

# Toronto Blues Society MAPLEBLUES

TBS is a charitable organization dedicated to the promotion and preservation of the Blues



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Dione Taylor drops  
a new single and is  
the newest member  
of the TBS Musicians  
Advisory Council

Dione Taylor  
Blues in the Age of Covid  
The Blues Bookshelf

Loose Blues News  
John's Blues Picks  
Top Blues

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*Congratulations to Montreal's Dawn Tyler Watson for winning the JUNO Award for Blues Album of the Year. Her list of awards and accomplishments keeps growing but it is DTW the human being who continues to impress and inspire anyone who comes into her orbit as a model of determination for those encountering adversity in their lives and career (as all musicians are facing in these discouraging days). Dawn would be the first to acknowledge her fellow Blues nominees, Big Dave McLean, Durham County Poets, Michael Jerome Browne and Whitehorse. Photo by Laura Carbone*



We welcome to our Musicians Advisory Council several new members this month in a stroke that moves to diversify and represent community in a better way. Coming to the organization are Diana Braithwaite, Alana Bridgewater, Dione Taylor, Jay Douglas, Julian Taylor, Ken Kawashima and Dan McKinnon. This growth is a response to making the TBS a better reflection of the community, inspired by the Black Lives Matter movement and Anti-Black Racism. Since the May 29 murder of George Floyd the world has woken up and the streets are alive with passionate voices. The TBS hopes to harness this energy and involve our new recruits to helping shape our future program planning. It would be appropriate to note that Diana in particular has been involved with programming from our early days with her work around the Underground Railroad and beyond. As we look forward to the future with the new MAC members, the board and staff need to listen and acknowledge the privilege of white society. As a creative institution, we embrace opportunities to make space for all voices in the blues community. Watch this space for info on a Town Hall community session in the works.

*-Derek Andrews, TBS President.*



# BLUES IN THE AGE OF COVID



*So far and yet so close...Paul Reddick and band (seen here on a Wednesday in June) recreate his intimate salon-style performances for a full camera crew at Sauce On The Danforth. Videos will be released each Wednesday starting July 1st, at the rate of 1 song per week for 6 weeks.*

Covid dismantled the city's live music scene quickly. Paul Reddick remembers his turning point being March 14th in a car full of gear, waiting on news of whether band members would attend a gig at the Moonshine Cafe. The night ended up cancelled, as were 3 months' worth of gigs including Reddick's cherished Wednesday residency at Sauce On The Danforth.

Fast forward to June (with the majority of gigs still streamed from musicians' homes) and Sauce venue owners Michelle and John propose that Paul make use of their empty stage after-hours. With the circle of musicians roused, regardless of there being no audience to perform to, they began taking baby steps towards resurrecting the live music scene.

The result is a 6 song video series to be released at the rate of 1 song per week, starting Wednesday July 1st.

"Over the last two years I've developed a loyal following...people refer to their experience there as therapeutic because it's so intense and the music doesn't overwhelm but allows people to feel involved. It is very much like they are in their living room relaxing."

Ironically, from their living room is exactly where a much wider audience will now have the chance to take in a Sauce experience, "As an alternative to live stream, I hope that these beautifully shot videos capture the unique musical experience that occurs there."

The performances are expertly captured under the creative direction of John Cook and his professional production crew from Compass 360. The project was independently funded, with a portion generously offered up by the venue as well as by a few very dedicated Sauce patrons.

Watch the upcoming Sauce video releases each Wednesday as they are uploaded on the Folk, Roots and Blues YouTube channel, and onto Paul's social media. "The players are an extraordinary group of musicians who have worked with me for many years," says Reddick of bandmates Kyle Ferguson, Anna Ruddick, Jody Brumell and Steve Marriner (MonkeyJunk).

The 4th video expected out on Wednesday July 22 has Paul singing in Italian, and refers to a live album being released on July 24, "My relationship with Stony Plain was refreshed recently by another project, as they have agreed to digitally release a live album I recorded last November in Piemonte, in Northern Italy." Paul speaks of a long and excellent relation with Stony Plain Records and Holger Petersen (who released his album *Ride The One*), a label now bigger as a member of the True North/Linus family.

The new release is not made up of Italian songs, but of his usual original catalogue, and featured are Steve Marriner and Tony Diteodoro of MonkeyJunk. Paul says of the Sauce project, "I've done the best music of my life in this venue," and hints at possibly continuing a second season of videos, though the future is uncertain, "I will certainly do everything I can to continue putting it out there in some manner, whether digitally or live."

"I am very pleased with the spirit of the performances. Apparently we can still play."

*Note: Sauce On The Danforth will be holding Weekly Back Patio Watch Parties for each video released, 6 songs in 6 weeks, Wednesdays at 8 PM starting July 1st. To reserve your spot contact Michelle at 416-666-3415.*

-Janet Alilovic



**"Almost Live" Blues:** A solid offering of live Blues in Covid came from the stage at Donnelly's Pub in the city of Thorold, a long-time hub for the genre in the Niagara Region. Most are familiar with Thorold (which banks on the Welland Canal) as home of The Canal Bank Shuffle, a 3-day festival in October featuring Blues performances big and small, with Donnelly's stage being a festival staple. A solid stop on the Ontario blues map.

The "Almost Live" series had a live-to-tape weekly performance at Donnelly's uploaded consistently from March to June throughout Covid, a noteworthy collection of musical offerings made while others were just cautiously crawling out of isolation. There's a comforting sense of normalcy in watching the chemistry of fine performers interacting musically on a real stage.

Uploading their first videos at the end of March, it's from the get-go that Donnelly's tries a hand at keeping musicians together and working. Each Monday, taped in the closed venue, guest performers were backed by the Brant Parker Band (in most sessions Sean O'Grady, Brad Krauss and Al Duffy of the Jack de Keyzer Band) with virtual tips shared among artists and videographers.

Viewers were steered to donate via the Canal Bank Shuffle Facebook page, which is where the videos can still be viewed, as well as on the Canal Bank's YouTube channel. Catch performances by Spencer MacKenzie, Virgil Scott, Jake Chisolm, Chris Ayries, Josh Miller, and more.

Listening to the musicians banter in the early footage suggests the taped shows were originally intended to tide over the Donnelly's audience missing their weekly blues fix of Wednesday night open mic or the Saturday Afternoon Blues Series. The project was indeed initiated before anyone realised how deeply Covid would impact the industry and musicians' livelihoods. The series continued to grow as the prognosis for live shows worsened, and this gives the series a feel of trailblazing as musicians continued to perform and share a stage together through the pandemic (with appropriate restrictions in place), a great testament to Canal Bank Shuffle's enthusiasm...trekking along in the worst of times. [www.donnelleyspub.com](http://www.donnelleyspub.com)

*cont'd on p4*

### Drive-In Blues Concert July 31 in

**Thorndale:** As announced on the Cruise In Concerts Facebook page, live music is back! The Purple Hill Country Hall will be hosting an outdoor drive-in blues show taking place on July 31 in Thorndale, just east of London. Cruise In Concerts lists the show beginning at 7pm with tickets starting at \$99 per carload, purchased through the TicketWindow site complete with a 'seating' plan of parking spots to choose from. Legendary bluesman Bill Durst will be headlining, with additional performances by Tim Woodcock and Cheryl Lescom, and special guests The Chris Trowell Band.

According to The London Free Press, a regional Health Unit inspector has reviewed the Cruise In Concerts setup and things are looking good. Though promoters do not need to seek permission for events, nor does Public Health or the Ministry issue approvals for shows, they still can serve in assisting organisers with health related regulation, be it advising on washroom upkeep or distancing implementation.

Cars will be distanced 2 m. apart, without room for outdoor sitting, due to Covid-19 regulations still in place (the ticket site states that audience members must stay within their vehicles for the performances, unless using washroom facilities). Also, Covid-19 prevents the locale from providing concession stand service at this time and the public is urged to bring their own snacks and refreshments. To purchase tickets, see [www.TicketWindow.ca](http://www.TicketWindow.ca) site.

### Ottawa Blues Drive-In shows in

**Gatineau:** The latest announcement from Ottawa Blues: "The National Arts Centre and RBC Bluesfest are coming together to present #CanadaPerforms at the RBC Bluesfest Drive-In, a summer weekend series of live concerts presented at Place des Festivals – Zibi (Gatineau, QC). Drive in, park and watch the live concert from the comfort of your vehicle by the Kitchissippi River. Tune your radio to our dedicated station for a next-level sound experience! All City and Provincial guidelines will be followed to ensure this event meets or exceeds all recommended standards. Simultaneous broadcast via Facebook Live will also be available."

