



Bluesletter

Washington Blues Society

December 2024

QUINCY JONES

LETTER FROM THE PRESIDENT



Hi Blues Fans,

I have been volunteering for many years for the Washington Blues Society and I must say it has been quite an adventure. So many new friendships and memorable moments, such as volunteering at the Tree Farm in the Beer Garden in the early days of the Mt Baker Rhythm and Blues Festival, run-

ning the shower truck at the Winthrop Rhythm and Blues Festival back when Cholo Wilson was producing it. So many late nights at the multiple jams all over the Sunbanks Blues Festival campgrounds. Festivals that have come and gone, too, like the Ritzville Blues Festival, Untapped Blues Festival, Snohomish Taste of Music, and Music on the Mountain. All of these events have added so much to my life and given me memories to last the rest of my life. And the friendships I have made over all these years I will cherish and held close to my heart!

I have been in a leadership role for most of the time I have spent with the Washington Blues Society and worked with so many incredible people working to improve and offer more value to our members. So many people to acknowledge and not enough space! I would love to list everyone, but just to acknowledge a few. Many of the highlights are all the events I did as Merchandise Director with Alvin "Big Al" Owen and Chadwick Creamer. The three of us spent many hours together, buried more than a few vans with all the miles we put on them, and shared so many "You had to be there" moments! I need to also thank Ted Todd and Kay Miller from the Inland Empire Blues Society as they played a huge part in these memories from all of the events we shared together.

As I moved up and took on more responsibility and eventually moved into being the President, I widened this circle of friends and worked to add as many features/benefits/etc. for our members. Together, with so many talented and creative people I have had the pleasure to work with and grow the society. Way too many to acknowledge here, but I'd like to thank Eric Steiner, Rhea Rolfe, Zab & Jill, Roy Brown, and Rick Bowen. So little space! For the many of you who have been with me on this adventure, please know I value and cherish all of you and look forward to spending more time and adventures with all of you!

As a society, we have come a long way! From having to pull money out of our own pockets to fund various needs to keep the society alive, to a society that publishes a 32-page, color magazine shared throughout the Pacific Northwest, across the Unites States, and beyond. Premium events like the "Best in the Blues" Awards, Musician's Relief Fund Concert, our annual Holiday and Summer celebrations, Blues Bashes and so much more! And now, a real membership card for our members! And so much more, but I am out of space. Look forward to seeing all of you out and about and having more time to spend with all of you!!

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

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This issue features my review of my first-ever Legendary Rhythm and Blues Cruise and a special remembrance of Quincy Jones, who passed away two days before our regular press deadline. Kirk Anderson's profile of Portland bluesman Norman Sylvester is more than just a "blues history lesson," and Kathy Rankin's review of Jefferson Starship's show at Tacoma's Emerald Queen Casino reminded me of how this band was "an unstoppable machine" in the late 1960s. Finally, I encourage all Washington Blues Society members to vote for members of the Board of Directors before the December Blues Bash and for 2025 Best of the Blues ("BB Awards") nominees before the January Blues Bash. – Eric Steiner

Above: Cathy Richardson of Jefferson Starship (Photo by Kathy Rankin)

Cover: Quincy Jones, Rest in Peace. Cover design by Sean Donovan (Gatorboy Productions)

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NOVEMBER BLUESLETTER DEADLINES

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

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THANKS TO OUR 2024 STREET TEAM

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

SPECIAL THANKS

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MISSION STATEMENT

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



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

LETTER FROM THE EDITOR



Hello Blues Fans!

Here is the last issue of 2024! I have enjoyed working closely with Eric Steiner to produce this monthly newsletter. It's hard to believe I took on the role almost two years ago. Being editor of a newsletter or any other publication is not only to be a journalist but a historian, and it's a job I take seriously. It's counterintuitive, but today's information age is threatening tomorrow's information age in ways that publications like the Bluesletter help to prevent.

In 2004, I started working at a newspaper in Monroe, Washington, about halfway between the Cascades and the Puget Sound. The newspaper, called the Monroe Monitor, founded in 1899, was the oldest business in town, which is true of many community newspapers.

In the 10 years I worked there as a reporter and eventually the editor, if I wanted to know the backstory on anything we were covering, I usually had no other resource than our own back issues. They were kept in massive green books, each with the year of production on the spine, and they preserved the history of the 60-mile stretch of country between Steven's Pass and the Snohomish River, including five small towns and one big one. I found the stories of citizens who'd been interred in camps in World War II, long-since forgotten ghost towns, train wrecks, prison riots, champion basketball teams, great storms and floods, political scandals, and major milestones, such as when Washington's largest prison was built in Monroe.

Hundreds of years from now, people researching the ancestors who lived in that valley in the 20th century will search those pages for records that can be found nowhere else. Next week a film crew from AMC is interviewing me as part of a true crime show about a particularly gaudy bank robbery that took place while I worked there. As the town's news editor, I was considered the best local source of information about the 2008 crime.

The Monroe Monitor folded shortly after I left in 2014. It was bought by a real estate law firm that found it less expensive to own a paper to run legal ads announcing bankruptcies than to pay a paper for the space. Once the housing collapse that started in 2008 tailed off, the paper wasn't as valuable, and the owners simply allowed it to collapse.

Many communities have lost newspapers to similar fates. There is no one recording their histories anymore.

Part of what makes the Bluesletter a strong chronicle of the history of blues music in Washington state is that it appears in print and online. History is lost each time a new information technology appears. History is languishing on VCR tapes and floppy discs in attics all over the world. A paper copy can be archived in a way that electronic media cannot. As long as we keep printing (and I can't swear we always will), a physical record exists of the many musicians who have passed through our world. I am honored to be responsible for compiling that history with this strong, vibrant blues society. Thanks for letting me do it.

Happy Holidays, and Happy New Year,

Polly O'Keary, Editor
Washington Blues Society Bluesletter

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Around the South Sound & Beyond with LTD Presents

Jingle Blues Rock December is Here & It Is Naughty & Nice!

By Tanya Lee Hodel

The holiday season is in full swing with great “not to be missed” shows all over the South Sound and beyond. Get out your holiday calendar and plan on hitting a few of these festive performances.

On the naughty, but nice side, LTD Presents is bringing New Orleans’ sensational harmonica master, Jason Ricci with his band, The Bad Kind, to the Pacific Northwest for three swinging shows and a harmonica workshop. If you know anything about Jason Ricci, you will know what we mean. The tour starts off on Thursday, December 12th at West of the Waterway located at 1901 Dock Street in Tacoma at 7 PM. Friday, December 13th, Ricci and band will be heading up to the Palindrome Port Townsend Event Center for their second show, also starting at 7:00pm. Capping off this three show engagement is a stop at the Slippery Pig Brewery in Poulsbo on Saturday, December 14th.

The Tacoma and Port Townsend shows are sponsored in part by Kat McNeill and Lance Bowman, with Port Townsend co-presented by KPTZ Radio Port Townsend. Poulsbo Blues & Jazz joins LTD Presents in bringing Jason Ricci & The Bad Kind to Poulsbo. All ticket links and information can be found at www.LTDPRESENTSLIVE.com. On Sunday, December 15th, we are pleased to present Jason Ricci’s Harmonica Circus School of Super Ferrets, from Noon to 4 PM. This is an exclusive, ticketed event being held at a venue TBD in downtown Tacoma. Space is limited and at this writing is close to selling out. Head to our website for more information and the ticket link. You can read more about Jason Ricci & The Bad Kind at www.jasonriccimusic.com

On the nice, but could be naughty side, the South Sound Blues Association Holiday Party is at the Spanish Ballroom on Sunday, December 1st. Multiple award-winning Lloyd Jones Band from Portland will be bringing the party. The Lloyd Jones Band has six albums and has toured internationally. Jones has been a featured performer on six

of Delbert McClinton’s blues cruises and is a regular fixture at Portland’s Waterfront Blues Festival. You can grab your tickets for the event at mcmenamins.com or head to www.southsoundblues.org for more information and ticket link.

The Spanish Ballroom will be hosting the Rhumba Kings on December 20th. Tickets are on sale now for that show, and on December 24th, Mark Hurwitz and Gin Creek will bring their annual “free to the public” Christmas Eve Show from 5 to 8 PM.

Kimball Coffeehouse is hosting the blues-rockin’ Joel Astley Band on Friday, December 13th. Doors at 6pm. Music at 7pm. Check out their full calendar of events at www.kimballcoffeehouse.com

Sunday Blues at The Spar is spreading holiday cheer with Jesse James & The MOB on December 1st, the Rafael Tranquilino Band on December 8th, the Silver Toned Devils on December 15th and rounding out the month are three exceptional guitarists in Brian Butler, Jack Cook and Chris Steve on the 22nd and the Two Scoops Combo on the 29th. All in all, December promises to be a festive month at The Spar Tavern in Old Town Tacoma. Music on Sunday starts at 7 PM and the fish and Spar chips are not to be missed.

Other notable performances at The Spar this month include David Hudson’s King Grand with Brady Kish, Jeff Conlin and guitar hero favorite, Rafael Tranquilino, on Wednesday, December 18th. On Wednesday, December 11th, is multiple award-winning band Velocity, with Peter Adams and Mason Hargrove. All Funky Jazz Wednesday shows start at 6 PM in the winter—so no worries—you can enjoy the show and still get home early and get your beauty sleep!

The Manchester Pub at 2350 Colchester Drive East in Port Orchard has Cajun-flavored blues legends King Kom Beaux on Saturday, December 7th and for your New Year’s Eve pleasure, George’s Bonney Lake Tavern at 18212 State Route 410 East has the



Taylor John Hardin Blues Band .

