

TORONTO BLUES SOCIETY MAPLEBLUES

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



May 2021

www.torontobluessociety.com

Published by the TORONTO BLUES SOCIETY

since 1985

info@torontobluessociety.com

Vol 37, No 5



Jay Douglas is this month's Pioneer Profile. Tune in May 6th on TBS Facebook Page

Jay Douglas
Rez Rocket Romance
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**, **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 31

Application Deadline **Extended: May 14**

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

Pioneer Profile Series: Jay Douglas interviewed by Rudy Blair

Thursday, May 6 | 8-9pm (ET)

Live Streaming Bootcamp w/ Guillermo Subauste

Tuesday, May 11 | 1-3pm (ET)

Live Streaming Bootcamp w/ Guillermo Subauste

Tuesday, May 18 | 1-3pm (ET)

Live Streaming Bootcamp w/ Guillermo Subauste

Tuesday, May 25 | 1-3pm (ET)

Talkin' Blues: Digging into Mako Funasaka's Archives

featuring Morgan Davis, Duane Blackburn, Terrance Simien.

Sunday, June 27th | 4pm (ET)



[www.youtube.com/
torontobluesociety](http://www.youtube.com/torontobluesociety)

Visit our YouTube Channel to view past episodes of the Pioneer Profiles, Quammie Williams' workshop series, "Grants, Gigs & Getting It Done: Keys To Success", Live Streaming tips with Guillermo Subauste and much more

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

Jay Douglas

What do you get when you combine influence and roots, mix it with strong musical talent, and send it out into the sphere wrapped in a message of peace and love? That formula has managed to create an original sound, a living legend, and someone who has been influencing and entertaining for roughly half a century. For this edition of Notes & Quotes, a conversation with singer and entertainer Jay Douglas takes centre stage.

To give readers a true sense of Jay Douglas' impact on the music scene, there are portions of his story that should be told as this offering unfolds.

Although near impossible to recount his entire career biographically in this forum, the parts of his history that sparked conversation will help give a sense of his ongoing legacy, as well as what has led him to present times. Within the parameters of Notes & Quotes, Jay Douglas paints a picture of his earliest exposure to "western music" (Blues), his arrival to Canada, and gives a description of what the Toronto music scene looked like for him in the 60s and 70s as the live music landscape evolved into a culturally diverse setting. Douglas also discusses what motivates him to continue entertaining and putting his musical offerings out to the world, after a lifetime steeped in success as a true inspiration on generations who follow.

Born in Jamaica, Douglas spent the earliest parts of his life on the island (Montego Bay), and fell in love with "western music" (Blues) at a young age. When asked about how that western music was able to permeate Jamaica and influence his musical tastes, he says;

"As a young man raised in Colonialism on the island – Montego Bay – there was a lot of tourism. It is only about an hour's long

flight from Miami to Montego Bay. WINZ FM was a Miami radio station that we could get on the radio, and we heard so many of the Great players – B.B. King, Fats Domino, James Brown, Robert Williams, Bobby Blue Bland, Rosco Gordon. All those guys. You want to talk about influence? Rosco Gordon influenced Reggae music." He also credits Rosco Gordon as being the main sound that set the foundation for Ska music and Reggae, encouraging people to listen to Bob Marley and the Wailers to hear that influence.

Douglas embarked on his first performances in Jamaica at the Palladium Theatre at the "Pick A Star" competitions in Montego Bay, where perhaps he was honing that sound heard today. (As a side note, Douglas tells a story of the connection he later made with Gordon after coming to Canada – a connection made by none other than Toronto Blues Society's own, Derek Andrews. That connection led to a musical collaboration between Gordon and Douglas, which Douglas looks upon fondly.)

It was in 1963 when Douglas immigrated to Canada, and he brought his musical influence with him. Although still a school

"My mother came to Canada as a domestic worker, so I came to Canada in 1963. I had to get someone to help me find my way around the school in my first year – I wasn't used to it being so big. There were about four thousand students there, so that part was definitely something I wasn't used to. It was a very good school though, and I was lucky to have gone there."

One portion of Douglas' career that is markedly significant is his time as the frontman of The Cougars. Researching his biography suggests that his time in The Cougars was instigated and embarked upon through a musical colleague in Jamaica from the days at The Palladium Theatre, which also lends credence to the notion that Douglas' early years remained an influential thread in the successes to come. (As a side note, it is also said that the job of lead singer for The Cougars was originally intended to go to Eddie Spencer, who was not available, which afforded the opportunity for Douglas to audition, and subsequently, take the job.) In that time period (60s and 70s), there was a new, unique sound permeating Toronto. In fact, Jay Douglas' time in The Cougars is retrospectively acknowledged as "the arrival of Reggae" in North America.



