

# OREGON MUSIC NEWS

the magazine

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## THE BLUES FESTIVAL ISSUE

WITH

# Buddy (F&\*king) Guy

MACY GRAY

ALLEN TOUSSAINT

COMPREHENSIVE  
WBF SCHEDULE

BEST OF OMN'S  
PAST COVERAGE

VOLUME 1 ISSUE 7 | JUNE 15 to JULY 15, 2015





# CONTENTS

## THE FRONT ROW

**3** The weekend Oregon shines for the rest of the nation

## BLUES FESTIVAL GUIDE

- 5** Buddy (F&\*king) Guy
- 7** Allen Toussaint
- 9** Macy Gray
- 10** Curtis Salgado
- 10** Silver Guy
- 11** Ivan Neville's Dumpstaphunk
- 12** Lucinda Williams
- 13** Bettye LaVette
- 15** If They [Robert] Plant It They Will Come
- 16** The Soul of Lee Fields
- 17** 2015 Safeway Waterfront Blues Festival Lineup and OMN's Best Bets

## THE SCENE

- 20** The Astoria Music Festival: From Beethoven to Blind Pilot
- 21** Psychomagic: Surfing a Changing Portland
- 22** Eddie Martinez: Playing What's Best for the Song

## GET OUT!

- 23** Staff picks for shows to catch around Oregon



Photo by Kevin Tomanka



Photo courtesy Macy Gray



Photo courtesy Psychomagic

Cover photo by John Rudoff



# FRONT ROW

Father John Misty during his revered set at Sasquatch!  
Music Festival on Saturday, May 23, 2015.  
// Photo by Lucas Creighton



## FROM THE MANAGEMENT

# The weekend Oregon shines for the rest of the nation

BY TOM D'ANTONI  
EDITOR-IN-CHIEF

We all know it's more than Blues. At every Safeway Waterfront Blues Festival, of course there's Delta Blues, Chicago Blues, Piedmont Blues, young white boy Blues, old Black man Blues, any kind of Blues you choose. But there's Soul music, R&B, Cajun, Zydeco and Jazz, too.

It's the second largest Blues festival in the nation.

On four stages and a boat, for four days surrounding the Fourth of July, tens of thousands of happy people gather at the riverside to soak in the sun and hear great music.

This we know.

What we may forget is that the festival is the year's largest fundraiser for the Oregon Food Bank, which feeds tens of thousands of folks who need it. OMN is happy to be a festival media sponsor, as we have been since our birth in October 2009. This is our sixth year.

Please come visit us in our familiar OMN Comfy Booth in the Delta Music Experience Louisiana Pavilion. We'd love to say hello.

Central to many at this year's festival is the Friday, July 3 commemoration of the Katrina tragedy, when the levies failed in New Orleans. It's more a commemoration of the benefit Portland held at the river shortly after that. Having the legendary Allen Toussaint in our midst is a blessing and one that will stay with us forever, as will another visit to Oregon by Charmaine Neville, who will play with Reggie Houston.

This will be the first year without Linda Hornbuckle holding church on Sunday. Her set with Janice Scroggins was a fixture. There will be a similar Gospel set in their memory, where we'll remember them fondly and miss them terribly.

But whatever your preference, it's a great festival for a worthy cause. Bring it on!



## OREGON MUSIC NEWS

The mission of Oregon Music News (OMN) is to grow and sustain Oregon's music community by providing an all-genre music platform for comprehensive online and print music journalism.

OMN develops writers, photographers and digital media producers of all experience levels – driven by a passion for music and a commitment to journalistic integrity.

Since its inception in 2009, OMN has strived to:

- Provide training and mentorship for new writers and photojournalists
- Provide a vehicle for established writers/photographers to have their work published/syndicated
- Introduce and promote local artists through coverage in OMN
- Inform community about music events
- Impact local youth music programs through awareness and giving

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# HEADLINER

# Buddy (F&\*cking) Guy

BY ALAYA WYNDHAM

Originally published on July 4, 2011

*[Buddy Guy is one of the headliners at the 2015 Safeway Waterfront Blues Festival. He tore up the 2011 festival and OMN's Alaya Wyndham was there to document it. See him close the festival on Sunday, July 5 at 7:50-9pm on the Brewery Main Stage.]*

**Y**ou brought me here to play the blues." Let the screaming begin. "I'ma try not to disappoint you."

The Rock and Roll Hall of Fame inductee has won six Grammys for his electric and acoustic guitar work, as well as the National Medal of Arts. Also on the list are 23 (count 'em), 23 W.C. Handy Awards (that's more than anyone else) as well the second ever Billboard Magazine *Century Award*. He's in the Louisiana Hall of Fame, too.

An audience member, who has seen Guy a handful of times and studies blues and rock music history as a hobby said, "He's basically the guy that every other famous guitar player would drop everything to be here for. That's who Buddy Guy is."

His influence is unquestionable. Guy has shaped much of this last half-century's music's history via avenues of traditional and new wave Blues, as well as Rock guitar. And he clearly knows quality, as is showcased by the fiery fingers of his backing guitar player who stuns with his own solos at times.

GUY continued on page 6

## WBF 2011

Oregon Music News has had comprehensive coverage of the Safeway Waterfront Blues Festival since our website's launch in 2009. For the Magazine's inaugural blues festival print issue, we've decided to include some of the best articles from that coverage over the years, along with a couple new ones, and the comprehensive schedule for this year's festival.

There's much more from the archive at [oregonmusicnews.com](http://oregonmusicnews.com).





Photo by Kevin Tomanka

## Guy

Continued from page 5

Dirty, nasty. Funky, down-home, in your own mama's basement. Venerable, up town in your sugar mama's high rise. Buddy (f&\*king) Guy was in Portland, Oregon ladies and gentlemen, and he was in rare form. If you were at the headlining show Sunday night, you understand the middle name assigned above.

After opening with "Nobody Loves Me But My Guitar" he starts in on his second song, "Hoochie Coochie Man."

After some saucy, down right delicious guitar, he starts in:

"The gypsy woman told my mother. Just before I was born. I got a boy child's coming."

And before he finishes the famous lyrics, sung by other greats such as Muddy Waters and Eric Clapton, he stops and looks out at the audience in front of him. There were probably twenty thousand people there, he could hear the loud ones up front. He shakes his head and speaks.

"Now about ten years ago, I wouldn't be fixin' to say what I'm

about to say." He pauses again, looking over the crowd slowly.

"I sang the same fucking song in India last week." Dramatic pause as the crown lets out a scream. "And guess what? They didn't fuck it up like you just did!

asking them to shut the hell up so he could do his job. The look in his eye, were any of us close enough to see it, was likely one to make you run the other way. Don't mess with Buddy Guy.

There were a series of these moments throughout the song, which ended up lasting over fifteen minutes, as Guy combined it with "She's Nineteen Years Old" and continued to stop each time he felt the audience fucked it up too much.

"Who said that? You can cut in again if you want. I'm gonna finish this fuckin' song. I told you, I'ma play you something so funky you can smell it."

Don't get the wrong idea, his off the hook language, and no-nonsense attitude are one part of him. But after he set a few dumb humans straight, he said over and over, "I love you, Portland, Oregon! If you keep this up, I'm gonna move here. I'll play for you all fuckin' night!"

Strong sentiment for someone who helped create the Chicago Blues scene, and who at seventy-four probably isn't inclined to leave. He was feelin' our vibe,

"I told you, I'ma play you something so funky you can smell it."

Now to think I'm at home." Shakes his head again. "Let me try that again."

It was a good, dad at church like scolding. It called 'em out, and made 'em feel dumb. Or at least we can hope.

The audience erupts in laughter and clapping, along with "Oooh's" (the "Oooh, no he didn't" or "Oooh, snap" type.)

"Did he just say that?" Lady Kat, who had performed on the Blues Cruise earlier that day said. "Mmm..."

You heard people saying, "A'ight, brother!" Giving him props for the call out. Telling, not

and rightly so, there were tons of us and we were smitten. He acknowledged that Portland's Safeway Waterfront Blues Festival is one of the best out there.

Starting off life on a farm, so rural he "didn't know about running water till (he) was seventeen," the man has brought himself up in a remarkable way. We really did have living history there in front of us on Sunday.

"My mom, she never got to see me play. I remember one day when I was a little kid, she was combing her hair in front of a broken mirror, and I jumped in front of her and looked at myself and said, mama, I'm good lookin'!" And she said "Yes, son, but that's only skin deep."

"Now I remembered that, and I wrote this song. I dedicate this one to my mama." Guy takes the tone down and plays an especially tender version of "Skin Deep."

Guy talks about how nobody plays the Blues on the air anymore, and that though it was dropped from wide-spread airtime due to its language, how ironic it is that rap has become so mainstream. He makes the point that of course Rap stems from the Blues, and it's a shame that's not more recognized.

"They don't put it on the air, you just call me."

In closing, he tributes guitar legends in a timeline form, playing each of their styles, and showing how truly incredible his breadth is on the strings: Waters, Hendrix, Clapton, to name a few. He sparks even more performance mojo, which he's known for, by playing upside down, behind his back, between his legs, over his head, with his mouth, with his towel.

He leaves Portland lots of goodies, including guitar picks, the towel he used to dry his sweat, and then play his guitar, and most notably, the string that broke off his guitar. Someone will either cherish that or sell it on eBay. All that stuff aside, what's important is that Guy left us with a show to remember for a lifetime. One of the best acts to headline the Blues Festival recently, we surely hope it doesn't take another five years for him to return. [OMN]



# Old Faves and New Tunes at the Festival

*Allen Toussaint continues to produce memorable music*

**BY TOM D'ANTONI**

*[See Allen Toussaint at the festival, 7 - 8:15 p.m. on the Brewery Main Stage.]*

New Orleans music fans, in fact, music fans in general got real excited when they found out that Allen Toussaint was coming to play at the Safeway Waterfront Blues Festival this year. He is the man responsible for so many million-sellers, producer and writer of nearly every hit that came out of New Orleans after the Dave Bartholomew/Cosimo Matassa era, particularly in the 1960s, '70s and '80s.

