



Ottawa *BLUES* Society

OBScene

Winter 2008

MonkeyJunk



*On the Road to
Memphis*



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New and Renewing OBS Members – July-December 2008

Gerald Baillie, David Bedard, Pierre Brisson, Ross Brown & Lori Kerfoot, Colin Chesterman, Brian Clark, Bob Crane (family), Louise Dontigny, James Doran & Diane Leduc-Doran, Jean-Louis Dubé, Alison Edgar, Cleo Evans, Bernard Fournier, Robewrt Gowan, Mike Graham, Sandy Kusugak, Jeff Lockhart, Jack Logan, Annette Longchamps, Hugh MacEachern, Fraser Manson, Tom Morelli, Tom Morris, Gary and Vickie Paradis, Roxanne Pilon, Terry Perkins, Chris Pudney, Jeff Roberts, Mark Roberts, Tom Rowe, Jim Roy (benefactor), Bill Saunders, Ursula Scherfer, Ken Stasiak, John Swayze, Liz Sykes (benefactor), Ian Tomlinson, Chris & Linda Waite, Gord White, Larry Williams, Ross Wilson, Linda and Pat Yarema

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OBS CONTACTS

Website: www.OttawaBluesSociety.com

E-mail: Please use feedback form on website

CORRESPONDENCE AND ADDRESS CHANGES

Ottawa Blues Society
P.O. Box 708, Station "B"
Ottawa, ON K1P 5P8

OBS EXECUTIVE COMMITTEE AND DIRECTORS

President: Liz Sykes

Secretary: vacant

Directors : Brent Diab, Ken Fraser, Mike Graham, Denis Paquin, Gary Paradis, Debra Thornington.

Treasurer: Mike Graham

Legal Advisor: Alan Hirsch

OBS COMMITTEES AND CHAIRS

Corporate Liaison: Ken Fraser

Membership: Rob Dufresne

Merchandise: vacant

Special Events: Debra Thornington

OBScene STAFF

Editor: Liz Sykes

Layout & Design: Commeleon Inc.

Writers: Kat Danser, James Doran, Ken Fraser, Mike Graham, JW-Jones, Patrick Langston, Jim Roy, Andre (A.J.) Sauve, Liz Sykes.

Photographers: Roland Bouten, Kat Danser, Diane Leduc Doran, James Doran, Sean Sisk, Liz Sykes, www.jw-jones.com

COVER PHOTO:

MonkeyJunk by Scott Doubt, sd3design.com

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ADVERTISING RATES

Business card size	\$ 25.00
Quarter page	\$ 50.00
Third page	\$ 75.00
Half page	\$ 100.00
Full page	\$ 200.00

30% discount for institutional members.

10% discount for four issues paid in advance.

OBScene Deadlines

Issue	Copy Deadline	Distribution Date
Spring	March 15	Online in April
Summer	June 15	Mailed in early July

OBS Mission

To foster appreciation, promotion, preservation and enjoyment of the blues in all of its forms

From the Editor ...

In December, we debuted the first OBScenE-news. The current issue of the OBScene, whether electronic or print, is available to OBS members only; to access the current newsletter, please log in using the email address you provided when you joined the OBS. Back issues are archived on the website and available for download to anyone. We're interested in your thoughts on our first e-newsletter; contact us using the form on the website, directed to 'newsletter'.

All of us in the OBS share the disappointment of the SkyWords/DAWG team, in the outcome of the recent appeal of the FM radio license awarded by the CRTC in August. We're backing DAWG all the way and the Board will continue to offer support in the Commission hearing; we encourage all OBS members to submit letters of support to the CRTC.

Upcoming in the next few months: The Blues Summit IV & Maple Blues Awards in Toronto in mid-January; our IBC band entry, MonkeyJunk, will be showcasing at this event on Sunday, January 18. We'll report on the Summit in the Spring OBScenE-news (available on line in mid-April); The International Blues Challenge in February in Memphis TN. We're very proud of the OBS representative, MonkeyJunk, and wish Steve, Tony & Matt the best of luck.

Liz Sykes

lizblues@rogers.com

OBS Mandate

To bring together the blues community in Ottawa through participation in blues events and activities.

To work with the blues community in expanding awareness and appreciation of the blues.

To publish a newsletter to inform the blues community of all aspects of the local blues scene and events as well as some highlights of the Canadian and international blues scenes of interest to OBS members.

To provide timely blues information to OBS members by a website & e-mail.

To develop, maintain and increase its membership as a means of fostering and supporting blues.

To stage or assist in staging events that will foster appreciation and awareness of the blues.

To present a "Blues Heart" award to an individual who has made an outstanding contribution to the blues.

We welcome two new Corporate Members to the Ottawa Blues Society



www.worksburger.com



www.lorenzos.ca

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OBS Annual General Meeting & Christmas Party Saturday, December 6, 2008

The OBS AGM got underway at 8:15 pm with reports from the President and Board Members. Todd Bernard from DAWG FM was on hand to update the members with the latest information on the CRTC ruling (see pages 4-5).

Several volunteer positions are available and interested members are encouraged to contact the Board (see back cover for a partial list).

Elections were held for President and to fill four Director positions; Liz Sykes returns for another 2-year term as President, Brent Diab and Ken Fraser were returned to the Board and new Directors Denis Paquin and Gary Paradis will join current Board members Mike Graham and Debra Thornington. Mike Graham, who doubles as OBS Treasurer, will be mentoring Gary Paradis, who will become OBS Treasurer over the next two years.

Music for the Christmas Party was provided by MonkeyJunk, the OBS representative in the upcoming International Blues Challenge in Memphis TN in February 2009.



Crowded dance floor at the OBS Christmas Party

Cover charges for this event, along with money raised by raffles of items donated by Tucson's and Founder's Box tickets to a Senators game, were earmarked for a fund to help defray the band's travel and accommodation costs. We thank Tucson's for their donations, and SkyWords/DAWG for the hockey tickets. The lucky winner of the Sens tickets was Ian Boyd (OBS Corporate Member, Compact Music).

We're happy to announce that our fundraising efforts (from cover charges and raffles at the Semi-Finals and Final 'On the Road to Memphis' shows, along with funds raised at the Christmas Party) totalled \$4149.00.



At the OBS Christmas Party, the Blues Heart Award for 2007 was presented to Tony D.

Save DAWG FM



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**BLUES RADIO
in OTTAWA**

CKCU-FM 93.1
www.ckcufm.com
Sundays: 9-11 pm
Black and Blues
with John Tackaberry
Wednesdays: 3:30-4:30pm
Iron Maidens
with Diane Wells (D.D. Rocker)
Wednesdays: 9-11 pm
In A Mellow Tone
with Ron Sweetman
Every 4th Saturday: 9-9:30 am
Honky Tonk Saturday Morning
with Ball and Chain

**CBC Radio One
91.5 FM**
Saturdays: 11 pm-1 am
Saturday Night Blues
with Holger Petersen

CHEZ106 FM
Sundays: 6-7 pm
House of Blues Hour
hosted by Dan Aykroyd
(AKA Elwood Blues)

DAWG FM:

On August 26, 2008, the Canadian Radio-television and Telecommunications Commission (CRTC) approved the application by Frank Torres (on behalf of a corporation to be incorporated) for a broadcasting licence to operate a new FM radio station at 101.9 MHz or 101.7 MHz to serve Ottawa and Gatineau.

The Commission's decision stated that "the primary issues to be considered are as follows:

- Can the Ottawa-Gatineau radio market sustain additional radio services?
- If so, which of the applications should be approved, in light of the factors identified in Broadcasting Public Notice **2007-66** (the Call)?"