Should you get a chance to travel to the Ottawa region, the multi day performances are packed with a wide variety of talent, including the following blues-leaning performers: Crystal Shawanda, Terra Lightfoot, Julian Taylor, KellyLee Evans, Lyle Odjick.

The Ottawa festival still retains its Blues moniker though it's known to draw massive crowds by booking big-ticket Rock, Indie and Pop bands (previous years saw performances by Foo Fighters, Shawn Mendes, Pink and Red



*Rick Hugglestone shares a laugh with virtual viewers from a show at Mulligan's Pub where sponsorship ensured musicians were paid and allowed for a fundraising campaign for First Responders*

Hot Chilli Peppers to name a few). Most of this year's larger-scale acts have been postponed til 2021. [www.ottawabluesfest.ca](http://www.ottawabluesfest.ca)

**Mulligan's Pub:** Mulligan's Pub in Mississauga kept live music buoyant and alive in Covid with an incredibly successful Stay At Home Concert Series, streaming bands from the Pub's own stage. It caught on in popularity with viewers and attracted some media attention with the Toronto Sun reporting an engaged viewership of up in the 8,000+ range for some streams.

Equally important as keeping musicians working and earning was their ability to plan a sustainable series through sponsorship, and with a great dose of humour too: at every performance a cardboard cutout audience wearing Carlsberg Beer swag attentively looked on.

Being sponsored by the Carlsberg Group allowed the establishment to keep hiring their most popular acts through Covid (which included bluesmen Fraser/Daley and The Dave Murphy Band), to keep them gigging in the initial "stay at home" phase of pandemic, up to phase two's reopening of their patio. Due to the extremely unfortunate ban on live music on patios, the majority of guests outdoors were reportedly enjoyed the show on their devices, save for a lucky few tables peering in with decent sight lines of the actual performers streaming from indoors.

Pre Covid, these bands would be playing to a packed house at Mulligan's, and that was nicely reflected in their high streaming numbers. However, the fantastic opportunity that comes with sponsorship allowed them to secure artist fees and in addition fundraise for Boots On The Ground, a charity providing anonymous and compassionate Peer Support to Ontario's First Responders. The Pub's shows are uploaded on their social media. [www.mulliganspub.ca](http://www.mulliganspub.ca)

### Submit for Blues Music Awards 2021:

The Blues Foundation opens their competition for the prestigious Blues Awards on July 1. You may formally submit your album or minimum 6-song EP for consideration via their online service once the submission process open.



All album and EP submissions are allowed a free "Song of the Year" submission with their entry. "This year, you have added the opportunity to submit a single for "Song of the Year" consideration even if you do not have a full album or EP released. To be eligible for submission, your single must be professionally released to the public between November 1, 2019 - October 31, 2020 and may not be part of a larger EP or full album release. To submit a single for "Song of the Year," you must contact Joe Whitmer at [joe@blues.org](mailto:joe@blues.org) directly. "

Submission fees and deadlines are \$135 per album or EP submission / \$35 per song submission until July 31, \$155 per album or EP submission / \$55 per song submission until August 31, \$180 per album or EP submission / \$80 per song submission until September 30 and \$225 per album or EP submission / \$125 per song submission until October 15. The submission process officially closes on October 15, 2020. You must upload your music and artwork and complete payment for your submission transaction no later than that date to be considered for a Blues Music Award nomination.

All music must be uploaded as a WAV file with album artwork uploaded as a JPEG or PDF file. If you need assistance with uploading your music, album artwork, and/or liner notes, please contact Joe Whitmer at [joe@blues.org](mailto:joe@blues.org). More info at [www.blues.org](http://www.blues.org)

- Janet Alilovic



# R.J.

It's one of the most mythical stories in American music. A young musician named Robert Johnson travels to a local crossroads and makes a deal with the devil: sell his soul, and he will achieve untold musical success.

That musical success never did happen during Johnson's brief lifetime. For the most part, he played street corners, juke joints and Saturday night dances, and received almost no recognition. He had two known recording sessions — one in San Antonio in 1936 and one in Dallas in 1937 — and produced 29 songs. He died tragically from poisoning when he was just 27 years old.

But Johnson's incredible music survived, and a 1961 release by Columbia Records brought it to the fore. Some of the biggest names in music went on to cover his songs, among them the Rolling Stones, Led Zeppelin and Eric Clapton, who called Johnson "the most important blues singer that ever lived."

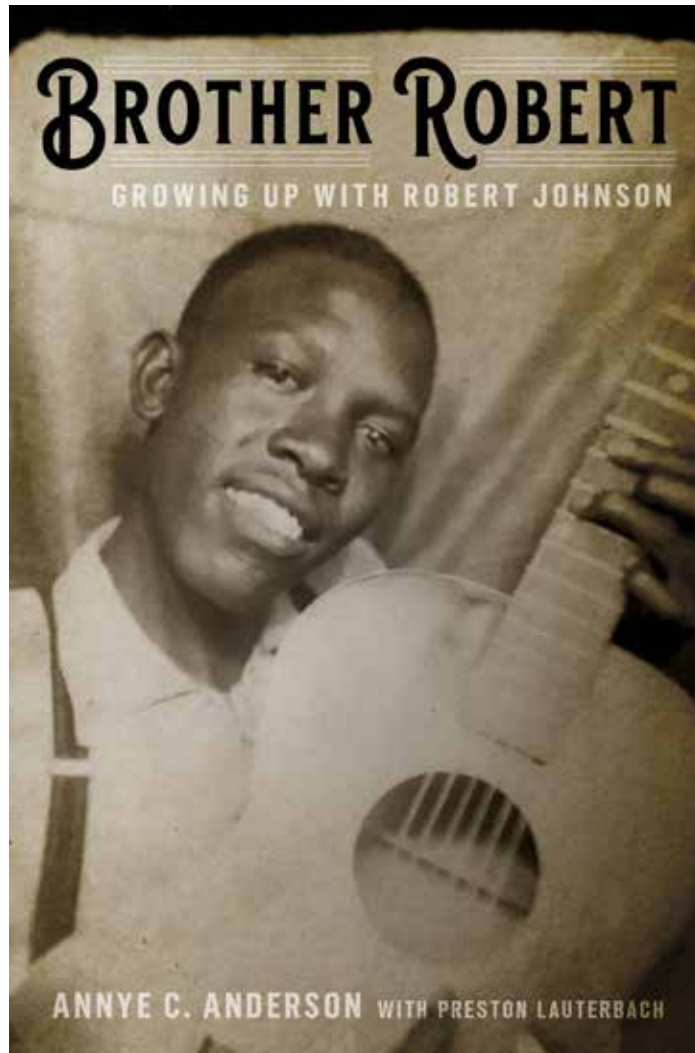
Still, almost nothing was known about the singer himself — but a new book is about to change the way the world sees Johnson's life and his musical legacy.

Written by his now 94-year-old stepsister Annye Anderson, who grew up with Johnson, along with author Preston Lauterbach, *Brother Robert: Growing Up with Robert Johnson* reveals new details about everything from Johnson's birth to his romantic history to his life at home with family — even his favourite foods and brands of tobacco and pomade.

The book also arrives with a new photograph of Johnson — just the third confirmed image in the world.

"The new photograph on the cover of the book shows him smiling. He's clearly very warm, very generous, very open. He looks like he's having fun. And it's just one shot away from the cigarette photo," says Lauterbach, speaking about a more serious photo of Johnson with a cigarette in his mouth, in a q interview with Tom Power.

"So just like this new photograph puts the previously known photographs in a new light. This new version of Robert Johnson, this new perspective on his character, really throws



new light on the mythology."

According to Lauterbach, Johnson's family has long been frustrated by the mythology surrounding the musician, and the way his music and the false narratives around it had been exploited by others who never knew him. As a result, Anderson resisted sharing his true story.

"She felt like, 'Well, if they're going to turn him into this mythical figure and focus on his sex life and his drinking and his brawling, screw them. They can't have the real story,'" says Lauterbach. But then Anderson changed her mind.

"I think in her age, having made it as far as

she has, she had a little bit of a change of heart. And she realized, 'When I die, the real human being that nobody knows goes with me.' And I think due to that burden, she decided it was time to tell her story."

