



# bluesnotes

May/June 2023

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**Preserving and Promoting the Blues in the Pacific NW**

A bi-monthly publication of the Cascade Blues Association | [cascadebluesassociation.org](http://cascadebluesassociation.org)



## Blues by You

Get out there  
and see a show!

I was blessed to travel across the country recently doing a coast-to-coast trip and back. I was able to experience live blues in many different states. I got to be in the audience and listen to some incredible acts, share the stage with other top caliber players and be inspired by hearing some new groovy takes on my favorite songs. What struck me, as it always does when I'm away from home at a new-to-me venue, is the welcoming attitude of musicians, their fans and the venues. When you love the blues, it doesn't matter where you come from, if you are on stage performing or off-stage listening. What matters is that you are part of a greater community around the world and that you show up.

We are all so lucky not to have to go as far as I did to listen to some of



Strange Brew Pub,  
Manchester, NH

the best blues anywhere. Right here in our own backyard, we have Blues Music and Muddy Award winners, and national/international touring musicians that call Portland and the surrounding areas home. While it's invigorating to travel, it's even more exciting to see great shows close to home.

If you haven't gone out to listen to live music in a while, I challenge you to watch a live show in person at least 2 times in May, and 4 times in June. While musicians will give it their all, whether there are five people in the audience or a thousand, it makes a

difference for them to see your smiling faces and dancing feet more than once a month. It is not only a morale boost for you, but for the musicians and staff as well.

One of the places that I visited and sang at was the Strange Brew Pub in Manchester, and even though it's the largest city in New Hampshire, it felt like a small town within those walls. The wait staff, musicians and audience members made me feel right at home. It was important for me not only to show up, but to partake in having a meal. I know it's hard to eat out and spend that

cash. These last few years have put us all in a financial bind, but if you could dedicate at least one night out a month eating at a local blues club, it will do wonders for everybody involved and reflects positively on the act playing that night. I had the most amazing Cajun chicken with my experience!

Now that I'm back in town, I'm looking forward to supporting our local musicians by not only talking the talk but walking the walk, showing up and listening to music worth traveling for, even if you didn't.

*I look forward to seeing you out there too!*

**Putting the  
Community in  
"Music Community"**

*Rae Gordon*

NOTE: Make sure to tell the band and the venue that you are a CBA member!

## Blues Notes is a publication of the Cascade Blues Association

Help us promote and preserve the lyrical emotion and sultry sounds of blues music in Portland, become a member! Visit <http://cascadibluesassociation.org> today!

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**bluesnotes**



# Upcoming Music Festival Season!

By Marie Walters, CBA Vice-President

Let's get out there and explore!

If you've ever heard a jaw-dropping opening act or got hooked on an artist you first saw at the Waterfront Blues Festival, you know they're a chance to expand your playlist. But festivals also offer a tremendous opportunity for artists to grow their following by getting in front of a fresh audience. As we head into "Festival Season 2023", we take a look at what the Pacific Northwest has to offer beyond your usual.

There are some really incredible lineups coming to Oregon this summer -- let's get out and explore!

## May:

**7 - Inner City Blues Fest:** Soul Queens & Blues Kings "Making it Real" supporting Health Care For All - Aladdin Theater (hcao.org)

**18-21 - Sunbanks Blues & Roots Festival** - Sunbanks, WA (sunkbanksfestival.com)

**27 - Backroads Blues Festival** - Hayden Homes Amphitheater, Bend, OR (bendconcerts.com) - Kenny Wayne Shepherd, Joe Bonamassa and more!



## June:

**4 - "Back What You Believe In"** CBA Benefit - Alberta Rose Theater - read all about in this issue!

**23-24 - Gorge Blues & Brews Festival** - Skamania Fairgrounds, Stevenson, WA (gorgeblues.com)

## July:

**1-4 - Waterfront Blues Festival** (waterfrontbluesfest.com) - presenting a massive lineup this year! And be sure to check out our Journey To Memphis competition finals on July 4th!

