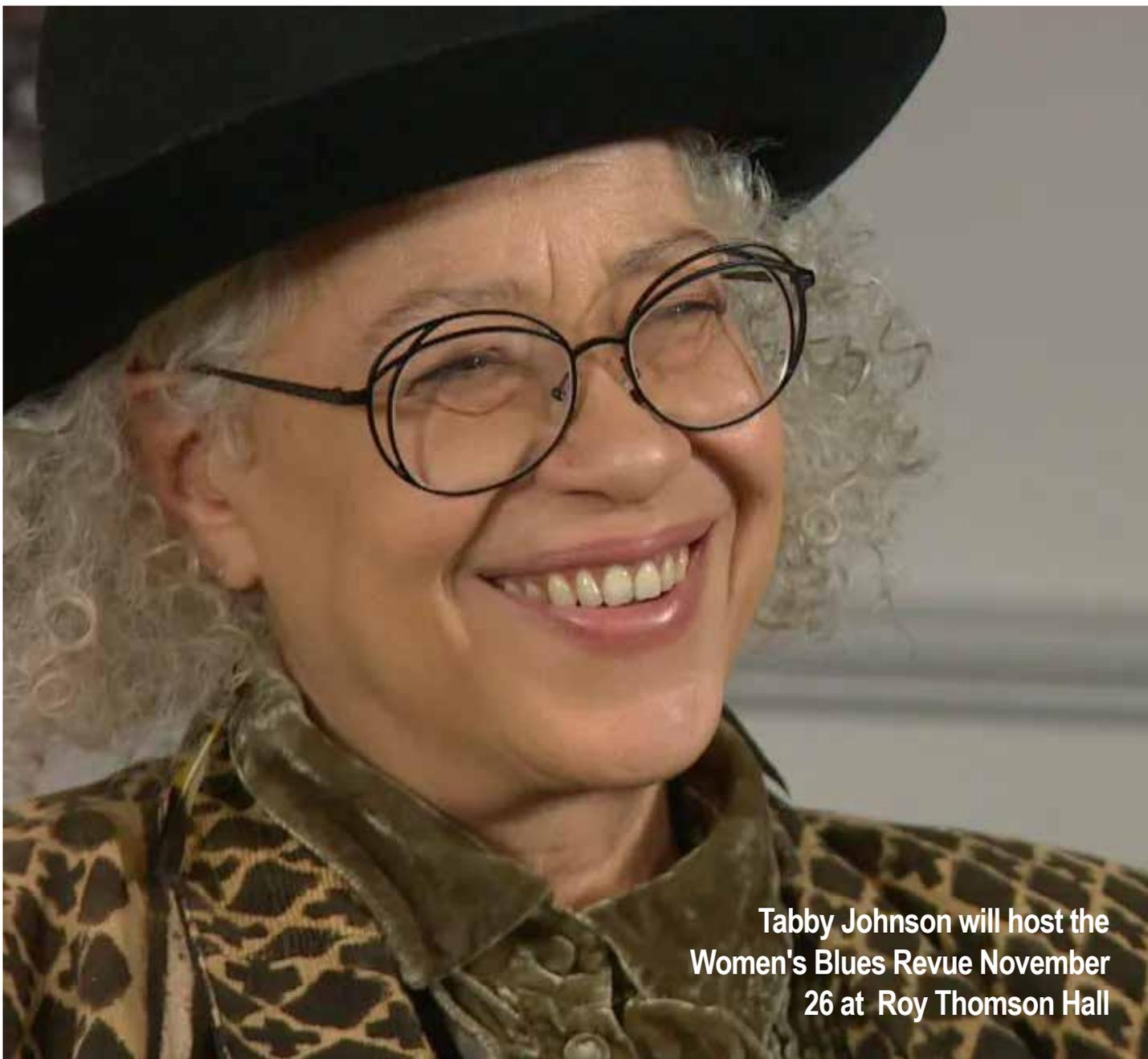


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**Tabby Johnson will host the
Women's Blues Revue November
26 at Roy Thomson Hall**

**Tabby Johnson hosts WBR
Chasin' the Blues
Live Blues**

**Loose Blues News
Album Reviews
Top Blues**

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910 Queen St. W. Ste. B04 Toronto, Canada M6J 1G6 Tel. (416) 538-3885 Toll-free 1-866-871-9457

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MARK YOUR CALENDAR

Jenie Thai, TBS Piano Series, The Medley, 2026 Yonge St. Wednesday, September 15th | 8pm

Chasing the Blues Book Launch A Traveler's Guide to America's Music, featuring Josephine Matyas & Craig Jones | October, venue tbd.

Women's Blues Revue, Roy Thomson Hall, 60 Simcoe St. | Friday, November 26, 2021, 8pm Hosted by Tabby Johnson with guest vocalist rising star Reeny Smith and more to be announced. Tickets are on sale NOW at Roy Thomson Hall's website.

TBS Charter Members have been contacted via e-mail with their promo code. If you haven't received an e-mail with your code from us please contact TBS Office to retrieve your code for 20% discounted tickets!

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Ticket sales go public on Friday September 10 at 10am!

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Tabby Johnson

For many Maple Blues Magazine readers, there was a chance to be introduced to this month's Notes & Quotes feature, Tabby Johnson, during the 2019 Women's Blues Revue. Johnson made an appearance, and did not disappoint; she brought her vocal abilities and her personality to the stage, giving people in attendance a sense of who she is. For this month's edition of Notes & Quotes, Tabby Johnson's biography will be examined, as well as her thoughts about the Women's Blues Revue. Within the confines of this article, readers may also gain insight into who Tabby Johnson is – she is unapologetic about possessing a passion that steeps her work as both an actress and a vocalist.

To offer readers some biographical information, Tabby (Taborah) Johnson has been a singer and an actress for the majority of her life. She is also known as someone who speaks candidly about social and racial inequities. She is the sister of both actor Clark Johnson and rock and jazz singer Molly Johnson. To give readers a sense of how immersed she has been in her lifetime of being a part of the entertainment industry, it is worth noting that Johnson began her career in the Toronto production of *Hair*, and served as the backing vocalist for Rick James from 1979-1982 (so yes, she was in the fold during *Super Freak*). After her stint as supporting vocalist with Rick James she subsequently returned to Toronto, where she sang as a Jazz performer, and as a backup vocalist for her sister Molly's band (Infidels). During that same period, Tabby Johnson also worked acting roles – in both film and television. To

add to the impressive nature of Johnson's unfolding resume, it must be noted that she has also coupled her voice and acting skills, working as a voice actor; the list of voices in animation she has to her credit is impressive, according to her Wikipedia page (*Star Wars: Ewoks, The Neverending Story, The Care Bears, and Flash Gordon*, just to name a handful of the noteworthy collection that include her name in the credits).

It is also worth noting that Johnson has been an involved member of ACTRA, and her involvement speaks to her position as an activist. She served on the executive council of Toronto's (and National) chapter and was an ACTRA Toronto Child Advocate.



When referencing a westendphoenix.com interview, Johnson says;

"I appreciate Toronto. I appreciate Canada. A lot. And, it's worth fighting for. I became a social activist through my union work, I lobby for ACTRA. I was instrumental in being part of this team that passed a law (Bill 17, Protecting Child Performers Act, 2015) in the Ontario government to protect all working minors, union or not."

Another credit to Tabby Johnson's resume is her Toronto Fringe Festival work. "The Incredible Adventures of That Nice Canajun Girl!" is a production Johnson takes the lead on – it is worth noting that Brooke Blackburn

worked alongside Johnson, serving as the arranger and a participating musician in the eclectic show, which features an array of music, poetic readings, and stories.

The piece of Tabby Johnson's resume that might be a standout to Blues fans in Toronto, however, is her appearance at the 2019 Women's Blues Revue. When asked about it, she says;

"I was delighted to be asked. I had just come back from Italy, so it was a welcome surprise for me. I had a great time."