Steeped with Soul singing and Reggae roots and funk, this (at the time) fresh combination of music is now defined as "Toronto Reggae Soul", and Douglas has been credited by Light In The Attic Records (Seattle based) as an instrumental part of bringing Reggae to North America. Matt Sullivan (producer for Light In The Attic Records) has referred to Douglas as "one of the finest Soul-Reggae singers in North America". NOW Magazine has described Douglas as a "treasure trove of Toronto-Jamaican musical history. When

asked to describe what the live music scene was like at the time, Douglas leaves no room for anyone to be mistaken. Immediately taken back to that era, his voice lends instant credibility as he recalls the atmosphere of the time when Yonge street was alit with the music that was happening in a culturally

When asked to describe what the live music scene was like at the time, Douglas leaves no room for anyone to be mistaken. Immediately taken back to that era, his voice lends instant credibility as he recalls the atmosphere of the time when Yonge street was alit with the music that was happening in a culturally

cont'd on p4

diverse way. He says;

“Awesome! It was awesome. There were lots of house parties and concerts, and then we were accepted into the Toronto scene. Going downtown Toronto – that was the place to be. Yonge Street was happening! You'd get dressed up to the max to go out, and if you weren't dressed up, you were out of place, you know? A lot of the players were big time players – their shows were very slick, man. Acts like the Commodores, The Supremes, and Funkadelic - and many more - came up and played here before they ever made it as very big artists. Oh yes, it was an amazing, awesome time.”

Douglas has continued entertaining without pause since his earlier days with The Cougars, and success has remained a mainstay in his career. Decades into his musical contributions, he has performed around the World, been nominated for a JUNO (2012) in the category of “Best Reggae Album” for *Lover's Paradise*, and remained true to the Toronto portion of his roots. He has been proclaimed as winner of NOW Magazine Toronto's “Best R&B Act” (2006), “Reggae Vocalist of The Year” at the Toronto Reggae Awards (2007) . Jay also served as bandleader for the Seattle based company's “From Jamaica to Toronto” concert launch at the Harbourfront Centre. The show was also taken to both Vancouver and Montreal with successful results. It is worth noting that Jay has worked with a long list of other Toronto based artists throughout his time here. Of note, he is featured on the recently remastered Gary Kendall album, *Dusty & Pearl Revisited Volume 1* on the track “Don't Be Sad”. Kendall himself has also impacted the Toronto live music scene in his noteworthy career, so the mention is worth making, for those who would like to learn about the music that helped identify the city as being an actively happening live music scene.

When asked what he wants people to take away from his music, Douglas says;

“One thing I want people to get out of my music is the TRUTH. I want them to get the respect for the foundation, whether it be the nation, ska, Blues, soul, Reggae...but mostly, Reggae. Reggae is the truth. Where Reggae was born in Trench Town, Kingston, Jamaica is one of the worst ghettos in the entire world. Look at what came out of it. Reggae. Listen to the messages in the music, and there is the proof that good can always come out of the bad.”

As the conversation drew to an end, it remained clear that Douglas is inspired to continue delivering a message of peace and love. He is currently working on a new release which is in the midst of production. Although a living legend himself, Douglas is quick to offer credit to the ones who shaped his musical tastes, his colleagues, and the legends who laid his musical foundation. Above discussing any material success, he is inspired to use his platform to discuss the importance of delivering that ongoing message of positivity that is threaded deeply in his music. He makes clear that his legacy is important beyond material gains; the content of his music, rather, is the vehicle for success, and that message of peace and love is what matters most to Douglas. When asked if he had any parting words for readers, Jay Douglas leaves us with this;

“When a child is conceived by two people in love, both parents are nurturing that child in that moment. When a child arrives, how it is treated is very important. Early childhood is very important – children are a product of their environment. The next generation is the gem of the future. Tell the politicians – The children ARE the future. We must take care of them, take care of the planet, and create a good generation. One love.”

For more information on Jay Douglas, visit www.jaydouglasmusic.com

Erin McCallum

Singer, songwriter, instrumentalist



SOUTHSIDE CAFÉ

HOSTED BY CHUCK JACKSON

FEATURING:

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

VISIT WWW.SOUTHSIDESHUFFLE.CA
FOR EVENT UPDATES

Photo by Julie Knox



Shuffling Along:

The Southside Shuffle has been challenged like all festivals but will be proceeding with a slightly downsized event on September 9, 10 and

11 with an all-Canadian line-up due to restrictions getting acts from US and Europe. Meanwhile, Artistic Director Chuck Jackson has programmed a series of livestream concerts to be aired on consecutive Sundays in July starting with "Ramble on the Rez" with Mark Laforme and Joel Johnson, followed by "Ladies Sing the Blues" with Suzie Vinnick and Miss Emily, "Pianorama - Remembering Michael Fonfara," with Lance Anderson and Jenie Thai and finishing off with "Mannish Boys" with Jimmy Bowskill & Steve Marriner. The shows will be recorded at the Moonshine Café in late June and will include a short chat with Chuck. This will be a fundraising initiative for the festival, though fans can donate anytime at www.southsideshuffle.com

CIUT FM launches new Blues Show:

After the upsetting passing of John Valenteyn last year, CIUT FM is launching a new blues program every Monday from 7-8pm with rotating hosts Andrew Galloway, Brooke Blackburn, Sugar Brown (aka Ken Kawashima) and a most welcome return to the airwaves for the "Blues Doctor", Julie Hill.



the "Blues Doctor", Julie Hill.

