

# TORONTO BLUES SOCIETY MAPLEBLUES

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PHOTO BY SCOTT DOUBT

Steve Marriner ready to hit the road to support his new Stony Plain release, *Hope Dies Last*

Bill King  
Steve Marriner  
Loose Blues News

Top Blues  
and More

CANADIAN PUBLICATIONS MAIL AGREEMENT #40011871

# TORONTO BLUES SOCIETY

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# Notes & Quotes

## Bill King

It might be a challenge to think of what's NOT on Bill King's resume; accomplished pianist, composer, author, producer, musical director, photographer, radio host, publisher, and podcaster are all professional titles King wears with recognition. He has studied with the legendary Oscar Peterson, served as the musical director for Janis Joplin and Linda Ronstadt, toured with The Pointer Sisters, and others, yet Bill King's achievements are impressive standing aside from the recognition of other well-known names. Although his earliest years were spent in the United States (he was born in Jefferson, Indiana), King has been a fixture in the Toronto live music scene since arriving in Canada in late 1969. With 3 JUNO Award nominations, a Maple Blues Award (for New Artist with the Rokit 88 Band in 2003), 4 nominations from the National Jazz Awards (2 for producer, 2 for photography), and a couple of nods from the Jazz Journalists Association, it is safe to say that Bill King has earned his credibility. He has worked at Q 107, CIUT 89.5 FM, Newstalk 1010, and more. Currently, he is serving as the Artistic Director for the Beaches International Jazz Festival (and has been for over 30 years), hosts a show on JAZZ FM91.1, serves as an active contributor for FYI Music (for almost a decade), and most recently, offers his work via FYI Music News in a podcast (The Bill King Show). It is safe to say that King has woven his expertise into the fabric of Toronto for decades.

Much for King's story that led to his status today is chronicled and foreshadowed in his most recent publication, *Coming Up Through The 60's*. The book offers a well-written account of the experiences and events that shaped him from early childhood through – as the title suggests – the 1960's. Within the first few pages, the reader will likely feel like they know King better than his resume could ever suggest. It would be impossible to offer a full biography within the confines of this article, so for those interested in learning about those beginnings, *Coming Up Through the 60's* is the place to find answers. With a biography expansive enough to assemble an omnibus,

this edition of Notes & Quotes will focus on a conversation with Bill King that explores his account of how the live Blues scene in Toronto took shape, and his advice to aspiring artists. Notes & Quotes also takes a look at what King has to offer fans and music lovers today.

For roughly half a century, Bill King has been a witness – and an active participant – in the ever-changing live music landscape of Toronto. When asked to describe what the live music scene was like in the 1970's, after he planted roots in Toronto, King offers;

"In the 1970's, when you went out and played, you were playing songs by Otis Redding or James Brown – Funk and Soul music was what was big. Venues like Coq D'or were happening. Back then, Blues music in Toronto was just starting to develop as a regular part of the scene. Blues music was



here, but it hadn't come to the forefront yet."

As the conversation continued, King offers what he believes welcomed Blues music to the forefront of the live music scene in Toronto, and gives credit to some bands of notable recognition today. He says;

"When I started *Homestead* (King's band, which is recognizable via songs such as "Every Little Thing"), Toronto was a Blues town. Venues like The El Mocambo and Brunswick House were happening. Bands like McKenna Mendelson Mainline, Downchild and George Olliver brought a lot of energy to the Blues in Toronto with their music. Once there was some band name recognition that went with songs like "Flip Flop & Fly" the scene really took off. People wanted to go out and hear and see those bands that were bringing that energy – now we have a scene."

For King, there was never a hiatus in involvement, artistically speaking. Between that time, a generation ago, when the live

music scene was active with Blues as the main attraction, to present times, there are countless ventures and successes of mention that readers should source independently. Bill King's active status in the Toronto music scene is still apparent. In part, his contributions have expanded to include another generation – King and his son Jesse host *Soul Nation* on JAZZ FM91.1, and the father/son assembly, J&B Kings, has recently released a companion recording to *Coming Up Through The 60's* called "Mondo Jumbo" – a mix of Soul, Funk and Rhythm & Blues.

As seen with the father/son collaboration, it seemed appropriate to ask King what advice he would give to aspiring artists, and his reply is both uncomplicated and layered. He says;

"If you get a passion for something, you learn to explore it. Learn it, explore it, and know that the greatest opportunity you have is to be original, and be yourself."

