

TORONTO BLUES SOCIETY MAPLEBLUES

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



April 2021 www.torontobluessociety.com Published by the TORONTO BLUES SOCIETY since 1985 info@torontobluessociety.com Vol 37, No 4



PHOTO BY MARK MILLER

Jodie Drake is this month's Pioneer Profile on April 25th on TBS Facebook Page

Part 2 of Doc MacLean's African Adventure
Loose Blues News
Blues Reviews
Top Blues and More

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

2021 BOARD OF DIRECTORS

Derek Andrews (President), **Janet Alilovic**,
Jon Arnold, **Elaine Bomberry**, **Ron Clarkin**
(Treasurer), **Lucie Dufault** (Vice-President),
Carol Flett (Secretary), **Sarah French**,
Lori Murray, **Ed Parsons**, **Jordan Safer**
(Executive), **Paul Sanderson**, **Mike Smith**
Musicians Advisory Council: **Brian Blain**,
Alana Bridgewater, **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, **Rose Ker**, **Mike Smith**, **Ed**
Parsons, **Carol Flett**

Grants Officer: **Barbara Isherwood**

Office Manager: **Hüma Üster**

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

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

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

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

Listings Coordinator: **Janet Alilovic**

Mailing and Distribution: **Ed Parsons**

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

For ad rates & specs call 647-860-2815
[www.torontobluesociety.com/newsletters/
rate-card](http://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



FUNDED BY
THE CITY OF
TORONTO



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



WE ARE HIRING!

Administrative Assistant Trainee

Full-time | Starting May 3

Application Deadline: April 19

As this position is based on Miziwe Biik grant, the candidate must identify as being from a First Nation, Métis or Inuit background.

MARK YOUR CALENDAR

Skills Development Workshop w/ Rudi Quammie Williams: "Building a Community of Support - Navigate The Artists' Ecosystem"
Sunday, April 11 | 2pm (EST)

Skills Development Workshop w/ Rudi Quammie Williams: "Revenue Generation"
Sunday, April 18 | 2pm (EST)

Skills Development Workshop w/ Rudi Quammie Williams: "Artists as Entrepreneurs"
Sunday, April 25 | 2pm (EST)

Pioneer Profile Series: Jodie Drake Tribute (Archival footage from 1995 with commentary from David Barnard)
Sunday, April 25 | 4pm (EST)

Pioneer Profiles Series: Jay Douglas in May (Date TBA)

Live Streaming Bootcamp w/ Guillermo Subauste
4 sessions in May (TBA)

Special Thanks to Mark Miller for providing the cover photo of Jodie Drake

The Toronto Blues Society is a member of



ONTARIO
PRESENTS



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

Africa Part Two: Purple Rain

South Africa: Johannesburg. J-Burg, Jozi. The City of Gold. It's dark at night and sometimes, sometimes: my electric map gets lost - as lost as I am, as lost as the Blues Highway can ever be in a city of ten million people. Sometimes your heart beats fast when you are out there alone. On this stage. On that road. Pushing into the dark heart of the unknown. I'll play this one in B-flat. The frets are badly worn, but I think I can get away with just that and a glass of red.

People still come here, never to return. Not to mothers or wives or ancestors, not to husbands, fathers, or brothers. It used to be the mines that brought them here. Not King Solomon's, but they might well have been. Black hands on shovels. Torn, too short dresses. The sacrifice of youth for rand. This story told elsewhere: anywhere men carved holes in the ground and learned to crawl into them like insects. The Zulus came, but they were not the only ones. Now they come from Africa: You can see them walking down the highway in bare feet, dressed in rags. Southbound. Southbound to the City of Gold. I play the Blues in this town. I come with a half empty bucket and pour a little bit out, and then sometimes, a little bit trickles in. If nothing else, I'm a storyteller. I collect my stories, and leave bits of them, and bits of

cont'd on page 4



Doc MacLean has been a beloved fixture on the Toronto Blues Scene for decades. If he wasn't playing gigs, he was busking on the street but mostly he was off on marathon tours including four rounds in South Africa, from which he sends these recollections and observations. Like everyone, his touring schedule was disrupted this year, but you can follow his adventures on his Facebook page, www.facebook.com/DocMacLean.deltablues and www.ngangablues.blogspot.com. His latest recording, Africa Blues, is now available at docmaclean.bandcamp.com



The TBS workshop, Money Matters: Managing Your Finances & Bookkeeping for Musicians is worth revisiting as musicians prepare their taxes. Julian Taylor hosted a group of experts and the entire session is still available on the TBS YouTube channel along with links to many helpful resources as the tax deadline approaches. <http://torontobluesociety.com/money-matters-managing-your-finances-bookkeeping-for-musicians/>

myself, behind. In the end it's always about the exchange. As in the beginning: her welcoming smile, and then we learn the nature of the exchange: like the music itself: to have and have not: to balance the hunger of body and soul.

He doesn't speak English, but he's walked across half a continent to get here. From somewhere. From someplace where they knew his name and his father's name, where he would drink the blood of the ox at weddings, to this place: in rags: now like hunger itself walking, walking, walking. Walking on the N-1 blacktop as if he's never seen a car. Never seen a lorrie riding the shoulder at 80 kmh. The lights and the roar of the motors. The chrome and the glass. The cry of the airhorns. The heat of the blacktop: tar still sticky, still warm in the night: still steaming in the dampness: still letting go the crushing heat of the summer sun. He's on the line: placing his near naked feet: again: and again: already burnt by the morning blast, by the oppression of the afternoon, by the tilt of the earth. He thinks if he follows the line it will lead him to freedom.

