

Toronto Blues Society MAPLEBLUES

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



August 2020

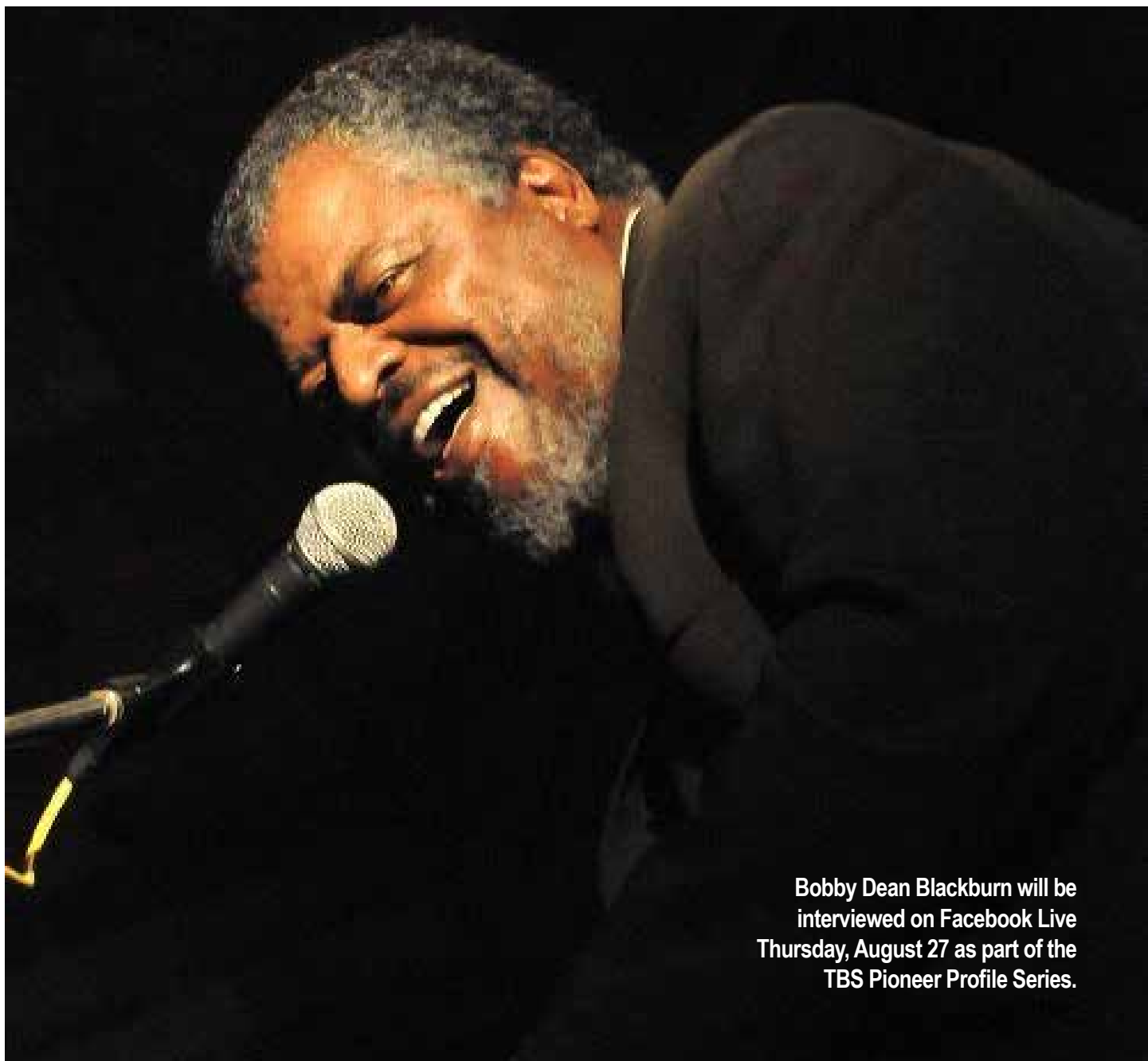
www.torontobluessociety.com

Published by the TORONTO BLUES SOCIETY

since 1985

info@torontobluessociety.com

Vol 36, No 8



Bobby Dean Blackburn will be interviewed on Facebook Live Thursday, August 27 as part of the TBS Pioneer Profile Series.

Matchedash Parish
Bobby Dean Blackburn
More on Levon

Loose Blues News
John's Blues Picks
Top Blues

CANADIAN PUBLICATIONS MAIL AGREEMENT #40011871

TORONTO BLUES SOCIETY

910 Queen St. W. Ste. B04 Toronto, Canada M6J 1G6

Tel. (416) 538-3885 Toll-free 1-866-871-9457

Email: info@torontobluesociety.com

Website: www.torontobluesociety.com

MapleBlues is published monthly by the Toronto Blues Society ISSN 0827-0597

2020 BOARD OF DIRECTORS

Derek Andrews (President), **Janet Alilovic**, **Jon Arnold**, **Ron Clarkin** (Treasurer), **Lucie Dufault** (Vice-President), **Carol Flett** (Secretary), **Sarah French**, **Lori Murray**, **Ed Parsons**, **Jordan Safer**, **Paul Sanderson**, **Mike Smith**, **John Valenteyn** (Executive)

Musicians Advisory Council: **Brian Blain**, **Alana Bridgewater**, **Jay Douglas**, **Ken Kawashima**, **Gary Kendall**, **Dan McKinnon**, **Lily Sazz**, **Mark Stafford**, **Dione Taylor**, **Julian Taylor**, **Jenie Thai**, **Suzie Vinnick**, **Ken Whiteley**

Volunteer & Membership Committee: **Lucie Dufault**, **Sarah French**, **Rose Ker**, **Mike Smith**, **Ed Parsons**, **Carol Flett**

Grants Officer: **Barbara Isherwood**

Office Manager: **Hüma Üster**

Publisher/Editor-in-Chief: **Derek Andrews**

Managing Editor: **Brian Blain**
editor@torontobluesociety.com

Contributing Editors: **John Valenteyn**, **Janet Alilovic**, **Hüma Üster**, **Carol Flett**

Listings Coordinator: **Janet Alilovic**

Mailing and Distribution: **Ed Parsons**

Marketing & Social Media Manager: **Meg McNabb**

Advertising: **Dougal Bichan**
tbsads@dougalco.com

For ad rates & specs call 416-645-0295
www.torontobluesociety.com/newsletters/rate-card

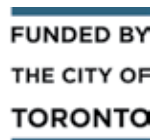
Charitable # 87487 7509 RR0001

The Toronto Blues Society acknowledges the annual support of the following agencies:



ONTARIO ARTS COUNCIL
 CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
 un organisme du gouvernement de l'Ontario



Canadian Heritage
 Patrimoine canadien

Project support is provided by:

FACTOR Canada

We acknowledge the financial support of FACTOR, the Government of Canada and of Canada's private radio broadcasters. Nous remercions l'appui financier de FACTOR, du gouvernement du Canada, et des radiodiffuseurs privés du Canada.

FOUNDATION

SOCAN
 FOUNDATION



ONTARIO
 CREATES

SOCAN



Canada Council
 for the Arts
 Conseil des arts
 du Canada



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 before 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.

