



Ottawa BLUES Society

OBScene

Winter 2009

The Jesse Greene Band In Memphis



Jesse Greene Band IBC finals photos
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OBS Annual General Meeting & Christmas Party

The OBS AGM & Christmas Party was held Saturday, December 19 at Tucson's. Music was provided by the Jesse Greene Band (Jesse Greene, Marc Seguin, Dan Grewal, Jason Coté and Luke Donovan), the OBS International Blues Challenge entry and raised funds to help cover the band's expenses to travel to Memphis TN in January 2010. All OBS members who attended received a free CD 2-pack.

In conjunction with the OBS Christmas Party, the OBS hosted the Annual General Meeting. See page 3 for reports presented at the meeting. Two Directors were acclaimed to the open Board positions for the 2010-11 term – Debra Thornington will return to the Board and Roxanne Pilon is joining the Board for her first term.

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OBS CONTACTS

Website: www.OttawaBluesSociety.com

E-mail: Please use feedback form on website

CORRESPONDENCE AND ADDRESS CHANGES

PLEASE NOTE OUR NEW ADDRESS

Ottawa Blues Society
P.O. Box 8124, Station "T"
Ottawa, ON K1G 3H6

OBS EXECUTIVE COMMITTEE AND DIRECTORS

President: Liz Sykes

Vice President: Mike Graham

Secretary-Treasurer: Gary Paradis

Directors: Brent Diab, Ken Fraser, Denis Paquin,
Gary Paradis, Roxanne Pilon, Debra Thornington

Legal Advisor: Alan Hirsch

OBS COMMITTEE CHAIRS

Corporate Liaison: Ken Fraser

Membership: Roxanne Pilon

Merchandise: Denis Paquin

Community Relations: Debra Thornington

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COVER PHOTO:

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OBScene is published quarterly by the Ottawa Blues Society, and is available via OBS membership.

Spring & Fall issues are electronic only; Summer & Winter issues are printed and mailed. The opinions expressed in the articles, reviews and critiques contained in this newsletter are those of the individual writers and do not necessarily reflect the opinion of the Ottawa Blues Society. If you have a different opinion, please share it with us.

ADVERTISING RATES

Business card size \$ 25.00
Quarter page \$ 35.00
Third page \$ 50.00
Half page \$ 75.00
Full page \$ 100.00

10% discount for four issues paid in advance.

OBScene Deadlines

Issue	Copy Deadline	Distribution Date
Spring	April 15	Online early May
Summer	June 15	Early July

From the Editor ...

In the 2nd year of OBS participation in the IBC, 'our band', **The Jesse Greene Band**, represented the OBS wonderfully and made the finals, the only Canadian band in the finals. Matt Anderson was the only Canadian in the solo/duo finals; we were at the Orpheum to cheer him on to his win.

OBS members Mike Graham, Vickie and Gary Paradis and I travelled to Memphis to support The Jesse Greene Band and to participate in the IBC activities. The IBC is unlike any other blues 'experience'. The sheer number of solo/duo acts and bands, all playing over a two-night span in 19 clubs with a three-block radius along Beale Street – THE Beale Street, in Memphis TN – is almost blues overload. But that's not all – Wednesday night, the FedEx International Showcase with 17 acts from 12 countries; meetings and brunches Thursday to Saturday; the Youth Showcase Friday afternoon, featuring over 30 competitors including 2 from Canada, in 8 Beale Street Clubs; Friday afternoon's Blind Raccoon's Blues & Roots Showcase (this year expanded to 2 venues); and the Solo/Duo and Band finals Saturday at the Orpheum Theatre. And because you're in Memphis, where there's so much to see – Sun Studios, National Civil Rights Museum, Stax, Rock 'n' Soul Museum, Gibson Guitar Factory. Graceland – it's safe to say there is no spare time, and probably very little sleep. But you can sleep at home!

All three performances by The Jesse Greene Band were excellent – kudos for originality, a 'mature-beyond-their-years' understanding of dynamics, their individual talent and the ability to combine their talent into a tight band. We are very, very proud of them!

Liz Sykes, lizblues@rogers.com

OBS Mission

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

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.

2009 CORPORATE/INSTITUTIONAL MEMBERSHIP REPORT

We currently have 18 Corporate/Institutional members. A highlight in 2009 was the generous level of support from our Corporate members for their donations to our 2nd annual Road To Memphis competition. The following corporate members provided merchandise or gift certificates for our fund raising raffles: Tucson's, The Works, FabGear 64, Chilly Chiles, CD Warehouse, Lorenzo's Pizzeria and Northern Blues Music. Corporate members Bob Cabana, Fred Litwin and Ian Boyd judged at R2M, and Todd Bernard from DAWG FM was our R2M MC (and also judged). Early in 2010, we will start planning new initiatives to build the relationships with our Corporate members and with 101.9 DAWG FM.

Ken Fraser, Director, Corporate Liaison, December 18, 2009

OBS 2009 – The Year in Review

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January

Mike Graham was appointed Vice President and Gary Paradis volunteered to take meeting notes. The OBS domain name was renewed for 7 years.

February

At the IBC in Memphis TN, OBS representative MonkeyJunk placed 3rd out of 100 bands.

March

DAWG FM was unanimously chosen by the Board as 2008 Blues Heart Award recipient, presentation to take place later (when the trophy is available).

April

Pre-planning for Bluesfest 2009 and Road to Memphis 2009 got underway.

May

Water bottles with the OBS logo and website were ordered, to be sold at Bluesfest. Queen's U accommodation was arranged for OBS members attending Limestone City Blues Fest.

June

A volunteer binder for Bluesfest was prepared by Debra Thornington with contributions from various Board members; a volunteer orientation session was held with low attendance. An OBS partnership with the Ottawa Blues Cruise in August was planned.

