



Ottawa *BLUES* Society

OBScene

Summer 2009

Blues Series in Ontario



Bringing the Blues to
Eastern Ontario

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In this issue ...

... lots of info about several popular Blues Series in the Ottawa area, heads-up on the upcoming Blues Cruise and this year's 'On the Road to Memphis' local blues competition, update on the DAWG-FM saga, our very first Op-Ed column, the final installment of Kat Danser's 'Blues Pilgrimage', the latest 'Postcards From The Road' from JW-Jones and ... our CD reviewers went crazy and reviewed CDs from musicians appearing at Bluesfest, CDs from wonderful Canadian musicians and CDs from some up-and-comers you need to hear.

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OBS CONTACTS

Website: www.OttawaBluesSociety.com

E-mail: Please use feedback form on website

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ADVERTISING RATES

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OBScene Deadlines

Issue	Copy Deadline	Distribution Date
Fall	September 15	Online mid-October
Winter	December 15	Early January 2010

From the Editor ...

Starting last Fall, two issues of the OBScene each year will be converted to electronic only (available on the OBS website at www.ottawabluesociety.com/newsletters.php).

The Fall 2008 OBScene-news debuted (in November – a little late!) and from the reports we've heard, it was a success.

The Fall newsletter was followed by the Spring 2009 OBScene-news, posted to the website in early May.

Your Editor likes the flexibility of the new format, although, like most of you, I would not want to 'go electronic' for every issue – ½ & ½ seems about right.

Members who have read the Fall & Spring issues are very enthusiastic about the advantages of the online version – including tonnes of colour photos, and live links to other websites for further information on a wealth of topics touched on in the articles.

The only downside is that our members like to have a print copy of the newsletter to read. You are encouraged to print the online issues – they are in pdf format – for a more permanent record; if you have a colour printer, you'll get all those lovely photos in full colour.

Please note that although the Summer and Winter issues are actually printed in black and white, our copy layout is in colour. These issues are also posted to the website archive, so if you view them online, you'll see the photos in full colour (and you can print them too!)

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.

Op-Ed

Although op-ed refers to location in newspapers (opposite the editorial page), it has also come to mean 'opinion-editorial' and it is this role we want the OBS Op-Ed to play. We hope it will get you thinking about issues relevant to music and blues in particular. We encourage our readers to submit ideas or articles for future Op-Ed columns.

Long-time OBS member Pat Hertel authored this first thought-provoking piece.

Digital Armageddon – the 99¢ question

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Unless you have been living in a cave deep in the Canadian woods, you may have noticed, just in passing that ALL media are going digital. Vinyl is now merely quaint, 35 mm film is going the way of the dodo, VHS/Beta is dead and tape is out. Your newspaper will disappear. You will still have your subscription but you will be reading it on your iPhone or a similar device. Books will follow, being replaced by a device not much larger than a paperback that can access the entire contents of a Chapter's outlet. If you think that last one is science fiction, open your browser and Google "amazon kindle". You will be disabused.

What does all this mean?

As we move to digital it is important to realize that WE ARE CONCOMITANTLY MOVING FROM THE PHYSICAL TO THE VIRTUAL. This has profound implications for the music industry in general and artists in particular. It is something they have been slow in understanding.

My generation still likes to own that CD, hold that newspaper or book. This demographic will change. A CHILD BORN IN 2009 WILL NEVER BE A CONSUMER OF CDs OR ANY SIMILAR PHYSICAL MEDIUM.

The CD, with one foot in the physical world and one in the virtual (its content) is a crossover. It may last a little longer but it WILL die and the future is "downloads". In my view, this is a potential Armageddon for those who do not or will not or can not adapt. In the following I hope to show you why.

Right now you can buy the latest CD from MonkeyJunk (tell them I sent you ☺), take it home and "rip" it i.e. copy it to your PC. Now each song is now a separate WAV file which can also be converted to MP3 for your iPod or to some other format. Want to cop some of Tony's licks? Slow it down without even affecting the key. Want to sing along with Steve but he's not in your key? Change the key. Fan of Alvin and the Chipmunks? Speed it up. OR send it to a million of your closest friends. I am being metaphorical here but I believe you can begin to perceive a "problem".

In the past, when you wanted to pirate a copy you needed a lot more infrastructure. Not everyone had a record press in their basement and, you were in it for the money. Even making a significant number of CD copies can run into money. You don't do it for "fun". In the digital world, the cost is virtually (pun intended) nil.

BTW you can also rip vinyl, cassettes, VHS etc so going retro is no answer.

In a model that involves downloads we merely have a pre-ripped and unbundled CD. How many people have purchased a CD (or record) just for that one song? Well now you need

only pay for that one song. The front-end effort put in by the artist is much the same, but what if he/she sees only one or two songs selling on the back-end? Mind you, your distribution headaches are pretty well gone. You can get a cut from the latest JW oeuvre even if you are in Togo or Brazil.

There is a further problem though. The day of record companies backing artists is coming to a close (you OWE it to yourself to see this film clip: <http://www.spikedhumor.com/articles/172371/Before-The-Music-Dies.html>). We are in a world where just about anyone can create content with a bit of software and minimal equipment, that represents more than what Sun Studios ever had. I could bang something out in a few hours. It would be terrible. A little thing like lack of talent can be an impediment although software can correct even for this ... "pop" music does it every day!

So, how does JW get heard above the cacophony? How will they know about him in Togo or Brazil? Good question.

Well, you have just downloaded the title cut from "Tiger In Your Tank" and out it goes to a million of your closest, most intimate friends. MonkeyJunk has a million-seller on its hands and the guys have made ... 99 cents.

At this point some of you are thinking "copy protection". First, let us dispense with the idea of copyright. Once the rabbit is out of the hat and is reproducing all over the net you will never be able to stuff it back in the old chapeau. It is not practical to go after thousands of people spread all over hell and gone.

So, okay, let's discuss copy protection. While the artist may see it as his/her saviour it will not be favourably viewed by the user. It can mean that you can't copy the file for backup purposes against loss. It may mean that you can't put it on your iPod (if you downloaded to your PC) without actually buying another copy of something the user will feel he/she already "owns". Buy a new PC, lose all of your songs.

The fact is, though, no matter how complicated a digital fortress is built, IT WILL FAIL. Ultimately that file has to be converted to be "in clear". The text has to appear in readable form on your screen. There has to be an unencumbered stream of 0s and 1s producing that sounds coming out of your speakers or ear buds and, at that point, there will exist an application to capture that (unprotected) data.

Now the relation between artist and consumer is, and always has been, the equivalent of host and parasite. In nature, the parasite that kills its host is considered a failure. Digitization has led to this relationship being "out of whack" and a new relationship must needs be forged.

What will the form of this new relationship be? **THAT IS THE 99 CENT QUESTION.**

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

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

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)

Update from DAWG FM

DAWG had its day in court ... again. Check out The Ottawa Citizen and read this article <http://www.ottawacitizen.com/News/Three+radio+stations+possible/1687556/story.html> summarizing the situation which was published prior to the hearing.

The hearing on Friday, June 12 went well. Now the CRTC has to decide who gets assigned to which Frequency. We made a strong case that we should stay on 101.9 because we've invested hundreds of thousands of dollars already in that frequency.

But Astral and RCFO are working together to try to push us onto 94.5. That way Astral will have control over our signal strength and ability to expand our reach.

We have started a campaign to remind Federal politicians that we've done everything right, followed the rules, received this license fair and square and that we should not be further penalized by getting thrown onto another frequency and having to start the station build from square one, further delaying our launch.

Bluesincanada.com will soon have a petition ready for blues fans to send.

The decision will not be made by the CRTC for another three months at least. For those who are interested, the hearing transcript is online at <http://crtc.gc.ca/eng/transcripts/2009/tb0612.html>

Ed Torres, 15 June 2009

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.



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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OBS Board's Picks

Members of the Blues Society's Board of Directors pick one act they don't want to miss at this year's Cisco Ottawa Bluesfest (some of them can't count!)



Brent Diab – Director

HELP!!!! Only ONE? **Hubert Sumlin** – Simply because he is a living history of the blues and has played with everyone. I have seen him before but ya just gotta see guys like him any chance you can get. **Buckwheat Zydeco** – Are you kidding!!! A party personified. The last time he played Bluesfest, I was running my butt off as head of security and missed him. **Cedric Burnside & Lightnin' Malcolm** – There is so much buzz about these guys that I have just gotta be there. Finally, how can you miss **Saffire – The Uppity Blues Women**. If you like your blues with a whole lot of humour tossed in, I'll see ya there.

Rob Dufresne – Director, Membership

Cedric Burnside and Lightnin' Malcolm – My pick is based on the stellar performance that I witnessed at last year's Bluesfest in Chicago! The simple act of guitar and drums is magnified by the mesmerizing spell that they will put on you. These two young bluesmen who come from solid blues stock will not disappoint!

Ken Fraser – Director, Corporate Liaison

Has to be **Hubert Sumlin**. I have been a huge fan of his unique guitar-playing style and tone since I heard him on the first Howlin' Wolf CDs I bought years ago. I also read (and reviewed) his biography Incurable Blues a few years ago and he has led a fascinating life. Hubert was a big influence on guys like Eric Clapton, Keith Richards and Stevie Ray Vaughan to name a few. He will also be 78 years old this year, and he is one of those Blues treasures that define the genre in such a unique way. I have never been to the Chicago Bluesfest, where he's played numerous times, so I am thrilled that he is finally coming to Ottawa.

Denis Paquin – Director Merchandise

Trying to pick one act as a 'must see' is almost impossible. Having seen them in New Orleans last year, I very much enjoyed and am looking forward to seeing **Cedric Burnside & Lightnin' Malcolm**, again. However, my 'must see' at this year's Bluesfest is **Hubert Sumlin**. I always like to see someone I've never seen before. We're never sure how long we'll have the blues legends around, so I figure this Fest is as good a time as any.

Debra Thornington – Director, Community Relations

Home Made Jamz' Blues Band cuz there's been so much buzz on the Blues Circuit about these young'uns – the fact that they placed 2nd at the IBC and also that they recently made history by being the youngest blues band ever to achieve a record deal! Seriously, a 10 year old drummer?! Really looking forward to experiencing their bluezy youth and vitality firsthand.

Brian Scott – Volunteer Chair

I am a guitar junkie so any of the guitar players I would have no problem recommending. However, as these people will no longer be performing together, I would recommend **Saffire – the Uppity Blues Women**.

Gary Paradis – Treasurer, Director

And the winner is ... **Buckwheat Zydeco**.

Mike Graham – Vice-President, Director

I have to say I am really looking forward to **Buckwheat Zydeco** ... and (sorry guys and gals), **Lynard Skynard** (even though only one original). I saw the band in Georgia a few years ago with the recently-deceased Billy Powell ... unbelievable! [Editor's note – Mike has also become enchanted with **Eden Brent**, following her Chicago Bluesfest appearance!]

Liz Sykes – President, Editor

Bob Corritore & the Rhythm Room All-Stars are making their first visit to Ottawa, but Bob has been honouring the 'real deal' blues traditions of his home town of Chicago for over 25 years. He's a multi-talented guy – harmonica player, record producer and band leader. Also coming to Ottawa for the first time, Greenville MS native **Eden Brent** is a boogie-woogie piano player and sassy singer, whose nickname 'Little Boogaloo' came from her 16-year apprenticeship with blues pioneer Boogaloo Ames. Her Blues Music Award-winning CD, "Mississippi Number One" is a tribute to her home state. Finally, Canadian **Paul Reddick** is a singer, songwriter and harmonica player, and he is also a poet. The lyrics on his latest NorthernBlues release, "Sugarbird" are thoughtful and thought-provoking, the overall impression – haunting.

OBS "Block" of dorm rooms Victoria Hall,
Queen's University - 20 min. from downtown.
OBS Members, family & friends welcome!

Victoria Hall - dorm style (OBS BLOCK)
Non-air-conditioned; 1 or 2 single beds,
shared washroom.

GROUP RATE: \$45 single (1 single bed); \$55
double occupancy (2 single beds), tax extra.