Anderson was 15 years younger than Johnson, and was not a blood relative, but they lived in the same home and he was like a "cool older sibling." Anderson remembers the musician helping her learn to read, teaching her how to play music, and helping her prep for an amateur competition.

"So she learned a Ginger Rogers song that they had seen in a movie together, her and brother Robert. And he sat down and helped her learn the number, learn how to dance. And she got her little white linen dress all ironed up and ready to go," says Lauterbach.

"So I think that's a beautiful look at what a caring and patient, cool older brother this guy was."

So where did that soul-selling mythology come from? Lauterbach says it was a combination of people seeing how quickly Johnson acquired his exceptional guitar skills — he was somehow able to play the walking bass and the lead simultaneously — and the lyrics of his songs, among them "Hellhound on my Trail", "Me and the Devil Blues" and "Crossroad Blues".

At the time, people who played secular music, as opposed to church music, he adds, were seen as selling their souls to the devil.

"Just simply that view of playing the blues was looked at, metaphorically, as selling your soul to the devil," says Lauterbach.

"And then when you get into the literal aspect of it, I just find it a bit weird and racist that so many people can run with this idea that this talented, ingenious guy must have been endowed with these powers supernaturally instead of being great and working really hard at it."

Anderson says the family lost Johnson twice — once when he died, and again when the mythology surrounding him was created.

*Brother Robert*, says Lauterbach, is an effort to reclaim that history — and the co-author makes clear that he's not joining string of strangers who have profited from his legacy.

"I did the work for a portion of the advance. All of the royalties go to Mrs. Anderson. So if you are committed to supporting Black artists, and a great first-time Black author at the age of 94, buy this book. It benefits her ... and there is a justice element to that," says Lauterbach.

"But more than anything, you're just going to love being able to immerse in her voice and in her stories."

— *Written by Jennifer Van Evra. Produced by Matt Amha. Go to [cbc.ca/q](http://cbc.ca/q) website to hear Tom Power's interview with Preston Lauterbach.*

# Levon

*Excerpt from Levon: From Down in the Delta to the Birth of the Band and Beyond*

*In late 1963, Levon Helm and the rest of the Hawks—Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, and for a short while sax player Jerry Penfound and vocalist Bruce Bruno—stepped away from Ronnie Hawkins to try to make it on their own.*

By the time the Hawks left Ronnie Hawkins, “We went from being as good as anyone on the circuit,” Helm declared, “to being the best band around... We sounded better than anybody but maybe the Bobby Bland band.” Free from Hawkins’ restraints, they played what they loved—as Levon put it, “lowdown R&B, gut-bucket blues and blazing rock ‘n’ roll.” In the blues genre, they leaned heavily on Bobby “Blue” Bland material such as “Share Your Love with Me” and “Turn on Your Love Light”—complemented by the two saxes of Hudson and Penfound—and songs by Muddy Waters, Howlin’ Wolf, and T-Bone Walker. Their rock ‘n’ roll standbys—usually sung by Helm—included Little Richard’s “Lucille,” Buddy Holly’s “Not Fade Away,” the Beatles’ “Twist and Shout” and “Money,” Chuck Berry’s “No Particular Place to Go,” Larry Williams’s “Short Fat Fanny,” and “Smack Dab in the Middle,” originally recorded by Charlie Calhoun. Manuel’s impassioned vocals were a stand-out in soul covers such as Ray Charles’s “Georgia on My Mind,” Danko sang Sam Cooke numbers, and Bruno—who would stay with the band until early 1965—was also a vocalist. Robertson worked out an outstanding guitar arrangement for “Theme from a Summer Place,” which they performed as an instrumental. They played their own R&B arrangements of James Brown’s “Please Please Please” and the Isley Brothers’ “Shout.” And they explored other genres, going through phases of immersion in gospel and jazz.

“They were respected, and most of us had an aspect of awe about them,” Levon’s pal Paul Berry says of the Hawks.

We knew early on this was some hellacious band... [Berry continues.] We thought they were better than anything we’re hearing on the jukebox. Levon once said to me... they would play on some big shows where they were the only group on



*“He was ready for the world, that boy,” Ronnie Hawkins says of Levon Helm. “Seventeen years old, and he was a rocker.” As soon as Helm finished high school in May 1958, Hawkins borrowed his sister Winifred’s ’55 Chevy, the band loaded up a U-Haul trailer with all their equipment, and they headed north for Canada.*

the bill that didn’t have a radio hit and a contract with somebody. But Levon said, “I never worried.” He said, “I always had lots of confidence. We knew we had the best singer—Richard Manuel.”

And, of course, they also had a first-rate drummer, one who masterfully tapped into and expressed the feel of a song, that mysterious element that eludes definition. Levon had great projection with his drums, yet he had a surprisingly gentle touch.

I got to see Louie Haynes with Cannonball Adderley [Helm said]. I got to see some great musicians over the years, and you see somebody like that play and you can tell, y’ know, that the thing *not* to do is to just get it down on the floor and stomp the hell out of it! [laughs] You’re supposed to kind of dance the beat along. The way the really great players work is not frantic and out of control. But, you know, sometimes I get a kick bearin’ down on it, just flesh against wood. It gives you a certain kind of satisfaction, burning one of them press rolls up. It might sting a little, but it’s worth it.

He gave his backbeat heft by playing the butt end of the drumstick on the rim of the snare, striving to get the same sound he’d heard from rock ‘n’ roll players such as Clifton James and Al Jackson. And like a lot of Southern drummers, he often

laid down his groove at the far end of a beat. “Some songs just want to lay on the back end,” he said. “You get there at the last possible moment. If the song will allow for that kind of a backbeat, it seems to feel better. It makes the music more danceable.” His playing typically had a slight swing, inhabiting a sweet spot somewhere between a shuffle and straight groove, a technique influenced by Earl Palmer. And he never overplayed or was flashy. It was Helm’s belief that the most important factor in his approach to music was not what he played, but what he left out.

Levon never thought it was wrong to vary the tempo within a song. Of the view that a drummer should be a metronome, he pointed out, “That’s not the way J.M. Van Eaton ever played. I never heard Al Jackson or Willie Hall or W.S. Holland—anybody that I ever thought was a drummer—ever play like that.” In his opinion, different components in a song—an instrumental solo, a vocal part—could require minor variations in tempo. He said, “Sometimes the dynamics will make the song feel as though maybe it’s slowing down. And if you put a metronome or if you have a click track in your headphones it might actually slow down, but that’s the least of my worries. I don’t care. I think that’s what the music should do.”

His advice to drummers was, “Most importantly, have fun. Laugh a lot and learn to play other instruments.” Levon could switch to harmonica, mandolin, guitar, or bass whenever it was called for. He approached these instruments the way he did the drums. “Rhythmically I just find my little contribution, the pattern, the pulse and the rhythm of the song,” he said.

The musicianship was stunning, and Levon and the band were having a blast.



Though Hawkins' strict rules no longer held the day, there were other restrictions. "For musicians then, you had to wear a suit and tie," Helm remarked. "It was a union rule that you can't smoke or drink on the bandstand."

Their audiences, however, had few restraints. Levon recalled bars "where you sit down, and the next thing you're slam-assin' around because you got to protect your honor or something. My neck can get as red as anybody's, but when you're 5'9" and 140 pounds, you can't jump on just anybody you see." Levon fondly recalled getting into scrapes alongside Robbie: "I still remember the Duke, my brother, who was funny as hell and always had my back should push come to shove and we had to scratch gravel getting out of town."

The guys were always joking around, and Helm and Robertson had a routine that invariably got everyone laughing:

At parties, the Duke would wink back at me, then cleverly slip his hand in before I landed one of my hungriest kisses smack on his lips. When he'd leave (parties are always in the drummer or bass player's room), he'd stand in the doorway until all the ladies I'd been talking to and everyone else in the room would stop and look back at him. Then he'd throw me a glare like, "You hussy, don't you dare keep me waiting" and slam the door. This always brought down the house and added more fuel to the fired-up fun... We all laughed our way through the hard times.

Those times were lean. Harold Kudlets booked them throughout southern Ontario and into Quebec, New York, and New Jersey. On the road, they "shared the same bedroom and bed on different occasions," Levon said. "There had certainly been times when maybe we could afford two rooms, and after a few flips of the old coin, we found out who was going to get the couch and who might get an extra pillow and take the floor."