Quotes like the aforementioned are the ones that evidence the passion that Bill King has built his legacy on. Notes & Quotes readers should make no miscalculation, though – Bill King's legacy is still very much ongoing. When examining what is current with Bill King, it is worth noting that a follow-up to one of his four published books is in the works. In 2020, he released volume 1 of *Talk! Conversations In All Keys*, and, according to King, volume 2 *Talk! The Business* is scheduled to be published in June/July of 2021. The book will feature 93 interviews, and takes a look at the music industry as a whole.

On an ongoing basis, and for the eighth year, King writes a weekly column for FYI Music News, a twice weekly music news service. Most recently, editor David Farrell gave the service a new forum by offering a once-a-week Podcast to consumers of *The Bill King Show*. The show includes a variety of artists who are interviewed by King, who has been interviewing musicians and artists alike since 1985. For those who are interested, visit [www.fyimusicnews.ca](http://www.fyimusicnews.ca) (*The Bill King Show* is also available using services such as Spotify.). For those looking to dive deeper into music and the artists who create it, *The Bill King Show* provides consumers a chance to quench that thirst. Perhaps only someone with the collection of experiences King possesses can deliver it as effectively as he does.

-Erin McCallum – singer,  
songwriter, bandleader,  
instrumentalist

# STEVE MARRINER

It's a few weeks before the official release date of Steve Marriner's solo voyage *Hope Dies Last*, and the multi-talented musician has so much to talk about and report on that you'd initially think that his world had not intersected with or been affected by the pandemic of the last 17 months.

Of course that is not true as this road warrior, who is best known for his frontman role in MonkeyJunk, was forced to shut down the vast majority of his professional activities and determine just exactly where he could put his focus during these tumultuous and uncertain times.

That at the end of the day, the title of his forthcoming Stony Plain/Linus album is *Hope Dies Last*, was the tip off that Marriner has tilled new soil during this hiatus and that he found his way through previously uncharted territory.

There has been a 14 year gap since Marriner released his debut solo album *Going Up*, and it's pretty staggering how many projects he's worked on both with MonkeyJunk and as a musical foil in other settings.

Although the MonkeyJunk ride has been critically acclaimed and allowed him to play all over North America and parts of Europe, there had been a yearning to cut another solo session, and in *Hope Dies Last*, the multi-instrumentalist, singer, tunesmith and producer has delivered on all fronts.

"I've loved the MonkeyJunk journey so far, and what the opportunities and records have afforded us," says Marriner of the band that has won a wheel barrow full of awards and the hearts of thousands of blues and roots-rock fans.

But because bands are ideally democratic working situations and MonkeyJunk has adhered to that rule, making another solo album allowed Marriner to step away from that dynamic for this trip to the studio.

He's pretty frank about the fact that he finds compromise difficult, nor does he insist he's necessarily right all the time. The bottom line for

Marriner is simply that feels "married to my ideas."

"It's hard for me to let go of my position and for lots of creative people there are differing opinions," says the man about the kind of interaction that has been part of the creative equation of any ensemble you care to name.

"So *Hope Dies Last* is an example of how I wanted it to be," admits Marriner, who's decision making process can't really be argued with up to this point in his prolific career.

The foundation of this solo project was built on a few tracks he had "laying around" that had yet to find a home.

One of those tracks was what would become the album opener *Take Me To The City*. It's a groove heavy ode to the lure of late urban nights and hedonistic good times that explodes with its visceral imagery and sonic wallop.

"Another is my cover of Tom Petty's Honeybee which is from his Wildflowers album. I was working on a Leroy Stagger session a couple of years ago and there was a bit of studio time left at the end of the sessions. I asked that group of guys, which included Steve Dawson and Leroy if they'd cut it with me. It ended up being used on a Canadian tribute to Petty that Jadea Kelly put together online," says the musician who also puts the tune *Somethin' Somethin'* in that initial grouping of tunes.

Being a student of "all things music" also meant that the Ottawa-native, who resides in Toronto, felt much more at home in the studio for these sessions.

His resume, along with the MonkeyJunk recordings, includes numerous projects as a session player, a producer-credit for a Drew Nelson album, considerable studio time with both Colin James and Paul Reddick. There's also an important co-producer's credit on the 2019 chart-topping *Hellbound for Heaven* album that was released as a duo offering with Harry Manx. Manx was one of the first established artists to recognize a very young Marriner's skills as a harmonica player almost 20 years ago.