The Toronto Blues Society is a member of



The Blues Foundation
 MEMBER

The Toronto Blues Society is committed to the principles of the Personal Protection and Electronic Documents Act (PIPEDA) in safeguarding the collection, use, and disclosure of personal information.

CANADIAN PUBLICATIONS MAIL AGREEMENT #40011871

Return undeliverable Canadian addresses to:

Toronto Blues Society, 910 Queen St. W. Ste. B04, Toronto, Canada M6J 1G6

Email: info@torontobluesociety.com



Welcome **Jay Douglas, Julian Taylor and Alana Bridgewater** to our Musicians Advisory Council to help diversify and represent our community in a better way. Also joining the MAC are Dione 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.

TBS Town Hall August 7



Vivian Barclay, General Manager of Warner Chappell Music will be moderator for the August 7th Town Hall involving issues related to the accelerating racial justice movement as the organization adapts to changing awareness and approaches. The Town Hall will take place Friday, August 7th at 2pm on Zoom. It will be open to TBS members - TBS will be in touch with further details including the schedule and the link to the session.

Vivian Barclay is a classically-trained musician with a degree in Radio & Television from Ryerson University. Experienced in radio, artist management, publicity, and promotion, she has composed music for television commercials and won awards for her film sound production and digital audio editing talents. She has worked as a radio programmer and on-air host, in artist management, publicity/promotion and as a programmer for conferences/festivals.

Vivian sits on the Boards of: Music Publishers Canada (MPC), SOCAN, the Toronto Music Advisory Committee, ADVANCE, Canada's Black Music Business Collective, as well as Phemphat Entertainment Group, producers of the all-female Honey Jam Showcase, a non-profit organization which provides mentoring opportunities for artists. Vivian is also active in community development projects Habitat for Humanity and Food for the poor.

MARK YOUR CALENDAR

- **Friday, August 7 at 2pm:** TBS Members Town Hall on Zoom with moderator Vivian Barclay.

- **Wednesday, August 12 at 6pm:** Live@Koerner Hall - Matchedash Parish Maple Blues Awards Performance on TBS YouTube channel. Free Screening. Enjoy live music plus short interviews coming up by Big Dave McLean, Michael Jerome Browne and Miss Emily. Subscribe to our channel for more upcoming videos!

- **Thursday, August 27 | 5pm** - TBS Pioneer Profile Series: Bobby Dean and Brooke Blackburn interviewed by Nick Jennings. Free Live Stream on TBS Facebook page.

- **Saturday, August 29 2pm** - TBS Harmonica Workshop hosted by Sugar Brown featuring guest musicians Bharath Rajakumar, Dave Mowatt, Ken Yoshioka.

- **Friday, September 11** - Brian Blain CD Premiere "I'm Not Fifty Anymore"

September/October - TBS Pioneer Profile Series: Watch this space for interviews with Eugene Smith, Jay Douglas and others.

- **Monday, Feb 1, 8, 15 and 22, 2021:** 24th Maple Blues Awards is going live in 2021 from 4 different cities! A bundle of awards will be announced next to some exciting performances from Toronto, Ottawa, Montreal, and Vancouver on each Monday of February! We are launching with a livestream from Toronto on Monday, Feb 1st.

And stay tuned for upcoming events from TBS including:

Celebrating Rez Blues 25th Anniversary with a live stream from Vancouver, Saskatchewan, Six Nations and Toronto featuring Murray Porter, Digging Roots, Crystal Shawanda and more every Friday (8pm ET) in September and October! Talent Search finals virtual performance concert, date time TBA

Virtual Blues: Watch this space for rare video performances and workshops including never-seen-before video Jodie Drake performance!

Attention TBS Members!

Due to COVID-19 pandemic, TBS is unable to deliver a physical copy of the MapleBlues. While we are working from home like every other organization, we are hoping to catch up with expiring, new & renewing members in August. Hence new & renewing members will be receiving their new membership cards as soon as our operations go back to our regular work hours. Please e-mail info@torontobluesociety.com if you have any questions and be sure to follow TBS accounts on social media for immediate updates.

DOWNCHILD



NEW 50TH ANNIVERSARY CD **LIVE AT THE TORONTO JAZZ FESTIVAL**



FEATURING SPECIAL GUESTS

DAN AYKROYD, PAUL SHAFFER, DAVID WILCOX, KENNY NEAL, GENE TAYLOR & ERJA LYYTINEN

OUT AUGUST 14, 2020
PRE-ORDER NOW AT DOWNCHILD.COM

Matchedash Parish

What do you get when 12 devoted and highly competent musicians, spanning three generations are assembled with the idea of making music that speaks to the soul? A band called Matchedash Parish. Assembled in a rare equal collaboration, the idea was brought to reality by Lance Anderson and Matt Weidinger, and features original music which is rooted deeply in....well, roots. The band is comprised of two drummers, piano, organ, guitar, trumpet, sax, and a choir (amongst other instrumentation) was carefully crafted by Anderson and Weidinger, and vocalist Quisha Wint serves as the Choir Director of Matchedash Parish. For this edition of Notes & Quotes, Anderson, Weidinger and Wint weigh in on the project, and delve into what makes Matchedash Parish a project that is so close to their hearts.

Matchedash Parish, which released its first full length album on Anderson's long-standing record label Make It Real Records, was formed after the Mariposa Folk Festival served as a gateway to bring the project from a mutual idea to reality. Multiple members are multi instrumentalists, and although both sets of keys are front and centre on stage, it is not uncommon for Anderson to add accordion or Weidinger to add mandolin to the band's already stacked instrumentation. When speaking about having two sets of keys featured in the band, as well as the contrast between the piano and the organ in the Matchedash Parish sound, Anderson says;

"After a lifetime of playing of the music I have been playing being so guitar driven, I love that the keyboards are front and centre in Matchedash Parish. The ability to step out and perform like that is close to home. Most keyboard players are usually better on either the piano or the organ; Matt is equally proficient on both. The organ can free up the vocals many times if you are singing over the beat, so with this project, we are in a position to choose what arrangements work best for each song. It's just kinda natural, so it's not something we've had to think about too much."

When speaking with Weidinger on the same subject, he offers;

"My collection of vintage keys is growing," he laughed, "I love it. It's so great to have



*Matchedash Parish (with vocalist **Quisha Wint**, pictured) will be featured in the premiere of a video of their MBA performance on our YouTube Channel on August 12. The TBS has been collecting some memorable performances from the Maple Blues Awards and all six performances of the 23rd Maple Blues Awards will be available on the TBS Youtube Channel. The first up was the recent JUNO Blues Album of the Year winner Dawn Tyler Watson last month in July. Enjoy live music plus short interviews coming up by Big Dave McLean, Michael Jerome Browne, Miss Emily. Subscribe to our channel for more upcoming videos!*

both the organ and the keys because it offers so much more texture. It works really well, especially with the music we are playing."

When asked about being part of a 12-piece ensemble, Weidinger says;

"It's such a melting pot of sounds and instrumentation that there are so many places to go with it musically. It is such a treat to be able to play with that many artists on stage. We all kinda walk away feeling like 'THAT' was an experience' afterward."