Helm stuck up for what he saw as right. In spring 1964, well before he became a celebrated funk musician, sixteen-year-old Rick James, a U.S. naval reservist, was placed on active duty, but he overslept and missed the registration in Rochester, New York. Technically AWOL, he fled by bus to Toronto to avoid punishment. As he walked through Yorkville, still in uniform, the young black man was taunted with racist slurs by three white Americans who threatened to assault him. But when Levon, Garth, and a friend, Pat McGraw, showed up, they frightened off the thugs. Befriending Rick, the four went out for coffee. "Garth and Levon were beautiful cats, deep into music," James says. "We talked about Muddy Waters and Cannonball Adderley."

Even though they had to struggle for recognition, the Hawks, in Helm's opinion, were "the undisputed champions of Canadian rock and roll." Folk musician Stan Thomas agreed. He persuaded John Hammond Jr., a blues folk artist who had a gig at Toronto's Purple Onion, to come with him to the Concord Tavern to see Levon and the Hawks. "I heard this band, which was just phenomenal," Hammond recalls. "They were just so in touch and in tune. I mean, strictly blues and R&B. I was introduced to the guys, they called me up, I did a song with them that night, and we became really good friends." John describes the Hawks as "easy to get along with. Rick Danko and Levon were as effortlessly friendly as anyone

you could ever meet. Very likeable people. We hung out and partied and talked about blues endlessly and plans for the future."

Hammond was the son of the respected A&R man for Columbia Records—John Hammond Sr.—who discovered extraordinary artists in popular music and blues. Part of the burgeoning folk-music scene in Greenwich Village, the junior Hammond was a friend of rising folk hero Bob Dylan. The son brought Dylan to the attention of his father, leading to Bob's contract with Columbia. As for the Hawks, their friendship with John Jr. would be an important break.

The band hooked up with Hammond again when they were booked at the Peppermint Lounge in New York City's Times Square, a mob-owned nightclub famous as ground zero for the newest dance craze. One night, when John sat in, their genre of music pushed management too far. Helm was told, "This blues shit will never get you anywhere. It's a twist joint—play the twist."

Describing his impressions of Levon, John says, "Oh, he was wonderful on drums even way back then. He was a lyrical drummer, very imaginative, and could be outrageous in his ideas. He knew all the country blues, being from that part of the South... He played very sophisticatedly when the Hawks did James Brown or Bobby Blue Bland tunes, and he could really drive songs like Little Junior Parker material." And as a vocalist, John observed, "Levon would sing his ass off."

-Sandra B. Tooze

(Published by Diversion Books

Available in bookstores on August 25)



*Levon playing with The Band at the Last Waltz concert.*



## Kitchener Blues Festival has Bubba Brown's fingerprints all over it

An African American musician with an enormous influence on the Kitchener Blues Festival never played in this city, or anywhere else in Canada.

His name was John Henry Bubba Brown, and his son Mel Brown, a soul-funk-jazz-blues fusion guitar master, lived in Kitchener for the last 20 years of life, passing in 2009.

Before that sad day, Mel was the musical founder and spirit of the annual celebration of the blues that attracts an estimated 85,000 fans to downtown Kitchener every August.

Mel was the only performer at the first Kitchener festival when he played for about 200 fans in Victoria Park. It has since grown into the biggest, free blues festival in Canada.

The Mel Brown Award is awarded annually by festival organizers, and Mel's widow, Miss Angel, is the first performer every year on the main stage in front of city hall.

"He loved that man, and that man loved him," Angel says of Mel and his father Bubba.

Mel always said his first and most important music teacher and mentor was his father. Up until now, blues fans in this area had little or no knowledge of Bubba Brown. But the work of David Evans, an award-winning ethnomusicologist, provides a unique window into Bubba's life, work and music.

Evans' research reveals a direct line from some of the original blues musicians in Mississippi to the current scene in Kitchener. During the 1930s and '40s, Bubba Brown played a lot with Tommy Johnson, Memphis Minnie, Ma Hainey, Carly Lee Simmons, Peg Leg Sam, Charlie McCoy, Johnnie Temple and Guitar Slim, among others.

Bubba taught his son, and Mel taught and mentored several musicians from Kitchener, including Shawn Kellerman, Julian Fauth, Steve Strongman and Chris Latta. They are among the leading blues artists in Canada.

Kellerman is the music director in Lucky Peterson's band. In addition to his original material, the Juno Award-winning Fauth has recorded such Delta Blues classics as "Rollin' and Tumblin'" Strongman, another Juno winner, always pays tribute to Mel and Angel from nearly every stage he plays on. Latta is a guitarist for Soul Stack, and is a fixture on local stages where he often plays one of Mel's old guitars that was signed by B.B. King.

Evans travelled all over Mississippi and the southern United States interviewing, recording and photographing blues musicians in the 1960s, '70s and beyond. He was a professor of the blues - an ethnomusicologist out of the University of Memphis - who preserved the sounds and stories of African American blues artists.

He won Grammy Awards in 2002 and 2018 for best liner notes. He wrote books, articles and produced recordings. At the University of Memphis, Evans founded High Water Records. It was the first label to record R.L. Burnside, the blues guitarist, singer and songwriter who is the grandfather of Cedric Burnside. Cedric was a huge hit at the Kitchener Blues Festival a few years ago with his hard-driving hill country blues.

Evans' interview subjects included Cary Lee Simmons, Johnny Temple, Peg Leg Sam Norwood, Slim Duckett, R.L. Burnside and the Chatman Brothers - Bo, Sam, Ty and Harry - and Boogie Bill Webb. From these and other

musicians Evans heard stories about Bubba Brown, a blues guitarist, songwriter and singer based in Jackson, Miss.

During his field research, several people told Evans that Bubba Brown beat Les Paul and Mary Ford in a guitar-playing contest in Jackson. Evans wanted to interview and record Bubba, but he couldn't find him anywhere around Jackson.

Bubba Brown was living in Los Angeles. He moved there in 1963 to be near Mel, who was working as a professional musician, playing jazz and blues guitar. Mel had a regular gig at the time at a club called the Sands and was doing studio work.

Evans was eventually pointed west and he knocked on Bubba's door in May 1967. The big man hadn't touched a guitar in more than 10 years at the time and didn't even own an instrument. Bubba seemed suspicious of the white man on his doorstep who had a lot of questions.

"Bubba compared us to police officers tracking him down. After we started talking, he said that we knew more about him than he did. He jokingly wondered where our handcuffs were," read field notes Evans made at the time of his first meeting with Bubba.

Bubba called Mel and asked the younger musician to come over. Mel had just finished a recording session for T-Bone Walker's latest record - "Stormy Monday." Mel was about to go into the studio and record his first album for Impulse!, the jazz label for ABC.

Evans loaned Bubba a guitar and asked him to practice. Bubba agreed. Evans would return to interview and record Bubba Brown two more times in 1967, and again in 1975. Bubba figures prominently in Evans' book called "Tommy Johnson," and another called "Big Road Blues: Tradition and Creativity in the Folk Blues."

Tommy Johnson is famous for the songs «Canned Heat» and «Big Road Blues.»

According to Evans' research, Tommy Johnson is the blues musician who met the devil one night at a lonely crossroads in Mississippi. Tommy promised his soul to the devil, if the evil one made Johnson a great blues musician.

This research runs counter to the widely held version of the crossroads myth that has Robert Johnson making a midnight deal with the devil. That version is so entrenched The New York Times reports it without attribution, and Netflix currently has a documentary running that features Robert Johnson's grandson talking about the legend.

But Evans is supported by Chris Thomas King, the bestselling blues musician of his generation, who also played the BIA stage several years ago, sparking a long and loud standing ovation. In a workshop at that year's



festival, King said it was Tommy Johnson who made the deal with the devil, not Robert.

The point of all this is that Bubba Brown played with the man at the very centre of this blues mythology. Bubba and Tommy played together for years. During shows they would switch between lead and second guitars, according to Evans' interview notes with Bubba.

Bubba Brown told Evans his life story during a series of three interviews.

Bubba was born in 1902 in Brandon, Miss., about 25 kilometres east of Jackson. Bubba grew up in a musical family. Bubba's father played organ, guitar and violin. Bubba learned the guitar and violin from him.

As a teenager, Bubba played violin and guitar at parties with his dad and other local musicians, mostly ragtime and minstrel dance tunes. In 1928, Bubba moved to Jackson and took a job at the Gulf States Creosote Company.

"He took up with other black musicians in Jackson such as blues singer Tommy Johnson and Ishmon Bracey, although Brown only played on weekends because of his job at the creosote plant," writes Evans in a paper published in the Mississippi Folklore Register in the spring of 1973.