"There's no mystery anymore about which microphones like me," says Marriner with a guffaw when referring to what gear is best to use in certain situations.

"During the pandemic the studio has been the lighthouse in the storm. The studio experience is much more fulfilling for me than it was five years ago."

Marriner credits pal Jimmy Bowsill of The Sheepdogs for greatly expanding his knowledge of the studios inner workings and it was with Bowskill that he set up camp with Blue Rodeo drummer Glenn Milchem, pianist Jesse O'Brien (Colin James) and bassist Darcy Yates from the Bahamas ensemble, for the *Hope Dies Last* sessions.

"That was my dream team for half the record. With musicians like that you don't have to tell them much, they know exactly what to do. Their instincts are so sharp. One of my favorite bits is the drum intro to the single, *How High*. We worked out the arrangement and I said to Glenn, "'give me the John Bonham falling down the stairs,'" and boom, there it was, perfection."

Marriner also leaned on friends and associates like Roxanne Potvin, engineer/musician Aaron Goldstein, singers Samantha Martin and Mwansa Mwansa for input and contributions.

One might wonder what musical terrain a Steve Marriner solo album occupies that a MonkeyJunk album hasn't, especially after six albums.

"There's a lot more of an Americana feel, and different kinds of strings like Jimmy's pedal steel. In MonkeyJunk the common ground for the three of us runs from Ray Charles to The Meters to Led Zeppelin. On *Hope Dies Last* there's a country soul thing and there's a torch ballad.

"The song *Petite Danse* was written somewhere between the Rogers Pass and Banff, after I heard on the radio that Dr. John had died. I began playing tons of New Orleans music on the stereo. I have this great album called *The Best Of New Orleans Funk Vol. 1*. There's a tune on that album

cont'd on page 8



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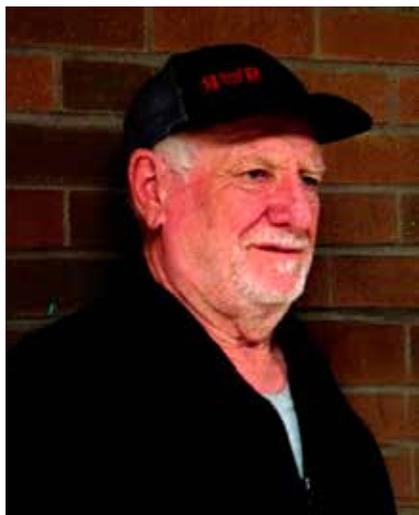
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**Festival Update:** It's the June issue and this is the time we'd be talking up all the great summer blues festivals but aside from a couple of events in Quebec (still tentative) there are no festivals to talk about and instead we mourn the passing of festival founder Tim Sinnett, whose Canal Bank Shuffle was usually the last on the blues festival calendar and always provided a fitting end to the season. In Thorold, they called him the "Godfather of the Blues". He was Artistic Director of the Canal Bank Shuffle, which for the past 18 years has filled Thorold's halls, restaurants and pubs with North America's

best blues musicians and fans. In the past several years, the Shuffle has averaged more than 30 shows each year, featuring the most internationally renowned blues artists, all of whom were on a first-name basis with Sinnett. Launched by Sinnett and his friend John Davis in 2002, the annual volunteer-run event grew into a four-day music festival that has brought thousands

of music-lovers to Thorold venues, and raised more than \$200,000 for charities through the years. Joined by fellow volunteers Rudy Walter—who passed away last year—as well as John O'Brien, Dave Rotz, and Bob Liddycoat, the inaugural festival featured 12 Canadian bands during the course of three days. To cover the cost of bands that first year, the team sold Crispy Crème donuts from May to October, never dreaming the event would be so successful, or gradually grow into one of Ontario's premier blues festivals. Known to locals as "The Shuffle," the festival earned a reputation for showcasing every genre of blues imaginable performed by many of the best-known and award-winning artists in the blues world. Sinnett, the long-time owner of Trillium Industrial Safety Supply, leaves behind his devoted wife, Lynn, their three daughters and their families.