"Applicants will be required to provide evidence giving clear indication that there is a demand and a market for the station and the proposed service. Without restricting the scope of the issues to be considered, the following should be addressed:

1. The contribution that the proposed service will make to achieving the objectives established in the Broadcasting Act and, in particular, to the production of local and regional programming.
2. The factors relevant to the evaluation of applications, as outlined in Decision CRTC **1999-480** dated 28 October 1999. [Summarized from Decision 1999-480, these factors include quality of the application, diversity of news voices in the market, market impact and competitive state of the market.

3. The means by which the applicant will contribute to Canadian Content Development, with initiatives that will support, promote, train and develop Canadian musical and spoken word talent, including journalists.
4. An analysis of the markets involved and potential advertising revenues, taking into account the results of any survey undertaken supporting the estimates.
5. Evidence as to the availability of financial resources consistent with the requirements established in the financial projections of the applicant's business plan."

Decision 2008-22 goes on to summarize:

- The Ottawa-Gatineau radio market and its ability to sustain new stations
- The Ottawa-Gatineau English-language radio market
- The Ottawa-Gatineau French-language radio market

and concluded that "Based on the size and strength of the Ottawa-Gatineau English-language radio market, the current profitability of its commercial stations and the economic outlook for the region, the Commission is of the view that the market could support the licensing of two additional English-language commercial radio stations."

The applications were rated using the factors identified in Decision 1999-480 (see #2 above):

"The Commission also considers that the proposal by Torres for a blues/blues rock-based format would increase competition and enhance diversity in the market, by

Here's what you can do to help!

- ♣ Please send a letter of support. It's really easy. Go to www.bluesincanada.com scroll down and click on the "CLICK HERE to SAVE DAWG FM", fill in the email fields and click send.
- ♣ Please encourage your friends to send letters of support.
- ♣ Join the facebook group <http://www.facebook.com/groups.php?ref=fb#/group.php?gid=6523208335>

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The Quest for 24/7 Blues Radio in Ottawa-Gatineau

introducing a new voice and a music format not commonly found in the market. Torres also committed to devote 40% of its musical selections from category 2 weekly and between 6 a.m. and 6 p.m. Monday to Friday, as well as 20% of its weekly selections from subcategory 34 (Jazz and blues), to Canadian selections, which exceeds the current regulatory minimums. Further, in order to ensure musical diversity in its programming, Torres committed to broadcast in each broadcast week a minimum of 20% category 3 (Special Interest Music) musical selections broadcast in their entirety. Torres indicated that 120 hours of its weekly programming would consist of local programming."

Commission M. Michel Morin submitted a lengthy dissenting opinion, which argued in favour of the Corus application (talk radio) and opposed the Torres application. He felt there was a greater need to add another talk radio station to the two currently in Ottawa (CFRA & CBC) than for another music station.

In October one of the unsuccessful applicants, Radio Communauté Francophone D'Ottawa (RCFO) launched a request to the Federal Court to have the court open an appeal of the August 26th CRTC decision. Further, RCFO also launched a request, through Heritage Canada, for Cabinet to have the CRTC's decision overturned.

The Commission's reasons for denying the license to RCFO are stated in the decision and are unequivocal: "In reaching its decision, the Commission has taken into account the contribution that a community Type B French-language station such as that proposed by Radio de la communauté francophone d'Ottawa (RCFO) would make towards meeting the objectives of the Broadcasting Act, which states that the Canadian broadcasting system, operating primarily in the English and French languages and comprising public, private and community elements, provides, through its programming, a public service essential to the maintenance and enhancement of national identity and cultural sovereignty. However, having examined the application by RCFO, the Commission is of the view that RCFO did not present a compelling business case for the service."

Further RCFO's technical brief was rejected by Industry Canada in April 21, 2008, as not being technically acceptable due to interference to an existing French language radio service (CHIP-FM). The failure to meet Industry Canada's technical licensing requirements also constitutes grounds for disqualifying the RCFO application. RCFO was given notice as early as December 2007 of the technical problem, yet failed to take appropriate action to rectify the technical proposal prior to

a date proscribed in a CRTC public notice.

On November 21, the Minister of Canadian Heritage and Official Languages announced the government's decision to refer back for reconsideration and hearing, the August 26 CRTC decisions. "We are asking the Commission to fully consider and explain its approach to evaluating the needs of official-language minority communities and how it applies in this case," said Minister James Moore.

On December 23, Ed Torres received an update from the CRTC. He writes, "Essentially, they are going to re-hear the original applications and they are allowing all of the applicants to modify their applications to take into account the Minority Language communities in Ottawa and Gatineau. We [SkyWords/DAWG] did some exhaustive engineering work and found 3 FM frequencies that we or other applicants could use to serve the Ottawa/Gatineau market. We hope that the CRTC will issue us the licence on one of these 5 potential available frequencies and licence as many other players as they deem worthy."

What's next? The CRTC will announce a hearing date, Skywords/DAWG will modify their already-impressive application, assemble their team and again present their case to the Commissioners. They're not giving up ... they're on a mission from DAWG!

Liz Sykes

References:
Decision CRTC 2008-22 <http://www.crtc.gc.ca/archive/ENG/Decisions/2008/db2008-222.htm>
Broadcasting Public Notice 2007-66 <http://www.crtc.gc.ca/archive/ENG/Notices/2007/pb2007-66.htm>
Decision CRTC 1999-480 <http://www.crtc.gc.ca/archive/eng/Decisions/1999/DB99-480.htm>

Blues Pilgrimage

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Part Two:



Question: How do you know when you've left Canada and have 'arrived' in Mississippi? Answer: When the road signs change from "Deer Crossing" to "Turtle Crossing". Hmm...never ever gave much thought to the migratory patterns of turtles but why not, eh? In my search for the Stovall Plantation where McKinley Morganfield (aka Muddy Waters) was born and raised I drove the 'old' highway 61. In fact, on one occasion I literally had to stop so that I wouldn't drive over a bale of turtles. It took a good hour

(Mississippi time = 15 minutes) until the road was cleared but what a sight!

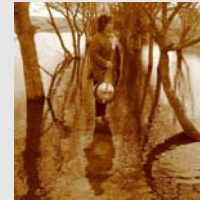
It is an unmistakable feeling being in Clarksdale...pure magic. An unforgiving sun and alluvial soil that absorbs the heat like no other amidst a rural community that is vibrant with 'how do's' and lazy waves to whomever drives by. There is absolutely nothing pretentious about this central blues community. It just is what it is and, from an observer's mind, it seems frozen in 1968. Sometimes charming like a playful slap to the forehead.

Vibrant life seems to emerge at festival time, characterized by an influx of tourist dollars but, otherwise, the opportunity to make money for business owners is pretty sparse. And, as usual, there is truth amidst the peppering of tall tales that becomes a marketing strategy. It is true that JFK and President Clinton did make overnight stop-overs in Clarksdale and ate some killer BBQ. But what I found out was that Clinton was on a tour of the '10 poorest cities in America' when he did it.

I view Clarksdale as the epicenter of country (rural) blues and hold it in very high esteem. The community does a lot to keep blues alive and could be easily criticized but for the obvious economic limitations. Undeterred by 'no loitering' signs everywhere I made an effort everyday to hang out and get to know people. Once their curiosity about me was answered satisfactorily, the instruments came out and it felt like we were reading from the same page, proving once again that music is a unifying force...a common language.

Someone in Canada once called the Delta 'disappearing' and I reacted strongly to that viewpoint. That, of course, sent me on a quest and what I realize is that North American blues is evolving. It is a mixture of tradition and contemporary music and markers. Obvious markers to educate the 'tourist' are sites like the mythical 'crossroads' at Abe's BBQ junction (which has apparently now been purchased and will be developed), the Hopson Plantation a 5-minute drive from town, the Delta Blues Museum and, Morgan Freeman's juke, Ground Zero. These sites are all doing their part to attract tourism dollars.