Rob Bowman releases the story of Malaco Records: Maple Blues Booster and long-time friend of the TBS, Rob Bowman has published a comprehensive coffee-table book on the history of Malaco Records. Bill King interviewed Rob for his new podcast on FYImusicnews (link below) and shared this info.

Professor Rob Bowman pioneered popular music studies at York University. He lectures, publishes and broadcasts in many areas of popular music, from country, R & B and gospel to reggae, rap and funk and has written liner notes for dozens of recordings and regularly authors, produces and advises on major documentary and CD reissue projects for record companies in Europe and North America.

A six-time Grammy Award nominee, he won a Grammy in 1996 for Best Album Notes for his 47,000-word monograph accompanying the 10-CD boxed set of The Complete



Stax/Volt Soul Singles, Vol. 3: 1972-1975, which he co-produced. His nominations include Best Album Notes for the 4 CD box set The Stax Story, Best Album Notes for The Malaco Records Story: The Last Soul Company and The Complete Stax Singles, Vol. 1 1959-1968, and Best Historical Reissue for The Otis Redding Story. He received his sixth Grammy nomination in December 2018, for Best Historical Album for Jackie Shane: Any Other Way.

Bowman's book, *Soulsville, U.S.A. – The Story of Stax Records* (1997), a definitive history of the legendary Memphis-based record

label, has garnered numerous honours, including winner of the 1998 ASCAP-Deems Taylor and ARSC Awards for Excellence in Music Research. In 2013 Soulsville U.S.A. was inducted into the Blues Hall of Fame in Memphis.

Last month, Malaco Records published Bowman's latest music history: *The Last Soul Company: The Malaco Records Story* that celebrates the legacy of the longest running independent record label in the United States, as well as a leading force for the promotion of gospel, soul, blues and Black music in general.

Running 200 pages and filled with stories, dozens of never-before-seen photographs, and other ephemera from the label's 50-plus year history that highlights the careers of such seminal artists as Mississippi Fred McDowell, Bobby Blue Bland, Z.Z. Hill, Johnnie Taylor, Little Milton, and James Cleveland.

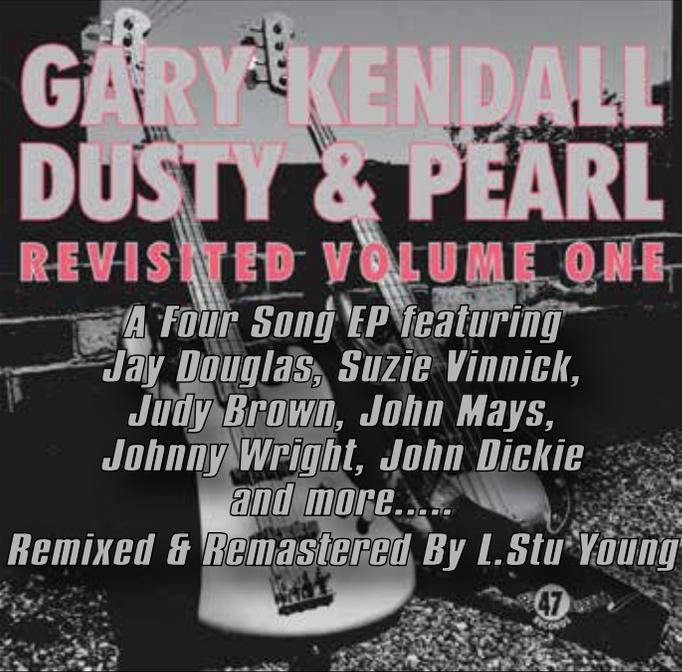
Professor Bowman is the first in a new series of FYI podcast interviews conducted by Bill King called *Talk! Conversations in All Keys: Interviews with the icons of the music industry*. www.fyimusicnews.ca/articles/2021/04/22/bill-kings-podcast-rob-bowman-his-malaco-records-project



Blues Bands Stay Tuned!

The TBS Talent Search will be taking place this summer one way or another so it's time to start planning to take part in this launchpad event that has been a great leg up for many blues artists over the years. Deadlines and details to be announced shortly.

Diverse-Dynamic-Damn Good!



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

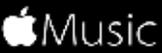
*A Four Song EP featuring
Jay Douglas, Suzie Vinnick,
Judy Brown, John Mays,
Johnny Wright, John Dickie
and more.....*

Remixed & Remastered By I. Stu Young

CD's available at www.47records.ca








Rez Rocket Romance

I am a first-generation Indian residential school survivor and I want to share a unique modern-day Indigenous love story. It began in 1960, and it's the kind of story we rarely hear today – about how my parents found love on a Toronto streetcar and how that love grew into a family.