He wrote, mostly for others, not really having a hit on his own, although some of his versions of songs made popular by others are vastly superior. "Southern Nights" is a good example. A dreamy tune of great beauty, it was turned into a thin top 40 hit by Glen Campbell, although it earned Toussaint a lot of money.

He lost most of his things in the Katrina flood, forcing him to move temporarily to New York, but re-energizing his career, ironically. He moved back home and has continued to produce memorable music, including the totally unexpected album of Jazz, *The Bright Mississippi*.

We spoke via Skype. You can see the entire half-hour interview on the OMN site.

**Everyone is very happy and excited that you're coming to Portland.**

I'm looking forward to it myself, it's so beautiful out there. Beautiful and clean and green.

**Tell us about the gig. How many pieces will you have with you and what can we expect to hear?**

It'll be my quartet. We'll be doing songs that



Photo courtesy Allen Toussaint

**TOUSSAINT** continued on page 8



## Toussaint

Continued from page 7

I've written over the years that have been made popular by other folk. That's generally who I am. But I'll do some songs that are not popular that haven't even been recorded yet.

I do want to share those things because sometimes they sit on the back burner for so long I lose interest in them, and unfairly so.

I'm always preparing to record but it takes me a long time just to go in and record. I have some songs I've been contemplating recording over the past year and never have gotten around to recording, so I'm going to incorporate them into my set. I do want to share them with people who know that the reason I'm there is that I'm a writer who writes songs and these are some that you haven't heard yet.

### What do you expect to learn by playing these songs?

It will be nice to see how they feel coming from me to an audience for the first time. It's not easy to play a new song for people, many times. People like to know who they're coming to hear and they have some reference in mind, usually certain songs they want to hear, since it's coming from the writer himself.

So I like to please people who feel like that. When you're doing a song that no one has

heard, it doesn't have any help on its own. It hasn't had any approval from the airwaves or folk who have liked it. It hasn't resonated yet, so I would see how that feels.

Some songs catch on quicker than others. You find that out once they're out there. Perhaps I'll find that out right on stage. But most of all, it'll be a pleasure just to be that personal, to play songs that were not written for an audience who thought I was worthy of coming to see.

I may learn something about them by doing that.

### That's exciting. Who's in your band?

Renard Poche on guitar, he's quite a rocker. And on bass I have Roland Guerin. Roland is a marvelous Jazz player as well as a writer and performer in his own right. And on drums I have Herman LeBeaux, who is my son-in-law.

### I can't talk to you without bringing up [New Orleans music legend] Professor Longhair.

You shouldn't talk to me without bringing up Professor Longhair.

(laughter)

I don't leave home without him. Professor Longhair is an innate part of who I am. I don't mind that, even though it might seem to some a copy. I wouldn't say "copy," I would say "influenced strongly." Even when I'm not

doing Professor Longhair's music, there's some Professor Longhair that just lives with me, and I'm glad of that.

### Where did you first hear him in person?

I heard him first in person at a sock hop. I was there to play later. I saw him there playing a small spinet piano. I thought who would bring something like this for someone like him to play? I was just glad to be there. I didn't even look at his fingers to see how that was happening, I was just so in awe to be this close to him, about five feet from him.

The next time I saw him I was in a record shop to buy a recording. The guy said, "Well we don't have that up front but in the back we have it in the warehouse, I'll call for it. And the stockroom boy who brought that record out was Professor Longhair. That was a few years later.

I was elated to see this man. It didn't dawn on me that, "What is he doing carrying boxes of records?" I again was in the presence of royalty.

### What are you writing about these days?

The next project I'm going to do on my own is about people and places. Everywhere I've been since I've started travelling after Katrina, I've written about.

And I've written songs about certain people I care for dearly as well. [OMN]

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# Deepwood

# Wine & Jazz

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## SATURDAY, JUNE 27TH

## 4:00 PM - 9:00 PM





*Macy Gray will more than make the grade at Safeway Waterfront Blues Festival*

*Photo courtesy Macy Gray*

# Soulful Expressions

**BY SUNNY CLARK**

Anyone as deeply influenced by Billie Holiday's artistry as triple-platinum-selling singer Macy Gray does not take pains to hide their soul, lending dark and light expression to attentive audiences, largely unfiltered. The Pacific Northwest will soon be perking up its listening ears for one of the most compelling singers of our time when Gray brings her rare and raspy, yet, seemingly helium-filled voice to the 28th Annual Safeway Waterfront Blues Festival.

Appearing live with the NOLA-centric incubator's diverse community of musicians known as Galactic, expect some hot, stunning sets that showcase Gray's own artistry.

"Galactic is this awesome band that I'm really flattered to be playing with... We're having a ball this summer together," she told OMN over the phone. "Galactic does some of their originals and

we do some of my originals together, a couple of covers, and then we have one song we wrote together, it's called 'Into the Deep.' I think they're releasing that this fall. Every time we do it, people seem to be screaming and having a good time; there's a lot of soul there every time we do it."

Since blasting onto the world stage with the Grammy Award-winning hit, "I Try," from her impressive 1999 debut album, *On How Life Is* (Epic), the singer has earned appreciative crowds across the globe. Still flying high from the release of her eighth studio album, *The Way*, just released as many months ago by Kobalt Records, the prolific powerhouse commands a dazzling array of diverse artistic endeavors in film, music, business and philanthropy.

While raising three children of her own, Gray culled time to pursue her passions, acting in *Where the Children Play*, a recently wrapped new film by Leila Djani, and starting a TV series project (still under wraps) with friends,

all while recording a follow-up album to *The Way* slated for release this summer. Fans can catch a new single from the album when "Bob" drops just before Waterfront Blues.

Rare as any free time is, Gray is an active supporter who is "putting all my time" into working with nonprofit Turnaround Arts, "a federally funded program that puts music programs in under-funded schools," using, according to their mandate, "arts education as a tool to help turn around America's struggling schools." No stranger to philanthropy, the soulful singer is also the founder of One by One, an organization to help families affected by Hurricane Katrina. Whether your own musical tastes seek out the avant garde or are decidedly old school, treat your senses to Macy Gray live with Galactic at Waterfront Blues Friday, July 3.

Macy Gray's 2012 40th Anniversary Stevie Wonder tribute album is as fresh as the album it honors. [OMN]



WBF 2010



# Silver Guy

BY MARK NIEMANN-ROSS

Originally published on July 3, 2010

*[Mark was an invaluable member of the OMN crew in the early days. Tirelessly creative, he was prolific at the festival, churning story after story, going from one stage to the next, often writing stories as he watched the next band. This story was memorable even though it was not about the music.]*

The Waterfront Blues Festival is all about music, but there are other things to see between stages. For example, the Silver Guy performs under the Hawthorne Bridge daily. I took a few minutes between sets to chat with him about the Blues Festival and his thoughts.

**Mark Niemann-Ross:** So, Silver Guy — thanks for taking a minute to talk with me. I know you're busy.

**Silver Guy:** [stares silently ahead]

**MNR:** Er. Right. So. Tell me a bit about yourself and your art.

**SG:** [stares silently ahead]

**MNR:** ??

**SG:** [stares silently ahead]

**MNR:** OK — uh. You've been entertaining crowds in Portland for years and are a local legend. For those Portlanders that haven't met you, it's easy to recognize when you're around. Your act is to stand motionless on a box until someone puts some money in a box — then you juggle glass balls.

SILVER continued on page 11



Photo by Jason Kaplan

# Curtis Salgado

BY JACK BERRY

Originally published on July 5, 2010

*[The late Jack Berry, who died the day after the 2014 Portland Jazz Festival, was a great writer and an inspiration to all of us at OMN. From his days as a reporter at The Oregonian, to his TV days at KATU, he knew more about Oregon music and musicians than anyone else...and wrote about them better, too. He joined us in the OMN booth and was delighted to turn a story around in a flash.]*

Curtis Salgado either sounds a hell of a lot better live than on record or he had a very big set Sunday night. He closed the third day of the Safeway Waterfront Blues Festival and ignited the fireworks.

The virtue of Oregon Music News, for me, is how it's pushed me back into the local music scene after twenty years of general abstinence. This is mentioned only to evoke the experience of registering change — a “then and now” kind of deal.

In the late 60s and 70s, Blues authenticity of living “the life” involved getting as ruined as the sorrow of the subject matter seemed to require. Tom McFarland, who appeared during the early years of Waterfront, was a close acquaintance. He pinched an old

re-built acoustic guitar of mine (F holes had been carved into it and a ten string neck installed) and we hung some. While he cleaned up at the end (had, and needed, a nurse for a wife), he went out early.

Locally, because of the amazing story of Salgado's medical misadventures, Blues has become closer to its original identity: survivor's music. In the twenty or so years since I listened to Salgado live, his singing has become truly amazing. And the people he surrounded himself with Sunday were also on a tear.

The set opened with Lloyd Jones wielding his nail-gun guitar, and there was a horn section and girls. The moves of lady backup singers are so enchanting — dance-walking in place, arms bent at the elbows, left and right, going up and down — it's as if they are milking a cow named St. Cecelia, the patron saint of music.

There were a number of tunes from Salgado's album *Clean Getaway*, including “Twenty Years of B.B. King”, which was something about learning more about the Blues in two weeks with you than in 20 years with B.B. King, which is droll considering

SALGADO continued on page 11



WBF 2011

# Ivan Neville's Dumpstaphunk

BY TOM D'ANTONI

Originally published on July 4, 2011

*[New Orleans music is always a big part of the festival. There's a reason why the OMN Comfy Booth is in the Louisiana Pavilion. It's because OMN Editor has New Orleans in his soul. Hence the lavish praise here, for a band who plays the festival frequently.]*

It is glib, it is dangerous, and may appear to make one stupid in saying that it doesn't get any funkier than it did on the Miller stage of the Safeway Waterfront Blues Festival during Dumpstaphunk's set. Ivan Neville is Aaron Neville's son and nephew to the rest of the Neville Brothers: the First Family of Funk in or out of New Orleans.

The last Neville Brothers album came out the year before Katrina and on it Ivan stepped out of the shadows of his elders and made that album his own. Around that time he formed his own band and called it Dumpstaphunk.

It was different. It had two bass players, Nick Daniels and Tony Hall, and Neville on keys (including a Hammond B-3 like uncle Papa Funk). Ian Neville (Art is his real Papa Funk) is on guitar. On the fourth of July he had Nikki Glaspie, a female drummer who began her career drumming in church and has also been a member of Beyonce's all-female band.