It's springtime, and the jacaranda trees are weeping purple tears. Weeping. At night: twenty rounds in the distance. Somebody said it was the cops. Warning shots. "Don't worry," she says, "it's down there in the settlement." God must love the poor, as there are many more made than lost, it seems. Maybe, maybe if there is a god with hands, it's a left hand, sucker punch. But I'm going on stage now. Witness: the steady crackle of the electric fencing: water drops and insects: these frying and popping on the rusty wires behind me. My hands on the worn strings of my steel guitar. A PA system that probably dates back to the 1970s and sounds like this, too. Tubes and a little buzz: surprisingly good. Valve amps: they weigh a tonne, but they always sound like booze and cigarettes, like lipstick and velvet dresses. It's not easy to forget that stuff: but there's a new generation that never really had it, never really tasted it, never woke up with it in the morning. I'm dialed in, and I love it. Turn the monitors off. You'd need a truck and a

crew to move the mains, and they sound great.

A sold out show at Vintage Guitars, Johannesburg: filmed for broadcast, interviewed for podcast, out there on the morning drive show. It's a cool little joint which not only has vintage guitars, amps and mics, but also a drum shop, a cafe, and a bar. The stage is outdoors, covered but open-walled. Now now: I riff under old school tanning lights. Half the crowd are musicians. Good ones, and ones who want to be good: watching my fingers, watching this National guitar. Waiting for a moment of brilliance, waiting for me to fly this moment off the edge of the world. And sometimes that happens. Who knows? Who knows what will happen?

It has been raining gently on the tin roofs, and the dust has settled for a while. Rain like this on roofs like that: now it comes in fast but not too fast: tough and tentative: black clouds sparring like boxers scoring their first few hits. The lead up. The pause. The blinding flash of a fist: the crushing left hand of somebody's god: again: big time now. And then: the applause: echoing as the wind picks up and whips the gutters in a strangely satisfying roar. The power is out. We sit in the half darkness while outside the car guards are scrambling, running for shelter.

Johannesburg has a certain smell in the rain. It is a giant, urban, planted forest, and carries the sweetness of every tree and flower you might ever have imagined. Soft. Fragrant. Viewed from high on the rim: lights flickering on and off as the transformers flood and explode: alternates clicking back on: dull old mercury vapour bulbs of different vintages: not matched: not bright enough, or too bright, fighting for life like the place itself. Whole districts, flickering, rippling. Tonight I keep playing – acoustically – in the now dim light, as the staff scramble to set up candles and a generator. It's not my first time without mics in Africa, and it won't be my last. My crowd settles in again, and the drumming of the rain becomes my biggest competition.

Between sets I chat with Peppi Tattoo. Seven feet tall, heavily decorated, immaculately dressed, graceful. He drifted into South Africa from somewhere, a long time ago. He knows fine wine, fine cigars and fine, single malt scotch. Everything that is whispered about him is possibly true. Maybe, someday, they'll whisper about me that way. Peppi's got an ink shop around the corner, and most of the musos in Johannesburg seem to be carrying examples of his work. Does he really like what I do – or does he just look at me as a fresh, skin canvass, ink ready for his dark designs? Perhaps he is here for the chops. Both of us play steel guitars in all keys out of open G and open A tunings. He is best known as the guitarist for Gunshot Blue, a progressive, and highly theatrical blues band based here, and front rowing me tonight.

I met Gunshot Blue some years ago when we both performed at the massive, OppiKoppi festival. I had never encountered a blues band performing with strobe lights and smoke machines before. Driving straight from the airport into a Woodstock sized dustbowl, a crowded, bushveld landscape such as I had never seen: And then... this band. When it was my time to play I told the stage manager, "turn

cont'd on page 8

Diverse-Dynamic-Damn Good!

**GARY KENDALL
DUSTY & PEARL
REVISITED VOLUME ONE**

*A Four Song EP featuring
Jay Douglas, Suzie Vinnick,
Judy Brown, John Mays,
Johnny Wright, John Dickie
and more.....*

Remixed & Remastered By L. Stu Young

CD's available at www.47records.ca

Available on **iTunes**

cdbaby **bandcamp** **Apple Music** **Spotify**

An intimate night with

DAVID ROTUNDO

**APR 16
9PM ET**

**LIVE STREAM
CONCERT**
FROM THE BOWLEY CASTLE

1 TICKETS \$25
AVAILABLE
POSTSHOW VIP Q&A

*Special Guest
Lee Oskar*

WITH
CHUCK KEPPING IN PRESENCE
WITH JAMES RASDAUGEN ON TRUMPET



Congratulations to this year's JUNO Nominees for Blues Album of the Year (clockwise): **Rick Fines** - Solar Powered Too, **Dione Taylor** - Spirits in the Water, **Crystal Shawanda** - Church House Blues, **Angel Forrest** - Hell Bent with Grace and **Samantha Martin and Delta Sugar** - The Reckless One. The winner will be announced at the 50th Annual JUNO Awards week-end May 14-16 culminating with the big broadcast (CBC) on Sunday, May 16



CIUT FM Honours the Legacy of Late John Valenteyn: After the upsetting passing of John Valenteyn last year, CIUT FM is

preparing to honour his legacy with Andrew Galloway, Brooke Blackburn, Dr. Julie Hill, and Sugar Brown (aka Ken Kawashima) hosting the show on a rotating schedule and keeping Valenteyn's and Blues spirit glowing up at the station. More details to be announced by CIUT FM.