August

Canada's first 24/7 commercial blues radio station, DAWG-FM 101.9 was licensed by the CRTC. Mike Graham was appointed OBS liaison with DAWG FM. The Board agreed to nominate Richard Flohil for a Keeping the Blues

Alive award for the Publicist category, and to submit MonkeyJunk's debut CD, "Tiger in Your Tank" for the Best Self-Produced CD competition. 'On the Road to Memphis' local blues competition entries closed with 8 bands - Sweet & the Back Beat, Jesse Greene Band, Hard Pushin' Papa, Mumbo Jumbo Voodoo Combo, Rocket Rached & the Fat City 8, Wicked Grin, Phlegm and the Drew Nelson Band. Hard Pushin' Papa unfortunately had to withdraw before the competition.

September

Two semi-final rounds for the 'On the Road to Memphis' local blues challenge were held, September 16 & 23; the final took place on September 25. The Jesse Greene Band will be going to Memphis to represent the Ottawa Blues Society at the International Blues Challenge, January 20-23, 2010. Thanks to the bands that entered and our judges, James Doran (Blues on the Rideau), Diane Wells (Rockin the Blues in Canada), Todd Bernard (DAWG FM), Ian Boyd (Compact Music), 'Uncle' Bob Cabana (FabGear 64), Amanda Putz (CBC), JW-Jones (Blues musician), Fred Litwin (Northern Blues Music), Alexandre Petit (Viree Blues Boreale) and Lynn Saxberg (Ottawa Citizen).

The Blues Heart Award was presented at the finals. The Board felt that, given their hard work, persistence and the success that resulted, the Award should span the two year period 2008-09, and the Blues Heart Award for 2008-09 was presented to DAWG FM, and accepted by Ed Torres and Todd Bernard.

November

Two Director positions are up for (re) election.

\$2900 was advanced to the Jesse Greene Band to assist in covering their expenses to date; further funds will be raised at the Christmas Party/AGM on Saturday, December 19.

The OBS mailbox has moved from downtown to the Alta Vista terminal; please note change of address.

MapleBlues Awards nominations were announced – MonkeyJunk nominated for Entertainer of the Year, Electric Act of the Year & Recording of the Year, for their record "Tiger In Your Tank", categories as well as Male Vocalist of the Year & Harmonica Player of the Year for Steve Marriner and Guitar Player of the Year for Tony D. OBS corporate member Northern Blues Music's The Twisters received five nominations and Paul Reddick (also on Northern Blues) received three.

The Blues Foundation's Keeping the Blues Alive Awards included Canadians Richard Flohil for Publicist and Eric LeBlanc for Historical Preservation.

December

The Blues Music Awards (formerly W.C. Handy Awards) nominations included Ottawa's MonkeyJunk for Best New Artist Debut, and OBS corporate members Stony Plain Records (a dozen nods for four different artists/projects: Joe Louis Walker, Duke Robillard, Ronnie Earl and Maria Muldaur) and Northern Blues Records (two nominations for Samuel James).

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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BLUES RADIO in OTTAWA

CKCU-FM 93.1
www.ckcufm.com
Sundays: 9-11 pm
Black and Blues
with John Tackaberry
Alternate Mondays: 2-7 am
Rockin' the Blues from Canada
with Diane Wells
Wednesdays: 9-11 pm
In A Mellow Tone
with Ron Sweetman

CBC Radio Two
103.3 FM
Saturdays: 6-8 pm
CBC Radio One
91.5 FM
Saturdays: 9-11 pm
Saturday Night Blues
with Holger Petersen

CJHR 98.7
Valley Heritage Radio
Thursdays: 8-10 pm
Got the Blues
With Pat Watters

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

Bluesy Venues

Rainbow Bistro, 76 Murray Street
www.therainbow.ca
Tucson's, 2440 Bank Street
www.tucsonblues.com
Irene's, 855 Bank Street
www.irenespub.ca
Elmdale House, 1084 Wellington Street
www.elmdaletavern.com
Black Sheep Inn, Wakefield QC
www.theblacksheepinn.com
Atomic Rooster, 303 Bank Street
www.atomicrooster.ca

D'Arcy McGee's Pub
44 Sparks Street
<http://ottawa.darcymcgees.com/>
655 Terry Fox Drive, Kanata
<http://kanata.darcymcgees.com/>
360 Moodie Drive, Bells Corners
<http://nepean.darcymcgees.com/>
Greenfield's Pub, 900 Greenbank Road
www.greenfieldspub.ca
Louisianne's, 1518 Main St, Stittsville
www.louisianies.com

DAWG FM is scheduled to go live June 2, 2010

DAWG is beginning to test their playlist and you can listen by going to www.bluesincanada.com and clicking on 'We stream the blues'.

A link is provided to give feedback on what you're hearing to DAWG's Program Director. You can also use the link to get your MP3 to DAWG.





MonkeyJunk Maple Blues Awards photos courtesy of Doug Smyth



Canada's national blues awards program, the Maple Blues Awards promotes blues music across Canada, and recognizes outstanding achievement in the field. Nominees are selected by a distinguished panel of blues DJs and journalists from across Canada (who are not eligible for any of the awards). Winners are selected by the online votes of blues fans from across Canada.

This year's winners were announced at the 13th Annual Maple Blues Awards Gala in Toronto, on January 18, 2010 at Koerner Hall. Danny Marks, Host of BLUZ FM and David Gogo, Cordova Bay Recording Artist, hosted the event. Backing the guest performers was the Maple Blues Band which includes stellar musicians Gary Kendall, Michael Fonfara, Tom Bona, Teddy Leonard, Pat Carey, Al Lerman, Chris Murphy and Chris Whiteley.