**14-16 - Cathedral Park Jazz Festival** - Friday is Blues Night! (jazzoregon.com)

**21-23 - Winthrop Rhythm & Blues Festival** - The Blues Ranch, Winthrop, WA (winthropbluesfestival.org)

**28 - Edgefield Concerts on the Lawn** - Trombone Shorty/Ziggy Marley/Mavis Staples/Robert Randolph Band - McMenamins Edgefield, Troutdale, OR (edgefieldconcerts.com)

## August:

**11-12 - Sisters Rhythm & Brews Blues Festival** - Eric Gales, Jontavious Willis, Pokey LaFarge & more! (sistersrhythmmandbrews.com)

**25-26 - 6th Annual Peninsula Rhythm & Blues Festival** - Ocean Park, WA - lineup TBA (peninsulabluesfest.com)

## And there is more!

We are fortunate to have some other great musicians coming to town for shows in May and June as well! Be sure to buy their tickets – encourage and

support touring artists so they'll keep coming back!

## May:

**17 - Blood Brothers** feat. Mike Zito & Albert Castiglia - Alberta Rose Theater (albertarosetheatre.com)

**24 - Tyron Benoit Band** with Ben Rice & The Hustle - Catfish Lou's (catfishlous.com)

**27 - Waterfront Blues Fest Sneak Peek: Kim Fields' Harmonica Showcase** feat. Hank Shreve & Aki Kumar! - Catfish Lou's (catfishlous.com)

## June:

**25 - Sarah Potenza** (of Sarah & the Tall Boys) - The Old Church (theoldchurch.org)

## July:

**6 - Curtis Salgado** - Vancouver Summer Waterfront Concert Series (tickets on sale soon)

Have you caught wind of any blues acts coming to town later this summer/fall? Or been out to discover an incredible new blues talent, someone we absolutely NEED to hear? Drop your VP Marie Walters a note about it for an upcoming issue of Blues Notes! [vp@cascadeblues.org](mailto:vp@cascadeblues.org)



## Waldport's 'Beach, Bike & Blues Festival'

**Come join the fun on May 6th!**

**A**s the Beach, Bike & Blues Festival returns to Waldport, Oregon on May 6th, get ready to hear six hours of LIVE BLUES MUSIC coming from the Beachcrest Brewing Music & Beverage Pavilion. The CBA will have a presence at the festival this year, so stop by between noon and 7pm to say hello, and let us know you read about it in the Blues Notes!

Beach, Bike & Blues Festival is the largest blues music festival on the Oregon Coast. Performers confirmed include BBB Blues Band featuring Curtis Colt, Steve Cook, Notary

Sojack & Jim Hobbs, old-time blues from Paul Schuytema, Blue Room duo of Ronnie Jay Pirrello & Greg Ernst and Portland's Sonny Hess Trio, featuring Lisa Mann & Sonny Hess with Kelly Pierce on drums.

**Presented by:**



**The Deets:**

- Alsea Bay Bridge Visitor Center & Museum (320 NW Hwy 101 Waldport OR 97394)
- Saturday May 6th, Noon to 7:00 pm
- Admission is FREE
- ADA accessible.
- Dogs on leashes are welcome!

## CBA Member Meeting

**Announcements music and mingling!**

**E**very monthly membership meeting offers not only a great opportunity to network with fellow blues lovers and listen to great music, it also is an opportunity to win prizes like CDs, music shows and other merch!

For an extra chance to win a CD, make sure to like the official CBA page on our facebook.

*A winner will be drawn from page followers.*

Special thanks to Terry Currier and Music Millennium for sponsoring CD giveaways for the monthly meeting.

If you don't win at a meeting, you will be a winner when you walk through their door and find your new favorite music! Check them out at [MusicMillennium.com](http://MusicMillennium.com).