Choir Master Quisha Wint leads the backing vocals choir in Matchedash Parish, working alongside Michelle White and Jill Zahdeh. When asked for her thoughts on what it is like to be part of Matchedash Parish, Wint says;

"It is just like being in a Parish. It's family. And I love it. It also allows me to get a sense of Matt and Lance's hearts through their original writing. As a vocalist, being able to support this project – it's a beautiful bond."

Understanding that all members of Matchedash Parish have been involved in other projects aside from this current band – even led their own bands – I asked Quisha Wint what it is about Matchedash Parish that separates this project from other ones she has

worked alongside in the past. She offered;

"Other projects usually have some specific direction as to what the songwriter wants from the vocals. Of course the songs in Matchedash are already written, so there is some direction on how the song is constructed, however, one thing I love is that Matt and Lance are very open to allowing me to have some freedom with the choir arrangements. This gives me a chance to really be a part of bringing that song forward and feeling it."

All members who discussed Matchedash Parish for Notes & Quotes agree that this specific project is a special one. When summarizing the sound of the band, Anderson, Weidinger and Wint all concur that an accumulation of influences found in roots music is the fundamental core of Matchedash Parish. Simply put by Anderson;

"Matchedash Parish is a rockin' Soul and Gospel powerhouse band".

For more information on Matchedash Parish, or to check out the band's album *Saturday Night*, visit www.makeitrealrecords.com.

Erin McCallum

Singer, Songwriter, Instrumentalist

Bobby Dean Blackburn's long journey through the blues

There are few personal histories as rich as Bobby Dean Blackburn's. His musical legacy, which runs from the birth of rock 'n' roll and rhythm & blues in Toronto through to his sons' Juno-nominated blues band, Blackburn, is as long as Yonge Street itself.

Bobby Dean's ancestral story goes even deeper: his great-grandfather was a U.S. slave who found freedom in Canada on the Underground Railroad. For over half a century, he has paid tribute to that heritage with annual performances at Owen Sound's Emancipation Festival.

Now the veteran musician, who turns 80 later this year, plans to add to his lengthy list of accomplishments. Along with a double album of ballads and gospel songs on the horizon, a followup to his 2009 recording, *Don't Ask... Don't Tell*, Bobby Dean is also busy writing a memoir of his extraordinary life in music.

Born in Toronto on December 11, 1940, Blackburn grew up surrounded by his father's blues records and his brothers' love of r&b. "We listened to George 'The Hound' Lorenz' radio show on Buffalo's WKBW," Blackburn recalls, "and my brothers would go down to Toronto's Records Unlimited and buy the latest r&b 45s." Soon the teenager was venturing out himself to record hops like Gord's Rock or Frankie's Move 'n' Groove Club and hearing the influential sounds of Fats Domino and Little Richard.

One day, Blackburn skipped school and caught a matinee performance at the Casino club of Screamin' Jay Hawkins, who put a spell on the youngster. "That made a big impression on me, because Hawkins was a real showman," he says. "I knew right then that I wanted to become a professional musician."

After singing initially in church choirs, Blackburn joined high school friends as lead vocalist in a group that became Bobby Dean & the Gems, performing rock and r&b at dances around Toronto. One of the musicians he crossed paths with was Robbie Robertson, then playing with his own band Robbie & the Robots and, briefly, Little Caesar & the Consuls. "I remember Bobby very well," Robertson told the documentary *Yonge Street: Toronto Rock & Roll Stories*. "He was the most soulful singer in Toronto at the time, getting



Bobby Dean and the Naturals at the Zanzibar Tavern in the early 70s. Photo courtesy Bobby Dean Blackburn

down on his knees when he was singing."

That showmanship led Bobby Dean & the Gems in 1959 to become the first house band at the Bluenote, Toronto's r&b afterhours club. There, Blackburn found himself backing performers like transgender soul singer Jackie Shane and developing his skills as a pianist. A year later, a lucrative offer caused him and his bandmates to cross Yonge Street and play the Zanzibar Tavern, which involved having to join the musicians' union. It turned out to be a nine-month run and the beginning of Blackburn's long association with the Zanzibar, which at that time featured strictly music (the topless and nude dancers came later, a trend at the Zanzibar and other downtown clubs that eventually "killed live music on Yonge Street," according to Blackburn).

Throughout the 1960s, Blackburn toured Ontario and Quebec with trios, quartets and quintets, sometimes with singer Mary Ann Pettiford and occasionally with just himself billed as "Canada's Fats Domino." "My agent had me booked on the road for as many as 40 weeks a year," recalls Blackburn, "but whenever I came back to Toronto, I'd do another stint at the Zanzibar—that was my home base and the place where William "Smitty" Smith, of Motherlode, taught me to play organ."

The longest stint at the Zanzibar started in 1969, when the club's owner, Dave Cooper, booked an Afro-sporting Blackburn and his then all-black band, the Naturals, to play alongside strippers for afternoon matinees six days a week (Blackburn's cousin Billy was also part of the group). It became a significant residency, earning a reputation for funky grooves and surprise guests.

Over the next five and a half years, countless touring musicians—from Jimmy Smith, Buddy Miles and Jimmy McGriff to Taj Mahal, some of James Brown's sidemen and members of the Paul Butterfield Blues Band—would sit in and play with Blackburn and his group whenever they were in town (a lot of those historic jams were recorded on reel-to-reel tapes that Blackburn hopes to one day get released). The downside was some of his best musicians wound up getting

poached: McGriff took his guitarist Roland Prince, while Shotgun Kelly snapped up saxophonist Dougie Richardson for his Nine Sticks of Dynamite band.

In the early '70s, the Blackburn Finishing School groomed singer Liberty Silver, then 17, by providing her first professional gig. The Juno-winning vocalist then repaid the favour by duetting with her mentor on the song "Kitchen Blues," on *Don't Ask... Don't Tell*.

When it comes to mentoring, Blackburn's best work has been done with his four musician sons: tenor saxophonist Robert, keyboardist Duane, drummer Cory and guitarist Brooke. The latter three have paid tribute to their dad on their albums. "Back at the Zanzibar," from 2009's *Maple Blues-winning Brotherhood*, is a Hammond-organ drenched instrumental r&b workout, while "Walking in New, New Orleans," from 2015's *Brothers in this World*, features Duane singing, "I was raised in the north on a reel-to-reel/ my father played the blues/always the real deal/down on Yonge Street." All four sons appeared on *Don't Ask... Don't Tell* and throughout much of the '90s, the whole Blackburn family frequently came together to perform at Toronto's New Orleans-themed N'Awlins Jazz Bar.

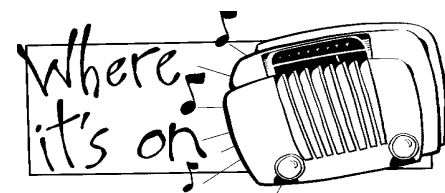
In 1990, Bobby and Jean Blackburn, his wife of 60 years, moved to the Bruce Peninsula near Owen Sound, the northern terminus of the Underground Railroad, where Blackburn's great-grandfather Elias Earls found freedom. Since then, the trailblazing musician has served as artistic director of the Emancipation Festival and enjoyed lengthy residences, performing in nearby towns like Tobermory, Port Elgin and Collingwood.

