

# Toronto BLUES SOCIETY

# MAPLEBLUES

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**Sue Foley is  
on the road  
again**

PHOTO BY DANNY CLINCH

**Sue Foley**  
**Live Blues**  
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**Album Reviews**  
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# Sue Foley

It's a day into Americanafest in Nashville and Sue Foley has been settling in and readying herself for a couple of performances at North America's major roots music conference.

It's also a day into a month-long countdown to the release of her newest recording project, *Pinky's Blues*, which officially goes into circulation October 22 on the Linus/Stony Plain label.

The album comes almost three years after *Ice Queen*, her 15<sup>th</sup> album, was released. The music served up on that disc served notice that Foley was residing in an artistic sweet spot, a space similar to the one she inhabited in the nineties, when she first began recording for the Austin-based Antone's label that ushered in titles like *Young Girl Blues* and *Walk In The Sun*.

Pandemic or no pandemic, Foley had planned on recording a new album in this time frame and with circumstances as they were, the number of moving parts in the equation were whittled down. To hear Foley describe it, the process for *Pinky's Blues* sounded as organic as it gets.

"With that extra time on our hands I got down to going over material with my boyfriend, Mike Flanigin, and he's my producer. He was one of the only people I could see, so that worked out well," Foley said with a muffled laugh.

She and Flanigin arrived in Austin around the same time in the early nineties, Flanigin stayed, while Foley eventually returned to Ottawa and her home town roots for a few years.

"Mike and I have the same influences, and we started delving into our record collections", says Foley who started calling Austin home again about five years ago.

After drilling deep, the verdict from the two was that Foley should and would cut a "BLUES GUITAR RECORD", one which would continue to re-establish who Foley is as an artist.

Classic Texas blues tunes, including the Frankie Lee Sims gem *Boogie Real Low*, Willie Dixon's *When The Cat's Gone The Mice Play* and Clarence Gatemouth Brown's *Okie Dokie Stomp* sit amongst two Angela Strehli numbers (*Two Bit Texas Town* and *Say It's Not So*), and Foley's latest originals.

Sticking a pin in a couple of those songs, Foley lights up when talking about the late Gatemouth Brown.

"Those kinds of touchstones are really important. I got to see Gatemouth a lot and like so many players I loved him. I saw him everywhere, Vancouver, Edmonton, Austin to name a few places. You'd follow him around if you could. His compositional skills and his dexterity would have your jaw on the floor. Incredible musicality, and he didn't want to be subjugated, he wanted to be known as a complete musician not just a bluesman," says Foley who along with bassist Jon Penner and drummer Chris Layton could slap a coat of steam on a plate glass window with their hot take of the Gatemouth classic.

Foley's camp produced a short video of the guitarist flipping through a stack of her favorite classic records that's worth taking a peek at. Those records are "the original records I collected as a teenager."

That Foley and friends cut *Pinky's Blues* in three days is just shy of astonishing and she attributes that to preparation and the company she keeps.

"It was an intimate session. Chris Layton, you can't get a better drummer than that. He's seen the top of the mountain with Stevie Ray Vaughan. In his mid-sixties, Chris is in great shape and is so inspiring to play with."

That Foley's team was also documenting some of the material for video releases suggests the dominos continue to fall in the right direction at the right time.

Director Tim Hardiman, who shot the recent Black Keys video of *Crawling Kingsnake Blues*, came to Foley's camp with "serious chops".

"We shot three videos in 2 days in Dallas, *Southern Man*, *Hurricane Girl* and *Dallas Man*," said Foley of the songs, two of which she penned, as *Southern Man* comes from Leonard Allen.

Her distinctive and at times shimmering, slightly wet guitar tone, pinpoint fretwork, and vocal, sit just above her crack rhythm section's

grip of *Dallas Man*, the first of the videos to be released.

Much of the backdrop of the video is the Sons of Hermann Hall, a historic venue in the Deep Ellum neighborhood of Dallas.

The magic that is Sons of Hermann Hall is palpable in the first few frames of the video, as the rhythm section is camped on stage while Foley stands in the middle of the dance floor.

"Everyone played at Hermann Hall, it was part of the chitlin' circuit," adds Foley, referring to venues that black artists performed in during the era of racial segregation in the sixties.

With Pinky, her paisley pink Telecaster slung over her shoulder, Foley has a look and vibe that could have been cultivated by a female film noir star back in the forties or fifties, and Pinky, just as Lucille was for B.B. King, is part of the persona. The camera likes Sue Foley, a lot.

The conversation moved to the recent passing of Ellen McIlwaine in Calgary this past June.

Foley had worked on a project called *Guitar Women* with McIlwaine over a decade ago and there wasn't a moment's hesitation in paying tribute to the guitarist and her late-friend.

"There was a documentary being made on Ellen's life which I thought would start a resurgence in recognition, but it wasn't to be," her crestfallen friend stated.

"Ellen was an amazing artist, but she was also misrepresented as a blues-rock artist. What she was doing with world music and going into her musical roots that reflected her years growing up in Japan was unique. She was paving the way for people like me when she was recording and touring in the sixties. Ellen took a lot on the chin so we didn't have to."

With that, it's pretty much a given that Sue Foley, is also paving the way for future female roots music performers and one senses the best is yet to come from this driven and dynamic artist.

