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Home festivals are where the heart is

Blues by You

Dear Blues Lovers

The summer is here and so are outdoor events and festivals we all love, including our area's own Waterfront Blues Festival. This is where local and national acts really get to shine together. The national acts get to experience northwest hospitality and local acts get to experience the big exciting stage right here in our own backyard.

I've been there on stage as a performer and seen



familiar faces in the audience and it's the biggest dose of home-town morale we get. When local musicians get to play that festival, it's as much for themselves as it is for you. We all feel proud! I hope to find you all there

enjoying incredible blues music from near and far.

Make sure to circle the must-see Journey to Memphis competition on July 4th that will determine the local acts that will go on to a chance of a lifetime. They will

represent the Cascade Blues Association in Memphis, Tennessee for the renowned International Blues Challenge this January. Most of all, I hope you stopped by the Cascade Blues Association booth to find more information, sign up or renew as a member and to give us volunteers some love too!

Putting the
Community in
"Music Community"

Rae Gordon

Looking for a copy of the Blues Notes?

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Pick up a copy at the venues below. Want to distribute Blues Notes in your business? Email:

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N/NE Portland

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- Blue Diamond
- Cafe Destino
- Gateway Breakfast House
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- Music Millenium
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- Spare Room Restaurant
- 3 Tracks Music

SW Portland

- Goose Hollow Inn
- Jack's Tap Room

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

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
- Cl Bar & Grill
- Cooper Mt Ale Works
- Portland Music Co
- The Garages
- Tigardville Station

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://cascadebluesassociation.org> today!

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Check out these upcoming showcases!

Save these dates: July 5th and August 2nd

The CBA hosts regular showcases, usually on the first Wednesday of every month, highlighting local or touring acts in the Portland area. Open to the public, these shows also provide an opportunity to hear about upcoming shows, win prizes, and meet other live music fans!

Coming up in July, we'll feature **BLUES BATTALION**, a 6-piece band that plays mostly blues and some jazz. Together and individually, the band members have been playing for more years that they can count and have gotten rave reviews.



The band recorded a CD a few years back called *A Smile from Kyle*, the title track written to honor a band member's son lost in a tragic accident. We'll also be introducing members and guests to **IAN SHICKLE** **WINEBOX MASSACRE**, a bluesy soloist who plays a homemade 3-string wine-box guitar while stomping out his own rhythms. After living up and down the east coast, Ian moved to Portland in 2006 and has settled into his own unique style. Come on by July 5th for a post-Waterfront Blues treat!

On August 2nd, our featured artists will include none other than **LLOYD JONES**! From his roots in muddy Oregon soil, he's forged a 30-plus-year career as an impassioned singer and fierce guitar slinger, a clever and soulful songwriter, a bandleader, record producer, and an almost strident torchbearer for all that's true and good about America's music. Jones is a master of the soulful understatement, the raw growl, and the groove. What he does, he says, is "combine New Orleans rhythms, the simplicity of Memphis music, and the rawness of the blues, all for the 21st century.

Also on stage at the August Showcase will be **SMALL TOWNE RUCKUS**, a

fun-time trio (plus one or two) that's not afraid of the blues police or to throw in some twang, surf or swamp. Drawing from known and no-so-well known sources from the 1920's-1970's, this band is based out of Washington County Oregon. All in all, this promises to be a great show!

Showcases start at 6:30pm and are free to CBA members (well worth the \$25 membership fee!) and only \$5 for the public. The July and August Showcases will be held at Catfish Lou's in the Fall Brook Event Center (The Back Room) 6540 SW Fallbrook Place in Beaverton, just a couple blocks outside Portland between Skyline/Scholls Ferry Road and Hwy 217 on Allen Blvd.

CASCADE BLUES ASSOCIATION

JULY 5

IAN SHICKLE

WINEBOX MASSACRE

BLUES BATTALION

SMALL TOWNE RUCKUS

LLOYD JONES

AUGUST 2

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Festivals and shows not to miss!