But of all his many accomplishments throughout his career, Blackburn ranks his 2016 appearance with his offspring at Owen Sound's Summerfolk Festival as a career highlight. "It's always a thrill to appear with my sons," says Blackburn, "but that performance was especially sweet." Sweet, indeed. Bringing his family's tradition full circle, from Owen Sound to Yonge Street and back again, Bobby Dean Blackburn continues to make history.

—Nicholas Jennings



Jack de Keyser and Spencer MacKenzie celebrate an opportunity to play before a live audience while keeping a social distance of two Stratocasters. Music By The Bay Live continues their outdoor series with Steve Marriner & Jimmy Bowskill on Thursday, August 20th as well as a new series in Uxbridge starting with Bill Durst on Saturday, August 22. More info below. Photo by Steven Frank.



CBC Radio One (99.1)
Saturday Night Blues,
 w/ **Holger Petersen** (national)
 Saturday 9:05pm-11:00pm
 (on Radio 2 Saturday at 6:05pm),



JAZZ-FM (91.1)
Bluz FM w/ **Danny Marks**
 Saturday 8:00 pm-midnight



CIUT-FM (89.5)
A to Z Blues w/ **Screamin' Red**
 Tuesday 6-7pm
John Valenteyn's Blues
 w/ **John Valenteyn**
 Friday 1-2pm



At The Crossroads w/ **Brant Zwicker**
<http://atcblues.ca> and syndicated on
 stations across the continent)

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



CIOI FM (101.5 The HAWK)
Blues Blast, with **Ken Wallis**
 Tuesdays, 4-6pm (Hamilton)



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.
 Every Thursday night 9 to 10 PM

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
C.M.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
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 *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)



Virtual Blues: TBS Musicians Advisory Committee (MAC) members Gary Kendall and Dan McKinnon have been hard at work assembling and editing performances from last year's Maple Blues Awards, adding interview sessions. Visit the TBS YouTube Channel and Subscribe to receive notifications of upcoming performances by Big Dave McLean, Michael Jerome Brown, Miss Emily.

Live Blues Starting up: Music By The Bay will launch a new series called "The Porch Sessions" featuring Steve Marriner & Jimmy Bowskill on Thursday, August 20th as well as a new series "Live Blues from the Pines" happening on Saturday, August 22nd in Uxbridge with Bill Durst and the opener Voodoo Pawn Shop at 4pm. Advance sales only. www.musicbythebaylive.com

Joanne Clayton, who runs Relish Bar & Grill will be presenting a show with the Danny Marks Combo on Saturday, August 8 from 1 - 3 PM. "From 13 shows a week to over 150 days of silence was the hardest part of this whole pandemic," she says. Using state of the art technology will allow them to do multi-platform streams with several camera angles, banner notifications and advertising while pulling the audio straight from the soundboard. This first show will be closed to the public to control the environment and all of the stagehands will be wearing masks.

Outside Toronto, some venues had already booked some live entertainment and now that

Toronto has entered "Phase 3" we can expect some live blues in the city real soon.

Paul Reddick, Steve Marriner & Chris Caddell are back at Peter's Players on Saturday, August 8th at 8pm and the Matt Weidinger Band will be playing on Saturday, August 22nd at 8pm (This is a 28-seat, socially distanced, outdoor theatre show with one set - no intermission. Cash bar is available.

#WithoutMusic: Unison Fund has just announced a new collaborative social media campaign, #WithoutMusic, to reduce the negative effects of the COVID-19 pandemic on the Canadian music industry The campaign encourages participants to detail the positive and lasting impact of music on both their own lives and the world, and why supporting organizations like Unison is vital to the continuation of that. You can join by sharing photos, videos, stories on social media using the #WithoutMusic hashtag, and tagging @unisonfund.

Grossmans Masked: You can support one of Toronto's remaining blues-friendly venues, Grossman's Tavern by purchasing one of their masks for \$10 (\$18 for 2 masks)! You can send the venue a Facebook message or call them at 416-977-7000 with your order. The venue has a long history supporting Toronto Blues, including emerging talent with their Amy Louie Grossmans Scholarship every year.

RIP Wayne Buttery: His band, the Groove Project, was a fixture at the Harbour Street Fish Bar in Collingwood for the last 7 years and as Artistic Director of the Wasaga Blues Festival, he had a big part in building up the blues scene in that area. Friends say he was writing and recording right up to his last day. He died on July 6 at the age of 70.

Levon

Part 2: Another Excerpt from *Levon: From Down in the Delta to the Birth of the Band and Beyond*

"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. Levon was excited. Going downhill, the car could only reach fifty miles an hour; uphill, they were lucky to make twenty-five. "It was a great experience," guitarist Jimmy Ray Paulman declared. "Ron was the type of guy who would sit in the back seat and let us chauffeur him while he told us which way to go." Sometimes Paulman took the wheel, but because Levon loved to drive, he usually took over.

Thanks to Conway Twitty, their destination was the Golden Rail in Hamilton, Ontario, an industrial city about seventy miles southwest of Toronto. Booker Harold Kudlets—who had brought to Canada such venerable artists as Duke Ellington, Stan Kenton, Tommy Dorsey, Jack Teagarden, and Louis Armstrong—was also responsible for introducing Twitty to Canadian audiences, who were hungry for rockabilly. He was known as an honest businessman who never needed a contract. "When I brought Conway Twitty up," Kudlets recalled, "I asked Conway, 'Is there any groups back home in Arkansas that can work up here?' and he recommended Ronnie Hawkins."

They arrived in Canada in the summer of 1958 as the Ron Hawkins Quartet. Bassist George Paulman "was drinkin' too much, messin' up, takin' pills," so Ronnie left him behind, and they played without a bass for their first tour in Ontario.

Their weeklong appearance at the Golden Rail began with a rehearsal Monday afternoon. "All the bartenders threatened to quit when they heard what they were playing—and saw what Ronnie was doing," Kudlets says. "He was into all those back flips at the time. Really wild." That night, Hawkins claims there were only about seven people in the audience: "We started playing, and all of 'em got up and left the tables, left their drinks. So that means they're mad. Anyway, the club owner told Harold Kudlets, 'Get these hillbillies outta here.'"

Kudlets persuaded the owner to give the band another chance, and in the meantime,

Ronnie called his pal Dallas Harms—a Hamiltonian who had played in Arkansas with Conway in one of Hawkins's clubs—and asked him to bring as many people as he could to the Golden Rail, "or we'll be gone like a July snow. Well, hell, he brought in about sixty, seventy people. There hadn't been that many people in there since World War II. Then it started. The next day, it was lined up, and it was lined up for the next ten years." Harms had pressured his coworkers at a local steel mill to catch the band's gig: "When I got to the club it was already pretty well full with my friends... and I'm darned if Levon didn't have Jack Nance's old drums. I just remember how young he looked."

