Lee Oskar wrote the soundtrack to my youth with songs like "Low Rider" and "Why Can't We Be Friends?," and I wish I could have been at London's legendary Ronnie Scott's club when Jimi Hendrix joined WAR there in 1970. Next year, WAR will receive a star on the Hollywood Walk of Fame in the Recording category from the Hollywood Chamber of Commerce along with Fantasia, Depeche Mode, Los Bukis, The B-52s, Green Day, The Isley Brothers, Busta Rhymes, George Strait, Keith Urban, and Prince (Posthumously). According to the Chamber, upcoming ceremonies are usually announced 10 days prior to dedication on the official website [www.walkoffme.com](http://www.walkoffme.com), and if you go, please visit my favorite restaurant on Hollywood Boulevard, the Musso & Frank Grill!

### ***Kandace Springs***

Fresh from shows at Oakland's legendary Yoshi's, Kandace Springs returns to Jazz Alley for *Run Your Race*, a new CD dedicated to her father. She calls her unique approach to jazz "Kandacizing,"



and she's sang and played at the world's most prestigious jazz festivals (and I really think that it's past time that blues society readers discovered her exceptional talent on keyboards as well as her vocals. Joining Kandace will be Caylen Bryant on bass and background vocals, and Camille Gainer on drums and background vocals. Show times Thursday and Sunday at 7:30pm. Show times Friday and Saturday at 7:30pm and 9:30pm. Doors open at 6:00pm Thursday and 5:30pm Friday - Sunday. This show is supported by KNKX. She counts Reggie Wooten, Sam Smith, Prince, Nora Jones and Don Was as collaborators and partners, and please add Kandace's shows from the 14<sup>th</sup> to the 17<sup>th</sup> to this month's live music calendar. (Photo Courtesy of Jazz Alley).

### ***Jake Shimabukuro***

This month offers several opportunities to see Hawaii blues ukelele (yes, you read that right) artist Jake Shimabukuro. He's bringing his *Holidays In Hawaii* shows to the Elsinore Theatre in Salem, Oregon on the 14<sup>th</sup>, the Craterian Theater at The Collier Center for the Performing Arts in Medford on the 15<sup>th</sup>, the Washington Center for the Performing Arts

Olympia on the 16<sup>th</sup>, the Pantages Theater in Tacoma on the 16<sup>th</sup>, the Bing Crosby Theatre in Spokane on the 18<sup>th</sup>, the Edmonds Center for the Arts in Edmonds on the 19<sup>th</sup>, and the Kirkland Performance Center in Kirkland on the 20<sup>th</sup>. While I enjoy Jake's holiday-themed shows, I hope that he'll play songs from his new collaboration with fellow Hawaiian resident Mick Fleetwood, *Blues Experience*, that features members of the Mick Fleetwood Blues Band and

Sonny Landreth on Forty Below Records. The first single, "Rollin' and Tumblin'" is a sneak peek to what may be one of this year's most exciting surprise blues releases of 2024.

### ***Taj Mahal***

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

### ***Tom Paxton & The Don Juans***

This month, one of my favorite troubadours returns to the region with The Don Juans, Tom Paxton. On the 14<sup>th</sup>, Tom Paxton and the Don Juans play Seattle's Triple Door, followed by Tacoma's McMenamin's Spanish Ballroom at the Elks Temple the next night, and on the 17<sup>th</sup>, at Portland's Alberta Rose Theatre. Shortly before I left Chicagoland for a job with Randy Finley's Seven Gables Theatres in Seattle more than 40 years ago, I heard that Tom played with Steve Goodman at some of my favorite clubs, like Goodman's Somebody Else's Troubles and Earl Pionke's Earl of Old Town. Tom was also a guest on Larry "The Legend" Johnson's late-night radio show on Chicago's WIND-AM 570, where he dialed in to Larry's show from his job as a night watchman (where I discovered Tom as "The Singing Night Watchman"). I hope he'll play songs from his early years like "Ramblin' Boy," and "Bottle of Wine."



## *Third Train Running*



Listen to it on Spotify, Amazon Music  
or wherever you're streaming music!

Please consider a donation to Pinky's Passion  
for a Parkinson's Cure,

where all proceeds of album sales go

To purchase vinyl or CD versions contact: [lindseyerickson@yahoo.com](mailto:lindseyerickson@yahoo.com)

New Album,  
*Highway 3*  
from Third Train Running



Unbound Sound & the Madison Pub present  
***It's a Thank You Party!***  
A Musical Benefit for KSER,  
Your Independent, Listener Supported  
Local Radio Station!  
Featuring Performances By

 Brian Butler	 Guthrie-Lewis Duo
 Ross Robinson, Gay Quintana & Jonathan Pittman	 CD Woodberry Band
 Unbound	 The Cosmic Wraps
 Ryan T. Higgins Band with Joe Cook	

Come and listen to some great live music while helping KSER  
to keep playing all your favorite music. Donations gratefully  
accepted with all proceeds going directly to KSER

**Saturday, November 16, 2024**  
**4 pm until about 11**

Sound by Rob Bramblett Entertainment  
Madison Ave Pub 905 Madison St. Everett 425-348-7402



# Making *Bad Decisions*

*How Billy Stoops found Wildfeather Records, reinvented himself, and made that unforgettable cover*

By Kirk Anderson

Zach Kasik, founder, producer, engineer and mastering technician of Wild Feather Recording, a well-known Nashville studio, was out on tour with Tim Langford and Jeff “Shakey” Fowlkes as the rhythm section of Too Slim and the Taildraggers in 2015, when they would up playing the same gig as Billy Stoops was playing. Billy gave the band a copy of his album *Dirt Angel*, wondering if they’d listen to it or throw it out the window. They popped the CD into the player in their tour van and it never left the player. Three months later, they were all at Sunbanks Music Festival and they told Billy that *Dirt Angel* was better than anything coming out of Nashville.

The musicians, excited, told Billy about the studio in Nashville. Then, in 2020, when Stoops was back east, he called Fowlkes and came by the recording studio. It felt right.

“You feel like you know them,” Stoops said. “What they like about you, is what you like about yourself. The Wild Feather Recording studio also gave me a comfort level that allowed me to try anything...stretch. Zach creates an atmosphere that he is there for

you. When you come out of Wild Feather, you will have a better record than you thought you would. I wanted to work with a producer who would see something in me that I did not see myself.”

It was the same goal that Kasick had.

“I want them to walk out after recording and know their work was better than expected,” he said.

Stoops went in with a handful of songs that he liked, but knew they weren’t going to be exactly right for the record. He wanted to grow his sound. He had an idea of what he wanted but not exactly. He had done blues, rock, Americana and song writer’s records. What was next?

Kasick and Fowlkes would be the rhythm section with Fowlkes’ knowledge and Detroit roots being a large part of the foundation and grooves. Stoops started playing the songs. One, “The Last Song,” by Stoops’ longtime musical collaborator Leanne Trevalyan, hit the group as what they wanted the record to sound like. They took the rest of the songs and turned them upside down and inside out.

Stoops was doing a showcase locally during the recording with a friend Dillon Warnek. He knew Warnek needed to build some of the guitar parts and eventually Warnek agreed. When he came in, Kasik and Fowlkes had already changed one pop-filled tune into a funky, swampy, New Orleansy sound. It was so different, Stoops could not quite think of what guitar part he wanted. Warnek stepped right up.

“Want me to take a run at that?” he asked. What you hear on the record was one of his first takes. They found they needed some keyboards and again Warnek stepped up and played the Wurlitzer and Rhodes for the record.

“Coming Home,” written by Stoop’s granddaughter Druscilla Villarrubi, was another track considered for the album. The 10-year-old came out while Billy was out on the porch playing the guitar.

“Let’s write a song,” she said. “Grandfather will play guitar and I’ll make up a verse, then you make up a verse and



back and forth.” Kasik and Folkes liked the song and worked on it as well. It became one of the finalists for the record and finally made the cut.

Once the songs were arranged, it was time to think about an album cover. Originally, the record was going to be called *Tattoos and Whisky*. Andrea and Gabbi Villarrubia, Billy’s son and daughter, grew up in the punk scene in the 1980s and have a punk band now. Billy played the new record for them and they really loved the edge of the music so Billy asked if they wanted to help with the concept for the record artwork. They suggested changing the title to *Bad Decisions*. They pictured a person at a bar reflecting on bad decisions in their life. Friends and family got together and staged the Bukowski-esque cover shot as an inspired representation of the album’s louche, worldwide content.

Billy has been testing the waters with pre-release CDs and vinyl, only available at recent shows. November brings the actual release closer, starting with local home press and CD Release shows on November 8th at Jazzbones in Tacoma and another on November 9th at Aurora Borealis in Shoreline. Regional and wider distribution and press will follow.

Photo credit, left: Stephen Stoops

Album Cover Art Team:

Andrea Villarrubia, Gabbi Villarrubia

Model: Courtney Bialy,

Photo by Elizabeth Lloyd



# Lefty Dizz: An Appreciation

*Chicago's left-handed blues master of the Stratocaster...*

*By Bud Monaco*

Incomparable. Unparalleled. Extraordinary. A Wild Man of the Blues. Sensational. Bawdy. Outright outrageous. Each of these adjectives describe Walter Williams, who was born in 1937 in Oseola, Arkansas. When Walter was growing up, this town had less than 300 souls nestled along the Mississippi River within the Arkansas Delta. Growing up, he dreamed of playing the guitar.

Williams began playing the guitar while he served in the US Air Force. His approach was unique, as most guitarists go, as he played the guitar left handed, but he didn't re-string his Fender Stratocaster guitar to play as it was made, he just flipped it over and played it from the low-E to the high-E, upside down (opposite of standard guitar string set up on the fretboard). Williams went on to earn a degree in economics at Southern Illinois University, but the blues world is fortunate that he focused on music rather than "the dismal science."