Off the beaten path is where I realized that, indeed, the blues I love so much is alive and flourishing because, for me, the blues is as much about a way of life and an expression of oppression as it is about the electric, 12-bar structure currently ascribed to it. It flourishes in the civil rights movement stories of Rat and Joyce at the Riverside Hotel, in the nod of being out rapped at Red's Juke and in the eyes of the united hobos union members. It takes time and patience to allow the current of relationships to become teachers but that is where the 'diamonds in the rough' are found.



Kat Danser is an acoustic blues woman located in Edmonton, Alberta.

For more information on Kat and her blues pilgrimage to Mississippi and beyond check out:

www.KatDanser.com and <http://katdanser.blogspot.com>

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Turtle Crossings & Frog Leg Wipers

The day I met and played with David 'Honeyboy' Edwards was like none other. Although not conscious of it at the time I came to realize that I was seeking to understand and to be understood. He gave me that. And he issued this challenge..."Kat, if you really want to start to understand blues and sacred music go and sit in the cotton fields in the heat of the day. Then, come and find me and let's talk more". The next day I did just that. The

lessons are much too personal to share among these words but suffice to say that it changed my life. So, I met up with Honeyboy again and we got to spend the time talking and playing my National Steel. I learned about the first time he saw Ma Rainey and Bessie Smith in concert up in Memphis and what that felt like for him as a young teenager. He regaled story after story and at the end of our time he took my hands in his and said "Kat, you gotta keep on keepin' the blues alive. You won't make much money but it's the happiest you'll ever be". It is at this point I realized that I would create blues and sacred music for the rest of my life because I want to feel that happy. And, in the meantime, I'll keep positive thoughts for the financial blessings of BB King. ☺



My departure from Clarksdale where I'd 'fallen in love' with the blues all over again was softened with the knowledge that I'd return for another couple weeks before heading home. After an all-night party at Red's Juke that was filled with far too many cigars and scotches I continued to follow the Mississippi river and the CN line as they carry onward to Baton Rouge, Louisiana. The bluffs and murals at Natchez were very beautiful and it was easy to feel more 'southern' as the trip wore on. Crazy-good fried chicken, a deeper southern drawl and a clearer division of race made for an interesting new series of impressions which I shall detail in the next installment of this hobo's diaries' called "Hankies & Ma's Keys".

So...how do you know when you've entered Louisiana? Answer: When you're driving along the swamps and you hear a loud smack. Then realize the noise was made by an absolutely gigantic bullfrog that has leapt onto your windshield and decides to stay suctioned for a few miles. No doubt the fastest migratory journey ever for that ol' bullfrog. ☺

(Stay tuned for installment #3: "Hankies & Ma's Keys")

All photos Kat Danser except Kat's photo (top of page) - Roland Bouten

Where's Blues in Ottawa ...

For the latest news of who's on at the venues

Compiled by Jim Roy

- ✂ Tune in CKCU 93.1 blues & jazz radio shows for listings, Sunday 9 pm with John Tackaberry & Wednesday 9 pm with Ron Sweetman
- ✂ Check for live regular and special events at the OBS web site: <http://www.OttawaBluesSociety.com>
- ✂ Check the going-out guides & venue ads : Thursdays in the Ottawa Xpress Saturdays in the Ottawa Citizen Wednesdays & Fridays in the Ottawa Sun

- ✂ Contact ottawablues@rogers.com to subscribe to Ottawa Blues This Week, an e-mail summary of local blues events or check the blog at <http://ottawablues.blogspot.com/>
- ✂ Subscribe to Jazz Happenings at <http://www.jazzworkscanada.com/html/program.html>
- ✂ Check the Ottawa Blues & Jazz Guide for Jim Roy's on-line calendar of monthly and weekly events at www.ottawabluesjazz.ca

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Cisco Ottawa Bluesfest Launches 'Be in the Band' Program

The Cisco Ottawa Bluesfest is launching their new 'Be in the Band' initiative in January of 2009.

This three-month program puts young musicians who want to be in a band together with other potential band-mates.

The Ottawa Bluesfest organization has recruited a number of professional local musicians for mentoring the aspiring future stars and will provide all the necessary tech support and equipment for the kids to truly enjoy a high-quality ensemble experience.

"The idea is to offer this program to students who currently sing or play an instrument and have an interest in working with others to create music," says Bluesfest's executive director, Mark Monahan. "The ultimate goal is a possible performance for families, friends, and future fans on-stage at the Cisco Ottawa Bluesfest."

Bluesfest, in partnership with the Glebe Neighbourhood Activities Group, has created a band room and rehearsal space. The room includes a drum kit, a keyboard, guitar amps and a sound system.

Where: The Tennis Club adjacent to the Glebe Community Centre, 175 Third Avenue.

When: (WITH INSTRUCTORS) Tuesdays or Thursdays after school from 4:15-6:15 pm or Saturdays from 2-5 pm. The Tennis Club will also be made available with supervision for participants to rehearse on Mondays, Wednesdays and Saturdays (same times as above).

How: Go to www.gnag.ca and click on REGISTRATION; or visit the Glebe Community Centre and register in person; or phone 613-564-1058 or 613-233-8713 (business hours Monday – Friday 8:30 am – 10 pm; Saturdays and Sundays may vary, please call first)

Price is only \$85 (Visa or MasterCard accepted) for weekly sessions from January '09 through the end of March, 2009. Backline equipment will be provided, along with professional music instructors.

Bluesfest media contact:
Andre (AJ) Sauve
Director of Communications & Community Relations
Cisco Ottawa Bluesfest
ajsauve@ottawabluesfest.ca

Glebe Community Centre contact:
Mary Tsai-Davies
Executive Director
Glebe Neighbourhood Activities Group (GNAG)
tsaidavies@gnag.ca

Daily (blues or rock)

Rainbow Bistro, 76 Murray Street
www.therainbow.ca

Tuesday, some Fridays and Saturdays

Elmdale House, 1084 Wellington Street
www.myspace.com/elmdalehouse

Wednesday to Saturday (blues, R&B, rock)

Bass Line Station, Baseline & Greenbank
www.basslinestation.com

Thursday, some Sundays

Irene's, 855 Bank St.
www.irenespub.ca

Wednesday, Thursday, Friday & Saturday

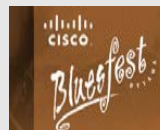
Tucson's, 2440 Bank Street
www.tucsonblues.com

Sunday

Atomic Rooster, 303 Bank Street
www.atomicrooster.ca

Regular Bluesy Venues

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Bluesfest Collective

Recently launched by Cisco Ottawa Bluesfest Executive Director Mark Monahan, the Bluesfest Collective brings together local musicians with CDs to sell and outlets interested in supporting local artists.

The Collective provides marketing, distribution, rack space and accounting and participating artists' CDs are identified by Bluesfest Collective stickers. The cost to the artists - 50¢ for each CD sold. Any Ottawa musician with a professionally-produced CD can join the collective. Tasteful wooden racks are being manufactured by the Good Companions seniors' centre and are headed 'Bluesfest Collective ... Buy Local!'

In addition to saving artists time delivering CDs to retailers, checking on sales and collecting revenue from stores, another advantage to the musicians is visibility. Having a CD displayed prominently in several local stores will certainly raise the profile of local musicians. Compact Music's Ian Boyd says, "If you see an album all over the city, you're going to buy it somewhere." Some stores are also playing these CDs on their store sound systems.

To date, more than 2 dozen artists have signed up and over a dozen stores have begun to sell Bluesfest Collective CDs or are waiting for their display racks and stock to arrive.