Legendary bluesman Son House is quoted as saying "I'm talking about the blues now, I ain't talkin' about no monkey junk". Such was not the case last night at the 13th annual Maple Blues Awards, held at Koerner Hall in Toronto. Ottawa based blues band Monkey Junk were the big winners with five awards; including Entertainer of the Year, Electric Act of the Year, Male Vocalist of the Year (Steve Marriner), Guitarist of the Year (Tony D) and Harmonica Player of the Year (Steve Marriner).

Musician Ken Whiteley presented Chris Whiteley & Diana Braithwaite with the SOCAN Songwriter of the Year award. Chris Whiteley was the also winner of both the Horn Player of the Year award and the Blues With a Feeling Award. Toronto's Blackburn was awarded the New Artist of the Year. The late Jeff Healey's "Songs From the Road" won Recording of the Year, presented to producer Alec Fraser, who recently recovered from a serious illness. Fraser also took home the Bassist of the Year award. A stunning performance with the Maple Blues Band from Harry Manx followed his win for Acoustic Act of the Year.

Saskatchewan native Suzie Vinnick picked up female vocalist of the year and also presented, along with Toronto Blues Society president Derek Andrews, the Blues Booster Award to DAWG FM's Ed Torres. DAWG FM will launch the nation's first all blues radio service in Ottawa this June.

The Awards program is organized by the Toronto Blues Society, with the support of Blues at the Bow, Canada South Blues Society, CBC Radio Saturday Night Blues, Coastal Jazz and Blues Society, Harvest Jazz and Blues Festival, Hornby Island Blues Society, Manitoba Blues Society, Montreal Blues Society, Ottawa Blues Society, Saskatoon Blues Society, Tantramars Blues Society, Thunder Bay Blues Society.

Sarah French

List of Maple Blues Awards winners (2009)

<http://www.torontobluesociety.com/mba/winners.htm>

On Facebook, check out Doug Smyth's video "MonkeyJunk Moments—13th Maple Blues Awards"

<http://www.facebook.com/home.php?#!/video/video.php?v=322282646619&ref=mf>

Right — Blues Affiliate Roundtable



Left — Vickie Paradis, Harrison Kennedy, Liz Sykes, Gary Paradis & Mike Graham



Right — Richard Flohil Keynote speech



Left — Gary & Vickie Paradis, Bill Wax & Mike Graham
[All photos — Liz Sykes]

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IBC Diary

Wednesday, January 20 –

Our IBC 2010 started at the Beale Street Merchants Meet & Greet, a free event at the New Daisy Theatre. Almost everyone heads there for the evening; there's good food from many Beale Street cafés and it's a great opportunity to catch up with friends from last year's IBC.

The FedEx International Showcase followed, featuring 17 bands and solo/duos this year, from France, Croatia, Germany, India, Italy, Poland, Denmark, Australia, Argentina, Sweden, Latvia and 6 from Canada; even with short 15-minute sets, that's 4¼ hours of music. We made it **almost** to the end and saw all the Canadians – Blackburn, Harrison Kennedy, Julian Fauth, the Twisters, Theriault-Viel and Scott McCord & the Bonafide Truth.

Thursday, January 21 –

One of the unique events at the IBC is the Affiliate Roundtable, this year chaired by the 2010 KBA Blues Organization winner, the Connecticut Blues Society. Each organization or society gave a brief introduction and shared some information about the challenges we face. This is a great opportunity for meeting and networking with others like us who volunteer in their local blues societies.

IBC semi-final rounds take place Thursday and Friday and both nights the same bands play the same venue; the judges are different each night and the order in which they play can be different, depending on the draw. The Jesse Greene Band was assigned the Hard Rock Café venue – a nice one, with a spacious stage, good sound, and typical Hard Rock Café menu and décor. By luck of the draw, they were the first band on Day 1 and it was little frantic, as everyone was a little uncertain about the procedures.

They kicked off with the only cover they played in Memphis, 'Poke Salad Annie', then right into their original material, featuring the wonderful slow 'Ain't Got You Blues', and ending with a roaring version of 'Mojo Man'.

The venue was filled, and the crowd was responsive. Many family members and friends travelled to Memphis and they made their presence felt with cheers and enthusiasm. Several video cameras recorded the full set.

Twenty-five minutes later the Jesse Greene Band's Memphis/IBC debut was over and they could spend the rest of IBC Day One checking out other bands and just enjoying being on Beale Street.

We put together a list of all Canadian bands and solo/duos, organized by time and venue, and this made it easier to see many of them perform. This first night, I caught at least a few songs by Blackburn, Daddy Long Legs, Harrison Kennedy and Ross Neilsen & the Suffrin' Bastards.

Friday, January 22 –

KBA winner for Publicist, Toronto's always entertaining Richard Flohil was the speaker at the Keynote Luncheon. You can read his address here <http://fyimusic.ca/talent/richard-flohils-blues-foundation-keynote-speech>

Over 30 entrants in the Youth Showcase played 8 Beale Street clubs on Friday afternoon.

On Friday, Day 2 of the Semi-Final competitions, the Jesse Greene band drew the #7 slot (of the 11 bands). They had decided to change up their set list a bit: Day 2 would be all original, no covers.

Friday night, I saw Matt Anderson, Harrison Kennedy, Rick Taylor and Blackburn.

The Hard Rock Café venue coordinator asked each band to return at the end of the night's program to jam together until the results were available. Members of the participating bands mixed it up on stage, and this is where talented musicians illustrate the improvisational nature of the blues genre ... they have never played together before, but they agree on a song, key and general tempo and off they go. There are some 'interesting' twists and turns to a song now and then! This is a fun time for musicians who can just enjoy themselves, and a successful jam is



testimony to the universality of blues and to the talent, experience and adaptability of the musicians on stage.