Leggett Hall - 2-bedroom units (NON-OBS
BLOCK) air conditioned; double bed per
room; 2 bedrooms share one bathroom
GROUP RATE : \$99 2-bedroom unit tax extra.
Small common rooms Victoria Hall shared by
all guests

Parking: Weekends - Free
Monday to Friday (5 pm-7 am) - Free
Monday to Friday (7 am-5 pm) - \$12

Reservations: Andrew, 613-533-6000 ext.
74254; eventservices.queensu.ca
Virtual tour [http://www.virtualkingston.ca/
accommodation/queens/
queens_conference.php](http://www.virtualkingston.ca/accommodation/queens/queens_conference.php)

Mention OBS when booking.
OBS NOT FINANCIALLY RESPONSIBLE for
rooms/reservations

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Summer Blues Festivals 2009



JULY

July 3-5, 2009
8th Thunder Bay Blues Fest
Marina Park, Thunder Bay ON
www.thebayblues.ca

July 8-19, 2009
Cisco Ottawa Bluesfest
Lebreton Flats, Ottawa ON
www.ottawabluesfest.ca

July 10-19, 2008
16th Festival International du Blues de
Tremblant
Mont Tremblant QC
www1.tremblant.ca/blues/en/index.asp

July 10-12, 2009
1st Frankford Island Blues Festival
Frankford, ON
www.loyalblues.ca/festival.htm

July 10-12, 2009
7th Markham Ribfest & Music Festival
Markham Fairgrounds, Markham ON
www.markhamribfest.com

July 10-12, 2009
12th Porquis Bluesfest
Porquis ON
www.porquis.ca/web-content

July 16-19, 2009
Bluesfest International
Windsor ON
www.thebluesfest.com

July 17-19, 2009
Bluesfest International
London ON
www.thebluesfest.com

July 17-19, 2009
6th Burlington Jazz 'N Blues Festival
Spencer Smith Park, Burlington ON
www.burlingtonjazzbluesfestival.ca

July 17-19, 2009
Mississauga Rotary Ribfest
Mississauga ON
www.mississaugarotaryribfest.com

July 17-26, 2009
21st Beaches International Jazzfest
Toronto ON
www.beachesjazz.com

July 23-26, 2009
Calgary Folk Festival
Prince's Island Park, Calgary AB
www.calgaryfolkfest.com

July 31-August 2, 2009
6th Annual Riverside Jam
Riverside Park, Carleton Place ON
www.riversidejam.ca

AUGUST

August 3-9, 2009
Calgary Blues Festival
Calgary AB
www.calgarybluesfest.com

August 5-9, 2009
Maximum Blues
Carleton QC
www.maximumblues.net

August 6-9, 2009
14th Great Woods Music Festival
Great Woods Park, Beausejour MB
[www.greatwoodspark.com/Festival-
greatwoods/](http://www.greatwoodspark.com/Festival-greatwoods/)

August 6-9, 2009
Oshawa Jazz and Blues Festival
Oshawa ON
www.oshawajazzandbluesfestival.com

August 6-9, 2009
Kitchener Blues Festival
Downtown, Kitchener ON
www.kitchenerbluesfestival.com

August 7-9, 2009
5th Dutch Mason Blues Festival
Truro Raceway & Exhibition
www.dutchmason.com/festival/

August 8, 2008
13th Maple Ridge Jazz & Blues Festival
Memorial Peace Park, Maple Ridge BC
www.jazzblues.ca

August 9, 2009
10th Burnaby Blues & Roots
Festival
Deer Lake Park, Burnaby BC
www.burnabybluesfestival.com

August 12-16, 2009
12th FestiBlues Internationale de Montréal
Parc Ahuntsic, Montreal QC
www.festiblues.com

August 13-16 2009
4th Donnacona au Rhythme du Blues
Donnacona QC
www.donnaconablues.com

August 14-16, 2009
Salmon Arm Roots & Blues Festival
Salmon Arm BC
www.rootsandblues.ca

August 20-23, 2009
Summertime Blues
Diana Krall Plaza, Nanaimo BC
www.nanaimobluesfestival.com

August 21-23, 2009
11th Edmonton Labatt Blues Festival
Hawrelak Park, Edmonton AB
www.bluesinternationaltd.com

August 27-29, 2009
Lachute en Blues
Lachute QC
www.lachuteenblues.com

August 27-30, 2009
13th Limestone Blues Festival
Kingston ON
www.kingstonblues.com

SEPTEMBER

September 11-13, 2009
11th Southside Shuffle
Port Credit ON
www.southsideshuffle.com

September 15-20, 2009
Harvest Jazz and Blues Festival
Fredericton NB
www.harvestjazzandblues.com

ONE VISION

2 NATIONAL BLUES FESTIVALS

18TH ANNUAL POCONO BLUES FESTIVAL

JULY 24, 25, & 26, 2009 AT BIG BOULDER SKI AREA, PA

BUCKWHEAT ZYDECO JAMES COTTON BAND W/EDDY CLEARWATER

SHEMEKIA COPELAND LIL' ED & THE BLUES IMPERIALS

BERNARD ALLISON RUTHIE FOSTER MELVIN TAYLOR

SAFFIRE-THE UPPITY BLUES WOMEN CHRIS THOMAS KING

TERRY EVANS CEDRIC BURNISDE/LIGHTNIN' MALCOLM

PAUL OSCHER TROMBONE SHORTY & ORLEANS AVENUE TEXAS JOHNNY BROWN

THE BONEDOG RECORD REVIEW-TOMMY BROWN GIT SHORTY STEPHANIE WELLANS

THE PITTSBURGH GOSPEL LIGHTS HARRISON KENNEDY & FRUTELAND JACKSON

EDDIE TURNER JAMES ARMSTRONG

FOR TICKET INFO GO TO WWW.JFBB.COM

THE FIRST VERMONT BLUES FESTIVAL

AUGUST 21, 22, & 23, 2009 AT MOUNT SNOW SKI AREA

ELVIN BISHOP MAVIS STAPLES

MAGIC SLIM AND THE TEARDROPS

SHEMEKIA COPELAND

LIL' ED & THE BLUES IMPERIALS

LIL' DAVE THOMPSON

ROSIE LEDET & THE ZYDECO PLAYBOYS

GUY DAVIS WALLACE COLEMAN

JOHNNY RAWLS MISSISSIPPI HEAT

SAMUEL JAMES STUDEBAKER JOHN

FOR TICKET INFO GO TO
WWW.MOUNTSNOW.COM



The 'Blues Series' Model

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This issue's cover story focuses on the very popular and successful Blues Series model of event presentation.

Blues clubs have, for a variety of reasons, been suffering lower audience turnout for live music. Today's economic climate has only made things worse. But there is a music presentation model that is popular ... and successful – the Blues Series.

Examples in the Ottawa area include the Blues on the Rideau Series, Peterborough's Gazebo Blues Series, Virée Blues Boreale in Gatineau and the fledgling Glengarry Music Festival (which is featuring other genres as well as Blues). Joining this group with the debut show in July is the Summer Blues Series, presented by Choose The Blues Productions which also brings us Blues on the Rideau. Profiles of these series appear on the following pages.

What makes these Series successful, when Blues clubs are closing or surviving only by broadening their musical genres to include reggae, country, salsa nights and more of the ever-present rock?

How do these Series manage to put on Blues Shows, while live music clubs resort to '70s cover bands to fill their venues?

Promoter James Doran has tailored his program to satisfy an older demographic. His shows accommodate blues fans who want shows to start early and end at a reasonable hour and who want to have a meal before the show; there's even a Blues Weekend Getaway Package available at local bed & breakfast inns.

After 10 years of monthly Blues shows in Eastern Ontario, Terry and Kathy Gillespie felt there was an audience for a variety of music, presented in early evening or afternoon shows, with a gourmet meal as part of the package.

The organizers of these events emphasize that the ambiance of their shows' setting plays a role in attracting people to attend. Blues On The Rideau

takes place at the Cove Inn in Westport ON and has built a solid relationship with the owners and staff. The Glengarry Music Festival venue is a converted barn that has been transformed into a unique, limited-seating performance venue in a quiet, country setting and Peterborough's Gazebo Blues Series is on an outdoor patio on the banks of the Otonabee River. Virée Blues Boreale outgrew its original location, Café Le Troquet, and its shows now take place at Club Addiction, but it has continued its popular show & dinner package and offers a room deal at a local hotel.

Interestingly, none but the Virée Blues series takes place in a city. Perhaps the 'escape from the city' is part of the attraction?

Another common element to all the successful series profiled here is their commitment to high quality talent. They book great artists and they treat them well, which pays off in the quality of their performance. And, as James Doran noted, if you book only the best blues artists, "... as the Series grows, people will always trust that even if they don't know the artist in advance (which is the case with most of the attendees at the Blues On The Rideau Shows), they know it will be good."

The Glengarry Music Festival features a variety of world-class Canadian and International performers in several different genres. Over nine successful seasons, Virée Blues Boreale has promoted a large number of Québec blues artists, many of whom had never played and were virtually unknown in the National Capital area.

They're clearly doing a lot of things right, as their longevity attests: Peterborough's Patio Blues is in its 7th year; Blues on the Rideau has completed four successful years; and Virée Blues Boreale has 9 seasons under its belt.

We wish equal success to the two 'new kids on the block' and hope (and anticipate) that the already-established series will continue to thrive.



The goal from the start for this Series has been to bring in some of Canada's best Blues artists into a friendly, intimate setting – the funky, historic Cove Inn with only 120 seats is perfect (small venues are always where blues is heard best), give everyone a great meal and a great Show at a reasonable price while raising money for worthy local charities and organizations. It's working! Most Shows sell out – not bad for a town with a population of only 700! Many patrons come from out of town and stay over at the Inn or nearby B&Bs making a great little getaway holiday out of it. Over the four years to date, more than \$23,000 has been raised from this Series. To the artists, all the great staff at The Cove, Tim & Mark from Little Chicago Studios (for the excellent sound), the local and regional media and, most importantly, to all those who buy tickets and come up to support these special nights, we say a big Thank You!

Blues On The Rideau At The Cove Inn, Westport ON 2008/09 Season Retrospective

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October 17 & 18 – Curley Bridges with the Chris Whiteley Band

www.electrofi.com www.chriswhiteley.com

At age 74 Curley Bridges showed us how the masters do it carving out classic blues on the piano with a right hand that moved so fast it was hard to see at times and a voice that still carries power and range. Chris Whiteley provided perfect counterpoint on his guitar, harmonica, trumpet and vocals with his usual consummate musicianship joined by the incomparable Bucky Berger (Bob Vespaziani on Saturday) on drums and Victor Bateman on bass. Diana Braithwaite who was visiting graced the stage for a few numbers adding that sweet, strong voice of hers to the mix. Over \$800 was raised for Rideau Vista & St. Edwards Schools.



November 21 - Steve Strongman Band

www.stevestrongman.com

This 2008 Maple Blues Award nominee for Guitarist Of The Year came up from Hamilton (the Hammer) with his blazing Gibson, backed by Dave King on drums and Alec Fraser on bass, and served up some great rockin', high energy, blues to a packed house. Mark 'Bird' Stafford – in Westport that day delivering his Blues In The Schools Program – joined the band for several numbers adding his excellent harmonica to the mix. \$750 was raised for Blues In The Schools & the David McCarthy Scholarship Fund.

January 16 & 17 – Roxanne Potvin Blues Band

www.roxannepotvin.com

Now living in Toronto but originally from Gatineau this gig was a little like coming home for Roxanne. She delivered straight up Blues this night – Freddie King, Jimmy Reed, Big Mama Thornton, Joe Tex and Dinah Washington tunes as well as some of her own. She was superb on guitar and vocals exuding talent and confidence beyond her years. She had a very talented trio from Toronto behind her (none of whom was over age 30!) including Brandi Disterheft on standup bass (winner of the 2008 Juno for Best Classical Jazz Album of the Year), Sly Juhas on drums and Chris Gayle on sax. \$628 was raised for the Westport Food Bank on Friday & \$638 for the Lions Club Mobility Van on Saturday.



February 20 & 21 – Fathead

www.fathead.biz

The 2008 Juno Award Winners for Best Blues CD of the Year and one of Canada's top blues bands treated the packed houses to a fantastic Show. This band has been around for 17 years and it shows – John Mays on vocals (2009 Maple Blues Award Male Vocalist of the Year), Al Lerman on harmonica, sax and vocals, Darren Poole on guitar, Omar Tunnoch on bass and Bucky Berger (2009 Maple Blues Award Drummer of the Year nominee) on the skins – a tight, funky, fun, groovin', dancin' double clutch, cross rhythms, passionate, heart and soul blues band. \$572 was raised for the Rideau District Museum & \$650 for Friends of Foley Mountain.