All interesting facts, which would be meaningless if this band wasn't the funkier band on earth. There, I've said it. After you see them live you go on and name me another one.

The deeper into the set they get, the deeper the Funk, so by the time they get to "Meanwhile," the tune everyone is waiting for (or will wait for next time), they are so deep into it, even they become transformed. No matter how many times I have seen them perform "Meanwhile," it never grows old for them or the audience.

One of the highlights of that performance is when the two bass players solo together, are



Photo by Karen Fox

joined by Ian and then by Ivan, who is also playing bass.

Three basses! While this mayhem goes on, Glaspie continues to provide beats no machine could manufacture.

Like many of the tunes written by Neville (and many of the other Nevilles), "Meanwhile" and most of the others are laced with bitter social commentary intertwined with dancing, partying and sex. Sounds like a winning combination to me.

They give nods to vintage Funk. On Sunday night at the Marriott, they did the Meters somewhat obscure, "No More Okey Doke." Tonight they did a somewhat obscured version of Sly's "You Can Make It If You Try."

The only problem was that during the lead-up tune to "Meanwhile" the P.A. stopped working. It was only a glitch and the band launched into their signature tune and everyone was happy.

Sitting in the OMN booth at 9:12 p.m. after 4 days of non-stop music and writing, I am willing to say that Dumpstaphunk's set is my favorite of the entire festival. I will reflect on Northwest Blues Pianorama, but this one is hard to beat. [OMN]

## Silver

Continued from page 10

**SG:** [stares silently ahead]

**MNR:** It's pretty amazing that you can stand here for the entire day without moving. Don't you get stiff?

**SG:** [stares silently ahead]

**MNR:** I guess I've had jobs that aren't much different. In fact, I suppose that says a lot about certain aspects of our culture and society...

**SG:** [stares silently ahead]

**MNR:** In fact, we'd probably be better off if more of our politicians took your lead. But we're getting ahead of ourselves. Would you like to talk about the Blues Festival?

**SG:** [stares silently ahead]

**MNR:** Great! I've been amazed at the participation so far — apparently the Oregon Food Bank is well on their way to meeting their goals for funding programs for this year. Last I heard, they had raised about \$145,000 today alone.

**SG:** [stares silently ahead]

**MNR:** Yep — that is amazing. Good music, great cause — everything a community event should be. Tell me — do you have a favorite band you're looking forward to?

**SG:** [stares silently ahead]

**MNR:** Personally, I thought Taj was great. What a performer! And the blues cruises are well worth the price of admission. If you get a chance, I'd highly advise taking one.

**SG:** [stares silently ahead]

**MNR:** OK — well, this has been great.

Thanks for your time, and I know you have to get back to work. Enjoy the festival!

**SG:** [stares silently ahead] [OMN]

## Salgado

Continued from page 10

how much B.B. there is in Salgado's singing (which is obviously not criticism).

"Summertime Light," a Salgado original established what an excellent songwriter he has become.

The conclusion of this set was more than memorable. It was ten to ten, fireworks time, and he let the band stretch out behind a collection of gratitude lyrics — "You put the running in my feet", "take the trouble from my heart", "this little light of mine" — and then turned guitarist Marvin McLain loose for a one chord funk rip with the band banging, once, twice, three times, ten times.

In an interview with Tom D'Antoni, published here in November of last year, Salgado talked about the bizarre series of afflictions he has survived. "Miracle after miracle," he said.

I'm not sure that Sunday's performance rose to the level of miracle, but it certainly made thousands of people happy. [OMN]



WBF 2011

# Lucinda Williams

BY ALAYA WYNDHAM

Originally published on July 3, 2011

*[Her appearance at the festival was very controversial. Some accused Williams of being on something and there was much blabber about it. Alaya got the story right, one of the few who did. We are hoping she returns to writing after her little ones allow her the time. Until then, we have stories like this to look back upon.]*

Why is it that the most tender people can also be the toughest? It's hard to wrap your mind around, but in a way it makes sense. Let's break it down. You are a sweet person by nature. You trust too easily. You are kind and loving towards others. You open your heart and it is broken. It's a fallacy that human kind is like this; jaded with misunderstanding about what life means, and is worth, to the point that so many individuals will prey on the sweet souls that remain.

So, over time, the sweet souls either become mean or they become tough. Lucinda Williams got tough. But watching her live, the way she carries herself, you can still pick up on the tenderness of her heart. She's seen heartbreak and disappointment; her lyrics point to that. So she wears all black, a leather jacket, and of course boots. She puts up the air of strength and she is strong. She's worked hard for that strength, by picking herself up and out of every disappointing situation, each time learning to listen to her own story, and finding the courage to know herself at a greater depth. It does take courage to see yourself, be okay with what you see, and share the wisdom that is found in that recognition with millions of people.

Slender and petite, with feminine hips that swayed as she sang, and a cute, shaggy blond hairdo. Her boots, belt and guitar strap were covered in bling that sparkled like miniature stars as the big stage lights hit them. There's her nod to the magic in her soul, her feminine wiles peeking out through the shit-kickin' facade.

So, the headlining show on Saturday started a little rough. This woman who's at the top of her game forgot her lyrics. It happens, it's just not something you witness in artists of this laud.

It was a hot day in Portland. The hottest of the year so far, and so when the breeze started blowing off the water as the sun went down, most of us were breathing a sigh of relief. But Lucinda's sheet music started blowing off her stand, and as much as she tried to juggle papers and performance, she couldn't avoid getting flustered. We aren't sure if she forgot her lyrics due to the pressure of trying to control her environment, or if she was just flat pissed. She stopped the song and started it over. Williams is a perfectionist; it's not surprising. Sometimes our flaws show when we least want them to. It's hard enough to be vulnerable on purpose, let alone when it's forced upon us.

And so with that gust of wind, the bluesy country star became just another upset human, as she walked over to her drummer, Bush Norton, and visibly made an exclamation of frustration. Even famous musicians need the pull of another human to center them sometimes. It wasn't disappointing, this mishap, it was a reminder that famous people are just like us. Moreover, it showed yet again, that living in a delicate balance between broken and fixed is the human condition.

After the papers were re-situated, Williams quickly built up her performance into something rich and rocking. Some thought that she was an odd headliner for the main stage at the festival, which had featured gritty blues all day. But, as nighttime suggests quietness, it



Photo by Sp71

felt good to have the sigh of relief that Williams offered. We all had a day of high-powered audio intensity under our belts, so bedding down on our picnic blankets to listen to Lucinda's scratchy voice, boat lights glistening next to us on the Willamette, seemed like a pretty damn good finish to most of us.

Her unmistakable voice was more raw and had more dramatic breaks than normal. This made her performance of songs like "Essence," "Honey Bee," and "Joy" feel exceptionally heart-felt and raw.

Bassist David Sutton stood behind Williams to her right, and sumptuously backed her, while guitarist Blake Mills shined to her left, with his throw-back looks and screaming riffs. Tall and rail thin, in an all white suit, he had long, wispy hair, reminiscent of seventies rockers. He switched between a red and a black guitar, and as the wind blew his hair, he played, looking like a Rock 'n' Roll ghost. The big, cowboy hatted Bush Norton likely hit his drum kit harder than anyone else did that day at the Blues Fest, seeming to slap feeling right from his restless soul onto those synthetic skins.

In encore, Williams crooned "Blessed," the title track off of her new album, and lots of people raised their hand in the air, singing along, almost like they were in church. The lyrics help us recognize that we should appreciate humbleness, sacrifice, and beauty that comes from doing the right thing. Tenderness.

Williams, somewhat of an activist, exited the stage saying, "Love, peace, and revolution. Don't give up the fight." One can only hope that message rings true as much as her often depressed lyrics. Through struggle comes hope — it can always be found, if you look. [OMN]



WBF 2012

# Bettye LaVette: Ready For a New Breakthrough

BY TOM D'ANTONI

Originally published on June 26, 2012

*[One of the things we do in our festival coverage that is exciting for us is that we get to talk to the greats in advance of the festival. Bettye LaVette was one such great and we were very happy to preview her set.]*

People come to the Safeway Waterfront Blues Festival for various reasons: the spectacle, all the music, to socialize, to dance, or to hear one specific artist.

It is safe to say that she is the world's leading Soul singer...male or female.

Here's why: she sings "Talking Old Soldiers" from her album *The Scene of the Crime*.

I spoke with her on the phone last week. She lives in New Jersey with her husband, Ken Kiley. After we got the audio straightened out, I asked:

## Are you playing a lot of festivals this summer?

I don't even look at it, Tom. I really don't. I don't know which ones are festivals, which ones are clubs or any others. I don't play too many clubs anymore, unless they're very big clubs. I'm sure there'll be some festivals in there, I'm just not sure which ones.

## Does your approach change from festivals to clubs?

No. I've always worked in clubs, I'm a night club singer, but now I'm doing a lot of performance arts theaters. That's a much more comfortable thing to do. It's a thing that I like better than any other venue. I have also acquired, since you saw me, a residency at the Carlisle Hotel in New York.

I'm 66 years old, Tom. I'm not looking to party. (chuckles)

## Well, I was born the same year as you, and I am.

(laughter) That's YOU. As my daughter would say in her indignant moments, "That's YOU!"



Photo courtesy Bettye LaVette

## So you don't approach smaller venues differently from a big outdoor concert?

You have to tweak them all. I wouldn't do on a festival what I would do at the Carlisle. There are some differences. It's the same me, I don't change my personality, I just change the songs. I wouldn't do "Lush Life" at a festival.

## I think everybody would listen no matter what it was.

So far everybody has been cooperative. (laughter)

## You're famous now, you're really famous now. It's amazing.

Oh, baby, I was more famous when I came and did the festival the first time, when *A Woman Like Me* was out, eight years ago. This tour that's getting ready to start is called the

50th Year Tour. This is my 50th year. It was more shocking that nobody knew anything about me than that people do now.

## Who are you bringing to Portland?

I travel with four pieces: bass, drums, guitar and keys.