Above:
Jason Ricci
(Photo by Jason Ricci)

Rafael Tranquilino
(Photo by Denise Hathaway)

The South Sound and beyond is poised to make your holidays merry and bright with some sparkling shows that might be a bit naughty but will definitely be nice.

See you at a show!

What I'd Like to See...

Observations on producing the December 2024 Bluesletter magazine

By Eric Steiner

This month, Polly O'Keary and I worked through a number of challenges, old and new, to get this issue to our printer. I'd like to take a page to offer a preview of articles that I hope will land in these pages in 2025, ask for help from Washington Blues Society members and readers, and encourage blues artists to contribute their unique take as performers of a uniquely American art form that brings us together.

First of all, Polly received one article on or before our November 5th editorial deadline. While 12 of the magazine's 32 pages are pretty predictable, with the Letters from the President and Editor, Talent Guide, Membership Form, Calendars, and other guides, Polly and I worked over five days to complete the remaining 20 pages of content in this issue.

We are going to develop an editorial calendar for 2025, as many cover subjects are relatively predictable, such as the Washington Blues Society's International Blues Challenge representatives generally land on the January issue. This calendar will improve production of the magazine and potentially reduce stress associated with "the deadline dash."

I am working on revising how we recognize our Street Team as we've not thanked these volunteers for distributing the Bluesletter and promoting live blues music in their communities. Volunteers like Rocky Nelson

have enlisted local libraries as places to pick up this magazine, and Paul Caldwell represents the blues society across Eastern Washington. In the past, we've listed Street Team volunteers on the masthead of this publication on page four, but we've since grown to send packages of Bluesletters to 19 locations throughout the Pacific Northwest, ranging from Seattle's Jazz Alley, Gig Harbor's All Star Guitar, Yakima's Seasons Performance Hall to Anacortes' Rockfish Grill (among many other points of distribution). I would like to ask each Street Team volunteer to let me know where they distribute Bluesletters so that readers know where they can pick up their copy. This could be another page similar to the Open Blues Jams and Open Mic listing.

I clearly understand that the blues society is led by a small group of volunteers, and each member's ability and capacity to volunteer is different. I hope that, over time, processes like an editorial calendar, will improve production and allow for proofreading to catch the errors that Polly or I miss.

When I was on the Legendary Rhythm and Blues Cruise, I met several artists who read our magazine. Over time I hope to approach artists like former Bluesletter cover artist Vanessa Collier to write about her experience not only on the cruise, but also her work as a touring musician. She fondly remembered being on the cover of the July 2019 issue that also included Rocky's Nelson's blues



travelogue of his return to Greece and an article from Michelle d'Amour and the Love Dealers on working with Lawrence "Boo" Mitchell at the legendary Royal Studios in Memphis.

I'll sign off with an note of encouragement to Washington Blues Society members. Please vote for members of the Board of Directors by the December Blues Bash and please nominate candidates for the 2025 Best of the Blues ("BB Awards") by the January Blues Bash.

Above: Cover Photo of Vanessa Collier
Courtesy of Publicist Doug Deutsch

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December Blues Bash Series



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&

Brian Butler

IBC Send Off party

December 10th Aurora Borealis 7pm

**Join us to wish them well as they head to Memphis to compete in the
2025 International Blues Challenge**



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 issue, Editor Polly O'Keary and I received many photos and stories we could not use as contributors submitted material incompatible with Adobe's In Design, the "coin of the realm" program in magazine production.

I wanted to reinforce the fine 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 5th 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 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.

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

All Ages Welcome

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Norman Sylvester: A Journey Through Time

"When Norman got to his sophomore year in high school, he met Issac Scott and took guitar lessons from him."

By Kirk Anderson

After playing the Columbia Gorge area's favorite annual music festival, Mosier Fest, Norman listened back to that recent performance and thought that the performance captured the energy of his live performances. So, he set to work on his latest record, *Live at the Burnt Barn*. This follows up his last studio release, *Blues Stains On My Hands*. With airplay on SiriusXM, songs from this record jumped into the popular consciousness.

Live in Ridgefield!

On October 17th, Norman was at the Ilani Resort and Casino in Ridgefield, Washington at The Line and Lure (www.ilaniresort.com). Then, the Norman Sylvester Band continued to play there every Thursday in November and December. You'll get the chance to see their energetic rhythm and blues showcase last seen in the late summer of 2024 at the Peninsula Rhythm & Blues Festival at Ocean Park, Washington. The casino is presenting the Norman Sylvester Band shows at no cost as a draw to the casino grounds, so you'll have some extra dough to check out their CDs and bring some home. Shows are from 5 PM to 9 PM so you can still get home at a reasonable hour.

Norman grew up in rural Louisiana in the 1950's. His grandma owned a 112 acre cotton/sugarcane farm and his uncle came back from World War II, bought 250 acres of cotton land that he grew to 600 acres around Bonita. The land was good and Norman's grandma would say that they had to praise the earth as everything they are going to eat is going to come from the gardens and fields.

History before this time was not lost on Norman. His grandma, parents and teachers did everything they could to educate their kids and give them the tools that would grant them access to the American Dream. Norman reminded me of the slavery days where call and response in music in the fields and cabins kept their souls alive. He reminded me that those songs that they sang

during times when whips tore into backs as "...the tear stained eyes and 'moanful' cries of oppressed people is where the blues came from."

Norman grew up doing hard work to do what needed to be done not only for that day but the coming lean months. Norman's grandma would wake up before the sun and would be singing gospel songs while she worked in the kitchen. Norman's father was part of an a capella quintet where Norman would hear him singing with the Spiritual Five over the radio out of Monroe, Louisiana. When they added a guitar, Norman was hooked. He again felt the 'call and response' of the blues in music.

Norman shared that when he and his sister were just old enough to walk, they worked with their mother out in the cotton field. They would hear someone in the fields call out and start with a verse of a song they sang at church. Then the group would respond as they did in church. This gave a cadence to the cotton picking that had rhythm and pace getting them to the end of each row in that 100 degree humid southern weather.

Journey to the Pacific Northwest

"In 1957, I moved to Portland with my family and went to his first integrated school at 12 years old. I was scared. I was a country bumpkin. I stuttered a little bit. I was shy. The talk was rough. I had to face down a bully and we both got taken to the office. Turns out he became my good friend later on."

Norman's parents bought him an \$11.95 acoustic guitar in 1959 when he was 14. He learned a few songs as his parents told him if he stuck with it and learned a few songs; they would buy him an electric guitar.

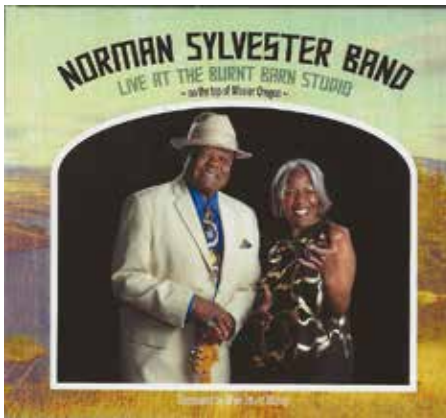
When Norman got to his sophomore year in high school, he met Isaac Scott and took guitar lessons from him. They both went to the same church where Isaac was already playing in the choir. Norman started playing at the church with Isaac. Again there was call and response. Norman knows Isaac



Above:
Norman Sylvester with BB King & Issac Scott
(Photos Courtesy Norman Sylvester)

shared the gift of playing the blues and always felt a brotherhood with Isaac.

This time reminded Norman of opening for Coco Montoya at the Ilwaco Blues and Seafood Festival which has morphed into the Peninsula R&B Festival. Norman's mind immediately went to 2008 to long time friend and Pacific Northwest blues prophet Clint Carter. Clint is defined by his energy, unique sound, dedication to the blues as well as helping the community schools and food banks. He's going through some health issues right now. On his Facebook



page, *Blue Monday with Clint Carter*, Clint shared his health issues while thanking the staff at Oregon Health & Science University. An upcoming fundraiser is in the winds, and you could help give back to Clint by keeping up with him on Facebook and at KMUN.org radio.

Norman lives up to B.B. King, Albert Collins and Isaac Scott

1987 was the first Waterfront Blues Festival, and Norman's band played. After that gig, Norman gets a call from B.B. King's booking agency to open for an upcoming Portland gig at the then new Arlene Schnitzer Concert Hall. Although Norman thought it was a friend joking with him, they were serious and told him that he stood out with all original songs.

Norman and B.B. have the same birthday.

Norman shared, "When I played with him in 1987, B.B. signed a dollar bill for me, 'Birthday same as mine. B.B. King.' I have that in my scrapbook right now as one of my cherished possessions."

A few years later, Norman opened for B.B. and Buddy Guy in 1991 at the Eugene Blues Festival where he again was able to pick their brains about their playing styles.

Norman would go up to Seattle back in the days when Pioneer Square was booming. You could buy one ticket and move from club to club hearing all kinds of music. This is when Norman met Albert Collins, another

huge influence on his sound. His last time with Albert was in the last days of the Jolly Roger Roadhouse where Isaac was opening for Albert.

I mentioned that my wife passed away and that brought me to the Pacific Northwest. Norman shared that on November 2, 2001 Norman lost his mom and then he lost his great friend Isaac Scott. As the King of Seattle Blues, at the end of Isaac's life, Norman realized Isaac's sound that he had been chasing his whole life wasn't from the Telecaster guitar or the pedals or silver faced Fender twin amps. The magic came from Isaac's touch and his knowledge. Norman used the work ethic his family taught him to live up to Isaac's groove as well as B.B. King's and Albert Collins'.

Family and Community First...