By Marie
Walters, CBA
Vice-President

July 1-6

The WATERFRONT BLUES FESTIVAL is happening as this issue is published, July 1st to 4th, but that's only the beginning of summertime offerings. JASON ISBELL AND THE 400 UNIT are in Bend (at Hayden Homes Amphitheater) on the 1st, and at Clackamas Fairgrounds on the 2nd. CURTIS SALGADO is at the Vancouver Waterfront on the 6th, while CJ CHENIER & THE RED HOT LOUISIANA BAND are playing the High Desert Music Hall in Redmond.

Can we be in two places at once!?

July 12-15

DAVE ALVIN, JIMMY GILMORE & THE GUILTY ONES will keep us groovin' at the Aladdin on the 12th and then there's a busy weekend with the CATHEDRAL PARK JAZZ FESTIVAL (July 14-16) featuring several blues artists (jazzoregon.com for the schedule), and ROBERT CRAY at Revolution Hall on the 16th. If you like your blues mixed with country, LYLE LOVETT is playing at McMenamin's Grand Lodge in Forest Grove on the 15th.



Jason Isbell (photo by Danny Clinch)



July 21 - 29

The next weekend may take you to the WINTHROP R&B FESTIVAL (July 21-23) for a spectacular lineup of blues music (winthrop-bluesfestival.org). More travel opportunities the following weekend (July 28-29) as TROMBONE SHORTY AND ORLEANS AVENUE (with Ziggy Marley) plays McMenamin's Edgefield on Friday and Bend's Hayden Homes Amphitheater on Saturday.

August 11-26

Unfortunately, the SISTERS RHYTHM & BREWS BLUES FESTIVAL (Aug 11-12) has been

canceled this year. If you pre-purchased tickets, they will be processing refunds for you in July.

Coming up in later in August is the 6th Annual PENINSULA RHYTHM & BLUES FESTIVAL in Ocean Park (Aug 25-26) Time to get your camping gear ready! (For more info: peninsulabluesfest.com)

So get out and explore all the blues music offerings this region has to offer. And do let us know who made YOUR jaw drop!

Have you heard of any blues acts coming to town?

Have you seen an incredible new blues talent or someone we absolutely NEED to go see live? Drop our VP (Marie Walters) a note so we can spotlight it in an upcoming issue of Blues Notes! Email Marie: vp@cascadeblues.org

Weekly local blues jams?

Wednesday

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

Thursday

- Host Chad Rupp, The Lair, Milwaukie 8pm-midnight
- Host Kerry Stickler, Celebrities, Fairview 7pm-10
- Host Dennis Monroe, Old World Deli, 1st and 3rd Thursdays, Corvallis 7pm-10
- Host Dan Hess, Tigardville Station, Tigard 7:30pm-10

Sunday

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

Portland's "Boogie Cat" honored

With Diversity Advocate Award

The American Federation of Musicians has announced that the recipient of their 2023 Diversity Advocate Award is Portland OR blues musician Norman Sylvester. The AFM Diversity Awards, which were created in 2005 to recognize outstanding examples of diversity in the AFM, will be awarded at the AFM National Convention in Las Vegas in late June. The Charles Walton Diversity Advocate Award is for a member who has shown dedication to both union and community issues throughout their lifetime.

All Locals nationwide are encouraged to suggest appropriate candidates for the awards. Norman's nomination was submitted by Portland Local 99 president Bruce Fife.

The salient points that persuaded the AFM diversity committee to recognize Norman's accomplishments include:

Norman was born in 1945 in rural Louisiana where he grew up hearing gospel and blues music.

He learned to play blues guitar when the family relocated to Portland OR in 1957 and began



performing professionally in 1963 and was inspired by the works of Langston Hughes.

Norman took a day job as a Teamster with Local 255, later Local 305, in the late 1960s, 70s, and early 80s as his music became a part time sideline, during his child raising years.

He formed the current Norman Sylvester Band in 1984, performing nearly 5,000 shows by this time. The band has played every kind of venue imaginable. Core members of the Norman Sylvester Band are all union members.

Norman has always incorporated civil rights, universal health care, and other important topics of social activism into both his stage performances and his songwriting as well as being active in teaching the younger generation to be blues lovers.

The "blues in the schools" endeavors in particular are important to Norman, who teaches that blues music

and its sister genre, gospel music, is an African American art form, still tied to the music, history, religions, and traditions of the African continent. He explains the way blues is essential to the core of all American popular music from jazz, to rock & roll, country and hip-hop.