**Froggy**

### May Meeting Performances

**Froggy:** (Wm Hyland) Harmonica virtuoso and Lap steel Wizard, has represented the Cascade Blues Association and the Rainy Day Blues Association in Memphis at the IBC, played Blues fests from California to Montana, has produced 4 Cds of his original music and hosts what might be the longest running Blues Jam in Oregon, The Church of the Eternal Suds at the Calapooia Brewing Co. in Albany. Come listen stories about the "Overpopulation Blues" or "Chix Dig Speed" from a blues traditionalist deeply beholdin'



**Nico Wind & Full Circle**





Northwest Women Rhythm & Blues

to Muddy and The Wolf. **Northwest Women Rhythm & Blues:** Specialty shows produced by Sonny Hess since the early '80s. These unique shows are comprised of the top female performers in the region and showcases new talent such as Lisa Mann, Ellen Whyte, Rae Gordon, and Lady True Blue. Each show is different and brings its own magic!

## June Meeting Performances

**Nico Wind & Full Circle:** A highly diverse and road-experienced act

who showcase everything from, Blues, Soul, Jazz, Indie, Roots, Pop and Rock favorites, with dazzling 3-part harmonies, super-cool arrangements, beautiful fun interactive energy, and interesting cultural story-telling.

**Generator:** 5-piece rock band of seasoned professional musicians, playing a variety of Motown, Soul, Blues, Rock and Boogie. Their soaring 5-part harmonies, intricate instrumentals and rock solid groove will simply astound you and have you grooving from the first note to the last.



Generator



## MONTHLY SHOWCASE

**MAY 3**

WILLIAM (FROGGY) HYLAND  
NW WOMEN'S REVUE  
W/SONNY HESS




**JUNE 7**

NICO WIND & FULL CIRCLE  
GENERATOR




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# Official Waterfront Blues Festival Kickoff Event

CBA Fundraiser:  
Back What You  
Believe In



Annual “Back What You Believe In”, A Fundraiser for the Cascade Blues Association and Official Kickoff Concert for the Waterfront Blues Festival.

The Cascade Blues Association began in Portland in 1987 and has been a champion and promoter of the local and international blues community

ever since. It’s a non-profit organization that needs regular funding; and what better way to fund than an evening of live music.

**Five bands all on one incredible evening!**

Proceeds will help fund programs like Blues in Schools, Musicians Relief Fund, Christopher Mesi

Scholarship, membership meeting music acts and other programs and events that help the Music Community back what we ALL believe in, the promotion and preservation of the blues!

Some of Portland’s finest blues musicians will donate their talent and time for the evening.

## The evening will Feature:

- Too Slim & the Taildraggers Reunion (tooslim.net)
- Ty Curtis Band (tycurtis.net)
- Johnny Wheels & the Swamp Donkeys with guest Kathryn Grimm (johnnywheelsband.com)
- Norman Sylvester Band (normansylvester.com)
- Kevin Selfe Big Band (kevinselfe.com)

## Tickets:

- \$30 Advance (\$32 At the Door)
- Minors ok with parent/guardian

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## New Music Review

### Damage Control

**Curtis Salgado –**  
Alligator Records

**A** Northwest blues fixture for nearly half a century, Curtis Salgado has just released what's being called his strongest album yet.

#### And it just might be.

"Damage Control," a 13-track triumph powered by Salgado's trademark polished blues edged with rock and even a sprinkle of Cajun, feels like the embrace of a beloved friend who's just gotten back to town.

The lyrics – soulful, irreverent and fearlessly self-revelatory – impart the wisdom of a man who turns 69 this year and can look back on some hard personal lessons.