An issue close to Norman and his wife's hearts is access to healthcare. They have been advocates for healthcare for a decade and Norman volunteers as a music booker for the Inner City Blues Festival for Healthcare For All Oregon. Their work along with others have made the conversation for single payor universal healthcare real such that the state has chartered a committee to further vet the ways and means for making this real. Norman even wrote and performs an anthem song called "Healthcare Blues" that he has performed on the steps of the Capitol and may have helped bring the group's efforts together and in unison like the call and response from the cotton fields. "Healthcare Blues" is also on Norman's new record, *Live at the Burnt Barn*.

The American Federation of Musicians, presented Norman the Diversity Advocates Award for the work with access to healthcare as well as his efforts with the Arts and Residence featuring song writing and blues history in public schools in Portland for 10 years. Norman worked through a grant by the Regional Arts Culture Council.

His band would go into schools and do Blues in Schools one hour assembly. The kids

would get up and sing the blues with them. We'd put a table out there with all formats of music for them to look past the must into the mediums that held the music such as 45's, 78's LP's, cassettes, CDs to see music is more than just the song. We'd sing fun songs with history like Chuck Berry. We'd have their teachers up there doing the twist with them. The kids just fell out laughing.

"I'd work with the Language Arts teachers and the teacher would ask the kids to write essays about their favorite things. She'd send them to Norman on Wednesdays and Norman and his sister would look at chords in eminent domain to put the essays to. Then I'd tell them the history behind who wrote and/or performed the chords and rhythms."

I remember one boy's essay was about Anger. I asked him why he wrote about anger. The young boy replied that anger is what I know most about! I used fuzz tone and added a rock tune and then he'd read his words. My band and I were there and we'd record the songs and add some post-production and master it and make CD's with their names and song titles and give back to the PTA to sell for fund-raising.

"We're introducing young musicians to the ideas beyond the music such as contracts and copyrights. We're sharing ideas about protecting your art from the dark side of the music and arts business."

In 2011, Norman was inducted into the Oregon Music Hall of Fame for his Arts and Residency work as well as booking music for the Inner City Blues Festival. This festival grew out of the Jam for Jesse for Jesse Jackson during his last presidential run. The Rainbow Coalition of Portland wanted to keep the festival going so the Inner City Blues Festival was born. Family and community first.

Norman is still sought out for his advice regarding music and the schools and community. He gives his time freely to pay it forward.

Quincy Jones: A Fond Remembrance of "Q"

"We're talking about the blues; I'll be with you in a moment."

By Eric Steiner

During the production of this month's Bluesletter, Quincy Jones passed away at age 91 in Los Angeles. I learned about his death after I returned home from my first Legendary Rhythm and Blues Cruise and recalled time I spent with him at Seattle's Sorrento Hotel before a concert at the Paramount Theatre in 2008 where he received a lifetime achievement award from the Northwest African American Museum.

I was living in Edmonds, and it was a miserably dark and rainy Sunday evening. My flip phone rang. It was former Washington Blues Society Volunteer Director Rhea Rolfe. I was the blues society's president and Mary McPage edited the Bluesletter, which was printed on newsprint.

"Eric," asked Rhea. "You're going to the show tonight, aren't you?"

"Rhea," I said. "Thanks, but I'm going to pass. I don't want to drive all the way to Seattle in this awful mess."

"Eric, you're on the guest list representing the Washington Blues Society," she yelled. "It's Quincy Jones. Ernestine Anderson. James Ingram. Santana. Clarence Acox, too."

Clarence Acox. I thought about how he had volunteered and helped us with a Blues in the Schools assembly with Dean and Carolyn Jacobsen on Lopez Island. I retrieved my rain coat from the closet.

I got to the press conference just before one of Mr. Jones' handlers closed the door behind me. A local television station was there as well as former Seattle Times music critic Paul De Barros.

I looked around. Where were the local press? Wasn't this the kickoff of the Northwest African American Museum? I sat across a table from Quincy Jones. Down the hall, there was an elegant reception, and I noticed former Mayor Norman B. Rice and Dr. Constance Rice, and former Employment Security Department Commissioner Carver Gayton

there (with whom I worked at a former "day job" at the US Department of Labor).

Quincy finished up his interview with the TV reporter and talked with De Barros, and I was up next.

I asked Quincy about blues music, particularly Chicago blues (as he spent some formative years there before relocating to Bremerton), and he grew more animated as we talked about the music of Honeyboy Edwards and Son House.

I told Mr. Jones that I admired his work with Frank Sinatra and Sydney Lumet as he arranged Ol' Blue Eyes' classic "Fly Me to the Moon" in 1964 and scored Lumet's "The Pawnbroker" starring Rod Steiger that same year.

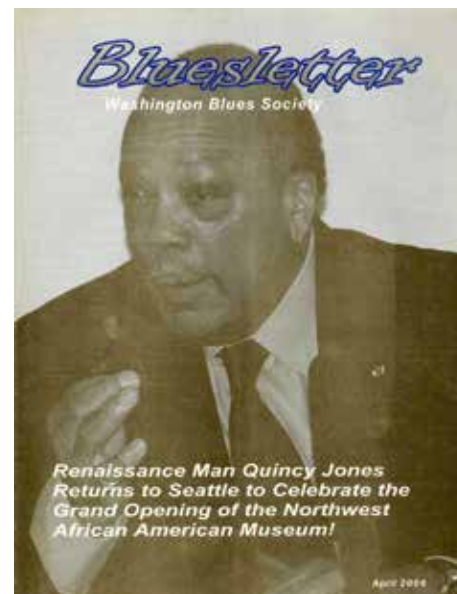
He quickly admonished me to call him "Q" because he said, "Mr. Jones is reserved for my brother, Judge Richard Jones, who sits on the Federal bench in Seattle."

He then talked about his journey from Bremerton in the 1940s to Garfield High School in Seattle, and his work with Ray Charles in Seattle when they worked together in the clubs along Jackson Street. Work with the Lionel Hampton Band took him away from his studies at the Berklee College of Music but put Q on a path to score 39 films and receive more nominations for Grammy awards than any other nominee at 77.

I showed him a recent Bluesletter and told him about Seattle's vibrant blues community, and another member of his entourage tapped him on the shoulder and whispered into his ear. Q shook his head. I could tell something wasn't quite right.

"No," he turned to his aide, and said: "We're talking about the blues, I'll be with you in a moment."

In Bremerton, 11-year old Q broke into a naval commissary kitchen for pie with some friends. They found lemon meringue pie, but just down the hall from the kitchen, was a



piano. Q was immediately transfixed by the instrument. Perhaps more importantly, this discovery steered him away from following in the footsteps of Chicago's notorious Jones Boys – an African American gang that rivalled the Outfit in Chicago – to a career in music.

After the show at the Paramount, I thought of several questions I should have posed to Q.

As I drove up I-5, those thoughts changed.

That night, I had 15 minutes 1:1 with Quincy Jones. One of the most influential cultural forces on the planet, including credits on the world's top-selling album, Michael Jackson's *Thriller*, which has sold over 70 million copies!

When we talked, I was more interested in his early years and his interest in the blues. I left the Paramount wondering what else I could have asked such a Renaissance man?

Author's Note: Quincy Jones was on the cover of the April 2008 Bluesletter, and I know I have photos from that 2008 press conference on one of three 286 PC towers in my garage. When I unearth these photos, I'll send them to Polly for a future Bluesletter!

Shemekia Copeland Honored by the National Blues Museum

Congratulations to Shemekia Copeland!

Courtesy of Alligator Records

On Saturday, November 17, 2024, the National Blues Museum in St. Louis, Missouri recognized eight-time GRAMMY-nominee and fifteen-time Blues Music Award-winning vocalist Shemekia Copeland with their prestigious 2024 Trailblazer Honor. Copeland recently received three GRAMMY Award nominations for her latest album, the sublime and powerful *Blame It On Eve*.

According to museum executive director Robert Nelson, "The National Blues Museum Trailblazer Honor recognizes individuals who have made an extraordinary impact on the blues genre, pushing boundaries and inspiring new generations of musicians.

Shemekia Copeland is a true embodiment of a trailblazer: her distinctive voice, fearless

artistry, and commitment to preserving the legacy of the Blues while evolving the genre for modern audiences make her a fitting recipient of this esteemed award. The National Blues Museum is proud to honor Shemekia Copeland's enduring influence and to celebrate her as a leader who not only carries the torch of the Blues but also illuminates a bold path for the future."

Copeland is thrilled and humbled, saying, "I'm so proud to receiving this honor especially in St. Louis which has been home to so many wonderful blues artists."

Born in Harlem in 1979, Shemekia Copeland first stepped on stage with her famous father -- the legendary bluesman Johnny Copeland -- at New York's Cotton Club when she was eight.

Upon release of her Alligator Records

debut *Turn The Heat Up* in 1998 when she was only 18, Copeland instantly became a blues and R&B force to be reckoned with. *The New York Times* and *CNN*, among many others, praised her talent, larger-than-life personality, dynamic, authoritative voice and true star power. With each subsequent release, Copeland's fame has continued to grow, while her music has continued to evolve. According to *NPR Music*, "Copeland invites to you think and to party. She's an incredibly respected artist in her field... fearless in the music she takes on."



Random Blues Photo: Keith Scott & Rick Bowen @ the November Blues Bash! (Photo Courtesy of Keith Scott)

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Tony Was Right: “The Blues Cruise Will Change Your Life”

“ an absolute thrill to talk to Taj Mahal about his early days at work and his Jazz Alley residency in Seattle.”

By Eric Steiner

The 41st Legendary Rhythm and Blues Cruise, this past October, was my very first blues cruise. Washington Blues Society President Tony Frederickson has harangued me for nearly 20 years to go on a blues cruise, and I wish I had sailed on one of founder Roger Naber’s chartered Holland America Line ships many years ago.