For eight years pre-pandemic Norman was an artist-in-residence at the Irvington School partnering with several different teachers in a program titled Music and Social change.

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New Music Review

Battle Me Up

Nikki Jones Band

(Jason Carter,
Wavelength Studio)

That smoke that's been drifting around town lately? It's coming from Salem, where Nikki Jones and her band have been lighting up some red-hot blues that are spreading fast.

And if their first album, "Battle Me Up," is any indication, they'll be setting fire to competitions, festivals and clubs across the country for years to come.

Describing themselves as "a fusion of rock, blues, funk and soul," the group has unleashed an inaugural offering that rolls out Jones' impressively versatile vocals and a lineup taut with talent and energy.

With sturdy guitar work, horns, keyboards, drums and Jones' soaring vocals, this band is impressively tight – especially considering Jones is just 29 and her group's only been together for about six years.

Genetics might deserve some of the credit, though. Jones, the band's lead singer and



songwriter, is the daughter of Don Jones, a blues singer himself for more than half a century. She's been developing her full-throttle singing – and earning her credentials on guitar, bass and piano -- since she was 10.

In addition to her dad, she lists Marcus King, Ray Charles, Danielle Nicole, Led Zeppelin, Sam Cook, Etta James, Aretha Franklin, Janis Joplin, Stevie Wonder, the Allman Brothers, Eric Clapton, B.B. King, Derek Trucks, Victor Wooten, Joss Stone, Jonny Lang, JJ Grey, Gov't Mule, The Teskey Brothers, Freddy King, Robert Johnson, Otis Rush, Tab Benoit, Muddy Waters and many others as her influences.

Snippets of those influences drift throughout the 12 songs on "Battle Me Up," which takes listeners on a winding ride of bending guitars, twisting time changes and towering canyons of rock-solid horns. The trip is punctuated with unexpected feints and turns, keeping the songs anything but predictable.

Besides Jones, you can thank bandmates Brandon Logan and Bruce Mackay (who both weigh in with guitar and backup vocals), and George Robnett (drums and backup vocals) for a lot of that. Special guests Aiden Baird (guitar), Justin Schepige (bass), Nathan Olsen (keys), Ed Propst (trombone), Bowen Wolcott (trumpet) and Sam

by John Taylor

Reid (saxophone) fill out the rest of the album's full, rich sound.

Despite the outfit's relatively short history, the Nikki Jones Band has already taken part in the Journey to Memphis Competition twice and wowed Waterfront Blues Festival crowds. Given the range and depth of this first effort of theirs, you'll be seeing a lot more of them in the coming years.

We're knocked out by the level of talent and professionalism they've put on display here, and we'd score the Nikki Jones Band as an up-and-comer that you'd best keep an ear on. If you haven't tracked down their album yet, don't delay -- this one's a keeper.

Album Playlist

- *On the Pedal /*
- *Rough and Tumble*
- *Look into the Mirror*
- *Deadbeat Dad*
- *Mizz Karmen*
- *Wicked Ways*
- *Battle Me Up*
- *Nothing Left*
- *Sing the Blues for You*
- *Hometown Girl*
- *Dreaming*
- *Take Me to the Top*

Musician Spotlight

Del Rey and Avery Hill on Sat. 7/15, 7pm

About Del Rey

Del Rey started playing guitar when she was four years old. At thirteen, she was immersed in the world of folk music, via the San Diego Folk Festival. She has tried to get a whole band onto her solo instrument from the beginning. This gives her music an interesting complexity, especially when applied to the ukulele.

Rags, blues, and tunes of the early 20th century are



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her specialty, even as she writes new music to add to the tradition. Del Rey also has fashion sense that would make Minnie Pearl smile.

Del Rey has taught and played all over the world,

and brings her distinctive finger-style approach to guitar and ukulele to her teaching DVDs on Homespun “Boogie-Woogie Guitar”, The Music Of Memphis Minnie”, “Memphis Uke Party” and “Blue Uke.

- Her website is: www.delreypays.com
- Her albums can be found at www.hobemianrecords.com
- Del & Avery will teach a workshop in the afternoon. Tickets on sale at artichokemusic.org.