## Who are the people who play them?

My keyboardist and musical director is Alan Hill, on bass is Charles Bartels, on guitar is Brett Lucas and on drums is Darryl Pierce.

## Sounds like you're about to say, "Don't forget to tip your waitress, we'll be back after a short break."

(laughter) Stop. Will you please control

LAVETTE continued on page 14



## LaVette

Continued from page 13

yourself. (laughter)

**What are you working on right now?**

I'm not working on anything. I just completed the next album and the book that will be released with it on September 26. That's what I've BEEN working on for the past year and a half.

**Can you skate a little bit now?**

Now it's time for it to come out so I've got to be rehearsing the show with the new album and pre-promotion for the book because both of them are happening at the same time. You do the same thing for a book that you do for a record. So I've got to make a promo video for the book, I've got to make a promo video for the tour, and for the CD. I've got to take pictures for the book. I've got to take pictures for the CD and publicity pictures for the tour. So everything is done in doubles or triples, so I don't think there'll be any relaxation

between now and November.

**Is it your music on the album?**

I'm not much of a writer, but I am a very good editor. I often have to re-do tunes to suit my needs so that has taken place on this occasion. I didn't write anything in this one. I rewrote an old Scottish tune. I just rewrote all the words to make it pertain to something else.

**Is there a theme to this one?**

Yes, that is has NO GODDAMNED theme whatsoever (laughter). Honestly, it seems to be all over the place. That's the way my show is. I open with a Paul McCartney tune and I close with one by a chick from Australia, and in the middle I do something by Joe Simon. This album denotes just a LOT of different things. Every time you get to another tune, it's something completely different.

That's entertaining to me.

**That's entertaining to everybody. Think you'll do any those tunes from the new album when you play Portland?**

We're going to start putting them in one at a time until September, so I'm hoping we'll be able to do one of the tunes. I always have more slow tunes than fast tunes, and at a festival you're standing in the sunshine drinking beer, you don't want somebody to drag you down too much. So I don't know. I haven't looked at the Portland show yet. I got book promos to do and finish the videos and those things.

My mind was a steel trap, now it's like a sieve. I take things on about a week or two at time.

**So how're you doing?**

I'm doing great! I'm doing fine. I'm just old (laughter). I'm just old and they got me running around like I'm 30. And they have me doing it in very tight clothes and very high heels.

**Do you remember playing that really weird gig at Skamania Lodge?**

I don't remember.

**It was outside and they didn't**

**have it set up right, the lights were terrible, the sound was off, you were sick and you were pissed off.**

Well, I was probably more sick (laughing).

**I don't KNOW about that.....**

If I hadn't been sick and I was pissed off, it would have been more memorable (laughter).

**I was gonna say hi, but I thought...ummm...no, I don't think so, I'm not gonna do that.**

Mayyyybe not (big laughs). Maybe I'll catch her next time (laughter). Oh, Tom, you are too much.

**Well, you don't really get mad do you? (with a grin)**

I really, really don't get mad. Whatever I get mad at has to happen right there before me. I talk to Kevin, my husband, and the kitty cats, Smokey and Jeremy.

It isn't that I've learned so much, it's that I've given up (laughter). I've given up and all these people come to help me, and I let them. I have the first manager I've had in 35 years, and he ASKED to manage ME. The very first thing he did was get the book deal.

**Does it take some pressure off of Kevin?**

Kevin is working harder now than he ever has, because there's so much more going on. Some days he doesn't have time for anything else. He used to have time for bullshit on the computer. Like today, he hasn't talked about anything BUT Bettye LaVette. I'm so grateful because I would just be overwhelmed at this point, even if I were younger and just giddy about the whole thing.

At this point, more of it gets on my nerves than really excites me. I'm just so glad that I have this health.

**Well, he better have time for YOU.**

(laughing) Oh, he makes some time for me. He indulges all my little whims and fantasies. In his spare time, he keeps me entertained. [OMN]



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WBF 2013

# If They Plant It, We Will Come

BY SUNNY CLARK

Originally published on July 8, 2013

*[OMN ran three separate festival roundups, all three different, all three focusing on different aspects. Sunny Clark, who also runs the OMN Comfy Booth, wrote the best of these. She was wise to focus on Robert Plant.]*

Safeway Waterfront Blues Fest, presented by First Tech Federal Credit Union, dished up enough delectable talent to keep crowds rockin' between four well-managed stages over as many days of musical genius again this year. A buffet made all the sweeter for supporting Oregon Food Bank's largest annual fundraiser. Blues Fest never leaves us hungry, but tantalizes, whetting appetites for the next year's event even before a host of seemingly tireless volunteers has carted off the staggering 78,000 pounds of donated food destined to feed increasing numbers in our communities, both in Oregon and in Clark County, Washington.

Just north of the Hawthorne Bridge each year, in the Louisiana Pavilion, right alongside Amanda Gresham's Delta Music Experience, the Oregon Music News Comfy Booth™ ebbs and flows with photographers and writers, as Editor Tom D'Antoni calls the shots. Offering a breezy oasis to passing legends and hot new artists alike, the OMN booth is an especially tasty treat at the festival each year.

For 2013, Oregon Music News welcomed Portland Radio Project to the scene; turned out off-the-cuff interviews with cats like Terry Robb, Calvin Walker, and emerging talent Cooper and the Jam; grooved to John Primer and sang along with John Hiatt; published hundreds of photos; and were thrilled to witness local Blues woman, Lisa Mann, restored to fine voice with Her Really Good Band, blowing the Blues and the crowd away while celebrating her fourth wedding anniversary on the very stage where she married.

All kinds of history is made every year at Blues Fest, and 2013 saw the unprecedented prove prescient. Long valued as an affordable West Coast music festival featuring top talent, Oregon Food Bank changed their admission and pricing this year. A day pass for any of the first three days still runs \$10 and a donation of non-perishable foods, and those able to attend most or all of Blues Fest were treated



Photo by Jason Kaplan

to four unforgettable summer days for a mere \$60. Passes for Sunday, featuring headliner Robert Plant presents The Sensational Space Shifters, sold for \$50 this year, a price that also included featured artists like Mavis Staples, Taj Mahal Trio, Robert Randolph and the Family Band, and the festival itself.

All in all, a stunning line-up at any price — and certainly comparable as affordable to most headliner concerts in the Northwest that last but a few hours — and the four-day \$60 pass option means Blues Fest remains an affordable world-class music festival.

Sweetening the deal was that Led Zeppelin's former frontman took the Miller stage by storm on a hot summer night, serenading thousands of fans in a voice that astonished with agelessness, flowing as ever from Robert Plant as fully as his trademark wavy hair. Voted "Best Lead Singer of All Time" by Rolling Stone Magazine readers in 2011, Robert Plant did not disappoint legions of Blues, Rock and Metal fans stretching for a glimpse of the living legend. Freshened by The Sensational Shape Shifters, Plant's iconic voice got "A Whole Lotta Love" with a little mashing of the classic tune with Bo Diddley's "Who Do You Love?"

An easy rapport with his overflowing audience and a few sing-a-longs created an

intimate atmosphere despite the massive crowd, and added to the festive feel of closing night. Nods to Memphis, Delta and Mississippi Blues styles played off classics interspersed with the flavors of world music, then ending on a humorous note with "Rock 'n' Roll" as a tribute to music passed through the ages from England to America. Plant was ably backed by Sensational talents Justin Adams on guitar, vocals and bendir drum; Juldeh Camara on riti (single-stringed African violin), kologo banjo, vocals and talking drum; John Baggott on keyboard; Billy Fuller on bass and vocals; Dave Smith on drums; and Liam "Skin" Tyson on guitar and vocals.

Festival Artistic Director Peter Dammann's move to book Robert Plant paid off richly when Blues Fest sold out by Sunday afternoon, raising a whopping 1.3 million to help end hunger, exceeding their million dollar goal by almost a full third, and surpassing last year's numbers by nearly \$400,000. Oregon Food Bank's new CEO, Susannah Morgan, shares credit with Dammann in serving up the banner year feast. The well-fed salute the staff and volunteers, along with the 120 acts of musical grace, all echoing the best of community and the Arts at the 26th Annual Safeway Waterfront Blues Festival. [OMN]



WBF 2014

# The Soul of Lee Fields

BY CERVANTE POPE

Originally published on  
June 25, 2014

*[OMN's goal of providing a place for new writers to develop is very important to us. This is one of the first major stories from Cervante, who has developed into a significant music journalist. You've seen her work all over. She asked to write this piece.]*

If you've never heard of Lee Fields, where the hell have you been? The North Carolina native's career spans over four decades of Funk, Soul, Blues and R&B. Forty-three years, to be exact, playing with folks like Kool and the Gang, Sammy Gordon and the Hiphuggers, O.V. Wright, Darrell Banks, and Little Royal.

He's often been compared to James Brown, which is cool, but Lee Fields stands on his own. Listen to "Wish You Were Here" and try and tell me it's not good. Go on, I dare you.

I was so stoked on being able to speak with him that I was quivering and you know what? I may have even thrown up in my mouth a little bit. The honor of being able to speak with such a legendary artist left me stunned in



Photo by Anthony Pidgeon

disbelief. What do I know as some punk (not the movement, just a term my mother always used to call me) 23 year old?

**You've been around for over 40 years now. Have you found it hard to make music that people still appreciate and find relevant over the years?**

No, it seems like, umm, there's a resurgence in interest in what I do. It's easier to do what I do now so it makes it a little easier.

**Almost every piece I've read about you compares you to James Brown. How do you feel about that?**

Well, it's a great thing...to be compared to someone that took music to that level, ya know? It's a compliment really, to me, for people to see what I'm doing. But they still see that there's a difference and originality in what I do. It's the ultimate compliment as far as I'm concerned.

**You've seen the different directions popular music has taken over the years. How do you feel about the state of music today?**

I truly like the direction that it went in. I think there's a lot of great artists out there today and a lot of great ideas. The change in music, I think, has definitely went in the right direction. It's definitely gone back to real music. It's gone to many different directions, as something like music should. But I enjoy what I hear on the radio today, in all forms.

**Your latest work is much more soulful than, say, your album *Problems*. What's brought you to this soulful R&B stage at now in your music with the Expressions?**

The creativity of the band itself has given a whole other hype and a whole other creative way of doing things because everyone in the band puts their energy in the records we record. So it's not a one man process; we are a team.