March 20 – Rick Fines & Suzie Vinnick Band

www.rickandsuzie.com

Rick on his great electric guitar and soulful vocals with Suzie (2009 Maple Blues Female Vocalist Of The Year and new CD nominated for a Juno) with her gorgeous voice and driving bass go together like two halves of an Oreo cookie! They were joined by Gary Craig on drums and Rod Phillips on keyboards for a full-on rockin' quartet. They can play it all from acoustic & electric blues, jazz, folk, country, even a little pop but for this Show it was all dancin', swingin' blues and the crowd absolutely loved it. \$577.50 was raised for the Juvenile Diabetes Association of Ontario.



Blues On The Rideau At The Cove Inn – 5th Season!

October 16
November 20/21
December 18 *new

January 15/16
February 19/20
March 19/20

April 23/24
May 14
June 18

BOTR @ The Cove is always the 3rd weekend of the month – Artist Line-Up will be announced by late summer
Some double weekends may be different bands, others will be same band both nights.
Dates may be added/deleted subject to advance ticket demand.
Visit www.choosetheblues.ca for updates and more details

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BOTR Retrospective 2008/09

March 21 – MonkeyJunk www.myspace.com/monkeyjunkottawa

MonkeyJunk was a late addition to the schedule, the first time we tried two *different* bands on the same weekend and it worked! This power trio proved very quickly why they came in 3rd at the International Blues Challenge in Memphis, laying down sweaty, high energy, rockin' blues & bedroom funk all night long. Tony D is well known to local blues fans for his dynamite guitar. Steve Marriner at age 25 is fast becoming one of the premier young bluesmen on the scene with great harp (2008 Maple Blues Harmonica Player Of The Year), a powerful voice and excellent guitar. Matt Sobb is rock solid on drums. \$522.50 was raised for Gilda's Club for Cancer Families, Eastern ON.



April 17 – Paul Reddick & The Sidemen www.paulreddick.ca

What a seasoned, smooth, professional band. Paul – the poet of song – with his hypnotic vocals, dynamite harmonica & maracas/tamborine orchestrated a dynamite groove all night long with his superb backline – Gary Craig on drums, big Denis Keldie on keyboards, accordion, squeezebox, banjo & mandolin, John Dymond on bass and the incomparable Teddy Leonard on guitar. Powerful, great eclectic blues. Listening to Paul Reddick is like sailing on the ocean – with all kinds of different weather on the voyage. \$500.50 was raised for the Rideau Waterway Land Trust.

April 18 – JW-Jones Blues Band www.jw-jones.com

JW was another late addition to this year's schedule and are we glad we finally got him here. An unbelievably tight power trio considering their young years – and from right here in Ottawa. JW plays fire-wagon guitar and vocals complimented by Martin Regimbald on a solid and active bass and Jeff Asselin on drums. Fresh from 3 shows in southern Ontario opening for Kim Wilson & The Fabulous Thunderbirds, the boys hit the Cove stage with a vengeance. One of the highlights of the night was when the 3 of them moved over to play each other's instrument midway through the song and kept it going. \$511.50 was raised for Westport In Bloom.



May 15 & 16 – Danny Brooks & The Memphis Brothers www.dannybrooksmusic.com

Danny Brooks sings songs of life, love, redemption and hope, full of passion with a great, soulful, gravelly voice and fine guitar, dobro and harmonica playing. He has a wonderful gift - the ability to touch people's hearts, minds and souls through his music. Teddy Leonard played his patented lead guitar with style and energy complementing and counterpointing Danny beautifully, Dennis Pinhorn was great on bass and back up vocals, Ed Zankowski's sax wailed all night and the incomparable Bucky Berger on drums powered everything along like a big Drivin' Wheel. \$500.50 was raised for Compassion Canada Sponsor-A-Child & \$588.50 for Habitat For Humanity.

June 19 Stephen Barry Band with Special Guest Michael Jerome Browne

www.stephenbarry.bros.ca www.michaeljeromebrowne.com

This was the last Show of the 2008/09 season and it didn't disappoint. One of the best Blues bands in Quebec (and longest running – they have been playing together since the early 70s!) the Stephen Barry Band rolled in from Montreal bringing their classic swing style of Blues with unique renditions of classics and originals. Michael Jerome Browne – former lead singer with the band who has gone on to a very successful solo career (2008 Maple Blues Award nominee for Acoustic Artist Of The Year) was reunited with the band adding his excellent vocals and guitar. Stephen's energetic bass playing has earned him multiple Maple Blues Award nominations for Bass Player Of The Year, Andrew Cowan supports well with his unique hollow body electric guitar, Jody Golick is as good as it gets on sax and Gordon Adamson supplies the groove with his powerful drums. And they all sing. Vive le Quebec blues! \$310 was raised for the Westport Library & \$310 for the Lucy Drysdale Memorial Scholarship Fund.



Choose The Blues Productions, producer of the successful Blues On The Rideau Series, is pleased to announce an exciting new Summer Blues Series in the beautiful Rideau/St. Lawrence region of eastern Ontario. Like BOTR @ The Cove, each event will be a Dinner & Show Fundraiser for different local charities and will feature some of Canada's best blues artists. All events are under cover so it is rain or shine!

TVCOGECO will be recording all of the Shows and producing a music series from the footage to be broadcast next season. The series will be shown on multiple TVCOGECO outlets across Ontario, video highlights will be posted on the website at www.tvcogeco.com and full length programs will ultimately be available through the popular Video On Demand service provided to all Cogeco digital cable customers in Ontario.

For more information visit www.choosetheblues.ca

or contact James Doran, Choose The Blues Productions, Kenmore ON (613) 574-0086 james@choosetheblues.ca

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SUMMER BLUES

ON THE RIDEAU/ST. LAWRENCE

3 Dinner & Show Fundraisers featuring some of Canada's best blues artists
ADVANCE RESERVATIONS REQUIRED AT ALL VENUES - BOOK NOW!

July 21 – BLUES CRUISE, DINNER & SHOW
KINGSTON 1000 ISLANDS CRUISES – KINGSTON
ON THE ISLAND STAR, DEPARTS FROM DOWNTOWN PIER * 6:30 to 9:30 pm



From Toronto
Triple 2008 Maple Blues Award nominee
TRESA LEVASSEUR BAND
PROCEEDS TO THE KINGSTON FOOD BANK
only **\$79.50** plus GST
(613) 549-5544
or book On-line www.ktic.ca



August 14 – DINNER & SHOW
ANGELO'S RESTAURANT - SMITHS FALLS
UNDER A BIG TENT BESIDE THE DETACHED LOCK, RIDEAU CANAL * 7 to 11 pm

From Hamilton
2008 Maple Blues Award Guitarist
Of The Year nominee
STEVE STRONGMAN BAND
PROCEEDS TO THE
SMITHS FALLS FOOD BANK
only **\$55** taxes included
(613) 283-0512



August 23 – DINNER & SHOW
THE RED GEORGE PUB - PRESCOTT
UNDER A BIG TENT IN FRONT OF THE PUB OVERLOOKING THE ST. LAWRENCE * 6 to 10 pm

From Toronto
2008 Juno Award Blues Album
Of The Year nominee
JOHNNY MAX BAND
PROCEEDS TO ST. LAWRENCE
SHAKESPEARE FESTIVAL
only **\$55** taxes included
(613) 925-8800





For more information visit
www.choosetheblues.ca





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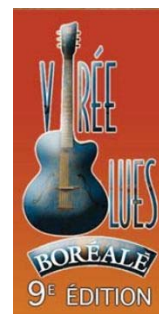
Virée Blues Boréale

A blues series on 'the Québec side', Virée Blues Boréale presents a once-a-month Wednesday evening blues show. Up to December 2008, this show took place at Café Le Troquet (41 Laval Street in the Old Hull sector, Gatineau QC). However 2009 saw the event outgrow the venue and move to Club Addiction (117 Promenade du Portage, Old Hull sector). Le Troquet continues to offer its delicious cuisine to complement the Virée Blues Boréale shows and a Dinner & Show package is available with meals served at Le Troquet while the show takes place at Club Addiction. Hotel accommodation can be arranged at Les Suites Victoria.

The 9th edition of the All New Virée Blues Boréale was launched on January 28 with Québec blues icons Bob Walsh, Jim Zeller and Guy Bélanger, together on the same stage. On February 25, Mike Goudreau and the Boppin' Blues Band made their 4th appearance at Virée Blues with their new CD "Blues Et Cetera".

Virée Blues Boréale brought together the best of "Hammer Town" (Hamilton ON) on March 25 with two-fer – first Harrison Kennedy, then Steve Strongman with his newly-released CD "Blues In Colour". On April 22, another two-fer, this time the two first place winners in the Blues upcomers category at Tremblant Blues International Festival. After outshining more than 42 other groups in that competition, these two young pianists, Lewis Dave and King Melrose went head-to-head to determine the very best upcoming Blues pianist.

May 20 saw the Spiritual Father of the Québec Blues, Stephen Barry and his band brought their 40 years of experience to the stage at Club Addiction, and the year ending show on June 17 brought back season-opening Guy Belanger, this time on his own.



Riverside Grill & Gazebo

Holiday Inn, Peterborough ON
www.holidayinn.com/waterfront



On Friday Night.....The Blues is Alright!

6-10 pm

weather permitting

\$5 cover

For the past seven years, an outdoor blues series, 'On Friday Night ... The Blues is Alright' has been presented on the 150-seat Waterfront Gazebo Patio of the Riverside Grill at the Holiday Inn in Peterborough. The patio is located right on the banks of the Otonabee River. The late Al Kirkcaldy booked many of the acts in past years and was very proud of the success of this series — the line-up to get in often extends around the block!

These popular shows start and 6 pm and wind up around 10 pm; cover charge is \$5 and the line-up to get in typically extends around the block. The event has a great following of regulars that have dinner and stay the evening, enjoying a great variety of Ontario blues throughout the summer.

This year's schedule includes:

June 19 - Shrimp Daddy & the Sharpshooters
 June 26 - The Gary Kendall Band with Chuck Jackson
 July 3 - Jake & the Fundamentals
 July 10 - Howard Ross & the Peterborough Blues
 July 17- Jack de Keyzer
 July 24 - Deanna Bogart

July 31 - Steve Strongman
 Aug 7- Johnny Max Band
 Aug 14 - Erin McCallum & the Road Trip Blues Band
 Aug 21 - The Fabulous Tonemasters with Wylie Harold
 Aug 28 - Treasa Levasseur
 Sept 4 - Jack de Keyzer





Left, at the venue
2Beans in a Barn

Peter Karp, Terry Gillespie
and Sue Foley



Photos — Jake Morrison
www.WithFlare.org

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GLENGARRY MUSIC FESTIVAL

Roots • Blues • Jazz • African Music



Grand Opening
Saturday June 20th 2009

www.glengarrymusicfestival.com

SATURDAY EVENING PERFORMANCES

Seating is first come first serve • Advance tickets only -
\$45 ea includes dinner, entertainment and gst • Open
5:00 • Dinner 6:00 • Performance 8:00

Saturday June 20
SUE FOLEY & PETER KARP
Perth ON Nashville TN

Saturday July 18
THANDIE KLASSEN
Soweto SA

Saturday August 22
KAREN YOUNG
Hudson QC

Sat., September 19
RAY BONNEVILLE
Austin TX

SUNDAY LUNCHEON PERFORMANCES

Seating is first come first serve • Advance tickets only
• \$35 ea includes; luncheon, entertainment and gst •
Open Noon • Luncheon 12:30 • Performance 2:00

Sunday, June 28
LYNNE HANSON
Ottawa ON

Sunday July 26
ASHLEY MACLEOD
Glengarry ON

Sunday August 30
STEPHEN BARRY & ANDREW COWAN
Montreal QC

Sunday September 27,
THE JOHNNY MAX TRIO
Toronto ON

Information: 613-678-5862
www.glengarrymusicfestival.com

The Glengarry Music Festival is a natural progression of Terry Gillespie's involvement in local music presentation over the last 10 years. Terry and the Granary Blues Band began playing at The Granary Restaurant, the closest public venue to Terry's home in Vankleek Hill. This became a regular once-a-month gig, aptly named 'Blues on Tues' (it took place on a Tuesday evening from 7-10 pm). It quickly sold out, months in advance. People were coming early for dinner, because the restaurant had a good food reputation, and arriving early guaranteed a seat for the evening performance (seating was, first-come, first seated). After the restaurant closed, 'Blues on Tues' moved around the neighbourhood but always had meals available and the shows took place from 7-10 pm. The formula was a hit with both musicians and the audience!