After his discharge, he first moved to Detroit, and then relocated to Chicago. Shortly after he arrived, he was recognized a first-call bluesman and played regularly at many of the legendary Chicago blues venues, such as the Checkerboard Lounge, B.L.U.E.S., B.L.U.E.S. Etc., Theresa's Lounge, The Forestville Lounge, the Chicago Blues Festival, Rosa's Lounge, and Kingston Mines. From 1964-71, he played with Junior Wells on national and world tours, and in 1971, Hound Dog Taylor invited him to be a HouseRocker, and gave Walter the moniker, "Lefty Dizz."

Lefty performed, toured and recorded with many of America's other blues royalty, too, including J.B. Lenoir, Lacy Gibson, Earl Hooker, Sonny Thompson, Magic Slim, John Primer, Louisiana Red, Junior Cannady, Carlos Johnson, Sunnyland Slim, Eddie Shaw, and Jimmy Dawkins.

After Taylor's death in 1975, Lefty formed his own band, Lefty Dizz and Shock Treatment.

I first met Lefty when he, along with drummer Casey Jones, harmonica player Jody Noa and the Chicago Horns (Bill McFarland on trombone, and Sonny "Steel" Seals and Jerry Wilson on trumpet) stormed through the front door of a rock club in Burbank where I was producing a sold-out rock and roll show with one of the Chicago area's top rock dogs.

Well, Lefty and Company took over the stage during the band's second set, and it turned out to be my first Sopro Music's Thanksgiving Chicago All Star Blues Revue Concert. These events have continued for 38 years and still going strong.

I consider this show where Lefty Dizz & Company delightfully crashed my party the beginning of my career promoting blues music.

Lefty became an annual performer on my Blues Revue Concerts and was always one of the highlighted performers that audiences raved about every time he took command of the stage and entertained everyone time after time after time with dazzling showmanship and brilliant guitar performances. He left audiences howling for more!

Although I had met Lefty at that first show in Burbank, my first *real* encounter with Lefty was a few months later.

A friend of mine was on the entertainment committee at Lewis College in Joliet and asked if I could put together a blues concert with a major league Chicago blues performer for the student body in the college's auditorium.

I immediately knew that Lefty would fit the bill, so I tracked him down and contracted him to perform. Lefty said he was doing some shows with the legendary Corky Siegel, co-leader of the Siegel-Schwall Band. He said he'd like to have Corky open with a solo harmonica performance and then Corky would also perform with Lefty during selected segments of his show. Of course, this was a no-brainer! I agreed, and the show

was a go - right from the git-go.

When Lefty and Corky arrived, I escorted them to the dressing room. I gave Lefty a pint of Wild Turkey whiskey that he requested when we were cutting the deal. He graciously and promptly accepted, cracked the bottle open, and slugged down a big swig. He then asked me about his money and said that he expected me to pay him immediately after his performance, and that if I tried to short him, he would cut me off at the knees and make me shorter.

Lefty said this pretty much in jest, but Lefty was well-known as a streetwise, no-nonsense man, nobody to mess with. It was rumored that Lefty carried a straight razor and that he wouldn't hesitate to use it.

So, I then took an envelope out of my suit pocket and handed it to Lefty.

"Here's your dough," I said. "I'm paying you *before* you perform in cold, hard cash."

I always did that with any performers that I worked with and promoted. Lefty looked at Corky, looked at me with a gimlet eye and crooked grin, and said with his unique southern drawl, "Well, I gotta say, young Turk, you're a right G, and anytime or anywhere you'd like for me to perform, ya' got me, my young brother."

This was the beginning of a decades' long blues music partnership, and much more importantly, a beautiful friendship.

When Lefty created the Shock Treatment Band, he hired some of the best performers in the blues business in Chicago.

First, he hired guitarist, producer and band director Kevin Donnelly, and then a thundering engine room of bassist Silvia Embry and drummer Woody Williams (Lefty's brother). Each sang both lead and background vocals to complement Lefty, and Kevin wrote many of the songs (as well as produced) *The Soul of Lefty Dizz* on Catwalk Records.

One of Lefty's most unique performances





Bluesman at Work: Lefty Dizz  
Photos by Sopro Productions  
(Courtesy of Bud Monaco)

was at the Muddy Waters Band show at the Checkerboard Lounge after the Rolling Stones' Chicago Stadium show in 1981. Muddy invited the Stones to the bandstand, and Lefty stepped onstage with Buddy Guy, Junior Wells, Nick Charles, John Primer, "Killer" Ray Allison, Mick Jagger, Keith Richards, Ronnie Wood, and Ian Stewart.

If Muddy Waters and his band didn't blow the roof off the joint, Lefty Dizz and the ensemble blew it into the cosmos with a show that would go down in blues history. And it did.

The event was captured by Eagle Vision on the *Live at the Checkerboard Lounge, Chicago 1981 DVD* and charted in the top five in many music charts in six countries across the globe.

I experienced quite a memorable time with Lefty when one day he called me and asked me if I would pick him up at his crib the following night and accompany him to the Park West on Chicago's North Side where "The Master of the Telecaster," Albert Collins, was performing. We drove to the Park West, and when Lefty and I entered the lobby, Lefty told the woman at the ticket window that he was on the guest list.

She checked the guest list and told Lefty his name was not on the list. Chagrined by the woman's dismissal, Lefty told her who he was and *demand*ed that she send someone to the dressing room and straighten this out with Albert.

Before the woman could respond, a security guard recognized Lefty and told the woman who he was, that Lefty and Albert were old time pals, and did not doubt that Albert would add Lefty to the list. He then escorted Lefty and me to Albert's dressing room.

We headed upstairs, and Lefty knocked on Albert's dressing room door.

"Who the hell is knocking on my door? Just open the damn door and come on in," a voice bellowed from the dressing room.

Lefty opened the door, and Albert Collins was sitting in front of the dressing room table tuning his guitar. Albert looked up at Lefty with a big grin.

"Why in all Hell's tarnation are *you* knocking on my door, ya' ol' vagabond?" yelled Albert. "You don't *ever* have to knock on my door, you are my brother and life-long friend,

and you can always walk right in, anytime, anyplace."

Albert stood up and embraced Lefty like the life-long friends and brothers that they were.

Lefty introduced me to Albert, and welcomed me with a gracious handshake and greeted me kindly. I was shocked and awed in the presence of this blues giant. Meeting Albert Collins in person was a moment that I'll cherish forever (especially since my friend Lefty Dizz made it happen).

When showtime arrived, Albert invited Lefty and me to accompany him, his bandmates, and his entourage to the stage. He directed Lefty, me, and the entourage to a roped-off spot right next to the stage. Moments later, with Albert and his band on stage, Albert exploded into his fi st song with wild abandon, and the sold out show's crowd went absolutely bananas, and Albert proceeded to perform one of the greatest blues concerts I've ever experienced.

Lefty's guitar wizardry, dynamic virtuoso, and brilliance, and on-and-off stage antics with his head and shoulder-shaking routines and lively banter, became a staple of unsurpassed proportions that left indelible marks on the hearts and in the souls of every blues fan that saw him live.

Lefty was a consummate blues showman. Always a sharp dressed man, dressed to the nines in a custom made white or sharkskin gray suit, colorful silk shirts and ties, and topped off with his trademark wide-brimmed hats, Lefty prowled the stage like a sabre toothed Bengal tiger, and always made eye contact with as many fans as possible.

One of Lefty's signature routines during his live shows was a real crowd pleaser. He'd grasp his guitar with one hand against the bottom of the fretboard, and then pretend to drop his guitar, only to catch it a few frets at a time, play hammer-ons with his fi gers on one hand, then drop it further, play more hammer-ons in the middle of the fretboard,

(Continued on page 18)

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

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

*By Marisue Thomas*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# It's Nomination Time!

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

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

President \_\_\_\_\_

Vice President \_\_\_\_\_

Secretary \_\_\_\_\_

Treasurer \_\_\_\_\_

Editor \_\_\_\_\_



**November Blues Bash Series**




**John Stephan Band**  
&  
**Kieth Scott**

**November 12th Aurora Borealis 7pm**



**JP Falcon Band**  
**Nov 26th**  
**CCR Suohomish**  
**7-9pm**



**Dimitriou's Jazz Alley**  
**SEATTLE'S JAZZ CLUB**  
*Jazz Alley is a fixture of the Seattle live-music and dining scene, family owned and operated since 1980.*

**November 2024 SHOWS**

**Joshua Redman 1-3**  
**Nicole Zurbrugg 5-6**  
**Lecture 7-10**  
**Biréli Lagrène & Martin Taylor 12-13**  
**Kandace Springs 14-17**  
**Cherrie Poppin Buddies 19-21**  
**Taj Mahal 22-30**

2024 WA Summer  
WITH A.R. BOLT  
FROM 2024 HOTTED  
JAZZ ALLEY.COM










# Lefty Dizz: An Appreciation (Continued)

*"... an amazing feat of dexterity, especially when he did this with perfect pitch and intonation of each note..."*

(Continued from page 15)

and a few more times doing likewise with his other hand, until he reached the top of the fretboard. This was an amazing feat of dexterity, especially when he did this with perfect pitch and intonation of each note he played.

Another routine focused on Lefty's ability to multitask. He would leave the stage, saunter through the crowd like a drunken sailor, and drag his Stratocaster behind him with one hand and snap it up and down as he ripped off single notes against the fretboard. At the same time, he told bawdy jokes and stories and sang perfectly phrased lyrics that mesmerized his die-hard fans while also "giving them the dozens" time and time

again.