The aforementioned really was just a leading question, providing a segue to ask how Tabby Johnson feels about serving as this year's host of the Woman's Blues Revue. Without hesitation, he offered this;

"It feels fabulous to be back. I am excited and delighted to be given the mantle of host for the Women's Blues Revue – especially as we return from the past year and a half. I am proud of the Toronto Blues Society for keeping this event running for as long as it has. The Blues is a great form of communication – to me, it has always been a platform for political messaging – and I commend them for maintaining this. It takes a whole lot of dedication to keep something like this going for so long – think about how much things have changed for women in the past 30 years, and that says something."

As the conversation drew to a close, Tabby Johnson was asked what it is that she wants people to know about her as an artist. She leaves readers with this:

"I've never been anything else. It has always been my own path, and as I look back on my life, I can see that. I've been blessed with some wonderful mentors in

my life, and I am in a place now to honour and respect them with what I do. You can teach an old bitch new tricks – the game is on until it's finished!"

This year's Women's Blues Revue takes place on Friday November 26th at Roy Thomson Hall for the 34th edition. For more information on the Women's Blues Revue, or for ticket info, visit www.torontobluesociety.com. For more info on Tabby Johnson, a quick Google search will lead you to her social media platforms and other sources of info.

Erin McCallum

Singer, songwriter, bandleader, instrumentalist

ALBUM REVIEWS



Sue Foley *Pinky's Blues* Stony Plain Records

Prolific blues guitarist and singer/songwriter Sue Foley has at times been undervalued over the course of a career now spanning over 30 years and 15 albums. It was gratifying, then, to observe her 2018 album *The Ice Queen* fare so well. Arguably her strongest yet, it earned a Juno nomination, and helped her win another Maple Blues Award as Best Guitar Player and take home the coveted Best Traditional Female (Koko Taylor Award) at the 2020 Blues Music Awards in Memphis.

Her follow-up album, *Pinky's Blues* marks Foley's return, physically and musically, to her Texas roots. She has relocated from the Ottawa area back to Austin, the place where she honed her sound in the early '90s. This move has influenced her musically too, and she explains in a press release that for this new album "we wanted to make something representative of the Texas blues that we had been schooled on in Austin."

Her playing on the record reflects the influences of some of the great Texas guitar players, while her selection of outside material leans heavily on the Lone Star state. There are just three Foley originals here, including the title track. Leading off the album, it is a slow-burning instrumental named for her signature guitar, a pink paisley Fender Telecaster nicknamed "Pinky," and it showcases her formidable chops.

The first single, "Dallas Man," is another Foley tune, one paying homage to all the great blues axemen raised in that city, a notable list that includes Freddie King, T-Bone Walker, Blind Lemon Jefferson, Frankie Lee Sims, and Jimmie and Stevie Ray Vaughan.

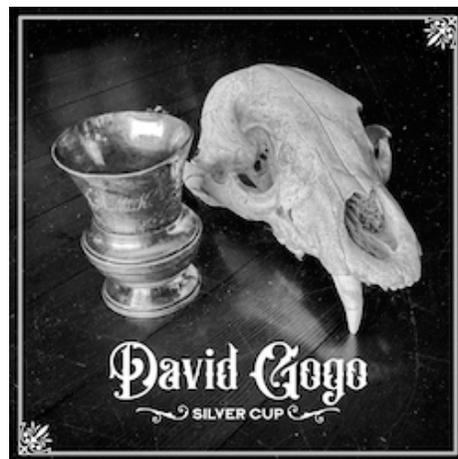
Foley's choices of outside material are

both varied and astute. Writers covered include Willie Dixon ("When The Cat's Gone The Mice Play"), Clarence 'Gatemouth' Brown (the virile instrumental "Okie Dokie Stomp"), Frankie Lee Sims ("Boogie Real Slow"), and Lavelle White "Stop These Teardrops," one of her best vocal turns here). One of her early peers from the Austin scene, Angela Strehli contributes two strong compositions, "Two Bit Texas Town" and "Say It's Not So."

There's a nice variety of tunes and tempos on *Pinky's Blues*, and Foley's playing is equally compelling on ballads and upbeat romps. The live feel of the disc's sound reflects the fact that it was recorded live off the floor in just three days, with an improvisational spirit at work.

The core trio featured comprises Foley, bassist Jon Penner, and drummer Chris 'Whipper' Layton, of Double Trouble fame, while album producer Mike Flanigin contributes B3 to two tracks. Jimmie Vaughan guests on rhythm guitar on the Foley original "Hurricane Girl," beefing up the boogie nicely. Flanigin's production work is solid, though a boost of Foley's vocals in the mix on a few tunes would have been preferred.

Look for the momentum generated by *The Ice Queen* to continue with this consistently strong album from one of our very best. (Kerry Doole)



David Gogo *Silver Cup* Cordova Bay

Acoustic-blues veteran David Gogo used the pandemic as an opportunity to rediscover his musical roots. The result is *Silver Cup*, his sixteenth album, in which the Vancouver Island resident — three-time winner of the Maple Blues Guitarist of the Year Award — displays his impressive talent as a vocalist, guitarist and songwriter (he wrote or co-wrote all but one song on this recording). The CD was produced by Steve Marriner, who also plays a dizzying array of instruments here, including guitar, piano, drums and harmonica. In fact, one outstanding feature of this album is

the interplay of instrumental excellence between Gogo and Marriner.

"Never Gonna Change" puts the spark to the fuse with Gogo's formidable vocals and guitar mastery in this captivating song, written by him and producer/musician Tom Hambridge. Originally recorded by Buddy Guy in 2013, it loses none of its punch in this twelve-string acoustic version, embellished with Marriner's piano accents. In "Whatever I Need to Do," co-written with Eric Johnson, Gogo amps up the rhythm and evokes the spirit of a sweaty night at a dance party, articulated by rockin' guitar and harmonica.

Gogo presents his version of Bob Dylan's "It Takes a Lot to Laugh, It Takes a Train to Cry," and his voice here — sonorous with a tough edge — is a standout, enhanced by some wicked slide, harmonica and piano. His slide still smokes on "Morning Light," then just when you think it's over, he glides in with a dynamic solo. In the title track he wrote with Johnson — woven through with the Red River flavour of Jimmy Bowskill's violin — Gogo sings of the provenance of a silver cup he inherited, originally belonging to a Métis forebear.

"Works for Me" is an upbeat number about a mutually satisfying relationship kept at arm's length. Especially notable is "Blues for Dollface," inspired by Muddy Waters and sounding like an old-time blues record, in which Gogo trades exhilarating solos with Marriner's harp. "Old Enough to Know Better," with its honky-tonk feel, is a fun, upbeat number that features rousing guitar, piano and harmonica. Named after his vintage Mustang, "64 1/2" has Gogo and Marriner serving up a smooth, savory instrumental. The album concludes with more of Gogo's superb vocals in "Top Shelf," his tribute to the late musician "Free Wheelin'" Frank Kelly, who requested that his friends celebrate his life by drinking only the best, from those bottles kept on the shelf above the rest.

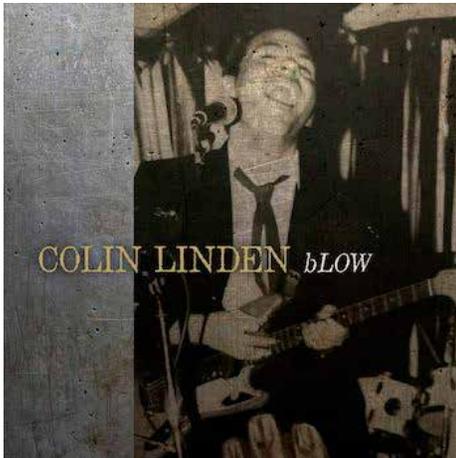
Silver Cup is a testament to David Gogo's immense ability as a vocalist, guitarist and songwriter. It's a CD well worth checking out and, like the song, deserves its place on the top shelf. (Sandra B. Tooze)

Colin Linden *bLOW* Highway 20/Thirty Tigers

Long based in Nashville, Colin Linden is recognised as a true renaissance man of roots music and the blues. As well as his solo recording career, he is a member of Canadian roots supergroup Blackie and the Rodeo Kings (alongside Tom Wilson and Stephen Fearing) and an in-demand guitarist, producer, and music director for other artists.