My late mom, Rita Bomberry (née McCue), was Anishinaabe, from Christian Island (now known as Chimnissing) in Georgian Bay. She was the middle sister of six siblings, three brothers (Wilmer, Bernard (Bev), Orval) and three sisters (Dorothy Crow, Delphine Williams, and Debbie Peltier); all are now deceased. Rita's family were staunch Roman Catholics. From age six to sixteen, my mom went to the Spanish Indian Residential School, on the north shore of Georgian Bay. Her parents were Flora and Merritt McCue.

My dad is Peter Bomberry, Cayuga from Six Nations of the Grand River Territory. He is the youngest of five siblings – four brothers (Leeman, Alfred, Norman, and Hilton) and one sister, Eva Greene, all now passed. Peter's family were traditional Longhouse people. He never had to go to residential school; rather, his parents – Margaret and Harry Bomberry – left Six Nations for Burlington, where his father got a job, and he was enrolled in school.

One evening in the spring of 1960, a handsome young Cayuga man, dressed in a dashing suit and collared shirt, was riding the College streetcar westbound on his way to the North American Indian Club Dance, organized by Patricia Turner from Six Nations. He sat in the middle of the car.

At a main intersection stop along the route, a beautiful young Anishinabe (Ojibway) woman got on the same streetcar. She was all dressed up to go to the dance. When she boarded, these two young people laid eyes on each other for the first time.

My dad's first thought when he saw her was that he could imagine her in a wedding

dress. When reminiscing about seeing him for the first time, my mom told me, 'He was the handsomest Indian man I had ever seen.'

Unfortunately, my dad soon had to get off the streetcar as it approached his stop. My mom said she was disappointed to see him leave. Her stop was the next one. But she, too, was on her way to that dance.

Once in the dance hall, my mom sat with her girlfriends as she waited for her date to show up. She waited and waited, but he never appeared. She went to the bar to get herself a drink and saw that the handsome young man from the streetcar was bartending. He told her he was volunteering for the dance. They introduced themselves and continued talking. By the end of the evening, Peter had given Rita his phone number.



The North American Indian Club held dances for the young Indigenous people who were flocking to Toronto. These events gave people like my mom and dad an opportunity to meet one another socially. Many of these young people had been sent to Indian residential schools throughout Ontario. In the city, a large number enrolled in colleges. Rita went to a career college for secretarial and shorthand courses. Peter went to George Brown for welding.

After they'd dated for four months, Peter

proposed to Rita on the same College streetcar where their eyes had first met. They planned to get married on Christian Island.

Although their love for one another was undeniable, their families were not happy about their impeding union. The two were from different Indigenous Nations, with very different cultures and religions. The Haudenosaunee and the Ojibway had been at war with each other in the 1700s, and this bitter history was still felt in 1960.

Both sets of parents did not want them to marry. My dad had been expected to marry a traditional Longhouse woman, and my mother was supposed to marry a good Catholic man. Throughout the world, it's like this with any couple who are in love and want to marry but come from different cultures and religions. Both families may get angry at first, but love rules, and the couple get married anyway. This is exactly what my parents did. My dad even went to Catholic catechism classes so he could marry my mom.

Both sets of parents came to accept that Peter and Rita were going to get married, and they made the effort to attend the wedding ceremony on Christian Island. My paternal grandparents, Margaret and Harry, rarely travelled; for them to leave Six Nations was a big trip.

One day in mid-June 1960, the small Catholic church had filled up with family and friends waiting for the ceremony to begin. Time passed, and everyone began to wonder where the priest was. A few people standing outside the church kept looking at the dock to see if he was coming over on a small boat in case he had missed the ferry. The families and friends waited and waited. My mom told me decades later what a gut-wrenching, sad experience it was, waiting for the priest to arrive on the island so he could perform the ceremony. In the end, the priest was a no-show.

Of course, my mom's tears flowed and flowed. How could this happen on their wedding day? There was no way to contact the priest and find out whether or not he was on his way. He travelled on Sundays, delivering sermons from rez to rez in the southern Georgian Bay area.

Three decades later, in the early 1990s, my mom ran into an old friend from her early Toronto days. The friend, who was from Cape Croker, now Chippewas of Nawash, told my mom that the priest who was going to marry them also delivered church services in Cape Croker. In one of his sermons, he had bragged about 'saving a good Catholic girl

from Christian Island from marrying a pagan savage.' My mom's eyes filled with tears. She couldn't believe what she was hearing: thirty years later, she had found out that that priest never had any intention of marrying them.

Back in the summer of 1960, however, Peter and Rita were not going to be thwarted by that priest. Two weeks after their ill-fated first attempt to get married, they wed in Toronto, at St. Peter's Church at Bathurst and Bloor Streets. My mom's bridesmaid was Marilyn Toulouse, one of her best girlfriends, and my dad's best man was Bev (Bernard) McCue, my mom's eldest brother. The four of them were the entire wedding party.



After the ceremony, my parents hopped into my dad's car and drove to my parental grandparents' log cabin in Six Nations, where they had a small celebration and cut their wedding cake.