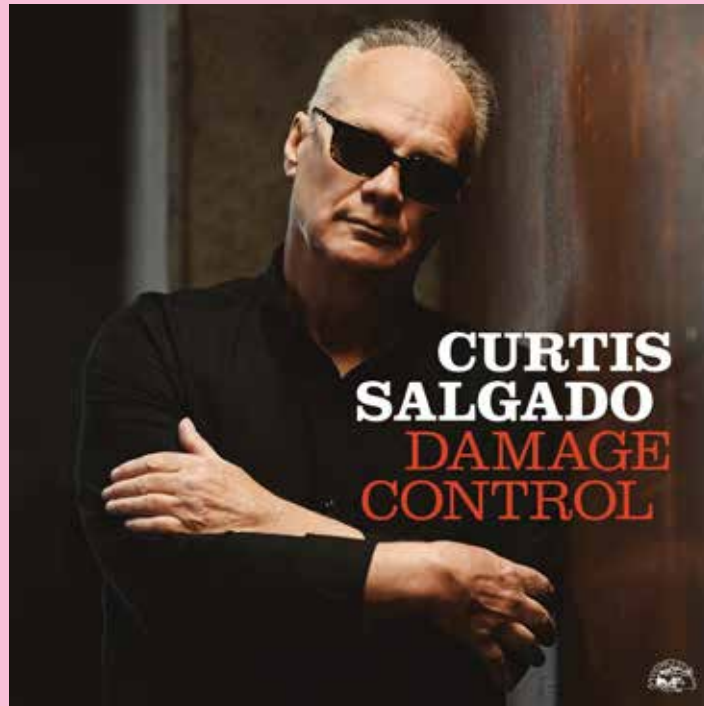
Outlasting liver cancer in 2006, lung cancer in 2008 and 2009, and quadruple heart bypass surgery in 2017, the Eugene native has found his spirit is just as strong as his body. He's learned a lot about living, about thriving. And about savoring.

Salgado weaves much of what he's learned into the music and words on "Damage Control."

The album opens with "The Longer That I Live" -- a little churchin' with some revival-style organ. And a righteous testimony:

I may be getting on, but  
I'm sure not done yet,

Because the longer that I



live, the older I want to get.

Along the way, he offers more life instruction with torrential instrumental arrangements and soaring vocals.

#### Some of the standouts:

- The heart-searing remorse of "Always Say I Love You (At the End of Your Goodbyes)," with its swelling keyboards and Salgado's powerhouse vocals.
- The brooding harp and dark political warnings of "The Fix is In."
- The stand-up-and-kick-away-the-stool keyboards and been-to-hell-and-back retrospective lyrics of "You're Going to Miss My Sorry Ass."

Salgado's story, of course, is the stuff of Northwest blues lore.

Since his early days in Eugene with his band, The Nighthawks, he's co-fronted the Robert Cray Band, toured with Steve Miller and Carlos Santana, and shared the stage with the likes of Muddy Waters, Albert Collins, Bobby Bland and Bonnie Raitt. From 1984-86 he was the frontman for Roomful of Blues, and he's released a dozen solo albums.

He's a familiar face at the Waterfront Blues Festival and has performed at nearly every other major blues festival in the country – San Francisco, Chicago, Memphis, Denver, Tampa Bay and beyond.

Salgado has won the Blues Music Award for Soul Blues Male Artist of the Year seven times, including in 2022. He's currently

By John Taylor

nominated for another Soul Blues Male Artist of the Year and Instrumentalist of the Year (Vocals) and is expected at the May 11 awards ceremony in Memphis.

And the tale of how he taught the late John Belushi to play harp before the "Blues Brothers" movie is one the Northwest's most beloved legends.

Throughout his far-reaching career, Salgado has been known for emptying every ounce of his soul into his music. His live performances are intensely energetic and his writing is always fresh, pushing boundaries and shrugging off risks.

"Damage Control," he says, is "a rock 'n' roll record with lyrics that hit."

It's more than that, though. It's the art of a man who's conquered his demons and faced down fate itself.

Now he's poured his experiences into some thoughtful lyrics and laid down some tight tracks so we can all dance on those demons' graves.