- Peter North



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# LOOSE BLUES NEWS

**Silver Dollar Room rises from the ashes (twice):** The Dollar is back at its original location, meticulously restored, but not yet open to the public. A privileged few have received a guided tour of the revived bar that was demolished along with the adjoining Waverley Hotel in 2018 to make way for a new residential property.

Now Magazine reports that before it was torn down, local councillor Joe Cressy stepped in to get the Silver Dollar designated as a heritage site – which meant that, once the new building was up, the venue had to be rebuilt exactly. Fitzrovia Real Estate took over the Waverley development from the original owners the Wynn Group and changed its plans from student residence to purpose-built rental. In doing so, they also took over the Silver Dollar plans, and they've rebuilt it to very precise specifications. But they're still searching for a venue operator to take it over



The original Silver Dollar wall murals date back to the 1950s and pay homage to the iconic blues musicians they were looking to fill the room with: B.B. King, Muddy Waters, Chuck Berry, Ella Fitzgerald and more. Photo by Sid Tangerine

and run it. In the meantime, the venue is back where it's stood since 1958 (actually one floor lower) waiting to come back to life.

It was rebuilt to exact proportions so everything is where it used to be, but the room – with interior design by DesignAgency – is much brighter and cleaner than the old bar ever was.

There were actually five pieces that were required to be restored by the heritage bylaw: the original sign, the original bar, the oil murals on the wall and the terrazzo floor. The original stage is back in place, and the bar is original too, and Fitzrovia director of marketing Ryan Funt says that was one of the most intensive restorations. "This portion

*cont'd on p6*

# SUE FOLEY

## ON TOUR

- October**
- 15 - **Antone's Austin, TX**
  - 16 - **Mercer Dancehall Driftwood, TX**
  - 21 - **Dan's Silver Leaf Denton, TX**
  - 22 - **Rockefellers Houston, TX**
  - 23 - **Poor David's Pub Dallas, TX**
  - 25 - **SPACE Evanston, IL**
  - 26 - **Shank Hall Milwaukee, WI**
  - 28 - **Sportsmen's Tavern Buffalo, NY**
  - 29 - **The Hangar Troy, NY**
  - 30 - **The Falcon Malboro, NY**
  - 31 - **The Met Pawtucket, RI**
- November**
- 1 - **City Winery Boston, MA**
  - 2 - **Cafe Nine New Haven, CT**
  - 3 - **Iridium New York, NY**
  - 5 - **The Living Room Philadelphia, PA**
  - 6 - **Thunderbird Cafe/Music Hall Pittsburgh, PA**
  - 7 - **Grandview/Natalie's Columbus, OH**
- December**
- 1 - **The Mercury Lounge Tulsa, OK**
  - 3 - **Off Broadway St. Louis, MO**
  - 4 - **Zoo Bar Lincoln, NB**
  - 7 - **Coda Concert House Joplin, MO**
  - 8 - **Turf Club St. Paul, MN**

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### LOOSE BLUES NEWS cont'd from p5

of the bar at the bottom was in disrepair, so we had it taken out and reupholstered and then reattached," he says.

What was not restored was the grungy basement "Comfort Zone" or the back room, where show-goers could hang out and shoot a game of pool between sets.

The Comfort Zone name lives on in the adjacent Waverly Hotel second floor co-working space (for hotel residents only). It features a fireplace, acoustic wall, meeting room and lounge area and even theatre seating and a projection space. The hotel offers lots of 21st century add-ons, including a resident app, an automatic parcel room with refrigeration, a branded BMW available for rent, a dry cleaning service, a 2,500-square-foot gym, a rooftop pool and in-house pet grooming and walking service. There's a Cleveland Clinic virtual health centre included in rent, where residents can use cameras and diagnostic equipment to connect with a doctor on a screen. And there's a resident beehive on the roof, with occasional jars of local honey included in the rent.

Meanwhile in Parkdale, Dave Yarmus, the former operator of the Silver Dollar before its closure in 2017, has already launched his own version of the Silver Dollar and Comfort Zone at 1371 Queen St. West and has been presenting some shows, though no blues to speak of.

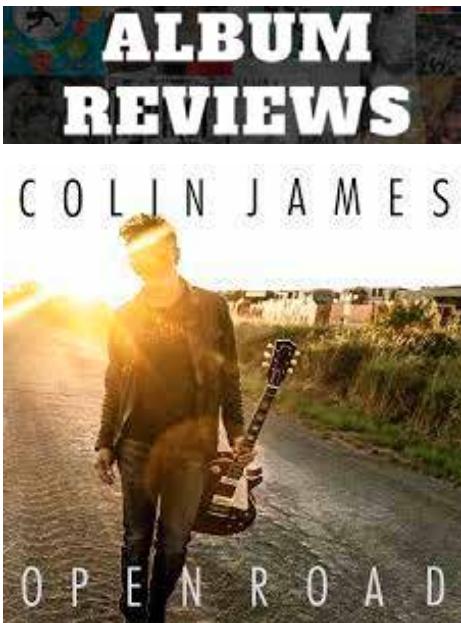
**Congratulations to Eve Goldberg**, a long-time friend of the blues, on being chosen for this year's Estelle Klein Award from Folk Music Ontario. Eve was steeped in the folk scene from an early age, and became a folk musician herself with her first CD in 1998. Her instrumental "Watermelon Sorbet" was the opening theme for CBC's Richardson's Roundup. She supported herself by working at Borealis Records as their first office manager.