For Kudlets, Helm's appearance was a problem. Levon was eighteen but looked much younger, and band members had to be twenty-one to work in a cabaret. "I said the liquor inspectors will close us up," Harold confessed, "so what we did was make Levon wear sunglasses and on the breaks keep him at a distance from everybody." Hawkins explains: "You see, he had a brush haircut, and he looked like he was fifteen years old. He let his hair grow out. It made him look a little older. By the time we got him lookin' twenty-one, he was twenty-one."

While Ronnie was amazing the crowds with his gymnastic antics, Levon was proving himself a showman in his own right. "He used to do things like throw up his drumsticks in the air while they're playing and never miss a beat," Kudlets observed. Helm was singing while he played drums, and in his exuberance, his laugh could often be heard above the music. No dancing was allowed in a cabaret where food was served, so the band had to be highly entertaining to hold the audience's attention.

Harold Kudlets came to think of Levon as a son and commented, "He was the type of guy who'd give you the shirt off his back. He was very good-hearted in a lot of ways. He was a typical Southerner." Hawkins describes Helm as "the easiest one to get along with. He was always laughing and joking and cutting up. He was the funniest kid you ever saw; he'd laugh about everything." Levon said of those days with Ronnie, "It was probably the most amount of belly laughs per day that anyone's ever enjoyed."

Kudlets paid the band \$450 a week,

although Hawkins recalls that Helm didn't save his share: "Levon and [piano player] Willard [Jones] spent their whole fuckin' paychecks on whores the first week they were in Hamilton. Fifty or sixty dollars on whores.

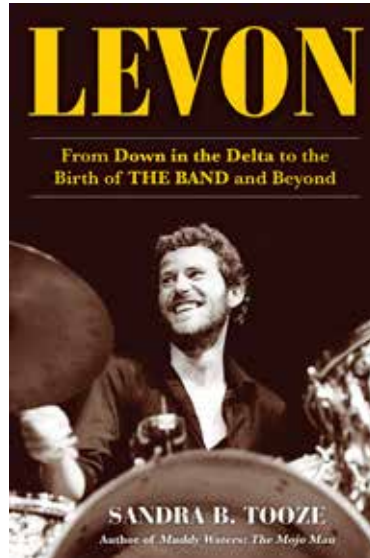
Levon had the clap at least four times a week... He finally learned how to shoot himself in the ass with penicillin. He became Dr. Helm for a while and gave everybody shots because you could save money on doctors."

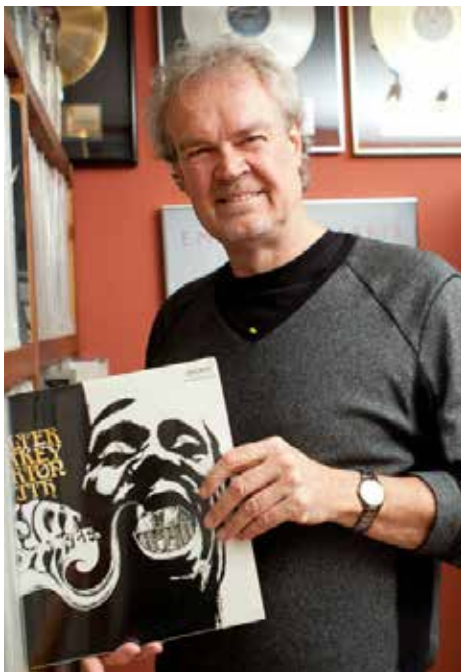
The band played out the week at the Golden Rail, but before moving on to Kudlets's next bookings in London, Ontario, then Toronto, they had to smarten up their image. Their Southern accents and charm wouldn't cut it. According to Dallas Harms, "The gabardine pants on their old stage clothes had gone shiny and were kinda wore out." Kudlets took them

to a Hamilton tailor who made each member two stage suits. The tailor pronounced with disdain, "Those boys were right from the country. They didn't have any underwear." Nevertheless, by the time they left Steeltown, the band looked like professional musicians.

After being held over for three successful weeks at the Brass Rail in London, the Hawkins band moved on for a month-long stand at the Le Coq d'Or Tavern in Toronto. Down on the Yonge Street strip, the city was contradicting its moniker of "Toronto the Good" by attracting a seedy collection of rounders, hustlers, strippers, pimps, and hookers—plus some adventurous suburbanites exploring the dark side. Teetotalers called the bars "hatcheries of hell." Delinquents and thugs congregated at the Brown Derby, and along Toronto's neon-lit underbelly, whores flaunted their wares amid the revving engines of greasers drag racing down the street. After the bars and hotels closed, patrons could keep rocking at the Upstairs club or at the Blue Note, where working musicians would gather after their gigs and sit in with the house band until three or four o'clock in the morning.

Until the Ron Hawkins Quartet shook things up, jazz was the predominant music offered in the city's venues, such as the Colonial Tavern, the Concord Hotel, and the Edison Hotel. Oscar Peterson performed and recorded at the Town Tavern that summer, Glenn Gould was a regular at the Eaton Auditorium, Sarah Vaughan had appeared at Maple Leaf Gardens, and Woody Herman was playing at the Palace Pier on the waterfront. But Toronto audiences also had access to other genres: the flamboyant cross-dresser Jackie Shane was an R&B sensation at the Zanzibar Tavern, and the Le Coq d'Or was





Holger Petersen, Stony Plains Records founder and CBC blues radio DJ, was announced as one of seven individuals being selected to join the Alberta Order of Excellence. The AOE is intended to honor any current or former long-time resident of Alberta who has demonstrated a high level of individual excellence and achievement in any field, having rendered service of the greatest distinction and of singular excellence for or on behalf of the residents of Alberta. Congratulations to Holger on this prestigious honour.