#### Total time: 51:28

"The Longer That I Live,"  
"What Did Me In Did Me Well," "You're Going to Miss My Sorry Ass," "Precious Time," "Count of Three," "Always Say I Love You (At the End of Your Goodbyes)," "Hail Mighty Caesar," "I Don't Do That No More," "Oh for the Cry Eye," "Damage Control," "Truth Be Told," "The Fix is In," "Slow Down."

## Are you looking to take your act to the next level?

### IBC Primer, Attention Blues Solos, Duos and Bands

#### What is the IBC?

The International Blues Challenge is the premier competition that happens in Memphis, Tennessee every year in January. Local acts around the world compete in their hometowns and the winners are sent to the IBC. The local Portland area competition "Journey to Memphis" is now taking applicants.

#### Why IBC Primer?

The IBC Primer is a must attend workshop to learn all about the Journey to Memphis, the IBC and



includes personal stories from musicians who made it to the finals stage at IBC. It also includes a question and answer period, helpful tips on

strategies, fundraising and how to make the most of your time throughout the whole exciting process.

If you are on the fence about joining the

competition, this will help you decide.

If you aren't a musician, but love blues and want to hear some great stories and learn how to help your local winners and be more involved, don't miss this!

#### Blue Diamond:

Saturday May 6th, 3-6pm, 2016 NE Sandy Blvd, Portland. Visit [Bluediamondpdx.net](http://Bluediamondpdx.net)



Venue is 21 and over. If you are under 21 and want to join the Journey to Memphis competition, please email [president@cascadeblues.org](mailto:president@cascadeblues.org)

## Looking for a copy of the Blues Notes?

### Try one of these local places

Blues Notes magazine is a free publication created by the Cascade Blues Association. Pick up a copy at the venues below. Want to distribute Blues Notes in your business? Email:

[president@cascadeblues.org](mailto:president@cascadeblues.org)

#### Vancouver:

- Briz Guitar & Loan
- Compass Coffee
- Niche Wine Bar



#### N/NE Portland

- Alberta Rose Theatre
- Blue Diamond
- Cafe Destino
- Gateway Breakfast House
- Mekong Bistro
- Music Millenium

- Slims
- Spare Room Restaurant
- 3 Tracks Music

#### SE Portland

- Artichoke Music
- Bagdad Theater
- Barley Mill Pub
- Crossroads Music
- Horse Brass Pub
- Montavilla Station
- Portland Music Co
- Rose City Coffee Co
- The Record Pub

#### SW Portland

- Goose Hollow Inn
- Jack's Tap Room

#### South suburbs

- Arrivederci
- McQueens
- Portland Music Co
- The Lair Bar & Grill
- Trail's End

#### Westside suburbs

- Beaverton City Library
- Murray Scholls Library
- Bounty Hunter Saloon
- Catfish Lou's
- CI Bar & Grill
- Cooper Mt Ale Works
- Portland Music Co
- The Garages
- Tigardville Station



# The 2024 Journey to Memphis

By Betsy Clayton

## The Competition is ON!

The Cascade Blues Association is excited to announce the Journey to Memphis contest for acts to represent us at the International Blues Challenge (IBC) on January 16-20, 2024 in Memphis, Tennessee. According to the Blues Foundation, the IBC represents the worldwide search for blues bands and solo/duo blues performers ready for the international stage, yet just needing that extra big break. The world's largest gathering of blues musicians will take place on Beale Street, with over 20

clubs hosting the challengers and fans.

The IBC brings acts from around the world and has helped jumpstart the careers for many world-renowned blues musicians such as Susan Tedeschi, Tommy Castro, Trampled Under Foot, Eden Brent, Zac Harmon and Southern Avenue to name a few.

The CBA has been honored to support local acts from our blues society all the way to the finals stage. We've sent Muddy Award winning acts like second-place finishers Karen Lovely and Ty Curtis, while our own CBA President Rae Gordon and her band competed to

a third-place finish. Recent CBA acts include Fenix, Sugar Roots and the TJ Wong Trio.