It was nearly 2 am when the venue coordinator received the results, and he kept us in suspense, first announcing all the solo/duo venues, then the other 10 band venues and, finally, the results from the Hard Rock Café. The judges had chosen the Jesse Greene Band to advance to the finals on Saturday night on the stage of the legendary Orpheum Theatre (see sidebar).

Saturday, January 23 –

The KBA Brunch is a highlight of the IBC ‘week’ – this year’s 19 Keeping the Blues Alive Awards were presented to very worthy individuals and organizations and an additional award, the President’s Award, was a surprise to recipient Jay Seilman, Executive Director of the Blues Foundation. Among the KBA winners were two Canadians – the aforementioned Richard Flohil (for Publicist) and Eric LeBlanc from Victoria who won in the Historical Preservation category.

The Solo/Duo Finals took place in the afternoon, with 8 competitors. Matt Anderson, sponsored by Fredericton’s Harvest Jazz & Blues Festival, was the winner; second place went to Alphonso Sanders and Bill ‘Howl-N-Madd’ Perry, representing the Crossroads Blues Society.

This year’s Best Self-Produced CD contest was a tie: “Fire It Up!” by the Laurie Morvan Band sponsored by the Santa Clarita Valley Blues Society and “Crime Scene Queen” by The Informants sponsored by the Colorado Blues Society.

The Band Finals got underway just after 7:30 pm in Memphis’ legendary Orpheum Theatre. The Jesse Greene Band was the 4th band up (the only Canadian band of the 11 in competition). The final band of the night, Grady Champion, was the winner (MS Delta Blues Society of Indianola); 2nd place was the Karen Lovely Band (Cascade Blues Association) and 3rd was Cheryl Renee with Them Bones (Cincy Blues Society).

Liz Sykes

The Orpheum Theatre

The Grand Opera House, built in 1890 at the corner of Main and Beale, became known as the Orpheum in 1907. In 1923 a fire broke out during a show featuring strip-tease artist Blossom Seeley, and the Orpheum burned to the ground.

In 1928, at a cost of \$1.6 million, a new Orpheum was built on the original site. Twice as large as her predecessor and opulently decorated, lavish tasselled brocade draperies, enormous crystal chandeliers, gilded mouldings, and the Mighty Wurlitzer pipe organ are just a few of its amenities.

As vaudeville waned, the Orpheum was purchased by the Malco movie chain in 1940 and presented first-run movies until 1976.

Malco decided to sell the building – there was even talk of demolishing the theatre to build an office complex – but in 1977 the Memphis Development Foundation purchased the Orpheum and began bringing Broadway productions and concerts back to the Theatre.

Fifty-four years had taken a toll on the “South’s Finest Theatre.” The Orpheum was closed on Christmas in 1982 for a \$5 million renovation to restore its 1928 opulence. A grand re-opening celebration was held in January of 1984.

The Orpheum continued to bring in large-scale Broadway shows, and performances from great entertainers; now managed by the Memphis Development Foundation, the Orpheum hosts 10-12 Broadway shows each year, and two of Memphis’ local arts groups, Ballet Memphis and Opera Memphis, call the Orpheum home.

Read about Mary, the theatre ghost: <http://www.orpheum-memphis.com/index.cfm?section=theatreinfo>

[All photos – Liz Sykes]

Are you a member of the Blues Foundation?

The Ottawa Blues Society is a Blues Foundation Affiliate!

For info on Membership Incentives, Membership Levels and more

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



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Drummer **JASON CÔTÉ** first got interested in blues through his father and uncle, both of whom played guitar and listened to blues. He played the guitar and piano while young and later picked up the bass, but the drums were the most fun to play at age 11! He studied music in high school and played drums in the high school band.

WHY PLAY BLUES? "The thing I enjoy about playing the blues is the feel. Blues players tend to be really good at expressing themselves through their instrument and blues drumming is similar to funk in that it focuses on the groove and holding back to allow others in the band to speak through their instruments. Blues also connects in a strong way to the audience and I enjoy that aspect as well. Watching people dance to the tunes and enjoy themselves is what it is all about."

ULTIMATE FAVOURITE BLUES RECORDING
Jimmie and Stevie Ray Vaughan "Family Style"

Bass player **DAN GREWAL's** father got a guitar as a gift but didn't play. Dan learned to play – "the first complete thing I learned was a super simple twelve bar in E ... so I've been playing blues for 10 years or so." He was "closet bassist" for most of his youth. In school he was playing alto/baritone sax in the concert and jazz band "but even while blowin' the tubes, I was still thinking' about the low end all the time." As he began to understand music, it was the groove that caught his attention and he knew his parents wouldn't go for drums so the bass became his instrument. As a pre- and young teen, he listened to Hendrix. "After absorbing what I could from him, the next thing was to find out and absorb all his influences ... all of those musicians were the blues legends"

ULTIMATE FAVOURITE BLUES RECORDING
Memphis Slim "Mother Earth"



Guitarist **LUKE DONOVAN** started playing guitar in his teens; he jokingly says it was a result of his family's reaction to him playing air guitar, "I guess I decided it would be better to appear to be a crappy guitar player than it would to be a crazy lunatic." He didn't take music classes but "I can guarantee that I studied and scrutinized music and records far more than math, science or English in High School!"