"He was approached several times by Jackson music store owner and talent scout H.C. Speir about making commercial phonograph records, but he consistently refused because he would have to miss work in order to travel to the studio in the north," wrote Evans.

Speir selected blues musicians for trips north to a recording studio in Milwaukee. Bubba Brown was a family man who was not going to jeopardize his job to make records.

Evans says Speir only sought out blues musicians who had written some original songs. Bubba Brown had several originals. Because Bubba didn't want to endanger his family's economic future, there are no commercial recordings of his music.

Bubba was the very opposite of the clichéd image of the early blues artist - hard drinking, smoking and fathering children up and down Highway 61 between gigs at juke joints.

Bubba never missed work, went to church on Sundays, made sure his children attended school and taught Mel, James and at least one daughter a lot about music.

Cliff Barnett was one of Mel's best friends. In an interview with the Waterloo Region Record, Barnett recalled a story Mel liked to tell about his dad.

"His dad would have people over and he would be bragging about the two boys, and he would say: 'Watch this.' And he would go over and hit a note on the piano, and yell at

them: 'What note was that?' And they always knew exactly what it was," says Barnett.

As James Brown grew and became a decent piano player, he started gigging around Jackson with Bubba. Mel followed soon after, but he was not playing guitar. Bubba talked about this with Evans during the 1975 interview.

"And then I commenced to playing with one of my boys. He began to play a piano when he was about 12, and I played with him a pretty good while. Then one of my other boys started to playing. We three played together. One of my boys played the bass, one piano and I played the guitar."

Evans: "Which one played bass?"

Bubba: "Mel."

Evans: "Oh, he started on bass?"

Bubba: "It was Melvin. He played bass, guitar, xylophone and all them things."

All of that was in the future when Bubba moved to Jackson in 1928.

"Brown also performed for black audiences at weekend parties in Jackson where the music consisted mostly of blues. Many of the pieces he performed were traditional or learned from other Jackson blues singers, but among his originals was 'Red Cross Store,'" writes Evans.

Bubba frequently played the blues at company gatherings, and at parties for his white bosses. They asked him to write a poem about the company. The poem ends with a plea for the company to build a church for the area's African Americans.

The company never built the church, but the bosses liked the poem so much they gave Bubba a US\$75 Masonic ring and promised him a job for life.

During the Depression, Bubba did go to the Red Cross Store for flour and money, as did many others. The clerk there asked Bubba to play something and sing, so he performed "Red Cross Store."

"And in return the man gave him \$5.75 every week for two years," Evans' paper reads.

Bubba played in South Jackson regularly with Cary Lee Simmons. The area was called "Doodleyville." It had a lively nightlife, and Bubba played "rent parties" there. People paid 25 cents to hear the music, and the money went to the host who needed the funds to pay their rent.

In 1933, Bubba went to work for the Knox Glass Company in Pearl City. Both of his jobs in Mississippi were fairly close to the family home in Flowood, a village that was absorbed into East Jackson.

He worked for the Knox Glass Company until 1963, and then moved to L.A.

Bubba was literate, principled and exceedingly brave.

In 1945, the Teamsters Union organized the white workers at the Knox Glass Company. Bubba thought the African Americans deserved a union, too. So, he stole the union rule book to see what he had to do to make it happen. Then he asked his fellow blacks to sign a petition to unionize. Too scared, they all refused.

Undaunted, Brown took the petition home, and during the weekend he signed the names of 105 workers. He switched hands and writing styles to make it look authentic, but he was caught and quickly fired by the boss.

Blacks in Mississippi were killed for less, but Bubba talked to his boss, quoting the Bible.

The boss relented and gave Bubba his job back but said the company would only recognize a union organized by a white man. So, a white organizer from South Carolina was called in and established a local of the Glass Bottle Blowers Association.

"Brown today is very proud of his role in initiating the first black labour union in Jackson and still receives the union newsletter," wrote Evans in 1973.

In 1945, Bubba signed up for a correspondence course from the United States School of Music in New York to learn piano and how to read music.

"He was also one of the first Jackson musicians to learn jazz chord progressions and single string playing on the guitar," writes Evans.

Anyone who saw Mel perform saw a lot of single-string playing as he built up a solo. And Mel was known as a jazz guitarist in L.A. and released five or six albums by 1975 with the jazz label Impulse!

While Mel was gigging and recording jazz albums in L.A., his piano-playing brother James was living in Oakland and gigging in clubs around the Bay Area. James frequently played with Big Mama Thornton, a pioneering female blues singer who wrote "Ain't Nothin' But a Hound Dog." And one of Mel's sisters was singing country and western songs on the radio in L.A.

Between 1920 and 1970, what came to be called the Great Migration saw millions of African Americans leave the south and head north to Detroit, Chicago, New York and other industrial centres in search of factory jobs. They wanted to escape the perpetual poverty of the share cropper economy and the sometimes murderous racism of Jim Crow.

The Browns did not head north, they headed for the entertainment centres of Los Angeles and San Francisco. And they had the skills to thrive there, in large part, because

*cont'd on p10*

Bubba raised them to be musicians. Unlike Bubba, music for some of his children was not a weekend pursuit.

After releasing five or six records on Impulse!, Mel toured for years with the Bobby Blue Bland. He toured and recorded with a long list of famous musicians, including B.B. King, Van Morrison, Willie Nelson and Waylon Jennings. Mel played on more than 100 albums as a sideman and another dozen as band leader during a career that took him from L.A. to Nashville to Austin, Texas, and, finally, to Kitchener.

Mel left the house band at Antones in Austin to come to Kitchener in 1989. Glenn Smith hired Mel to lead the house band at Pop the Gator, a blues club on Queen Street South that closed in 1994. But Mel stayed, and continued gigging and recording for Toronto-based Electro-Fi Records.

Barnett came to visit Mel in Kitchener three or four times. More than once the close friends chatted about why Mel stayed in Kitchener.

"The way he described it to me was he felt such a large amount of love for him and what he did," says Barnett. "It wasn't that he didn't get that type of appreciation in Austin, I don't think. But up there it was a little bit deeper, a little bit more meaningful. At that point in his life that was really appealing to him."

- Terry Pender (reprinted, with permission, from the Waterloo Region Record)



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## Maple Blues Awards Going Virtual in 2021

The 24th Annual Maple Blues Awards is going virtual on its next edition which will take place in February, 2021. The Board of directors of TBS has been faced with the difficult decision considering the ongoing global pandemic. The Maple Blues Awards nominees will be announced in October, with public voting in eligible categories still taking place during the month of November 2020 and the winners will be announced during the online awards show.

Derek Andrews, president of Toronto Blues Society said, "The uncertainty of live music events has forced us to err on the side of caution by celebrating the best in Canada's blues virtually, with no boundaries worldwide!"

In addition, the tenth biennial Blues Summit conference and showcase was to be held January 29th – February 1st, 2021 but the decision has been made to move the event to 2022. Details to follow.

**Musicians! Promote Your New Albums!** Please make sure to mail and promote your new albums to the MBA Nominating Panel until the end of September. While the Panel is consisted of 62 members who are required to be familiar with Canadian blues artist activity and CD releases, artists are encouraged to service new releases to increase their national profile. The list of the Panel members can be found on TBS website with a link to their organizations. Please note, albums should be released during the eligibility period: September 1, 2019 to September 30, 2020.

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# Bill Durst's Saddest Winter To The Most Beautiful Summer

My Dear Sweet Susan passed away on February 23, 2020. Words cannot describe. The most shocking, difficult, mind and heart blowing event I have ever had to face. If you are going through the loss of a spouse please hang in there because it does get better. Life slowly brings you back to yourself. First I am beyond grateful to Susan's son Aaron and his partner Ashley and the two wonderful grandchildren Emily and Jessie for helping me through this time. My deeply felt gratitude to the Durst family and my family of friends and all of you who sent your thoughts and prayers, messages and love and support. I felt your wishes and they helped me greatly. I love you and hope you are surviving well in these crazy times. We will be holding Susan's Celebration of Life at an appropriate time in the future.

The next part of the story takes place thirty one days after Susan's passing.

Many people say they feel the hand of Susan in this situation. What do you think...?

I was sitting on the porch when my phone rang and a well spoken young man informed me in a very polite manner that I was his father!!! As we talked it became apparent this may well be the case. A DNA test later and we were a match!!!