Following discussions in early 2009, the Glengarry Music Festival was born. The venue and ambiance were provided by Kasey Rogers and her husband Paul Gamache. The setting, a barn converted into a listening chamber for classical music, is an ideal acoustic space. As Terry

says, "if you drop a pin during the performance, you are performing a solo; the sound is that good." The barn holds only 90 people and is very intimate.

Kasey, of the 2Bean Café in Alexandria, is providing the meals; Paul takes care of the web design and is general overseer of the project; Terry, as Artistic Director, is responsible for the music; and Kathy Gillespie does the publicity.

The first show, June 20, featured Sue Foley and Peter Karp and was sold out. It was a pre-launch special of the "He said-She Said" CD, co-produced by Peter Karp and Terry Gillespie, to be released in the fall. Doors opened at 5 pm, dinner was served at 6 pm, the music started at 8 pm and everyone was leaving by 10:15 pm with really big smiles on their faces. The magic is what we are going after and it does not necessarily require a late night.

There are a number of genres performing at the festival, which is actually a series. The next show, almost sold out, is July 18 and Thandie Klaasen, Nelson Mandela's favorite jazz singer, will be accompanied by Peter Measroch on Piano, Terry Gillespie on guitar and Wayne Stoute on congas.

Blues Pilgrimage

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Part Three:

As the landscape changes from Mississippi to Louisiana so too does the energy. The vast and incredible bayou, the unyielding heat and humidity and mix of ethnic cultures were inspiring. Although the history of Louisiana is as tumultuous as any in the Deep South, there is a joy and levity that is palpable. It seems evident that the roots of music in the region (i.e. Zydeco, jazz) also reflect the simplicity and complexity of being human.

The focal point of my time in Louisiana was spent in Lafayette, the third largest city in the state and a deep connection to rural life. Louisiana is the only state that divides areas into parishes instead of counties. Lafayette is in the Evangeline Parish which is a historically-rich area marking the plight of the Acadian peoples expelled from Nova Scotia in 1755 in *Le Grand Derangement*. Not many know that Acadian became a' Cajun and finally shortened to Cajun. It is slightly embarrassing that I traveled to Louisiana to learn about Canadian history but it's true. I had no prior knowledge of the expulsion, the settling and the relevance of Canada in the culture of Louisiana. In a twisted way I recognized elements of Canadian culture in Lafayette that was both disturbing and comforting.

In late April over 350,000 people gather over 3 days to celebrate music at the Festival International De Louisianne. The festival challenged the way I have experienced music. No tickets, limited stage security, no perimeter and no territorialism or stress over where to set up your lawn chair. This festival is a testament to equal access to music and a trust that community can take care of all matters. This is not an *event* it is a *gathering* ... a place for all people to gather, not just those with money for leisure. Artists get paid through corporate and government sponsorship (including the governments of Nova Scotia, Quebec and Canada) and music lovers get to come out and express their joy. Seems like a fine mix to me.

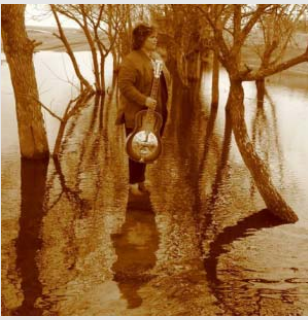
One of the first acts I caught was Rosie Ledet (la'day) a regional favorite and quite the firecracker. I swear she didn't even pump out the first note on her accordion before the crowd rushed the stage to begin dancing the *Fais do do*, a unique style of regional dance. I noted that everyone seemed to have hankies hangin' out their pockets or tied around their necks. I was very curious and soon learned that the hankies are of practical use. Between the dancing, the firestorm of Zydeco music and the Cajun cuisine profuse sweating occurs and the hanky is just a necessary part of wiping sweat from your eyes so you can keep the party going.



From Mali (Habib Koite) to Canada (The Duhks) to all-female Mariachi band from Mexico and regional favorites (Sonny Landreth) ... it was unbelievable! The congregation of cultures, musical traditions and regional cuisine was awe-inspiring and I felt blessed to experience such richness.

Driving the Louisiana coastline it was impossible to deny the lingering effects of Katrina especially in and around New Orleans, but arriving in Columbus, Georgia was a breath of fresh air. After years of dreaming about it, I was finally in the birthplace of the Mother of the Blues, Gertrude 'Ma' Rainey born April 26, 1896 (d. 1939).

Prior to making the long trip to Columbus I had spoken with city officials who confirmed that they had received monies to preserve Ma's home as well as her personal and musical artifacts that family members



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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Hankies & Ma's Keys



had donated. By the time I arrived in Columbus I had extensive email contact with Fred Fussell, curator of the Ma Rainey Blues House & Museum and had listened to Ma's 78 recording of 'Moonshine Blues' at the Blues Archives in Oxford, Mississippi and had read and listened to everything Ma.

The Classic Blues period (1902-1930) formed the foundation of blues and jazz in North America. Women were the voices of that period Ma Rainey is credited with being the Mother of the Blues because she was *the*

boss of the shack, the first to feature *The Blues* on stage in 1902 at the age of 16. She was the first star of race records along with Mamie Smith, Ida Cox and, later, Bessie Smith. Ma created a performing art for blues music and originated the style known as *Vaudeville Blues*, a mix of blues, popular show songs and humour. Mae Barnes said that "when Ma opened her mouth that was IT! That woman could sing and I MEAN sing! Every member of the audience thought she was singing right to them."

My dedication to preserving her memory is that her life should not be overshadowed by anyone. She was already a veteran performer by the time she recorded in 1923 and in the 5 years that followed she recorded 100 songs (92 originals) including her song 'See See Rider' (aka C.C. Rider). Ma Rainey was a woman who sang about her experiences in life and didn't shy away from writing about her domestic violence, alcoholism, poverty and sexuality. To me, she is a true pioneer ... someone who tells you how it is straight up. To touch the keys of her piano was a thrill and I'm so grateful for all the efforts the City of Columbus and the State of Georgia went to in order for her memory to be preserved.



What I realize most about this *Rails & Rivers* pilgrimage is that it changed my life. Writing about it and being supported by Liz and the Ottawa Blues Society has enriched my understanding of parts of the experience. I thought going into this adventure that it would wrap up my passion for early blues music but, instead, it ignited it! This Fall I will begin graduate studies with the Canadian Centre for Ethnomusicology at the University of Alberta where I will pursue a PhD in Ethnomusicology. My first focus ... the origins of the music of

North Mississippi. And in the end it was just the beginning

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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The Ottawa Blues Society will again participate in the Blues Foundation's International Blues Challenge in Memphis TN. The winner will compete as OBS representative in the International Blues Challenge in Memphis, January 20-23, 2010.

We have scheduled three semi-final rounds at Tucson's (2440 Bank Street) on Wednesday, September 9, Wednesday, September 16 and Wednesday, September 23. Our IBC representative will be chosen at the final Blues Challenge round on Friday, September 25, 2009.

For the purposes of the IBC, a 'band' is any act with three or more musicians; vocalists are counted as musicians for the purpose of this competition, and both electric and acoustic instruments are allowed. At this local competition, bands will be judged by the same criteria used for the International competition. Each band has 25 minutes to perform and is given points based on Blues Content, Vocals, Talent, Originality and Stage Presence. For full details on scoring criteria and official rules, see the Blues Foundation website <http://www.blues.org/ibc/scoring.php>

Eligibility Requirements:

- ♫ Band members must be 2009 residents of the Ottawa/Gatineau area (approximately 100 km radius of Ottawa).
- ♫ Each band must be available for all semi-final rounds and the final round and must be able to travel to Memphis in January 2010.
- ♫ Each band will play one 25-minute set.
- ♫ All songs presented MUST be Blues (electric or acoustic), Rock/Blues, Jazz/Blues, Country Blues or Rhythm & Blues.
- ♫ Each participating band will provide the OBS with one original recorded song for inclusion in the 'OBS On the Road to Memphis' compilation. This compilation will be produced in limited quantity and sold to raise funds for OBS expenses incurred in the annual local competition.

Application information should include names and contact info for all band members, a brief biography, a summary of the band's experience and performance history and an audio sample of the band's music (link to myspace, band website, MP3 or CD). You will be contacted for further information following the submission deadline. Please address any questions to liz@ottawabluesociety.com

Applications should be submitted via email to boardmembers@ottawabluesociety.com

Submission deadline is midnight Monday, August 10, 2009.

<http://www.ottawabluesociety.com/road2memphis.php>

On the Road to Memphis



Ottawa Blues Society ~ Blues Challenge
2009



Everybody's checking out YouTube!

Some of our blues friends are even ON YouTube!

OBSceen 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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BLUESCRUISE

Sunday, August 16, 2-6 pm
Tickets \$50 per person – limited number - on sale now!
Tickets available online at the Blues Cruise website with paypal
www.bluescruise.ca

Ottawa Blues Society

Living The Blues!

M&T Glass

BLUES SOCIETY

The OBS is pleased to partner with Claude Lachaine's famous Ottawa Blues Cruise event! Leave your worries at the dock, put on your dancing shoes and com'on board! Great music, great ambiance and the order for good cruisin' weather has already gone in.

This year's spectacle, its 9th year running, includes another top notch musical line-up ...

The fine, New Orleans Blues of Bryan Lee. An American blues guitarist and singer based in New Orleans, Louisiana, Mr. Lee (also known by his nickname, the *Braille Blues Daddy*) has been a fixture on the Bourbon Street scene since the 1980s. His music is grounded in intensity and poured out with the kind of passion that can only come from someone who intimately knows the blues. www.braillebluesdaddy.com

AND

Canada's own Jack De Keyzer. Eight time Maple Blues and 2003 Juno Award winning artist Jack de Keyzer is a masterful, jazz-infused electric blues guitarist, soulful singer and eclectic songwriter of the first order. www.jackdekeyzer.com

Think you've got a great knowledge of all things Bluesy? Between sets, why not plan to join in the fun with the OBS-sponsored interactive, entertaining and educational "Blues Clues Trivia" Game. All-blues trivia questions will be posed to fellow cruisers with a great OBS prize package going to one lucky winner! We welcome your pre-Cruise submissions of global or local Blues-related trivia questions directly to OBS either online via our 'contact-us' link at www.ottawabluesociety.com/contact.php or by stopping by, in person, to drop your trivia questions off at the OBS Promo Tent throughout Bluesfest.

See all y'all at the Ottawa Blues Cruise!

Debra Thornington, Director, Community Relations

CD Reviews

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“My First Blues” — Clio & the Blues Highway



Independent (2009)

www.clioblues.ca

www.myspace.com/clioandtheblueshighway

Reviewed by Liz Sykes

As the title implies, this is Clio's first release, but she's been playing blues in Quebec for a few years. Montreal-born, she grew up in Brooklyn, where she first sang in church.

In May, the CD was launched, to two standing ovations, at Theatre Petit Champlain with a total of 14 musicians on stage. Unfortunately Clio's husband Jonathan, who is overseas with the Canadian Forces, couldn't be there to share her success but, due to the marvels of modern technology, he received updates by cell phone throughout the evening.

This is an impressive debut. Clio has a great voice and uses it well – she can belt out a song, but she has an understanding of dynamics essential to a big-voiced woman. From slow blues to up-tempo, even a little scatting, she can do it all.

On “My First Blues”, the regular band – Shawn Rice (guitars), André Lavergne (lapsteel and guitars), Sébastien Champagne (piano), Yannick Lambert (bass) and Christian Morissette (drums) – is expanded on the



CD with the addition of harmonica and a three-piece horn section.

Of the dozen songs, Clio wrote the lyrics for six (the music was written by her bandmates); Randall Spear wrote three songs and only one on this CD is a cover. But the cover, ‘Black Coffee’, is a standout track, with an incredible

emotional feel, not surprising as it was recorded the day after her husband left for Afghanistan. André Lavergne on lapsteel and Eric ‘brotherjohn’ Frèrejacques on harmonica are standouts on this track.

Of the originals, my favourites include ‘Party All Night Long’ – difficult to sit still listening to this one; ‘Clock on the Wall’ – great B3 on this track; ‘Falling For You’ – lovely slow blues; and the closing track ‘My First Blues’ – a beautiful blend of Clio's voice and Shawn Rice's guitar. And the lyrics of two deserve special mention: ‘My Father Was a Dragon’ is an adaptation of a poem by Randall Spear and ‘Stuck in Memphis’ is sly and funny as it conveys the disappointment of a rare opportunity lost ... “not to mention my \$250 lingerie! ... Where's my man? He was stuck in Memphis!”