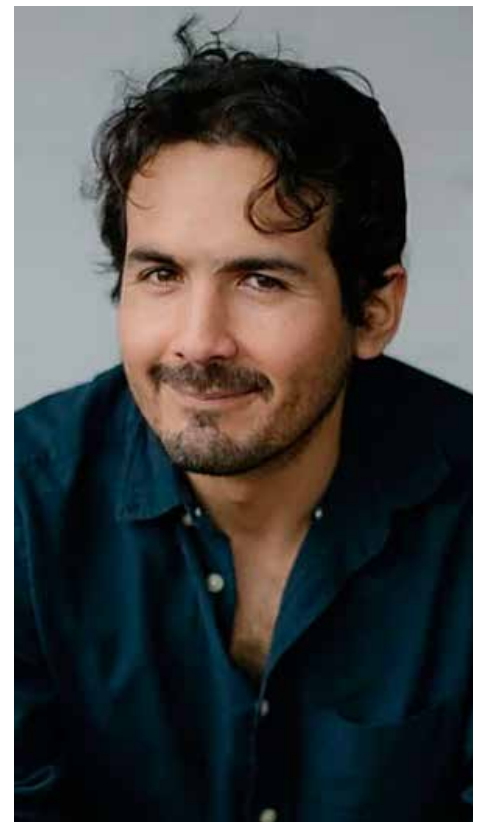
Downchild on Vinyl! Recorded at the 2019 TD Toronto Jazz Festival, Downchild's 50th anniversary romp is available in CD and vinyl (their first vinyl release in over 30 years!). The special release features all-star guests including, Dan Aykroyd, Paul Shaffer, David Wilcox, Kenny Neal, Gene Taylor, Peter Jeffrey, and Erja Lyytinen. Plus, \$5 from every CD sold will be donated to the Unison Benevolent Fund, benefitting musicians in need. You can get your copy from Downchild's website.

Money Matters: If you haven't filed your taxes yet, make sure to revisit our previously aired Money Matters: Managing Your Finances & Bookkeeping for Musicians workshop hosted by musician Julian Taylor. Panelists Arif Uddin (Bookkeeper & Finance Manager), Chris Enns (Financial Planner & Opera Singer), Geoffrey Blasutti (Accountant & Tax Supervisor), Ingrid Denda (Financial Advisor & Planner) gathered online early January to provide some useful info to our community. The video is still available for free replay on our on TBS Youtube channel as well as TBS Facebook page. A list of resources and references that were discussed during the panel were shared after the event as well and can be found on our website.

Award Season continues: Congratulations to TBS Musician Advisory Council (MAC) member who just won "Solo Artist of the Year" at the Canadian Folk Music Awards. The awards were presented over a four-day extended stream. No blues category, regrettably (Hey, blues is folk music!). Crystal Shawanda and Julian were both nominated for Indigenous Artist Or Group Of The Year and Julian also received a nom for Contemporary Roots Album Of The Year for *The Ridge*. Watch a replay at www.folkawards.ca

Big Congrats to the unstoppable force of nature, Bobby Rush, for taking home the Grammy for Best Traditional Blues Album. The Best Contemporary Blues Album award went to Fantastic Negrito, beating out some of the more predictable candidates.

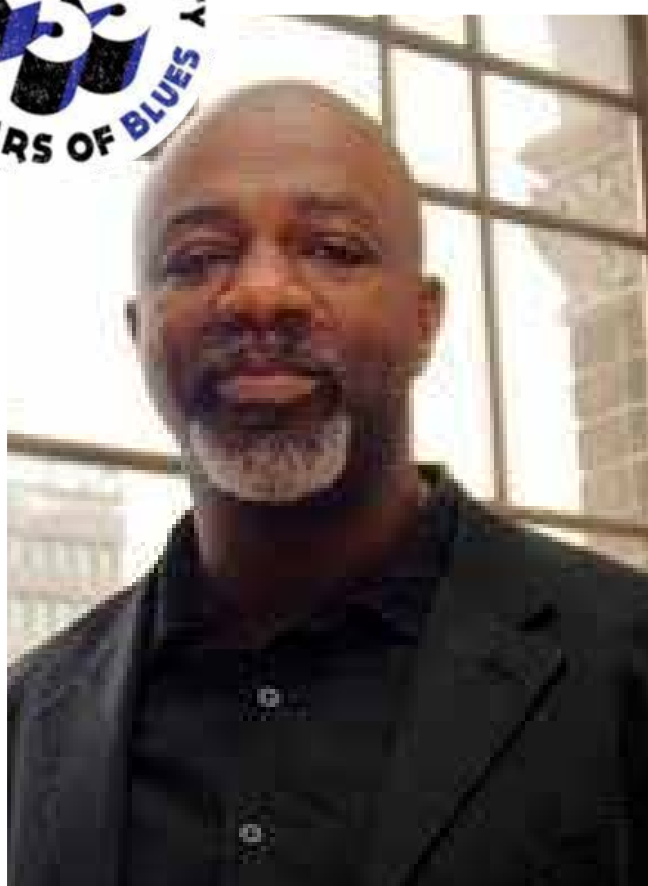
cont'd on p 7



Guillermo Subauste's Stream Tune-up has been an invaluable service for performers to improve the quality of their livestream audio and video and he will be sharing his know-how in a series of workshops called "Live Streaming Bootcamp" throughout May. Watch for more details.

GRANTS, GIGS & GETTING IT DONE: KEYS TO SUCCESS

JOIN TORONTO BLUES SOCIETY & RUDI QUAMMIE WILLIAMS
FOR A SERIES OF ARTIST SKILL BUILDING
WORKSHOPS EVERY SUNDAY IN APRIL



SUN APRIL 4

PUTTING IT OUT THERE:
DISSEMINATING THE
MUSIC

SUN APRIL 11

BUILDING A COMMUNITY
OF SUPPORT - NAVIGATE
THE ARTISTS' ECOSYSTEM

SUN APRIL 18

REVENUE
GENERATION

SUN APRIL 25

ARTISTS AS
ENTREPRENEURS

2PM EDT ON ZOOM • FREE TO ATTEND





Toronto singer-songwriter and former MP **Andrew Cash** has been appointed president of the Canadian Independent Music Association. Cash played with the punk band *L'Etranger*, whose lineup also included another MP *Charlie Angus*. He launched a successful solo career in 1986, later collaborating with other artists including *Jason Collett*, *Skydiggers* and brother *Peter Cash*, created soundtrack music for television and wrote for *NOW Magazine*. CIMA is the not-for-profit national trade association representing English-language, Canadian-owned and controlled businesses of the domestic, commercial music industry.