It's highly more enjoyable to make music now, especially with a team. So we get to explore all directions we get to go in as a team — everyone's ideas are important.

**What is your favorite record you've made and why?**

That's kind of hard to say because it's like asking a person which child they like the best. I hold all the songs we've put together highly, they're equally loved. Some children excel better than other children do, but you still love them. I feel that way about my records.

**Any plans of releasing a new record soon?**

Yes, I'm in the process of working on a new album now. I've been working on the vocals but ya know, I'm on the road constantly so it takes me away from recording. But it's good because it gives me a chance to rethink a song and rework it if I want to. I'm really taking my time with this album. [OMN]





## THURSDAY JULY 2

**TBA BRASS BAND** Brass bands in the morning are now a festival tradition.

**11 am-noon OK PORTLAND BLUES EXPERIENCE: DANCE DEMONSTRATION/ LESSON**

The dance demonstrations continue throughout the festival.

**12:00-1:00 OK JAMES CLEM**

**1:00-2:00 BS LAURA IVANCIE BAND W/ REGGIE HOUSTON**

Which Laura will show up? Any of them will be fine. All of them will be spectacular. A woman of many styles.

**1:00-2:00 CS TBA**

**1:15-2:00 OK TBA**

**2:15-3:15 FT NORMAN SYLVESTER REVUE**

The Boogie Cat will have his usual entourage of great singers and players. And those duds....

**2:15-3:15 OK LLOYD ALLEN**  
An elder in the Portland Blues scene, deserving much respect.

**3:00-4:00 BS HARPER & MIDWEST KIND**

Australian vocalist and multi-instrumentalist. Yes, a Blues didgeridoo.

**3:00-4:00 CS DELMARK GOLDFARB**

The man who helped start the WBF as the Rose City Blues Festival many years ago, is back singing and telling stories.

**3:30-4:30 OK HANK SHREVE BAND W/ TERRY ROBB**

Hank has grown up and he's a real harmonica man. Terry is always Terry.

**4:00-5:00 FT SCOTT PEMBERTON**

Hot mixture of Soul, Jazz, Blues and Rock has made him extremely popular.

**4:45-5:45 OK MARY FLOWER & THE BBQ BOYS**

**BEST BET** Hopefully Mary will break out the lap guitar and wail.

**5:00-6:00 BS URAL THOMAS & THE PAIN**

**BEST BET** Portland Soul singer thriving after all these years, thanks to a great band.

**5:00-6:00 CS JIMMY "DUCK" HOLMES**

**BEST BET** Down home and Delta. Holmes operates what is arguably the oldest juke joint left in Mississippi.

**6:00-6:45 FT SISTER SPARROW & THE DIRTY BIRDS**

Seven piece Soul band has been getting a lot of national attention.

**6:00-7:00 OK ROBBIE LAWS BAND**

**7:00-8:00 BS JAIMOE'S JASSSZ BAND**

**BEST BET** Legendary drummer and founding member of the Allman Brothers Band, Jaimoe (Jai Johanny Johnson). Need we say more?

**7:00-8:00 CS ANITA MARGARITA AND THE RATTLESNAKES**

**7:15-8:15 OK TOO LOOSE CAJUN/ZYDECO BAND W/ SPECIAL GUEST REGGIE HOUSTON**

**BEST BET** A festival mainstay, Reggie will be all over the festival this year.

**8:00-8:45 FT DEVON ALLMAN BAND**

That's Devon, not Duane, in case you read it that way. This one is Greg's son and I think you know what to expect.

**8:30-9:30 OK SISTER SPARROW & THE DIRTY BIRDS**

**8:45-10:15 BS GREGG ALLMAN BAND**, presented by Safeway  
**BEST BET** He had to cancel last year, but he's well and blasting.

**8:45-10:15 CS REGGIE HOUSTON & BOX OF CHOCOLATES**  
Reggie's non-funk, acoustic band. Yes, you never know what you'll get.

**9:45-11:00 OK CHUBBY CARRIER & THE BAYOU SWAMP BAND**  
Zydeco till closing next to the OMN Comfy booth.

**10:30 pm-1:15 am PS DME "HOODOO MOON" CRUISE**  
UPPER: JIMMY DUCK HOLMES, MARY FLOWER  
MIDDLE: DEVON ALLMAN BAND, CHRISTONE "KINGFISH" INGRAM  
LOWER: LLOYD ALLEN  
HARPER & MIDWEST KIND

**9 pm - midnight RH SOUL COOKIN'**

## FRIDAY JULY 3

**10:30-11:15 am KOVING AT GATES THE BRASSROOTS MOVEMENT**

**11:30-12:00 OK ZYDECO DANCE INSTRUCTION / DEMONSTRATION: ROLAND & JANINE JEMERSON**

## SCHEDULE KEY

**FT — FIRST TECH CREDIT UNION NORTH MAIN STAGE**

**BS — BREWERY SOUTH MAIN STAGE**

**OK — OREGONIAN FRONT PORCH STAGE**

**CS — FEDEX CROSSROADS STAGE**

**PS — BLUES CRUISE ON THE PORTLAND SPIRIT**

**HR — HOTEL ROSE LOUNGE**

**MB — MARRIOTT BALLROOM**

**BEST BET — OMN STAFF PICK**

Schedules subject to change

**12:00-12:45 FT LIL' BUCK SINEGAL**

**BEST BET** Rare appearance by legendary New Orleans Blues man.

**12:00-1:15 OK ZYDECO SWAMP ROMP: CHUBBY CARRIER**

**12:45-1:30 BS JELLY BREAD**  
Reno's finest blends Soul, Americana, Blues and grit.

**12:45-1:30 CS CHUK BARBER: G.R.E.S. GRIANÇAS DE ZUMBI NORTHEAST PORTLAND SAMBA SCHOOL**

**1:30-2:15 FT RAE GORDON BAND**  
The Portland Blues belter is always a festival fave.

**1:30-2:15 OK BLUES/SWING: JIMMY DUCK HOLMES**

**2:15-3:00 BS LOVEBOMB GO-GO MARCHING BAND / MYSTI KREWE OF NIMBUS PROFESSIONAL / JIM MILLER MEMORIAL**

**BEST BET** Get in line, folks. We marchin'. Begins the Katrina commemoration.

**2:15-3:00 CS STEVE CHESEBOROUGH**

**2:30-4:30 PS DME BLUE BAYOU CRUISE UPPER: WORTH MIDDLE: JELLY BREAD \* TBA LOWER: TBA**

**3:00-3:45 FT BEN RICE, LISA MANN & FRIENDS**

**BEST BET** Some of Oregon's finest. Lisa won best bass player at recent national Blues Awards.

continued on next page



Transcendental Brass Band // Photo by Tom D'Antoni





View from the Delta Music Experience Blues Cruise // Photo by Tom D'Antoni

**2:30-3:30** **OR** ZYDECO  
**SWAMP ROMP: DOG HILL STOMPERS**

**3:45-4:30** **BS** REGGIE  
**HOUSTON & CRESCENT CITY CONNECTION**

**BEST BET** Reggie will play the New Orleans tunes everyone loves, but to commemorate the 10th anniversary of Katrina, he and OMN's Tom D'Antoni will recreate their performance at the benefit the festival held at the river shortly after the flood. Tom will read the Oregonian op-ed piece he wrote and Reggie will play, Sidney Bechet behind him, as they did 10 years ago.

**3:45-4:30** **CS** JOY NOW  
**MARCHING BAND**

**3:45-4:45** **OR** MAC POTTS  
Formerly "the kid with all that talent," he has grown up.

**4:30-5:15** **FT** CHRISTONE  
**"KINGFISH" INGRAM**

**BEST BET** He's only 15, from Mississippi, but he's played all over the world. Here's your first great discovery this year.

**5:15-6:15** **BS** CHARMINE  
**NEVILLE BAND**

**BEST BET** Up from New Orleans, Reggie Houston's NOLA band mate of 20 years is guaranteed to delight.

**5:15-6:15** **CS** JIMMY "DUCK"  
**HOLMES**

**BEST BET** Down home and Delta. Holmes operates what is arguably the oldest juke joint left in Mississippi

**5:00-6:00** **OR** JACOB MILLER  
**& THE BRIDGE CITY CROONERS**

**6:15-7:00** **FT** TY CURTIS  
**BAND**

He has come into his own as one of the most popular Blues musicians in Oregon.

**6:15-7:15** **OR** ZYDECO  
**SWAMP ROMP: COREY LEDET & HIS ZYDECO BAND**

**7:00-8:15** **BS** ALLEN  
**TOUSSAINT**

**BEST BET** The Professor, the King, the Main Man. The originator, not the imitator. Read the OMN interview on page 7.

**7:00-8:15** **CS** CHRISTONE  
**"KINGFISH" INGRAM AND TONY COLEMAN (BB KING'S DRUMMER FOR DECADES) TALK AND SING HIS LEGACY.**

**BEST BET**

**7:30 -8:30** **OR** DEVIN  
**PHILLIPS**

He set the roof on fire with his trad Jazz band a couple of years ago. What will he do today?

See th:00 **FT** CHUBBY  
**CARRIER & THE BAYOU SWAMP BAND**

Come see what those of us in the OMN booth near the Oregonian Stage have been hearing!

**8:45-9:45** **OR** MITCH  
**KASHMAR & FRIENDS**  
A top national Blues harmonica player, now living in Oregon.

**9:00-10:15** **BS** GALACTIC W/  
**MACY GRAY**

**BEST BET** Big-time, big sound, New Orleans party band...and now with Macy Gray! See the OMN story on her on page 9.

**9:00-10:15** **CS** ARTHUR  
**MOORE HARMONICA HOEDOWN**  
Under-appreciated harmonica legend. Always shines at the festival.