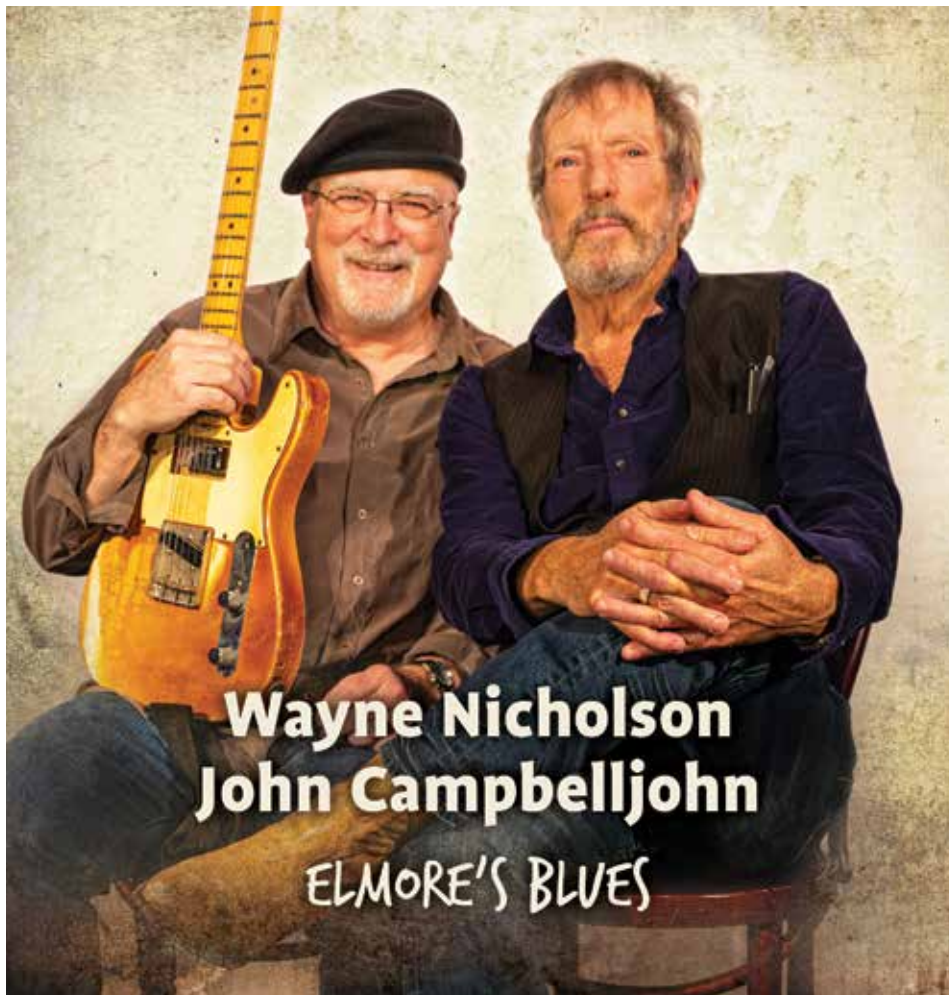
originally a country-and-western bar. Big name rockers Chuck Berry, Bo Diddley, and Bill Haley and His Comets had appeared at Maple Leaf Gardens back in 1956, and Elvis performed there the following year.

From its location in the midst of the Yonge Street action, the Le Coq d'Or afforded Levon an introduction to new musical influences. During a break, he went down the street to soak up some inspiration from a jazz legend. "I remember the first time I heard the Cannonball Adderley band with Louis Hayes on drums," Helm said. "What a touch Hayes had. He didn't play hard and frantic. He left plenty of room on top for dynamics. He had more control over his instrument and a more musical touch than any drummer I'd heard. It made me want to learn how to really play drums." Another influence in the jazz world was Dave Brubeck's drummer, Joe Morello. "That's what's uncanny about Levon," his pal Paul Berry points out. "Here's this essentially uneducated kid from Turkey Scratch, Arkansas, who just was a sponge... and his ear led him to the great musicians from the jazz world to rock 'n' roll."

-Sandra B. Tooze

(Published by Diversion Books

Available in bookstores on August 25)



Elmore's Blues, a stunning tribute to Elmore James is out May 15, 2020.

Wayne Nicholson and John Campbelljohn have curated and recorded a masterful tribute to legendary bluesman, Elmore James.

"There is a gorgeous, raw sound to John's guitar which combined with Wayne's powerful vocals... makes for one exciting program."

- John Valenteyn, John's Blues Picks, Maple Blues

Publicity: Sarah French sarah@sarahfrenchpublicity.com

Contact for CD purchase: wnicholson@ns.sympatico.ca

[ElmoresBluesWayneNicholsonJohnCampbelljohn](https://www.facebook.com/ElmoresBluesWayneNicholsonJohnCampbelljohn)

Available on all music platforms.

GRINDSTONE RECORDS

cdbaby



Illustration by Nathaniel Mesner



Downchild Live at the Toronto Jazz Festival Linus

Iconic Canadian Blues Band **Downchild** is busily celebrating their 50th Anniversary with a tour that would still be happening were it not for the pandemic. Fortunately for us we will have a document of their fabulously well-attended show as part of Downtown Jazz last June. **Dan Aykroyd** and **Crystal Skull** vodka have sponsored **Donnie Walsh** and band to present a full-scale revue, an evening of Downchild tunes with a guest roster to drool over. With **Chuck Jackson** on vocals & harp, **Pat Carey** on tenor sax, **Michael Fonfara** on keyboards, **Gary Kendall** on bass and **Mike Fitzpatrick** on drums, this band is very much 'worn in but by no means worn out'. Indeed, they've been rejuvenated. This was the opening show of the tour and we get a gorgeous package, complete with Aykroyd's intros. "Can You Hear the Music?" makes for a fantastic show opener – vintage Downchild arrangements. After a lovely slice of R&B from *We Deliver*, "Understanding & Affection", the guest list gets off to a roaring start. "It's A Matter of Time" features **David Wilcox** on the slide with Donnie and he also trades verses with Chuck. They stay in the groove dueling on **Elmore James**' "Madison Blues" – the crowd went wild. After another recent composition, "One in A Million", from *Can You Hear The Music?*, alumnus **Gene Taylor** made his way to the keyboard for the rousing vintage Downchild staple "I'm Going to Tell Your Mother", which as usual is a feature for Donnie on harp. Finland's 'Queen of the Slide Guitar' **Erja Lyytinen** was a surprise guest on the tour and she joined Chuck Jackson for a great version of "Mississippi Woman

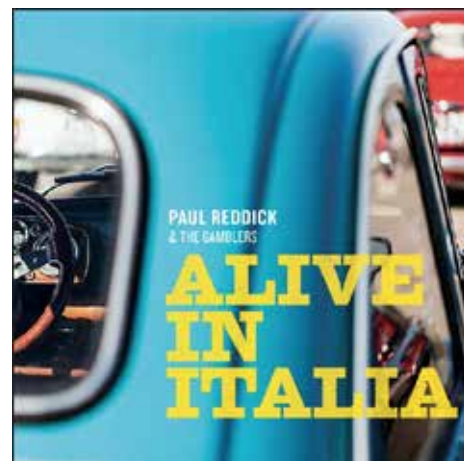
"Mississauga Man" the single from the JUNO-nominated *Something I've Done*. Perhaps her solo song will show up on her next album. **Kenny Neal** was in Downchild in the 70's before moving back to Baton Rouge. He solos wonderfully on the magnificent "Shotgun Blues" from *Straight Up* before the extended finale gets underway with Dan Aykroyd reprising his version of "Soul Man" from the **Blues Brothers** era. Joining him was fellow Blues Brother & band leader **Paul Shaffer**, a Thunder Bay native. The finale continued with the must-play "I've Got Everything I Need (Almost)". Ms. Lyytinen returns for another must-play: "Flip, Flip & Fly" to end the main portion. Donnie straps on his slide guitar for the encore, a satisfying "TV Mama" to end. For those of us who were there that night, this is a great momento, if you weren't, go to www.downchild.com to find out when the tour starts up again. You won't regret it. The official release date is August 14th.