LOOSE BLUES NEWS cont'd from p5

In addition, The Blues Foundation's main event, The Blues Awards (formerly the W. C. Handy Awards) will take place on June 6. Info at www.blues.org

Folk Music Ontario Showcase Applications now Open: 2021 showcase and award applications for the (virtual) Folk Music Ontario conference are now open. Please visit FMO's website for more info.

New Grants & Funding for the Music Industry: It was an exciting week for the music industry last week as a bundle of new grants to keep the sector alive announced by the Department of Canadian Heritage. \$181.5 million will support the planning and presentation of COVID-19 safe events (live and digital) and provide work opportunities. Funding will be disbursed in grants through Canada Council's Digital Now program to adapt or create works for virtual audiences as well as Canada Council's Explore and Create Program for new/early career artists, groups and organizations, Canadian Heritage's Support for Workers in the Live Arts and Music Sectors Fund and FACTOR's Support to Live Music Events

SOCAN Support for Streaming: Canada's Society of Composers, Authors and Music Publishers of Canada has expanded its online performance royalties program, effective March 25. SOCAN members will now be able to receive performance and reproduction rights royalties from free and ticketed online concerts on more digital platforms for one-time live digital broadcasts and copies of music.

Can't Stop stopped: It was the only gig left for many bluesicians, established artists, up-and-comers and many blues bands you never heard of even though they are a big deal in their part of the world. Can't Stop The Blues was a streaming platform that brought a steady flow of top notch blues to your Facebook. Two super-fans put it together, probably thinking it was a stop-gap for some of their favourite bands to keep busy and have a payday (albeit via Tip Jar). They posted on their Facebook Page that "we are developing a program to allow artists, venues and fans to continue to tap into the power and reach of Can't Stop the Blues!" so maybe they're not done yet. Kudos to Karen Gottheimer and Judy Eliyas – Blues Power in Action!

#ForTheLoveOfLive: Please consider taking a look at Canada Live Music Association's campaign and support live music today. With the Federal Budget scheduled for April 19th, 2021, the time is right now to make a final push. Go to www.canadalivemusic.ca to sign the petition and support their awareness campaign bringing attention to the damage COVID-19 shutdowns have caused Canada's live music industry.

The Canadian Live Music Association writes, "Live music is a significant economic driver across the country (contributing upwards of \$3b to Canada's GDP and supporting 72,000 jobs pre-pandemic). We know that Canadians will want to return to live music venues when it is safe to do so; however, additional targeted, sector-specific funding will be essential to ensure that shuttered companies and individuals can survive the months ahead. It is critically important that the Federal Government include in the spring budget:

1) Urgently implement a "Phase 3" of \$25m sector-specific funding: protect all venues, concert promoters, festivals, production/sound + lights/supply companies, others whose core business is live music (talent agencies, management companies, and so on) and self-employed people working in live music.

- Build on Phase 2 so that initial investment isn't lost

- Save live music infrastructure so artists can tour and perform in the future

- Enable the sector to support meaningful rebuild and recovery

2) An extension and enhancement of the Canada Emergency Wage Subsidy (CEWS) at 75% targeting hard-hit industries until the end of 2021; and

3) An extension and enhancement of the Canada Emergency Rent Subsidy (CERS) for hard-hit businesses, including deeper support for medium-sized businesses, until the end of 2021."

The TBS would like to know your feelings about how and when live blues venues should re-open. We will be gathering info for future workshops and info sessions. Send your comments to info@torontobluesociety.com

Beyond the immediate need to get back to gigging, a new organization called Music Declares Emergency is a group of artists, music industry professionals and organizations that stand together to declare a climate and ecological emergency and call for an immediate governmental response to protect all life on Earth. More about them (and another petition) at www.musicdeclares.net

DOC MACLEAN *cont'd from p4*
all that stuff on- I'm going to walk in like it's Apocalypse Now!" I was solo - two mics, no boards, no pedals - in a sea of bands, and I had no idea what was going to happen out there. Thankfully, I had a great sound team as well. "What do you want?" They asked. And then they delivered. By the time I had played "Angola Prison Rodeo" I was pretty much nailed in to the scene.

As the rain fades, power flickers back to the street. The sound of the diesel generator stops almost as quickly. My last set: on now. A glass of red at my elbow. I'm in my safe place, and the time flows by too quickly. Almost as quickly as the red pouring down my throat. And soon: I'm alone in my car: running red lights through the darkness of the late night city.

The blue lights of police vehicles bring a sense of urgency to the scene. Streaking in the distance they give cold colour to the palette of the night: to the shining streets. The hissing of tires on water. The slap of the wipers. Now I, too, am headed south. I've got a pocket full of blue Mandelas, and a car full of gear. I've dodged the police roadblocks, the spots where the car jackers are said to lurk, the dark traffic circles, the broken robots, the stop signs that hold no meaning against the powers of the night. My old cell phone is set to Google Maps, and I'm following the blue dot out to the loop, onto the N-1 highway.

My walking man. Still on his feet. Still walking. Near the bridge where I last saw him. Now he's shuffling into the fast lane of the highway in the darkness. Dressed in black. In the end, the winners in this game are the ones that walk the line. Degrees cooler, the skin may not blister, may lend direction to the dullness of the pain. His movement, like mine: a migration growing out of crazy dreams: these set free to ripple and burn in the heat of the highway. Or float above it. Dressed in black. Like me: my first world skin, my first world mouth shouting at myself, at him, swerving. Both of us in the fast lane. The high beam on. I missed him: missed him as if I drove right through him, but he's still walking, still walking in my rear view mirror: like a ghost: his ancestors left far behind. Far behind. Forgotten and forsaken in the hunger and the haze. Like him. Beyond knowing or caring.

We both blend quietly into the mirage before disappearing: from each other, from ourselves, from the ancestors. The Zulu mines. All that's left in his eyes. Now in mine, with my own crazy dreams. I bit my lip. A little taste of blood in the mouth. Almost swallowed by the City of Gold. I'm looking for my exit. I'm not stopping until the gates click firmly shut behind me. Tomorrow I'll push on into diamond country and the Great Karoo.