There’s simply not enough space in this 32-page magazine to recount the many high points of the MS Eurodam’s seven day voyage with stops in Curacao and Aruba in the Netherlands Antilles, but the opportunity to reconnect with many blues artists and fans on a Legendary Rhythm and Blues Cruise is second to none.

There were nearly 150 performances during the cruise, including a culinary demonstration by Doug “Dubb” Macleod with Heart & Soul artist management company owner Miki Mulvehill, a master class with Mark Hummel on harmonica, a “Piano-Rama” with Rev. Billy C. Wirtz, Mitch Woods, Deanna Bogart, Daryl Davis and Eden Brent, and a screening of a documentary on Norway’s Notodden Blues Festival MC’d by Art Tipaldi, “Bluestown Rising.”

The ship feature live music in six different venues, ranging from the twin pianos in the Billboard Lounge, the intimate Ocean Bar and the Explorer’s Lounge, the Rolling Stone Lounge and the three story concert hall, World Stage. My favorite spot on any Holland America Line ship is the Explorations Café with the Crow’s Nest, a venue with a 180 degree view just over the bow of the ship on the 11th deck.

My favorite World Stage shows included Selwyn Birchwood and Taj Mahal. Selwyn sported a new haircut and it was a thrill to see him play again with long-time sax player Regi Oliver on the big, baritone sax. Taj Mahal filled each of the three World Stage decks with his quintet, and it was a thrill

to see Coral Reefer band member Robert Greenidge on steel drums and Bobby Ingano on lap steel.

I also enjoyed seeing many musicians whom I used to see in Memphis, Chicago and Kitchener many years ago, such as Eden Brent, Doug McLeod, Clay Swafford, Gabe Stillman, and former Bluesletter cover artist Vanessa Collier.

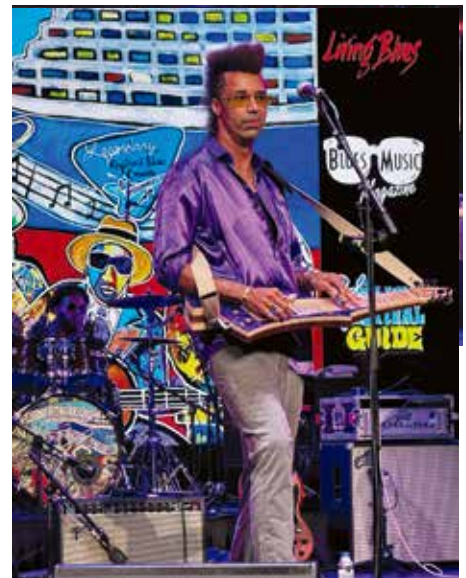
One night, Tacoma’s LTD Presents hosted a party in their Neptune Suite and Rick Estrin and the Nightcats played an impromptu jam. Lance Bowman and Kat McNeil were there from Covington, Rick gave Kat his diamond pinky ring to complete her costume in his image! Lance and Kat were part of the Keeping the Blues Alive Award-winning virtual blues concert series, Can’t Stop the Blues.

I learned from Seattle’s Jeff Herzog that many blues cruisers return to the Legendary Rhythm and Blues Cruise multiple times. I met many blues cruisers who were on the 12th, 13th or 30th blues cruise, and it’s easy to see why.

DJ and frequent blues cruiser Dr. Jane Manning told me about her years as a blues cruiser as well as her radio show, The Blues Junction, on Portland’s independent, community radio station, KBOO-FM.

I noticed many familiar faces at music venues or the buffet and was heartened to reconnect with Michael Kinsman. When he worked at the San Diego Union Tribune many years ago and volunteered with the Blues Lovers United of San Diego, he also helped me while I was on the Board of Directors of The Blues Foundation from 2010 to 2013.

Michael has since relocated to Memphis and started HooDoo Productions. One of his artists, DK Harrell, recently played the 30th anniversary celebration of Intrepid Artists in North Carolina and joined Albert Castiglia and Chris Kane as one of “The Three Kings.” Harrell is a Memphis-based bluesman and one of the newest artists signed to founder





Rick Booth's groundbreaking agency.

Visiting with Sugar Mae Owens, longtime Legendary Rhythm and Blues Cruise media sponsor Big City Rhythm & Blues magazine, was another high point for me. I had lost touch with her and learned that her husband, Robert Jr. Whitall, passed away earlier this year.

I talked to Robert Jr. last year and told him I looked forward to seeing him again. Robert Jr. and Sugar Mae had booths at the Kitchener Blues Festival and Chicago Blues Festival when I used to travel frequently in the 2000s, and it was a thrill to spend the afternoon reading their magazine to catch up with its vibrant writing and crisp photography. I renewed my subscription for three years to get a new Hawaiian shirt embroidered with the magazine's name above the left chest pocket.



I'd be remiss if I didn't comment on blues cruise giveaways, including a complimentary year of Blues Music magazine, edited by Art Tipaldi, free issues of Living Blues, an embroidered blues cruise luggage tag, a cell phone wallet with the blues cruise logo, plus Legendary Rhythm and Blues Cruise orange beads. The shopping bag is cool, too!



Halloween happened on the cruise, and I marvel at just how serious some blues people take Halloween night: One friend of Roger Naber's sported a clerical outfit, joined a casino dealer dressed as a nun and showed me "The Book of the Holy Hammered" autographed by bluesman Paul Thorn (who played an exceptionally strong show on the Pool Deck Stage).



Tommy Castro and the Painkillers played the Pool Deck Stage many times, but no show was more memorable than when Shemekia Copeland joined the band. Shemekia was aboard in her role as blues DJ on XM Satellite Radio (and when I saw her in the hallway after we departed Ft. Lauderdale, I told her I wish she were aboard as a performer).

I talked to several blues cruisers who saved

all year to join a blues cruise. I had heard that one cruiser saved for 14 years to go on her first blues cruise. I used to tell Washington Blues Society members interested in Blues Foundation events like the International Blues Challenge or the Blues Music Awards to save \$25 or \$50 from each pay check, and after a couple of years, I'd see them in Memphis. Same thing goes for the Legendary Rhythm and Blues Cruise. If fans work for wages, or have predictable benefits or retirement payments, this type of saving, month-in and month-out, will get them aboard the blues cruise.

One of my favorite presentations in the World Stage venue was a discussion between Art Tipaldi and Kimberly Horton, President and Chief Executive Officer of The Blues Foundation.

As Ms. Horton described her background as an artist manager, a flight attendant and a business woman, she recognized her Blues Foundation staff in the audience. Their energy was infectious, and I look forward to the new ways that The Blues Foundation will highlight the work of affiliates, engage professional blues musicians, and continue hosting such exceptional events as the Blues Music Awards and the International Blues Challenge. I fondly recalled my three-year term representing Blues Foundation affiliates on the Board of Directors from 2010 to 2013, and after the presentation, wondered if I could run for another term. Art's history lesson on the formation of The Blues Foundation was informative, and Kimberly's energy and drive were palpable. She hinted at a third signature blues event hosted by The Blues Foundation, and I look forward to it!

The Blues Foundation is also the second museum in the USA to have a working hologram in its collection. When Kimberly described "Taj Mahal at the end of the hall," I hollered loudly along with other attendees in the audience.

(Continued on Page 26)

About Your Board of Directors

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

By Marisue Thomas

It's December already? What happened to fall, spring and summer?

It's time to vote. Every year, Washington Blues Society members have an opportunity to nominate members to serve on the Board of Directors. Paper nominations must have been 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 Time to Vote!

Due to our publishing deadline, our ballot is online.

Due to the publishing deadline for the December Bluesletter, the ballot is online.

Courtesy of the Washington Blues Society

The 2025 Board of Directors nomination ballots for the Washington Blues Society were not available until after our December Bluesletter publishing deadline.

The Washington Blues Society encourages current Washington Blues Society members to vote for the society's five elected positions on the Board of Directors no later than first December Blues Bash that is held at Aurora Borealis on the second Tuesday of December.

The five Washington Blues Society volunteer Board positions are: President, Vice President, Secretary, Treasurer and Bluesletter Editor.

The suggested requirements for each position were set out in the October 2024 Bluesletter and are online at www.wablues.org.

The online voting ballot can be found online at wablues.org. If you are using a computer there is a tab in the top ribbon. If you are using your phone, you can find the tab in the menu (the three bars on the top right).

Voting closes December 10, 2024, at the Blues Bash 2025 International Blues Challenge Sendoff party at Aurora Borealis, starting at 7 PM. Paper ballots will be available.



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

Mondays 7 till 9-ish
Mad Bojo
12/3 Dangerous Curves 12/10 After 4 Duo
12/17 Unbound 12/24 Blue Healers
12/31 New Years Eve with the CD Woodbury Band

Wednesday Unbound Blues Jam
7 till 10-ish
12/4 John Stephan & Billy Reed
12/11 Annie Eastwood & Billy Stapleton
12/18 Scott E. Lind
12/25 No jam - Merry Christmas

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

NEW! Rockin' Fridays 8-12
12/6 High Voltage 12/13 Faultline PNW
2/20 the Bel Reds 12/27 Herding Cats

Red Hot Saturdays 7:30-11:30
12/7 Jones Family Christmas Show and
Toys for Tots donation drive
12/14 Blues Redemption 12/21 Jo Momma
12/28 Mojo Cannon

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

Preview: Washington Blues Society 2024 Holiday Party

Celebrate in Shoreline on December 22nd!

By Rick J. Bowen

The Washington Blues Society will present our annual holiday party Sunday December 22nd at the Aurora Borealis in Shoreline at 5 PM. This event is all ages and open to the public. Along with a holiday store filled with fun items for sale to support our efforts to send the entrants to the international Blues Challenge in Memphis in January, we will have music from a Bellingham-based eight piece band, North Sound Soul, and an extra special guest Tollak Ollestad from Amsterdam opening the show. Rumor has it Santa may even drop in to do some dancing. Make plans now to join the fun.