She released two more solo albums, and two recordings with Gathering Sparks, winning Folk Music Ontario's Songs From the Heart competition. Eve is passionate about community music, teaching at colleges, and camps and helped start the Common Thread Community Chorus (Toronto) and the non-profit organization ArtsCan Circle. Her song "Streets of Burma" was used by Amnesty International Canada as part of a 2007 campaign. She has served on the board of OCFF/FMO and Local 1000 of the AFM. With Local 1000, she served as Canadian vice president for three years and president for three years.

**More congratulations:** The Smoke Wagon Blues Band provided a little Canadian content to the winners list at the Independent Blues Awards which included Mike Zito, Samantha Fish, Walter Trout, Larkin Poe and many others. See the complete list at <https://www.makingascene.org/>

**Rainbow Bistro gets reprieve:** Ottawa's home of the blues, the Rainbow Bistro was set to close at the end of September, largely because the pandemic was making it impossible to make ends meet but a White Knight has appeared and it looks like they will be booking bands again in October. The Ottawa Citizen reports that tech executive Kevin Ford has extended a lifeline to the Rainbow Bistro that will allow it to stay open, at least until the end of the year. Ford said he woke up at 3 a.m. one night with the feeling he couldn't stay on the sidelines and watch the live-music landmark sink. He reached out to Rainbow owner Danny Sivyer and they met to brainstorm ways to keep it open. "It has such a legacy," Ford said. "I'm a musician and three of my sons are musicians. We've been to the club. I have a picture in my office from when I took my four boys there when they were young for the Sunday jam. Everybody I talk to has a Rainbow story."

After an emotional farewell weekend of sold-out shows at the Rainbow, Sivyer said the fresh support has him "choked up." Although Sivyer had already given notice to the landlord, he said the landlord is on board with the restart, and even willing to cut the rent in half. Sivyer had already said emotional goodbyes to many long-time regulars who turned up for the final performance with Tony D. He says live music could be return to the stage by the first weekend in October.



**Colin James** *Open Road* True North Records

It's reassuring, if not beyond pride-swelling, to watch a true Canadian talent getting better and better at their craft with each successive release. And, as popular as his Little Big Band was to so many, this writer never felt that James has ever truly maximized his definitive guitar talents, as readily identified by once-mentor, Stevie Ray Vaughan. Yet, here's another strong release that moves him ever closer to doing so.

Leading off with a jewel from the Tony Joe White catalogue, "As the Crow Flies" (from '72's *The Train I'm On*) James takes care of guitars, slide and most vocals, adding a core band of Geoff Hicks, drums; Norm Fisher, bass and Simon Kendall on organ & clavinet. Less swampy, more rocky, the tune emphasizes its bluesy roots – with (likely) Steve Marriner on harmonica and underlining James' inimitable guitar tone.

Without making a giant jump, James' cover of Albert King's "Can't You See What You're Doing To Me" adds Steve Hillium on both tenor and baritone saxes and Chris Caddell on rhythm guitar. A natural for James' crying guitar, his oft-unheralded vocals are exceptional here as the band steps up to the material. Fisher's bassline is of special note as James' guitar doesn't have all the fun. Cue some Magic Sam and it's no surprise why "That's Why I'm Crying" is putty in James' hands, with Chris Caddell added on rhythm guitar. Updated and drenched with emotion, it's a true highlight and we've barely begun. Single and original, co-written with Craig Northey (of Odds fame), "Open Road" makes for a powerful title track, with its distinctively aggressive guitar lines layered over a surprisingly laidback groove. "Change It", from Doyle Bramhall's '94 debut, follows the same slinky, bar-rock feel of the original

while one of two co-writes with Colin Linden, "Raging River" – last heard on Linden's *Raised By Wolves* – benefits from the deft interplay between these two gifted guitarists on one beautiful, relaxed track.

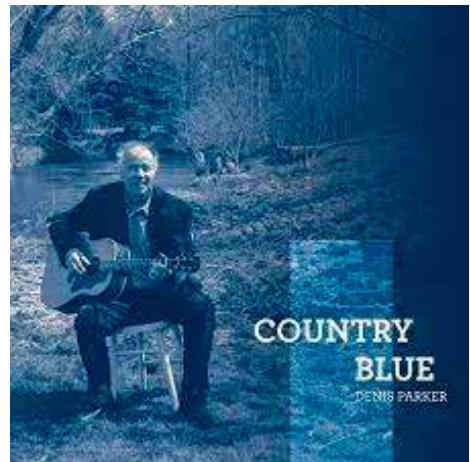
On another co-write, this one with Tom Wilson, "When I Leave This House" delivers a rockin', Chuck Berry feel with the addition of Jesse O'Brien on piano. Otis Rush's "It Takes Time" is fully fleshed out with the addition of Steve Marriner on harmonica, plus Jerry Cook and Steve Hillium on baritone saxophone/tenor saxophone, respectively. For fans of James with horns, this is a return to form.