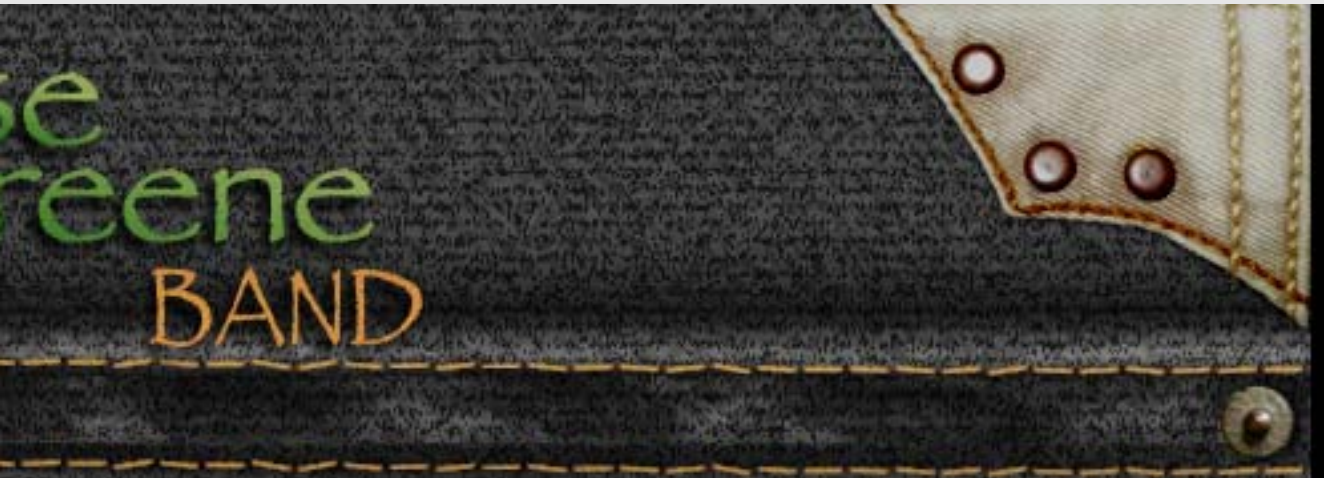
WHY PLAY BLUES? "I think it's because I connect with the idea that sometimes it's more effective or meaningful for me to *show* somebody how I feel with my playing than it is to merely verbalize my state of mind in a narrow or somewhat sterile way. The blues to me as guitar player is the ability to show somebody something intimate about yourself without saying a word, just playing. Only the best players can achieve this so that's why I play and practice the blues."

ULTIMATE FAVOURITE BLUES RECORDING
Muddy Waters "Folk Singer"

The Jesse Greene Band's first release is
available at gigs from the band
or from OBS Corporate Members:



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Harp player **MARC SEGUIN** absorbed bluesy music by osmosis. "I grew up in Windsor Ontario across the river from Detroit. I grew up hearing a lot of Motown, Soul, R&B, and 'Classic Rock'. You hear Motown standing in line at a drug store there." In the Spirit of Windsor marching band, he moved up the ranks, starting as a cymbal player, moving to bass drum to concert bells and eventually snare drum. Although his grandmother introduced him to the harmonica at 4 years old, he didn't pick up the blues harp until he saw Bruce Willis playing in a Seagram's commercial. A David Harp book and tape got him started; he was soon sneaking into afternoon blues jams. He took harmonica lessons from Kelly Hoppe (before his Big Sugar days) and at Fanny's Starlight Lounge, he saw blues harp greats, including William Clarke, Jerry Portnoy and Gary Primich.

WHY PLAY BLUES? "I play Blues as a form of meditation ... its like going to Church for me ... I feel it deeply. When I'm playing and the voice in my head stops ... and I'm completely in the moment playing ... there is nothing else in this world quite like that. I've been blessed to experience it."

ULTIMATE FAVOURITE BLUES RECORDING

Little Walter's Chess recording "Hate To See You Go"

Bandleader **JESSE GREENE** plays guitar and sings. Her parents were musicians and artists and music has always been a part of her life. Her parents listened to a variety of music, from early 50s pop/rock to folk and jazz. Her grandmother loved Elvis, and her grandfather taught her to sing at a young age and to play a little harmonica. She was classically trained as a pianist (she completed the Royal Conservatory Grade 8 level) until she abandoned the piano for the guitar at the age of 10. Interest in the Beatles (her first band, at 12 years old, was a Beatles cover band!) and early rock 'n' roll motivated her to look at their influences and her tastes broadened to include all the classics from soul to southern rock and country, Chet Atkins, Ray Charles, Buddy Holly, Chuck Berry, Muddy Waters, B.B. King, Howlin' Wolf, Freddie King and more. Bandmate Marc Seguin introduced her to the harmonica blues of Little Walter, William Clarke, the Fabulous Thunderbirds and others.

WHY PLAY BLUES? "I play blues because it moves me. I love the sound and I wish to communicate with others who love it too. I want to show people that it is so much a part of other contemporary music that they like; it is a foundation for so much music. I want to bring it back, want people to discover it, respect it. Mostly I play it because I love it."

FAVOURITE BLUES RECORDINGS

Among the first that inspired her – Bonnie Raitt and John Lee Hooker 'I'm in the Mood for Love' and Janis Joplin 'I Need a Man to Love'



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CD Reviews

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“Bridges” - Mary Flower

Yellow Dog Records, 2009

Reviewed by Ken Fraser

Mary Flower is a new artist to me, and one of the things I enjoy most about reviewing CDs for OBScene is getting exposed to artists that I haven't heard before.

This CD is not for hard-core Blues 'purists' but, if you like excellent roots style music with superb musicianship give this CD a listen. The music on this CD is a good mix of ragtime, country blues, gospel, swing and folk styles.

Mary Flower is renowned for her Piedmont fingerpicking style and she demonstrates this remarkable skill throughout the CD. Her original



instrumental tracks entitled, 'Columbia River Rag', 'Temptation Rag', 'Daughter of Contortion' and 'Blue Waltz' are fine examples of her excellent playing talent.

Flower also plays nice lap slide guitar on a couple tracks, 'When I Get Home I'm going to Be Satisfied' and 'Slow Lane to Glory'. She also sings with a very clear, natural voice and she gets

into some Bluesy material on 'Big Bill Blues' (written by Big Bill Broonzy) and 'Backwater Blues'.

I recommend this CD if you want to broaden your horizons and if you just like to hear good music played and sung very well.