Regarding the term "giving them the dozens," it deserves a little clarification. This was one of many blues terms and traditions that I learned from Lefty. I also appreciate the lessons I have learned from other legacy blues artists like Casey Jones and Robert Stroger, whom I've profiled in the pages of this magazine. These lessons continue to inform and enhance my knowledge of blues music and what blues culture.

"Given them the dozens" was, and still is, a ritual put-down-game historically played-out by Blacks of both sexes, being either "Clean Dozens" or "Dirty Dozens" ("Dirty Dozens" have to do with sexual taunts of verbal or physical insults that neither Polly

O'Keary nor Eric Steiner will print in the *Bluesletter*).

With the sad passing of Lefty Dizz on September 7, 1993, the blues lost one of its most entertaining and accomplished bluesmen that ever played the guitar or graced a blues show stage. Lefty left a legacy of recordings that will be forever remembered by all that knew him and everyone that ever witnessed, shared, and enjoyed his live performances.

Lefty Dizz. I miss you, my friend.

## Lefty Dizz Discography (Special Thanks [www.discogs.com](http://www.discogs.com))

Lefty Dizz & Woody Williams -  
The Blues Hounds, *If You Need Love*  
(Single, CJ Records, 1972)

Lefty Dizz, *Somebody Stole My Christmas* (Isabel Records, 1979)

Lefty Dizz feat. Big Moose Walker,  
*Live at the Chicago Blues Festival*  
(Black & Blue Records, 1979)

Lefty Dizz & Shock Treatment,  
*Live in Chicago*  
(Independent, 1982)

Lefty Dizz & Shock Treatment, *Live at the Kingston Mines, Volume 1*  
(Independent, 1982)

Lefty Dizz & Shock Treatment,  
*Live at the Kingston Mines, Volume 2* (Independent, 1983)

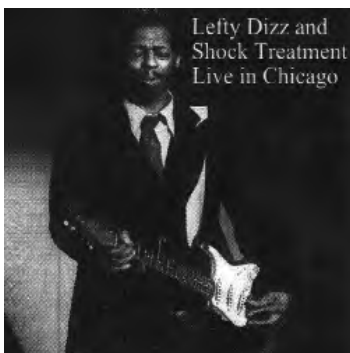
Lefty Dizz, *The Soul of Lefty Dizz*  
(Catwalk Records, 1988)  
Lefty Dizz, *Ain't It Nice to Be Loved*  
(JSP Records, 1995)

Lefty Dizz, Jimmy Dawkins,  
Brewer Phillips: *Bad Avenue*  
(3 CDs Repackaged as a Boxed Set) (JSP Records, 2000)

Lefty Dizz, *Walked All Night Long with Louisiana Red in 1976*  
(Blues Alliance, 2002)

Carlos Johnson & Lefty Dizz,  
*The Healer* (Wolf Records, 2007)

Lefty Dizz, Mohammed Rafi  
& Jaan Pehechaan Ho, *We're Gonna Boogie* (Single, Yoshiko Records, 2015)



**The Lloyd Jones Band**

1st Dec 6:00 Pm

\$15. Doors 5pm

**South Sound Blues Association**  
Holiday Party at the Spanish Ballroom  
565 Broadway, Tacoma, WA 98402  
Get Tickets at Spanish Ballroom on line Box Office

## CD Reviews



*The Fabulous  
Thunderbirds  
Struck Down*  
(Shiny Plain Records)

Fifty years of fine-tuning, performing and recording rock and the blues: The Fab T-birds and their top-flight musical guests have created an incredibly refined feast for the ears of even the most knowledgeable blues fan. Co-produced by Kim Wilson, Steve Strongman and Glen Parrish, *Struck Down*, the band's first album in eight years, leans heavily into the blues. Featuring nine original cuts and one cover, this CD engages a wide range of musical genres with amazing verve and expertise.

*Struck Down* features co-T-birds founder and master of the blues harp Kim Wilson, vocals and harmony; Bob Welsh, piano, keys, guitar; Rudy Albin Petschauer, drums & percussion; Steven Kirsty, bass & sax; Johnny Moeller, guitar. But it's how this solid quintet brings so many compelling voices, rhythms, melodies, and harmonies together—while smoothly incorporating incredible musical guests—that defines the Fabulous Thunderbirds here.

The first cut, “Struck Down By the Blues,” sets the tone: a driving percussive beat behind special guest Steve Strongman's fiery but always in control lead guitar. Kim Wilson's soulful voice (“You gotta pay your dues, but it ain't about the money”) propels this superb opening number.

“Don't Make No Sense” highlights guest Terrance Simien's accordion and washboard expertise. Fast-paced, with terrific harp and accordion solos—you can imagine dancing to this one! Sax and rhythm guitar lend a sort of boogie-woogie vibe to this Cajun-inspired tune. The next cut—gritty, rocking “Payback Time” features Billy Gibbons on guitar along with terrific support vocals. And with a piercingly perfect Wilson harp solo, everything clicks, like the proverbial

blues train heading down the track, taking this tune to the end of the line! A master stroke.

*Struck Down*'s only cover, Memphis Minnie's classic “Nothing in Rambling,” gets respect in this first-rate treatment by the great Bonnie Raitt. Her bluesy voice never sounded stronger, more plaintive, more real, complemented by harp riffs, followed by an old-timey sounding guitar solo that showcases Raitt's skills. Taj Mahal's vocal complements Raitt's sound—as though they've been crooning together for ages! And nice guitar pickin', too!

In “Won't Give Up,” the Fabulous Thunderbirds core band performs at their very best in this original cut that builds on classic blues memes, borrowing a bit of old-school rock, and moving the song forward with a wicked Kim Wilson harp solo. Sold! And in “The Hard Way”—classic slow-moving acoustic blues! Wilson shapes and holds those lyrics for all they're worth, naturally segueing to a soulful harp solo, solidly backed by guitar and keys. This is a smoldering blues number that could easily have been tapped as the CD's headliner. “Sideline,” the closing number, features guest Chris Ayres' tight harmony augmenting Wilson's vocals—even the vibratos neatly nest as one, creating a dream-like chorus—almost gospel like! Steven Kirsty's sax solo is soaring, yet always controlled. This tune may be the most moving, expressive tune among this fantastic *Struck Down*'s many original numbers.

The Fabulous Thunderbirds show why they've been at the top of the blues charts for five decades. As I prepped this review, I took some time to listen to the T-Bird's 1982 release, *T-Bird Rhythm*. Forty-plus years on, *Struck Down* drives down that same rocking, twisting road, but does so with absolute mastery, moving through the blues with a tantalizing Texas take that fans continue to enjoy. —Steve Pearse



*Thrd Train Running  
Highway 3*

There is certainly something special about how voices blend together when family members sing together, as exemplified by the opening title track “Highway 3” from Seattle group Thrd Train Running lead by father and daughter vocalists Lindsey and Steve Erickson. The duo is backed by Joe Brown on bass, drummer Tim Kelliher, and James Middlefield on the blues harmonica. The 11-track collection features seven originals and four fun covers of smooth bluesy rock and rockin' blues with a touch of country. Lindsey flips the Bad Co. bravado of “Walk In My Shadow” on its head, and Steve has some fun with Carl Perkins classic “Honey Don't.” The train beat lullaby “Go For A Walk” features some fancy guitar picking and Lindsey shows her power on the defiant “Glad Your Gone.” A footnote the group donates all proceeds from the album to the Michael J. Fox Parkinson's Research Foundation. —Rick J Bowen



*Mississippi MacDonald  
I Got What You Need*

Boldy opening his new album with a bumping Chicago shuffle that features dead-daddy Albert Collins ice-pick styled guitar leads, London singer, guitarist and songwriter Mississippi MacDonald makes a strong statement on the title track “I Got what You Need,” enticing a prospective lover and the listener with all the tricks and charms he has to offer. The nine new tracks of his third album showcase MacDonald as songwriter on four original songs and a willing collaborator on the five songs worked up alongside ex-Malaco writer John Ward and blues Legend Benny Turner proving why he won two U.K Blues Awards in 2024. (Continued on page 21).

# If you don't know your googily moogily from your wang dang doodle, join the Washington Blues Society

SIGN UP  
ONLINE AT  
WABLUES.  
ORG. OR,  
FILL OUT  
THE FORM  
BELOW &  
MAIL IT IN.

## MEMBERSHIP HAS ITS PERKS!

Receive monthly Bluesletter in your mailbox\*

Monthly All-Ages Blues Bash email notices

Member discounts for BB Awards and Holiday Party

10% off purchases at Silver Platters (any location)

10% discount at the Westport Inn (Westport, WA)

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

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

And more! For the complete, most up-to-date list of membership benefits, visit [wablues.org](http://wablues.org)



PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

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

Name \_\_\_\_\_

2nd Name (couple) \_\_\_\_\_

Band Name (if applicable) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

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

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

- ☐ Musicians Relief Fund in the amount of \$ \_\_\_\_\_ providing assistance to local musicians in their time of need
- ☐ Passing the Torch Fund in the amount of \$ \_\_\_\_\_ educating the next generation of local musicians

TOTAL ENCLOSED: \$ \_\_\_\_\_ . Please send check or money order to WBS  
PO BOX 70604  
SEATTLE, WA 98127

☐ PLEASE CONTACT ME WITH VOLUNTEER OPPORTUNITIES

\* Due to postage fees, non-US residents will receive their Bluesletter electronically

† With valid WBS membership card and advanced reservation. Reservations must be made by calling Jazz Alley at 206.441.9729 and requesting the WBS Special. This offer is not applicable to all shows.