The second Linden co-write is the stripped down, highly feral blues track, "There's A Fire". James burns like this in his sleep when he wants to – and should do it more often. This is a keeper. Mixing things up with the Bob Dylan/Jim James "Down On The Bottom", Craig Northey joins in on guitar and vocals. Good as this song is with its rich slide and sax accompaniment, it seems an odd fit here (no pun intended).

Likewise, another Dylan cover, "It Takes A Lot To Laugh, It Takes A Train To Cry", seems another questionable selection to fit the flow of this record, despite the big production values and sax support. The trio of James, Hicks and Fisher turn in a tasteful twist on a Folk Song-era John Lee Hooker song, "Bad Boy", highly loyal to Hooker's drone-like, rhythmic trance-like style. "I Love You More Than Words Can Say" – a song made famous by both Otis Redding and Aretha Franklin, written by Booker T. Jones and Eddie Floyd, seems – again – a somewhat strange fit here – disjointed as it is from the flow of the album's first half. Still, it's a stunning rendition featuring a soulful vocal from James, stand-out organ from Simon Kendall, piano by Jesse O'Brien and Steve Pelletier on bass. James also provides some sweet guitar stings along the way. Jeremy Wilson's "Heaven Knows Your Name", expertly covered by Blackie & The Rodeo Kings back in '04, closes this set – as strange an ending as the last few tracks have seemed. Yet, it – too – gets a stunning treatment from James (and with no recording info, it's difficult to tell who the players might be). Blame the pandemic for the slight lack of continuity, perhaps. At the same time, we've learned that recording challenges often turn to opportunity. The product of three band sessions in Vancouver, the rest of *Open Road* was done remotely.

All in all, it's another landmark release and a sensational addition to James's substantial catalogue. Fans will enjoy its deep blues, its rootsy pop, its smart, soulful covers and its everything-in-between. (Eric Thom)

[Note: at pre-release time, the number of songs included on this disc and their order of appearance may change.]



**Denis Parker** *Country Blue*

Blues fans in St. John's, Newfoundland are well aware of Denis Parker. He has been a cornerstone of the local blues scene ever since he arrived in the city of legends back in the early 70's, bringing blues to the rock. With a pedigree that includes his work with Panama Limited, and their recording done at the legendary Abbey Road Studios,

He wasn't on the rock long before he was making music that was turning heads with legendary local acts like Garrison Hill, TNT, Contraband and his team up's with another local mainstay, Roger Howse. His resume speaks for itself, but this new album, *Country Blue* is a stripped down acoustic album that is a true labor of love.

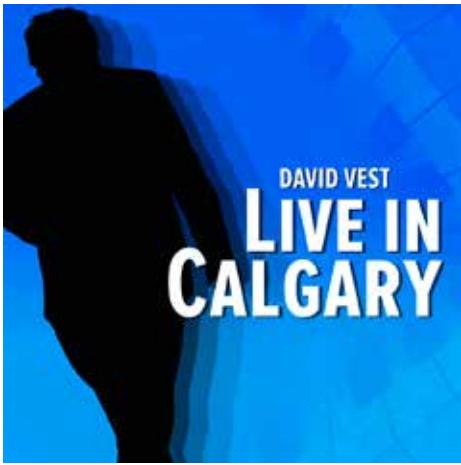
This album is steeped in the classic country blues style of Bukka White, and open 'D'Tuning, giving a distinctive sound. But this is not Denis trying to copy Bukka's legendary sound, as much as trying to create a new platform for the music to be shared. A next logical step in the evolution of that sound.

Each track on this album is comfortable, like sitting with an old friend, rocking on the back porch, singing, playing and watching the world go by. I think that is what this album is in a nutshell, comfortable, personal and warm.

Each cut is a music expression, from the sizzling slide of the first track, to the brilliant instrumentals, to the heartfelt honesty of his lyrics, wry observations expressed in that deep and road weary voice, with just a hint of gravel, draped in the dust of a million blues highways.

But Denis Parker is more than just a singer songwriter. He is a builder, a cornerstone of blues in Newfoundland. He is also a brilliant observer and master interpreter, *Country Blue* being a perfect example of that. (Terry Parsons)

cont'd on p8



**David Vest** *Live In Calgary* Cordova Bay Records

Picking up where Gary Kendall's review of Vest's *Live at Hermann's* left off, *Live In Calgary* continues to celebrate the venerable blues pianist's joy of playing live. Armed with his long-time band (Tom Bowler, guitar; Ryan Tandy, bass; Damian Graham, drums), with longtime Portland, Oregon blues guitarist, Peter Dammann, sitting in, Vest & Co. lay down their love for piano-based blues on fans at the 2019 Calgary International Blues Festival.

A rich blend of Vest originals sit nicely alongside Huey P. Smith's "Genevieve" and Willie Perryman's "Rockin' With Red" while fans of Paul deLay will enjoy "Fourteen Dollars In The Bank" – Dammann having recorded this with deLay on his '98 *Nice & Strong* release. Vest's own "We're All Sharecroppers Now" continues the New Orleans' groove seamlessly as his strong band adds powerful support without ever overpowering Vest's piano-driven leads.