It was obvious they would establish their life together in Toronto. My parents were both at the beginning of their careers. My dad worked for a large steel company as a welder, and my mom worked as a secretary in various departments for the Province of Ontario.

I was born during their first year of marriage, in 1961. I was an only child for two years before my brother Michael was born. Our family lived for many years on Christie Street, above a store across from Christie Pits. That park became our year-round playground. We went to Palmerston Street Public and were the only Indigenous children in the entire school of over a thousand students.

As school-age children, we were taught by our mom to be proud of who we were, and to not let anyone ever call us 'wagon burners' or that awful dreaded word 'sq____'. I can't even type it, it's so abhorrent! These are words I've had to deal with and address throughout my life.

During the winter months, my dad would play in snowsnake tournaments in Six Nations and on various rezzes in Upstate New York. He was quite the thrower back in the day and would come home with the U.S. dollars he had won.

It was just Michael and I for five years, and then my sisters Tracy and, two years later, Nancy were born. There we all were – two working parents and four rug rats within a nine-year span, eking out a somewhat middleclass life in downtown Toronto.

My mom's youngest sister, Debbie, came to live with us to attend school in Toronto from Grade 7 on through high school. Even though she was my aunt, we were more like sisters since we were only three years apart in age. Like my parents, she was a major influence in my life.

On weekends or holidays, we all went to our respective parents' rezzes to visit our grandparents and extended families. I absolutely loved getting out of the city to visit everyone. Six Nations is just over an hour from Toronto, and Christian Island is about two and a half. My paternal grandparents in Six Nations lived in a log cabin with no running water and no electricity. We'd use oil lamps when we'd go to bed on the second floor. I told my city friends about using an outhouse, but it was incomprehensible to them. I sometimes added that we had to use newspaper or catalogues as toilet paper ... True.

My mom's rez on Christian Island was like paradise for us, especially in the summers, when we'd stay with our maternal grandparents for a few weeks. Those are precious memories of swimming and fishing for perch. Grandma would give us a big jar to fill with blackberries and she'd make us a pie for our dessert after dinner. Those were the days. We were safe and not running on concrete daily.

It was during these trips to the rezzes that I'd hear my dad speak in Cayuga to his parents and my mom speak in Anishinabe to hers. At that time, we had not been taught either language.

Still, I loved watching my parents speak to their parents. My dad became animated and he'd wave his arms, describing what he was talking about. My mom was the same way with her parents. But what I remember best was the laughter. Oh my, could my families ever laugh. No tee-hees here, but laughter that came right from the bottom of your gut. It's been twenty years since my mom passed, but I can still hear her laughter in my mind.

These were the 1960s, a time when Indigenous people were supposed to be 'assimilated' into mainstream Canadian culture. The preservation of our languages was not encouraged. In the last twenty-five or thirty years, however, Indigenous people

have been reclaiming these languages, which are now being taught in schools, colleges, and universities across the country. It's cool to reclaim your language, which is what my mom did in 1996.

She applied to – and was accepted into – the Indigenous Language Instructor's program at Lakehead University in Thunder Bay in the summer months for three years.

My mom would say, 'The language may skip a generation, but it will come back to our communities.' She was right, and she would have been proud to see two of her grandsons go to Cayuga immersion school in Six Nations.

It was after her first year at Lakehead that she was diagnosed with breast cancer. She didn't want her instructors or fellow students to know – it wasn't until her third year that she informed them about her illness.

She had a lot of support from our family and friends during her radiation treatments at Princess Margaret Hospital in Toronto. My aunt Debbie was battling colon cancer at the same time, and they would try to schedule their appointments together whenever possible. Because I worked freelance, I was able to accompany them to most of their treatments.

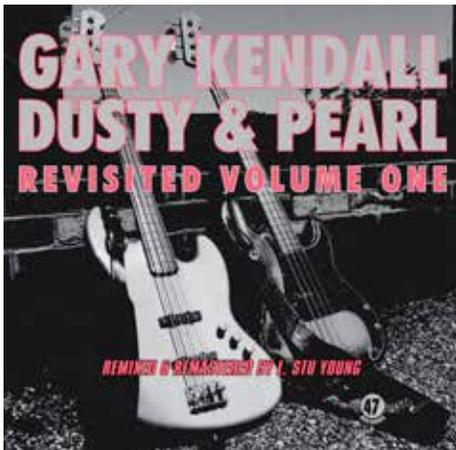
My mom left quite the life lessons to our family: you're never too old to learn your language, and never too old to go back to school. She graduated from her Anishinabe language program at Lakehead University, but only substitute-taught for one semester before she passed away from breast cancer in 2000, at fifty-nine years of age. My aunt Debbie passed away at fifty.

Today, the Bomberry family has grown; although I never had children, each of my siblings had three. My father, Peter, is happy to have his family all living at home in Six Nations. My brother Mike is father to Michael and Michelle – who has two young sons, Noah and Carter – and Tyler, whose daughter is Zehra. My sister Tracy is mom to three sons – Winter, Jared, and Jayden – and Nancy is mom to Sean. My nieces are Taylor – who just gave birth to a boy, Oaklynd – and Mackenzie, the youngest of the grandchildren.