OMG. What!!! He is so much like me it's scary. I kind of feel sorry for him. His name is Steve Marlin.

Now hang on...This is where the Walt Disney Movie kicks in (and also my proud Father bragging rights!). Among many other



*Bill Durst plays a socially distanced Drive-in show on July 31 on Purple Hill Road, 5 miles east of London*

things my son won the battle of the bands as best singer in high school. He played Junior Hockey for several Southwestern Ontario teams. My boy was trained as a classical violinist as a child. Now he plays keyboards and guitar and sings and writes. Steve and his better half Lucy both have degrees in psychology. Lucy's father is a lifelong musician and activist. Lucy has a very pretty voice, plays the guitar, bass, keyboards and writes and arranges.

Wait for it...

They have four children. My beautiful new grandchildren. The oldest is Maria, 11 years old, the only girl, a talented singer and guitar player. The next is Wilder at 9 years of age, singer, announcer and a "play a melody over anything" kind of keyboard player. Mateo or Mathew at the age of 7 years is a Master of Ceremonies, a singer and has just asked for an "Electric Rock Guitar" and Solomon at

the age of 5 years old is a singer, arranger extraordinaire. The family are all intuitive musicians. They all harmonise and arrange and write original songs.

They have a family band. The Marlin Family Band!

How mind and heart boggling is that? What kind of fabulous universe did the bunch of us enter. They were equally blown away to find out I was a musician as well. How fantastically beautiful is all that? Thanks Susan.

So to conclude all I can say for now is... Love to You from a Stunned and Amazed and Very Grateful BD

PS did I mention I will have a new album out VERY SOON!. Well....I guess I just did. Thanks.

PPS I am playing in Ontario on Friday, July 31 at a live, government sanctioned event.

- Bill Durst

## BROKE FUSE + Friends the new record "Why Should I Be Blue?"

Eight songs recorded at a distance  
with contributions from

Mike McKenna, Sandra Bouza, Alex Matthew,  
Frank Baraczka, Attila Baraczka, Paul Butters,  
Matthew Bartram, Steve McNie, Alex Cheung  
and Frank Horvat

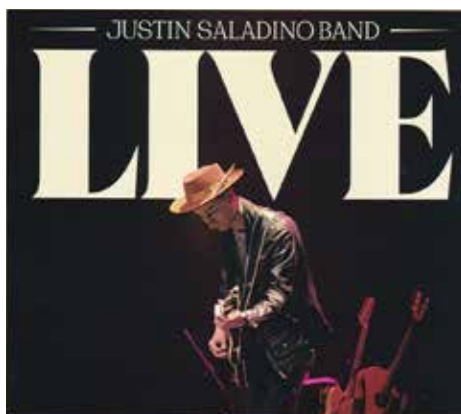
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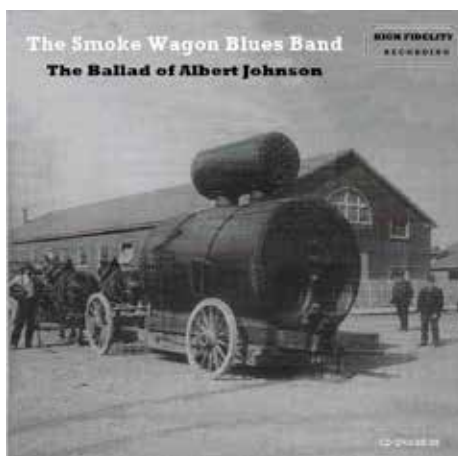


Illustration by Nathaniel Mesner



### Justin Saladino Band *JSB Live* Disques Bros

These young blues rockers from Montreal have decided to release an album done live in the studio before a sizeable and appreciative audience. That most of the songs are drawn from their last album, 2018's *A Fool's Heart*, is testimony to their abilities as a live act. In addition, on these two evenings last September, they introduced an almost entirely different lineup to go with the new arrangements. Bassist **Gabriel Forget** returns, **Justin Saladino** is joined on guitar by **Antoine Loiselle** with **David Osei-Afrifa** returning on keys. **Denis Paquin** is now on drums with **Lucie Martel** on BG vocals. The **Stones**-ish "Take What You Need" rocks harder here with a fine solo from Saladino and swirling organ. The attractive blues rocker "Honey" certainly benefits from the energy of the live performance, as does the funky "Bad Habits". "All You Ever Need" is a very nice soul ballad with a solid guitar solo from Saladino. "Put The Hammer Down" might have been a good name for a power rocker but is instead another lovely soul ballad with Loiselle on acoustic. After the band introductions, Saladino treats us to a quite wonderful slide solo. A slow soul blues, "Peace With You", concludes the slow portion of the program and "Purple Girl", with its nod to **Jimi Hendrix** returns us to the rockers. "Irish Bordello" and bonus track "No Worries" from the EP of the same name round out the program. With his talent for writing and performing soul ballads it was perhaps natural to specialize in them, but *A Fool's Heart* was too subdued. Recording these songs live was the smart thing to do. The web site is [www.justinsaladinoband.com](http://www.justinsaladinoband.com).



### Smoke Wagon Blues Band *The Ballad of Albert Johnson* Self

Hamilton's **Smoke Wagon Blues Band** gives us the story of the mad trapper of Rat River as this long running band continues its Canadian story telling. They also delve deeply into New Orleans, soul and funk in a wide-ranging program. **Corey Lueck** is on vocals and harp, **Mike Stubbs** and **Steve Sherman** on guitars, **Gord Aeichele**, sax, **Brandon Bruce** on keyboards, **Jason Colavecchia** on bass and **Tibor Lukacs** on drums. The mad trapper, who came to be called **Albert Johnson**, over a seemingly insignificant crime, killed a police officer and wounded two others as he eluded capture for 48 days in the frozen Yukon winter. His exploits created a media sensation during the Depression. The Mounties finally caught up to him and shot him but his actual identity remains unknown. Set to a fine **King Biscuit Boy**-styled boogie beat, there are no doubt more stories waiting to be told by this enterprising band. A fine slab of soul funk is "(On the Road Living on) Memphis Soul". A full horn section is added to great effect on this one. They can do R&B ballads too as "Ain't Gonna Be Your Fool This Time" shows. **Fats Domino**'s first hit was "The Fat Man", a rousing rocker if there ever was one. The band does a fine version here with Lueck adding a harmonica solo. Brandon Bruce, who shines throughout on piano, tackles **Professor Longhair** in "Lay Say Lay" that blends in some Cajun lyrics as well. The album is a travelogue of musical styles as well as locations with a jazzy "Mescaline" followed by a rocking "Sacrifice". "Mescaline" details a wild night in Montreal on said chemical complete with flute solo. "Sacrifice" is a very good song about how hard they've worked to get where they are today - a highlight. They do allow themselves a traditional 12-bar with "Poor Man's Blues", an original with a list of what's keeping him poor. There's a very nice groove with a lengthy harmonica solo followed by tenor sax. There are some specific references to American laws here that seems to aim this song at their fans there.

A much more atmospheric blues takes us to the Gaspé region of Quebec: "Matapedia River" extols the beauty of the area very nicely. Some jump blues is next about a woman who has removed everything except she "Can't Take My Blues" - well played and again with great horns. Another road song but done in a country style with someone dueting with Lueck in his best **Johnny Cash** voice along with group vocals cataloguing evening activities while travelling, as they are "On the Road Again" back to Hamilton. The concluding "Steaming Comrades Harp Boogie" was recorded live with just the quintet and it finds Lueck channeling **John Mayall** on *Room to Move* with his crowd-pleasing harmonica workout. A varied program from this Hamilton band then, well-recorded and performed. The originals are by various members of the band but I suspect Corey Lueck is responsible for the lyrics, which he delivers convincingly in his distinctive, whiskey-stained voice. They've come a long way from watching **Richard Newell** perform on Hess Street. Their last three albums have charted well with *Cigar Store* garnering several awards, this one should keep the momentum going. The web site is [www.smokewagonbluesband.com](http://www.smokewagonbluesband.com).