## CD Reviews (Cont'd)

(Continued from page 19)

The horn infused cover of Little Milton's "We're Gonna Make It" is a genuine example of pure Memphis soul blues. MacDonald gets down and dirty on his scorching you-done-me-wrong slow blues "Stop! Think About It." The whole Mississippi MacDonald Band shines on two fine instrumentals, the tribute to Freddie King "3:35 AM," and the Staxx sound-alike "Soul City One." Ward's driving "Hard Luck And Trouble" is built on one of Turner's signature bass lines, giving MacDonald a platform to stretch out his formidable vocal and guitar chops. The album closes with the deeply contemplative "Your Dreams," delivered as a lovely duet of piano and guitar to accompany MacDonald's heartwrenching denouement. -Rick J Bowen



**Billy Stoops**  
***Bad Decisions***

Billy Stoops's new album *Bad Decisions* exemplifies the best of a niche genre that is the last living pulse of the great age of country music, the underground refuge of the trailer park troubadour, the candle flame that may one day reignite country's former glory: alt-country. This album should be placed shoulder to shoulder on the shelf with Ray Willie Hubbard, The Boxmasters, and Too Slim and the Taildragger's later works.

Country and blues have always been cousins through our gothically dysfunctional American family history, and this album contains the best of both. Those who love blues for its unapologetic authenticity should explore alt-country and should definitely get this album.

The album's cover gives a good sense of its themes: a woman's weathered but still handsome bosom, adorned with a tattoo of Billy's name, spills out of a leather biker vest as her hand clutches a bottle of bourbon, and her drink glass sits on a battered Billy gig poster. A bit decalasse? Gloriously so.

The album opens with "Caroline," and if you told me Billy Bob Thornton wrote it (if you don't know the Boxmasters catalog, you are missing the work of a great Americana poet and musician), I'd nod appreciatively. It's the tale of a road-worn guitar man who pinwheeled through life, having adventures and keeping little along the way, but running into Caroline, whose name it takes him a while to remember, at a gig puts him in mind of the roads he never took.

"Chasing What I Wanted" begins, "I swore I would forget you, the day that I forgot you, but now it seems I've got you on my mind." The lyrics are clever, deftly playing on the difference between intention and outcome. The song continues the theme of a guy taking the measure of a life with more behind than ahead, whose wistful regrets contain a bitter pleasure in having lived thoroughly and sometimes self-destructively while chasing some satisfaction that was forever out of reach.

"Long Gone Now" could have been on the *Lindeville* album, Ashley McBride's brilliant trashy concept album about life in a trailer park, as Billy wearily tells a girlfriend to "soak yourself in that bathtub speed" because, for him, "this is where it ends." As with most of the album, this song contains understated guitar work that is more powerful for its restraint.

"What Goes Up," with its straightforward country rhythm section, is a favorite. That chorus! "Whiskey always brings me down; till the cocaine comes back around; what goes up must come down; I guess that's just on me." This gloriously unabashed dissolution is so Ray Wylie Hubbard I want to go back and listen to "Snake Farm" another 100 times.

The title track, "Bad Decisions," is about a guy who is resigned to his own weakness for tattooed women, which, when combined with whiskey, invariably leads him to make bad decisions. With the sound of a rough voice singing about a battle with the devil inside, this world-weary rocker took me back to my years playing bass for Too Slim and the Taildraggers. That probably has a

lot to do with the fact that Zach Kasik, the highly respected Nashville producer and bassist of this album, is Too Slim's long-time current bassist, and drummer Shakey Fowlkes also worked a decade in that trio.

Billy's long-time musical collaborator Leanne Trevalyan contributed the bitter ballad "The Last Song," a masterful lament of a songwriter who can't quit writing about one lost lover. "This is the last song I'll write about you," the writer swears, "but sometimes I lie." There's a wonderful Fender Rhodes-sounding part on this, and toward the end of it, a spaghetti western Danelectro-sounding guitar peeked around the curtain, a brilliant production choice.

"Four Dukes" opens with an acoustic guitar part that sounds like the soundtrack behind the opening credits of a movie set in the dustbowl, all rusty windmill and cracked earth, a longing and lonesome sound that makes you want to throw all your crap in a backpack and ride boxcars across Texas. The song, however, takes an acid rock (!) turn and employs some of the album's heaviest production and sophisticated arrangements. It's a successful concept song that captures in both lyric and aesthetics the theme of temporary madness.

"Upside Down" is a song of malaise. There are a lot of people writing songs about malaise these days, given the wrenching culture wars we all can't seem to heave ourselves free of, but Billy does this right. Instead of making news headlines rhyme while ponderously wringing his hands, he writes as if he's wandered back into his hometown to find, as ever, that nothing makes sense there. Dispirited, he leaves, as he always does. I can't swear this has anything to do with the modern condition, but it speaks to it well in any case.

"Coming Home" is pure roots country, pedal steel, fiddle, mandolin, and all. Billy is joined in this longing duet by the sweet-voiced Heather Thomas, who sounds something like a more plaintive, Dolly Parton. This is a great way to wrap up this record, with the days getting shorter, (Continued on Page 25)

# November 2024 Live Blues Music Calendar!

Our [www.wablues.org](http://www.wablues.org) calendar is the most current & contact the venue for start time + any additional details.

## NOVEMBER 1

**Kimball Coffeehouse, Gig Harbor:** HD Fusion 7 PM  
**Melody Lynne, Redmond:** Kimball and the Fugitives w Annie Eastwood 7 PM  
**Jazz Alley, Seattle:** Joshua Redmond 7:30 PM  
**Pub 282, Camano:** Jimmy Wright Band 7:30 PM  
**Bing Crosby Theater, Spokane:** Joanne Shaw Taylor 8 PM  
**Salmon Bay Eagles, Seattle:** Seattle House Rockers 8 PM  
**CCR, Snohomish:** Davanos 8 PM  
**Madison Ave Pub, Everett:** Jack Benson Band 8 PM

## NOVEMBER 2

**Third Place Commons, Lake Forest Park:** Scott Lindenmuth 7 PM  
**Sound to Summit, Snohomish:** Stacy Jones Band 7 PM  
**Jazz Alley, Seattle:** Joshua Redmond 7:30 PM  
**Rockfish, nacortes:** Billy Appleton Band 7:30 PM  
**CCR, Snohomish:** Pioneer Squares 8 PM  
**Madison Ave Pub, Everett:** CD Woodbury Band 8 PM  
**Pogacha Pub 85, Kirkland:** Sheri Roberts Greimes & JoMomma Band 8 PM  
**Salmon Bay Eagles, Seattle:** Trifecta 8 PM

## NOVEMBER 3

**Spar, Tacoma:** Annie Eastwood All Stars 7-10 PM  
**Third Place Commons, Lake Forest Park:** Rainbow City Jazz 7 PM  
**Jazz Alley, Seattle:** Joshua Redmond 7:30 PM

## NOVEMBER 4

**Madison Ave Pub, Everett:** Mad Bojo 7 PM  
**Neptune, Seattle:** Joanne Shaw Taylor 8 PM  
**Blue Moon, Seattle:** Andy Coe Band 9 PM  
**Owl n Thistle, Seattle:** Aquilizer 9 PM

## NOVEMBER 5

**Madison Ave Pub, Everett:** The Douglas Band 7 PM  
**Jazz Alley, Seattle:** Nicole Zuratis 7:30 PM  
**Billy Blues Bar and Grill, Vancouver:** Ben Rice and the Hustle 8 PM

## NOVEMBER 6

**Spar, Tacoma:** Apollo Suns 6-9 PM  
**CCR, Snohomish:** Usual Suspects 7 PM  
**Rockfish, nacortes:** Whistle Lake 6 PM  
**Jazz Alley, Seattle:** Nicole Zuratis 7:30 PM

## NOVEMBER 7

**Madison Ave. Pub, Everett:** Songwriter Showcase w/ Kevin Sutton 7 PM

**Jazz Alley, Seattle:** Lettuce 7:30 PM  
**Mt. Baker Theater, Bellingham:** Grand Funk Railroad 8 PM  
**Snapdragon, Vashon:** Steve Itterly and Friends 8 PM

## NOVEMBER 8

**White Center Eagles, Seattle:** Kimball and the Fugitives 7 PM  
**Kimball Coffeehouse, Gig Harbor:** Trailer Park Kings 7 PM  
**Third Place Commons, Lake Forest Park:** Jack Cook and the Phantoms of Soul 7 PM  
**Jazz Alley, Seattle:** Lettuce 7:30 PM  
**Pub 282, Camano:** Stacy Jones Band 7:30 PM  
**Neptune, Seattle:** Marc Broussard 8 PM  
**CCR, Snohomish:** The Lizard 8 PM  
**Conway Muse, Conway:** Seattle House Rockers 8 PM

## NOVEMBER 9

**West Seattle Eagles, Seattle:** Kimball and the Fugitives 7 PM  
**North City Bistro, Shoreline:** McPage and Powell 7 PM  
**Third Place Commons, Lake Forest Park:** Seattle Jazz Network 7 PM  
**Jazz Alley, Seattle:** Lettuce 7:30 PM  
**Rockfish, nacortes:** CD Woodbury 7:30 PM  
**Pub 282, Camano:** Criminal Squirrel Orchestra 7:30 PM  
**Madison Ave Pub, Everett:** Elliot Bay Blues Band and Daniel Rapport Trio 8 PM  
**CCR, Snohomish:** Dana Osborne Band 8 PM  
**Conway Muse, Conway:** Cory Vincent and the Electric Band 8 PM  
**Bakes, Bellevue:** Mark DuFresne Band 9 PM