“five” – Steve Rowe

Howlin' Blue Productions (2008)

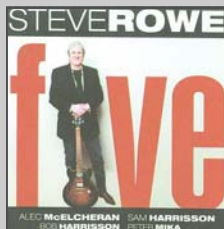
www.steverowe.com

Reviewed by Ken Fraser

One thing I have always enjoyed about Montreal's Steve Rowe is his tasteful guitar work. He doesn't disappoint on “five”, his fifth (can't you tell) CD. All fifteen tracks are originals, most written by Steve Rowe and his longtime bassist, Alec McElcheran, and one each by Rowe and McElcheran alone. The other band members are Peter Mika on keyboards, Sam Harrison on drums and Bob Harrison (Sam's uncle) guesting on drums on three tracks

Rowe covers a range of styles on his latest effort. The CD release notes on the website describe the CD, “From early Blue Note Jazz, it detours to New Orleans Mardi Gras, back in time for some '30s jump blues, ending with a side to Memphis for a mid-60s Stax groove.”

The opening cut, ‘Believe I'm Gonna Go Back Home’ is an up-



tempo bluesy number with nice B3 and guitar solos that made me think of some coming from today's Chicago Blues scene. ‘Original Son-of-a-Gun’ has a jazzy New Orleans feel in the keyboard work and some B. B. King influence in guitar. ‘Little too Young’ and ‘A Cat Like That’ are rockier numbers with some fun lyrics.

My three favourite tracks from the CD are: ‘Interlude (Into the Light)’ a soulful, jazzy guitar instrumental with nice brush work on the drums by Bob Harrison; ‘Merry Go Round Blues’, a great jump Blues tune which reminded me a bit of our own JW-Jones; and ‘Let's Go Out’, a song with cool swampy Louisiana groove and tone.

I enjoyed listening to this CD a number of times. In my opinion, all the songs are well written, Steve Rowe's guitar style and tone fit the songs very well and the other band members' contributions make this an excellent CD. If you like a range of styles in your Blues, I suggest you give this CD a serious listen.

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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“Tiger in Your Tank” – MonkeyJunk

Beefy Productions (2009)
www.monkeyjunkband.com

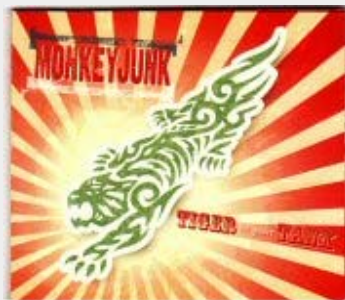
www.myspace.com/monkeyjunkottawa

Reviewed by Mike Graham

MonkeyJunk began performing last year at Irene's on Bank Street, and those of us who were fortunate to be at their performances witnessed the emergence of what is now one of Canada's premiere blues bands.

Tony D, Matt Sobb and Steve Marriner have put together a trio with a 'big sound', complemented by Steve's baritone guitar, which gives the band a refreshing unique style. This past year MonkeyJunk represented the Ottawa Blues Community at the 2009 International Blues Foundation Challenge in Memphis, Tennessee. 'Our guys' placed 3rd out of close to 100 bands!

Many of the tracks on this, their initial CD, were featured in their highly energetic performances that were the 'buzz' of Beale Street. "Tiger In Your Tank" is gaining prominent international status, as many tracks have been featured on the popular XM/Sirius Satellite blues station – B.B. King's Bluesville.



The CD consists of 11 tracks of which 7 are originals written by Tony, Matt and Steve. The first track entitled 'I Wanna Put A Tiger In Your Tank', is a rework of a Willie Dixon composition; it has been transformed into a great tune accentuated by Steve's strong vocals and harp. 'Small Time Evil' is, in my opinion, one of the best tracks. It is a toe-tapping number that showcases each member of

the band – Tony's haunting slide-guitar work, Steve's vocals and harp, and Matt's pounding percussion. A track that received a standing ovation in Memphis is 'Boogie Man' featuring Tony's incomparable guitar. If it's raw, gutsy, slow blues you want, you will enjoy 'Pay The Cost' (written by Tony and Matt).

This CD was produced by Steve Marriner and recorded at Raven St. Studios by Marty Sobb with additional recording at Metropolitan Studios by Jason Jaknunas.

Great job to all - I can't wait for the next offering!

@ Bluesfest – July 8

“Brotherhood” – Blackburn

Make It Real Records (2009)

www.myspace.com/blackburnbrothers

Reviewed by Liz Sykes

Blackburn is three brothers – Duane on B3, piano & vocals, Brooke on guitar & vocals and Cory on drums – with Mark Ayee on bass & vocals. They've been referred to as 'Toronto's first family of funk and soul', not surprising given that their father is keyboard-player Bobby Dean Blackburn, well-known in Toronto's blues/R&B scene in the '60s. This band was my Blues Summit IV 'discovery' – I'd heard a buzz about them a few weeks earlier and their Summit Showcase did not disappoint.

Nor does the CD! Half are original well-written songs that say something. 'Movin', for instance, serves notice that this band is here to stay (good news!) 'Four Brothers', 'Survival' and 'Talk To Me' tell the Blackburn family history – the former more recent, the latter two, with a flawless blend



of voices, referencing Martin Luther King and the Blackburn family's escape from slavery on the Underground Railroad. The instrumental 'Back at the Zanzibar' (where Bobby Dean Blackburn was organist for years) is a treat, with tasty guitar and B3 interplay, and a rhythm section to die for.

The other half of the CD is covers, and Blackburn puts their stamp on these songs.

They're familiar songs – 'Fever', 'Further On Up The Road' and 'The Thrill is Gone' to name three – but these interpretations are fresh (no exact copies here) and funky. And 'Hush', just Duane's voice and piano, is superb.

Talented as the entire band is on their respective instruments (and they're very good), their voices are even better ... on every song. Also deserving of kudos is producer Lance Anderson (Make It Real Records) for his work on this wonderful CD, and so many others.



“Blues in Colour” Steve Strongman



Independent (2009)

www.stevestrongman.com

Reviewed by Mike Graham

Steve Strongman hails from Kitchener, Ontario and has lived in Hamilton for the last 12 years, where he has been covering the Southern Ontario blues scene. In April 2008, Steve opened for the great Buddy Guy at Hamilton Place where he ‘brought-down the house’ and earned a standing ovation.

Steve performed last February in Memphis at the International Blues Challenge. He was exceptional and very well received by the blues fans who descended on Memphis for this annual and memorable exhibition of blues talent.

Steve's current CD "Blues In Colour" is a follow-up to his first CD "Honey" which earned him critical acclaim and four nominations at the 2007 Hamilton Music Awards and a Maple Blues Award nomination.

20

“Alone Together With The Blues” – Mia Vermillion

Vermillion Music Studio (2009)

www.miavermillion.com

www.myspace.com/miavermillion

Reviewed by Liz Sykes

What is it about the Pacific Northwest that makes it such a prolific producer of talented musicians?

Singer Mia Vermillion is my new ‘discovery’ from Washington state. I first heard her on B.B. King’s Bluesville (thanks Bill Wax).

“Alone Together With the Blues” is an impressive debut by a woman who’s clearly in charge – the CD is self-produced (with a little help from Tom Kellock on two tracks) on her own label, Vermillion Music Studio. It features well-known guitarist Orville Johnson on guitar, dobro and mandolin. The rhythm section includes Chuck Deardorf, Garey Shelton, and Cary Black on bass, Ben Smith and Mark Ivester on drums and percussion, and Hans Teuber adds clarinet on ‘Two Cigarettes In The Dark’.



Kudos to the musicians and arrangers for their restraint; they strike just the right tone to showcase the vocals, the focus of this recording – Mia’s voice moves confidently from sweet to sultry, earthy to delicate.

Though seven of the nine tracks are covers, there are no note-for-note renditions here, as Mia gives us her fresh take on these classics.

‘In the Dark’ and ‘I Wonder’ combine jazzy vocals with Johnson’s bluesy backing and tasty solos. ‘Walkin’ and ‘I’m Going to Copyright Your Kisses’ get a country-blues treatment. The two originals fit right in with the classics. My favourite on the CD, the original ‘Love’s Lost and Found’ is a standout.

Her website tantalizes with the promise of a new CD due out in the fall, made up of nine of Mia’s original tunes and two covers from great women songwriters. If the originals on the upcoming “Validity” are as good as the two on this CD, I can’t wait to hear the new recording.

@ Bluesfest – July 16

“From the Root” – Zac Harmon

NorthernBlues Music (2009)

www.zacharmon.com

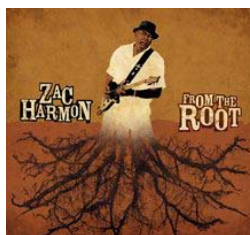
www.myspace.com/zacharmon

Reviewed by Denis Paquin

Zac Harmon is a rarity in the blues world – someone who can mix blues, reggae, soul and gospel, and then add exquisite guitar work and terrific vocals. In 2004 Zac won the International Blues Challenge in Memphis, and followed that up with a Blues Music Award in 2006 for Best New Artist.

If you like your blues with a side of sexy soul, the new release from Zac Harmon “From The Root”, is a must have for your music collection. Such a dynamic and mesmerizing live performer can easily fall short in transferring those qualities to a recording, but Harmon has managed to capture both the energy of his guitar playing and the sexy, charismatic quality of his silky vocals on this disc.

His talents as a guitarist and vocalists are matched equally by his song-writing prowess. Zac wrote or co-wrote 13 of the 14 tunes on this CD. The song ‘Keep The Blues Alive’



reminds us of what a labour of love it is to play the Blues. Taught by a ‘real blues man’ how to play the blues when only a boy, he was offered sage advice: “He said you ain’t gonna make no money ... whatever you gotta do to survive, just keep the blues alive.”

The opening track, ‘Don’t Give Me Another Reason’ finds Harmon the masochistic lover – lamenting his misfortune of choosing the

wrong love with lines like “If I ever lose a good thing, it won’t be because of losing you” and “Hard times fell on me when I fell upon you.”

‘Back Bitin’ Back Stabbers’ tells the story of his lying woman Mary and his ‘friend’ Bobby, who he really thought could be trusted – nothing like a mate who loves you and a good friend you can count on to make you think you are finally getting a storybook ending. But the blues come creeping in again: betrayal by the ones you are the closest to, the ones you think you can rely on most.

You cannot listen to Zac Harmon and not feel the power of the blues. His blues come “From The Root”.

"Blues In Colour" illustrates Steve's versatility – he is right at home playing all genres of blues, be it rock-blues, acoustic, Cajun, rockabilly - it doesn't matter....Steve delivers! There is something for everybody on this CD of 13 tracks (12 of which were penned by Steve).

The first track 'Mean To Me' is a high-energy rocker demonstrating Steve's versatile guitar work. He is also an accomplished vocalist as evidenced in a hauntingly beautiful track entitled 'Heart'. A funky track entitled 'Shout It Loud' makes you want to get up and boogie! 'Just Sorry' is an acoustic Mississippi-style tune that will appeal to slide guitar aficionados.

This CD is definitely worth a listen. And don't miss Steve if you get a chance to catch his act!



21

"SugarBird" – Paul Reddick



NorthernBlues Music (2008)

www.paulreddick.ca

www.myspace.com/paulreddick1

Reviewed by Liz Sykes

Paul Reddick, his website tells us, "is a singer, songwriter and harmonica player whose songs help keep the roots music tradition moving forward. His songs explore the beauties and mysteries of the blues, country and folk music. And take the road less travelled around the lost and found landscapes of longing and love."

Not all songwriters are poets. Paul Reddick is a poet – a very good poet – and his songs not only take the aforementioned 'road less travelled', they explore entirely new roads.

"SugarBird" is a beautiful less-travelled road. The stunning illustrations (and graphic on the disc itself) of the Mango Hummingbird are taken from the Audubon Centennial Edition of John James Audubon's "The Birds of America". The songs, co-written with collaborator Colin Linden, are an outstanding mix of up-tempo and soulful, the lyrics thoughtful and thought-provoking and the overall impression – evocative, melancholic but, at the same time, sweet. Reddick's voice is perfectly suited to the lyrics, or them to him?



Colin Linden especially thanks Darrell Leonard and Chris Carmichael for "their beautiful arrangements". Kudos to them, and to Colin himself as producer (not to mention all his other 'hats' on this project) – the songs follow in sequence so natural that it feels as if they were written as parts of a whole.