### Big Pacific *Welcome to the Party* Self

**Big Pacific** is yet another blues band from that musical hot bed Vancouver Island. In this case four veterans of the Western Canada music scene, **Roly Sandoval** on guitar and vocals, **Nick Dokter**, drums & vocals, **Wayne Veillet**, bass & vocals and **John Hannah aka Johnny Blitz**, keyboards & vocals. Hannah's is the only name you might recognize, having toured with **Heart** and **Bryan Adams**. They all write & sing and the songs are credited to the band. The opening rocker and title song, and justifiably the first single, is an astounding anthem to inclusion and national pride, 'from Tufino to Newfoundland' - "Welcome to the Party" indeed. With Sandoval on slide and



Hannah on organ, this one should be heard by everyone and check out the cover art. "Bad Girl" starts a sequence of nine uptempo blues rock songs all on the relationship wars that outdo one another for tunefulness and energy. "Rack 'Em Up", "Lovin' Arms", "California Girl" and "Blue Moon Blues" kept my feet tapping a little more but all nine are good. The sheer inventiveness of the playing will amaze, Hannah excels on both organ and piano and Sandoval's guitar sound jumps out of the speakers. The engine room is spot on throughout. The album concludes with bonus songs with only Sandoval on acoustic guitars for two slow ones, presumably with him on vocals. The first version of this band, with Sandoval and Dokter, was documented on *Big Pacific 1*. The addition of Veillet and Hannah shows how important chemistry can be to a band. The web site is [www.bigpacificband.com](http://www.bigpacificband.com).

**Broke Fuse + Friends** *Why Should I Be Blue?* Self

**Broke Fuse** is the stage name for **Jay Moonah**, a Scarborough-based guitarist/harmonica player who you may have caught at his gigs at the Stone Cottage Inn among his other gigs. He has released two EPs and now a full album. These are all new songs and as

he often appeared with **Mike McKenna**, it's perhaps no surprise that McKenna is one of the 'Friends'. Moonah has also for some time been performing as a one-man band and the songs here are better seen in that context, especially as all the guests recorded their parts remotely in this new normal. "Blow All



the Blues Away" finds Moonah on acoustic guitar, vocals & harmonica. There two electric lead guitarists: **Alex Matthew** to open and McKenna closing, alternating with Moonah's harmonica. It's an attractive folk-styled opener. An attractive uptempo "Rack'em Up" features Moonah on vocals, harmonica, bass &

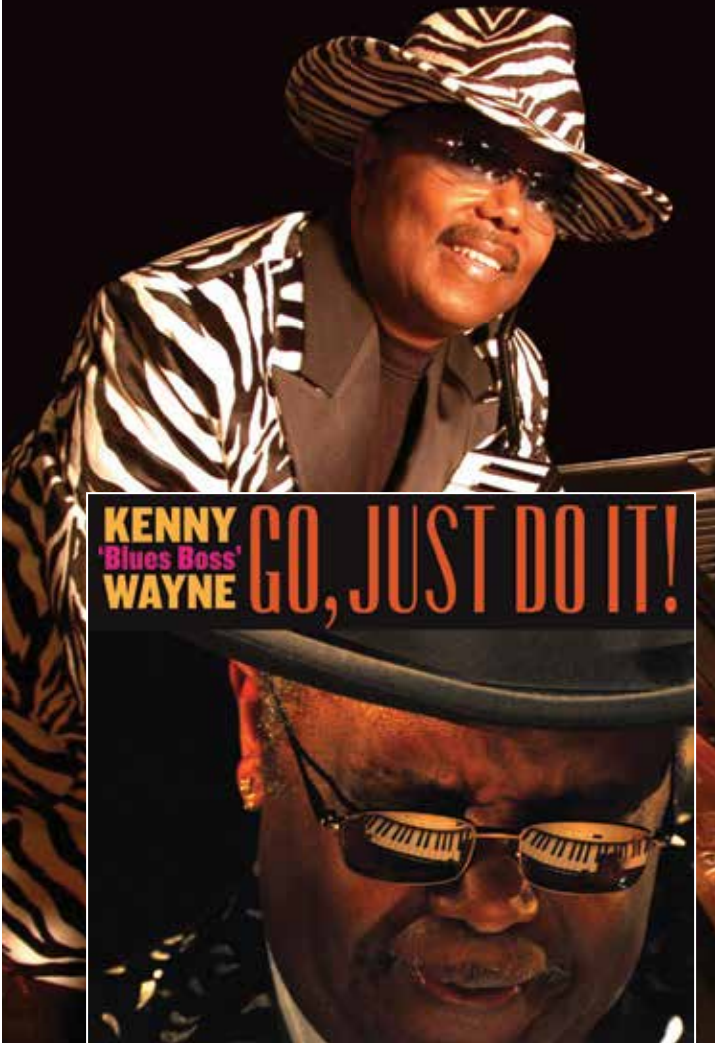
programming with **Paul Butters** letting loose on electric guitar. **Matthew Bartram** is on piano. A more ambitious lyric about meeting the devil in the forest, "Night Before", gets a string arrangement with **Alex Cheung** on violin and **Steve McNie** on cello along with Moonah's banjolele. Some very good R&B is the setting for a delightful but doomed duet with **Sandra Bouza** as Moonah defends various female guests to his partner. He plays all the instruments on this one. McKenna excels on acoustic slide guitar as our narrator tries to recover from a party in "Whiskey Bottles". Moonah plays rhythm guitar and harmonica with **Zen Skylar** on the drum loop. "Bluffers Blues" is a rhyme-filled, literary paean to self-doubt. Moonah is accompanied on this tender ballad by **Frank Horvat** on piano as he plays bass and a little harmonica. "The Runner Duck" is a harmonica solo for Moonah who also plays drums and steel string uke. **Attila Baraczka** plays electric bass. He saves the title song for last. "Why Should I Be Blue?" he asks, when he lacks for nothing. It's a one-man band performance with harmonica, ukulele, guitar & bass. He has hosted listening parties on YouTube for his new album that you might want to check out. His web site is [www.brokefuse.com](http://www.brokefuse.com) and this album and his EPs are on all the streaming services.

-John Valenteyn

The advertisement features a large photograph of the Downchild Blues Band performing on stage. The band members are playing various instruments including guitars, drums, and a saxophone. The text at the top reads "THE LEGENDARY DOWNCHILD BLUES BAND" in large, bold letters, followed by "NEW 50TH ANNIVERSARY CD 'LIVE AT THE TORONTO JAZZ FESTIVAL'" and "FEATURING SPECIAL GUESTS DAN AYKROYD, PAUL SHAFFER, DAVID WILCOX, KENNY NEAL, GENE TAYLOR AND ERJA LYTINEN". At the bottom, it says "OUT AUGUST 14, 2020!" and "PRE-ORDER NOW AT DOWNCHILD.COM". There is also a small inset image of the CD cover in the bottom right corner.

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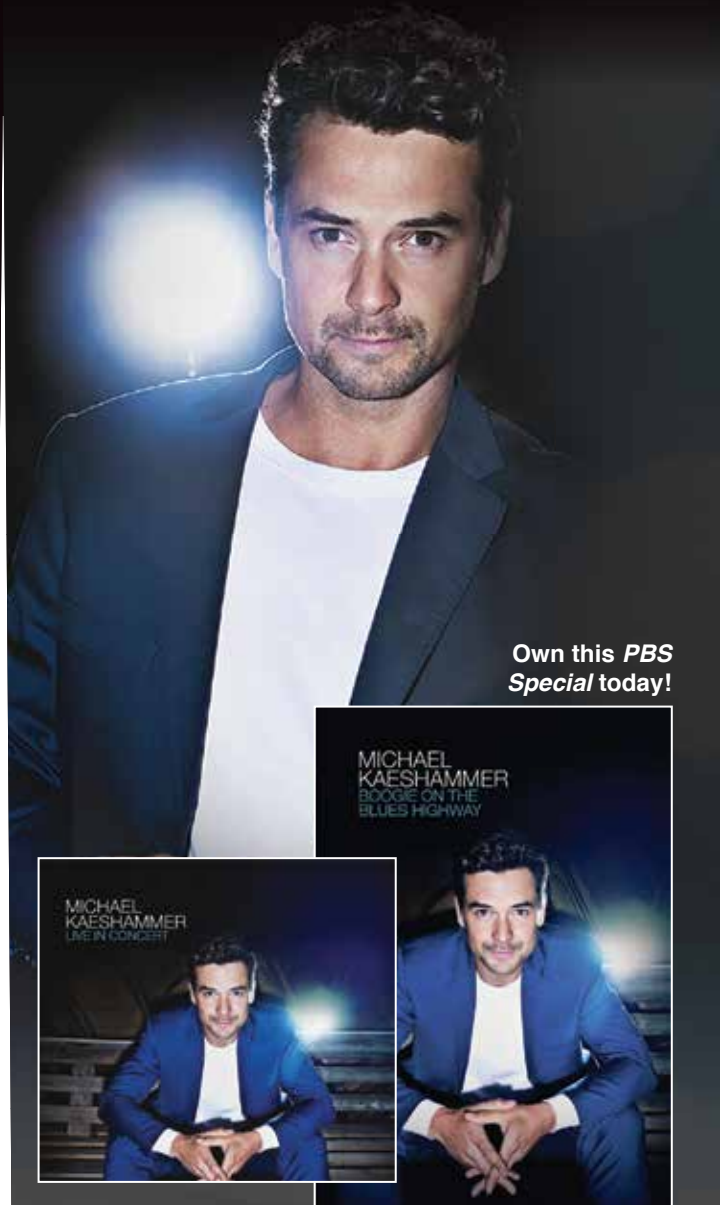