Willie Perryman's "Rockin' with Red" injects the set with a slightly slower honky-tonk feel, augmented by a lovely bass solo from Tandy, while their own "What's That About?" updates the genre – a runaway train of a homewrecking, rock'n'roller – offering a showcase for what Vest does so well. It doesn't hurt to have Tom Bowler's guitar keeping the bar held high. 2012's *East Meets Vest* yielded "Shake What You Got" and, while it may not be Vest's strongest vocal here, the dual guitar attack transforms this track into another spellbinder.

The boogie-woogie burn of "Black Dress" conjures visions of Jerry Lee, giving the band the chance to crank, full-tilt – together and with strong solos. Roadhouse Revelations' "Heart Full of Rock and Roll" goes a long way to explaining Vest's own *raison d'être*. The timing couldn't be any better to close with the track Vest first recorded with Paul deLay on '09's *Way Down Here* – "Worried About The World". And who isn't worried? Yet, this

one-time sideman is fully developed as a front man, bent on making the world a much better place through his unique recipe of country blues, rock'n'roll, barrelhouse and boogie-woogie with just a hint of gospel.

Put them all together and there's little wonder why this former southerner has been embraced by his Canadian fans and rewarded for his ability to raise more than a few roofs. This release – and the one reviewed here last month – underlines that 'live' remains the best Vest of all. (*Eric Thom*)



**Charlie A'Court & Witchitaw** - *When Country Gets the Blues*

The latest release from ECMA award winning singer / songwriter Charlie A'Court sees the Atlantic Canadian blues powerhouse teaming up with country rocker outlaws "Witchitaw" for a brand-new Live album, but it is more than just a one-off live album. They have joined forces to create an exciting new touring show that will cover all three Atlantic provinces in the wake of the album's release.

Called, "When Country Gets The Blues" A'Court and Witchitaw were set to tour the summer of 2020, but COVID shut that down. They had a recording of their debut live performance in 2019 at the Cavendish Beach Music Festival, and focused on that to kill time during the lock down.

The show was a lively set featuring well known cuts from A'Court's and Witchitaw's library, plus selected classic covers from artists like John Fogerty (CCR), Vince Gill and B.B. King.

This album is a brilliant collaboration creating a bridge between two mainstay musical genres. Witchitaw's pure country melds seamlessly with A'Court's dynamic blues, to create an energetic one-of-a-kind musical experience. The show opens with "Backwood Hood", pure modern country with a swampy back beat. The idea of country rock mixed with dirty blues gives this song life to the delight of the Cavendish crowd.

Up next, a Charlie A'Court original, "Come On Over". The kind of flashy blues that can energize a crowd, breathing energy into them that gets the heart thumping and the blood pumping.

The third cut, a Witchitaw original, "Posse" is a coming-of-age story with a group of good old boys that watch each others backs.

Up Next, "Liza Jane" puts the bluesman at the mic for a country song, and Charlie A'Court does not disappoint. His extensive experience touring gives Charlie the ability to make any song, any genre, his own, and he certainly does.

For the 5th cut the boys take on a one of CCR's most recognized songs, with "Down On The Corner". It is a compelling combination when a blues player and a country band take on a rock classic. This one is an experience.

The next cut is the album's first clear-cut blues song. This album is decidedly country for the first 5 cuts, but "Carolina" brings pure blues to the forefront, beautifully played by Witchitaw, perfectly fronted by A'Court.

Track 7 is just what the title implies... "Swamp Music". A back roads blues, sun-baked and Moonshine-soaked. A bridge between genres that is part country, part blues, part rock n roll and 100% pure pleasure.

The 8th cut, "Seeing You Around" is country rock, pure and simple. At this point in the listening experience, this song solidifies just how diverse this album truly is, an extension of the pure talent and love of music that these artists share.

The show is like a tug of war between country and blues, with one side or the other having sway one cut at a time. For the next cut blues is definitely winning the war, as a BB King Classic, "Let The Good Times Roll" shows the Cavendish crowd a fabulous blues classic.

The last cut on the album, "East Coast Country Side Road", an homage to the home region for all these artists, and a point of Atlantic Canadian pride for any of them. If you have spent time here, you understand. If you have never been here... What are you waiting for??

Atlantic Canada has some amazing rock, country and blues players wandering its back roads. This album is the perfect musical marriage of these diverse, and yet somehow connected musical ideals.

Blues purists might complain that it is not Blues, just as country purists might dismiss it as not country, but true music fans will appreciate it for its high energy, courage to explore / expand genres and ability to delight. (*Terry Parsons*)



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*-Blues Music Magazine*



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ROY BAINTON, *BLUES MATTERS MAGAZINE*

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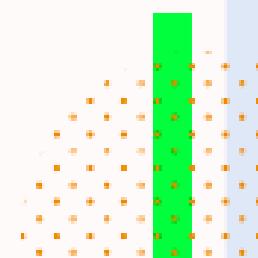
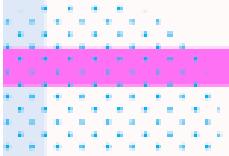
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Mariposa Folk Festival is presenting the Mariposa Satellite Concerts on October 23, 2021 in Orillia. Lots of blues content with afternoon shows at five satellite venues and a main stage performance at night that includes **Shakura S'Aida** (pictured) and **Evangeline Gentle**. In the afternoon shows, **Rick Fines**, and **Terra Lightfoot** play the Braestone Barn, **Suzie Vinnick** plays St. Paul's Centre and **Angelique Francis** will light up the Orillia Opera House. Tix at [www.orilliaperahouse.ca](http://www.orilliaperahouse.ca) or by phoning the box office at 705-326-8011. Photo by Cecile Laroche-Coignet