**More passings:** The blues world continues to lose a lot of its bright stars and it would take an entire newsletter to acknowledge all the greats that left us this month. Bob Koester, founder of Delmark Records passed away at age 88. His record store was a must-see for any blues aficionado who made the pilgrimage to Chicago (including a large contingent from Toronto). His label captured the sound of Chicago's vibrant blues scene of the 1960s on records like "Hoodoo Man Blues," with Junior Wells and Buddy Guy, that was recorded in 1965. And we lost an artist with a special connection to Toronto - harp hero James Harman who just passed away last month - a pioneer and mentor to many of your favourite blues harp players. He recorded two albums for the local Electro-Fi label, *Bonetime* and *Fineprint* and speaking of Electro-Fi, an Electro-Fi recording of Mel Brown has been nominated for a 2021 Living Blues Award as Best Blues Album of 2020 Reissue Recordings. Voting is open until June 15 at [www.surveymonkey.com/r/LBAwards2021](http://www.surveymonkey.com/r/LBAwards2021). And speaking further of Electro-fi, bossman Andrew Galloway is now one of the rotating hosts on CIUT's new blues show, *Calling All Blues*, every Monday from 7-8pm. Check it out!

cont'd on p 7



**SOUTHSIDE CAFE**

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#ShuffleOn



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**SUNDAY JULY 11TH - 8:00PM**  
LADIES SING THE BLUES  
**SUZIE VINNICK & MISS EMILY**

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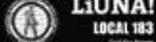
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**SUNDAY JULY 25TH - 8:00PM**  
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**JIMMY BOWSKILL & STEVE MARRINER**

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**Changes at Peter's Players:** Peter and Michelle Swanek have announced that they sold the venue but are quick to add that Peter's Players lives on. Peter's Players started in 2000 on Swanek's back porch in Innisfil, then hosting concerts in his living room until in 2006 he bought the theatre in Gravenhurst. In 2019 he hosted the first Peter's Players Jamaica and plans to continue the Jamaica event and intends to produce many more blues shows in the future. Blues lovers in cottage country will be glad to hear that!

**Indigenous Update:** The TBS-produced 25th Anniversary Rez Blues livestream has resulted in a nomination for Live Musical Performance of the Year: for Joshua Arden Miller in the inaugural Summer Solstice Indigenous Music Awards. Miller was also nominated for "Rising Star". Some of the other blues-friendly nominees were Blue Moon Marquee (Metis Artist/Group of the Year), Murray

Porter (Recording Artist of the Year, Roots Album of the Year, Social Voice) and Julian Taylor (Recording Artist of the Year). Winners will be announced on Saturday, June 12 at 7:00 pm on a livestream from <https://summersolsticefestivals.ca/music-awards/>

A couple of Indigenous Blues Artists were also nominated for upcoming JUNO Awards, Crystal Shawanda for Blues Album of the Year and Crystal Shawanda and Julian Taylor for Indigenous Artist or Group of the Year. Julian is also nominated for Contemporary Roots Album of the Year.

TBS and the entire country is devastated for the 215 children whose little bodies were found in a mass unmarked grave at the Kamloops Indian Residential School. If you need to speak about the pain and trauma you may be feeling, you can phone the

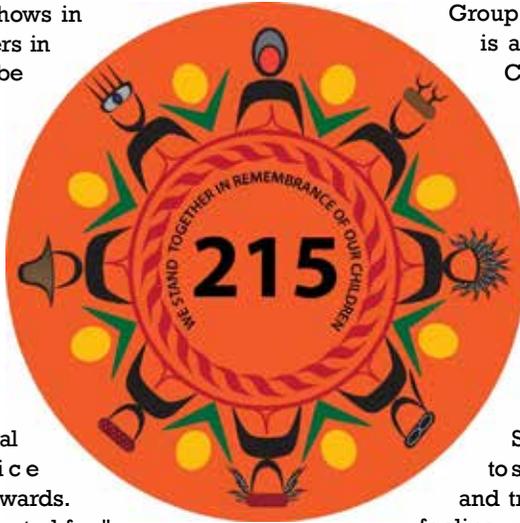
National Indian Residential School Crisis Line at 1-866 925-4419.

The image shown here is called "We Stand Together in Remembrance of Our Children - 215" by Indigenous artist Lou-ann Neel who is trying to raise awareness of the abuse endured by First Nations children in the residential schools of Canada. Used with the permission of the Artist (c).