## NOVEMBER 10

**Peabo's, Mill Creek:** Sunday Music Revue 7 PM  
**Spar, Tacoma:** Rod Cook & Toast 7 PM  
**Jazz Alley, Seattle:** Lettuce 7:30 PM

## NOVEMBER 11

**Angel of the Winds, Arlington:** Fat Fridays 11am  
**Madison Ave Pub, Everett:** Mad Bojo 7 PM  
**Blue Moon, Seattle:** Andy Coe Band 9 PM  
**Owl N' Thistle, Seattle:** Aquilizer 9 PM

## NOVEMBER 12

**Aurora Borealis, Shoreline:** Washington Blues Society monthly Blues Bash showcase w/ Keith Scott and John Stephen Band 7 PM  
**Madison Ave Pub, Everett:** The Scarlet Lovers 7 PM  
**Jazz Alley, Seattle:** Jeff ashiwa 7:30 PM  
**Billy Blues Bar and Grill, Vancouver:** Ben Rice and the Hustle 8 PM

## NOVEMBER 13

**Spar, Tacoma:** Boss Tenors, 6 PM  
**CCR, Snohomish:** Usual Suspects 7 PM  
**Rockfish, nacortes:** Andre Feriante 6 PM  
**Jazz Alley, Seattle:** Jeff ashiwa 7:30 PM

## NOVEMBER 14

**The Blue Mouse Theatre, Tacoma:** LTD Presents: Marcel Smith w/Farrell, Hudson & Friends 7 PM  
**Bad Albert's, Seattle:** Annie Eastwood and Friends 6 PM  
**Madison Ave Pub, Everett:** Kevin Sutton Songwriter Showcase 7 PM  
**Jazz Alley, Seattle:** Kandace Springs 7:30 PM  
**Salmon Bay Eagles, Seattle:** Mark Dufresne Band 8 PM  
**Snapdragon, Vashon:** Steve Itterly and Friends 8 PM

## NOVEMBER 15

**Palindrome, Port Townsend:** LTD Presents: Marcel Smith w/Farrell, Hudson & Friends 7 PM  
**Kimball Coffee House, Gig Harbor:** Annie Eastwood's All Stars 7 PM  
**Third Place Commons, Lake Forest Park:** Brazz 7 PM  
**Jazz Alley, Seattle:** Kandace Springs 7:30 PM  
**Pub 282, Camano:** Chill DeVille 7:30 PM  
**Madison Ave Pub, Everett:** Outside The Lines 8 PM  
**Salmon Bay Eagles, Seattle:** McPage and Powell 8 PM  
**CCR, Snohomish:** Engage Band 8 PM  
**Conway Muse, Conway:** Mama Dirty Skirt 8 PM

## NOVEMBER 16

**Madison Ave Pub, Everett:** KSER Benefit show 4 PM  
**Elks Club, Long Beach:** We Care for Clint Benefit 5 PM  
**Lakewood Elks, Lakewood:** Tim Hall Band 6 PM  
**The Rockfish, nacortes:** Billy Stapleton's Powerhouse Band 7 PM  
**Third Place Commons, Lake Forest Park:** Commander Mojo 7 PM  
**Jazz Alley, Seattle:** Kandace Springs 7:30 PM  
**CCR, Snohomish:** Alex Briton 8 PM  
**Pub 282, Camano:** Jimmy Wright Band 7:30 PM  
**Salmon Bay Eagles, Seattle:** Dana Lupinacci 8 PM  
**Saints & Scholars, Snoqualmie:** Nick Mardon 8 PM  
**Conway Muse, Conway:** Poly O'Keary and the Rhythm Method 8 PM

## NOVEMBER 17

**Spanish Ballroom, Tacoma:** Taylor Hardin Blues Band 5 PM  
**Spar, Tacoma:** Jeff & Jet City Flyers 7 PM  
**Peabo's, Mill Creek:** Sunday Music Revue 7 PM  
**Jazz Alley, Seattle:** Kandace Springs 7:30 PM

## NOVEMBER 18

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

## NOVEMBER 19

**Madison Ave Pub, Everett:** Unbound 7 PM  
**Jazz Alley, Seattle:** Cherry Poppin' Daddies 7:30 PM  
**Billy Blues Bar and Grill, Vancouver:** Ben Rice and the Hustle 8 PM

## NOVEMBER 20

**CCR, Snohomish:** Usual Suspects 7 PM  
**Rockfish, nacortes:** Delta Promenade 6 PM  
**Jazz Alley, Seattle:** Cherry Poppin Daddies 7:30 PM  
**Triple Door, Seattle:** Marc Cohn 7:30 PM  
**Spar, Tacoma:** Boss Tenors, 6 PM

## NOVEMBER 21

**The Slippery Pig, Poulsbo:** LTD Presents and Poulsbo Blues & Jazz Event: Rick Estrin & The Nightcats 7 PM  
**Madison Ave Pub, Everett:** Stacy Jones Songwriter Showcase 7 PM  
**Jazz Alley, Seattle:** Cherry Poppin Daddies 7:30 PM  
**Pub 282, Camano:** Chris Eger 7:30 PM  
**Salmon Bay Eagles, Seattle:** Jeff and the Jet ity Flyers 8 PM  
**Snapdragon, Vashon:** Steve Itterly and Friends 8 PM

## NOVEMBER 22

**Prohibition Cellars, Woodinville:** Annie Eastwood w Kimball and the Fugitives 6 PM  
**Kimball Coffeehouse, Gig Harbor:** Jim Valley Project 7 PM  
**Third Place Commons, Lake Forest Park:** 5 Mile Drive 7 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM  
**Pub 282, Camano:** Dr Jop Funk Shop 7:30 PM  
**CCR, Snohomish:** The Vandalls 8 PM  
**Madison Ave Pub, Everett:** Cloud Cover 8 PM  
**El Capitan's, Bellingham:** Casaundra May and James 8 PM  
**Salmon Bay Eagles, Seattle:** Ron Bailey and the Tangents 8 PM  
**Bakes, Bellevue:** Billy Stapleton's Powerhouse Band 9 PM  
**Rolling Log, Issaquah:** Teri Derr Band 9 PM

## NOVEMBER 23

**Burien Eagles, Burien:** Annie Eastwood w Kimball and the Fugitives 7 PM  
**Third Place Commons, Lake Forest Park:** Mach One Big Band 7 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM

**Pub 282, Camano:** Rock Radio 7:30 PM  
**Rockfish, nacortes:** Polly O'Keary and the Rhythm Method 7:30 PM  
**Madison Ave Pub, Everett:** McPage and Powell 8 PM  
**CCR, Snohomish:** Stage Hogs 8 PM  
**Conway Muse, Conway:** Mark DuFresne Band 8 PM

## NOVEMBER 24

**Sea Monster, Seattle:** Annie Eastwood w Kimball and the Fugitives 4 PM  
**Fox Island UICC, Fox Island:** Blues Vespers w Stacy Jones Band 5 PM  
**Spar, Tacoma:** Joel Astley Band 7 PM  
**Peabo's, Mill Creek:** Peabo's Sunday Revue 7 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM

## NOVEMBER 25

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

## NOVEMBER 26

**CCR Sport and Entertainment, Snohomish:** Washington Blues Society Blues Bash w JP Falcon Band 7 PM  
**Madison Ave Pub, Everett:** Reji Marc 7 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM  
**Purdy's, Sumner:** SSBA Blues Showcase w Trailer Park Kings 7 PM  
**Billy Blues Bar and Grill, Vancouver:** Ben Rice and the Hustle 8 PM

## NOVEMBER 27

**CCR, Snohomish:** Usual Suspects 7 PM  
**Rockfish, nacortes:** Fidalgo Swing 6 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM  
**Triple Door, Seattle:** Curtis Salgado 7:30 PM  
**Nectar, Seattle:** Andy Coe Band 9 PM

## NOVEMBER 28

**Happy Thanksgiving**  
**Sparrow, Kirkland:** Annie Eastwood & Billy Stapleton 4:30-8:30 PM

## NOVEMBER 29

**Third Place Commons, Lake Forest Park:** Macadamians 7 PM  
**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM  
**Salmon Bay Eagles, Seattle:** Blue Healers 8 PM  
**Madison Ave Pub, Everett:** Broken Toys 8 PM  
**Nectar, Seattle:** Andy Coe Band 9 PM

## NOVEMBER 30

**Third Place Commons, Lake Forest Park:** Take Seventeen Big Band 7 PM

**Molten Works, Woodinville:** Annie Eastwood and Billy Stapleton 7 PM

**Jazz Alley, Seattle:** Taj Mahal Quintet 7:30 PM  
**Rockfish, nacortes:** Cascadia Groove 7:30 PM  
**Salmon Bay Eagles, Seattle:** John Stephan Band 8 PM  
**Madison Ave Pub, Everett:** Gemini Dragon w/ Polly O'Keary and the Rhythm Method 8 PM  
**CCR, Snohomish:** Short Cutz 8 PM  
**Conway Muse, Conway:** Walrus 8 PM  
**Nectar, Seattle:** Andy Coe Band 9 PM  
**November 31**  
**MQ Stage & Lounge, Seattle:** New Age Flamenco 5 PM  
**Madison Ave Pub, Everett:** Kevin Sutton 7 PM  
**Jazz Alley, Seattle:** Joshua Redman Group 7:30 PM  
**Nectar, Seattle:** Polyrhythmics 8 PM  
**Snapdragon, Vashon:** Steve Itterly and Friends 8 PM





# 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)



## CD Reviews (Cont'd)

(Continued from Page 21)

nights getting colder, and a rambling man making his way back home.

The album concludes with a stripped-down chorus of the title track, and for me, I'd have been happy to end it with "Coming Home," but that is a minor quibble.