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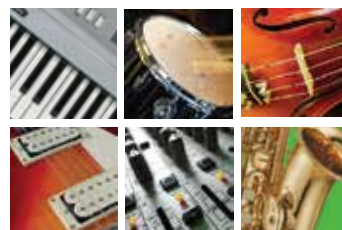
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Email: [dr.harp@rogers.com](mailto:dr.harp@rogers.com)

# Toronto BLUES SOCIETY

**The Toronto Blues Society is a  
Registered Charity**

Make a donation beyond membership and merchandise, and get your charitable tax receipt in time for this year! (Charitable # 87487 7509 RR0001). You will be helping to support events like the annual Women's Blues Revue, The Blues in the Schools program, numerous workshops and career development activities for the musician community as well as the Maple Blues Awards and the Blues Summit conference, the most important blues industry gathering in Canada that occurs every other year. Networking events within this conference allow for industry discussion alongside artist discovery through the showcase program.

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International Award Winning Songwriter

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# GET BEHIND THE BLUES BECOME A MEMBER TODAY!

Helps support our Blues community & TBS events.  
Torontobluessociety.com / 416-538-3855 / Toll free 1-866-871-9457

## JOIN US AND GET THESE AMAZING BENEFITS!

- Home delivery of our monthly Maple Blues Newsletter
- 25% discount on Maple Blues Awards tickets, 20% discount on Women's Blues Revue tickets & exclusive early bird ticket access
- Savings on Advance Tickets to shows at Music by the Bay Live
- 10% off every purchase from Dead Dog Records & Kops Records
- Discount tickets to all TBS events & merchandise
- Exclusive access to industry discounts, ticket giveaways, and more!
- TBS voting rights for Charter Members

## MEMBERSHIP OPTIONS

**CHARTER – 1 YEAR \$50/ 2 YEARS \$95/ 3 YEARS \$135**  
*BENEFITS LISTED ABOVE*

**FAMILY – 1 YEAR \$70/ 2 YEARS \$135/ 3 YEARS \$195**  
*BENEFITS LISTED ABOVE; MAX 2 ADULTS & 2 CHILDREN-19*

**INSTITUTIONAL OR BENEFACTOR – \$125/YEAR**  
*ALL BENEFITS + DISCOUNTED ADVERTISING IN THE NEWSLETTER*

**STUDENT – \$20/YEAR**  
*BENEFITS LISTED ABOVE*

**GENERAL – \$35/YEAR**  
*MAPLE BLUES NEWSLETTER ONLY*



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 Blues picks on Spotify  
[@torontobluesociety](https://open.spotify.com/playlist/37i9dQZF1DX0XUx1U81jWl)



This month's recommended  
 listening by Brad Wheeler, music  
 writer for the Globe and Mail  
 Twitter: @bwheelerglobe

Dion Blues with Friends Keeping the Blues Alive  
 Linsey Alexander Live at Rosa's Delmark  
 \*Jeff Healey Heal My Soul Convexe  
 Johnny Burgin with Special Guests No Border Blues Delmark  
 Shawn Pittman Make It Right! Continental Blue Heaven  
 Maceo Parker Soul Food: Cooking with Maceo Funk Garage  
 \*Wayne Nicholson & John Campbelljohn Elmore's Blues Grindstone  
 Kenny "Blues Boss" Wayne Go, Just Do It! Stony Plain  
 Gerald McClendon Can't Nobody Stop Me Now Delta Roots  
 \*Big Pacific Welcome to the Party Independent  
 The Teskey Brothers Live at the Forum Universal/Decca  
 Ruthie Foster Live at the Paramount Blue Corn  
 Victor Wainwright and the Train Memphis Loud Ruf  
 \*Crystal Shawanda Church House Blues True North  
 Robert Cray Band That's What I Heard Nozzle  
 \*Sass Jordan Rebel Moon Blues Stony Plain  
 \*Jackie Washington The World of Jackie Washington Borealis  
 Philip Sayce Spirit Rising Warner  
 Marcus King El Dorado Fantasy  
 \*Dalannah Gail Bowen Looking Back Quest  
 Jimmy Johnson Every Day of Your Life Delmark

\*= Canadian

## RESOURCES FOR OUT-OF-WORK MUSICIANS

Financial assistance for media, marketing, and communications pros <https://nabs.org/need-help>.

Emergency financial aid for entertainment pros - <https://afchelps.ca/get-help/>.

Financial aid for musicians <https://unisonfund.ca/services/financial-assistance>.

The Unison Benevolent Fund has also a list of resources available to musicians <https://www.unisonfund.ca/blog/post/covid-19-resources-music-community>.

Emergency financial aid for LGBTQ2S artists, performers, tip-based workers <https://www.gladdaylit.ca>.

Artist/Musician Relief Fund [https://www.gofundme.com/f/canadian-lowincome-artistfreelancer-relief-fund?utm\\_medium=copy\\_link&utm\\_source=customer&utm\\_campaign=p\\_lico+share-sheet](https://www.gofundme.com/f/canadian-lowincome-artistfreelancer-relief-fund?utm_medium=copy_link&utm_source=customer&utm_campaign=p_lico+share-sheet).

Akin accepting applications for rent relief from current Akin artists and creatives <https://www.akincollective.com/rentrelief>.

In partnership with Facebook Canada, and Slight Music: artists can apply for a \$1,000 grant to support a 45- to 60-minute live stream performance planned between March 19 and 31 on the NAC's Facebook page.

[https://ottawacitizen.com/entertainment/local-arts/nac-unveils-100000-relief-initiative-for-performing-artists/?utm\\_medium=Social&utm\\_source=Facebook&fbclid=IwAR11dhBh-is8YEnqPl1co-ilA3RdiCRwt7ACPqh4f3ykXXQyzCwUOxaBfQ](https://ottawacitizen.com/entertainment/local-arts/nac-unveils-100000-relief-initiative-for-performing-artists/?utm_medium=Social&utm_source=Facebook&fbclid=IwAR11dhBh-is8YEnqPl1co-ilA3RdiCRwt7ACPqh4f3ykXXQyzCwUOxaBfQ).

Music Industry Relief Program out <https://unisonfund.ca/>.

FACTOR has announced that artists who received funding to travel for shows that have been cancelled can keep the money <https://www.factor.ca/covid-19-update-cancellation-policy/>.

Canada Council for the Arts: Information about CCA's cancellation policy can be found at <https://canadacouncil.ca/covid-19-information>.

Toronto Musicians Association's resources for financial assistance and bill <https://www.tma149.ca/2016-01-26-02-05-12/press-releases/349-coronavirus-information-for-tma149-members>.

Music Managers Forum Canada's constantly updated resource page <https://mmfcanada.ca/news/2020/3/12/covid-19-updates>.

Airline Cancellation Policies: A comprehensive guide by Forbes can be found at <https://www.forbes.com/sites/advisor/2020/03/26/master-list-of-all-major-international-airline-coronavirus-change-and-cancellation-policies/>

Nightly 60-second clip of tips by music publicist Eric Alper during pandemic will be available at [www.thatericalper.com](http://www.thatericalper.com)

If you are using Facebook, we highly recommend joining the group "I Lost My Gig" for immediate updates and as a platform for sharing. <https://www.facebook.com/groups/ILostMyGigCa/>.



- ★ 10 weeks at number 1 on the NACC radio Chart
- ★ 8 weeks at Top 5 on the Roots Music Report
- ★ 5 weeks at Top 10 on the Living Blues Chart
- ★ Number 2 on the Indigenous Music Countdown
- ★ Top 10 on Canadian Campus Folk/Roots/Blues Chart

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