As a singer/guitarist, he's accompanied

everyone from Bruce Cockburn (as his producer and touring musician) to Bob Dylan, Greg Allman, Rihannon Giddens, Pistol Annies, John Prine and many more.



The stats on his career are quite staggering: he has played on over 500 albums and produced 140, earning his first Grammy last year for producing Keb Mo's *Oklahoma*, winner for Best Americana Album. He has also nabbed 25 Juno Award nominations and collected nine wins. Along the way, over 40 years, he has released 14 solo albums, *bLOW* being the latest. He's the first outside artist on longtime comrade **Lucinda Williams'** Highway 20 label, just one more sign of the huge peer respect he enjoys.

His musical canvas has long been a broad one, but it is the blues that takes centre stage on *bLOW*, an album comprising Linden originals. Six of these 11 songs grew out of instrumental compositions he created for a TV show that Linden then added lyrics too. The invigorating title track features both lyrical and B3 contributions from his wife, noted author Janice Powers.

Organ is featured on a number of other cuts too, along with harmonica, adding depth to the sound. Linden uses two rhythm sections on the record, one comprising longtime collaborators John Dymond and Gary Craig (Bruce Cockburn, Blackie and the Rodeo Kings) and the other Dave Jaques (John Prine) and Paul Griffith.

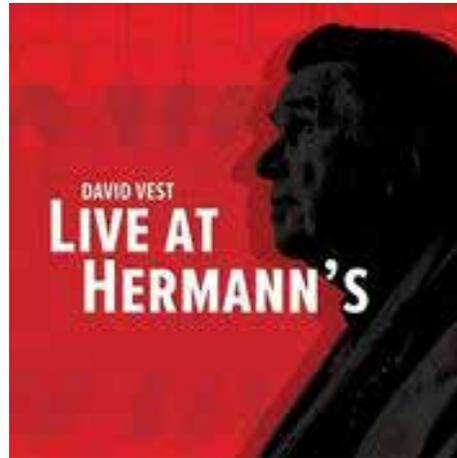
The album showcases Linden's signature skills as a fluent and flexible guitarist and a now formidable vocalist. His talent as an axeman was apparent right from his teenage days playing the Toronto club circuit, while the passage of decades has added real resonance to his gritty voice.

There's a dirty edge to his playing on such cuts as "4 Cars" and "Houston," a tinge of Bo Diddley in the sound on "Right Shoe Wrong Foot," and an authentic boogie groove on "Boogie Let Me Be," while the title track places his licks amidst card sharks

and preachers.

Linden digs deep on the 7 minute long ballad "Change Don't Come Without Pain" and another soulful mini-epic, "When I Get To Galilee," two highlight cuts on an album devoid of lowlights.

bLOW closes out on a note of optimism in a troubled time with "Honey On My Tongue" – "beyond this moment there's a song waiting to be sung, with a sound so sweet as honey on my tongue." A lovely finale to another strong collection from a national musical treasure. (Kerry Doole)



David Vest *Live at Hermann's* Cordova Bay Records

It makes sense that if David Vest decided to release two live recordings at the same time one of them would be recorded at his home base in Victoria B.C. Hermann's Jazz Club has been part of the Canadian live music landscape since 1981. David Vest and his band have been performing there regularly since 2012. The room has the right piano and the right vibe.

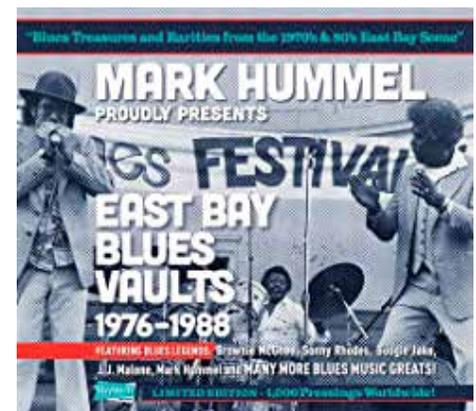
Hailing from Alabama the 77 year old blues man has said on many occasions that he wasn't born in Canada but got here as soon as he heard about it. This country has welcomed him with multiple Maple Blues Awards, six stellar recordings, coast to coast tours and a growing fan base.

The Live At Hermann's set features the pianist's long time band, Tim Bowler acoustic guitar/back up vocals, Ryan Tandy upright acoustic bass and Damian Graham drums. This recording was gleaned from two sessions, the first on his birthday show back in November 2020 (77 On 88) and the balance spread over two nights in the late spring and early summer of 2021. The audience room sound has been minimized so the listener is given the impression that they're on stage with the band.

Live At Hermann's opens with a rocking cover of the Junior Parker chestnut, Mystery

Train followed by the classic C.C.Rider. Infirmaratin is actually a brilliant reworking of St. James Infirmary, turning it into an instrumental with an island feel. Woo-Ee jumps with a Memphis beat paying homage to Piano Red, one of David Vest's many influences. Mr. Pinetop's Boogie shows Vest at his best with the band falling in along with him to tip their collective hats to Pinetop Perkins, another eighty-eight great. B.C Rider, the only original in the collection moves through a perfect medium tempo groove with the group providing excellent accompaniment behind first class piano work. Wade In The Water is an updated instrumental version of the spiritual first recorded in 1925 by The Sunset Four Jubilee Singers. David and his trio turn it into a down home funky jam that opens up and lets all the band members shine. Since I Fell For You leans back to Piano Red, taking his arrangement of this classic piece. Cow Cow Boogie is classic jump blues piano playing with just the right blend of guitar, bass and drums to make it real. Just when you think you've heard every version possible of When The Saints Go Marching In, here comes Mr. Vest with a smoking rendition that would make Jerry Lee Lewis stand up and take notice. The show closer is a surprise treatment of The Melodians reggae classic Rivers of Babylon. The piano intro with Tim Bowler's harmony singing behind David's lead vocal makes the song their own.

This is an outstanding live recording, the technique of mixing it so the listener feels like they're on stage with the band works extremely well. David Vest continues to show the world that his creative output is limitless. (Gary Kendall)



Mark Hummel *East Bay Blues Vaults 1976 – 1988* Electro-Fi Records

Harp master, singer and band leader Mark Hummel presents historic recordings, on his latest release, that capture the spirit of, and are a welcome addition to, the annals

cont'd on p 6

of 70's and 80's East Bay Blues. Rest assured that this isn't a nostalgic trip down memory lane but rather a documentation of 22 rare and valued recordings by a number of Hummel's heroes, influencers, and former band mates.

For the benefit of the uninitiated, the multi Grammy and Blues Music Award nominated Hummel has released 21 CD's with 11 of those appearing on the Electro-Fi Records imprint. In addition to his own fine live and recorded works, Hummel has shown himself to be somewhat of a Blues crusader over the years. Notable in his efforts, as an ambassador of the Blues, has been the staging of the annual *Mark Hummel Harmonica Blowout*, shining a light on a who's who of harmonica players over the last 30 years.

It's in that spirit that East Bay resident Hummel has decided to release the tracks herein that focus primarily on local Bay area Blues artists. Hummel, either on his own or with his band *The Blues Survivors*, is on half of the tracks featuring artists including Sonny Rhodes, Mississippi Johnny Waters, and Ron Thompson among others. And the tracks, thanks in no small part to Kid Anderson's mastering skills, sound as fresh as the day that they were laid down.