“Sum' Mo' Chikan” - Super Chikan

VizzTone, 2007

Reviewed by Ken Fraser

My introduction to Super Chikan (born James Johnson in Darling, Mississippi, 1951) was a free MP3 download from the Gibson Guitar website, entitled 'What Ya See' from his 2000 release, 'What You See'. Not a bad cut, so I was interested in what he had to say on "Sum' Mo' Chikan".

There are twelve tracks on the CD which opens with 'Freddy's Thang', a cover/tribute to Freddy King's 'Hideaway', one of my all time favourite Blues instrumentals, and he does a great job with it. 'Hookin' Up' is a tribute to John Lee Hooker's classic, 'Boom Boom', another of my favourites. The fourth track, the only slow Blues track on the CD, 'Yard Boy Blues' and number eight, 'Peter Truck', are notable for the double entendres. The latter has some good slide playing on it.



Track eleven, 'Sippi' Seekin' Saw', also has some good slide guitar.

Super Chikan is backed up by his 3-piece band (drums bass and keyboards), The Fighting Cocks, and they sound pretty tight on this CD. Super Chikan supplies good vocals and he has very credible guitar chops. He also builds his own very unique guitars (called Chiktars), which give him his distinctive tone. You can even order a custom Chiktart from his

web site!!

He also plays regularly at actor Morgan Freeman's Ground Zero Blues Club in Clarksdale, MS. So if you ever find yourself in Blues Mecca, check him out.

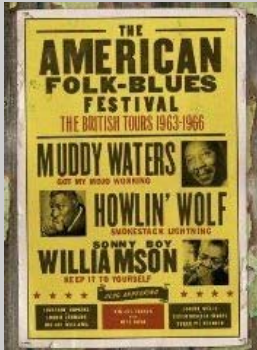
Overall, I enjoyed this CD and would consider adding it to my collection. I would also like to give his latest CD, "Chikadelic" (released in 2009), and some of his earlier CDs a listen.

OBS CD Reviews — We welcome CD submissions 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. We do guarantee that, once listened to and considered, each CD 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.

DVD Reviews

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The American Folk-Blues Festival The British Tours 1963-1966



Hip-O, May 8, 2007
Reviewed by Louise Dontigny

A rare treasure! This DVD is a must have for any blues lover who wants an exceptional collections of live classic performances of legendary blues musicians recorded during an important era in Blues

music history. It features essential performances of some of the greatest of the great blues performers such as Howlin' Wolf, Muddy Waters, Junior Wells, Lightnin' Hopkins, Sonny Boy Williamson with the blues feeling coming right at you from your screen. The DVD features two women whose performances are superb: Sugar Pie DeSanto who delivers saucy renditions of 'Rock Me Baby' and 'Baby What You Want Me To Do' and Sister Rosetta Tharpe who arrives at a railroad station in a horse-drawn carriage and gives a

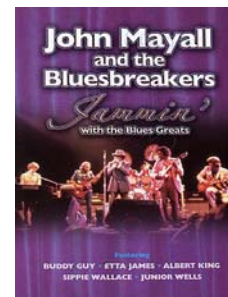
delightful performance of 'Didn't It Rain' outside while it's raining ... pretty special! Captured during their prime when there wasn't much video recording, this DVD is truly one of the most unique and precious visual documents of the blues preserving the music of the biggest names in blues. You will watch this DVD over and over. With the DVD comes an 18-page booklet with an essay by Mike Rowe as well as top quality photographs of the artists.

DVD Content includes: Sonny Boy Williamson 'Keep It To Yourself', 'Bye Bye Bird', 'Getting Out of Town'; Muddy Waters 'Got My Mojo Working', 'You Can't Lose What You Ain't Never Had', 'Blow Wind Blow'; Lonnie Johnson, 'Too Late To Cry'; Big Joe Williams 'Baby Please Don't Go'; Lightnin' Hopkins 'Come Go With Me', 'Lightnin's Blues'; Sugar Pie DeSanto 'Baby What You Want Me To Do', 'Rock Me Baby'; Howlin' Wolf 'Smokestack Lightning', 'Don't Laugh At Me'; Big Joe Turner 'Oh Well, Oh Well'; Junior Wells 'What'd I Say'; Sister Rosetta Tharpe 'Didn't It Rain', 'Trouble In Mind'.

John Mayall and his Bluesbreakers Jammin' with the Blues Greats: Live 1982

A blues lover's dream show! It was a night when the legends played, when English Blues met Chicago & Memphis Blues, and something magical happened. This DVD captured a 1982 New Jersey live performance by British blues icon John Mayall and his Bluesbreakers which at the time included former Rolling Stones guitarist Mick Taylor, John McVie (Fleetwood Mac) and Colin Allen on drums, with some of the great names in blues joining them on stage – Albert King, Buddy Guy, Junior Wells, Etta James and 83-year old Sippie Wallace. It's magical from start to finish with Albert, Buddy and Mick exchanging smokin' solos, Sippie and Etta wailing as only they can, and Junior adding his unique harp playing. And just as you think it couldn't get any better, all the artists get together on stage for a jam doing 'CC Rider' and each one of them just blows you away. This is one that you watch over and over. The filming and sound quality on this DVD are excellent.

DVD Content includes: John Mayal & The Bluesbreakers 'An Eye For An Eye', 'My time After Awhile', 'The Dark Side Of Midnight', 'Room To Move'; Etta James 'Baby, What You Want Me To Do'; Buddy Guy & Junior Wells 'Messin' With The Kid', 'Don't Start Me Talkin'; Sippie Wallace 'Shorty George'; Albert King 'Why Are You So Mean To Me?', 'Born Under A Bad Sign', 'Call It Stormy Monday'; 'C.C. Rider' Jam.