(From an Ottawa Citizen article by Patrick Langston, December 27, 2008)

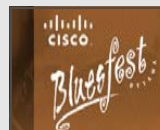
Bluesfest Collective Stores

Compact Music, 190 Bank Street
Compact Music, 785A Bank Street
Ottawa Folklore Centre, 1111 Bank Street
Mags & Fags, 254 Elgin Street
Legend Records, 1315 Wellington West
Fabgear 64, 1109 Wellington Street
CD Warehouse, 499 Terry Fox Drive

CD Warehouse, 1383 Clyde Avenue
CD Warehouse, 1717 St. Laurent Blvd
Sounds Unlikely, 5 Arlington Avenue
End Hits, 407 Dalhousie Street

Coming soon

Solstice Books & Music, Wakefield QC
Black Sheep Inn, Wakefield, QC



Reminder:
Cisco Ottawa Bluesfest dates for 2009
Thursday, July 9—Sunday, July 19

BOTR to come— January-June 2009

- ♫ January 16 & 17* - Roxanne Povtin Blues Band (*2nd night added)
- ♫ February 20 - Fathead
- ♫ March 20 - Rick Fines & Suzie Vinnick Band
- ♫ April 17 - Paul Reddick & the Sidemen
- ♫ May 15 & 16 - Danny Brooks & the Memphis Brothers
- ♫ June 19 - Stephen Barry Band with Michael Jerome Browne

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SHOW #1

BOTR to date —Fall 2008

Show #1 October 17 & 18 - Curley Bridges with Chris Whiteley Band
Show #2 November 21 - Steve Strongman Band



Left (from top)

Curley (Bucky Berger) in background, Victor Bateman's stand-up bass in background)

Chris Whiteley, Bucky Berger with cymbal, Victor Bateman and Curley Bridges

Having fun?

Special cameo appearance by Diana Braithwaite for a couple of songs with Curley and the band. What a nice added bonus!



Steve on the table!



SHOW #2

Right (from top)
 Steve, Alec Fraser on bass, Dave King on drums
 The crowd loves it
 Steve and Special Guest Mark Bird Stafford jammin' it out



Westport in fall colours splendour



Mary Cowan from The Cove, Sue Todd Principal of Rideau Vista Elementary School and James Doran, Choose The Blues Productions - receiving the donation from the Curley Bridges show.

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4th Season For Blues On The Rideau At The Cove

Blues On The Rideau at The Cove Inn, Westport - a Dinner & Show Fundraiser Series featuring some of Canada's best blues artists - is now in its 4th Season.

There is a chance that more of this year's Shows will add a 2nd night if ticket demand is there - subject to artist availability. Check www.choosetheblues.ca for updates or call The Cove.

I started this Series with a vision/mission to help expose the awesome blues talent we have in this country to new audiences and raise some money for worthy local charities at the same time. I had no idea if it would work, especially at a venue that is not exactly near an urban centre (Westport's population is 700 in the winter and it's a 45 minute drive from Kingston, 1.5 hours from Ottawa) - yet it has! The Shows sell out regularly and the Series has raised over \$17,000 for local charities since it began.

Blues On The Rideau at The Cove is a magical combination - especially in this day of blues clubs disappearing or diminishing. I list the following reasons for its success, count my blessings and thank each and every one of them:

- ♫ The Cove - a great venue with excellent food, drink, hospitality and friendly management & staff
- ♫ Solid support from local and regional media
- ♫ Supportive, appreciative and loyal audiences - some come from as far away as Hudson Quebec, Hamilton, Toronto, Peterborough and beyond - many staying overnight at The Cove and nearby B&Bs so they can enjoy the Shows. Some regulars have not missed ONE Show over the past 4 seasons if you can believe it!
- ♫ The quality of music from the great artists who have entertained us over the years. Every performance has been special. The audiences love the bands and show it (dance floor always packed,

lots of applause, always an encore) and the bands love the gig, feeding off the energy, giving superb performances. Many have told me that it is one of the best gigs they have ever done!

- ♫ Excellent sound from Little Chicago Studios.com
- ♫ A commitment and passion for the blues from Choose The Blues Productions to keep the Series in the limelight and make it all work (with a special thank you to my wife Diane for all of her help - couldn't do it without her)

The result - first class music up close and personal in a small intimate venue - still the best way to see the Blues! I hope those of you who have never experienced one of these nights get to do so one day soon. I guarantee you won't be disappointed.

Tickets are \$55 (tax & donation to charity included). Advance reservations required. Book early - Shows usually sell out. Call The Cove (613) 273-3636 or 1-888-COVE-INN. Check www.choosetheblues.ca for regular updates, information on the artists and photos from the Shows.

James Doran
 Choose The Blues Productions
 Kenmore, Ontario

P.S. There are 11 artists nominated for Maple Blues Awards this year who have played or will be playing BOTR @ The Cove this season - Michael Jerome Browne, Danny Brooks, Paul Reddick, Roxanne Potvin, Suzie Vinnick, Steve Strongman, Curley Bridges, Chris Whiteley, Bucky Berger, Alec Fraser and Stephen Barry. We wish them all - indeed all those nominated for Awards this year - the very best. Too bad there can only be one winner per category. They are all deserving; just being nominated is a great honour.

Are you a member of the Blues Foundation?

The Ottawa Blues Society is!

For info on Membership Incentives, Membership Levels and more

<https://www.blues.org/members/index.php>



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The International Blues Challenge preparations are well underway! There are 99 bands and 61 solo duo acts, hailing from 36 states and 9 countries, including Australia, Canada, Croatia, France, Israel, Italy, Norway, Poland and the United States. For the first ever Smokin' Bluz Youth Showcase, there are 23 acts, with members under the age of 21.

Canadian Blues Societies and organizations and their representatives include: Canada South Blues Society - The Bluesers; Canal Bank Shuffle - The Johnny Max Band; Grand River Blues Society - Steve Strongman; Harvest Jazz and Blues Festival - Keith Hallett Trio; Le Relatant Société de Blues - Racine; and the Ottawa Blues Society - MonkeyJunk (pictured at right).

The events will kick off Wednesday night with a Meet & Greet hosted by the Beale Street Merchants Association at the New Daisy Theater, the performance of multiple IBC participants at the FedEx Forum during the Memphis Grizzlies NBA game, followed by a special 25th IBC Concert with some of the winners of recent IBCs.

In addition to the evening Blues competition, the days are filled with seminars and workshops and topped off in a moving Saturday morning brunch in which the Blues community will honour its own with the prestigious Keeping the Blues Alive (KBA) awards that honour the men and women who have made significant contributions to the Blues music world, in 20 categories such as journalism, literature and photography and the best clubs and festivals, as well as managers, promoters and producers.

For more info, go to <http://www.blues.org/ibc/index.php4>



CD Reviews

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"Low Fidelity" — Treasa Levasseur

Independent, Slim Chicken Enterprises 2008

www.treasa-levasseur.com

Reviewed by James Doran

I reviewed Treasa's first CD "Not A Straight Line" for OBScene in June 2006 when this talented and beautiful young artist was just kicking off her blues career. I had never heard of her before but I became an instant fan the first time I listened to that album; I predicted that she had a big career in front of her. Since then I have had the pleasure of seeing her perform several times including once at my Blues On The Rideau Dinner & Show Series at The Cove in Westport and I can attest that she is just as impressive, maybe even more so, LIVE as she is on record – a real entertainer with a sassy stage presence. And sure enough, her career is taking off. "Low Fidelity" is up for the 2008 Maple Blues Award for Recording Of The Year and Treasa is up for both Female Vocalist and Songwriter of the Year. No wonder.

This woman is a great singer with a beautiful, powerful, confident voice. It swings with rhythm and feeling, at times smooth and seductive and at times rising with enough power to redline the needles on the soundboard. As I said before – think Joni Mitchell, Etta James, Carole King and Dusty Springfield rolled into one. She also has a wonderful feel for a song – a trait all the great ones share.