Colin Linden, that man of many hats, plays an assortment of guitars, including baritone, national steel, 12-string and electric bass and banjo. Garth Hudson's accordion is a lovely and fitting touch on three tracks, John Whynot's piano on another three. Chris Carmichael adds strings on two, and there's a four-piece horn section (Darrell Leonard, Joe Sublette, Jim McMillen and Jim Thompson) on another three. The rhythm section combos on each trio of songs include Hutch Hutchinson, Stephen Hodges, Bryan Owings, Dave Roe, John Dymond and Gary Craig. Paul Reddick is, of course, responsible for the harmonica throughout.

It would be impossible to choose a favourite song ... they are different, but all haunting and compelling, and each time I listen, I play the recording all the way through.

@ Bluesfest – July 18

"Mississippi Number One" – Eden Brent

Yellow Dog Records (2008)

www.edenbrent.com

Reviewed by Denis Paquin

Blues pianist Eden Brent is a relative newcomer to the blues music scene, but she's no wet-behind-the-ears rookie. Hailing from Greenville, Mississippi, Eden Brent's blues and boogie piano – learned from the veteran Boogaloo Ames – is prominent on this mix of blues, jazz, soul, gospel and pop. Eden scooped the title of 'Acoustic artist of the year', and the album 'Acoustic album of the year' at the 2009 Blues Music Awards in Memphis, Tennessee – formerly the W.C. Handy Awards.

Her newest album is "Mississippi Number One" on Yellow Dog Records. A tribute to Eden's home on Mississippi State Highway 1, it features her own Memphis-style 'He'll Do the Same Thing To You', urban soul 'Afraid to Let Go', gospel endeavor 'Until I Die' and the blues classic 'Trouble in Mind'. "Mississippi Number One" is diverse in sound without being



chaotic. The mix of blues, jazz, soul, R&B, and pop is well-executed. These differing elements work because so many of them draw from the same roots, and roots are a huge part of what this CD is all about.

The release contains three songs written by her late mother, with the smoky jazz of 'Love Me 'Til Dawn', another gorgeous, warm vocal here. She turns to

some country blues on the fun 'Fried Chicken', accompanied only by Rick Chancey on acoustic harmonica and guitar. The title track, 'Mississippi Number One' is very autobiographical – about home and the road – and boogies along, driven by her piano and the tight rhythm section.

This release shows that Eden Brent is truly an up-and-comer in today's blues scene. Don't miss your chance to catch Eden's appearance at the 2009 Cisco Ottawa Bluesfest on Sunday, July 19.

@ Bluesfest – July 19

“Blueprint” Shakura S’Aida



Independent (2007)

www.shakurasaida.com

Reviewed by Denis Paquin

The release of her debut blues album "Blueprint" earned strong critical applause. The 11-track CD takes listeners on a journey through the blues of the 1940s and '50s and is infused with Shakura's signature voice and sultry interpretation of the music. The album was produced by James Bryan, a member of the popular Canadian rock group, The Philosopher Kings, who also played guitar on the CD, and included a number of special guests – singers Harrison Kennedy, Jackie Richardson and Shannon Maracle, as well as Toronto harmonica ace David Rotundo. Shakura contributes just two original songs, but judging from the closing tune, the righteously affirmative 'Gotta Live', she's no slouch as a songwriter.

22

“Rhythm & Blues Experience”– Andre Bisson



Independent (2009)

www.andrebisson.ca

www.myspace.com/andrebissonmusic

Reviewed by Liz Sykes

The emphasis on this CD is R&B and soul (old school, not 'contemporary R&B'), no surprise given the title, but there's also some blues mixed in. Andre Bisson is a relative newcomer to the blues scene. In his teens in Sault Ste Marie, he played rock 'n' roll, then R&B. In college, he studied jazz at Mohawk College in Hamilton, where he met the other members of the band, the J-Tones; all are professional musicians who have 'day jobs' teaching music.

On this CD, his first release, he isn't backed by his regular band; he is joined by eight musicians, including a four-piece horn section which gives this disk a real big band sound on some tracks. Nine of the ten songs on this CD are originals; the single cover is Neil Young's 'Heart of Gold'.

Almost all the tracks on the CD are upbeat ('Second Chance' is the exception, with a smoky sax intro) and



must fill the dance floor at live gigs. Check them out on MySpace; your toes will be tapping and you'll be shakin' your booty even as you sit in front of your computer!

The horns are impressive, not surprisingly, and essential to the sound. Andre's voice has been compared to some of the soul greats, but I hear a greater similarity to the husky/raspy sound of Joe Cocker rather than the

smoother Otis Redding or Sam Cooke that other reviews have found. I have to agree with the reviewer who suggested that female backup singers would be an added treat and would work well on these Motown-influenced songs.

Here's something I hadn't seen before – on the website you can check out a 'Making of Rhythm and Blues Experience' YOUTUBE video, which includes live footage of the actual recording along with Andre's commentary on everything from his influences, the song-writing processes, all the way to some philosophical discussion of success and the opportunity to use success and good fortune to 'give back' (via charity donations).

“Live at Rock Beach” — John Lee Sanders

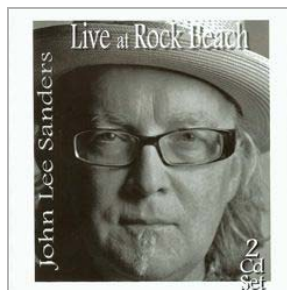
World Blue Productions (2007)

<http://johnleesanders.com/>

Reviewed by Denis Paquin

John Lee stays close to his New Orleans roots and pays homage to his piano heritage, Professor Longhair and James Booker. He also lets it rip in a soaring tenor saxophone and gutsy vocals, and pays tribute to his dear friend, the late Long John Baldry, in a beautiful version of Baldry's hit, 'Midnight in New Orleans'. John Lee was Baldry's musical director for many years and features Kathi McDonald to take the show to another level on 'I'd Rather Go Blind'.

This twenty-one track double disc was recorded in White Rock, British Columbia, Canada where Louisiana-born Sanders is now based. The band and the audience were



packed into a recording studio, and it sounds as though great fun was being had by all present. The original idea was to film a DVD and Sanders was so pleased with the sound that he decided to release the session as a compact disc.

This disc is an entertaining and well-balanced mix of blues, Gospel, soul, love songs and ballads all performed with equal commitment and energy. There are ten original compositions, some co-written by

his brother Chip, alongside material from, among others, Earl King, Percy Mayfield, Long John Baldry (to whom the disc is dedicated), Johnny Cash and Louis Jordan. The vocals from Sanders are distinctively gutsy and heartfelt throughout.

She uses her velvety voice to reinterpret songs popularized by Big Mama Thornton, Memphis Minnie, LaVern Baker and Big Maybelle Smith ... especially Big Maybelle. S'Aida's voice is a bit softer than Big Maybelle's, but only a little. And S'Aida's rendition of 'No More Trouble Out of Me' is almost as powerful. Other highlights on "Blueprint" include 'Getting Along Alright', 'He Doesn't Care (About My Broken Heart)' and 'Me and My Chauffeur Blues'.

It's bluesy, it's funky, it's soulful and it has the feel of a classic soul record that was cut in the '70s.



23

"Lay Your Burden Down" — Buckwheat Zydeco

Alligator Records (2009)

www.buckwheatzydeco.com

Reviewed by Denis Paquin

Multi-Grammy nominee Buckwheat Zydeco is celebrating his 30th anniversary as a solo artist with this new CD from Alligator Records. Stanley Dural was born in Lafayette, Louisiana in 1947. The nickname came about as a result because, with his braided hair, he looked like Buckwheat from The Little Rascals. On his Alligator debut, Buckwheat Zydeco mixes many genres, riffs and arrangements into what many will think is a new musical direction for him. If you prefer a wide variety of Zydeco music, you'll thoroughly enjoy this daring disc.

Surprisingly, this CD is not a Zydeco dance party. Produced by Steve Berlin (Los Lobos), it features guests Sonny Landreth, Warren Haynes, Steve Berlin, JJ Grey, and Trombone Shorty. "Lay Your Burden Down" is more rootsy than any of Buckwheat's most recent releases. Like many of his past CDs, there are a fair amount of cover songs. The music begins with Memphis Minnie's 'When The Levee Breaks'. It's a roots-rockin', ass-kickin'



version that contains a different arrangement from the Led Zeppelin hit of the '70s. Meanwhile, the melodic and harmonious slide guitar of guest Sonny Landreth anything that

@ Bluesfest — July 19

casts off resembles a burden. The lovely Bruce Springsteen ballad 'Back In Your Arms' contains a reggae beat and a sound that's pretty and heartfelt thanks to Zydeco's masterful accordion skills. Captain Beefheart's 'Too Much Time' features a prominent bass line, which is combined with R&B style backing vocals and rap-like lead vocals. 'Throw Me Something, Mister' is representative of songs from Buckwheat's past CDs. You simply can't sit still to it and something in your subconscious forces you to get up and dance. Elements of Zydeco music – a rubboard, an accordion – flourish on the relaxed 'The Wrong Side,' which was written by JJ Grey. The funky and danceable 'Let Your Yeah Be Yeah,' by Jimmy Cliff is simple and sweet. Throughout, Trombone Shorty proves why he is a New Orleans brass sensation.

"1861" — Moreland & Arbuckle

NorthernBlues Records (2008)

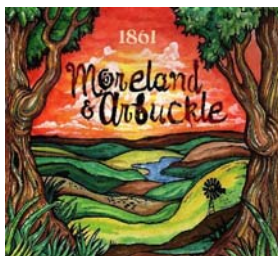
www.morelandarbuckle.com

www.myspace.com/morelandandarbuckle

Reviewed by Denis Paquin

Moreland & Arbuckle are two young men from the state of Kansas. They have a deep love of Mississippi Hill Country blues, hard Chicago slide-guitar blues and Piedmont blues – basically, these young men love the real-deal blues. Aaron Moreland handles the guitar work, while Dustin Arbuckle blows harp and sings. Their full line-up is finished off with Brad Horner playing drums.

If you like your blues raw and real, then these guys should be right up your alley. "1861" is their first release; the title refers to the year that Kansas became one of the United States of America.



The band adds some Hammond B3 on 'Diamond Ring' and 'The Wiser Jam'. The Hammond B3 lends a real 60s rock/soul feel to the music. The best way to describe 'Diamond Ring' is groovy. However, there aren't enough oooo's in groovy to describe this tune. 'Please Please Mammy' is a lowdown blues tune about Grandma's cooking. Boy, if that ain't the blues, I don't know what is.

There is nothing too complex about this band – it's a three-piece band with guitar, harmonica, and drums. But these fellas know what they are doing and they play and feel the blues. I'd say the best response to this album is at the end of the first song when someone shouts "Wool!" Yessir, I'd say that's just about right.

@ Bluesfest — July 18

“grizzle n’ bone” Tas Cru



Independent (2009)

www.tascru.com

Reviewed by Denis Paquin

Tas Cru is a singer/songwriter/guitarist from Quebec, Canada. In Québécois, Tas Cru means ‘raw potato’, the moniker recognising his raw-edged vocals and peeled-bare slide guitar. Much of his early career was spent playing Quebec’s small cities and towns along the St. Lawrence River from Montreal to Rivière du Loup. Cru is currently based out of Albany, New York. “Grizzle ‘n’ Bone” is Tas Cru’s third album and comprises thirteen tracks, twelve of which are original compositions. The CD release comes on the heels of Cru being named by Blues Festival Guide as this year’s “Blues Artist on the Rise.”

24

“Record Prophets” — Groove Corporation

Independent (2009)

<http://www.groovecorporation.com>

Reviewed by Liz Sykes

This one is for all you funk/R&B fans! Eight musicians who consider the ‘90s’ their home base make up this horn-heavy band – Cole Benjamin & Pete MacFarland (saxophones), Rob Gellner (trumpet), along with Lily Sazz (keyboards), Alex MacDougall (guitar), Kim Campagnaro (lead vocals, percussion) and ‘Frankensteve’, the rhythm section of Steve Hilbert (bass) & Frank Vignanello (drums).

Many of the names are familiar; though Groove Corporation is only five years old, each of the band members has a long history in R&B/blues/rock/roots/reggae/country bands.