**Now it's time to find our next representatives !**

The semi-finals competition this year will take place on June 17th (and possibly the 18th) at a location to be announced. The highest-scoring acts from the semi-finals competition will move to the final round of the CBA Journey To Memphis on July 4th at the Waterfront Blues Festival. The winning solo/duo and band from the final round will represent the CBA in Memphis in January 2024.

While the 2024 competition opened on April 3rd, interested and qualified acts have until May 19th to apply!



Acts interested in competing should visit our website at [cascadebluesassociation.org](http://cascadebluesassociation.org) (shortcut: [bit.ly/CBAJ2M](https://bit.ly/CBAJ2M)), or scan the QR code for registration information and competition rules.



# African Sources of the Blues

By J.F. Walsh Jr.

## The Origin of the Blues (part 2)

African musical traditions are many and diverse. So, in addition to looking at African music generally to find the African roots of the blues, we need to look, too, at those areas from which most slaves came.

Most slaves in British North America came from coastal West Africa, west central Africa, and the sub-Saharan steppes and savannahs. The musical evidence indicates that the traditions of the savannah and coastal west Africa came to dominate the music of Africans in North America.

During the slave trade, music was integral to African life, including work, ritual, worship, the transmission of history, dance, and entertainment. African scales most often contained 5, 6, or 7 notes. Notes were more indeterminate than in western music: You could go much higher or lower than the tonal center in African scales and still be on the note than you could in western music. Bending notes was common, too. And where western music insisted on pure musical textures, most African musics allowed rough textures, such as buzzes, growls, shrieks, and cries. Communal singing, using call and response patterns, was widespread, as was improvisation to extend and fill in performances and to decorate melodies. Ring dances, including juba dances and ring shouts, were also part of African musical life.

African music emphasized rhythm and melody over harmony. Music in west Africa was polyrhythmic, with simultaneously-played rhythmic lines that crossed each other and evolved



## African Sources of the Blues

by shifting positions relative to each other. Rhythm and melody blended together: Melody instruments and voices were rhythmic and carried some of these polyphonic rhythms, and rhythm instruments were often tuned and carried melodic lines.

Savannah music used a great variety of stringed instruments, xylophones, reed instruments, horns, and flutes. Savannah string instruments could be played percussively and often used bent notes. Melisma, the use of multiple notes for one syllable of text, was common, as was the use of drone notes. One important savannah tonal system may have included a scale derived from dual tonal centers a fourth apart (upward). This scale may have been the basis for the blues scale used in African-American music.

When African and western musics collided, the shock wave was epochal. We're still riding it today. From that collision, the blues inherited polyrhythms, scales, note indeterminacy, note bending, melisma, rough textures, percussive strings, and improvisation from African sources.

### Part 3—The Secular Music of Slavery

During slavery, African-Americans sang to aid work, for entertainment, and for religious

purposes. The most popular instrument was the fiddle, with the banjo and quills coming up next. Tambourines, guitars, pianos, harps, and saws were also mentioned as instruments played by slaves. In a pinch, bones, sticks, pots and pans, and clapping made do as instruments.

African-American singing did not use conventional western harmony, but harmony nevertheless arose from polymelodic improvisation on a song's tune. Slave songs also included masking (hiding true feelings about captivity) and signifying (making veiled statements about those feelings).

Some African-American song was extemporaneous. Even when there were set verses for a song, the song could be added to or changed by dipping into a wealth of stock phrases and combining these with on-the-spot lyric improvisation. Improvisation was particularly important in work songs, when songs had to be stretched indefinitely. Work songs helped workers pace and synchronize their work, and the pace and difficulty of the work to be done determined in part which songs were sung and at what rate they were sung. Work songs invited group participation by using call-and-response structures and repeated refrains to allow a group to sing with a leader. The leader's improvisation was aided by long holds or melisma to stretch

scant syllables or "cramming" to fit prolix lines into the proper rhythm. Work songs included well-known religious songs. And slaves also voiced semi-musical shouts, hollers, and chants, about which we know very little.