Most of my extended family live in Six Nations of the Grand River Territory, Ontario, with the exception of my niece Michelle, who lives in Barrie. I am married to Murray Porter, also from Six Nations. We live on the Capilano rez, on unceded Squamish territory in North Vancouver, British Columbia.

- Elaine Bomberry (from "Indigenous Toronto - Stories That Carry This Place reprinted with permission)

TBS members can get 20% off the book. Contact the office, info@torontobluesociety.com for the promo code



Gary Kendall *Dusty & Pearl Revisited, Volume One*

A true stalwart of the Toronto blues scene, Gary Kendall is best known as the longtime bassist in Downchild, former co-leader of the Kendall Wall Band, and music director of the ace Maple Blues Revue. He is also a highly talented songwriter and producer, skills that were showcased on his only solo album to date, 2004's *Dusty & Pearl*.

Kendall recently returned to the material on that compelling release, selecting four highlight tracks that have been Remixed & Remastered by award-winning engineer L. Stu Young (Downchild, David Wilcox, Prairie Oyster).

The result is *Dusty & Pearl Revisited, Volume One*, a four-track EP that is all killer, no filler. Confirming the peer respect Kendall has earned over his many decades of toil, the guest list on the original album comprised a stellar grouping of Toronto players and singers, some of whom sadly are no longer with us.

Many of these guests are featured to fine effect on the EP. The first track, "Don't Be Sad," stars legendary Jamaican-Canadian vocalist Jay Douglas. His voice, as warm as noon in Montego Bay, is supported by female backing singers, while a horn section and the guitar work of Carl Harvey (Toots and the Maytals) help make this a ska-based treat.

"We'll Be Alright" features nicely relaxed vocal duetting by Kendall and Suzie Vinnick, and the song is bolstered by jaunty accordion (courtesy of the late great Richard Bell), gutsy sax from Larry Bodner resonant electric guitar by Teddy Leonard, and the honkytonk piano of Brian Fraser. This gem would sound great on blues radio.

Next up is "Lucky At Love," a bluesy bar-room lament headed by the strong lead vocals of Judy Brown (she co-wrote the song with Kendall). The rollicking piano of Fraser and crisp guitar work of Leonard also feature prominently here.

Rounding out the record in uplifting fashion is Spread The Love. Here, Kendall is joined by three of Toronto's very best blues singers, John Mays, Johnny Wright, and John Dickie. They all take short turns on a laidback yet upbeat tune, with a massed vocals chorus helping to get the positive message across. Also shining on the track are Steve Grisbrook and Teddy Leonard on guitar and Tyler Burgess on harp.

With its plea to "let the light shine all around," this is a heartwarming feel-good song at a time when we need those badly.

The fact that the EP is entitled Volume One suggests there may be more to follow. We sure hope so. (Kerry Doole)

(More on Dusty and Pearl Revisited from Terry Parsons)

In the middle of a Hot Summer in 2004, Gary Kendall and 21 friends gathered at a studio that was created in a converted garage. The result of those diverse sessions in such an incredible room, was the album "Dusty & Pearl", so named after Gary's favorite bass guitars.

Fast Forward 17 years and one pandemic later.

Gary Kendall revisited the original recordings from that classic album through remixing, remastering and even re-recording the music, to breathe new life into it. The result is the EP, "Dusty & Pearl Revisited", a sonic time capsule with a timeless feel.

The energetic first cut, "Don't Be Sad" is a perfect opener when you take into consideration all the trials and tribulations for the last 12 months. The message of the song, "Good Friends will pull you through Difficult Times", resonates through the newly recorded vocals from Jay Douglas and the new rhythm guitars added by Carl Harvey. When you pair that with the original keyboards of late Rod Phillips, it ties everything together and gives the song a whole new life.

The second cut adds a distinct Louisiana feel to the album. A definite toe tapping delight, "We'll Be Alright" is another beautifully hopeful message about loyalty and support in dark times, this time delivered through the newly enhanced vocals of Suzie Vinnick and the light and lively original accordion performance of the late great Richard Bell.

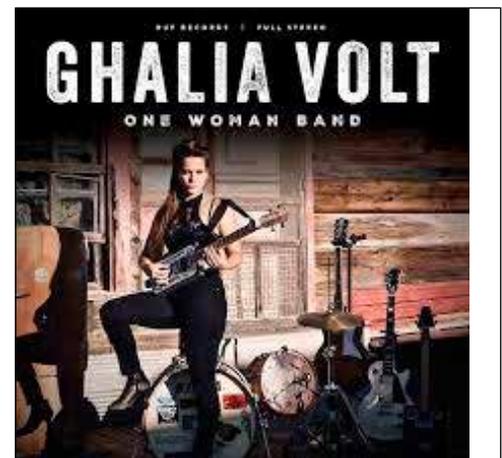
"Lucky ay Love" is the third song on the

EP and third distinct style of music recording. It's a countrified co-write with Judy Brown, who has been a fixture in the Toronto blues scene since the 1980's. The lone ballad on the EP, Judy's vocals play perfectly off the piano work of Brian Fraser and Teddy Leonard's soulful guitar.