**Western Blues News:** The 2021 Western Canadian Music Awards Artistic Nominees have been announced and nominees for Blues Artist of the Year are Blue Moon Marquee, Debra Power, Kat Danser, Kenny "Blues Boss" Wayne and Terminal Station. Michael Kaeshammer also received a nom in the jazz category.

**More Award Info:** Tickets are on sale now for the (virtual) 42nd Blues Music Awards by The Blues Foundation which will take place on Sunday, June 6th at 5pm EDT. Tickets are between \$20-\$50 and can be purchased at [www.blues.org](http://www.blues.org) (or you can watch the JUNO Awards on TV - though the Blues and 36 other non-televised categories will be announced in a livestream on Friday, June 4 at 8pm at [www.junoawards.ca](http://www.junoawards.ca)

And lastly, musicians take note that there's one month left to submit your recording to the Canadian Folk Music Awards (blues is folk music, after all). [www.folkawards.ca](http://www.folkawards.ca)



# STEVE MARRINER HOPE DIES LAST



Years as a member of Canada's top blues/rock bands...Steve Marriner stepping out front with his solo album. It was well worth the wait.



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**STEVE MARRINER** *cont'd from p5*

called Handa Wanda by The Wild Magnolia Mardis Gras Band. In this groovy gumbo of a tune there's a bunch of creole lyrics and that got me thinking about writing a song in French. So, I got a groove in my head and started mumbling some lyrics out in French. After I had what I thought was a pretty good story, I called Roxanne Potvin, whose first language is French. She helped me with the grammar and made sure everything (mostly) made sense. The song is upbeat and light hearted and it's the first song I've ever written in another language and to date everybody I've played it for ends up dancing. That's a good sign."

Marriner also notes that there is a lot less soloing on this outing compared to MonkeyJunk recordings.

"But you know, *Hear My Heart* could have been a MonkeyJunk song. I think the strength is in the songs on this album," surmises Marriner.

Talk regarding his genre specific influences, which puts the sixties Memphis sound alongside post war electric Chicago blues, slides into his love and respect for specific musicians. There might be a couple of surprises in that mix for those roots music fans who have never caught Marriner on stage with just an acoustic guitar and racked harps.

"I love Hank Williams, George Jones, and Gordon Lightfoot. Lately I've dug into Lowell George's 1979 solo album *Thanks, I'll Eat It Here*, what a great album," continues Marriner who is admittedly all over the map when it comes to soaking up sounds. He'll forever be indebted to Muddy Waters and Jimmy Vaughan when it comes to guitar playing and Kim Wilson as a harp player.

Marriner tacks on a spontaneous anecdote about the early days of MonkeyJunk when the band was knocking on doors and doing their best to draw some interest from labels.

"I remember we sent material to Alligator

Records in Chicago. Bruce Iglauer liked us, but in the end thought we were maybe "too all over the place."

"I thought that was supposed to be a good thing," added Marriner with another laugh.

The recent passing of west-coast bluesman James Harman also came up and Marriner couldn't praise the California-based bandleader enough for Harman's contributions to blues and roots music, that include introducing many of us to the guitar playing of Hollywood Fats, Kid Ramos and Junior Watson and the piano playing of Gene Taylor, who also tragically and sadly passed a couple of months ago.

"What a character and what a mentor James was to so many of us. There's some good footage of Tony, Matt, myself, with Harman on stage at the Mont Tremblant Festival in 2011. James packed a lot of living into 75 years, didn't he," continued Marriner who feels there is some fine talent coming up the line that will continue to keep the blues flame burning.

Harp player Tony Holiday who works out of Memphis, pianist Victor Wainwright, and Norwegian guitarist Kid Andersen who is currently with Rick Estrin's Nightcats are the first names Marriner fires off, before mentioning vocalist Danielle Nicole who he says "is a powerhouse, who will be around forever", and that Colorado-based singer and guitarist A.J. Fullerton is "making great music."

At the time of this conversation Marriner was only a few days away from early June when he would be from heading to Vancouver Island to produce a session for long-time friend David Gogo. The two would also be sliding in a socially distanced duo gig to be presented by the Nanaimo Blues Society. That alone was enough to get the harmonica and guitar playing singer thinking about getting back in front of audiences sooner than later.

"Ideally I'll be pretty busy with Colin (James) in the fall and spring. It's a little too early to know

what a tour behind my new album would look like," admits Marriner.