And she can play – well! – keyboards, tambourine and various percussion instruments. On "Low Fidelity" she has surrounded herself with some very fine musicians – David Gavan Baxter (who co-produced the album with Treasa) is consummate on guitar, solid bass from John Elliot and solid drums from Michelle Josef, a lovely horn section led by Vandana Sharma on sax, a perfect 'Amen



Corner' choir of background signers and some very talented guest artists including Paul Reddick on harmonica and Julian Fauth & Bill King on keyboards.

Treasa is also a very talented songwriter. She wrote – either alone or in collaboration – almost every song on "Low Fidelity" and what a

wonderful, varied smorgasbord of tunes it is! Songs that make you listen and think. Not all of them would be classified as 'pure' blues you should be forewarned – but they are all good and variety is the spice of life, is it not?

My favourites include: 'Help Me Over' the first cut – a rousing R&B swinger featuring nice guitar work from David and tasty B3 organ licks from Bill King; 'The Good Ones Never Share' that has a Santana-like rhythm to it with excellent harp from Paul Reddick and nice horns, 'Truth Will Set You Free' puts you on a beach in Rio with its lovely Latin rhythms, 'Big Fat Mouth' – a rousing R&B blaster, 'Stuck In Soulsville' – possibly my favourite – a Motown/Memphis funk/soul swinger with a tower of power horn section that will get you up and dancing unless you're dead from the neck up and lastly – 'Amen', the final song on the album that takes your through a 10-minute autobiographical review of Treasa's journey in faith sung in fine old gospel/soul style. Alleluia! Let's see – I just listed 6 of the 10 songs on this CD and the other 4 are good too!

Will "Low Fidelity" win the 2008 Maple Blues Award? She's in with some fine company for sure but I like her chances and I LOVE this album. You can buy it right off her web site on Pay Pal for only \$15. Give yourself a late Christmas present. You won't regret it.

Maple Blues Nominee



Everybody's checking out YouTube!

Some of our blues friends are even ON YouTube!

OBScene would like to hear about your favourite YouTube blues videos.

Use the 'Contact Us' form on the OBS website to send us your YouTube links and tell us what makes your favourite YouTube video great!

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"blues + jazz = BLAZZ!" – Powder Blues

Blue Wave Records, 2004
<http://www.powderblues.net/>
 Reviewed by Mike Graham

The Powder Blues Band has been around for nearly three decades and has been a mainstay on the Canadian Blues scene. Powder Blues performances blend the elements of blues, jazz, rock 'n' roll, swing and R&B. The result is a unique and identifiable style that appeals to a wide audience. This W. C. Handy and Juno award winning band has toured extensively throughout North America and Europe. The band makes its home in Vancouver and are regular performers at the venerable Yale House. Tom Lavin, the leader of the band, hails from Chicago and has written many of the band's best known tunes including 'Boppin' With The Blues' and 'Doin' It Right'.

"blues + jazz = BLAZZ", on Blue Wave Records, was produced in 2004 and contains eleven tracks that demonstrate the enormous talent and unique style that makes Powder Blues one of Canada's premiere blues bands.



The CD opens with 'Cookin' With The Blues', a jazzy number featuring the vocals of Tom Lavin, the piano of Mike Halawy and a strong horn section. This track is 'traditional' Powder Blues! Tracks 2 to 5 are easy listening tunes that mix blues, jazz and jump-swing ... great fun!

The 6th track 'Take the A-Train' is a fantastic cover of the Billy Strayhorn classic made famous by Duke Ellington and his band. Powder Blues' ability to replicate this 'big band' style has been a keynote of many of their performances.

'Disappearing Baby Blues', written by Tom Lavin, is also a big band, jive-style, 40s shuffle performance that features the horn section.

This CD closes out with 'Swami Swing' a swing style number where all of the band members each perform solos, as if in a jam. This is a great tune to dance to and would appeal to all big band aficionados!

This CD was released in 2006 and has received critical acclaim, another fine offering from this talented band.

"High Country Blues" – Harrison Kennedy

Electro-Fi Records, 2007
www.harrisonkennedy.ca
www.electrofi.com
 Reviewed by Denis Paquin

In 2008, "High Country Blues" was nominated for a Juno for Best Blues Recording in Canada. The CD features Hamilton-born Harrison Kennedy on all vocals, acoustic 12-string & 6-string slide guitar.

On an album of 16 originals, the tempo is up, and the tunes easy on the ear.



In recent years Harrison Kennedy has established himself as an accomplished and creative blues singer.

Kennedy moves easily from the rollicking hokum of 'Blues from a Bottle' to the a cappella gospel sway of 'Gonna Be Alright'. The songs are informed by various blues strains, but Kennedy wisely avoids trying to mold himself into a caricature of a particular style.

The resulting album is uniformly excellent, one of the most satisfying blues albums of 2007.

OBS CD Reviews

We welcome CD submissions for review but cannot guarantee to review all CDs received. We give priority to local CDs, but also try to present a variety of different styles and labels, as well as independently-produced CDs, in each issue of the OBScene.

We do guarantee that, once listened to and considered, each CD we receive is passed along, via raffles, prizes or giveaways to our members and friends, thus sharing your music with a wider audience.

For further info on CD reviews, please contact the Editor.

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"Mess of Blues" – Jeff Healey

Stony Plain Records, 2008
www.jeffhealey.com
www.stonyplainrecords.com
 Reviewed by James Doran

What can you say about this CD – it is such a fitting Valediction from one of Canada's – indeed the world's – best blues/rock guitarists – Mr. Jeff Healey. It was as if knowing that he was going to depart this earth he decided to leave us all with a beautiful final gift.

Anyone who has ever seen Jeff Healey play will always remember his completely unique laptop finger-pressing style, seated on his chair, his head reared back, making that guitar soar and wail reaching out to some far away place in the Galaxy. For a blind man he sure had great vision.

Most know that he split his musical love between blues/rock and hot American jazz from the 20s and 30s. Having enjoyed much early success and notoriety with the Jeff Healey Band in the late '80s/early '90s – in the movie Roadhouse with Patrick Swayze, numerous North American chart topping songs, a Grammy nomination, a Juno – he moved away from rockin' blues to play and record jazz for the last number of years. And although he was just as talented at that genre and had a huge fan following, it sure is nice to hear him sit down and play a whack of great blues again – Healey style – as he does on this album.

Jeff on vocals and guitar is backed by his solid band from his Toronto club days and man do these guys have fun playing together! Dan Noordermeer on guitar and vocals, Dave Murphy on keyboards and vocals, Alec Fraser on bass, acoustic guitar and vocals and Al Webster on drums – a band, Jeff



states in his liner notes, "that he was proud to be a part of". Holger Petersen, President of Stony Plain Records and long time admirer and supporter even makes an appearance singing on a couple of tracks. All the songs are covers but they are done in the inimitable Jeff Healey style – i.e. they rock! Four of them are LIVE off the floor (2 in London and 2 in Toronto) capturing the energy and excitement that his performances were so well known for.

My favourites include: 'I'm Torn Down' – the first track that kicks things off with a blast. As good a rendition of the classic Sonny Thompson tune as Freddie King & Eric Clapton ever delivered. 'How Blue Can You Get' is a great 9-minute slow grinder featuring hot guitar runs and vocals from Jeff. He does an excellent rendition of The Band's 'The Weight' that stays true to the original yet also features some unmistakable Healey guitar work. 'Shake, Rattle & Roll' – the Rock 'n Roll classic made famous by both Big Joe Turner and Bill Haley & His Comets in the early '50s finishes off the album – an appropriate finale. You can see them all up on the tables and swingin' on the dance floor on this tune – exactly what used to happen at a LIVE Jeff Healey Show! Thanks for all the wonderful music you gave us over your far-too-short-life Jeff but I know you are having a good time now playin' with all those other dear departed legends up there.

You can buy "Mess Of Blues" on line at www.stonyplainrecords.com for only \$15. All true blues fans should have this one in their collection.