CBC Radio  
*Saturday Night Blues*,  
w/ **Holger Petersen** (national)  
Radio Music Saturday at 6:05pm + online at CBC Music



JAZZ-FM (91.1)  
*Bluz FM* w/ **Danny Marks**  
Saturday 7:00 pm-midnight



CIUT-FM (89.5)  
*A to Z Blues* w/ **Screamin' Red**  
Tuesday 6-7pm  
*Calling All Blues* w/ rotating hosts  
**Andrew Galloway, Sugar Brown, Brooke Blackburn, and Julie Hill** Saturday Noon.



CKWR (98.5 FM)  
*Old Chicago Blues* w/ **Willy A,**  
Saturday 12:30pm - 2:00pm (Kitchener)  
[www.ckwr.com](http://www.ckwr.com)

CIOI FM (1015 The HAWK)  
*Blues Source Canada* (Tuesdays, 4-5pm), *Blues Source International* (Tuesdays, 5-6pm) with **Ken Wallis** (Hamilton) Both of these shows also repeat on [bluesandrootsradio.com](http://bluesandrootsradio.com). BSC re-airs Thursday at 8, Friday at 10pm, Saturday at 7.30pm, and Monday at 6am and BSI airs Friday 6pm/Saturday 2pm/Monday 4am ET.



COUNTYFM (99.3)  
*Sideroads* with **Blues Sister Peg and Brotha 'Z'** Tuesday 8-10pm (Picton)



CIWS 102.9FM (Whistle Radio)  
*Whistle Bait* w/ **Gary Tate**  
(aka Shakey-T) Wed, Thurs, Fri 11pm (Stouffville)



CFFF Trent Radio (92.7 FM)  
*Blues Themes*, Delivered by..The Milkman (Blake Frazer) Thursday 9 to 10:30 PM (Peterborough)



CJLX (91.3 FM)  
*Saturday Night Blues Review*, with **George Vaughan**. Saturday 6-7pm (Belleville)

CFMU (99.3 FM)  
*Breakfast of Champions*, with **Paul Panchezak**. Thurs 10am  
*Swear to Tell the Truth: the Blues and Rhythm Show*, with **CM.Compton**. Tuesday 1-2:30pm (Hamilton)

CFRU (93.3 FM)  
*The Thrill is Back* with **Andy and Andrew** Mondays 1 to 3pm  
*The Blues Review*, with **Roopen Majithia** Tues 9:00 pm (Guelph)

CANOE FM (100.9 FM) [canoe.fm.com](http://canoe.fm.com)  
*Buckslide Blues Cruise* with Patrick Monaghan Tues. (7-9pm) (Haliburton)

CFBU (103.7 FM) *Eclectic Blues* with **Deborah Cartmer**  
Tuesday 7-9 pm (St. Catharines)

CKCU(93.1 FM) [www.ckcufm.com](http://www.ckcufm.com) *Black and Blues* w/ **John Tackaberry** Every Sunday 9-11 pm (Ottawa)

CKMS (100.3 FM)  
*Poor Folk Blues* w/ **Bruce Hall** (aka Brewski)  
Monday 7:30-9 pm (Waterloo)

CKAR (88.7 FM) Hunters Bay Radio  
The Big Beat Bar-B-Cue Radio Show w/**Matt Allen**  
Sundays 10am to 12pm  
[huntersbayradio.com/listen](http://huntersbayradio.com/listen)

At *The Crossroads* w/**Brant Zwicker**  
<http://atcbunes.ca> and syndicated on stations across the continent  
Raoul's Blues w/**Raoul Bhaneja** Wed. 11am-1pm [www.jazzcast.ca](http://www.jazzcast.ca)

This month's recommended listening by Brant Zwicker,  
host/executive producer of At the Crossroads syndicated blues radio.  
Website: [atcbunes.ca](http://atcbunes.ca)