More about the Performers:

Tollak Ollestad is an American harmonica player, singer, keyboardist and songwriter. He is best known for his harmonica feature

performance on the Northern Exposure TV series theme and on recordings by artists including Christopher Cross, Al Jarreau, Earth Wind and Fire, Natalie Cole, Gino Vannelli, Dave Grusin, and Billy Idol, among others, and his live performance with major touring artists. He first became known as keyboardist/singer touring with Ambrosia and Bobby Caldwell. Around the same time, he started gaining notoriety as a session harmonica player, starting with being featured in the theme for the television series Northern Exposure, and then a series of live credits with artists such as Don Henley, Andrea Bocelli, Chet Atkins and Kenny Loggins as well as featured on several albums by Al Jarreau, Earth Wind and Fire, Natalie Cole, Gino Vannelli, Christopher Cross, Dave Grusin, Don Grusin, Billy Idol, M83 and Brian McKnight. As a keyboardist/vocalist, he has

additionally toured or performed live with other artists including Michael McDonald, Kenny Loggins, Sheena Easton, Jewel, Edgar Winter, Al Stewart, David Becker, and Seal.

North Sound Soul

Established in 2021, North Sound Soul is a Bellingham based eight-piece soul/funk/rock band comprised of savvy veterans of the Bellingham music scene. The band features a high-energy horn section, dynamic rhythm section and is fronted by a tag-team duo of powerhouse vocalists. Their material will take you on a journey from early soul standards by Otis Redding, Wilson Pickett and Sam & Dave through 70s funk cuts by Aretha Franklin, Al Green and Stevie Wonder culminating in the classic horn-focused tracks by Chicago and Tower of Power.



CD Reviews



Hot Rod Red
2nd Gear
Self released

Northwest power trio Hot Rod Red deliver a sound beyond the classic mash up of country and blues they call “Neo-Billy. The furiously flexible rhythm section of Patrick McDanel and Carl Martin back up the whisky soaked baritone and rapier wit of guitarist Larry Star on a set of eleven new original tracks for their sophomore release *2nd Gear*. The jaunty collection mixes elements of ska, surf, rockin’ blues and flat out fun. Standout tracks include the slightly sinister “Something Bad,” the self-affirming anthem “Roll With The Punches,” and the blazing album opener “One Way Ticket.” Noted Seattle saxophonist Jeff Kashaw makes a guest appearance on the slinky ‘40s jazz lounge number about a dangerous women titled “The Devil Has Arrived,” adding star power to the already strong album. Rick J Bowen



Stacy Jones Band
Family Christmas
Self released

The Stacy Jones Band’s latest release, “Family Christmas,” is an album that seamlessly blends holiday cheer with the group’s signature sound, making it the perfect soundtrack for any festive gathering, especially those enhanced by a few adult libations. This collection of holiday tunes not only embraces the classics we know and love, but also brings a refreshing twist with the band’s unique character and flair.

From the opening notes, it’s clear that “Family Christmas” is crafted with cheer...but also crafted with care. The synergy among the musicians is evident, which is a hallmark of the band’s previous work that existing fans will undoubtedly find comforting. Each track showcases their tight and infectious energy, inviting listeners to sing along and revel in the holiday spirit. In the true spirit of giving, each member of the band gets their

moment to shine on this album, by treating us to their own vocal take on a classic. It’s those dynamics that make this album feel like a genuine family affair, a warm hug, perfect for cozy nights by the fire, or lively parties with friends and loved ones.

The track list features many beloved seasonal favorites, reimagined with this band’s distinctive style. Whether it’s the bluesy “Run, Run, Rudolph,” the jolly “Santa Claus Is Coming To Town,” the heartfelt rendition of “O Holy Night,” or the borderline debauchorous rendition of “We Wish You A Merry Christmas,” each song sparkles with a joyous touch that elevates the holiday mood. The real gem here is a newly penned original titled, “Christmas Eve in County.” This track stands out with its poignant narrative, recounting a less-than-desirable evening, in a less-than-desirable place, that I’m sure some of you readers will relate to. It captures that bittersweet essence of the holidays, where expectations often clash with reality - a reminder that not every holiday moment is picture-perfect. Mike Gunther

Celebrating 35 Years of Keeping the Blues Alive in Ballard

Mark Your Calendars & Save the Date for January 16, 2025 to Welcome Duffy Bishop Back to Seattle!

By Judy Abernathy

Join us down at Salmon Bay Eagles in Seattle’s historic Ballard neighborhood on January 16, 2025, in celebrating our 35th Anniversary of keeping the blues alive, featuring the fabulous Duffy Bishop. With a career spanning five decades and two centuries, Duffy Bishop is a force of nature.

Duffy has performed in festivals, theaters and nightclubs across the country and around the world. She has opened for artists such as Etta James, Lou Rawls, REO Speedwagon, Little Feat, Chicago, Bobby Bland, The Neville Brothers, and Roy Orbison, to name a few. Musical theater is also a passion of Duffy’s, having starred in

professional productions of “Rocky Horror Show” (as Dr. Frank-N-Furter), “Janis” (as Janis Joplin) and the tent show “Teatro ZinZanni” in Seattle and San Francisco.

Having spent much time in her beloved Pacific Northwest, Duffy is in the Halls of Fame in the Washington Blues Society, the Cascade Blues Association and the Oregon Music Hall of Fame. Duffy Bishop will be performing with her Pacific Northwest band featuring Chris Carlson on guitar, Keith Lowe on bass, Bruce Laven on keys (all veterans of Duffy and the Rhythm Dogs), and Kelly Van Camp on drums (a perfect fit with the Dogs!)

Tickets are \$20, available at Salmon

Bay Eagles or through www.brownpapertickets.com. If not sold out, \$25 at the door.

Hope to see you there!

Dept. of Corrections

In the November, 2024 review of Billy Stoops’ album *Bad Decisions*, the lead singer on the song “Coming Home” was incorrectly identified as Heather Thomas. The lead vocal ist was Hannah Jason. The Bluesletter regrets the error.

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

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ONLINE AT
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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



PLEASE CHECK ALL THAT ARE APPLICABLE. THANKS!

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Name _____

2nd Name (couple) _____

Band Name (if applicable) _____

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City _____ State _____ Zip _____

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

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

- Musicians Relief Fund in the amount of \$ _____ providing assistance to local musicians in their time of need
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TOTAL ENCLOSED: \$ _____ . Please send check or money order to WBS
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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.

Changes to the Best of the Blues Awards Ballot

Honoring the legacies of Patti Allen & Kathi McDonald

By Rick J. Bowen

After petitioning the membership, the executive board of the Washington Blues Society has voted to make changes to three categories in its Best of the Blues Awards beginning in 2025. The photography award will be expanded to include video productions as well as still photography and return to the name of Blues Image Award.

Two other categories will strive to honor legendary Pacific Northwest musicians by renaming them as the Kathi McDonald Female Vocalist Award and the Patti Allen Blues Performer Award.

Please take note of these changes on the 2025 Best of the Blues nominations ballot on page 31 of this issue. The following is a brief introduction to Patti and Kathi.

Ms. Patti Allen has performed and/or recorded with: Duke Ellington, B.B. King, Lou Rawls, Little Bill and the Bluenotes, Randy Oxford Band, Dave Lewis Trio, Don Ells Orchestra and many other international & regional artists. Patti Allen was the first female recipient of the Washington Blues Society's Lifetime Achievement Award and received seven other Best of the Blues Awards.

As Bill Engelhart put it, "Patti sang with my band for five or six years back in the 80s. We were working six nights a week in those days. Patti doesn't know how to give less than at least 150% on her shows."

Allen was also the featured singer with the



Seattle Women in Rhythm & Blues, The Randy Oxford Band, and Monster Road, where her smoldering voice and dynamic movements on stage radiated a spirit so true to life, they mesmerized audiences. Patti rocked the stage during seven of the eight years that the blues benefit Jam for Cans has been held.

Kathryn Marie "Kathi" McDonald (September 25, 1948 – October 3, 2012) was an American blues and rock singer and songwriter. As a teenager, she sang with different bands around the Pacific Northwest including The Accents (also known as The Bellingham Accents), The Checkers, The Unusuals, and Fat Jack, before she was discovered by Ike Turner. She sang as an Ikettes with Ike &

Tina Turner and eventually replaced Janis Joplin as the front woman of Big Brother and the Holding Company. McDonald also became a background vocalist for various artists, including Leon Russell, Joe Cocker, The Rolling Stones, Freddie King, and Long John Baldry. She also recorded as a solo artist and fronted her own band, Kathi McDonald & Friends.

Photos:
Patti Allen (Photo by Tom Hunnewell)
Kathi McDonald (Artist Courtesy)



December 2024 Live Blues Music Calendar!