Maple Blues Nominee

51st Annual Grammy Nominees

February 8, 2009

Best Traditional Blues Album (Vocal or Instrumental)

- "The Blues Rolls On" - Elvin Bishop [Delta Groove Music, Inc.]
- "Skin Deep" - Buddy Guy [Silvertone Records]
- "All Odds Against Me" - John Lee Hooker Jr. [Steppin' Stone Records/CC Entertainment]
- "One Kind Favor" - B.B. King [Geffen Records]
- "Pinetop Perkins & Friends" - Pinetop Perkins & Friends [Stoneagle Music/Telarc]

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"Voodoo Healin"– Douglas Watson

Independent, 2007

www.douglaswatson.com
Reviewed by Mike Graham

Douglas Watson was born and bred in Chicago and was fully immersed in the blues from a very young age. His father, 'Lovie Lee' (Eddie Watson), played piano for 4 years in the last Muddy Waters Band. Talk about keeping the blues in the family! Carey Bell, Lurrie Bell and Eddie Clearwater are close relatives who, at times, lived and performed together! Douglas has sat in on many recordings of such artists as Byther Smith, Bonnie Raitt and Stevie Ray Vaughn.

Douglas moved to London, Ontario in 1989, as a funky bass player, and honed his skills for a few years and eventually sang with the house band at the old Chicago Speakeasy & Grill. Douglas moved on and started his own band (Douglas Watson & the Hot Flames). After a few tours, Douglas moved to Kitchener, Ontario and formed his current band (The Douglas Watson R&B Revue). Douglas performed at the Limestone City Blues Festival last year where he literally blew



everyone away with two nights of terrific music.

"Voodoo Healin" is his first CD which contains ten tracks of blues and R&B, highlighting Douglas vocals and pulsating bass.

The first track (written by Douglas) 'Trouble Always Round Me' is a funky, up-tempo number featuring the harmonica of Mississippi Pete Temple. The remaining nine tracks are covers of many classic blues and R&B hits. Such numbers as 'Let The

Good Times Roll', 'Let's Get It On' (Marvin Gaye) and 'Out In The Cold', a toe-tapper and jive-style rendition of a Li'l Dave Thompson hit are found on this CD. One of the best numbers is 'The Joint Is Jumpin', a wonderful cover of the Fats Waller classic that was first recorded October 7, 1937. Douglas and the band perform a great version of Muddy Waters' 'Hoochie Coochie Man'. The CD closes out with the timeless 'Sweet Home Chicago' as Douglas and Mississippi Pete collaborate on this excellent offering showcasing Douglas' 'down-home' Chicago Blues style. Visit Douglas' web-site for more information on this fine talent.

"Red Top" — Liz Mandeville

Earwig Music, 2008

www.lizmandeville.com
www.earwigmusic.com
Reviewed by Denis Paquin

The fourth release under the Earwig Music label features 15 new songs, all written by Liz Mandeville with a guest appearance by Chicago legend Eddy Shaw. It has so many of her signatures on it: beautiful vocals, tailored to the variety of material; a wonderful, textured



horn section, featuring Rodney Brown on tenor, with arrangements by Peter Bartels; traditional 12-bar lumps with Liz's impassioned acoustic blues guitar.

From the swinging title track through the rollicking 'Corner Bar Blues' and the scorchy 'Dog No More', she touches all the bases. "Red Top" possesses just the right touches from horns, piano and other backers to bring out her always-spirited and passionate vocals.

Best Contemporary Blues Album (Vocal or Instrumental)

- "Peace, Love & BBQ" - Marcia Ball [Alligator Records]
- "Like A Fire" - Solomon Burke [Shout! Factory]
- "City That Care Forgot" - Dr. John And The Lower 911 [429 Records]
- "Maestro" - Taj Mahal [Heads Up International]
- "Simply Grand" - Irma Thomas [Rounder Records]



For a complete list of nominees, go to

http://www.grammy.com/grammy_awards/51st_show/list.aspx

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"Maestro" — Taj Mahal

Heads Up International, 2008

<http://www.tajblues.com/>
Reviewed by Ken Fraser

Taj Mahal is celebrating his fortieth year as a recording artist and his latest CD, "Maestro", has recently been given due recognition with a Grammy Award nomination for 'Best Contemporary Blues Album'.

Taj Mahal studied ethnomusicology at the University of Massachusetts in his early years. This led him to explore and experiment with African, zydeco, calypso and other Afro-Caribbean styles that have influenced American Blues artists such as John Lee Hooker, Muddy Waters and Howlin' Wolf.

"Maestro" covers many of these styles and Taj Mahal sings and plays guitar, harmonica, banjo and ukulele on the CD. He also has a number of guest artists enhancing the excellent musicianship throughout the CD.

Los Lobos step out of their box and play on the reggae-flavoured, 'Never Let You Go' and again on a cover of Big Joe Turner's 'TV Mama', incorporating some of Elmore James' classic style. Another reggae-style tune is the Taj Mahal written, 'Black Man, Brown Man' with none other than Ziggy Marley and his band providing a strong Jamaican beat.



The opening cut of the CD is a swampy blues cover of Slim Harpo's (aka James Moore) 'Scratch My Back'. The New Orleans Social Club, include ex-Meters Leo Nocentelli (guitar) and George Porter (bass), play on a new Mahal tune 'I Can Make You Happy', a Chicago Blues style with Taj channeling Howlin' Wolf through his growling vocals. They

also play zydeco style on 'Hello Josephine'.

Mahal digs into the West African roots of the Blues in 'Zanzibar', featuring Angelique Kidjo on accompanying vocals and Toumani Diabate playing the Kora, a West African harp-lute instrument.

'Strong Man Holler' is another new Taj Mahal song with a chugging John Lee Hooker feel with Bill Rich playing a driving bass line and Billy Branch punctuating the song with his howling harmonica.

I have enjoyed Taj Mahal's performances at the Cisco Ottawa Bluesfest twice, in 2004 and the one just past and I enjoyed the variety of styles he presents on "Maestro". Hard-core Blues purists may not embrace this CD, but if you like, or are open to the different styles that have influenced the Blues I suggest you give this disk a listen.

Grammy Nominee



Left, John Németh sits in,
Cisco Ottawa Bluesfest



Right, JW & the band
with Brian Wilson
(photos Sean Sisk)

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Postcards From The Road #19:

Cisco Ottawa Bluesfest, July 9 – we opened for Brian Wilson of Beach Boys fame on the main stage. It was special for me because this performance meant a full-circle in my music-loving life since the Beach Boys were my favourite band as a kid. I can remember skateboarding down the street on Saturday mornings with my bulky walkman on my hip and a Beach Boys tape spinning 'Do You Wanna Dance' blasting through my earphones. What a great band, with so many cool tunes!

It was a beautiful, hot, sunny day, and we were fortunate to have one of my favourite singers, John Németh, sit in with us on his original Soul/R&B tune 'Blue Broadway'. On the road from California, he had been performing at another stage just before our show. We did miss the Texas Horns this year though, for the first time ever at Bluesfest, as they were on John's set and couldn't make it over to us afterwards.

After the show we signed autographs, and the show inspired a few more people to sign up for Blues Guitar Lessons with me which was nice. I have really been enjoying teaching lately, and seem to be making some friends at the same time which is great. Until they start asking for freebies that is.

Let me digress back to the autographs for a moment, where I made a discovery. It seems that the only time women ask me to sign 'them' (fill in the blanks), is when my wife is around. She brings me 'breast-luck', apparently, and that day a new record was set. I think 8-10 signatures, and yes for those of you doing the math at home... that is double as many lovely circular sources of joy!