**Tony Holiday** *Tony Holiday's Porch Sessions Volume 2* Blue Heart Records

\***Colin Linden** *bLOW* Highway 20 Records

**Tommy Castro** *Tommy Castro Presents A Bluesman Came to Town* Alligator Records

\***Lindsay Beaver & Brad Stivers** *Lindsay Beaver & Brad Stivers* VizzTone

**Tito Jackson** *Under Your Spell* Gulf Coast Records

\***Mike Clark** *Devil's Playground* independent

\***Brandon Isaak** *Modern Primitive* independent

**Christone 'Kingfish' Ingram** 662 Alligator Records

**Billy F Gibbons** *Hardware* Concord Records

**Soulful Femme** *It is Well with My Soul* independent

\***Steve Marriner** *Hope Dies Last* Stony Plain Records

**Guy Davis** *Be Ready When I Call You* M.C. Records

**Deb Ryder** *Memphis Moonlight* VizzTone

**Crystal Thomas** *Now Dig This!* Dialtone Records

\***Sue Foley** *Pinky's Blues* Stony Plain Records

\***David Gogo** *Silver Cup* Cordova Bay

**Mark Hummel** *East Bay Blues Vaults 1976-1988* Electro-Fi Records

**Teresa James & the Rhythm Tramps** *Rose Colored Glasses Vol. 1* Blue Heart Records

**Altered Five Blues Band** *Holler If You Hear Me* Blind Pig Records

**Greg Copeland** *Brown Eyed Handsome Man* independent

= Canadian



### Wednesday, September 29

**Julian Fauth** 7:00 pm, La Rev, 2848 Dundas St W., Toronto, 647-748-1376

### Friday, October 1

**Little Magic Sam** 3:30 pm to 5:30 pm, Castro's Lounge, 2116 Queen St E, Toronto, (416) 699-8272

**McKenna Moonah Blues Duo w. Debbie Fleming** 7:00 pm to 9:00 pm, Scarborough Music, 1051 Kingston Rd., Toronto, (416) 699-8333, \$25

**Queen Pepper** 9:00 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Paul Reddick** 9:30 pm, Crowsnest Corner, Dundas & Carlaw, Toronto

### Saturday, October 2

**The Mighty Duck Blues Band w/ Little Magic Sam and Maia Van Raes** 2:30 pm to 6:30 pm, Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, no cover

**Milky Whites and the Bluesmen** 8:00 pm to 11:00 pm, Lou Dawgs - London, 519 Richmond St, London

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Monday, October 4

**Sean Pinchin** 6:00 pm to 9:00 pm, Shore Grill and Grotto, 71 Lakeshore Blvd E, Port Credit

### Tuesday, October 5

**Julian Fauth** 6:30 pm, Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746, PWYC

**Paul Reddick** 7:00 pm to 9:00 pm, Painted Lady, 218 Ossington, Toronto

### Wednesday, October 6

**Julian Fauth** 7:00 pm, La Rev, 2848 Dundas St W., Toronto, 647-748-1376

### Friday, October 8

**Fraser & Daley** 5:30 pm to 7:30 pm, Castro's Lounge, 2116 Queen St E, Toronto, (416) 699-8272

**Paul Reddick** 8:30 pm, Moonshine Cafe, 137 Kerr St, Oakville, \$20

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Saturday, October 9

**Suzie Vinnick** 12:00 pm, Hy-Hope Farm, Pickering

**Mighty Duck Blues Band w/Mike Branton** 2:30 pm to 6:30 pm, Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, no cover

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Sunday, October 10

**Terry Wilkins / Michael Johnson** 2:00 pm, Communist's Daughter, 1149 Dundas St W, Toronto, (647) 435-0103

### Tuesday, October 12

**Julian Fauth** 6:30 pm, Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746, PWYC

**Paul Reddick** 7:00 pm to 9:00 pm, Painted Lady, 218 Ossington, Toronto

### Wednesday, October 13

**Julian Fauth** 7:00 pm, La Rev, 2848 Dundas St W., Toronto, 647-748-1376

### Thursday, October 14

**Adam Beer-Colacino** 7:00 pm, Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

**Erin McCallum w/Teddy Leonard** 7:30 pm, Gibson Centre, 63 Tupper St W, Alliston



**Erin McCallum** will be joined by Toronto expat guitarslinger **Teddy Leonard** for a show at the Gibson Centre in Alliston Thursday, October 14 at 7:30 pm

### Friday, October 15

**Little Magic Sam** 5:30 pm to 7:30 pm, Castro's Lounge, 2116 Queen St E, Toronto, (416) 699-8272

**Jay Pollock** 7:00 pm, Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Friday, October 22

**Fraser & Daley** 5:30 pm to 7:30 pm, Castro's Lounge, 2116 Queen St E, Toronto, (416) 699-8272

**Suzie Vinnick** 7:00 pm, Supermarket, 268 Augusta Ave, Toronto, (416) 840-0501

**Matt Weidinger Trio** 8:00 pm, Bronte Legion, 79 Jones St, Oakville, (905) 827-4722

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Saturday, October 23

**The Mighty Duck Blues Band w/ Meghan Parnell & Dave Barnes (Bywater Call)** 2:30 pm to 6:30 pm, Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, no cover

**Andre Bisson Band** 8:00 pm to 10:00 pm, Moonshine Cafe, 137 Kerr St, Oakville

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

### Tuesday, October 26

**Paul Reddick** 7:00 pm to 9:00 pm, Painted Lady, 218 Ossington, Toronto



Many thanks to Rose Ker, Nada Saronvich, Geoff Virag and Roya Yeganeh for their help with the Maple Blues Newsletter mailing.