Billy has written a *damn* good album. It's the smell of old leather in an El Camino, and wishing you hadn't got stuck in Amarillo, and that morning cigarette in a too-hot trailer that still smells like last night's beer. It's the way September feels, watching the wind carry summer away, and it's good, trashy fun in a bar with an old wooden floor. The songwriter in me is jealous. The music lover in me is thrilled. To anyone within the sound of this Bluesletter, you, get this album. -Polly O'Keary

Known for his splendid solo work,

acclaimed guitarist John Greyhound Maxwell invited seven good friends to join him for two recording sessions at Rainshadow Recordings in Port Townsend



**John Greyhound Maxwell**  
*Wagon of Tales*

to capture fifteen tracks for his new album *Wagon Of Tales* live to tape in what he describes as a "spontaneous back porch vibe." The collection, released in August of 2024, is a mix of roots, blues, soul standards and classics artfully arranged for acoustic instrumentation. Maxwell's deft baritone is backed by upright Bass from Quynh Quintino, and Steve Maxwell and Sean Divine on harmonica, piano from Paul Rogers. Some sweet surprises include the funky Mandolin driven take on "Deep

Elum Blues," the sparkling duet "People Get Ready," with Alanna Dailey and a vaudevillian romp thru "Play With Your Poodle." Maxwell's original composition "Second To Last Stan," is a sublime closer to a fine easy listening album. -Rick J Bowen



### Madison Ave Pub

**Mondays 7 till 9-ish**  
**Mad Bojo**

**Wednesday Unbound Blues Jam**  
**7 till 10-ish**

11/6 Jill Newman	11/13 Roger Enders
11/20 Andy Koch	11/27 Lori Hardman and Willie Straub

**NEW! Rockin' Fridays 8-12**

11/1 Jack Benson Band	11/8 TBA
11/15 Outside The Lines	
11/22 Cloud Cover	
11/29 Broken Toys	

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

**905 Madison St. Everett 425-348-7402**

**Tuesday Night Dinner Show 7-9**

11/5 The Douglas Band	
11/12 The Scarlett Lovers	
11/19 Unbound	11/26 Reji Marc

**Thursday Night 7-9**  
**Singer-Songwriter Showcase**

Kevin Sutton with special guest 11/7  
Stacy Jones with special guest  
11/14, 11/21, 11/28

**Red Hot Saturdays 7:30-11:30**

11/2 CD Woodbury Band	11/9 Elliot Bay Blues Band and Daniel Rapport Trio
11/16 KSER benefit - live music 4-11!	
11/23 McPage & Powell Band	
11/30 Gemini Dragon with Polly O'Keary	



# Winthrop Festival Expands Support for Local Non-Profit

*Washington's Biggest Blues Festival Provides Thousands for Relief, Schools, and More*

*Courtesy of the Winthrop Music Association*

The Winthrop Music Association (WMA), is proud to announce its continued commitment to building community through music by providing grants to local and regional non-profits.

This year, thanks to the generous contributions from festival-goers, WMA has awarded grants to the following organizations:

- **The Cove Food Bank** (\$5,400), providing critical assistance to individuals and families in need throughout the Methow Valley.
- **Liberty Bell High School District Music Program** (\$3,800), fostering the next generation of musicians and cultural contributors.
- **Liberty Bell High School Boosters** (\$5,000), supporting local student

programs. The Boosters manage festival parking.

- **Tommy Zbyszewski Methow Valley Education Foundation Scholarship** (\$1,000), honoring the memory of a local firefighter lost in the 2015 wildfires.
- **Room One** (\$2,600), a key social service provider offering a range of support for Methow Valley residents.
- **Washington Blues Society Musician Relief Program** (\$750), offering aid to regional musicians in times of need.

Since its formation, WMA has provided over \$100,000 in support of these and other vital community organizations. For almost a decade, the festival's Friday night concert has been a fundraiser for The Cove, and this year, festival-goers contributed even more, extending support to Room One and Liberty Bell High School's music program.

"The Winthrop Rhythm & Blues Festival is more than just a music event," notes WMA President Rick Northcott. "It's a celebration of community, culture, and connection. Through the generosity of our attendees, volunteers, and sponsors, we are able to give back to the Methow Valley and beyond, helping to sustain a vibrant cultural and economic ecosystem."

The festival, held annually in the scenic Methow Valley, brings together musicians, audiences, and volunteers for a unique experience blending diverse, world-class music with the natural beauty of the Pacific Northwest. Each year, WMA works to ensure the festival remains a cornerstone of the region's cultural landscape, fostering joy, connection, and healing through music.

For more information about the festival and the Winthrop Music Association's mission, visit [www.winthropbluesfestival.com](http://www.winthropbluesfestival.com).

## Save the Date! November 16th for a Very Special Show!

*The Madison Pub is the place to be for the KSER community radio benefit*

*By Paul Quilty*

Saturday, November 16th, the Madison Ave Pub in Everett will present an all-star benefit for KSER radio.

Located in Everett WA, KSER 90.7 FM is a listener supported radio station that plays many different genres of music - blues, rock, reggae, soul and funk, classical, world music, country, bluegrass and pretty much anything you'd want to hear.

The listener support accounts for over 75% of the funding to keep the station on the air.

As with all non-commercial stations, they do pledge drives a couple of times a year, and this is one way to help keep them on the air between drives.

There will be three acoustic acts to open up the music, with performances by Brian Butler, the Sutton and Lewis duo, Ross Rob-

inson with Guy Quintino and Jonathan Pitman, followed by four full bands; The Roc Martins, Unbound, The Cosmic Wrays and Ryan T Higgins with Joe Cook.

There will be no cover charge to attend, although donations will be gratefully encouraged, appreciated and accepted.

All the bands are donating their time and talent so please come on down, enjoy the music and donate what you can. We all had a ton of fun at the last benefit, and this one should be even better. The events starts at 4 PM and goes to about 11 PM.





# November Blues Bash Previews

*Mark your calendars & save the date for exceptional live blues on November 12 & 26!*

*By Rick J. Bowen*

The Washington Blues Society monthly Blues Bash showcase, and members meeting will be presented again Tuesday, Nov. 12 at 7 p.m. at the Aurora Borealis in Shoreline, featuring music from Seattle's John Stephan Band and a solo set from Chicago guitarist Kieth Scott. Blues Bash II will be presented Tuesday, Nov. 26 at CCR Sports and Entertainment in Snohomish with the Bird Dog Band at 7 p.m. The Blues Bash is presented free and is open to the public and we always encourage folks to "Tip The Band."

## **More about the Performers:**

### **KEITH SCOTT**

Remarkably versatile, Chicago-based blues/rock guitarist Keith Scott has been working his way methodically up through the blues ranks since his parents bought him his first guitar at age 14 and his young ears heard Muddy Waters in 1980. Born in White Plains, N.Y., Scott was first exposed to the music of Jimi Hendrix, Led Zeppelin and Grand Funk Railroad. With this sonic baptism, a mindset and foundation were established for him to explore the realm of blues inhabited by the creme de la creme of Chicago musicians such as Waters, Howlin' Wolf, Jimmy Reed, and others in that pantheon. Little did Scott know, however, that he would go on in just a few years to actually play with many of the greats of post-war Chicago blues.

### **JOHN STEPHAN BAND**

The John Stephan Band was originally formed in 2000 and performs mostly original music and has appeared at all major venues in the Seattle area. John is a Washington Blues Society Hall of Fame recipient for his work with the Isaac Scott Band. The band has released four subsequent albums, *99 Degrees* (2002), *Know Your Driver* (2010), *Hen House* (2017), and *Talking Out Loud* (2024). This current line-up was formed in 2022. John and keyboardist Billy Reed are both recipients of a Washington Blues Society Hall of Fame Award; rounding out

the JSB rhythm section are Zac "Attack" Stoldt on drums and bassist Walter "Heisenberg" White.

### **BIRD DOG**

Bird Dog is a group of seasoned musicians. Each of these individuals have performed countless times with various musical projects on their own.

Andy "Badd Dog" Koch has lived in Bellingham, Washington since 1973, and Badd Dog Blues was founded in 1995. Badd Dog has been touring the Northwest and beyond, keeping this true American art-form alive and delighting blues lovers everywhere with his entertaining shows, from the mountains to the islands, Mexico to Alaska, to the Netherlands. You are in for a treat when the Badd Dog comes to Town!

JP Falcon Grady is a Native American singer/songwriter originally from Browning, Montana, and a proud member of the Blackfeet Nation. He musically weaves stories with profound lyrics and melody coupled with his stunning smooth voice. You are guaranteed to enjoy it when he belts out the blues.

Daddy Treetops, known quite broadly as an accomplished guitarist, will be playing bass with this ensemble. Defying the notion of just a "guitar player playing bass," Treetops has dedicated a good part of his career as a low-down bass player beginning in his Seattle school days with Jack Cook and Twist Turner; for many years now, his stand-up bass fiddle holds down the rhythm with Broken Bow Stringband (from Bellingham) The Fender P. fretless has rocked the blues in numerous bands and jam sessions throughout the Northwest and beyond.

David Tondi is from New Jersey and brings an East Coast feel and authenticity to this ensemble with his stunning saxophone playing. He grew up singing with his family and can sing several styles and genres of music. His powerful voice will leave you breathless.

Alfred Rijkers was born and raised in the Netherlands but is now a naturalized citizen of the United States. He has played his drums in Europe and North America and continues to perform with so many different groups throughout the PNW. His solid drum skills will have the house jumping.