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

DECEMBER 1

C&P Coffee, Seattle: West Seattle Food Bank Benefit 3 PM

Spanish Ballroom, Tacoma: South Sound Blues Assoc Holiday Party 5 PM

Spar, Tacoma: Jesse James & the Mob 7 PM

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

Jazz Alley, Seattle: Taj Mahal 7:30 PM

DECEMBER 2

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

DECEMBER 3

Madison Ave Pub, Everett: Dangerous Curves 7 PM

Jazz Alley, Seattle: Meshell Ndegeocello 7:30 PM

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

DECEMBER 4

Spar, Tacoma: Date Night 6 PM

CCR, Snohomish: Usual Suspects 7 PM

Rockfish, Anacortes: Joan Penny 6 PM

Jazz Alley, Seattle: Meshell Ndegeocello 7:30 PM

DECEMBER 5

North City Bistro, Shoreline: Tim Lerch Trio 7 PM

Madsion Ave Pub, Everett: Songwriter Showcase 7 PM

Jazz Alley, Seattle: Meshell Ndegeocello 7:30 PM

West Seattle Brewing, Seattle: McPage and Powell 8 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

DECEMBER 6

Spar, Tacoma: Apollo Suns 6-9 PM

CCR, Snohomish: Usual Suspects 7 PM

Rockfish, Anacortes: Whistle Lake 6 PM

Jazz Alley, Seattle: Nicole Zuratis 7:30 PM

DECEMBER 7

Market Square, University Place: Tree Lighting w Stacy Jones Band 5 PM

Kimball Coffeehouse, Gig Harbor: The Profits 7 PM

Third Place Commons, Lake Forest Park: Michele D'Amour and the Love Dealers 7 PM

Jazz Alley, Seattle: Boney James 7:30 PM

Pub 282, Camano: CC Adams Band 7:30 PM

North City Bistro, Shoreline: Duende Libre Trio 8 PM

Madison Ave Pub, Everett: High Voltage 8 PM

Salmon Bay Eagles, Seattle: Blue 55 8 PM

DECEMBER 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

DECEMBER 9

Madison Ave Pub, Everett: Mad Bojo 7 PM

Jazz Alley, Seattle: Blind Boys of Alabama Christmas 7:30 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

DECEMBER 10

Aurora Borealis, Shoreline: WBS Blues Bash w Brian Butler and the Joel Astley Band 7 PM

Madison Ave Pub, Everett: After 4 Duo 7 PM

Jazz Alley, Seattle: Blind Boys of Alabama Christmas 7:30 PM

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

DECEMBER 11

Spar, Tacoma: Velocity 6 PM

CCR, Snohomish: Usual Suspects 7 PM

Rockfish, Anacortes: Joe and Kelly 6 PM

The Crocodile, Seattle: Samantha Fish w Cedric Burnside and Jon Spencer 7 PM

Jazz Alley, Seattle: Blind Boys of Alabama Christmas 7:30 PM

DECEMBER 12

Bad Alberts, Seattle: Annie Eastwood and Friends 6 PM

West of the Waterway, Tacoma: Jason Ricci and the Band Kind 7 PM

Madsion Ave Pub, Everett: Songwriter Showcase 7 PM

Jazz Alley, Seattle: The Spinners 7:30 PM

Salmon Bay Eagles, Seattle: All Stars and No Stripes 8 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

DECEMBER 13

Kimball Coffeehouse, Gig Harbor: Joel Astley Band 7 PM

Third Place Commons, Lake Forest Park: Guitar Gil 7 PM

Palindrome, Port Townsend: Jason Ricci and the

Bad Kind 7 PM

Jazz Alley, Seattle: The Spinners 7:30 PM

Madison Ave Pub, Everett: Faultline PNW 8 PM

Salmon Bay Eagles, Ballard: Billy Stapleton's Powerhouse 8 PM

DECEMBER 14

Egans, Seattle: Mary McPage & Susan Carr Annual Holiday Show 7 PM

Third Place Commons, Lake Forest Park: Mark DuFresne Band 7 PM

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

Slippery Pig, Poulsbo: Jason Ricci and the Bad Kind 7 PM

Bainbridge Museum of Art, Bainbridge: Snow Globe concert w Grace Love 7 PM

Woodlan Hall, Seattle: Blue Street Voices Cool Yule 7:30 PM

Jazz Alley, Seattle: The Spinners 7:30 PM

Darell's Tavern, Shoreline: Stacy Jones and Polly O'Keary 9 PM

Madison Ave Pub, Everett: Blues Redemption 7:30 PM

The Rockfish, Anacortes: The Duntons 7:30 PM

Salmon Bay Eagles, Seattle: The Vududes 8 PM

Conway Muse, Conway: Star Drums and Lady Keys 8 PM

DECEMBER 15

Spar, Tacoma: Silver Tongued Devils 7 PM

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

Jazz Alley, Seattle: The Spinners 7:30 PM

DECEMBER 16

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

DECEMBER 17

Madison Ave Pub, Everett: Unbound 7 PM

Jazz Alley, Spanish Harlem Orchestra 7:30 PM

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

DECEMBER 18

Spar, Tacoma: King Grand 6 PM

CCR, Snohomish: Usual Suspects 7 PM

Rockfish, Anacortes: Savannah Woods 6 PM

Jazz Alley, Seattle: Spanish Harlem Orchestra 7:30 PM

DECEMBER 19

Madison Ave Pub, Everett: Songwriter Showcase 7 PM

Jazz Alley, Seattle: David Benoit Charlie Brown Christmas 7:30 PM

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

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

DECEMBER 20

Kimball Coffeehouse, Gig Harbor: Roeman & The Whereabouts 7 PM

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

Jazz Alley, Seattle: David Benoit Charlie Brown Christmas 7:30 PM

Pub 282, Camano Island: Billy Stapleton's Powerhouse Band 7:30 PM

North City Bistro, Shoreline: Joan Penny 8 PM

Madison Ave Pub, Everett: The Bel Reds 8 PM

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

Savoy, Seattle: Blues Underground Social Dance 8:30 PM

DECEMBER 21

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

Jazz Alley, Seattle: David Benoit Charlie Brown Christmas 7:30 PM

The Rockfish, Anacortes: North Country Highway 7:30 PM

Easy Monkey Taphouse, Shoreline: Annie Eastwood's All-Stars feat. Billy Stapleton 8 PM

Madison Ave Pub, Everett: Sheri and Jo Mama 7:30 PM

North City Bistro, Shoreline: Lee Oskar and Friends 8 PM

Salmon Bay Eagles, Seattle: Chris Stevens Band 8 PM

Saints and Scholars, Snoqualmie: Nick Mardon 8 PM

DECEMBER 22

Sea Monster, Seattle: Annie Eastwood w Kimbal and the Fugitives 4 PM

Aurora Borealis, Shoreline: WBS Holiday Party w Tollak Olestad and North Sound Soul 5 PM

Spar, Tacoma: Chris Stevens 7 PM

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

Jazz Alley, Seattle: David Benoit Charlie Brown Christmas 7:30 PM

DECEMBER 23

Angel of the Winds, Arlington: Fat Fridays 11 AM

Madison Ave Pub, Everett: Mad Bojo 7 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

DECEMBER 24

Madison Ave Pub, Everett: Blue Healers 7 PM

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

DECEMBER 25

MERRY CHRISTMAS!

DECEMBER 26

Bad Alberts, Seattle: Annie Eastwood and Friends 6 PM

Madison Ave Pub, Everett: Songwriter Showcase 7 PM

Snapdragon, Vashon: Steve Itterly and Friends 8 PM

DECEMBER 27

Third Place Commons, Lake Forest Park: Harmatones 7 PM

Jazz Alley, Seattle: Kenny G 7:30 PM

Pub 282, Camano: 7:30 PM

Salmon Bay Eagles, Seattle: Ryan Higgins w Joe Cook 8 PM

Madison Ave Pub, Everett: Herding Cats 8 PM

El Capitan's, Casaundra May and James Cox 8 PM

DECEMBER 28

The Repp, Snohomish: Annie Eastwood and Chris Stevens 6:30 PM

North City Bistro, Shoreline: Jovino Santos 8 PM

Third Place Commons, Lake Forest Park: Rain City Riff Raff 7 PM

Jazz Alley, Seattle: Kenny G 7:30 PM

Madison Ave Pub, Everett: Mojo Cannon 7:30 PM

The Rockfish, Anacortes: The Utopian Monk Revival 7:30 PM

Conway Muse, Conway: Joe Cook Band 8 PM

Salmon Bay Eagles, Seattle: Trouble At Home 8 PM

DECEMBER 29

Spar, Tacoma: Two Scoops Combo 7 PM

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

Jazz Alley, Seattle: Kenny G 7:30 PM

DECEMBER 30

Third Place Commons, Lake Forest Park: Take

Madison Ave Pub, Everett: Mad Bojo 7 PM

North City Bistro, Shoreline: guitar Gil 7:30 PM

Jazz Alley, Seattle: Kenny G 7:30 PM

Blue Moon, Seattle: Andy Coe Band 9 PM

Owl n Thistle, Seattle: Aquilizer 9 PM

DECEMBER 31

Madison Ave Pub, Everett: CD Woodbury Band 7 PM

Jazz Alley, Seattle: Kenny G 7:30 PM

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

Conway Muse, Conway: NYE at the Conway Muse Feat. Nurhachi, Biff Got Killed, Sour Fuzz, Nick Vigarino & Nightshift 8 PM

Four Points Sheraton, Bellingham: Chris Eger Band 8:30 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)



Jefferson Starship Impresses Fans at the Emerald Queen!

Jefferson Starship is a staple in rock history. Founded by Paul Kantner as The Jefferson Airplane the 1970s,

Article and images by Kathy Rankin

The sparkling jewel of the Northwest, The Emerald Queen Event Center, is a wonderful place to catch a concert. The five-year-old venue has incredible sound and the video production provides a visually pleasing experience. It is a well-thought-out location, too, with a direct route to parking that is level with the venue. In short, EQC was a perfect place to see Jefferson Starship and the Marshall Tucker Band on their "Cloud 9 Tour" on September 19, 2024.

Both Jefferson Starship and The Marshall Tucker Band, led by original vocalist Doug Gray, are celebrating their 50th anniversaries as bands. The Marshall Tucker Band's only original member, Gray said he was thrilled about touring again with Jefferson Starship, as their shared history dates to the 1970s.

"We have a storied history with Jefferson Starship," Gray said. "We toured together many years ago and the timing feels right for us to reunite. We're on Cloud 9."