**Friday, October 29**

**Little Magic Sam** 5:30 pm to 7:30 pm, Castro's Lounge, 2116 Queen St E, Toronto, (416) 699-8272  
**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Saturday, October 30**

**The Mighty Duck Blues Band w/ Kevin "Kat King" McQuade** 2:30 pm to 6:30 pm, Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, no cover  
**Son Roberts** 7:30 pm to 10:00 pm, Supermarket, 268 Augusta Ave, Toronto, (416) 840-0501 Ticket info: [https://www.eventbrite.ca/e/son-roberts-tickets-170485857790?aff=ebdss-beac\\_15-20](https://www.eventbrite.ca/e/son-roberts-tickets-170485857790?aff=ebdss-beac_15-20)  
**Rootbone** 8:00 pm, Moonshine Cafe, 137 Kerr St, Oakville  
**Matt Weidinger Trio** 8:00 pm, Brantford Polish Hall, 154 Pearl St, Brantford, (519) 753-0414  
**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Thursday, November 4**

**Paul Reddick Piano Quartet (also livestream)** 8:00 pm to 9:30 pm, Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746, PWYC

**Friday, November 5**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Saturday, November 6**

**The Last Waltz**, Uxbridge Music Hall, 16 Main St S., Uxbridge, A Musical Celebration of The Band, \$19  
**Al Lerman** 8:00 pm, Moonshine Cafe, 137 Kerr St, Oakville  
**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Friday, November 12**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Saturday, November 13**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Sunday, November 14**

**Terry Wilkins / Michael Johnson** 2:00 pm, Communist's Daughter, 1149 Dundas St W, Toronto, (647) 435-0103

**Friday, November 19**

**The Dirty Blues Band** 8:00 pm, Moonshine Cafe, 137 Kerr St, Oakville  
**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Saturday, November 20**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Friday, November 26**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Saturday, November 27**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**Friday, December 3**

**Tyler Yarema** 9:15 pm, Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887, cover charge

**REPEATING**

**EVERY SUNDAY**

**Blues 'n Grooves Jam** 12:00 pm, Rockpile 5555a Dundas Street West Toronto 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event no cover

**Terry Wilkins / Michael Johnson** 2:00 pm, Communist's Daughter 1149 Dundas St W Toronto (647) 435-0103

**EVERY TUESDAY**

**Paul Reddick** 7:00 pm, Painted Lady 218 Ossington Toronto  
**Julian Fauth** 6:30 pm, Sauce on Danforth 1376 Danforth Ave. Toronto 416-766-0746 PWYC

**EVERY WEDNESDAY**

**Julian Fauth** 7:00 pm, La Rev 2848 Dundas St W. Toronto 647-748-1376

**EVERY FRIDAY**

**Tyler Yarema** 9:15 pm, Reservoir Lounge 52 Welington St. E Toronto 416-955-0887 cover charge

**EVERY SATURDAY**

**Tyler Yarema** 9:15 pm, Reservoir Lounge 52 Welington St. E Toronto 416-955-0887 cover charge  
**Mighty Duck Blues Band** 2:30 pm, Jo Blo's Rock & Wok 155 St Paul Crescent Pelham Road St Catharines- no cover



Hosted by  
**Angelique Francis**





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# TALENT SEARCH

Every year, the Toronto Blues Society searches for Canada's undiscovered blues talent.

Six finalists are selected to perform for a professional development package including festival gigs, mentorship meetings, studio time, graphic design and much more!

We will be announcing the full details of this year's search in the November 2021 edition of Maple Blues, meanwhile we are looking for submissions of interest from the performing community who can be available to perform for the Talent Search judging panel at a future date.

The Deadline for submission of interest to the Toronto Blues Society is Tuesday, November 30, 2021

Once submitted, the full contest rules, regulations and a complete prize list will be sent directly to your in-box as soon as these details are ready.

Please send your e-mail to [info@torontobluessociety.com](mailto:info@torontobluessociety.com) with the subject line "TS2021".

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"Silver Cup is a testament to David Gogo's immense ability as a vocalist, guitarist and songwriter. It's a CD well worth checking out and, like the [title of the album's closing] song, deserves its place on the top shelf" - Sandra B. Tooze

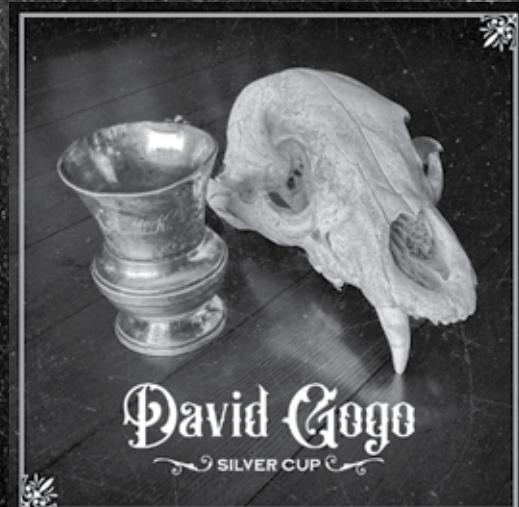
# David Gogo

SILVER CUP

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- October 1st - Arden Theatre, St. Albert, AB†
- October 5th & 6th - Beaver Point Hall, Saltspring Island‡
- October 7th - Hermann's Jazz Club, Victoria BC†
- October 8th - Queen's Hotel, Nanaimo, BC†
- October 9th - Blue Frog Studios, White Rock, BC†
- October 10th - Duncan Showroom, Duncan, BC†
- October 12th & 13th - Bozzini's Upstairs, Chilliwack, BC†
- October 15th - Coleman AB, Venue TBD†
- October 16th - Ironwood Stage and Grill, Calgary, AB†

†w / Steve Marriner    ‡w / Steve Marriner and Harry Manx



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