We were able to meet Mr. Wilson right before he went on stage to perform for the big crowd of about 18,000. We took a photo with him, and it seemed that his smile during that photo would be the first and last we'd see that night. We watched his show from the side of the stage, and 'Do You Wanna Dance' was naturally the highlight for me. Brian performed sitting on a stool with his arms at his side and no emotion in his face whatsoever. A few times he 'hushed' the audience because they were applauding too long and with the technical

sound difficulties, he almost walked off mid-set. His voice sounded just like it did on the records (or, ahem... tapes in my case), so that was refreshing.

Two days later we were in Markham, Ontario opening for Colin James at the Rib Fest. It was the first time opening for him since the Tulip Festival in 2001 before we recorded together on 'My Kind of Evil' in 2004. The show was a lot of fun, and it was great to have Jesse Whiteley with us on Hammond Organ during all of these cool festival shows. It really fattens up the sound, and he is a star in the making! We sold tons of CDs that night, and after the show we chatted for a bit with Colin, but he had to take off early because the security wasn't very tight and there were plenty of fans trying to get at him. I couldn't blame him, the band had Southern BBQ waiting for them backstage (that we had enjoyed earlier.)

The next day we were back on the road relatively early to get home in time to catch Anson Funderburgh & The Rockets featuring James Harman at Bluesfest. It had been 11 years since I met Anson at the very same festival, though a different location. In 11 years I went from being a kid in the park asking for an autograph and photo to sitting in with the band a couple of times, and even having dinner at Anson's house in Dallas, TX. He's been an inspiration on and off stage, and one of the absolute nicest guys in the business. Earlier that day on the phone, Anson told me to bring my guitar with me. I was so excited to not only meet but also play with Mr. Icepick himself, James Harman, an institution of the west-coast blues sound.

It was James' and Anson's first time performing together in this type of arrangement, so things were loose, but it sounded great. I could tell everything was a bit up in the air because by the time Anson got me up to sit in, there were only two songs left before they had to call it a show. I was grateful to be up there at all, even if it was only for several minutes! I will never forget Harman's face, he turned around and

d-song and saw me playing there behind him and he did a little jump-back thing as if he was startled by another guitar player creeping up on stage. We hadn't met yet,



Left, JW & the band
with Colin James,
Markham Rib Fest



Right, Anson Funderburgh,
JW & James Harmon,
Cisco Ottawa Bluesfest

July – October 2008

so if I remember correctly, after the song (maybe it was the set) we shook hands. Oh, and the Texas Horns and I were reunited as they rocked during the entire set!

After the show, we hung out backstage and listened to all of the great stories these guys had about the old blues guys. It is one of my absolute favourite things to do, and I always feel closer to the blues when I am able to experience a night like that. They are so few and far between, but those moments mean the world to me. I am proud to be Canadian, but this is one area where we're definitely less fortunate. Not nearly as many Canadian bluesmen have the stories that these American guys do, quite simply because they were in the heart of it in the USA.

It also saddens me because I know that the next generation of blues players are only going to have recycled stories from guys like me that lead back to Muddy and B.B. Of the original cats, I have direct stories to B.B., Hubert Sumlin, James Brown, Sam Myers, Fathead Newman, Buddy Miles, James Cotton, and Johnny Dyer. That is a small list compared to what guys like Anson and Harman have experienced, yet it's a huge list compared to what the next generation is going to have.

When Robert Lockwood Jr. died, he was the last link to Robert Johnson. That was huge, but Johnson is just one (significant) piece of the puzzle; future blues musicians will only have the books, articles and DVDs to get that connection, as the personal connection is disappearing quicker than any of us want it to.

Anson told me that if I was planning to be in Syracuse, NY the next day that I could sit in for more of the set opening for Jimmie Vaughan. At first I said I didn't think it would happen because I was leaving for a tour in a few days and should stay home with the family. He said that would probably be the smart thing to do.

It was driving me crazy for the rest of the night though, so the next morning after a bit of begging, I convinced Vanessa to come with me. We decided to make a (long) day of it, and come back late that night. Vanessa was

excited to discover ribs when she moved to Canada, but anyone who has had true American BBQ knows that there is no comparison. Get the best ribs from Baton Rouge restaurant and they still don't compare. The Dinosaur BBQ in Syracuse has killer food, and that was a big selling point, plus Jimmie Vaughan was going to be there! How cool is that?

I brought my amp with me this time, and made it just in time to set up before Anson started. It was raining kittens and puppies... or is it cats and dogs? So the crowd was a bit smaller than I expected to see since we played the same stage a few years ago opening for Roomful of Blues.



Jimmie's tour bus was backstage and every now and then we'd see the back window open and Lou Ann Barton's hand peek out to ash her cigarette.

It was a fun set, and the rain was settling down. When Jimmie came out of the tour bus he did a double-take and gave me the "hey I know you" nod and asked how I was before jumping on stage. He is one of the only blues guys I am still nervous around for whatever reason.

Jimmie was KILLING that night, and did two things I had never seen him do before - he played some jazzy swing, and played acoustic harmonica on a Jimmy Reed tune as the guitar hung from his shoulder. He came to the side of the stage at one point and said "where's Anson?" so I went to get him. Anson sat in and Harman and I enjoyed

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Dutch Mason Blues Festival

Left, Garrett Mason & JW



Right, Hubert Sumlin & JW

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Postcards From The Road #19 (continued)

the rest of the set as Vanessa took a nap in the van towards the end of the set.

After the show, Jimmie signed autographs for over an hour until the last person was taken care of. I thought that was cool. I had to start driving home (which killed me cause they asked if I'd eat with them) so Anson said he wanted to say bye to Vanessa. I felt like I was in a movie scene for a minute as I walked next to Anson, Jimmie, and Harman towards the van. For a flash I thought I was dreaming, no kidding. I shook everyone's hand one last time and said my goodbyes and went to get into the driver's side of the van. I poked Vanessa to say Anson wanted to say bye. Half-asleep, she opened the door so that Anson could give her a hug, with her blanket hanging halfway out the door. Then Jimmie said "Hi, I'm Jimmie" and shook her hand.

Off we went, and for the next 20 min I think Vanessa might have been slightly star-struck (which you wouldn't think could happen to a girl who denied Russell Crowe a date just after he shot Gladiator). She kept saying the "hi, I'm Jimmie" line and how shocked she was that he would come over to say hi to her. It was nice to see someone else get the same kind of excitement out of meeting these big shot blues guys and gave her a nice memory too.

On my 28th birthday, July 15, I spent the day driving from Ottawa halfway to Georgia. This was the second year in a row I spent my birthday traveling all day as I was flying to France from LA the year before. We toured all the way down to Florida and back and performed 14 shows in as many days. One of the shows was a double header, 3 sets in the scorching Florida summer heat, and 3 sets inside for the evening show - yes, 6 sets! Plus the place gave me food poisoning so I was not well for most of the evening sets, and then spent 3 days either sleeping in the back of the van during the daily drives, performing, or sleeping in the hotel. I was not well at all. We did have a great tour and hit cities in Georgia, Florida, Tennessee, South Carolina, and finished up in New York City at Terra Blues for a great finale.

August 10th we played the Dutch Mason Blues Festival alongside Bonnie Raitt, James Cotton, Hubert Sumlin, the Twisters, and Garrett Mason to name a few. It was great to catch up with Hubert again. "Hey Hubert, I played with you on a whole set at a festival in Saskatoon a few years ago". He instantly lit up and opened his arms with a smile - "I knew it was you man!" and gave me a hug. At one point he suggested I join them for their show, but with the confusion before they started, the idea fell by the way side.

A few days later we played the Chez 106 charity 'blues cruise' for CHEO, then had a quiet fall aside from our 10 Year Anniversary Party at the Rainbow Bistro on October 3rd. It was a party indeed, and one of the best nights we've had at the Bow, a magical one for sure! Nathan Morris came out to play some upright bass, Rod Williams played some harmonica, and Jesse came up from Toronto to tickle the organ keys.