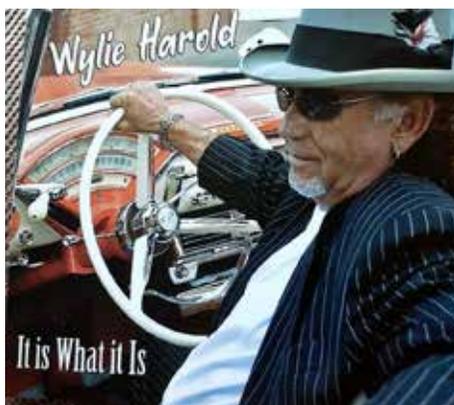
Brownie McGhee kicks off the set in rousing fashion with a 1983 studio recording of one of the staples of his repertoire "Walk On". McGhee directs the band on a cut that features a great Hummel harp solo riding the crest of the melody. The selection is also notable in that it includes former James Cotton and Muddy Waters sideman Francis Clay on drums.

Sonny Rhodes, (vocals, pedal steel, guitar), acquits himself well on all three of his contributions including a rendition of Muddy's "Take The Bitter With The Sweet" and his own compositions "It Won't Rain In California" and "Look Out For Sonny Rhodes". Mississippi Johnny Waters, (vocals, guitar), backed by *The Blues Survivors*, checks in with four outstanding entries, with the stirring shuffle, "You Can Look For Me" among them. The other star of the set is Ron Thompson who leads his trio on a couple of cuts. Dig the snapping "I'm Shaking" and Thompson's outstanding slide work on the Elmore James inspired "Freight Train".

It's been proven time and again that, (as Dr. John has been quoted as saying), "sometimes the guy in the juke joint is better than the guy on the radio". Keeping with that mindset Bluesmen like Boogie Jake, Cool Papa, BBQ Barnes, and Bob Kelton et al may not be household names; but once you put that aside you're in store for some

exceptional Blues.

Kudos to Mark Hummel for bringing these recordings to light! (*Rico Ferrara*)

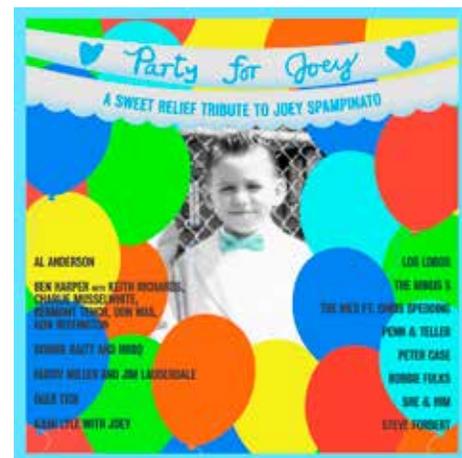


Wylie Harold *It Is What It Is* Independent (Facebook.com/wylie.harold)

I didn't really know Wylie Harold until I heard this recent release. Turns out, he's a blues institution in and around the Peterborough area and has been for years. And, for a guy who lives for the local bar scene, clubs, patios and the people he plays to, the pandemic has been brutal. Playing in various bands along the way (*Half Ton, The Bottoms Up Blues Band*), Harold did his due diligence in rock'n'roll yet was eventually courted by the blues, which lent itself to playing solo as often as possible. With his current band, *Out On Bail*, he waits for the return of live music for the chance to perform this album in the flesh. As an entry into the pantheon of quality Canadian blues recordings, *It is What It Is* is actually more than the sum of its parts. It features a dozen Harold originals couched in the contributions of his rather sensational band. Harold sings and contributes harp, lead/rhythm/slide guitar while Wayne O'Connor positively shines on both lead and rhythm guitar. Richard Simpkins provides solid bass and background vocals while drummer John Climenhage adds background vocals as well. Guest musicians include Rod Phillips (piano/B3), Brent Bailey (piano), William Hamilton (sax), JP Hovercraft (bass), Bridget Foley (lead and background vocals) and Sian Wilson (background vocals).

From the simple shuffle of "Oh, I'm Tired", with its great horns and solid vocals, to "The Ballad of Loose Women and Pickpockets", with its great harp, slinky bass and cutting guitar solo, this release delivers far more than you'd expect from someone you might not have heard of. Harold exudes confidence while his band bolsters his every move across what is clearly a songwriter's collection of strong, original material. The

concept is tightly themed and carefully choreographed, from its album art to its sturdy blues arrangements – resulting in a breath of fresh air, mask on or off. Sure, there are hiccups and burrs here and there but, for the most part, the majority of these songs are keepers. "How Long Can This Go On" is a fun, slippery presentation woven together by solid harp-playing. "Take Me Back To The Good Old Days" features smart lyrics, wicked harp, tight drumming and inventive, out-of-the-ordinary guitar lines – a modern blues shuffle that longs for the past. "I Hate To See A Grown Man Cry" slows things down to focus on strong vocals and harp, effective honky-tonk piano, stellar lead guitar and some lovely B3 while the stunning "I Can't Try Anymore", jumps the queue with its soulful, R&B-charged use of Foley's voice and the power of backup singers, revealing a level of compositional sophistication that can't be seen enough in blues circles. And lest you forget there's a leader behind this band, Wylie Harold's simple-yet-effective use of acoustic slide and harp on his solo, "All My Women Leave Me", underlines his unwavering hand on an exceptionally solid – and authentic – blues release, designed to help us break out of these doldrums for good. (*Eric Thom*)



Party for Joey: A Sweet Relief Tribute to Joey Spampinato (True North)

Don't be blinded by the outstanding collection of star power appearing on this timely release. Focus in on the subject matter – a celebration of all things Joey Spampinato. It's a demonstration of appreciation and respect for this underrated talent to help NRBQ bassist, singer/songwriter and co-founder raise much-needed funds for his ongoing battle with throat cancer. It's also a celebration of Spampinato's overriding *joie de vivre*, his songwriting gifts, the rhythmic swing of his approach to his instrument and his spirited vocals. You'll find each of

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Live Jack

TBS LIVE Review August 30th, 2021

Kat Matthews/Jack de Keyzer Band
Salerno Lake, ON (near Haliburton)
July 10th, 6:30pm

Our tired, isolated world has been living in such a deprived state – craving live music like it's been at least a hundred years since our last live show. Enter the ultimate in Social Distancing – with artists playing live from a lakeside stage to folks anchored, paddling, swimming and/or mostly above water at a venue unlike anything commonly experienced. Blend in a glorious, sunlit summer evening, a slight breeze to keep the bugs at bay and everyone in attendance on this special night experienced the absolute cure for these pandemic times.

Kat Matthews is an up-and-coming jazz-pop singer and, complete with sun-blocking parasol and guitarist Daniel Pines, she gently introduced the audience to the exceptional quality of lake acoustics with her run-through of songs as far ranging as “Bennie & The Jets” and her own originals. Her wide-ranging, clear singing voice slides like a jazz singer yet her repertoire covers everything from the Tragically Hip to the Stones, as Pines provided an aggressive, Dave Matthews-esque attack on acoustic guitar.