- Doc MacLean



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 7:00 pm-midnight



CIUT-FM (89.5)
A to Z Blues w/ **Screamin' Red**
Tuesday 6-7pm



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 Source Canada (Tuesdays, 4-5pm),
Blues Source International (Tuesdays, 5-6pm)
with **Ken Wallis** (Hamilton) Both of these
shows also repeat on bluesandrootsradio.com. BSC re-airs Thurs-
day at 8, Friday at 10pm, Saturday at 7.30pm, and Monday at 6am
and BSI airs Friday 6pm/Saturday 2pm/Monday 4am ET.



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



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



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



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

CFMU (99.3 FM)
Breakfast of Champions, with **Paul Panchezak**. Thurs 10am
Swear to Tell the Truth: the Blues and Rhythm Show, with
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 Cartner**
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)

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

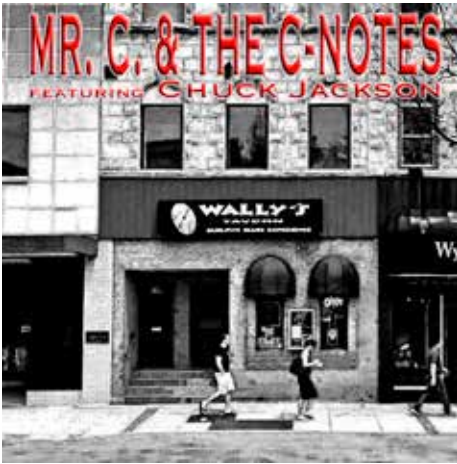
At *The Crossroads* w/**Brant Zwicker**
http://ateblues.ca and syndicated on stations across the continent



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

- New Moon Jelly Roll Freedom Rockers** Vol 2 Stony Plain
- Chris Cain** *Raisin' Cain* Alligator
- Reverend Peyton's Big Damn Band** *Dance Songs for Hard Times* Family Owned Records
- Joanna Connor** 4801 South Indiana Avenue Keeping The Blues Alive
- Curtis Salgado** *Damage Control* Alligator
- Cristina Vane** *Old Played New* Blue Tip
- ***Steve Hill** *Desert Trip* Self
- Mick Fleetwood & Friends** *Celebrating the Music of Peter Green and the Early Years of Fleetwood Mac* BMG
- ***Bill King** *Mondo Jumbo* Self
- Selwyn Birchwood** *Living in a Burning House* Alligator
- Alabama Slim** *The Parlor*, Cornelius Chapel
- Bette Smith** *The Good, The Bad and The Bette* Ruf
- ***Layla Zoe** *Nowhere Left to Go* Self
- ***Alec Fraser Jr.** *On The Wings of the Wind* Self
- ***Tony D** *Speak No Evil A Flurry of Instrumentals* Self
- Wall Matthews** *The Plum Women's Blues, Vol. 3* Tompkins Square
- ***Endrick and the Sandwiches** *Green Room Rumble* Self
- ***Miss Emily** *Live at the Isabel* Independent
- Maria Muldaur with Tuba Skinny** *Let's Get Happy Together* Stony Plain (May 7)
- Tony Joe White** *Smoke from the Chimney* Easy Eye Sound (May 7)
- New Moon Jelly Roll Freedom Rockers** Vol 1 Stony Plain

*= Canadian



Mr. C. & The C-Notes (Self Titled)

This album is one of those marvelous moments in history that come about purely by chance, only every now and then.

The live show was recorded at Wally's Tavern, in Guelph, Ontario, sometime in the late 1990's. (The actual date cannot be confirmed.)

The recording was lost for almost a quarter century until Mike McDonald found it, and passed it on to Jim Casson, who cleaned it up and prepared it for release.

It features Chuck Jackson and members of the Downchild Blues band, notably Pat Carey on Horns and the late Michael Fonfara on Piano and Keyboards. In fact, the album is dedicated to Fonfara, with all proceeds from sales being donated to The Canadian Cancer Society, in his Memory.

Garth Vogan (Bass) and Jim Casson (Drums) round out the line-up for this lively and diverse set. A typical live show for the time, the set consisted almost entirely of covers, masterfully performed, including a delight mix of blues, RnB, jazz and good old Rock n Roll.

The album opens with a wonderfully up beat version of the classic "Pennies from Heaven", followed by an equally perky cover of Chuck Berry's "C'est La Vie".

The next two cuts, "Hide & Seek" and "My Baby Just Cares For Me", features the killer duo of Pat Carey's powerhouse sax and Fonfara's brilliant Piano. A treat for True Fans.

Up Next a mind-blowing cover of the Doors classic, "Riders on the Storm". An ambitious cover of a rock classic that might seem out of place performed by a blues band, but in this set, it is right at home.

Still, they are a blues band, and the next two cuts are true blues classics, in "My Blue Heaven" and "Kansas City". Then the album turns back to rock with a cool adaptation of the Beatles classic "Lady Madonna."

Chuck Jackson is at home in any genre, but when it comes to "Fly Me To The Moon" and "Night Train", it's like coming home to the familiar, warm and well loved.

The set ends with "I Ain't Got Nobody", a fitting end to a show that happened in a different Century, a different place in our musical collective, and yet, feels so at home in the New Reality. (Terry Parsons)



Alec Fraser Jr. On The Wings of The Wind (self)

Alec Fraser is no stranger to the Blues Scene in Canada, and yet, this album is only his first solo project.

To my ear, it is one of the purest and most diverse projects I have heard this year. Alec's distinctive voice is perfectly suited to the simple truth he sings of in these twelve songs.

Although not specifically toned as an acoustic album, "On The Wings of The Wind" flows through brilliant acoustic guitar, augmented by beautifully subtle accompaniment in this genre spanning collection.

"Let Me Be Your Break In The Clouds" is the perfect opening cut for this album, a plea to put aside all the productional stigma attached to music today and just sit back, relax and allow your soul to soar with beautiful tunes and thoughtful lyrics.