# Blues Talent Guide

Send updates, additions & corrections to [editor@wablu.es.org](mailto:editor@wablu.es.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](mailto:goldenguitarman777@gmail.com)  
Amigos Nobles 425.268.7064  
Andrew Norsworthy [andrewnorsworthy@yahoo.com](mailto:andrewnorsworthy@yahoo.com)  
Andy Koch's Badd Dog Blues (formerly Badd Dog  
Blues Society) 360.739.6397  
Annette Taborn 206.306.3398  
Annieville Blues 206.994.9413  
Author Unknown 206.355.5952

## B

Baby Cakes 206.818.0588  
Baby Gramps Trio 425.483.2835  
Back Porch Blues 425.299.0468  
Backwoods Still 425.330.0702  
Badd Dog Blues Society 360.733.7464  
Barry Torrence 253.226.1103  
Bay Street Blues Band 360.731.1975  
B.E.S.T. Band 206.817.1663  
Bill Brown & The Kingbees 206.276.6600  
Bill Ray Drums 760 803 1686  
Billy Barner 253.732.0618  
Billy Shew Band 253.514.3637  
Billy Stapleton 425.478.2113  
Billy Stoops & The Dirt Angels 253.304.1266  
Black River Blues 206.396.1563  
Blackjack Kerouac 206.697.8428  
Blackstone Players 425.327.0018  
Blue 55 206.216.0554  
Blue Healers 206.940.9128  
Blues on Tap 206.618.6210  
Blues Playground 425.359.3755  
Blues Redemption 253.253.921.7506  
Blues Sheriff 206.979.0666  
Blues To Do Monthly 206.328.0662  
Blues with Benefits 206.459.327  
Bobby Holland & The Breadline 425.681.5644  
Boneyard Preachers 206.755.0766 or 206.547.1772  
Bobby Patterson & the Two Tones 509.869.0350.  
Brian Butler Band 206.450.1262  
Brian Hurst 360.708.1653

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

## C

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

## D

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

## E

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

## F

Fat Cat 425.487.6139  
Filé Gumbo 425.788.2776

## G

Gary Frazier 206.851.1169  
Gordy Mitchell 425.275.6520  
Greenwood Music Collective 646.915.2221

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

## H

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

## J

Jack Cook & Phantoms of Soul 206.517.5294  
James Howard 206.250.7494  
James King & the Southsiders 206.715.6511  
Janie Cribbs & the T.Rust Band 360.331.6485  
JD Hobson 206.235.3234  
Jeffery Alan Olsen & the Blues Choo Train  
425.345.5399  
Jeff "Drummerboy" Hayes 206.909.6366  
Jeff & The Jet City Fliers 206.818.0701  
Jeff eenteer and The Beaten Path 425.280.7392  
Jeremy Serwer 520.275.9444  
Jesse Weston 425.610.0933  
Jill Newman Band 206.390.2623  
James Brunner 509.457.0762  
Jim Barnes 425.343.6996  
Jim Caroompas (Rumpus) 925.212.7760  
Jim McLaughlin 425.737.4277  
Jim Nardo Blues Band 360.779.4300  
Jimmy Free's Friends 206.546.3733  
Joanne Broh Band 541.228.7812  
Joe Blue & the Roof Shakers 425.766.7253  
Joe Cook Blues Band 206.547.1772  
Joe Guimond 509.423.0032  
Joe Morgan 206.769.8579  
Joel Astley 206.214.7977  
John "Scooch" Cugno's Delta 88 Revival  
360.352.3735  
John "Greyhound" Maxwell 360.685.6006  
John Stephan Band 206.214.7781  
John Stephanus 206.459.3278  
Jolene Gayle 509.433.4944  
JP Hennessy 425.273.4932  
Julia Francis & the Secrets of Soul 206.618.4919  
Julie Duke Band 206.459.0860  
Junkyard Jane 253.219.4070

## K

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

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

## L

La Roca Boom 206.920.6776  
 Lady "A" & The Baby Blues Funk Band 425.518.9100  
 Larry Hill 206.696.1789  
 Leanne Trevalyan 253.219.4070  
 Leanne Trevalyan & Octopus Ballet 253.219.4070  
 Lee Oskar & Friends 425.258.3585  
 Leo Muller 206.300.6802  
 Linda Carroll & Retro Gruve 253.606.1500.  
 Linda Lee & the Pickups Band 206.295. 8895  
 Little Bill & the Bluenotes 425.774.7503  
 Lori Hardman Band 425.218.5341  
 Lucille Street cynmoring@gmail.com

## M

Madison Ave Blues Revue MAD BOJO 425-422-5062  
 Maia Santell & House Blend 253.983.7071  
 Margret Wilder Band (360) 380-2250  
 Mark A. Noftsgar 425.238.3664  
 Mark Hurwitz & Gin Creek 206.588.1924  
 Mark Riley 206.313.7849  
 Marty Vadalabene 206.914.3026  
 Mary Ellen Lykins Band 360.395.8540  
 Mary McPage 206.850.4849  
 Max Campbell 425.218.5603  
 Melany Peterson 760.662.8130  
 Michael "Papa Bax" Baxter 425.478.1365  
 Michael Wilde 425.672.3206 or 206.200.3363  
 Michal Miller Band 253.222.2538  
 Michelle D'Amour & The Love Dealers 425.761.3033  
 Midnight Hour 425.330.5373  
 Mike Haley 509.393.5838  
 Miles from Chicago 206.440.8016  
 Miles Harris 360.708.2166  
 Mitch Pumpian 206.276.9737  
 Monster Road Band (253) 797-9503  
 Moon Daddy Band 425.923.9081  
 Mule Kick 216.225.1277

## N

New Rhythmatics 425.299.3028  
 Nick Vigarino 360.387.0374  
 Nick Mardon Trio 425.208-6616  
 Nancy Veltkamp 915.222.6401  
 Norm Bellas & the Funkstars 206.722.6551

## P

Paul Green 206.795.3694  
 Phil Mitchell 425.870.5018  
 Polly O'Keary & The Rhythm Method 206.384.0234  
 Porterhouse Blues Band 425.381.7649  
 Powerhouse 425.478.2113

## R

Rafael Tranquilino Band 312.953.7808  
 Randy Norris & Jeff icely 425.239.3876 or 425.359.3755  
 Randy Norris & The Full Degree 425.239.3876  
 Randy Oxford Band 253.973.9024  
 Raven Humphres 425.308.3752  
 The Rece Jay Band (253) 350-9137  
 Red House 425.377.8097  
 Reggie Miles 360.793.9577  
 Reji Marc (206) 486-0386  
 Richard Allen & The Louisiana Experience 206.369.8114  
 Richard Evans 206.799.4856  
 Right Hand Drive 206.496.2419  
 RJ Knapp & Honey Robin Band 206.612.9145  
 Rob Cooper 778.875.6512  
 Rob Moitoza 206.401.2856  
 Robert Baker 425.870.7683  
 Robert Patterson 509.869.0350  
 Robert and Randolph Duo 509.216.0944  
 Rod Cook & Toast 206.878.7910  
 Roger Rogers Band 206.255.6427  
 Ron Hendee 425.280.3994  
 Ron van der Veen 206.849.5311  
 Roxlide 360.881.0003  
 Russ Kammerer 206.551.0152  
 Rusty Williams 206.282.0877

## S

Sammy Eubanks 509.879.0340  
 Scott E. Lind 206.789.8002  
 Scott Mallard 206.261.4669  
 Scotty FM and the BroadCasters 206.261.4669  
 Scotty Harris 206.683.9476  
 Shadow Creek Project 360.826.4068  
 Sheri Roberts Greimes 425.220.6474  
 Smokin' J's 425.746.8186  
 Spencer Jarrett 510.495.4755  
 Stacy Jones 206.992.3285  
 Star Drums & Lady Keys 206.522.2779  
 Steve Bailey & The Blue Flames 206.779.7466  
 Steve Cooley & Dangerfields 253.203.8267  
 Steve Peterson 206.799-8196  
 Steven J. Lefebvre 509.972.2683 or 509.654.3075  
 Stickshift Annie Eastwood 206.941.9186  
 Studio Rob 425.870.7683  
 Susan Renee "La Roca Soul" Sims 206.920.6776

Suze Sims 206.920.6776

## T

TJ Read 206.380.6638  
 Tamys Hoffman Band 406.570-230  
 Teri Derr Band 425.985.9420  
 Terraplane Band (425)870-5018  
 Terry Hartness 425.931.5755  
 The 509s 509.423.0032  
 The Bret Welty Band 208.703.2097  
 The EveryLeaf Band 425.369.4588  
 The Fabulous MoJo Kings 206.412.9503  
 The Fat Fridays 360.220.2222  
 The Grayhounds 206.751.7644  
 The Jason Lane Band 778.875.6512  
 The Jelly Rollers 206.617.2384  
 The Mongrels 509.307.0517 or 509.654.3075  
 The Nate Burch Band 425.457.3506  
 The Naughty Bokes 360.393.9619  
 The Pat Stilwell Band 503.481.6823  
 The Rece Jay Band 253.350.9137  
 The RooTsters (Acoustic Duo) 206.890.6176  
 The Soulful 88s/Billy Spaulding 206.310.4153  
 The Spinoffs/Dawnzella Gearhart 206. 718.1591  
 The VuDudes 206.999.0729  
 The Wired Band 206.852.3412  
 The Wulf Tones 206.367.6186 or 206.604.2829  
 Tim Hall Band 253.857.8652  
 Tim Turner Band 206.271.5384  
 Tommy Wall 206.914.9413  
 Town Hall Brawl 206.940.9128  
 Two Scoops Combo 206.933.9566  
 Two Trains Runnin' 206.225.9684

## U

Unbound 425.231.0565  
 Under the Puddle 425-512-3153

## V

Virginia Klemens Band 206.632.6130

## W

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



# Around the South Sound & Beyond with LTD Presents

*Tasty Shows With All the Fixin's*

By Tanya Lee Hodel

Start your holidays out right and hit the South Sound and beyond for some great shows by both local and international artists. With live performances ranging from soul to jazz to blues, you can't hardly go wrong. Grab your favorite beverage and check out what's happening in November.