JW-Jones Sonic Departures Solid Blue

JW-Jones likes to change things up for his albums and after an excellent live album with just his road band we get a big band album with no less than thirteen horns! He describes this as his self-isolation project but he was able to assemble the whole band for much of the recording. With some of the songs drawn from his back catalogue and some songs you will recognize, you'll be impressed with these fresh arrangements and JW-Jones' imaginative guitar solos. He is also no slouch as a big band vocalist. He credits producer **Eric Eggleston** for the 'wider & bigger' sound achieved here. "Blue Jean Jacket", originally from *Belmont Boulevard* gets a complete makeover. As do "Same Mistakes" and "Ain't Gonna Beg", also originals from earlier albums. The first single is "Snatching' It Back" also known as "Snatch It Back and Hold it" by **Junior Wells** and JW-Jones has a live-in-the-studio version on YouTube as well. One song that seems a

poor choice is "Bye Bye Love", the hit by the **Everly Brothers**, which despite the sterling production, group vocals and guitar solo just doesn't fit. "Drowning on Dry Land" on the other hand, an oft-covered standard gets a riveting performance complete with sax solo. He also wanted to show that he could mix some traditional horn band sounds in this contemporary mix with "It's Obdacious" an R&B hit from 1955 from the **Buddy Johnson Orchestra**, one of the last surviving big bands. "The Things I Used To Do" sticks pretty close to the **Guitar Slim** original but then the **Ray Charles** arrangement has served the song well for over seventy years. I think though that even Guitar Slim would have been impressed with JW-Jones' guitar solo. When it comes to recording **BB King** songs, not many artists chose from the later albums, which many fans considered too pop-oriented. In choosing "When It All Comes Down", from *Midnight Believer*, I think he chose well, It's a much overlooked song written by the **Crusaders** for BB and it gets a great performance here with its BB-styled guitar solo. With his road rhythm section of **Will Lauren** on drums and **Jacob Clarke** on acoustic and electric basses contributing enthusiastic group vocals, joined on occasion by JW-Jones' wife, **Brit Wynne-Jones**. They are joined by returning keyboard wiz **Jesse Whiteley** who contributed some of the magnificent horn charts. Texas horn master **Kaz Kazanoff** also supplied masterful arrangements. JW-Jones has certainly found a way to deal with self-isolation, this album should do as well on the sales charts as his previous ones have.



Paul Reddick & The Gamblers Alive in Italia Stony Plain

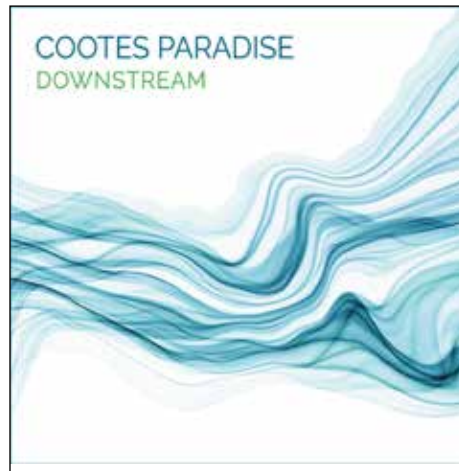
One of the club scene highlights for the past couple of years has been **Paul Reddick's** regular gig at The Sauce on Danforth. In lieu of those evenings he has now taken to YouTube to give us a taste every week and we

also get a full live album, only one recorded in Italy while on tour there last year. Paul has chosen songs from his full five albums so far. **Steve Marriner** has long been his accompanist at the Sauce and Steve is joined by fellow **MonkeyJunk** guitarist **Tony D**. On bass and drums are an Italian rhythm section that Paul has used on several tours, they call themselves **The Gamblers: Gab D.** on bass and **Andrea Constanza** on drums. This show was recorded last November 10 in Novara, Italy. For those you who have come to know Paul after his JUNO win for *Ride the One*, you'll find a wealth of songs, performed in much the same manner by this excellent band. As befits the originator and moving force behind the Cobalt Prize for extending the boundaries of blues songwriting, Reddick's work repays careful attention. He is a poet, very often creating from the kinds of songs found in **The Lomax Field Recordings**. This was more the case for his earlier albums than it is currently but he has kept the spare sound and developed an unmistakable brand of blues, often keeping the one chord structures. Perhaps for Paul Reddick more than most blues musicians the words and music are very much part of his performance art. In Tony D and Steve Marriner he has found players who can give him exactly what he needs. You will rarely find two guitarists who work so well together. The Gamblers are there every step of the way as well. With the guitarists soloing wonderfully and extensively and with Reddick playing lots of harp, the songs get lengthy new treatments. Some highlights for me include "Sleepy John Estes" from *Rattlebag*, the slightly faster version of "Mourning Dove", from *Ride the One*. The stripped-down arrangement given "Villanelle", from that album is a keeper as well. The closer to standard blues rock, for Paul anyway, is "The Other Man", from *Wishbone*, which opens with Paul on chromatic harp and adds a third guitarist from The Gamblers, **Fabio Marzaroli**. And then there's Marriner's Spanish-tinged solo on "Smokehouse". This is a very much welcome live journey through his blues landscape.

Cootes Paradise Downstream Self

Cootes Paradise is, as you'll recall, both the former name of the town of Dundas and a beautiful park. Their self-titled first album was nominated for a Maple Blues Award and we are now treated to the follow up. *Downstream* features all the veterans that made that first one led by the co-vocalists **Sue Leonard** and **Wayne Krawchuk**. They call their sounds roots and blues but for this album at least they are into a bluesy soulful blend. The lead off song is **Bill Withers**' "The Same Love That Made Me Laugh" which gets a soaring vocal from Sue that effectively conveys a lost love.

"The First Time" recalling a first lost love gets an equally effective vocal from Wayne. The video for this one was previewed on the TBS Facebook page a few months back.



They also like to do a bit of social commentary and a percussion-heavy version of **Van Morrison's** "You Gotta Make It Through This World". Sue and Wayne duet on this one. The original "Knack for That" finds Sue giving us a 'sarcastic tongue in cheek take on self-sabotage'. Another original, "Scratching Post", finds Wayne very angry with his partner. Sue contributes the one ballad, the inspirational "Meant For Something More". They duet on the closing "Until The Rain Stops" - they're putting up with each other and then gone. For each of these songs, the band arrangements are stunning. **Mark Volkov** is a triple threat on flute, sax & violin all three of which contribute mightily. **Lily Sazz** plays keyboards, as she does for the **Women's Blues Revue Band** and her work here is especially effective on the New Orleans- styled opening for "The First Time". **Amy Di Nino** is a most imaginative drummer as is **Ian Taylor** on bass. They all sing backup vocals when called upon. As with everyone else in the community, the pandemic has made a mess of plans, the release date so far is Aug 21. Check out www.cootesparadiseband.ca.

Book Review "Brother Robert: Growing Up With Robert Johnson" Annye C. Anderson with Preston Lauterbach, Hachette Press

With the publication last summer of "Up Jumped The Devil: The Real Life of Robert Johnson" by **Gayle Dean Wardlow** and **Bruce Conforth**, we discovered there was previously unknown Memphis chapter in his history. Incidentally this book has won the Penderyn Prize for the best music book of any kind. We now have as full a description of the solid family life there as we're ever likely to have. RJ was welcomed with open arms into the extended **Spencer** household and thrived in the warm, stimulating life in Memphis. His

stepsister **Annye Anderson** was only twelve when RJ passed but her childhood memories are detailed and revelatory. In her hands, RJ becomes the consummate urban musician, listening to the latest swing bands on Beale Street and indeed playing the music of **Louis Armstrong** and **Fats Waller**. We get a far different picture of RJ and she takes many of his contemporaries to task for misleading tales. The chapter on the current state of the legal issues around the music stand in stark contrast to the childhood reminiscences we get elsewhere. In later life, she took over from **Sister Carrie** in the disturbing and distressing negotiations with **Steve LaVere** over the ownership of RJ's songs. Needless to say, neither one saw any money from the years of negotiations. She read what was published about Brother Robert and decided she wanted to correct the record, contacting **Preston Lauterbach** to help tell her story. Lauterbach, who has written several excellent books on Memphis in this era, interviews Ms. Anderson at length and did an excellent job in compiling the story of Broth Robert. We also get an enthusiastic foreword by **Elijah Wald**, who sat in on some of the interviews. That cover picture of RJ is its first publication, it's from Ms. Anderson's private collection.