The final cut is about the joy of a family awaiting the birth of a new baby. "Spread The Love" is described as a country gospel blues, driven by the vocals of Johnny Wright and John Dickie, with the legendary John Mays. The energetic interplay of harmonica and guitar, fueled by the classic rhythm of upright bass and drums, give this song a down home feel.

A perfect closure to the first volume of "Dusty and Pearl Revisited" that leaves the listener breathless in anticipation of what is to come next. I for one, cannot wait for Volume 2.

Some of the main performers from those magical 2004 sessions have since passed on, but their memory lives through this beautifully conceived and expertly executed set of songs. A tribute to friends, past and present, that can lift your spirits no matter what the future throws at you. (Terry Parsons)



Ghalia Volt *One Woman Band*

Ghalia Volt honed her skills busking on the streets of her native Brussels, singing and playing guitar, while a foot tambourine marked the beat. Growing up, she was influenced by garage rock and punk music, then came to blues through Skip James and J.B. Lenoir. Now, on the heels of two acclaimed albums — *Let the Demons Out* and *Mississippi Blend* — where she was supported by other musicians, she's back with a twist. In her new release, *One Woman Band*, Volt returns to her original format and decisively demonstrates that she won't be silenced by the limitations of the pandemic.

She's become a solo act once more, adding

a snare, bass drum and hi-hat to her rhythmic tools. Despite the obvious physical limitations of drumming while simultaneously playing guitar and singing, Volt is undaunted and serves up her basic beat without restraint. Her guitar work is a combination of exquisite slide and droning distortion, the latter alluding to her punk influences. And her vocals are sumptuous.

When contemplating this project, she embarked on a one-month train adventure through the U.S., working on her songwriting as images of Americana flashed by her window. Volt wrote all but two of the eleven songs on this album. Recorded live in the studio, the CD retains the immediacy and imperfections inherent in this approach, with the emphasis on authenticity rather than refinement.

In "Last Minute Packer," one anticipates her train rattling over the tracks in this playful number, propelled by guitar distortion above an urgent, slightly-ahead-of-the-beat rhythm. As we jump onboard, though, it's her lustrous voice that makes the trip so memorable. Her travels through Arizona inspired Volt to write her favourite song on the album, "Espiritu Papago," about being stranded in the desert and appealing to a native American spirit for rescue. Her slide guitar and vocals are stellar in this atmospheric boogie, underpinned with Dean Zuccherro guesting on bass. "Imagine John Lee Hooker on mushrooms, lost in the desert of Arizona on a hot summer day," she says. "That's the vibe of that song."

Bringing to mind Volt's month on the rails, her driving rhythm, through tempo changes, is forefront in "Can't Escape." Guitarist Monster Mike Welch adds his tasteful licks to Volt's delectable "Evil Thoughts," an irresistible toe-tapper that's a showcase for her superb vocals. "Meet Me in My Dreams" has her voice soaring over a primitive, bashing beat and her chunky guitar. Her seductive vocals sizzle atop fuzzed-up blues riffs in "Reap What You Sow." "Loving Me Is a Full Time Job" begins as a slow, stomping blues, then Volt ramps up the rhythm with ricocheting drums.

Volt's cover of "It Hurts Me Too" is magic in its simplicity — just her steamy voice and voluptuous slide. She lightens up with the rockin' "It Ain't Bad," then picks up a cigar-box guitar to slide through "Bad Apple." The CD closes with Ike Turner's buoyant "Just One More Time," grounded by Volt's guitar and percussion, and enhanced with Mike Welsh's fifties-style guitar phrases and solo.

One Woman Band is an album rooted in blues, yet tinged with later influences. This raw and rowdy experiment lays bare the formidable talent of Ghalia Volt. It's a gutsy gamble, one that richly rewards. (Sandra B. Tooze)

Since John Valenteyn passed a terrific pool of writers have been picking up assignments on new releases as volunteers. As coordinator of the pool, I want to assure readers that Gary Kendall had nothing to do with the duplication, it was simply a communication issue. I take full responsibility. - Derek Andrews



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)
Blues w/ rotating hosts Andrew Galloway, Brooke Blackburn, Sug-Brown and "Blues Doctor" Julie Hill
Monday 7-8pm.



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 Thursday at 8, Friday at 10pm, Saturday at 7.30pm, and Monday at 6am and BSI airs Friday 6pm/Saturday 2pm/Monday 4am ET.



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



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



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



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

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

CFRU (93.3 FM)
The Thrill is Back with **Andy and Andrew** Mondays 1 to 3pm
The Blues Review, with **Roopen Majithia** Tues 9.00 pm (Guelph)

CANOE FM (100.9 FM) canoe.fm.com
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)

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://atcblues.ca and syndicated on stations across the continent



This month's recommended listening by Greg Torrington, programmer of Stingray's blues channels.