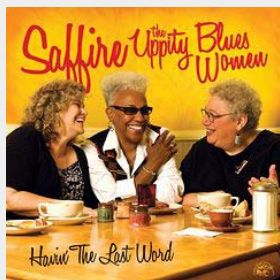
This disk serves up 8 covers and three original songs. Groove Corporation’s forte is the funky stuff and their originals, particularly ‘Blind Man With a Cigarette’, are strong examples. (A follow-up CD with more originals is in the works.)

The covers are classics and the opportunity to hear them performed by an 8-piece band is a real treat. From ‘Get Up Get Down Get Funky Get Loose’ to ‘Cold

Sweat/Diggin’ On James Brown’, this is booty-shakin’ music. ‘Detroit Swing City’, with its big band horn sound, is a favourite track.

This is a party band and the dance floor at their gigs must be jammed. I definitely want to see them live – it’s hard to type and dance at the same time!

“Havin’ The Last Word” – Saffire the Uppity Blues Women



Alligator Records (2009)

www.uppityblueswomen.com

Reviewed by Liz Sykes

Seems it was only yesterday that I heard my first Saffire song; of course, it was the ‘anthem’ that we all called ‘The Young-Young Man song’, (‘Middle-Aged Blues Boogie’). We loved that these women

were telling it like it is, with sly and funny lyrics, all the while having such a fabulous time. How could we help but have a wonderful time too!

Now, after a career spanning 25 years, Saffire is on a farewell tour – they all have individual projects to pursue – and this is the final Saffire CD. As label-owner Bruce Iglauer notes, “... it’s not a requiem; it’s a celebration” ... as were the one live and six studio albums before it.

The women of Saffire, individually and collectively, exemplify the word ‘entertainer’. They do it all – Ann Rabson on guitar and piano, Gaye Adegbalola on guitar, slide guitar and harmonica and Andra Faye on all things stringed (mandolin, fiddle, upright bass, guitar) – and all three sing.

Saffire songs, whether originals or covers, tell stories. This

CD includes one classic blues, ‘Kitchen Man’; the remaining songs are originals, written by the members of Saffire individually or with others, or by contemporaries, including E.G. Kight, Deanna Bogart, Gina DeLuca, the late Carla Deruda and R. Bruce Richardson.

‘Somebody’s Gotta Give’ reads the riot act to a man who’s taking advantage; in ‘Bald Headed Blues’, Gaye’s humorous play with words belies the serious topic of chemotherapy, from “There’s no such thing as a bad hair day,” to “I didn’t battle cancer, you know it battled me, but it did not win, I’m still standing, don’t you see!”

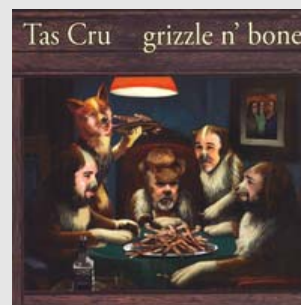
“Too Much Butt” will strike a chord with all women who’ve spent hours (maybe days?) shopping for jeans that fit! Deanna Bogart’s ‘I’m Growing Older’ is a celebration of the passing of the years from a woman who plans to ‘age like fine wine’.

The closer is lovely ballad, co-written by Ann Rabson, Tom Horner and the Georgia Songbird, E.G. Kight, that showcases Ann’s piano and vocals, with a delicate solo by Andra Faye on fiddle; it’s a reminder that “the bad times make the good times better” and that “the good times will be here before long”. Amen!

@ Bluesfest – July 9

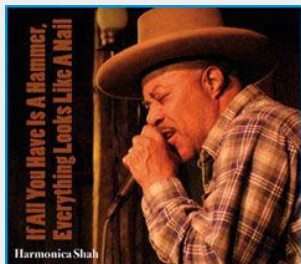
The album opens with the driving title track, complete with tinkling piano and gentle slide guitar. In complete contrast, 'One Eyed Jack' is slow and bluesy and features B3 organ and the backing choir. 'Woman Won't You Love Me?' is a medium-paced shuffle, while 'Tulsa Tornado' is rather more soulful and 'Money Talks' is an upbeat rocker. Further variation is provided by 'Come To Testify', an a *capella* gospel number. The album concludes with a very different, slow-paced version of the Jackie Wilson classic, 'Higher And Higher'.

This is a very enjoyable, nicely varied album, which gives every indication that Tas Cru is a highly accomplished and entertaining blues performer.



25

“If All You Have is a Hammer, Everything Looks Like a Nail” — Harmonica Shah



ElectroFi (2009)
www.electrofi.com
 Reviewed by James Doran

As the web site notes for this new CD ask – “Tired of Blues Lite?” If you are then try this. It's more like high test Guinness! This is Harmonica Shah's 3rd CD on ElectroFi and, much as

I enjoy the others, I think it's his best yet. Motor City Blues beefed up like a '70s muscle car with that distinctive harp, great voice and lyrics that make you laugh out loud at times – where does he get some of those lines?

Detroit-based Harmonica Shah is matched up with a superb all-Toronto backline on this album: Juno Award and 7X Maple Blues 'Guitarist Of The Year' winner Jack de Keyzer lays down some of the best licks I have ever heard from him. He and the Shah play off each other like two NASCARs swapping leads on the track. Add 2008 Maple Blues 'Bass Player Of The Year' Alec Fraser (Jeff Healey Band & many others – he also produced this album), excellent drumming from veteran Al Cross (Big Sugar, Great Big Sea, David Wilcox, Jackson Delta) and perfect piano from 2009 Juno Award winner Julian Fauth – and you've got one bitchin' hot Blues band!

There aren't many albums where I save every song, but this is one. They're all original compositions too, except John Lee Hooker's 'Boom, Boom' (which they do a great version of). My favourites are:

- ♫ 'Out On The Highway' – comes out of the gate fast and hot. Love the point/counterpoint between Shah's harmonica and Jack's guitar
- ♫ 'Nasty Brown Rat' – “Eenie, meenie, miney mo” – gotta love the lyrics and Jack's guitar sounds just like a nasty rat slinkin' around
- ♫ 'I've Got A Woman As Black As Midnight Gold' – a slow back porch tune with some sweet acoustic guitar accompaniment by Jack
- ♫ 'Blues For Ford, Chrysler & GM' – take that Big 3!
- ♫ 'Don't You Feel Like A Dog Covered In Fleas?' – just the Shah on vocals and harp accompanied by Julian on piano ... sweet
- ♫ 'Boom, Boom' – The classic John Lee Hooker tune done up Shah style, JLH would give this version full marks I'm sure.

Buy this CD! And don't miss a chance to see the Shah LIVE. He played Blues On The Rideau three years ago and what a blast. Rumour has it he might be returning next season. Watch www.choosetheblues.ca for more details later this summer.

“Feels Real Strong” — The Gary Kendall Band

47 Records (2008)
www.garykendall.com/
www.myspace.com/thegarykendallband
 Reviewed by Mike Graham

Gary Kendall has been the bassist for the Downchild Blues Band for a number of years. In 2004, he released his first CD entitled "Dusty And Pearl" and has now followed up with "Feels Real Strong".

Guest musicians joining Gary and his band are Suzie Vinnick (no stranger to us in Ottawa), 'Same Day' Ray Walsh and Pat Carey on tenor-sax.

Gary wrote all but one of the tracks that consist of a mix of varied compositions like 'Real Good Night', featuring the



piano of Wayne 'Shakey' Dagenais. Suzie Vinnick joins Gary on vocals on the title track 'Feels Real Strong', which also features Pat Carey on tenor-sax. 'That Thing' is a rocking (Downchild-style) track that features Tyler Burgess on harp. Gary takes us down to Louisiana with a zydeco tune entitled 'Sugaree' that showcases Ray Walsh on accordion and rub-board.

Gary covers many genres of blues on this CD and his band demonstrates their versatility as they travel from rock-blues to zydeco to swing and jazz. It is no wonder that The Gary Kendall Band is one of the most sought-after bands in Southern Ontario.





L to R —
the Sens;
Maple Blues
Awards;
Alfred's in
Memphis IBC
jam

Postcards From The Road #20:

When we left our intrepid blues guitarist, he was getting ready for a trip to the MapleBlues Awards (where he was nominated for two Awards and also was scheduled to perform), an Ottawa Senators Fundraiser, and some Guitar Extravaganza trips to the US. So how did that go?

I had been asked a couple of years ago to perform at the MBAs but had already committed to the Legendary Blues Cruise, so it was nice to be invited again and make it happen this time. I rehearsed the night before the awards with the Maple Blues All-Star Band, and literally within 15 min we had said our hellos, played 'Double Eyed Whammy' twice through and said our good-byes. The band really studies the material for the ceremony and they were super tight. It was fun to work with some of Toronto's finest!

The Ottawa Senators 65 Roses fundraiser for Cystic Fibrosis was new territory for us. We had done charity events before, but this was definitely a step up. There was a very tight schedule with minute-to-minute timing. We performed a low-volume set for guests as they came in to the room as well as a funky "San-Ho-Zay" ala Freddy King while Max Keeping introduced the Sens players and their partners as they came in with a spotlight leading them to their tables. Alfredsson, Fisher, Donovan, Phillips, Neil, Schubert, and Bell were in attendance and front-and-center for our sets.

Neil probably took the most interest in the band, and was even kind enough to stick around longer than he expected in order to do a full band shot with all the Sens who remained (photo above). Alfie and Fisher left early, but we'll get 'em next time! Ironically my first hockey injury (a puck to the knee) came the day before playing in front of the Senators star players on the outdoor rink and by the end of a long night of being on my feet, I could barely walk out of there. It got worse the next several days and then started to heal.

Guitar Extravaganza wise... though the initial idea was to have Little Charlie Baty and Anson Funderburgh on several festivals that were interested in the package, something came up and Anson was not able to commit. We'll be rocking festivals in Mont Tremblant,

Ottawa, Switzerland, and eventually to Virginia Beach, VA in the fall with the founder of the Nightcats.

Speaking of guitar... Guitar World Magazine recently featured a CD called "Guitar Masters Vol. 2" with B.B. King, Jimmy Page, Jeff Beck, Carlos Santana, and ... JW-JONES! They used my song 'Parasomnia' ("Kissing in 29 Days"). I don't exactly consider myself a guitar master, but I'll take it!

In February, you attended your first International Blues Challenge in Memphis TN and served as a judge in the competition. Tell us about your IBC/Memphis experiences. What's it like to judge your peers?

On my way south I shared a flight and Taxi with Bruce Iglauer, founder of Alligator Records. It was great to be involved with a Blues Foundation production and they treated me really well down there. The southern hospitality was in full effect.

Judging was definitely challenging. It's very subjective, and staying consistent for 10 bands per night was difficult. Only a couple of the bands really stood out to me. One had absolutely hilarious lyrics on a song called '19.95' about late night infomercials, and one gentleman who looked like a math professor had one of the most soulful voices I have heard from a white dude.

I really enjoyed the keynote lunch with guest Craig Hopkins, who wrote a great book about Stevie Ray Vaughan. The book concentrates on the early SRV years that aren't as well documented as his post-Texas Flood years. The best part was when Craig played clips of SRV playing live when he was 15 years old. Only 4 other people had ever heard these clips before he shared them with the guests at lunch. Strangely, Stevie didn't sound a lot like he did just a few years later, but he was obviously a virtuoso even at 15.

Memphis is a great city, and holds a lot of blues history. I visited Sun Studio where the tour starts upstairs. It's museum-like with photos and memorabilia behind glass. The tour guide put on a Howlin' Wolf song, said "here it is from right downstairs" and pressed play. I had chills going all

L to R — JW, Hubert Sumlin, Richard Innes & Larry Taylor; JW, Preston Hubbard; JW with Al Blake & Fred Kaplan from the Hollywood Blue Flames (Hollywood Fats Band)



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January – May 2009

through my body when the music started. It was a really moving moment, and that alone was worth the tour. It was also that moment that made me want to record there someday.

Eating BBQ daily was also a plus. For readers who have only ever had ribs in a Canadian restaurant ... you have no idea what you're missing! It's NOT the same! Hanging out with the MonkeyJunk guys was also really cool – it was long overdue!

The Blues Music Awards in May were another first for you. A lot of your friends were there to perform at the ceremonies and in the clubs. Who all did you see? Did you play at all?

This is the ultimate blues event next to the legendary blues cruise. I sat a few tables from Steven Seagal and enjoyed dinner with Candye Kane, Steve Edmonson, and Jason Ricci to name a few. B.B. King was a guest presenter and performed a song with Curtis Salgado's band. Junior Watson, Kid Ramos, Richard Innes and Larry Taylor backed Koko Taylor on 'Wang Dang Doodle', and later the Mannish Boys played a couple as well.