Hybrid, February 8, 2005
Reviewed by Louise Dontigny



← Cisco Ottawa Bluesfest, view from the stage (Sean Sisk photo)

→ In Switzerland, the band with Detlev; far right, the band, Little Charlie with Susan Tedeschi



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What have you been up to since we last caught up with you at the beginning of the 2009 Summer Festival season?

We did several festivals with Little Charlie Baty as a guest. It's one thing to have one of your heroes as a guest on a CD, but to tour with them is a much different thing. The night before heading to Mont Tremblant Blues Festival, Charlie flew in (on his birthday), and we had a rehearsal at my place. This is where the learning process began! Charlie gave us alternate chords and arrangements to back him up on swing tunes, and we figured out a few new tunes to play together. Tremblant was our first show and towards the end of the set, the power went out as a rain storm started to get more aggressive. Jeff Asselin took charge on drums and turned it into a drum solo. The audience appreciated it, and in a weird way made the show more memorable than ever. The storm held off the next act which, coincidentally, was Rick Estrin and the Nightcats, Little Charlie's former band under his own name. When the Nightcats finally hit, Charlie joined them for a few songs as somewhat of a reunion and it was a very high energy set. Later that night we played a club right near the main stage, while Rick and the band joined us for the majority of the performance.

After Tremblant we played Ottawa Bluesfest (anyone reading this should have been there!) and then headed to Switzerland for the Piazza Blues Festival. In the Swiss-Italian part of the country, we were taken care of like royalty. The meals were Italian influenced and delicious, and it was a great opportunity to hang out with friends like Art Tipaldi and his wife Bonnie, Detlev Hoegen (CrossCut Records), Alex Schultz (who many don't know is the son of Liz Claiborne), Kirk Fletcher, Billy Flynn, Billy Boy Arnold, Billy Branch, Lurie Bell, Susan Tedeschi, Rod Piazza, Darrell Nulisch, Robb Stupka, Steve Gomes, and the list goes on and on. It was a wonderful time!

We had a break from the Charlie + JW package while we played in Quebec City, Kitchener, Oakville and Kingston. During that time we had the opportunity to hang out with Canned Heat who were in Kitchener

Postcards From The Road #21:

performing as part of the Woodstock Reunion Tour. Larry Taylor, original Canned Heat bassist (who has also toured and recorded with Kim Wilson, The Monkees, Jerry Lee Lewis) continues to play with Tom Waits, and has appeared on our last two records. He didn't arrive until after our set, but we were lucky to be able to hang out with him for a couple of days since we had a rare day off between engagements. Larry has a million stories, and is a true legend of blues.

We re-united with Little Charlie in Virginia Beach, VA for a blues festival in September – several songs from this show are now on YouTube having been recorded professionally. This was our first US show with Charlie, and was a great introduction of this special package to the US market. Now people are starting to buzz about this and we look forward to more package bookings in the future.

Soon to be released, your new CD, "Midnight Memphis Sun", with special guests Hubert Sumlin and Charlie Musselwhite. This recording got underway last May in Memphis and was finished in December here in Ottawa; can you tell us how this CD evolved.

I love recording with guests on my CDs. There are many reasons, and the main one is that I want to work with as many of my heroes as I possibly can, and making a CD is just a really good excuse to make that happen. Time is running out to work with most of the original blues heroes, so it's not something that can be put on the back burner. Some guests are attainable, and some aren't. After numerous encounters with the great Hubert Sumlin, known for his prowess on Howlin' Wolf recordings and a stint with Muddy Waters, I felt that chances were good for him to work with me. I met Mr. Sumlin in Australia in 2004, backed him up at the Sasktel Jazz Festival later that year, and then ran into him at the Dutch Mason Festival in 2008.

Hubert was on the session at Sun Studios along with Big Foot (Richard) and the Mole (Larry), and it was positive vibes all around. We all knew we were recording in a special place, and the feeling of keeping the same level of integrity with the music was oozing



← Tourists Jeff, JW & Charlie in Switzerland

65 Roses Gala → JW with Anthony & Paul; the band, Jason Spezza, Teresa & Shean Donovan (Leon T Switzer/TotalPhoto.ca)



“Midnight Memphis Sun” to 65Roses

out of all of us. Hubert had just been at the studio the day before with Elvis Costello for an interview, but hadn't recorded there since the 50s with James Cotton. The experience of the session also turned into a song called 'Kissin' in Memphis' which tells a fun story and paints a picture of the evening, plus it features Memphis Charlie on harmonica. That's Charlie Musselwhite for those who aren't familiar with his nickname. Another little known fact is that it's Mr. Musselwhite's screaming harmonica on the INXS hit 'Suicide Blond', and I should mention that he's won 18 W.C. Handy Awards and had 6 Grammy nominations. More importantly, he is a highly respected artist and all-around classy guy. He's been a big supporter in many, many ways, including advice with some nasty business issues that came up during the process of recording/releasing this CD.

We recorded the other half of the record at my house again. New house since “Bluelisted” sessions, and better acoustics too! With my touring band, we pushed a little more towards the contemporary side of my song-writing, and even covered a Bryan Adams song with a blues feel. Award-winning author, my uncle Tim co-wrote several songs on the new disc, and the lyrics have definitely moved up the creative ladder. Add some amazing gospel singers to the mix on a couple of songs, and there is a lot of new territory here for our fans!

Anyone interested in having a good time, supporting local artists, and listening to great blues should purchase this CD. Best place to do that is at the CD Release Party! Here you can check out the new songs live, get the album signed by the whole band, and see a unique show that will include Jesse Whiteley on keys and four amazing gospel singers, Marc, Anthony, Lisa, and Debbie.

WRITE THIS IN YOUR DAY-TIMER!!! MAY 1, 9:30pm at the RAINBOW BISTRO.