The Jack de Keyzer road show is a well-oiled machine, despite being largely mothballed for months and Jack, joined by bassist, Alan Duffy, Rick Donaldson, drums and Richard Thornton, sax, wasted no time in tearing the roof off the roofless stage. Launching with *Tribute's* “Are You Ready (to Boogie)?”, the fearsome foursome bit into their program with all the passion of schoolboys during recess. The tag team of Thornton and de Keyzer offset each other nicely, supplying a full sound across two additional *Tribute* tracks, “On The Money” and “Let's Do It”, while the rock-solid rhythm section of Duffy and Donaldson provide them with a springboard for smart soloing, together with the cohesion of a full band sound. The first true taste of what this band can do took full form with a storming version of “Pleasure Is My Business” from 2002's legendary *6-String Lover* – and the pleasure was palpable, opening with a searing solo by Jack. *Tribute's* “Coming Up” boasts moments of Don Nix's/Jeff Beck's “Going Down” and the



The Jack de Keyzer Band were joined by Peterborough harpman Wylie Harold for a couple of tunes for their gig in Haliburton last month. Photo by Eric Thom

4-piece delivered the goods without the need of keyboards and featuring a stand-out bass solo from Duffy. Jack had a ball ad-libbing around “Rock This Dock Tonight” while his own “Engine Trouble” (“driving in my Evinrude”) provided another show-stopper as Jack slowed things down to reveal his Brit roots with both his rich, seductive guitar tone and his sturdy vocals, which have become a key part of each performance. “Voodoo Boogie” kicked things up a notch while Jack's inventive reconstruction of the Hendrix classic, “All Along The Watchtower”, proved the absolute highlight of the night. Stevie Wonder's “Signed, Sealed, Delivered (I'm Yours)” unleashed Jack's soulful side while J.B. Lenoir/Willie Dixon's “You Shook Me” enjoyed a boat-delivered cameo from local Peterborough hero, Wylie Harold – lending seasoned harp and vocals to the mix. Harold joined in for the Stones' “Miss You”, his harp work adding punch to the upbeat classic. *6-String's* “Rock ‘til We Drop” boosted the rock 'n' roll energy without the need for 88s, leaving the crowd wanting more. They got it – with the band's encore of *Tribute's* “That's How We Make Love”, offering another soulful uplift – complete with audience participation – to end a perfect evening. The sun-drenched band was clearly tired, if not fried, working this hard in direct sunlight from the edge of their lakeside perch – yet it was clear that both band and audience shared one sensational night in a surprisingly intimate setting. Fourth wave? Bring it on!

- Eric Thom

**BROKE FUSE
ROCKET RIDE**

Bouncy blues-rock tunes, twisty harmonica instrumentals, and sweet, sensitive songs all sit comfortably side by side on the new album from Toronto's Broke Fuse.

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Chasing the Blues: A Traveler's Guide to America's Music

Bluesologists Josephine Matyas & Craig Jones have graciously allowed *MapleBlues* to publish an excerpt from their informative new book, *Chasing the Blues: A Traveler's Guide to America's Music*. Plans are underway in October for a Book Launch event with special guests celebrating this helpful "blues traveller" publication. This chapter is on Dockery Farms.

The late B. B. King, who knew a thing or two about the blues (being one of the greatest blues guitarists ever), once named Dockery Farms the birthplace of the blues: "You might say it all started right here." Several of the original plantation buildings have been designated a National Historic Site and were restored under a National Park Service Save America's Treasures Grant. Dockery is a short drive east of Cleveland along Mississippi Highway 8.

In the early 1930s, at the height of its production, the landmark property covered forty square miles and had its own doctor, churches, schools, blacksmith, post office, commissary, currency, and railroad spur (along the Peavine branch of the Yazoo and Mississippi Valley Railroad, which blues players rode from one plantation to another).

Delta State University professor emeritus of art and executive director of Dockery Farms Foundation, Bill Lester—whose great-grandfather came to the area in 1880, became the largest landowner in Mississippi, promptly lost it all gambling, and then won it back again days later—has a theory: "We're pretty sure the blues started here at Dockery. Now, nobody is trying to say the first blues note was written here. Nobody has any idea where the first blues note was written but so much of the blues got played here at Dockery, got taught here at Dockery, that's why B. B. King says it's the birthplace of the blues."

The bluesmen of the time had a gig circuit across the Delta. "It's another misnomer for you to think they were welcome everywhere they went," Lester explained to us as we wandered the historic site. "Most of the small towns would run 'em off. So they looked for

these isolated plantations where they could play out in the country."

With the hint of a southern drawl, Lester ticked off the list of influential blues players who cycled through Dockery Farms. "Charley Patton was one of the very first people to play the blues or get recorded, and he taught so many people how to play here. Howlin' Wolf grew up here when he was a child. He got here when he was about six, left here when he was about twenty-one. Pop Staples of the famous Staple Singers came here as a very young child and left as a teenager. Both of

"Everyone got paid on Saturday afternoon. Mr. Dockery had three to four thousand people working for him, and they'd all have a pocket full of money—Dockery commissary coins. The one that was most important was the twenty-five cent piece 'cause that's what the blues singers charged the people. On any given Saturday afternoon there would be close to maybe a thousand grown men or women standing out here, and they would have just gotten paid. So the blues singers would come on the train and play for free right here for a few minutes. After they'd played for about twenty minutes, they'd walk across the one lane bridge over the river to what they called Big Lou's frolicking house."

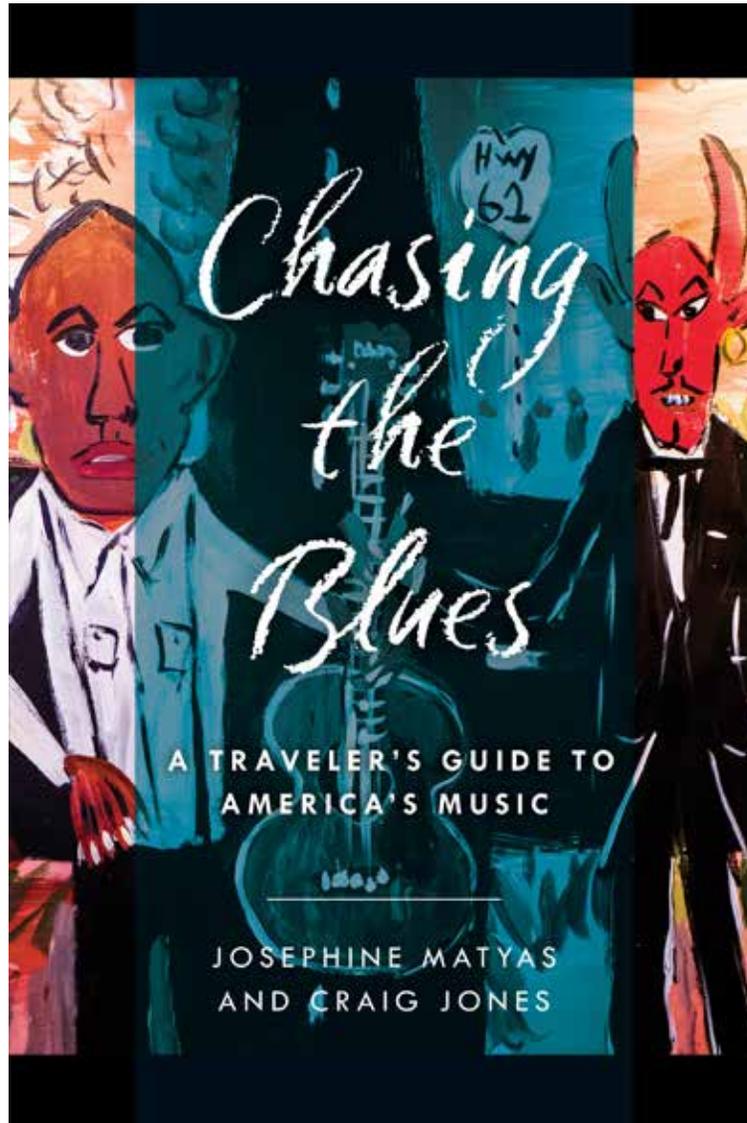
Big Lou and the bluesmen colluded. In 1920, there was no electricity, no radios, no fans, no indoor potties, no phones, and no televisions. Big Lou would strip his house of furniture on Saturday afternoon, hang big mirrors on the walls, and put a coal oil lantern in front of each mirror so that the house would explode with light.

"They'd raise all the windows so they'd be the only house with light. Everything else would be pitch black dark. So when you walked across that one lane bridge, there were takers there to take your money. You couldn't cross the bridge unless you paid."