-John Valenteyn




Featuring remote contributions from **Mike McKenna, Sandra Bouza & more**

"There's an easy going grace to this disc, a laid back-ness that belies the awkward and remote circumstances of the recording process... there's magic in the grooves; you can really feel it."
- John Kereiff, Gonzo Okanagan

Available now digitally
brokefuse.com

Penguin Eggs

North America's Preeminent Folk/Roots Magazine



Try the
Current Digital Edition for Free
or Subscribe at WWW.penguineggs.ab.ca

SILVERBIRCH PRODUCTIONS

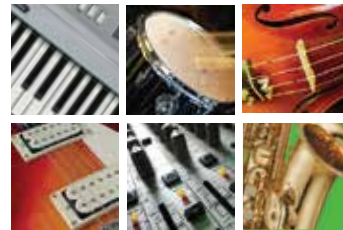
MASTERING MANUFACTURING DESIGN

Mastering: Award winning engineer + world-class mastering studio + traditional outboard gear (Manley, Requisite, TC 6000, TubeTech, Weiss, etc.) + Lavry Gold conversion = major label quality at affordable prices!

Replication: The ONE-STOP-SHOP for all your music needs: CDs (manufactured & short-run), Online Store (uploads to iTunes, etc.), Graphic Design, Posters, Website Design/Hosting, and more!

CUSTOMER SATISFACTION IS OUR HIGHEST PRIORITY

416.260.6688 www.silverbirchprod.com



Where the
Music
Begins

Sales / Rentals / Repairs / Print Music / Lessons / In-Store Financing

Long & McQuade
MUSICAL INSTRUMENTS www.long-mcquade.com

8 locations in the GTA, including 925 Bloor St. W. Toronto, 416.588.7886



WILSON
Music Services

Jeffrey Wilson, Proprietor

Sales & Service of HOHNER Harmonicas & Accordions ~ Since 1986~

P.O. Box 330, 750 Lowell Ave.
Newmarket, Ontario L3Y 4X7

Phone/Fax: (905) 853-5082
www.wilsonmusic.ca
Email: 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.

Erin McCallum

International Award Winning Songwriter

2X Maple Blues Award nominee

Big Voice. Big Sound.

www.erinmccallum.com



[www.facebook.com/
TorontoBluesSociety](http://www.facebook.com/TorontoBluesSociety)



@TObluessociety



@torontobluesociety

- ★ 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 1 on the Indigenous Music Countdown
- ★ Top 10 on Canadian Campus Folk/Roots/Blues Chart

CRYSTAL SHAWANDA

Church House Blues



At the center of it all are Crystal's evocative vocals, a powerful, provocative force of nature." – *Tinnitist*

"Rarely does an album of any sort have all hits and no misses, but Shawanda's latest pitches a perfect ten out of ten."

– *Blues Blast Magazine*

"This is one fiery, exhilarating singer who digs deep." – *Rock and Blues Muse*



Evoking the spirit and strength of Koko Taylor and the contemporary delivery of Beth Hart, *Church House Blues* showcases one of the most powerful new voices in the Blues.

AVAILABLE NOW

 Canada **FACTOR** truenorthrecords.com

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



"Like" us on Facebook!
[www.facebook.com/
 TorontoBluesSociety](http://www.facebook.com/TorontoBluesSociety)



Follow us on Twitter
 @TObluessociety



Follow us on Instagram
 @torontobluesociety



Listen to John Valenteyn's
 Blues picks on Spotify
 @torontobluesociety



This month's recommended
 listening by John Valenteyn,
 host of John Valenteyn's
 Blues on ciut.fm, 89.5 and CD
 reviewer for Maple Blues.

***Downchild** *Live at the Toronto Jazz Festival* Linus
 ***JW-Jones** *Sonic Departures* Solid Blue
 ***Paul Reddick & The Gamblers** *Alive in Italia* Stony Plain
 ***Cootes Paradise** *Downstream* Self
 ***Dione Taylor** *Spirit in the Water* Matay
 ***Brian Blain** *I'm Not Fifty Anymore* Self
New Moon Jelly Roll Freedom Rockers Stony Plain
Ronnie Earl *Rise Up* Stony Plain
Johnny Iguana's *Chicago Spectacular* Delmark
 ***Steve Hill** *All About the Love* Bros
 ***Anthony Gomes** *Containment*
 ***Greg Kavanagh** *Take It Slow* Self
Shirley King *Blues for a King* Cleopatra
 ***Justin Saladino Band** *JSB Live* Disques Bros
 ***Smokestack Blues Band** *The Ballad of Albert Johnson* Self
 ***Big Pacific** *Welcome to the Party* Self
 ***Broke Fuse + Friends** *Why Should I Be Blue?* Self
Joe Louis Walker *Blues Comin' On* Cleopatra
John Lee Hooker *The Sensation Recordings* Ace
Anthony Geraci *Daydreams in Blue* Shining Stone

*= 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.

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.

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

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/>.

Tim Hortons

SOUTHSIDE SHUFFLE

THE 22nd ANNUAL PORT CREDIT BLUES AND JAZZ FESTIVAL

SEPTEMBER 10-11-12-13, 2020 • VIRTUAL FESTIVAL

Bringing a world of blues into your home!

THE LEGENDARY DOWNCHILD BLUES BAND

FINNISH BLUES SENSATION ERJA LYYTINEN

MISS EMILY

DURHAM COUNTY POETS

A TRIBUTE TO ETTA JAMES

EVERYDAY PEOPLE -

THE MUSIC OF SLY AND THE FAMILY STONE

TAPESTRY - THE CAROLE KING SONGBOOK

MARK LAFORME BAND

RETROSPECTIVE VIDEO

FROM OUR FESTIVAL ARCHIVES

AND MUCH, MUCH MORE!



www.southsideshuffle.ca

Tim Hortons

Port Credit
Explains It



Canadian
Heritage

Patrimoine
canadien

Ontario

ONTARIO
CREATES

PORT CREDIT
COMMUNITY FOUNDATION
Switching Lives

MISSISSAUGA

BRIGHTWATER
A Port Credit Waterfront Community

THE CONSPIRACY
TO PROMOTE ARTISTS PI BELL

RABBA
Riverside Arts & Business Association

FOUNDATION
SOCAN

LAMAR
TRANSIT ADVERTISING

METAL
WORKS

Zoomer Radio
AM 740 | 96.7 FM

THE WATERSIDE INN

HCC
HAMILTON CATHOLIC GROUP