Will you be participating in Blues in the Schools again this year? Tell us a little about how BITS works. What are the benefits ... for the kids ... for the musicians involved?

This is one of my favourite times of year. We go into schools and teach the kids about where blues came from. We write songs using the lyrics the kids come up with based on what issues they are facing. Sometimes it's about their summer plans, sometimes heavier issues like bullying and respect for each other. The kids are involved in every part ... we let them pick the groove, write the lyrics, etc. We just guide their ideas and help create the right backdrop for their thoughts. Meanwhile they are writing, singing and often playing an instrument during the big blues performance at the end of the second week in front of the whole school!

I absolutely love inspiring kids to make music part of their life. This will be my third year teamed up with Rev. Billy Wirtz from Florida. He is an amazing teacher and really knows how to connect to the kids; they just love him. Together, we really put our heart and soul into this and make it much more than a job. The hard part is saying good-bye after a week of core-groups. There are always tears... kids or us or both! The good news is that they are happy tears!

What's coming up for JW-Jones this year?

So far it looks like a few trips to Europe throughout the year, including a 3-week tour in May. We're at the Edmunston Blues Fest in June, and have some US tours coming up in July. Things are starting to fill in, and we're excited about supporting the new album!

What have been the implications (for blues musicians in general and your band in particular) of the economic downturn in Canada & the US over the last year?

I have said it before when it comes to the ups and downs of this industry: too much complaining, not enough working. We did a record low number of gigs in 2009, however, annual income has never been higher. Quality over quantity was the motto for last year, and I think we'll bring that idea into 2010 as well. Musicians complaining about not having enough work, gigs, or money are simply not hustling hard enough. Hard times mean hard work. You can lay down and die, or you can fight back!



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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Ottawa's new all blues radio station, DAWG FM 101.9 plans to go on air June 1, 2010. What impact do you think will this have on local blues musicians?

Blues exposure is never a bad thing! I think the fact that people can have a constant access to blues at their finger tips outside of the Bluesfest in July is going to mean more sustained interest in the music. It will also educate the general population that most of the music they love comes from blues. They'll hear the Stones, and then learn that the band named themselves after a Muddy Waters song. They'll hear George Thorogood, and then they'll hear that he got it from John Lee Hooker. Plus the station will be able to promote blues events in the city, and therefore ticket sales for these events should go up ... it's a win-win-win! Since being involved at the hearings (along with Dan Aykroyd, Liz Sykes and others), we've been looking forward to a long standing relationship with Dawg FM, they are great people.

Anything else you'd like to mention?

Years ago while touring Europe, I met a girl with Cystic Fibrosis. Cystic fibrosis (CF) is the most common, fatal genetic disease affecting young Canadians. CF is a multi-organ disease, primarily affecting the lungs and digestive system. A build-up of thick mucus in the lungs causes severe breathing problems. It may be difficult to clear bacteria from the lungs, leading to cycles of infection and inflammation, which damage the delicate lung tissues. Thick mucus also blocks the ducts of the pancreas, preventing enzymes from reaching the intestines to digest food. People with CF must consume a large amount of artificial enzymes with every meal and snack (an average of 20 pills a day), to help digest and absorb adequate nutrition from food. CF is a very complex disease, but there is plenty of info online if you're interested.

After meeting my European friend, I had the opportunity to get involved with fund raisers to support CF via the Ottawa Senators 65 Roses Sports Club. We performed the Gala last year and then spent more time with the organizers and their kids (both have CF) at the summer golf tournament, where I found out both boys were interested in playing music. Anthony (12) had just started playing guitar, and his older brother Paul (14) was playing drums.

We got together for a little jam session and I was blown away by their natural talents, and how fast they picked up on things. For fun at the end of the jam, I thought I would show Anthony one or two guitar riffs to work on, and in just 5 minutes, he was playing 8 different riffs. He wasn't just playing them, he could feel the best spot for each one and was mixing them up like any of the guitar greats the riffs came from. This got me thinking - let's get these boys on stage with us at the Gala in a few weeks!

We had one rehearsal, one sound check, and then the performance. These guys knocked it out of the park! They got a standing ovation from 450 people including several Sens players in the front row. The video is on YouTube (look up 'jwjones1' and then go to my favourites) and you can see for yourself! As I said to their dad <insert evil voice> "... and now my plan to create little blues clones is becoming a reality!" It was one of the proudest moments of my life, and I look forward to working with them; they will be headlining venues in no time!

Please visit <http://www.senators65roses.com> and donate to CF research. Thank you!

Back atcha in the Summer OBScene,

JW

See & hear JW-Jones live on YouTube
www.youtube.com/user/jwjones1



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. Spring & Fall issues are available electronically; Summer & Winter issues are printed and mailed to all members.

Enjoy and support the blues in Ottawa.

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

Name 1: _____

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City: _____ Province: _____

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Please check your preference for membership:

INDIVIDUAL MEMBERSHIP

\$30.00

(one newsletter, membership card, discounts to OBS events, other discounts & voting rights)

FAMILY MEMBERSHIP

\$50.00

(one newsletter, 2 membership cards, discounts, 2 voting rights, for a maximum of 2 adults & 2 children under 19)

RENEWAL or NEW MEMBER

Would you like to volunteer to work at the OBS tent at the Ottawa Bluesfest? Yes No

Would you like to be an OBS volunteer for other activities? Yes No

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

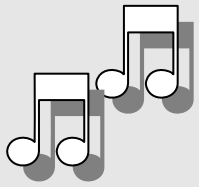
(e.g. administration, newsletter, photography, website, event planning,
member recruitment, corporate liaison, marketing)

Please mail this form with cheque payable to "Ottawa Blues Society" to:
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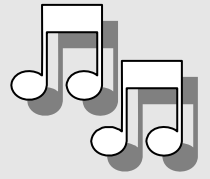
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