Do the math: on any given Saturday afternoon, Charley Patton would play to a thousand grown men who happily paid twenty-five cents each for a night of music and frolicking. At a time when

a brand-new car cost about \$210, a bluesman like Patton could make that—and more—in one night. It's said that Charley Patton was the only Black man to wear White man's Sunday school clothes and drive a brand-new car.

"All that wild music would start," smiled Lester. "When I first moved here forty years ago, I was foolish and asked Tom Cannon—Charley Patton's nephew—why couldn't the children go to the frolicking house? That eighty-year-old man squinted and grinned and said to me, 'Because Mr. Bill, they frolic



them professed that Charley taught them everything they needed to know to become who they were. Henry Sloan came here, Willie Brown came here, Son House came here, Robert Johnson came here. All of the blues performers came here because of the situation right here."

That "situation" was an eager audience with money in their pockets, free time, and a bridge over the Sunflower River to sharecroppers' shacks, known as frolicking houses.

there. 'With all that alcohol and frolicking, this was seen as the devil's music.'

Pondering life for people on the plantation, Lester said, "I always think in my mind what it must have been like to work and burn somewhere between twelve and eighteen thousand calories—that's the exact same number of calories that an Olympic athlete burns when they practice swimming—every single day and listening to nothing but what? Wind, hummingbirds, and lightning, and each other all week long. And all of a sudden—whaaaaow—on a Saturday afternoon! What that must have done to them. I think about that feeling that they must have had. We can debate whether that was a good feeling or a bad feeling or something they should have been feeling or not been feeling. But I know the feeling—and so I felt it before, and probably all of us have. To think that they went through all that tough, tough, tough, tough—and here was one thing that they could really let loose on and enjoy. And so, it must have been something. Saturday nights must have been something."

— Josephine Matyas & Craig Jones

Excerpt and accompanying photos provided with permission of the authors and publisher. Backbeat Books/ an imprint of Globe Pequot <http://backbeatbooks.com/books/9781493060603>

CD REVIEWS *cont'd from p9*

these Spampinato-penned songs in NRBQ's vast back catalogue and, if nothing else, may these fresh renderings of this material lead you back to the source for added musical inspiration and a better understanding of why these artists have come forward to pay heartfelt tribute. If you attend any party, you need to know who it's for.

When the New Rhythm and Blues Quartet (NRBQ) first came together in '65, releasing their self-titled debut in '69, a lot of people took notice for a wealth of good reasons. However, their rather spontaneous, genre-defying amalgam of rock, country, blues, pop, jazz and rockabilly confused as many as it hooked. And this was 50 years ago. So, it's of little surprise that Keith Richard's first choice for bassist in his filmed, 60th Birthday Party for Chuck Berry has attracted such an eclectic mix of artists wanting to be involved. With far too many names to drop, highlights include Los Lobos' energized cover of God

Bless Us All's "Every Boy, Every Girl" while Steve Forbert offers a lovely, lower-keyed presentation of *Tiddly Winks'* love song, "Beverly". Likewise, Peter Case injects his full charm in his reinterpretation of *Scraps'* "Don't Knock at my Door" while, for those looking for harder-hitting performances, cue Bonnie Raitt's familiar-sounding cover of "Green Lights" from *At Yankee Stadium* or the Richards-Harper-Musselwhite-Tench-Was-Heffington remake of *Wild Weekend's* "Like A Locomotive". Consider, too, Robbie Fulks' animated, old-school cover of *Kick Me Hard's* "Chores" – humour intact. Something for everybody and as much as expected, this is a party and it's all for Joey Spampinato, who more than deserves this tribute to his talented contributions to the creative process and his track record of giving it all. Here's hoping this party also adds the gift of helping to bring him a longer life on his terms. (Eric Thom)

STEVE MARRINER HOPE DIES LAST



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SAUCE AND LA REV PRESENT:
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The Creature on the Keys!

(A.K.A. JULIAN FAUTH)

FIND OUT HOW POORLY HE'S AGED! HOW MANY SONGS HE'S FORGOTTEN!



WEDNESDAY, SEPTEMBER 1, 7PM AT LA REV,
2848 DUNDAS ST. WEST 647-748-1376.
TUESDAY, SEPTEMBER 7, AT 6:30 PM AT
SAUCE, 1376 DANFORTH AVE. 416-766-0746.

Due to covid-19 safety protocols, capacity is limited.
Come early, and maybe call ahead.

Every Tuesday at *Sauce*, Every Wednesday at *La Rev*

(Is What The Plan Is...)

Coming Home! Julian Fauth will be resuming a couple of his regular house gigs that were a main staple and even a tourist destination in our town. East-enders will enjoy seeing Julian Tuesdays at 6:30 pm at Sauce on Danforth (1376 Danforth Ave.) and at the West End on Wednesdays at 7:00 pm at La Revolucion (a.k.a. La Rev, 2848 Dundas St. West) in the Junction. Julian also passed along that starting in October, the legendary Krewe de Bleu with Dave McManus, George Baumann and Cleve Anderson will resume its Humpnights on Wednesdays at La Rev as well, starting at 8 pm. And Julian reminds that because of Covid-19 safety protocols, capacity is limited, so you might want to call ahead.

International Blues Challenge: Based on consultations with our Blues Society colleagues across the country, the TBS will not be producing a competition to send any artists to Memphis in January. The event is staged in clubs up and down Beale Street and is a wonderful festival type vibe, but with covid-19 rolling a "fourth wave", conditions are not right. There is also uncertainty with the border given that Canadians are currently not able to drive south. A consensus within the Canadian Blues Society community was recently achieved with email contact from coast to coast. We wish all the success to the Blues Foundation organizers and look forward to returning with all our friends from around the world.



Bubba Sullivan, one of the founders of the King Biscuit Blues Festival, passed away on August 18th. Though he didn't play an instrument, the energetic, mustachioed Sullivan was a constant presence on the festival stage as he introduced bands and amped up the crowd. His record store Bubba's Blues Corner, in Helena, Arkansas was a destination for blues fans from around the world. MapleBlues contributor Sandra Toozz remembered Bubba (she is pictured with him and C.W. Gatlin), "I first met him in 1997 at the King Biscuit Festival when I signed my Muddy book at his store in Helena, and most recently he has been a huge supporter of my Levon book, phoning me and trying to arrange for me to come back down to Arkansas again".

Blues Festival Guide

September 2-5 **North Bay Blues Festival** , North Bay Jack de Keyzer, Suzie Vinnick Band, Crystal Shawanda, Spencer MacKenzie, Johnny Max Band. Films, Art Exhibit and Blues Cruise on the Chief Commanda II with Jake and The Fundamentals on Friday. Tix at <http://capitolcentre.org>

September 9-12. **Southside Shuffle**, Port Credit Downchild, Durham County Poets, Miss Emily, Smoke Wagon Blues Band, Bywater Call, Suzie Vinnick, TBS Talent Search Winner Mike Nagoda and more. <https://www.southsideshuffle.ca/>

Sept. 10-12. **Lighthouse Blues Festival**, Kincardine. Jack de Keyzer, Bill Durst, Samantha Martin and Delta Sugar, Miss Emily, Crystal Shawanda, Fog Blues and Brass Band, Murray Kingsley and Wicked Grin, Shakey Trill and more. . <https://www.lighthousebluesfestival.com/>

Sept. 15-19. Montreal International Jazz Festival. <https://www.montrealjazzfest.com/>

More Cancellations: We had just reported last month that the New Orleans Jazz and Heritage Festival would be happening (albeit later than usual – and including a Rolling Stones play). That's all off now.

And closer to home, Choose The Blues Productions has had to cancel the planned Fall 2021 Series of Blues On The Rideau at The Cove. Inn, Westport ON. Promoter James Doran wrote, "I do this with a heavy heart after 16 consecutive years (and 120 shows) of producing BOTR but I believe it's the right decision. I was trying to find a way to make it work but the uncertainty and restrictions caused by COVID (especially the half-capacity limits) have made this necessary." Jamie says he may bring back the series, "but only when/if COVID gets under control enough to safely allow for full capacity audiences with full bands, dancing and buffet dinners again."