Up next is "Ocean of Emotion" a pure acoustic performance from Alec that speaks to the heart and soul of anyone who has ever felt alone.

"My Fathers Ashes" is a hopeful and up beat little ditty with an old country blues feel, followed by another thoughtful acoustic piece, "Terlingua Night", that sounds like it drifted up on a breeze from the Mexican border.

The next three cuts features a richer, more full sound. "Don't Cry for Me" is a full band cut that instantly gets the toes tapping, followed by the haunting title track, "On The Wings of The Wind." Then a folk rocker that would sound at home on the road to Woodstock, "All In A Day".

Up next, Fraser pays tribute to the land of his birth with a set of songs that start with "Will Ye Go Lassy", a homey adaptation of a Scottish/Irish classic, followed by an original piece that bears a striking resemblance to that style, a duet with Chris Bartos on violin, "You Cannae Take It With You". This is brilliantly followed by "Red Haired Girl", which strikes up ghosts of kitchen parties and highland cèilidh's.

Alec brings back the whole band and a country blues with the next cut, "Fly In Dreams".

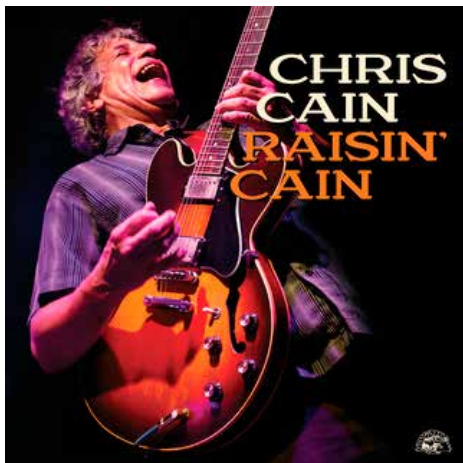
The album closes with a touching tribute to "Grandma's House".

Overall, a beautifully crafted collection of truth and music, created by a true Canadian musical treasure. Alec Fraser has a winner here! (Terry Parsons)

Chris Cain Raisin' Cain (Alligator Records)

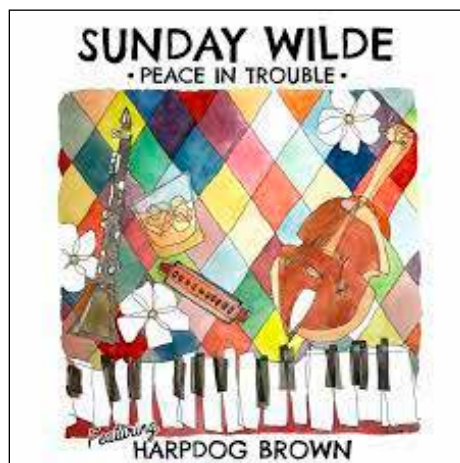
What I love most about the blues is that every performer has a unique story – a story usually woven into their life's work. Cain, from San Jose, grew up in a musical family with blues-loving parents and a Dad who encouraged him to play his guitar from age 8. The household was filled with the sounds of Albert and BB King, Ray Charles and Big Joe Williams. It stuck. Further schooling opened his eyes to jazz sounds and, after mastering the guitar, Cain experimented, learning tenor sax, piano, clarinet and bass. This may account for the full rich sound he brings forward in his brand of the blues, given the added sax (Michael Peloquin, tenor & Doug Rowan, baritone), trombone (Mike Rinta) and trumpet (Jeff Lewis) on half of the tracks. Produced by Kid Andersen, who doubles on rhythm and acoustic guitar, Steve Evans adds bass, Greg Rahn provides most of the keyboard power while Sky Garcia and Derrick Martin trade off on drums. Cain, aside from writing each of the dozen songs, simply does what he does best – lending his distinctive vocals and tight, tasteful, set-to-broil guitar, front and centre (adding piano/elec. piano, Clavinet and ARP synth as needed). Here's hoping this Alligator release will launch Cain into his rightful position in the blues, as this 15-release "newcomer" has been consistently and a little too quietly releasing genius material since 1987. His songs are well constructed around shuffles, slow blues, funk and elements of

swing while his lyrics stand out from the competition. Kicking things off with the upbeat "Hush Money", Cain keeps his tongue-in-cheek, blending humorous lyrics with the full salvo of horns, redefining the term at the expense of a relationship, sealed with a molten lead and his conversational banter between verses. Likewise, "You Won't Have a Problem When I'm Gone" showcases



Steve Evans' tight basslines and Greg Rahn's piano, as Cain delivers another classic blues relationship-gone-wrong, stitched together by his elastic leads. Derrick Martin's funky drumbeat sets up "Too Many Problems" as Cain's molten guitar merges with horns and B3 before changing gears at the midpoint with an electric piano detour, underlining the funk. "Down on the Ground" provides one of *Raisin' Cain's* strongest tracks as he slows things down – gospel-style – making the most of his taut, gruff vocal, wrapped in piano and B3, as his guitar wails and stings. More humour with "I Believe I Got Off Cheap" as his wall o' horns join a most contemporary message outlining yet another relationship-gone-sour, making a good case for Greyhound in the bargain. Known for his guitar strengths, *Raisin' Cain* is also a showcase for Cain's vocals. Case-in-point, the slowed down, delicate approach to "Can't Find a Good Reason" highlights the power of his vocal and how well it fits each lyric, his guitar line carrying the lion's share of the melody throughout. The blues-friendly theme of sour relationships is all the better for "Found a Way to Make Me Say Goodbye", yet Cain's lyrics are anything but typical, his guitar attempting to cauterize all wounds despite a too-heavy reliance on electric keyboards. A fall-down favourite on this generous release is the seemingly autobiographical "Born to Play". There's no denying his ongoing tribute to his idols, his B.B. King-like, spoken intro explaining his birthright to the blues while his robust vocal remains soulful and a perfect fit, accentuated by his uptown horns. Another focal point