As with work, what was performed to accompany dance was less important than how it was performed, since both activities required particular and steady rhythms. Dances at "frolics" included quadrilles, reels, cotillions, and, especially, square dances. Slaves also danced jigs, the pigeon wing, buck dances, clog dances, cakewalks, the turkey trot, the buzzard lope, and, in some cases, promenades, polkas, waltzes, and schottisches.

Urban African-Americans had their own music. Work songs in ports were influenced by sea shanties. Street cries hawked a variety of wares. Bands that included horns made a living playing for dances. A very few black musicians came to towns and cities to learn "regular music" from "professors." And black piano players, undetected by history, were working out a raw dance music that would emerge decades after the Civil War. The blues received masking, signifying, improvisation, melisma, call-and-response patterns, rough vocals, and rhythmic playing from all of this music.

*Next time in part 4: the religious music of slavery.*



J.F. Walsh, Jr. is a music historian and ex-New York streetfighter. Questions? Email him at [VitoJW51@gmail.com](mailto:VitoJW51@gmail.com)



## Artichoke has the Blues!

Always something happening with blues, americana and roots music at Cafe Artichoke!

by Shelley Garrett

Artichoke is an ALL AGES venue, with most shows starting at 7pm. We strongly encourage you to buy tickets ahead of time on our website (NO ADDED FEES). Visit us at [artichokemusic.org](http://artichokemusic.org).

### May Shows:

- 5/4 Ben Rice & the Hustle! Be part of the video shoot! Discounted tickets for CBA members!
- 5/5 Lloyd Jones "First Friday" guest Kevin Selfe
- 5/8 Curtis Salgado "On Music #1" - the stories of how New Orleans music spread out to other genres
- 5/18 Arthur Moore "Harmonica Party"



Ben Rice

### Look who's playing in June:

- 6/2 Lloyd Jones "First Friday" guest Chance Hayden
- 6/15 Arthur Moore "Harmonica Party"
- 6/23 Dean Mueller CD Release special guest Chris Carlson
- 6/25 "Make Music Day" we are participating in this city-wide event with FREE music all day...check the website for acts
- 6/27 2nd Annual Portland Mojo movie viewing... with special guests (TBA)



Lloyd Jones

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## Local Blues Jams

### Where to go in Portland



Toby Worthington

### Wednesday

- Host Toby Worthington, Jack's Taproom, 7pm-10
- Bub's Pub, Centralia, 7pm-10



Chad Rupp

### Thursday

- Host Chad Rupp, The Lair, 8pm-midnight
- Host Kerry Stickler, Celebrities, 7pm-10



Dennis Monroe

- Host Dennis Monroe, Old World Deli, first and third Thursdays, 7pm-10
- Host Dan Hess, Tigardville Station, 730pm-10



Kevin Selfe

### Sunday

- Host Froggy, Calapooia Brewing, 4pm-6
- Host Kevin Selfe, The Blue Diamond, 5pm-8
- Host Jason (JT) Thomas, Trail's End Saloon, 7pm-10
- Rotating Hosts, Montavilla Station, Portland, 8pm-midnight



Scott Steele

## Cascade Blues Association **All-Star Members!**

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Cory Burden (Cedar House Media 503-641-3320)

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Mike Todd (A+ Carpentry, 503-754-2857)

### **2 STAR MEMBERS:**

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William Crowe & Beth Lucchi (ADTA Dancers)

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## **Become a Member!**

- **Online:** [cascadebluesassociation.org](http://cascadebluesassociation.org)
- **Email:** [membership@cascadeblues.org](mailto:membership@cascadeblues.org)
- **Mail** Cascade Blues Assoc., PO Box 6566, Portland, OR 97228

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