**10:00-11:00** **OR** ZYDECO  
**SWAMP ROMP: DOG HILL STOMPERS**

**10:15 pm-1:15 am** **PS** DME  
**"ROCK THE BOAT" DANCE CRUISE** UPPER: DAVE FLECHNER & ALAN HAGER MIDDLE: HIGH WATER JAZZ BAND LOWER: JAREKUS SINGLETON

**10:30 pm - 11:30 pm** **MB**  
**ROSELAND HUNTERS**

**WITH CHUBBY CARRIER, REGGIE HOUSTON, & CHARMINE NEVILLE**

**midnight - 1:15 am** **MB**  
**GALACTIC**

**9 pm - midnight** **HR** SOUL  
**COOKIN'**

## SATURDAY JULY 4

**10:30-11:15 am**  
**LOVEBOMB GO-GO MARCHING BAND (AT FESTIVAL GATES)**

**11:55-12:00** **BS** OPENING  
**NATIONAL ANTHEM: MARLANA MARLANA VANHOOSE**

Presented by United by Music, an organization who gives performance opportunities to challenged folk.

**11:30-11:55** **OR** JOURNEY TO  
**MEMPHIS FINALS: TBA**

The winners get a trip to Memphis to compete.

**12:00-12:45** **FT** TERRY  
**"HARMONICA" BEAN**

**BEST BET** A lifelong resident of Pontotoc, Mississippi, where his father Eddie Bean taught him how to play blues.

**12:10-12:35** **OR** JOURNEY TO  
**MEMPHIS FINALS: TBA**

**12:45-1:30** **BS** PIN & THE  
**HORNITS**

**12:45-1:30** **CS** KINZEL  
**& HYDE HARMONICA**  
workshop

**12:50-1:15** **OR** JOURNEY TO  
**MEMPHIS: TBA**

**1:30-1:55** **OR** JOURNEY TO  
**MEMPHIS: TBA**

**1:30-2:15** **FT** KENNY  
**LAVITZ: JERSEY SOUL**

**2:15-3:00** **OR** UNITED BY  
**MUSIC**

**BEST BET** Nothing is more inspiring than these performers getting their shot. OMN's Pavilion-mates can be proud of their own courage and talent.

**2:15-3:00** **BS** NAOMI T  
Real name "Tatsuoka." You've seen her on American Idol. Brings Soul to the festival.

**2:15-3:00** **CS** YOUTH MUSIC  
**PROJECT**



From the OMN Archive



2:30-4:30 **PS** DME "DRIFTIN'"  
**BLUES CRUISE** UPPER:  
**TERRY HARMONICA BEAN**  
 MIDDLE: **CON BRIO • ROSE**  
 CITY KINGS LOWER: **TBA**

3:00-4:00 **FT** JAREKUS  
 SINGLETON

**BEST BET** Adding Hip-Hop to Blues and Soul, he is known to tear it up. Another discovery for you.

3:00-3:15 **SPECIAL OLYMPICS**  
**TORCH-LIGHTING**  
**CEREMONY**

3:15-4:00 **OK** COREY LEDET

4:00-5:00 **BS** THARA  
**MEMORY'S AMERICAN**  
**MUSIC PROGRAM**

**BEST BET** Fresh from a huge win at the Essentially Ellington Festival in New York, you can count on them for deep Soul and great arrangements. Mr. Memory would have it no other way.

4:00- 5:00 **CS** JUST IN  
**TIME PUPPET TROUPE:**  
**"FAERIN TALES: MISSING**  
**CORNBREAD BLUES"**

4:15-5:15 **OK** DOG HILL  
 STOMPERS

5-5:45 **FT** JESSICA  
**HERNANDEZ & THE**  
**DELTA**

**BEST BET** "Rockabilly and surf pop, cabaret Jazz and funky Reggae, Latin psych and Gypsy punk – all cooked up on the hot Motor City pavement." Well, ok then.

5:30-7:45 **OK** BILL  
**RHOADES' 15TH ANNUAL**  
**HARMONICA BLOW-OFF**

**BEST BET** Bill isn't playing as much as he usta. You can get a year's worth of harmonica in one night. Bill and many other harp players. With Mark DuFresne, Mike Moothart and Paul Green.

5:45-6:30 **BS** CON BRIO  
 Exciting Neo-Soul band from San Francisco

5:45-6:30 **CS** JAREKUS  
 SINGLETON

6:30-7:15 **FT** THE PALADINS

**BEST BET** Yes, they're back. Actually, they never left.

7:15-8:15 **BS** DAVE & PHIL  
 ALVIN

**BEST BET** Together for the first time in 30 years, recording too.

7:15-8:15 **CS** HARPER  
 & MIDWEST KIND:  
**DIDGERIDOO**  
**WORKSHOP**

8:15-9:00 **FT** DUFFY BISHOP  
 BAND

**BEST BET** Back from her new home in Florida to blast the Blues and remind us why we love her.

8:00-8:45 **OK** ROSIE LEDET &  
 THE ZYDECO PLAYBOYS

9:00-10:00 **OK** CHUBBY  
 CARRIER & THE BAYOU  
 SWAMP BAND

9:00-10:00 **BS** KING LOUIS'S  
 PORTLAND BLUES REVUE:  
**ANDY STOKES, LISA**  
**MANN, LARHONDA STEELE**

**BEST BET** Curtis Salgado thinks the world of Andy Stokes. Powerhouse singers, King Louis Pain and Lisa Mann in the band.

9:00-10:00 **CS** HARMONICA  
 WORKSHOP: RICK ESTRIN

10:00 **MS** NATIONAL  
 ANTHEM: ANDY STOKES

10:05 **MS** FIREWORKS!

10:35 pm - 1:15 am **MB** THE  
 PALADINS & SPECIAL  
 GUESTS BIG BAD VOODOO  
 DADDY

9 pm - midnight **HR** SOUL  
 COOKIN'

## SUN JULY 5

10:30-11:15 am **AT GATES**  
**THE BRASS ROOTS**  
**MOVEMENT**

11:45-12:00 **OK** ZYDECO  
**DANCE INSTRUCTION: ALI**  
**& ADAM GRIMSHAW**

12:00-12:45 **FT** LAZER LLOYD

**BEST BET** Born in New York as Eliezer Blumen, he lives in Israel and plays Arab-influenced Blues. Discover.

12:00-1:00 **OK** ZYDECO  
 SWAMP ROMP: ROSIE  
 LEDET & THE ZYDECO  
 PLAYBOYS

12:45-1:30 **BS** THE STONE  
 FOXES  
 From San Francisco with



From the OMN Archive

politics.

12:45-1:30 **CS** D'MAR,  
 DRUMS & MORE:  
 MISSISSIPPI GROOVE  
 WORKSHOP FOR KIDS

1:15-2:15 **OK** ZYDECO  
 SWAMP ROMP: COREY  
 LEDET

1:30-2:15 **FT** RON  
 THOMPSON

**BEST BET** He was John Lee Hooker's band leader. Nuff said.

2:30-3:15 **OK** TERRY  
 "HARMONICA" BEAN

2:15-3:00 **BS** TURKUAZ  
 Known for being loud and fast. And there are a lot of them.

2:15-3:15 **CS** JUST IN TIME  
 PUPPET TROUPE: "RED  
 YARN: DEEP WOODS  
 REVIVAL"

3:30-5:30 **BC** DME SAIL ON  
 SISTER! CRUISE  
 UPPER: CHARMAINE  
 NEVILLE & REGGIE  
 HOUSTON MIDDLE: NW  
 WOMEN IN R&B LOWER:  
 JESSICA HERNANDEZ &  
 THE DELTAS

3:15-4:15 **CU** WEE WILLIE  
 WALKER & JOHN BLUES  
 BOYD

Discover these old vets making big comebacks.

3:30-4:30 **OK** PORTLAND  
 BLUES EXPERIENCE 'BRING  
 THE HEAT' JAZZ DANCE  
 CONTEST: PORTLAND  
 ALLSTAR JUG BAND

4:15-5:30 **BS** BIG BAD  
 VOODOO DADDY

**BEST BET** Purists may scoff, but they're very very popular.

4:00-5:15 **CS** TERRY  
 "HARMONICA" BEAN

4:45-5:45 **OK** PORTLAND  
 BLUES EXPERIENCE 'BRING  
 THE HEAT' BLUES DANCE  
 CONTEST: KEVIN SELFE BIG  
 BAND

5:30-6:15 **FT** RICK ESTRIN &  
 THE NIGHTCATS

In the tradition of Sunny Boy Williamson, this harmonica player sure knows how to dress.

6:00-6:45 **OK** TURKUAZ

6:00-6:45 **BS** QUINN  
 SULLIVAN

He's 16, started playing at 3, has been everywhere and played with everyone. Will be backed up by Buddy Guy's band. Nice going, kid.

6:15-7:00 **CS** LAZER LLOYD  
 SOLO

6:45-7:45 **FT** LINDA  
 HORNBUCKLE / JANICE  
 SCROGGINS MEMORIAL  
 GOSPEL SHOW

**BEST BET** The names are there, so are the memories, and if you're a believer, they're still making music.

7:00-8:00 **OK** ZYDECO  
 SWAMP ROMP: CHUBBY  
 CARRIER & THE BAYOU  
 SWAMP BAND

7:45-7:50 **BS** OREGON FOOD  
 BANK PRESENTATION

7:50-9:00 **BS** BUDDY GUY

**BEST BET** He's nasty, mean, grouchy and wonderful. I mean, it's Buddy F&\*king GUY!

8:00-9:15 **CS** ASHBOLT'S  
 BEATS WORKIN' W/  
 KID ANDERSEN, STEVE  
 EHRRNANN AND AKI  
 KUMAR

8:00-9:00 **OK** ZYDECO  
 SWAMP ROMP: ROSIE  
 LEDET & THE ZYDECO  
 PLAYBOYS

8-midnight **SOUL COOKIN'**  
 At H50 Bistro @ Hotel Fifty



# THE SCENE



Photo courtesy Angela Meade

## Astoria Music Festival: From Beethoven to Blind Pilot

BY HOLLY JOHNSON

There's plenty to draw folks to the Oregon Coast this summer. One exciting pull for classical music lovers is the 13th annual Astoria Music Festival in historic, hilly Astoria, which was a town before Oregon was a state. It stands sentinel over the mouth of the Columbia River, and is rich with decorative Victorian houses, dramatic views and fine fish restaurants.