of this release is Cain's take on "I Don't Know Exactly What's Wrong with My Baby". Incredibly thoughtful lyrics reveal a different side of the man. Rahn's Fender Rhodes and Cain's guitar seem organically connected, Cain's solos dripping with heartfelt emotion. The slightly jazzy "Out of My Head" reveal additional influences as Evan's bassline and backing horns showcase a more sophisticated composition, for a different slice of the same well-baked pie. "As Long As You Get What You Want" proffers another B.B.-like approach, with backup vocals from Andersen's wife, Lisa. Rahn's dominant Fender Rhodes, however, seems to sap the strength of its blues power. The funky "Space Force" feels slightly out-of-place – Cain's use of an ARP synth as lead instrument is a bit jarring after such a solid serving of quality blues. As the ARP's sound conjures the image of George Duke in a spacesuit, Andersen's accompanying melodica resembles a Stevie Wonder outtake and the song's keyboard-dominated sound makes for an awkward fit. Still, it's but an instrumental detour and, like the Space Force itself, Cain & Co. are justified in having a little fun. (Eric Thom)



Sunday Wilde – Peace In Trouble
(Independent)

Northern Ontario blues singer/songwriter Sunday Wilde has certainly been a prolific recording artist over the past 14 years, with new outing *Peace In Trouble* being her ninth full-length release. She frequently collaborated with her partner Reno Jack (Rennie Frattura), a renowned roots/blues/rockabilly bassist, and their excellent joint album, *Two*, was released in 2017, just before Frattura's passing.

Her previous releases have earned significant radio play hitting number one on Siriusxm Radio, Roots Music Report in Canada and on the Earshot Charts across Canada and for blues. She has also received numerous nominations, including Best Blues Album for

the 2019 Independent Music Awards, Best Blues Song Voters Choice for the IMA, and finalist in the ISC for Blues competition.

Peace In Trouble follows on from her 2019 release, *Sunday Wilde and One-Eyed Jacks*. The press release for the new album proudly declares "No drums & no guitars – Blues simply," and that's an accurate definition. There's an interesting instrumental lineup here, with the core sound built around piano, clarinet and voice, with the harp work of special guest Harpdog Brown featured prominently on five of the 11 songs. His varied and potent contributions to the album certainly justify his receiving a "featuring" credit. Also making an appearance are Mike Carson on upright bass and Lex Riley on trombone.

The combination works well, for the clarinet, played by Mac Givens, adds a lighter touch to contrast with Wilde's gutsy, sassy and soulful vocals on some of the tunes. The resulting retro sound resembles something you might have heard if you'd stumbled into a Chicago blues bar in the '30s or '40s. Adding to that atmosphere is the fact that the 11 tracks here were recorded on a real piano in Wilde's living room. The pandemic situation meant Harpdog Brown had to record his parts in Edmonton, where engineer Greg Schultz did a fine job of integrating them.

The album kicks off in virile fashion with "Trouble," featuring a bluesy piano intro soon joined by Brown's full-blooded harp work. The tune showcases Wilde's formidable pipes, as she laments "he keeps following me and I'm wondering if he's ever gonna let me be." Bookending the album in fitting fashion is closing cut "Peace for Everyone" a gospel-inflected tune with a positive message.

Wilde describes the theme of the album as "female tales of love, trouble, peace, worry, men, advice and friendships," and she explores these subjects with real insight on her original material.

The only cover here is of Willie Dixon's "Home To Momma," a slow and soulful rendering of what sounds like a deathbed confession. Making for a nice change of pace and tone is "Too Damn Cute," a fun tune driven by boogie piano and more Harpdog harmonica. Piano and harp again combine neatly on the "Wondering If He Might," while an equally suggestive mood is set by "He Does It" ("he does it one way in the daytime, and another way late at night").

Similarly lighthearted is "One Day We Will," described by Wilde as being "inspired by Harpdog Brown's winter visit, a tale of a friend hoping to stay up late drinking whiskey with a brave man." A good album to sip whiskey to. (Kerry Doole)



Piment Bleu -Tao Ravao & Vincent Bucher
(Buda)

Legendary producer Christian Mousset of France's Musiques Metisses festival in Angouleme provides a quote on the jacket of the new release by the unlikely duo: "Haunting and melancholic melodies delivered with subtle and spicy elegance, *Piment Bleu*, Tao Ravao and Vincent Bucher's new album takes us on board for a trip to landing on the shores of southern creole Blues, Malagasy infectious beat and African echoes. An authentic and unique blend of today's musical landscape."

My introduction in the 90s to Tao Ravao was via the Vancouver Folk Festival's Gary Cristall in a year that we shared tour expenses as well as Boubacar Traore, as both acts landed at the Soul n' Blues Festival introducing African Blues at Harbourfront Centre. Tao had emerged from the Paris streets to a career in partnership with distinguished harmonica master Vincent Bucher. *Piment Bleu* slips from trancy lilt to pounding grooves, mixing either electrified Kabosy or Valiha strings from Tao's inventory of his home country traditions, with Blues Harp. The "rock my soul" lyrics are blended in English, French and Malagasy.