- Samantha Martin & Delta Sugar** *The Reckless One* Gypsy Soul Records
- Bywater Call** *Bywater Call* Gypsy Soul Records
- Wide Mouth Mason** *I Wanna Go With You* We Are Busy Bodies
- Durham County Poets** *Hand Me Down Blues* Borealis
- The Smoke Wagon Blues Band** *The Ballad Of Albert Johnson* Independent
- Lisa Mills** *The Triangle* Melody Place/BMG
- Guy Bélanger** *Eldorado* Disques Bros
- Tami Neilson** *Chickaboom!* Outside Music
- Robert Cray** *That's What I Heard* Thirty Tigers
- Matchedash Parish** *Saturday Night* Make It Real
- Bad Luck Woman & Her Misfortunes** *Cruel Thing* Independent
- Casey Hensley** *Good As Gone* VizzTone
- Diana Braithwaite & Chris Whiteley** *Gold Cadillac* G-Three
- Kenny "Blues Boss" Wayne** *Just Do It* Stony Plain
- Mark May** *Deep Dark Demon* Gulf Coast
- John Primer & Bob Corritore** *The Gypsy Woman Told Me* VizzTone
- The Forrest McDonald Band** *Blues in a Bucket* WTR
- The Mystix** *Can't Change It* WNS
- JW-Jones** *Sonic Departures* Solid Blues Records
- The Betty Fox Band** *Peace in Pieces* Foxycavanagh



Blues great **Morgan Davis** will be profiled in the second episode of highlights from Mako Funasaka 'Talkin' Blues series on the TBS FaceBook page on Sunday, June 27th at 4pm ET. Also featured will be **Duane Blackburn** and **Terrance Simien**. The show will be archived on the TBS YouTube channel for later viewing

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

Mindfully Moving Forward: A Music Industry Eco-Overhaul

Free Series of Webinars!
RSVP: office@folkmusicontario.ca

Sustainable Presenters
Tuesday, May 4, 2021

Sustainable Performers
Tuesday, May 11, 2021

Sustainable Places
Tuesday, May 18, 2021

Sustainable Partners
Tuesday, May 25, 2021

More info:
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

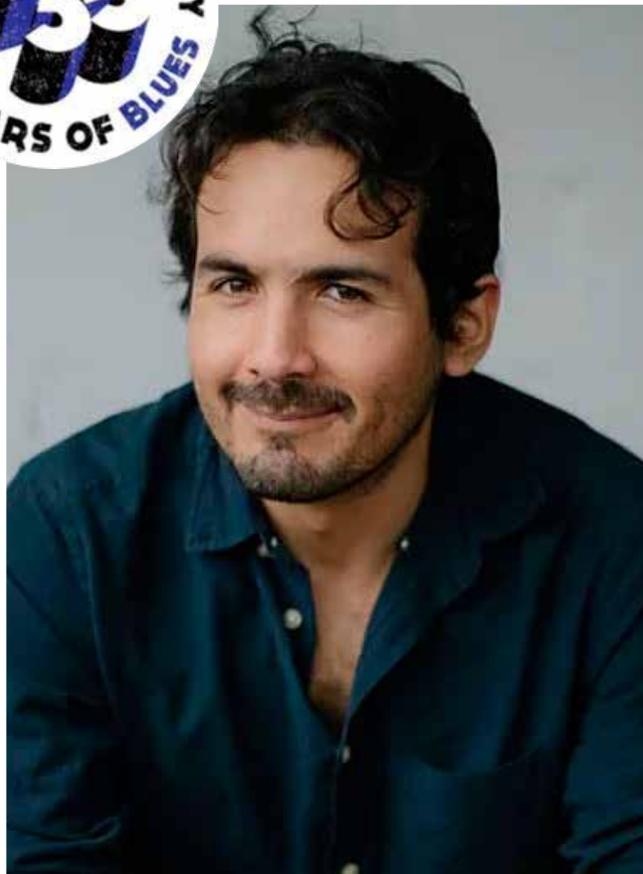
INSTITUTIONAL OR BENEFACTOR – \$125/YEAR
ALL BENEFITS + DISCOUNTED ADVERTISING IN THE NEWSLETTER

STUDENT – \$20/YEAR
BENEFITS LISTED ABOVE

GENERAL – \$35/YEAR
MAPLE BLUES NEWSLETTER ONLY

LIVE STREAMING BOOTCAMP WITH GUILLERMO SUBAUSTE

Learn strategies for streaming live shows & events
with this free Toronto Blues Society
virtual workshop series on Zoom
Tuesdays in May, 1-3pm EDT



TUE MAY 4
AUDIO 101

TUE MAY 11
VIDEO 101

TUE MAY 18
LAYOUTS & OVERLAYS
FOR SCREEN

TUE MAY 25
STREAMING
PLATFORMS