LTD Presents and Poulsbo Blues & Jazz are at it again with a special performance of Rick Estrin & The Nightcats at The Slippery Pig Brewery on Wednesday, Nov. 21. The multiple-award winning band is a real crowd pleaser. At this writing, the show is nearly sold out, so grab your tickets today. Doors at 6 p.m. Music starts at 7 p.m.

November 14 brings Sacramento soul singer Marcel Smith to The Blue Mouse Theatre in Tacoma's Proctor District. Marcel Smith's album *From My Soul* has been nominated for several awards and is under consideration for a Grammy Nomination. His smooth and compelling vocals draws an audience in for a one-of-a-kind, inspiring experience. Marcel Smith will be backed by Farrell, Hudson & Friends. Smith and company then motor to the Palindrome Port Townsend Event Center at 1893 S Jacob Miller Road, Port Townsend, on Friday, Nov. 15 for the second show of this exclusive tour. Both shows start at 7 p.m. and the doors open at 6 p.m. Head to [www.LTDPresentsLIVE.com](http://www.LTDPresentsLIVE.com) for more information and for tickets to these shows and other upcoming events from LTD Presents.

There's a new band in town at the Spanish Ballroom. Join us for the debut of The Taylor Hardin Blues Band on Sunday, Nov. 17 at 6 p.m. The Taylor Hardin Blues Band is a high-energy, soulful group led by accomplished guitarist and vocalist Taylor John Hardin. Known for their electrifying performances, this band delivers a powerful mix of classic blues with a grunge twist.

The South Sound Blues Association Holiday Party is happening at the Spanish Ballroom as well and it's early this year. Slated for

Sunday, Dec. 1, the SSBA has secured The Lloyd Jones Band to headline. The Portland-based blues and roots artist has recorded six critically acclaimed albums, toured internationally, and racked up dozens of major awards. Jones has been a featured performer on six of Delbert McClinton's blues cruises and is a regular fixture at the Portland Waterfront Blues Festival. You can grab your tickets for both events at [mcmenamins.com](http://mcmenamins.com).

The Spar Tavern in Old Town Tacoma Sunday Blues Series features Annie Eastwood's All-Stars on November 3 and Rod Cook & Toast on November 10. Rounding out the month is the multiple award-winning Joel Astley Band on November 24. All Sunday shows start at 7:00 PM. No Cover.

Wednesday, Nov. 6 brings the sensational Canadian touring band, The Apollo Suns, to The New Frontier Lounge in the Dome District of Tacoma. Their super high-octane performance is not to be missed. Tickets are \$12 and can be purchased at the door or follow the ticket link at [www.LTDPresentsLIVE.com](http://www.LTDPresentsLIVE.com). David Hudson's King Grand will be opening the show which starts at 7:00pm.

Kimball Coffeehouse is not to be outdone in November. Kimball is featuring the Trailer Park Kings on Friday, November 8, Annie Eastwood's All-Stars featuring Billy Stapleton on November 15 and the Jim Valley Project on November 22. Kimball Coffeehouse serves beer and wine and is the place to be in Gig Harbor on a Friday night! Doors at 6 p.m. Music at 7 p.m. To see their full calendar of events go to [www.kimballcoffeehouse.com](http://www.kimballcoffeehouse.com)

Dawson's Bar & Grill on South Tacoma Way has Suze Sims La Roca Boom on November 16 and The Thunderbirds on November 30. Shows start at 8 p.m. Dawson's also hosts jams on Thursdays that are not to be missed! Go to [www.tacomadawsons.com](http://www.tacomadawsons.com) for the full calendar of events.

The South Sound Blues Association is

hosting their monthly Tuesday Blues Showcase at Purdy's Public House in Sumner on November 26 with the Trailer Park Kings. Show starts at 7 p.m. Check out the SSBA Master Calendar for more information at [southsoundblues.org](http://southsoundblues.org)

Saturday, Nov. 2 at 7:30 p.m. features the The Cory Wilds Band at The Chalet Theatre in Enumclaw. The Cory Wilds Band is an energetic three-piece unit that blends elements of traditional Rock, Blues and Jazz. The Chalet Theatre is located at 1721 Wells Street, Enumclaw. Head to [chalettheatre.com](http://chalettheatre.com) for tickets and more information.

The South Sound and beyond is rocking with some great performances to help you dance off those holiday pounds!

## South Sound Blues Links

### LTD Presents

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

### Jazzbones Tacoma

<https://jazzbones.com/>

### The Spar Tavern (Est. 1913) in Tacoma

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

### Kimball Coffeehouse in Gig Harbor

<https://kimballcoffeehouse.com/>

### North End on Pearl in Ruston

<https://northendonpearl.com/>

### Purdy's Pub in Sumner

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



*The Apollo Suns*

# It All Started with a Blues Foundation Sticker

*"I thought the clinic was a safe enough place to spread the good word of some blues legends..."*

By Eric Steiner

I've had a spate of health scares recently, and to keep track of my medical appointments, I use a paper Moleskine calendar. Someday, I'll graduate to a Google cloud calendar, but I like the look and feel of my paper appointment book. It reminds me of working.

I like the paper calendar, because I'm used to it. I used the same type of calendar during the last five years of my working life. I've continued to buy one every December in retirement. I didn't know I could use it to promote the blues, though. I'm glad I brought it with me to a recent doctor's appointment.

I signed in at the clinic when a receptionist noticed the sticker on the front of my calendar. It's a sticker I received from The Blues Foundation last year when I renewed by membership. The sticker reminds me that I'm a Blues Foundation member. When I glance at that sticker, it helps me feel that I'm part of something bigger than the ups and downs I record in my calendar.

"Eric, what's The Blues Foundation?" the receptionist asked.

I looked at the clock behind her. The Medical Assistant would call me in 20 minutes for my appointment. There were no other patients behind me. I started to think. Most days, those four words tend to give my wife and other family members pause (read: consternation). Or worse. I thought the clinic was a safe enough place to spread the good word of some blues legends like Son House, Sonny Boy Williamson (each one), and the Three Kings (Albert, Freddie, and B.B.).

Was this an opportunity to recruit a new member of The Blues Foundation and the Washington Blues Society? Should I tell her what sparked my interest 50 years ago in what Morgan Freeman has called "America's classical music?" I had a stack of Washington Blues Society *Bluesletter* magazines in my car. Could I fetch one for her before my appointment?

My mind raced with possibilities, but in



the interests of not attracting attention by evangelizing about the blues right then and there, I kept it simple. I'm told I can get a little "rambunctious" when I describe how much I enjoy B.B. King's classic LP, *Live at the Regal*.

"Thank you for asking," I said. "You're pretty perceptive."

A little flattery couldn't hurt. Why didn't I tuck a *Bluesletter* in my calendar?

"The Blues Foundation is a national, non-profit organization in Memphis that brings people together who love blues music," I said.

She smiled, nodded, and said, "Wow, cool."

So far, so good, I thought. I kept going. I started with the big picture. She seemed to appreciate that.

"It's a group of about 200 local, all-volunteer, nonprofit organizations across the world that put on live blues shows, support their local blues musicians, and provide opportunities for people all ages to experience live blues music," I said, still treading somewhat lightly (but, boy, was I ever ready to launch into a boisterous, half-hour introduction on the colorful history behind "Dust My Broom"). I noticed the security guard in the corner. I

checked myself.

"That's really cool," she beamed.

"In our state," I continued, "The Washington Blues Society hosts two free concerts every month, one in Shoreline and one in Snohomish, and one of them is for all ages. They're both fun. A few months ago, we had our annual 'battle of the bands' in Skagit County at the Conway Muse to send two acts to the International Blues Challenge in Memphis. We packed the place! It's a fun group of people who share a love for blues music, and more importantly, I think it helps create a shared sense of community through arts and culture. For everyone."

I talked about two signature Blues Foundation events: the International Blues Challenge and the Blues Music Awards. She seemed happy that Evergreen State artists made it to the blues challenge semi-finals and finals in recent years. When I described the The Blues Foundation's H.A.R.T. Fund, and the way it helps working musicians in need, day-in and day-out throughout the year, she started taking notes.

All of a sudden, I heard the Medical Assistant call my name. It was time for my appointment.

I apologized to the receptionist, and she found [www.wablues.org](http://www.wablues.org) on her computer. She pointed to her screen and mouthed "Eric, this is cool!" as I walked back into the clinic.

After my appointment, I retrieved a *Bluesletter* from my car and gave one to her.

"Hey, Eric," she said, thumbing through the pages of the magazine. "I never thought the blues was this cool. Thank you!"

Author's Note: Please visit [www.blues.org](http://www.blues.org) for the most current information on The Blues Foundation, and explore its many initiatives designed to promote blues music and culture.



P.O. Box 70604  
Seattle, WA 98127

Non-Profit  
U.S. Postage Paid  
Seattle, WA  
Permit No. 5617

Change Service Requested



The Washington Blues Society is a proud recipient of a  
**2009 BLUES FOUNDATION**  
**KEEPING THE BLUES ALIVE AWARD**

LEE OSKAR

"She Said Mahalo"  
The new album  
from Lee Oskar

Available Now

[DREAMWAVE.COM](http://DREAMWAVE.COM)

Screaming on:

Lee Oskar

MUSIC BY LEE OSKAR  
PRODUCED BY LEE OSKAR  
RECORDED AT THE BLUE HORIZON STUDIO, SEATTLE, WA