Talking about Colin James, Marriner calls the guitarist and singer "unstoppable".

"It's amazing, Colin never stops singing, even around the house when he's home. He loves soundchecks more than any musician I know and he's in great shape."

Marriner continued to fire off kudos towards individuals who he's had serious connections with the last few years.

"When I think of Harry (Manx) I think of how professional he is and that professionalism is combined with calm and a big heart. Samantha Martin is so passionate and driven, Gogo is very clever, and Jimmy Bowskill is phenomenal. He's the most natural musician I know, Jimmy was put here to play."

That Marriner has enjoyed being with Stony Plain Records for a decade hasn't been taken for granted either.

"Holger Petersen has been so supportive of MonkeyJunk and this solo project. It's about integrity, Holger always does what he says he'll do. That continuity has remained through the Stony Plain / True North merger. We feel like we have a safety net working with them."

As for Marriner, it's not about what's next, it about how does he continue making room for so many projects that stimulate him and open more avenues of musical expression at such a high level.

For whatever comparisons are worth, this musical dynamo is becoming in many ways our version of American musical powerhouse Warren Haynes who puts his stamp on so many blues basted and roots-rock projects.

"What can I say. I love playing, I love performing, I'm always thinking about it and what's next."

- Peter North, journalist, broadcaster and Blues Booster recipient



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The Toronto Blues Society is proud to be one of the signatories of the Declaration Against Anti-Black Racism in the Canadian Music Industry.

To build an inclusive Canadian music and entertainment industry, it is critical to address the anti-Black racism that exists in the systems and working environments within which Black music professionals and creatives operate.

The eradication of anti-Black racism requires a commitment to anti-racism - an active, conscious and ongoing effort to work against racism: to acknowledge; to atone; to create mechanisms that dismantle systems which perpetuate racism, and to create actionable solutions with measurable outcomes.

Efforts will look different for solo entrepreneurs, small businesses, organizations, corporations and government institutions. Thus, it is important to understand that an inability to execute all commitments listed herein, does not constitute failure. Rather, starting points for signatories will differ, with efforts progressing over time: start where you are, and work towards the goal.



*This month's recommended listening by Brant Zwicker, host/executive producer of At the Crossroads syndicated blues radio. Website: atcblues.ca.*

- \*Smiling Jack Smith & the New Panama Limited *Nowhere to Go But Up* independent
- \*Mike Goudreau Band *The Isolation Blues* independent
- Atomic 44s *Volume One* Bird Dog Records
- AJ Fullerton *The Forgiver & the Runaway* VizzTone
- Tia Carroll *You Gotta Have It* Little Village
- Damon Fowler *Alafia Moon* Landslide Records
- Chris Cain *Raisin' Cain* Alligator Records
- Bob Corritore & Friends *Spider in My Stew* VizzTone
- \*Kat Danser *One Eye Open* Black Hen
- \*Sunday Wilde *Peace in Trouble* Independent
- The Hungry Williams *Brand New Thing* Rochelle Records
- Rev. Peyton's Big Damn Band *Dance Songs for Hard Times* Family Owned Records
- \*Gary Kendall *Dusty & Pearl Revisited Volume One* 47 Records
- New Moon Jelly Roll *Freedom Rockers Vol. 2* Stony Plain Records
- Maria Muldaur w/ Tuba Skinny *Let's Get Happy Together* Stony Plain Records
- \*Rob Lutes *Come Around* Lucky Bear Records
- \*Mr. C. & the C-Notes *Mr. C. & the C-Notes* Bluestime Productions
- Donna Herula *Bang at the Door* independent
- Davey Knowles *Roll Away Revisited* WYAN
- Clarence Spady *Surrender* Nola Blue Records



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  
*Calling All Blues* w/ rotating hosts  
**Andrew Galloway, Sugar Brown,**  
**Brooke Blackburn, and 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 bluesandroots-  
radio.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 **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://atcblues.ca> and syndicated on stations across the continent

*Raoul's Blues* w/**Raoul Bhaneja** Wed. 11am-1pm [www.jazzcast.ca](http://www.jazzcast.ca)



**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.

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**2021 FMO Virtual Conference**  
 Sept. 27-Oct. 1, 2021

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 benefits of membership at  
[www.folkmusicontario.ca](http://www.folkmusicontario.ca)

**The Toronto Blues Society is a  
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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.

**THAT ERIC ALPER PR**

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