On the schedule for 2009 is a performance at the Maple Blues Awards ceremony [where we've been nominated for Electric Act of the Year and Guitarist of the Year, both against some serious competition - the late Jeff Healey (RIP)], a charity event for Cystic Fibrosis at Scotiabank Place (where many Senators are involved), some very cool "Guitar Extravaganza" festival dates in the USA, and a trip to Switzerland is confirmed so far.

Thanks for reading!

Sail on...

JW

(photos Sean Sisk & www.jw-jones.com)

Check out the new look JW-Jones website at www.jw-jones.com

See & hear JW-Jones live on YouTube

www.youtube.com/user/jwjones1

ON THE BIG SCREEN - TWO movies about Chess Records!

... with their commercial release on the same day — December 5, 2008

... and we probably won't see **either** of them in Ottawa!

WHY NOT?

Bruce the ByTowne Guy responded to our enquiry: "I asked the distributor, Sony Pictures, about "Cadillac Records" and my booker told me that LA had no plans to open the film in Canada. I guess they think that the blues is too culturally specific and that Canadians, being such a happy bunch, wouldn't 'get' it. "Who Do You Love" is still uncertain, but I don't put the chances much above those of "Cadillac"."



The Sony Pictures film "Cadillac Records" follows the rise and fall of Chess Records, which launched the careers of such greats as Muddy Waters, Etta James and Chuck Berry.

"... in "Cadillac Records" you hear most of the important advances and developments that defined urban blues in the 1940s and '50s. When Muddy Waters, newly arrived in Chicago from Mississippi, plugs his guitar into an amplifier, a new sonic mutation occurs. Then Chuck Berry comes along, playing in a speedier, country-inflected style that makes him the first major star to cross from the R&B to the pop charts. "Cadillac Records" would be worth seeing for the music alone."

(A.O. Scott, New York Times, December 5, 2008)

While "Cadillac Records" tackles the rise of Etta James and Chuck Berry, the parallel indie feature "Who Do You Love" comes at the tale by more closely showing the relationship between label co-founders and brothers Leonard and Phil, and how the duo developed the label.

"Cadillac Records" omits Phil Chess and Bo Diddley from its story while "Who Do You Love" omits Etta James and Chuck Berry, so these are not for you if historical inaccuracy bothers you (but when have movies ever been historically accurate!)

Check out YOUTUBE for trailers for both films.

"Who Do You Love"

Alessandro Nivola plays Leonard Chess as a complicated and driven man. He was hard on both his family and his musicians and known for exacting harsh terms in the contracts he signed with artists. "Who Do You Love" is suffused with a real love for some of America's greatest music, which can be felt both in Zaks' direction and in the performances. Beyond Nivola, cast standouts include Chi McBride as Willie Dixon, Megalyn Echikunwoke as the achingly beautiful but tragic singer Ivy, and David Oyelowo as the great Muddy Waters. Last but not least, watch for Keb' Mo' as Muddy's guitarist Jimmy Rogers.

(Toronto International Film Festival website)

I saw "Who Do You Love" at the Toronto Film Festival; an okay movie that will, alas, get lost in the shuffle. The highlights are two performances by whoever the actor is who plays Bo Diddley - greasy, raw, visceral, rock and rollin' masterpieces, with the sound cranked and the whole movie house jiving! Just as I remember the real man from those old days at Le Coq D'Or on Yonge Street in Toronto so many years ago.

(Richard Flohil, Toronto music publicist)

As business manager for Bo Diddley for many years, I can tell you that "Who Do You Love" was originally entitled "Chess Records" until Bo's death on June 2, 2008 when soon after, one of the Executive Producers, Les Alexander, contacted me to let me know that the name of the film was going to be changed to honor Bo ('Who Do You Love' was one of Bo's biggest and most covered hits). In the film, Robert Randolph plays Bo and rocks the house with his rendition of the tune. "Cadillac Records", on the other hand, does not include Bo Diddley, [and] the impact he had not only on popular music but on the Chess Brothers' bank account.

(Faith Fusillo, New York)

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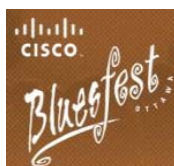
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The Ottawa Blues Society (OBS), formed in 1997, is a non-profit organization which aims to foster appreciation, promotion, preservation and enjoyment of the blues in all of its forms. OBS issues a quarterly newsletter, *OBScene*, featuring interviews, upcoming events, reviews of blues CDs, DVDs and performances, club listings and info about blues society concerns and projects. Enjoy and support the blues in Ottawa.

Let your voice be heard ... become a member of the **Ottawa Blues Society** today!

Name: Mr./ Mrs. / Miss / Ms. _____

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*** Please check your preference for membership:**

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|------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| <input type="checkbox"/> GENERAL MEMBERSHIP | \$30.00 |
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| <input type="checkbox"/> FAMILY MEMBERSHIP | \$50.00 |
| (same privileges as General membership for a maximum of 2 adults & 2 children under 19) | |
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| (same privileges as General membership, plus free gift, free access to all OBS produced events, discounts for advertising in newsletter) | |

Would you like to be an OBS Volunteer? ☐ Yes ☐ No

If yes, in what area would you like to volunteer or have expertise? _____

(e.g. administration, newsletter, photography, website, event planning, member recruitment, corporate liaison, marketing)

If you were referred to OBS by a member, please give their name: _____

Please allow 4-6 weeks for membership processing. Please mail this form with cheque payable to "Ottawa Blues Society" to:

Ottawa Blues Society, P.O. Box 708, Station B, Ottawa, Ontario K1P 5P8

For more information about membership, please see:






website: www.ottawabluesociety.com








THANK YOU FOR YOUR INTEREST IN THE OTTAWA BLUES SOCIETY! *

Passings



Senator Jones	1934-2008
http://www.highway61radio.com/?p=1011	
Bobbie King	1954-2008
http://www.pjstar.com/news/x1009158422/Blues-singer-Bobbie-King-dead	
Davey Graham	1940-2008
http://www.washingtonpost.com/wp-dyn/content/article/2008/12/17/AR2008121703574.html	
Pete Mays	1938-2008
http://www.chron.com/disp/story.mpl/front/6169500.html	
Alex McEwen	1935-2008
http://www.timesonline.co.uk/tol/comment/obituaries/article5347972.ece	
Robert Ward	1938-2008
http://www.philly.com/inquirer/obituaries/20081229_Robert_Ward_Blues_musician_70.html	
Eartha Kitt	1927-2008
http://www.earthakitt.com/	
Wilbert 'Junkyard Dog' Arnold	1955-2008
http://blog.nola.com/keithspera/2008/12/longtime_roadmasters_drummer_w.html	
Delaney Bramlett	1939-2008
http://www.chicagotribune.com/news/nationworld/chi-bramlett_obitjan01.0.4160272.story	
Freddie Hubbard	1938-2008
http://www.eastvillageradio.com/modules.php?name=News&file=article&sid=771	

If you are not familiar with the names on this list, please check them out and learn about their contributions to blues, jazz and roots music.










The OBS Needs YOU!



The Board of Directors is looking for OBS volunteers to fill the following vacancies:



Recording Secretary
To attend regular Board meetings and record summary notes, Board motions and other information.



Website Updates
To administer regular updates of text to the OBS Website (training will be provided).

Merchandise Coordinator
To coordinate and maintain inventory needs for OBS promotional items sold as fundraising items at OBS sponsored events including Bluesfest.

Blues Heart Award Coordinator
To coordinate the logistics for the preparations of the annual Blues Heart Award which is presented to an individual or organization making an outstanding contribution to fostering appreciation and awareness of blues music.

Please use the website feedback form and direct your email to All Board Members.
<http://www.ottawabluesociety.com/contact.php>