Donny Baldwin, the original drummer of Jefferson Starship, is also excited about the partnership.

"We are looking forward to touring with our buddies, The Marshall Tucker Band," he said. "We toured with them back in the day, and this will be many great nights of music."

Jefferson Starship is well known worldwide for the hit singles "Jane," and "Find Your Way Back," and has three platinum and eight gold records with multiple Top 40 hits.

Jefferson Starship is a staple in rock history. Founded by Paul Kantner as The Jefferson Airplane the 1970s, the band is still anchored by original guitarist David Freiberg. Joining the band at the Emerald Queen Casino were keyboardist Chris Smith, guitarist Jude Gold, and vocalist/guitarist Cathy Richardson, who carried on the band's tradition with a great deal of heart, talent, and pride.

I recommend getting seats behind the first few rows to experience all the venue's

beautiful visual effects. This show included the retro visual effects of colored oil blown on a glass table to a video projector, a popular technique used in the 1960s. Now, of course, the operators don't have to get oil on their clothes, thanks to new technology.

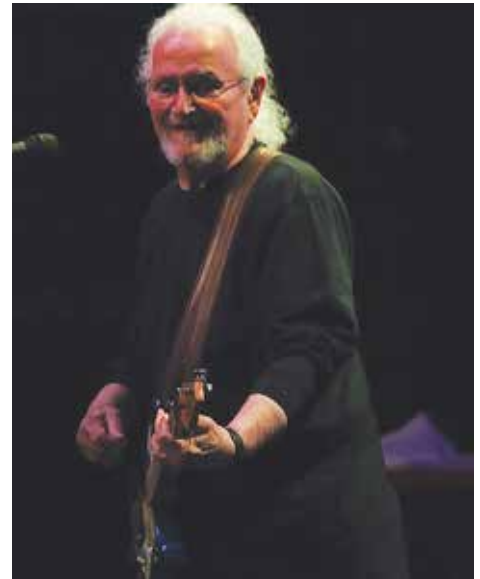
Jefferson Starship's megahit "We Built This City" was performed with futuristic-looking buildings and people in the video backdrop, constantly changing to reflect the many wonderful musical venues worldwide. The setlist included songs from each of the band's eras, including Jefferson Airplane, Jefferson Starship, and Starship.

Freiberg, who turned 86 this year, seemed to be having a lot of fun with Baldwin and Richardson, who Kantner brought to the group in 2008.

The band's unmistakable chemistry was visible on every song, but Baldwin said that one song in particular stands out. "'White Rabbit' is my favorite memory from my early days with the group, being on stage, playing drums on that iconic song with Grace Slick and the band in the early '80s" he told Goldmine Magazine. "It's hard to explain, but the audience would go wild when the song would begin and the crowd would realize that it was 'White Rabbit' and Grace would start to sing. They loved it and you could feel the energy coming from them onto the stage. It was such a rush then, and it still happens today when Cathy sings it."

Historically, Jefferson Airplane was the biggest name in rock around the San Francisco area, and one of the biggest rock acts in the world, during the psychedelic trippy days of Woodstock. Vocalist Marty Balin formed the band along with other musicians he had met in the San Francisco area, developing a vocal harmony sound like no other.

From late 1966 to 1970, the Airplane was an unstoppable machine, idolized by fans, and respected by peers and critics as the purest distillation of San Francisco's rock aesthetic. They had eight consecutive albums in the



Above: David Freiberg on Guitar and Donny Baldwin on Drums (Photos by Kathy Rankin)

U.S. top 20 between 1967 and 1972, after which Kantner and Slick formed Jefferson Starship with a few of Jefferson Airplane's original members. Jefferson Airplane was inducted into the Rock and Roll Hall of Fame in 1996.

Jefferson Starship became one of the most successful arena rock groups of the 1970s and '80s. Kantner, the last remaining member of the original Jefferson Airplane, left the band in 1984, and the reformed group took the name Starship, but is once again performing as Jefferson Starship.

Don't miss this tour!

Tony Was Right: The Blues Cruise Will Change Your Life (cont'd)

” an absolute thrill to talk to Taj Mahal about his early days at work and his Jazz Alley residency in Seattle.”

(Continued from Page 15)

On “regular” Holland America cruises, they enforce a dress code of slacks and collared shirts in the dining room, and for the blues cruise, these requirements are relaxed. Thanks to an email from Roger’s staff, my wife and I upgraded to a Neptune Suite, which confers access to the Neptune Lounge.

One afternoon, I ducked into the lounge to get an espresso and snacks and noticed a familiar face on the couch. Taj Mahal was talking about his first jobs picking tobacco and then cleaning horse stalls on a farm in Connecticut. We talked about food insecurity, and I showed him a recent Bluesletter with photos of him in it.

It was an absolute thrill to talk to Taj Mahal about his early days at work and his upcoming Jazz Alley residency in Seattle.

We also talked about radio, and I told him that it was my window to the world growing up near Chicago Heights on the far South Side of Chicago.

“Back then,” Taj said. “The nation was split in two with the W radio stations East of the Mississippi and the K radio stations West of the Mississippi.”

He was referring to a meeting of the US Federal Radio Commission in 1928, which assigned radio station call letters to outlets East and West of the Mississippi. Canadian stations received C call signs while Mexican stations received X call signs (and I’m sure that many blues fans remember ZZ Top’s “Heard it on the X,” honoring the memory of legendary DJ Wolfman Jack and his days on Mexican radio airwaves

I had just visited a local grocer in Aruba and showed Taj hot sauces I bought, and he immediately recognized the Grace brand of Jamaican products.

On the cruise, I had the good fortune to meet Ronnie Baker Brooks. Chicagoland bluesman Keith Scott told me to look for him, and he remembered Keith as a kindred

blues spirit as they’ve played many Chicago Blues Festivals on the same bill. I told him that I first met his father, Lonnie Brooks, before I left Chicago in the 70s, and that he was an inspiration to me.

Ronnie’s newest CD, *Bljues in My DNA*, should land on many “Top 10” lists of blues critics in 2024, and it was a thrill to see him play at the windblown Pool Deck Stage during the 41st Legendary Rhythm and Blues Cruise.

Washington Blues Society President Tony Frederickson was right. For blues fans, the Legendary Blues Cruise will change your life.

When I wore my Washington Blues Society t-shirt around the ship, many Pacific Northwest blues fans recognized the blues society’s distinctive logo designed by Phil Chesnut in the late 1990s. I met Poulsbo Blues and Jazz Festival founders Mary Gorman and Joe Hulsey at the Gallery Bar one night as Mitch Woods and Kenny Neal played in the Billboard Lounge.

Both Mary and Joe encouraged me to learn about the 2nd Poulsbo Blues and Jazz Festival which will feature 20 bands in two days in a popular destination known as “Little Norway” in Washington State, February 21st and 22nd, 2025. The festival is limited to the first 900 tickets, and local lodging options include the Hotel Scandi, the Fairfield Inn, and Guesthouse Poulsbo.

While my three year old granddaughter’s birthday or Halloween will likely prevent me from attending the next two Legendary Rhythm and Blues cruises, it’s definitely on my longer term travel calendar. The entire blues cruise was unlike any festival or other blues event I’ve ever experienced, and I see why so many blues cruisers return year and year!





Photos on Page 14

Top: Heart & Soul Artist Management Founder Miki Mulvehill and bluesman Doug "Dubb" Macleod making Dobb's Shrimp & Sausage One Pot and Dobb's Maque Choux at the Culinary Demonstration in the Rolling Stone Lounge.

2nd: Bob Dowell and Eden Brent in Billboard Onboard

3rd: Selwyn Birchwood on the World Stage with drummer Henley Connor III

4th: Blues Music magazine editor Art Tipaldi with Blues Foundation President and Chief Executive Officer Kimberly Horton

Photos on Page 15

Top: Kat McNeil and Rick Estrin in LTD Presents Hospitality Suite Reception.

2nd: Tommy Castro, Randy McDonald & Shemekia Copeland on the Pool Deck Stage.

3rd: Christoffer "Kid" Anderson, The Cowboy, D'Mar Martin & Rick Estrin on the Rolling Stone Lounge Stage.

4. Taj Mahal and Jontavious Willis on the World Stage.

Photos on Page 26

Top: Ronnie Baker Brooks on the Pool Deck Stage. Ronnie Baker Brooks is scheduled to perform at Dimitriou's Jazz Alley in Seattle on February 25 and 26, 2025 at 7:30 PM

2nd: Doug "Dubb" MacLeod in the Ocean Bar.

3rd. Rev. Billy C. Wirtz in Billboard Onboard.



Photos on Page 27

Top: A Padre & a Nun on Halloween.

2nd: Kenny Neal & Mitch Woods (Fred Flintstone).

3rd: Kenny Wayne Shephard tuning up for the Pool Deck Stage.



Upcoming Legendary Rhythm & Blues Cruises

#42 Eastern Caribbean - January 26 - February 2, 2025

Ft. Lauderdale, Florida to Tortola, British Virgin Islands, St. Thomas, US Virgin Islands and Puerto Plata, Dominican Republic aboard the Holland America Rotterdam.