Presenting straight up tunes you might find in Chicago, this generous 45-minute offering also delivers delicate rolling grooves that justify their charting with World Music DJs in Europe where this Buda release came out in January. This is Tao's tenth disc, his eighth with Vincent reflecting the natural interplay of a couple of unlikely blues brothers. "It is impossible to predict which direction the duo will be heading, and it's certainly part of the fun," decries Banning Eyre of NPR's Afropop Worldwide. The instrumental shifts are unlike any project in the international blues world, as on moments when Vincent's harp is cutting through like an accordion, the next Tao is digging into a mantra about "blowing my blues away". Don't expect rambling storytelling but this "Blue Chili" is plenty spicy as these veterans dish their "soul power" in tracks laid down on the outskirts of Paris in the summer of 2020 taking their time to land in our ears in covid time. (Derek Andrews)

Supporting Arts and Live Events Workers

A total of \$181.5 million
IN 2021-22 TO:

- ★ Support the planning and presentation of COVID-19-safe events, arts & music including both live and digital as well as provide work opportunities in these sectors
- ★ Help stabilize the overall environment for the live arts and music sectors by providing a one-year renewal of funding provided in Budget 2019

CANADIAN HERITAGE:
\$65 million

\$40 MILLION + \$25 MILLION

in new funding to incentivize the employment of workers in the live events sector

in funding provided as a one-year extension of Budget 2019 resources

- ⊕ Building Communities through Arts and Heritage program
- ⊕ Canada Arts Presentation Fund
- ⊕ Canada Music Fund

CANADA COUNCIL FOR THE ARTS:
\$116.5 million

- 🕒 \$50.5 MILLION for a new digital innovation initiative (Digital Now) enabling artistic groups, collectives and organizations to adapt or create works to be shared virtually with audience.
- 🕒 \$66 MILLION of new funding to stimulate increased research, creation and production of new work through the Explore and Create program.

COMING IN
MAY 2021



SOUTHSIDE CAFÉ

HOSTED BY CHUCK JACKSON

Featuring

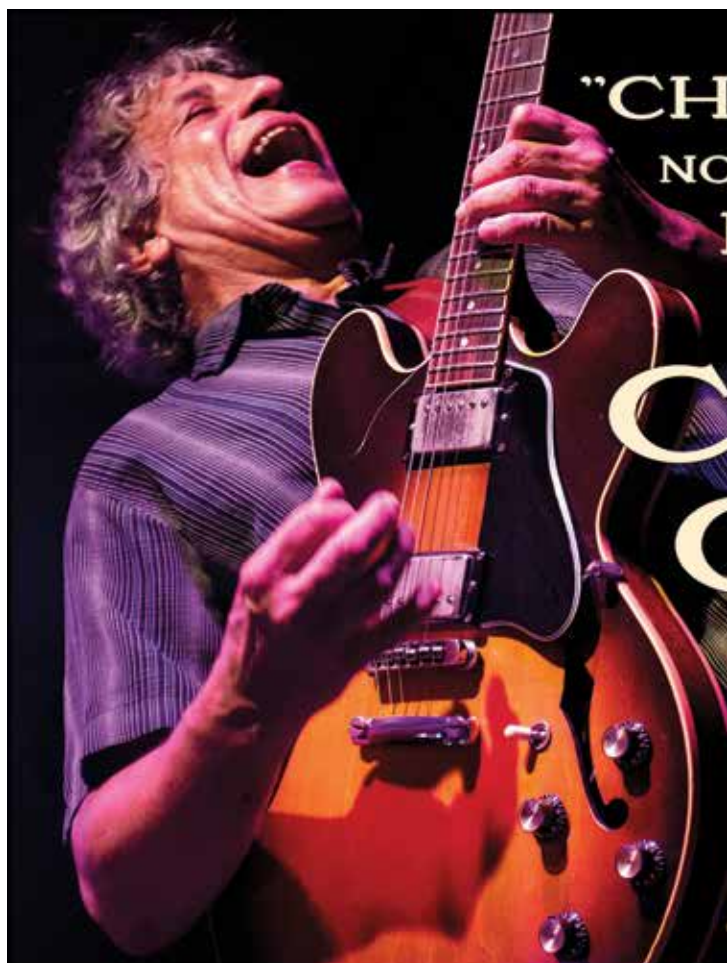
JIMMY BOWSKILL & STEVE MARRINER
LANCE ANDERSON & JENIE THAI
SUZIE VINNICK & MISS EMILY
MARK LAFORME & JOEL JOHNSON

VISIT WWW.SOUTHSIDESHUFFLE.CA
FOR EVENT UPDATES



Special Guest
The Mississippi Queen
CONNIE ROUBLE

Photo by Julie Knox



"CHRIS CAIN?
NOW THAT BOY CAN
PLAY THE GUITAR!"
-B.B. KING

CHRIS CAIN RAISIN' CAIN

AVAILABLE APRIL 9th AT ALLIGATOR.COM AND OTHER FINE RETAILERS
GENUINE HOUSEROCKIN' MUSIC SINCE 1971



Attention TBS Members!

Due to COVID-19 pandemic, TBS is unable to deliver a physical copy of the MapleBlues April issue. However expiring, new & renewing members can expect a letter from us soon. Please e-mail info@torontobluesociety.com if you have any questions and be sure to follow TBS accounts on social media for immediate updates.

THAT ERIC ALPER PR



eric@thatericalper.com

647.971.3742

www.thatericalper.com

25 YEARS of making sure the **BLUES** get heard

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

416.260.6088 www.silverbirchprod.com



Where the Music Begins

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

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

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.harper@rogers.com

FOLK MUSIC
ONTARIO

2021 Online Programs

Preparing Performance
for a Post-Pandemic World
Wednesday, March 3, 2021

Seeking Inclusive Spaces:
Booking Gigs as a BIPOC Artist
Wednesday, March 10, 2021

RSVP by email:
office@folkmusicontario.ca

www.folkmusicontario.ca

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.

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

When Great Artists Get Together Amazing Things Happen!

New Stony Plain albums that combine legacy artists with a new generation of talent

NEW MOON *Jelly Roll* FREEDOM ROCKERS



New Moon Jelly Roll Freedom Rockers *Volume 2*

Charlie Musselwhite, Jimbo Mathus, Alvin Youngblood Hart, Jim Dickinson, Luther Dickinson & Cody Dickinson together on part 2 of this once in a lifetime recording session.

Available 3.26.21 pre-order Now



MARIA MULDAUR *with* TUBA SKINNY

Maria Muldaur WITH Tuba Skinny *Let's Get Happy Together*

Rarely heard songs of New Orleans brought to life in this magical & spiritual recording.

Available 5.7.21
preorder 3.18.21



STONY PLAIN
stonyplainrecords.com