Acoustic Guitar:

“Del Rey, who plays a syncopated style of guitar based on prewar blues and barrel-house piano traditions, is

one of the best fingerpickers of this or any generation.”

Blues In Britain:

“Whilst known for her amazing instrumental skills ... it should not be overlooked that she always provides a very entertaining show, full of variety, drama and humour.”

About Avery Hill

Avery Hill has been a pivotal contributor to Artichoke Music, both artistically and otherwise, for more than a decade. Her songs have the ring and staying power of anthems, and she has also toured across the US performing her memorable, accessible repertoire.

the Norman Sylvester Band

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July 21 Wilf's
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Aug 13 Elephant Garlic Fest
Aug 26 Peninsula R&B Fest**

Back What You Believe In

Big success
for concert and
fundraiser!

The Cascade Blues Association felt an outpouring of love at the first Back What You Believe In concert and fundraiser. This event was the brainchild of Terry Currier (Music Millennium and infamous “Keep Portland Weird” creator) and Joey Scruggs (former CBA president and founding member and booker). They brought the best-of-the-northwest headliners to the Alberta Rose Theatre to help fundraise for programs and events facilitated by our local blues society. These include Blues in the Schools, Musicians Relief Fund and scholarships.

Musicians Too Slim and the Taildraggers brought their original line-up and Ty Curtis, Norman Sylvester, Johnny Wheels & the Swamp Donkeys, Kathryn Grimm and Kevin Selfe and his Big Band brought their A-game. The show was finished off by a guitar slam that brought people to their feet.

Drawing baskets were organized and created by the Mysti Krewe of Nimbus group, who worked hard to provide incredible



offerings that raised even more money with proceeds helping musicians in need.

The CBA wants to give thanks to everybody involved in any way for providing this stellar line-up and show including, but not limited to volunteers, green room coordinators, sound and stage crew, equipment lenders, musicians, the venue staff and the Waterfront Blues Festival who made it

possible for us to continue to move strongly forward in our mission to Promote and Preserve the Blues.

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The religious music of slavery

By J.F. Walsh Jr.

The Origin of the Blues (part 4)

The content of African-American song slowly shifted from secular to religious during slavery. The raw material for religious songs included psalms derived from New England; German and Catholic hymns; hymns by such Brits as Isaac Watts; recent songs from tunebooks and songsters; and camp meeting songs. Tunes for religious songs often came from popular secular songs. Tunes and lyrics for slaves songs ranged from derivative to fully original, with many lyrics spun from the Bible, exhortations, or prayers.

Religious songs used a variety of forms. Psalms and hymns of varied structure were learned, with the set words and set tunes sung straight (some of these were altered by mishearing and by bad transmission and memory). Some were lined out, with a leader singing a line first, then the congregation slowly repeating it. Lead lines could be memorized or improvised. But the most important song structures were those of the camp meeting song.



Revival Meeting



Camp meetings were huge revivals that brought together people from all over to worship and sing. Since there were few songs that everyone knew, the meetings employed song structures that allowed everyone to quickly learn enough to participate. These structures included adding a tag after every verse line (ex., “I’m on my way to heaven, I shall not be moved; I’m on my way to glory, I shall not be moved”), adding tag lines at the ends of verses (ex.,

“Glory, hallelujah, I’m on my way”), repeating verse lines before the conclusion (ex., “My lord, what a morning (3x), When the stars begin to fall”), and adding simple refrains after every verse (ex., “Didn’t my Lord deliver Daniel; Why not all of us?”). Both blacks and whites participated in these revivals, and camp meeting songs and African-American spirituals show marked similarities in their structures. Whether whites imitated blacks, blacks

imitated whites, or both stole from each other cannot be determined (I’d pick door #3). In any case, the spirituals that the slaves evolved in the antebellum era are a unique and enduring legacy.

An important religious song form from Africa was the hypnotic ring shout. A group formed a circle and hitched counterclockwise, clapping, stamping feet, and chanting responses to lines sung by a leader in the center. These often lasted hours, requiring many improvised lead lines.

Some religious songs were suitable to all occasions, others specific to such occasions as baptisms or funerals. Others were used as works songs or for entertainment. The camp meeting-style songs contributed structural elements to the blues, and all spirituals contributed emotional elements.

Next time in part 5, Black and white together.



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



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