#43 Sea of Cortez – October 25 – November 1, 2025

San Diego, California to Cabo San Lucas & La Paz, Mexico aboard the Holland America Konigsdam

#44 Eastern Caribbean – January 24- 31, 2026

Ft. Lauderdale, Florida to St. John, US Virgin Islands, St. Maarten, Half Moon Cay (Bahamas Private Island) aboard the Holland America Nieuw Statendam

Blues Talent Guide

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

\$

Scratch Daddy (425) 210-1925

#

13 RABBIT 206.849.5311
44th Street Blues Band 206.714.5180 or
206.775.2762

A

A.H.L. 206.935.4592
Al Earick Band 253.278.0330
Albritten McClain & Bridge of Souls 206.650.8254
Alice Stuart & the Formerlys 360.753.8949
Alison Joy Williams & Indigo Edge 615.512.8665
AlleyKatz 425.273.4172
ALTAI BAND goldenguitarman777@gmail.com
Amigos Nobles 425.268.7064
Andrew Norsworthy andrewnorsworthy@yahoo.com
Andy Koch's Badd Dog Blues (formerly Badd Dog
Blues Society) 360.739.6397
Annette Taborn 206.306.3398
Annieville Blues 206.994.9413
Author Unknown 206.355.5952

B

Baby Cakes 206.818.0588
Baby Gramps Trio 425.483.2835
Back Porch Blues 425.299.0468
Backwoods Still 425.330.0702
Badd Dog Blues Society 360.733.7464
Barry Torrence 253.226.1103
Bay Street Blues Band 360.731.1975
B.E.S.T. Band 206.817.1663
Bill Brown & The Kingbees 206.276.6600
Bill Ray Drums 760 803 1686
Billy Barner 253.732.0618
Billy Shew Band 253.514.3637
Billy Stapleton 425.478.2113
Billy Stoops & The Dirt Angels 253.304.1266
Black River Blues 206.396.1563
Blackjack Kerouac 206.697.8428
Blackstone Players 425.327.0018
Blue 55 206.216.0554
Blue Healers 206.940.9128
Blues on Tap 206.618.6210
Blues Playground 425.359.3755
Blues Redemption 253.253.921.7506
Blues Sheriff 206.979.0666
Blues To Do Monthly 206.328.0662
Blues with Benefits 206.459.3278
Bobby Holland & The Breadline 425.681.5644
Boneyard Preachers 206.755.0766 or 206.547.1772
Bobby Patterson & the Two Tones 509.869.0350.
Brian Butler Band 206.450.1262
Brian Hurst 360.708.1653

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

C

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

D

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

E

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

F

Fat Cat 425.487.6139
Filé Gumbo 425.788.2776

G

Gary Frazier 206.851.1169
Gordy Mitchell 425.275.6520
Greenwood Music Collective 646.915.2221

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

H

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

J

Jack Cook & Phantoms of Soul 206.517.5294
James Howard 206.250.7494
James King & the Southsiders 206.715.6511
Janie Cribbs & the T.Rust Band 360.331.6485
JD Hobson 206.235.3234
Jeffery Alan Olsen & the Blues Choo Train
425.345.5399
Jeff "Drummerboy" Hayes 206.909.6366
Jeff & The Jet City Fliers 206.818.0701
Jeff Menteer and The Beaten Path 425.280.7392
Jeremy Serwer 520.275.9444
Jesse Weston 425.610.0933
Jill Newman Band 206.390.2623
James Brunner 509.457.0762
Jim 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 Nicely 425.239.3876 or 425.359.3755
Randy Norris & The Full Degree 425.239.3876
Randy Oxford Band 253.973.9024
Raven Humphres 425.308.3752
The Rece Jay Band (253) 350-9137
Red House 425.377.8097
Reggie Miles 360.793.9577
Reji Marc (206) 486-0386
Richard Allen & The Louisiana Experience 206.369.8114
Richard Evans 206.799.4856
Right Hand Drive 206.496.2419
RJ Knapp & Honey Robin Band 206.612.9145
Rob Cooper 778.875.6512
Rob Moitoza 206.401.2856
Robert Baker 425.870.7683
Robert Patterson 509.869.0350
Robert and Randolph Duo 509.216.0944
Rod Cook & Toast 206.878.7910
Roger Rogers Band 206.255.6427
Ron Hendee 425.280.3994
Ron van der Veen 206.849.5311
Roxlide 360.881.0003
Russ Kammerer 206.551.0152
Rusty Williams 206.282.0877

S

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

Suze Sims 206.920.6776

T

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

My Membership Card!

"... one piece of mail from the Washington Blues Society was a most welcome surprise..."

By Eric Steiner

I picked up my mail at the Freeland post office on Whidbey Island after I returned from an Adriatic cruise on the Holland America line.

Since it was two weeks before the election, over half of the large, grey US Postal Service tub was filled with political mailers from candidates at the county, state and federal levels, plus postcards extolling the virtues or evils of the four initiatives on the ballot.

I sorted most of the "snail mail" into a recycling bin, but one piece of mail from the Washington Blues Society was a most welcome surprise. I picked up the envelope and felt a plastic card in it!

I had forgotten that the Board of Directors and I worked on a grant from the City of Seattle Office of Arts and Culture near the end of the COVID-19 pandemic, and one of the objectives of that grant was to secure a printer to make plastic Washington Blues Society membership cards for our members.

The welcome letter that accompanied my membership card listed some of the privileges of membership, and it included an upbeat summary of a very busy blues year.

My Washington Blues Society membership card is in my wallet right in front of my Blues Foundation membership card.

I looked at the blues society membership card and remembered the Washington Blues Society's seven primary activities, thanks to a group of dedicated volunteers led by President Tony Frederickson, Vice President Rick J. Bowen, Secretary Marisue Thomas, Treasurer Ray Kurth, and Bluesletter Editor Polly O'Keary.

1) Produce a monthly, printed 32-page Bluesletter magazine with a circulation topping 5,000 (in print and online),

2) Host free live blues shows at the blues society's second and fourth Tuesday "Blues Bashes," and pay musicians a reasonable stipend,



3) Maintain a Musicians' Relief Fund to confidentially respond to requests for emergency assistance from blues musicians in need,

4) Staff over 40 festivals and other special events throughout the year, including memorial services, with volunteers and merchandise sales support,

5) Support a music education initiative, called Passing the Torch, designed to reach children and youth through in-school and after-school music workshops led by professional blues musicians,

6) Host an annual awards show, Best of the Blues ("BB Awards") recognizing blues performers nominated by the society's 1,000+ members, and

7) Conduct a statewide blues talent competition to send a blues band and a blues solo/duo act to compete at the International Blues Challenge in Memphis that represents the Washington Blues Society.

Membership in the Washington Blues Society connects blues fans to a wider blues community. I am proud of how the blues society has grown from my first month's volunteering with Bluesletter mailouts at the Salmon Bay Eagles in Seattle's historic Ballard neighborhood well over 25 years ago.

We used to print on newsprint, and by the end of the evening, volunteers' hands were blue from ink that rubbed off on our fingers assembling Bluesletters for the bulk mail process. The blues society's current benefits include:

1) Receive the monthly Bluesletter magazine

in the mail,

2) Get email reminders for monthly Blues Bashes,

3) Participate in special event, concert ticket raffles, and other giveaways,

4) Receive member discounts at the Annual Best of the Blues ("BB Awards") & Holiday Party,

5) The right to nominate and vote for blues artists for the annual Best of the Blues Awards that celebrates blues achievement in 25 categories, and

6) Receive \$5 off the show admission for Friday 9:30 shows at Jazz Alley with valid WBS Membership Card AND advanced reservations. Reservations must be made by calling Jazz Alley (206) 441-9729 and requesting the Washington Blues Society Special (Not applicable to all shows).

Last month, I distributed Bluesletters aboard my first Legendary Rhythm and Blues Cruise in the Eastern Caribbean. I re-introduced myself to Mitch Woods, who hosted Club 88 most nights with Darry Davis or the Rev. Billy C. Wirtz..

I first saw Mitch when he played at Wurlitzer Manor in Gig Harbor hosted by Raymond Levine and Barbara Hammerman, on a bill that included Stickshift Annie & The Overdrive, David "Honeyboy" Edwards, and Louisiana Red, and later at the 2009 Johnnie Walker St. John Blues Festival in the U.S. Virgin Islands produced by Steve and Jeff Simon.

He smiled when I mentioned these shows.

"Eric," he said. "I just got my Washington Blues Society membership card. That's really, really cool."

"You're right," I replied. "The Washington Blues Society is really, really cool."

Please visit www.wablues.org for the latest blues news, calendar, perks and current raffle prizes, and other blues opportunities.

2025 Best of the Blues (“BB Awards”) Nomination Ballot

All nomination ballots must be received no later than Tuesday, January 14, 2025



2025 Washington Blues Society Best of the Blues “BB Awards” Nomination Ballot

All nomination ballots must be received at our PO Box or by a Board member no later than Tuesday, January 14, 2025 (January Blues Bash).

Please nominate one nominee in each category. For more information, please refer to the article in this issue about three renamed categories, the Kathi McDonald Female Vocalist Award, the Patti Allen Blues Performer Award, and the Blues Image Award, and the December 2019 Bluesletter article online at www.wablues.org.

- Mark DuFresne Male Vocalist _____
- Kathi McDonald Female Vocalist _____
- Electric Blues Guitar _____
- Slide Blues Guitar _____
- Acoustic Blues Guitar _____
- Blues Bass _____
- Chris Leighton Blues Drummer _____
- Paul Green Blues Harmonica _____
- Blues Piano/Keyboard _____
- Blues Horn _____
- Blues Instrumentalist - Other _____
- Best Band _____
- Best Little Bill _____
- & The Blue Notes Traditional Act _____
- Best Solo/Duo _____
- Best New Blues Act _____
- Patti Allen Blues Performer _____
- Blues Songwriter _____
- Washington Blues Recording _____
- Best Blues Club _____
- Best Blues Jam _____
- Blues Writer _____
- Blues Image _____
- Best Blues Graphic _____
- Best Blues DJ _____
- Keeping the Blues Alive _____
- Blues Hall of Fame (Individual) _____
- Regional Blues Festival _____
- Community Blues Festival/Event _____
- Lifetime Achievement _____
- Non-Festival Blues Event _____

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