The festival splashes out with a musical treasure trove each year, including operas, chamber music and symphonies, as well as free lectures and children's programs. This season the busy fête runs Saturday, June 13 through Sunday, June 28. Here are a few highlights:

- Beethoven's monumental *Violin Concerto* performed by Martin Chalifour, acclaimed concertmaster of the Los Angeles Philharmonic: Saturday, June 13

- Astoria's own rock indie band Blind Pilot, led by singer-songwriter Israel Nebeker, will offer a string quartet version of "Songs from the Night" as part of a concert including works by Stephen Sondheim, Mozart and Schoenberg: Tuesday, June 16.

- J.S. Bach's "St. John Passion," featuring tenor Oliver Mercer and baritone Richard Zeller, with chorus and orchestra: Saturday, June 20

- The Hermitage Piano Trio, three top young Russian artists, offer Beethoven's *Triple Concerto* Sunday, June 21: They also perform in chamber music concerts, Friday, Saturday and Monday, June 19, 20 and 22.

- Mozart's charming opera *The Magic Flute*, performed in a staging that sets the action in Astoria, complete with bar pilots, the Coast Guard and even a pirate! Performed by the 2015 vocal and instrumental apprentices: Thursday and Friday, June 25 and 26.

Metropolitan Opera soprano Angela Meade, a top American bel canto star and one of the big draws this year, is featured in the Northwest premiere of Donizetti's *Maria Stuarda* (an opera in concert): Sunday, June 28.

- Grammy-nominated Enso String Quartet performs *Sibelius and Dvorak*, with pianist Cary Lewis: Saturday, June 27.

- A free event includes OPB Radio's *State of Wonder*, which hosts a live taping at Astoria's Liberty Theater Monday, June 15. OPB's April Baer and guests from the festival include Keith Clark, Cary Lewis, Sergey Antonov and Nebeker. The program will air in Oregon from noon to 1 p.m. Saturday, June 20.

Astoria venues for the events include the Liberty Theater at 1231 Commercial St., Clatsop Community College Performing Arts Center at 588 16th St., First Presbyterian Church at 1103 Grand Ave., and Peace Lutheran Church at 565 12th St. For prices, reservations and further information, visit [astoriamusicfestival.org](http://astoriamusicfestival.org). [OMN]

## Q3 BY SUNNY CLARK

Each month, Sunny Clark queues up three of Oregon's music insiders — an artist, an industry pro and an OMN staffer — to ask each three questions about their musical and other tastes. Find out: Who they're **Queuing** up to hear; where they're **Questioning** to with their other appetites; and who, what, or where has recently made them **Quiver** with delight.

### Kerry Politzer

Kerry Politzer Quartet (and the newest Adjunct Jazz Piano Instructor at Portland State University)



**Queued:** For great young saxophonist Nicole Glover at Jimmy Mak's. She did a fabulous job! (I had my five-year-old son with me, so I would have liked to have stayed longer than I was able to.)

**Questioning:** To Harvest at the Bindery, a shockingly good new vegetarian restaurant on NE Sandy.

**Quivers:** For an album I am listening to right now — and I know this will sound biased because it is one of my husband's — George Colligan's *Como La Vida Puede Ser*. In my opinion, it is one of the best albums ever recorded. It features traditional Spanish rhythms and instruments blended with modern Jazz and crazy meters, and has some amazing soloing and arranging by Colligan as well as soloing by Spanish saxophone sensation Perico Sambeat. Everyone should have this album.

### Joey Scruggs

Blues Music Producer/Promoter

**Queued:** For Too Slim and the Taildraggers at Peter's Room at the Roseland Theater. Tim Langford (Too Slim), had cancer surgery this winter and this was maybe his third or fourth show after being declared cancer-free by his doctor. He totally kicked butt, delivering a two-hour set of rockin' Blues that would rival anyone on the planet!

**Questioning:** I was impressed by Uno Mas Taqueria, across from Providence Park, very close to my home. No burritos, no enchiladas — nothing but tacos done right. Very affordable, and quite tasty! The place was packed because their food was so good!

**Quivers:** Rock guitarist Jeff LaBansky (better know as "Labansky") at the Rose Festival. He completely blew my mind having so much fun with his powerful Hard Rock trio! Labansky had to completely reteach himself how to play the guitar after severe arthritis in his fingers prevented him from performing for a number of years, so he played like a kid in a candy store — totally giving it all to his audience, just totally elated. That is what Rock 'n' Roll is all about!



### Tom D'Antoni

OMN Editor-in-Chief

**Queued:** To two new albums and a collection — Damian Erskine's new one with Reinhardt Melz and George Colligan; a new Terence Blanchard with a new Hip-Hop version of "Compared To What;" as well as two four-CD box sets of tunes recorded by Cosimo Matassa in New Orleans at the birth of Rock 'n' Roll.

**Questions:** To Blackwell's Grub/Steak Grill, the best dive bar in town, to hear Soul Cookin' with Lloyd Jones, Brian Foxworth, Dave Kahl, Dover Weinberg and lots of guests. One day I promise to try the specialty of the house: Meatloaf Muffin. Maybe not.

**Quivering:** Still... in a glow after my interview with Allen Toussaint. My KMHD show, *I Like It Like That*, gives me my greatest pleasure every Friday night 8-10 p.m.





# Surfing a Changing Portland

*Psych-rockers Psychomagic actively creating a community of their own*

BY THEA PRIETO

Portlanders saw many iconic bars and venues close throughout 2014 during what many musicians called the “Barmageddon,” causing a decline in Portland’s grassroots music scene. Small stages, which previously helped upcoming bands climb out of the basement, became more and more scarce. Event spaces and old Victorian houses, previously venues that hosted all-ages shows and fostered a community of young music enthusiasts, were sold as Portland’s population boomed. Despite so many new obstacles for emerging bands, however, the local psychedelic rock band Psychomagic has been surfing out of the garage and onto bigger stages, playing for larger audiences.

“We’ve already played over 150 (shows) in 2015,” said Steven Fusco, vocalist and guitarist. “Around the release of *Bad Ideas*, back in November and December of 2014, we played about 50 shows.”

Perhaps it is Psychomagic’s sound that has kept them loyal to Portland’s garage music scene while propelling them over the growing void of small, all-ages venues. Their music is both retro and contemporary, a 60s sunshine-filled nostalgia fueled with a modern Rock ‘n’ Roll catchiness. Their songs draw from a culture born of grungy basements, and yet also sparkle in the limelight.

“Our trajectory has always been different,” said Fusco. “Our expression isn’t predicated on trends. We add to the music equally and these guys have the know-how to make my ideas come to fruition. It’s amazing. We’re problem solvers and we appreciate the love. Hopefully people we dig find us.”

“And we find people too,” said guitar-

ist Stone Laurila. “We find bands we’re digging on and push forward with it.”

Perhaps then it is Psychomagic’s sense of community that has allowed the band to straddle the cultural gulf between Portland’s pre-Barmageddon music scene and the current state of affairs. While the group is certainly immersed in Portland’s garage culture and familiar with most (if not all) of the bands on their concert lineups, Psychomagic is also signed to Los Angeles cassette label Lolipop Records. Community, for Psychomagic, has been defined on a small and large scale.

“We’ve been creating our own reality,” Fusco said. “For *Bad Ideas*, we matured in our song writing. I feel like we’ve hit our stride, but we keep challenging ourselves. We have sporadic moments of creation and then breaks, but ultimately we want a baseline of creation rather than inactivity. Some bands just want to be in the

“When you feel safe and inspired to be excited, that’s a good place to be”

moment, and that’s cool, but we want to create an environment we like. There can be competition in music, but when you feel safe and inspired to be excited, that’s a good place to be.”

And Portland was the place the members of Psychomagic chose to be. All of the band members are transplants; every one of them made their own path to Portland. “The music is the commonality,” according to Fusco, and that says a lot



Courtesy Psychomagic

about the shared dream that is Portland.

Laurila came from across the river in Vancouver, Washington, while Eddie Bond, the keyboardist, moved from Seattle in 2013. He arrived with the band Turtle, for which he played guitar. “At the time, Portland seemed like a big blossom of music,” said Bond. “We came here for the music scene, but then it all started to fall apart. In Psychomagic, we’re not oblivious to the changes and not stoked. We just have to keep pushing and adapt, and see where we can go with it.”

Anthony Brisson, the drummer and backing vocalist, moved to Portland two years ago from Florida in the wake of the BP oil spill. He was renting out surfboards on the beach and playing in a surf band called Barnacle Monument. “After the oil spill, it was terrible. Friends were getting sick, and some friends and I decided we wanted to get as far away as possible.” Brisson landed in Portland with his drumming skill and a degree in building string instruments.

Scott Page, bassist, moved from Bend, Oregon in 2010, also in pursuit of a better and more rich music culture. “I used to play bass in the band Dirty Words,” said Page, “but I moved to Portland for

the music scene. There are hardly any options for anyone under-aged, though.”

In answer to the lack of smaller stages and all-ages venues, an element of the Portland music scene which first drew the band members to the area, Psychomagic has been in search of spaces to promote all-ages concerts. Fusco shared his aspirations to start an all-ages bimonthly event as a way of supporting Portland’s upcoming musicians and young music lovers.

“It’s how I got started in music, playing for young crowds,” says Fusco, who lived in a few places around the United States before arriving in Portland. “But it’s just like a conversation I was having recently: you can go to a movie theater and drink beer but as soon as music comes into the picture, it’s a lot of red tape. It’s not about money and it’s not easy, but it’s important.”

In the meantime, as Portland’s pubs and venues are closed and reopened, sold and rebuilt, as the local music scene is changed and redefined, Psychomagic will continue to evolve.

“We’ve gotten better as a band, more cohesive sonically,” said Page. “Portland has changed a lot, but it also feels like it’s picking up.” [OMN]



# Playing What's Best for the Song

*Renowned session guitarist Eddie Martinez is one of Portland's best kept secrets*

BY NATHAN RIZZO

Hailing from New York City, guitarist Eddie Martinez spent decades as one of Rock's premier session and touring players, lending an emotive Blues-inflected touch to several broadly successful records by the likes of Patti LaBelle, Steve Winwood, David Lee Roth and Robert Palmer. Martinez was also paired with fusion legend Jeff Beck to back Rolling Stones frontman Mick Jagger on 1985's *She's the Boss*, Jagger's first solo effort.