Layla Merch: Canadian expat (now living in Europe) still has a lot of fans in Canada and

they can show their love by purchasing one of the new t-shirts are now on sale at www.layla.ca/shop (and going fast, says Layla). And if you happen to be in the Netherlands, Layla is looking for female volunteers to be in a new music video which will be shot in Nijmegen, Netherlands on October 16th. Apply at contact@layla.ca

Arhoolie unveils archives: Starting this month, the venerable Arhoolie label (Happy 90th Birthday to founder Chris Strachwitz!) has a new initiative to share pieces of the Arhoolie Foundation collections. This month they take a Deep Dive into the Ann Savoy Collection of interviews with Louisiana musicians over the past 45 years. Ann says the interviews are "a portrait of a past world that in part no longer exists." She brings you directly into the room to hear the stories from the musicians that have made outstanding Cajun music. Enjoy pieces of the interviews, photos, and music. Check back each month as we dive into other parts of our collection of photos, posters, interviews, and music from the last 60 years. <https://arhoolie.org/>



CBC Radio
Saturday Night Blues,
w/ **Holger Petersen** (national)
Radio 2 Saturday at 6:05pm + online at CBC Music
Radio 1 Saturday 9:05pm-11:00pm (ending Sept 11)



JAZZ-FM (91.1)
Bluc: FM w/ **Danny Marks**
Saturday 7:00 pm-midnight



CIUT-FM (89.5)
A to Z Blues w/ **Scream'n' Red**
Tuesday 6-7pm
Calling All Blues w/ rotating hosts
Andrew Galloway, Sugar Brown, Brooke Blackburn, and Julie Hill Saturday Noon.



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 **C.M. Comp-ton**. 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://ateblues.ca> and syndicated on stations across the continent

Raoul's Blues w/**Raoul Bhaneja** Wed. 11am-1pm www.jazzcast.ca



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

- *Steve Marriner *Hope Dies Last Stony Plain*
- Ronnie Wood *Mr. Luck – A Tribute to Jimmy Reed: Live at The Albert Hall* BMG
- Christone "Kingfish" Ingram *662 Alligator*
- Cedric Burnside *I Be Trying* Single Lock
- *Son of Dave *Call Me A Cab* Kartel
- Tommy Castro *A Bluesman Came to Town – A Blues Odyssey* Alligator
- Joanne Shaw Taylor *The Blues Album* KTBA
- *Kat Danser *One Eye Open* Black Hen
- GA-20 *Does Hound Dog Taylor – Try It You Might Like It!* Colemine/Alligator
- Krissy Matthews *Pizza Man* Blues Ruff
- Tedeschi Trucks Band *Layla Revisited (Live At LOCKN')* Fantasy
- James Lee Stanley and Dan Navarro *All Wood and Led* Independent
- Muddy Waters *The Montreux Years* BMG
- Maria Muldaur with Tuba Skinny *Let's Get Happy Together* Stony Plain
- *Maple Blues Band/Chris Murphy/Gary Kendall Band *Instrumentalz* 47 Records
- The Black Keys *Delta Kream* Nonesuch
- Billy Gibbons *Hardware* Concord
- New Moon Jelly Roll Freedom Rockers *Vol 2* Stony Plain
- *Bill King *Mondo Jumbo* Self
- Joanna Connor *4801 South Indiana Avenue* Keeping the Blues Alive
- Steve Cropper *Fire It Up* Provogue

*= Canadian



Thursday, September 2

Johnny Max Band 7:00 pm to 9:00 pm Fonthill Bandshell, 20 Pelham, Fonthill, Register at www.fonthill.com

Friday, September 3

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, September 4

Mighty Duck Blues Band w/Johnny Max 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Mackenzie Blues Band 3:00 pm to 5:00 pm Stonebridge Town Centre, 291 Main Street, Wasaga Beach, , free

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Sunday, September 5

Blues 'n Grooves Jam 12:00 pm to 4:00 pm Rockpile, 5555a Dundas Street West, Toronto, 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event, no cover
Boogaloo Squad 5:30 pm Rex Jazz and Blues Bar, 194 Queen St W., Toronto, 416-598-2475 , cover charge
Red Hot Ramble 8:30 pm Rex Jazz and Blues Bar, 194 Queen St W., Toronto, 416-598-2475 The sounds of old New Orleans, Tip the Band

Tuesday, September 7

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC
Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Wednesday, September 8

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376

Friday, September 10

Paul Reddick Trio 7:00 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, September 11

Mighty Duck Blues Band w/Robin Bank\$ 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Sunday, September 12

Blues 'n Grooves Jam 12:00 pm to 4:00 pm Rockpile, 5555a Dundas Street West, Toronto, 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event, no cover
Terry Wilkins / Michael Johnson 2:00 pm Communist's Daughter, 1149 Dundas St W, Toronto, (647) 435-0103

Boogaloo Squad 5:30 pm Rex Jazz and Blues Bar, 194 Queen St W., Toronto, 416-598-2475 , cover charge

Tuesday, September 14

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC

Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Wednesday, September 15

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376
Jenie Thai 8:00 pm Medley, 2026 Yonge St., Toronto, 416-551-5756
TBS Piano Series Ticket info: <https://tickets.ticketwise.com/event/toronto-blues-society-jenie-thai>, \$15

Friday, September 17

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, September 18

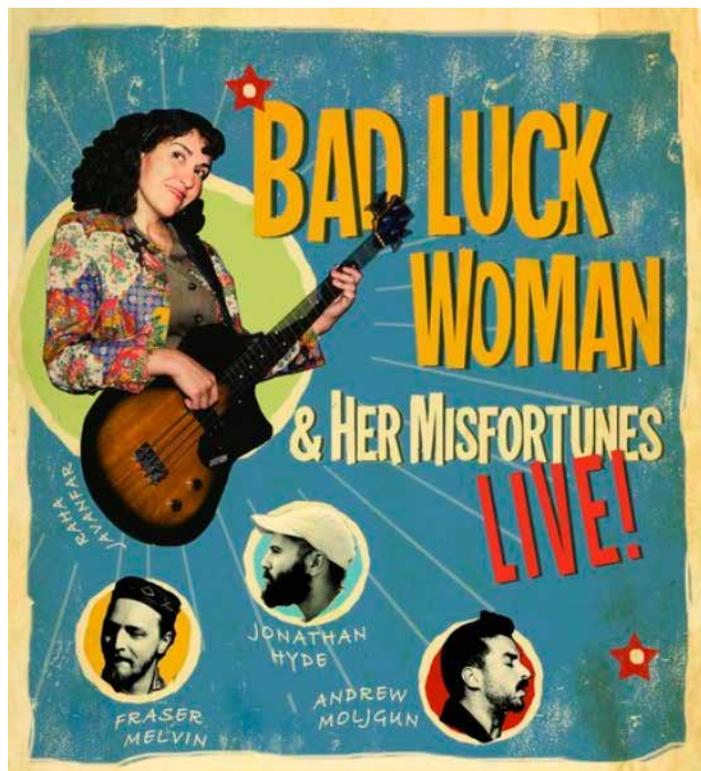
Mighty Duck Blues Band w/Sugar Brown 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Jay Pollock 4:00 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Sunday, September 19

Blues 'n Grooves Jam 12:00 pm to 4:00 pm Rockpile, 5555a Dundas Street West, Toronto, 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event, no cover



Bad Luck Woman (aka Raha Javanfar) will make a "virtual" appearance as part of the Queen West Art Crawl at noon on September 18

Boogaloo Squad 5:30 pm Rex Jazz and Blues Bar, 194 Queen St W., Toronto, 416-598-2475 , cover charge

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Tuesday, September 21

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC
Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Sunday, September 26

Blues 'n Grooves Jam 12:00 pm to 4:00 pm Rockpile, 5555a Dundas Street West, Toronto, 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event, no cover
Boogaloo Squad 5:30 pm Rex Jazz and Blues Bar, 194 Queen St W., Toronto, 416-598-2475 , cover charge

Wednesday, September 22

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376

Tuesday, September 28

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC
Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Friday, September 24

Paul Reddick Trio 7:00 pm to 10:00 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746
Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Wednesday, September 29

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376

Saturday, September 25

Mighty Duck Blues Band w/Steve Grisbrook 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover
Melanie Peterson 4:00 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

Friday, October 1

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, October 2

The Mighty Duck Blues Band w/ Little Magic Sam and Maia Van Raes 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Tuesday, October 5

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC

Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Wednesday, October 6

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376

Friday, October 8

Paul Reddick 8:00 pm to 11:00 pm Moonshine Cafe, 137 Kerr St, Oakville,

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, October 9

Mighty Duck Blues Band w/Mike Branton 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, no cover
Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Sunday, October 10

Terry Wilkins / Michael Johnson 2:00 pm Communist's Daughter, 1149 Dundas St W, Toronto, (647) 435-0103

Tuesday, October 12

Julian Fauth 6:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC

Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Wednesday, October 13

Julian Fauth 7:00 pm La Rev, 2848 Dundas St W., Toronto, 647-748-1376

Friday, October 15

Jay Pollock 7:00 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, October 16

The Mighty Duck Blues Band w/ Frank Cosentino 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Tuesday, October 19

Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Friday, October 22

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, October 23

The Mighty Duck Blues Band w/ Meghan Parnell & Dave Barnes (Bywater Call) 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover

Andre Bisson Band 8:00 pm to 10:00 pm Moonshine Cafe, 137 Kerr St, Oakville,

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Tuesday, October 26

Paul Reddick 7:00 pm to 9:00 pm Painted Lady, 218 Ossington, Toronto,

Thursday, October 28

Sue Foley CD launch 8:00 pm to 10:00 pm Paradise Theatre, 1006c Bloor St W, Toronto, (416) 306-8134 Presented by Cadillac Lounge / Sam Grosso

Friday, October 29

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, October 30

The Mighty Duck Blues Band w/ Kevin "Kat King" McQuade 2:30 pm to 6:30 pm Jo Blo's Rock & Wok, 155 St Paul Crescent Pelham Road, St Catharines, , no cover
Rootbone 8:00 pm Moonshine Cafe, 137 Kerr St, Oakville,

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Thursday, November 4

Paul Reddick Piano Quartet (also livestream) 8:00 pm to 9:30 pm Sauce on Danforth, 1376 Danforth Ave., Toronto, 416-766-0746 , PWYC

Friday, November 5

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, November 6

The Last Waltz Uxbridge Music Hall, 16 Main St S., Uxbridge, A Musical Celebration of The Band, \$19

Al Lerman 8:00 pm Moonshine Cafe, 137 Kerr St, Oakville,

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Friday, November 12

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

Saturday, November 13

Tyler Yarema 9:15 pm Reservoir Lounge, 52 Wellington St. E, Toronto, 416-955-0887 cover charge

REPEATING

EVERY SUNDAY

Blues 'n Grooves Jam 12:00 pm, Rockpile 5555a Dundas Street West Toronto 416-464-7614 Jam hosted by Trini Blue and the Distractions. All ages event no cover

Boogaloo Squad 5:30 pm, Rex Jazz and Blues Bar 194 Queen St W.

Toronto 416-598-2475 cover charge
Terry Wilkins / Michael Johnson 2:00 pm, Communist's Daughter 1149 Dundas St W Toronto (647) 435-0103

EVERY TUESDAY

Paul Reddick 7:00 pm, Painted Lady 218 Ossington Toronto

Julian Fauth 6:30 pm, Sauce on Danforth 1376 Danforth Ave. Toronto 416-766-0746 PWYC

EVERY WEDNESDAY

Julian Fauth 7:00 pm, La Rev 2848 Dundas St W. Toronto 647-748-1376

EVERY FRIDAY

Tyler Yarema 9:15 pm, Reservoir Lounge 52 Wellington St. E Toronto 416-955-0887 cover charge

EVERY SATURDAY

Tyler Yarema 9:15 pm, Reservoir Lounge 52 Wellington St. E Toronto 416-955-0887 cover charge

Mighty Duck Blues Band 2:30 pm, Jo Blo's Rock & Wok 155 St Paul Crescent Pelham Road St Catharines- no cover



The MapleBlues Event Calendar is Under Construction.

Over the month of September we will be migrating to a new Calendar system which will make it much easier for artists and venues to enter their gigs. Please refrain from entering gigs in the current calendar because it is destined to the wastebin. We want to include your gigs in the next newsletter and on the weekly e-blast so please send your dates to info@torontobluesociety.com



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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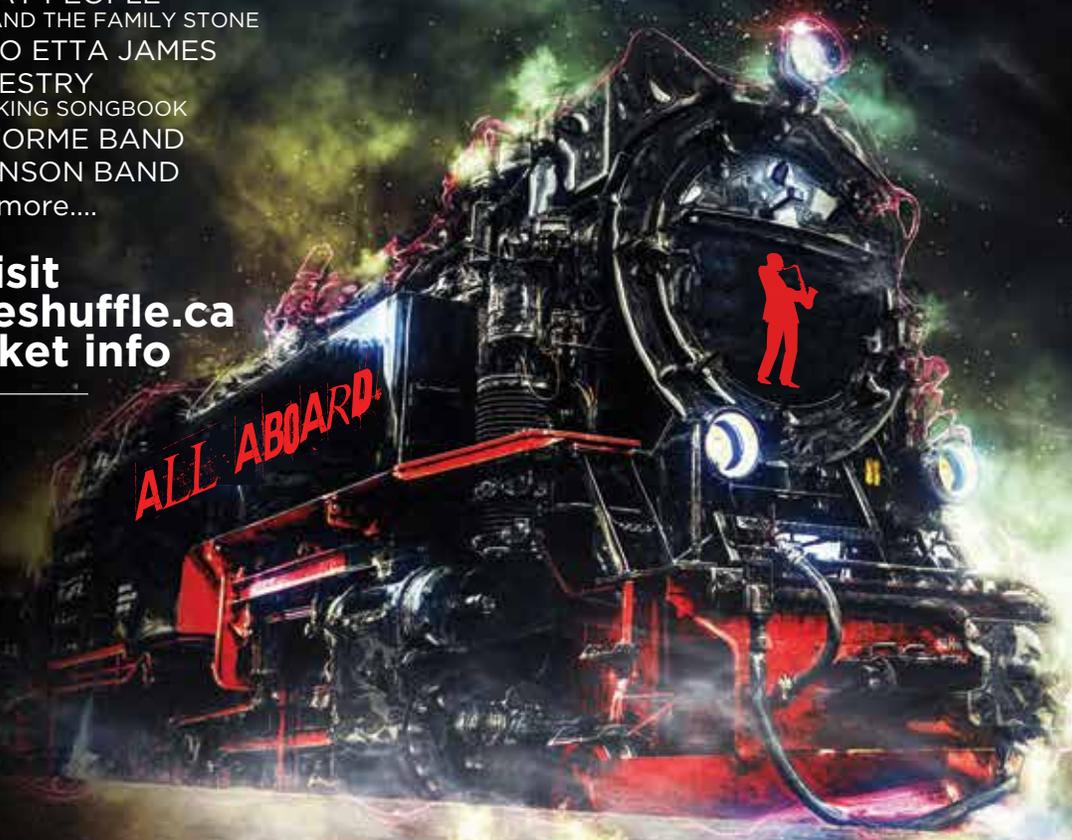
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