Now a tenured Portland resident — and one of the city's best-kept secrets — Martinez balances his time in the studio by performing regularly at local clubs and by writing incidental music for film and television, including a Pepsi Super Bowl ad featuring pop singer Britney Spears.

Interviewed in advance of his June 27 performance at the Lake Oswego Arts Festival, Martinez speaks to the close family bond inspiring his discovery of music and his playing career. Martinez also touches on the essential qualities of successful studio musicians before closing with the announcement of an upcoming EP.

**Tell me a little bit about yourself. You're from New York, right? Was your family pretty musical?**

I was born in Queens, but grew up in the south Bronx for the most part. My family's quite interesting. My mom and dad are from Puerto Rico, and my father moved to New York when he was around nine, and my mom came in 1941 — before Pearl Harbor.

There was a lot of music in the house. I was the only one who was really musical, but I'm convinced I got my musical side from my mom. She had a song for each one of her children — and she had seven children. Each one of us has a little ditty that she composed and sings. It's a trip — she still remembers them to this day!

**How were you able to break into doing session work?**

I connected with a great bassist named Bernard Edwards, who was a co-founder of Chic. At that point, he and Nile Rodgers had a kind of parting of ways and disbanded, and they were both looking to do other things as producers. I started working with Bernard and worked



on a lot of records and some scores with him for several years — everybody from Air Supply to Robert Palmer. He [Edwards] produced *Riptide* — with “Addicted to Love” and “I Didn't Mean to Turn You On.”

For me, that was a real turning point as a guitarist and a “studio player.” I was able to really define my style in a way that fit Robert's music. Robert just let me do my thing on the record. It was wonderful working with him.

In the span of less than a year, I did three records that really put me on the map in terms of a sonic direction. Those were: *Riptide*, Steve Winwood's *Back in the High Life*, and then I played on David Lee Roth's EP *Crazy From the Heat*, with “California Girls” and “Just a Gigolo.”

I also worked on Mick Jagger's album *She's the Boss* around that time. So there were some pretty interesting and seminal records that happened within that cluster of time — it was like a little nova.

**That's amazing. What was the studio dynamic like? Were you interfacing with Mick at all?**

Yeah, Mick was there all the time. He was quite involved.

I was the glue between Sly [Dunbar] and Robbie [Shakespeare] and Jeff Beck. Jeff Beck was just a genius. I loved working with him and collaborating with him. I just tried to stay out of his way, because his train of thought was so absolutely brilliant. He's really one of my favorite, favorite, favorite guitarists. I can't stress it enough.

**What makes a good session or backing player?**

What I tell people is that you've got to serve the song. Serving the song means what's playing best for the song, and not necessarily playing what's best for you. Some people can do that, and some people refuse to do that. I think there's a way of doing both.

So it's a very interesting dance — there's a pragmatism that you have to approach things with. Being able to please everybody and also please yourself is a really wonderful experience. But every situation is different. I tell everybody that there are no absolutes. The one absolute is to get it done, get it done quickly, and really enhance the music.

**Do you still get calls for studio work? Where's your focus at now?**

The studio work still exists but it exists in an entirely different way. The way records are made is entirely different — the budgets are nowhere near what they used to be. Composers and artists are really suffering because the digital download mechanicals are nowhere near what they would be if somebody were to buy a CD or buy a single — a physical item. Hopefully it's going to be restructured soon. It really needs to be.

Otherwise, I'm planning to record a solo effort sometime this summer. I hope to cut a couple of tunes and make an EP of some sort. I also have a collaboration with Jimi Hazel from 24-7 Spyz, Ronny Drayton, Vernon Reid from Living Colour, and Jesse Johnson, who's out with D'Angelo and formerly of The Time. [OMN]



# GET OUT!

## OMN STAFF PICKS

BY ESTEVAN MUÑOZ

### TELL MAMA: A TRIBUTE TO ETTA JAMES

June 14

*Alberta Rose Theatre, Portland*

Rock & Roll, Blues, and Rockabilly Hall of Fame vocalist Etta James will be given a night of tribute, with vocal covers from a handful of contemporary vocal Jazz/Blues giants: Duffy Bishop, Lisa Mann, LaRhonda Steele, Lady Kat, Rae Gordon, and the DK Stewart Sextet with special guest Chris Carlson. 8 p.m. \$18 adv, \$22 at door, \$30 preferred seating. Minors OK w/guardian.

### GORDON LIGHTFOOT

June 14

*Cuthbert Amphitheater, Eugene*

Canadian Folk-Rock and Country legend Gordon Lightfoot will be at the Cuthbert Amphitheater on a 50th Anniversary Tour with his usual collected, casual cool as he croons selected hits from his 50-year (wow!) spanning career. 7 p.m. \$35-55. All ages.

### THE DOOBIE BROTHERS

June 16

*Les Schwab Amphitheater, Bend*

Despite a name that instills dubious fears into those that aren't hip to alternative life decisions, The Doobie Brothers were one of the most successful bands of the 70s and have not stopped with their innocent and melodious Rock and Pop songs for the past five decades. 6:30 p.m. \$38-79. All ages.

### INGRID MICHAELSON

June 16

*Edgefield, Troutdale*

Indie-Pop singer/songwriter Ingrid Michaelson offers a contemporary enough sonic palette with her music, but it is her vocal delivery that successfully manages to feel completely distinctive; her voice strives to be more than just a Pop-star voice and that is what makes her an exciting musician to follow. 6 p.m. \$35-38. All ages.

### NICKELBACK

June 19

*Sleep Country Amphitheater, Ridgefield*

Being the second best-selling foreign act in the US of the 2000s behind The Beatles, Nickelback has created a legacy of Post-Grunge/Hard-Rock/Pop-



Courtesy Ingrid Michaelson

Rock music saturated with decadent themes of strippers, sex, and drugs, all the while remaining to have a curious moral authority that somehow make it all okay for mainstream audiences. 7:30 p.m. \$25-80. All ages.

### DEATH GRIPS

June 21

*Roseland Theater, Portland*

The devotedly radical Experimental Hip-Hop group Death Grips are on tour in support of their dense, genre-melting double album *The Powers That B*. Amidst their notorious reputation of cancelling massive world tours, the most we can hope is that these weirdos just show up. 8 p.m. \$20. All ages.

### ALGIERS

June 21

*Doug Fir Lounge, Portland*

Algiers makes intriguing music. It is Gospel-esque, but turned into something else entirely with the usage of heavy, discordant electric guitars and pummeling dark drums, creating an almost doomsday sound that is only captivated with the main vocalists' emotive and brutal delivery. 9 p.m. \$12. 21+.

### DAVE FLESCHNER

June 22

*Lake Theater & Cafe, Lake Oswego*

Dave Fleschner is a Jazz keyboardist who has

toured around the world with the likes of Steve Miller and B.B. King, while also diving into numerous solo projects and band leader positions with American Roots as his genre specialty; in other words, Dave Fleschner is one rad, musical dude. 7 p.m. \$15. All ages.

### PAULA BOGGS BAND

June 25

*Volcanic Theater Pub, Bend*

June 26

*Sam Bond's Garage, Eugene*

"Seattle-brewed soulgrass" songstress Paula Boggs' bluesy voice is as sharp as her wit. 6/25 — 8 p.m. w/This Frontier Needs Heroes. All Ages. 6/26 — 9:30 p.m. \$6. 21+.

### GARY WILSON, NURSES, FOG FATHER, WAMPIRE DJS

June 30

*Holocene, Portland*

With the emphasis of the night being Avant-Garde Pop/Electronic with Nurses, Fog Father, and Wampire DJs, the headliner is Gary Wilson, the man responsible for the huge cult hit 1977 album *You Think You Really Know Me*, a strange hodge-podge of Experimental, New Wave, and Electro-Funk, and for that man alone, this is worth seeing. 8:30 p.m. \$12-14. 21+.

continued on next page





Courtesy Jelly Bread

### ROBIN TROWER

July 1

*Aladdin Theater, Portland*

Blues-Rock and guitar virtuoso Robin Trower is well in his 60s, but that does not stop the former Procol Harum front-man from shredding Hendrix-inspired electrical rawness. 8 p.m. \$42.50. Under 21 w/guardian.

### TYLER, THE CREATOR

July 2

*Roseland Theater, Portland*

With his newest album *Cherry Bomb* being a bizarre collection of ultra-distorted Hip-Hop and smooth, lush Neo-Soul, the hyper-creative and (at times) hyper-offensive Tyler, The Creator is either going to be inviting energy or chaos in your neighborhood with his visit, depending on your perspective. 8 p.m. \$27.50. All ages.

### JELLY BREAD

July 2

*River Rhythms, Albany*

The sonically out of this world band Jelly Bread seamlessly molds together Funk, Rock, Roots, and Soul all into one groovy, exceedingly delightful musical experience. You can literally dispel a month of bad vibes with these guys. 8 p.m. Free. All ages.

### 3 LEG TORSO

July 3

*Newport Performing Arts Center, Newport*

The Newport Symphony Orchestra is coupled by the unique 3 Leg Torso, who perform an eclectic style of chamber music that freely cross-mixes Tango, Latin, Gypsy, and Klezmer music. 7:30 p.m. \$10-34. All ages.

### SHERYL CROW

July 7

*Edgefield, Troutdale*

Sheryl Crow has certainly 'soaked it up in the sun' in terms of her career. The multimillion dollar earning Country-Pop star has made more hits than a UFC fighter with an anger problem, and this contemporary legend will share her superb Country songwriting at Edgefield this summer. 6:30 p.m. \$59-103. All ages.

### DEATH CAB FOR CUTIE AND BUILT TO SPILL

July 9

*Les Schwab Amphitheater, Bend*

Indie-Rock legends Death Cab for Cutie and Built to Spill will share the stage at the Les Schwab, indulging in their similarly off-kilter, melancholic harmonies backed with bittersweet guitar riffs. 6:30 p.m. \$37. All ages.

Estate Grown Grapes • Native Yeast Winemaking  
RV Friendly • Wine & Music Events

### Violins in the Vineyard

Sat, June 27th, 5-8:00 pm

The DELGANI String Quartet

Social Hour 5-5:30

Tickets \$10 - Call 541-673-7575



**Delfino**

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