I played the next night at the New Daisy Theatre as part of the Delta Groove showcase that included the Hollywood Blue Flames (ie. Hollywood Fats band minus Fats), Mannish Boys, Lynwood Slim, Kid Ramos and Los Fabulocos, Jason Ricci, JT Lauritsen from Norway, Candye Kane, Kirk Fletcher, Junior Watson, Johnny Dyer, and Finis Tasby. It's always cool to be onstage with such a stellar cast, and I have to pinch myself that this was all happening for the second time with the same band (Mannish Boys).

Probably all our readers already know that following the BMAs in Memphis, you recorded at Sun Studio with Hubert Sumlin. That must have been incredible – not only to record with Hubert but also to record in such a 'hallowed place' in Memphis music history!

It was amazing. There I was getting into a taxi with Richard Innes and Larry Taylor, with Richard saying "take us to Sun please" ... that's when it started to hit me.

When we arrived we took some photos and checked out the store while the studio was running their last tour for the day. Every piece of memorabilia sparked a story from one of the guys. Larry had recorded at the other location of Sun, where it moved for a short time. He was 19 years old playing bass with Jerry Lee Lewis in 1961. Now 48 years later he's recording with me for the second time in two years. Very cool!

We recorded 10 songs, and one in particular really moved all of us. It was a one-take slow blues that had the magic that can't be planned. When I listen to the way the guys reacted after the song on that track, and what they said, it gives me a chill and a huge smile on my face. It was a beautiful moment.

That moment kept coming up over the next couple of days. I heard both Richard and Larry commenting about the song and the session to other industry folks and telling them we recorded some serious stuff. That's promotion you can't pay for! It means a lot from them because they know what's real. They know the style better than anyone, period.

Hubert came in for the last couple of hours, and we knocked out a few tunes with him live in the room. One was a guitar instrumental that has us trading licks and I am sure it will be a highlight of the record whenever it comes out (most likely 2010). Hubert was pretty excited about what we were doing and was a real gentleman. He was all smiles and had some great stories about his many years with Howlin' Wolf. Plus we had a camera crew there filming a documentary about Mr. Sumlin. They had all been there a day earlier filming Hubert and Elvis Costello.

Over the course of your 5-CD discography, you've recorded with some of the blues genre's 'larger than life' characters ... the late David 'Fathead' Newman and Hubert, and you were scheduled to record with the late Little Milton. Also guesting on those CDs are the cream of the crop of contemporary blues guitarists – Little Charlie Baty, Junior Watson, Colin James, some wildly talented rhythm players – Richard Innes and Larry Taylor, along with Fabulous Thunderbirds Kim Wilson

See & hear JW-
Jones live on
YouTube

[www.youtube.com
/user/jwjones1](http://www.youtube.com/user/jwjones1)

At the Delta Blues
Showcase in
Memphis – with
Kid Ramos &
Finis Tasby (L) &
JT Lauritsen (R)



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and Gene Taylor. How do you get these 'big names' to join you on your recordings? Is there a 'master plan' to choosing the guests you feature on your recordings?

People ask me this all the time... "How did you get _____ on your record?" My answer is always the same – I asked! I have to give credit to Mannie and Artie Makris on this one. They had the guts to ask Kid Ramos and Lynwood Slim [to guest on a CD] when they were still in high school. At that point I realized, if you don't ask, you'll never know. One by one, starting with Gene Taylor, and all the way to Hubert Sumlin, they all said yes. The only master plan is to get musicians that I truly respect and have them perform on songs that are either in their particular style, or by pushing the boundaries a little bit with where the song could go by adding their talents.

I still wonder where I would be had Milton lived long enough to record with us. That would have been a big push at a very important time for the band. However, I am so grateful to have worked with Fathead before he passed away. His sound is instantly recognizable, and he was at the top of his game when we recorded together. That tone!!!

There are still a few pending requests out there, and not all of them are blues musicians either. I want to push some boundaries, but without straying too far; I love blues too much to get too far away from it, and lately I have been digging in deeper rather than worrying about pushing the envelope. There are plenty of great bands pushing the

limits; where I want to push limits is with the energy and the stage show, not the music. We are a blues band. I am a blues man.

What's coming up next for JW-Jones? What are you aiming toward in the longer term ... say, in the next 5-10 years?

We have some great festivals this summer, a trip to Europe, another Ottawa Senators event scheduled, and we have new songs in the set that we're playing live which is fun.

If one of my 'pending requests' comes through in the next 5-10 years, I am going to retire. I will have met all of my major blues goals, so that's it for me. Just kidding! In 5 years I want to be more prominent in the US touring market and have a good American agent to represent me there. I will continue to work with my heroes and play and record with as many of the original blues musicians that are leaving us far too quickly as I can. And most important – continue to expose our brand of blues to younger audiences to show them what blues is about. It doesn't have to be the stereotype of 'I got the blues' and a bunch of slow tunes. It's a high-energy, fun show, and we never leave without delivering our best. Plus I want to go Platinum on the 2010 release. If all of you readers buy all of our CDs including the new one, we'll be close(r). My 10-year plan is to take over the world, but I can't discuss that until at least 2014.

@ Bluesfest – July 12

"Bluelisted" - JW-Jones

NorthernBlues Music (2008)

<http://www.jw-jones.com>

Reviewed by Denis Paquin

Ottawa, Canada is not a locale that immediately comes to mind when you think of the modern blues genre. However, JW-Jones is proof once and for all that you can never pin down where bluesmen hail from, as evidenced by his fifth release overall, 2008's "Bluelisted". And from a blues standpoint, you've got to respect the special guests who drop by throughout – Little Charlie Baty, Junior Watson, Richard Innes, and Larry Taylor. From beginning to end, JW-Jones does the blues with class and style throughout.

A very generous fourteen tracks sees a mix of blues styles, from some West Coast swing, to Texas and Chicago flavours, and rock



and roll and jazz thrown in, kicking off with the rocking 'Double Eyed Whammy', with both Baty and Watson taking solos; followed by the funky blues of 'Looking The World Straight In The Eye', dominated by JW's own guitar laying down some Albert Collins-influenced licks.

The fast shuffle of 'Can't Play A Playboy' sees the band in Texas mode – I imagine this is a killer live!

The band tear it up on Richard Berry's 'Mad About You', with The Wind-Chill Factor Horns of Frank Scanga (baritone sax) and Martin 'Lewis' Van Toor (tenor sax) to the fore; the jazzy shuffle 'Heavy Dosage' is a guitar masterclass, with all three players soloing. Jones never pales next to all the experience, but shows depth, control and excitement throughout the album.



CD/DVD Review

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M for Mississippi A Road Trip Through the Birthplace of the Blues

A Joint Production of Broke & Hungry Records, Cat Head Delta Blues & Folk Art and Mudpuppy Recordings, Atavistic Pictures; Released November, 2008

<http://www.mformississippi.com/>

<http://www.cathead.biz/>

<http://www.brokeandhungryrecords.com/>

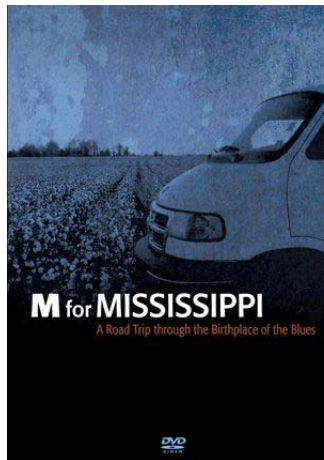
Reviewed by Ken Fraser

One of the things I like most about the Blues is discovering and learning about 'new' Blues artists, although most of the artists on this DVD & CD (sold separately) are not new, except to this reviewer.

Blues Producers Roger Stolle of Cat Head Delta Blues & Folk Art and Jeff Konkell of Broke & Hungry Records set off from their base in Clarksdale, MS with their recording crew between March 29 and April 5, 2008. They visited, filmed and recorded some of the most interesting Blues artists I have ever heard or seen. This DVD won the DVD of the Year Award at the Blues Music Awards in May.

The project is similar in concept to the "10 Days Out" put out by Kenny Wayne Shepherd a few years ago, except without any of the 'big' names. The artists captured in this documentary are real characters and to the best of my knowledge none of the artists in this documentary ever moved to Chicago or other big centres. They stayed close to their roots in the towns and villages of rural Mississippi.

I first listened to the CD in the privacy of my car. The music is raw and authentic. Big George Brock opens with the theme song and title track, which he wrote. He also performs this in the bonus features on the DVD. One of my favourite tracks from the CD is 'The Wolves Are Howling' by Wesley 'Junebug' Jefferson accompanied by a hypnotic Smokestack Lightnin' guitar.



Having listened to the CD, I could not wait to see the DVD. It is there you get to 'meet' the artists. Many relate their experiences working in the cotton fields and how the Blues was such an integral part of their lives from a young age.

The artists are recorded in their homes or in juke joints such as Ground Zero in Clarksdale, the Blue Front Café in Benton and Red's Lounge in Clarksdale.

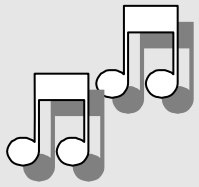
James 'T-Model' Ford (who has travelled and played internationally) describes how he stood up to an abusive father at

the age of 17 and spent time in jail. He then performs his 'Hip Shakin' Woman' with his grandson 'Stud' playing drums in the living room of his house.

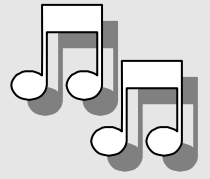
R. L. Boyce plays hill country-style Blues and describes how house parties just always seem to happen at his place on the weekends. He plays his song 'Ain't It Alright' in the living room of his house meanwhile an assortment of people are dancing, coming and going and women are preparing food in the kitchen.

Some other artists on the DVD and CD are: Terry 'Harmonica' Bean, Jimmy 'Duck' Holmes, 'Cadillac' John Holden, Pat Thomas, Robert 'Bilbo' Walker, L. C. Ulmer and 'Mr. Tater-The Music Maker', the last of Mississippi's street musicians. 'The Mississippi Marvel' is a 78-year old deacon in a conservative church and therefore would not allow his face to be shown or his true name be used.

Bonus features on the DVD include deleted and extended scenes, short biographies of the artists and a behind-the-scenes segment. If you are interested in real raw, authentic, down-home Blues and would like to get some insight into the people that play it, I highly recommend this CD and DVD.



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Passings — April-June 2009

Charles 'Cash' Wall	1948 - February 21, 2009
	http://www.torontobluessociety.com/lbn.htm
Sal 'Honeyboy Dupree' Cafferello	1953 - April 3, 2009
	http://honeyboydupree.com/
Roosevelt Dean	1945 - April 4, 2009
	http://blog.syracuse.com/listenup/2009/04/plans_under_way_to_honor_late.html
Michael 'Dr. Mike' James	June 10, 1965 - April 7, 2009
	http://www.deltabluesmuseum.org/high/news-michael_james.asp
Rocky Hill	December 1, 1946 - April 10, 2009
	http://blogs.dallasobserver.com/dc9/2009/04/american_blues_dallas-born_roc.php
Manuel Arrington	April 24, 1944 - April 16, 2009
	http://www.manuelarrington.com/
Rev. Timothy Wright	June 17, 1947 - April 24, 2009
	http://www.nytimes.com/2009/04/25/arts/music/25wright.html
Vern Gosdin	August 5, 1934 - April 29, 2009
	http://www.theboot.com/2009/04/29/vern-gosdin-dies-at-74
Tom Evans	May, 1951 - May 1, 2009
	http://www.thefestival.bc.ca/archive/index.php?perID=841
Washington Savage	May 1, 2009
	http://www.afrotoronto.com/CMS/index.php?option=com_content&task=view&id=1725&Itemid=90
Stephen Bruton	November 7, 1948 - May 9, 2009
	http://stephenbruton.com/
Travis Edmonson	September 23, 1932 - May 9, 2009
	http://www.nytimes.com/2009/05/14/arts/music/14edmonson.html
Ashton Savoy	1928 - May 15, 2009
	http://www.chron.com/dispatch/story.mpl/front/6433392.html
Duane Yates	April 18, 1944 - May 23, 2009
	http://duaneyates.com/
Koko Taylor	September 28, 1928 - June 3, 2009
	http://www.kokotaylor.com/news.html
Sam Butera	August 17, 1927 - June 3, 2009
	http://www.lasvegassun.com/news/2009/jun/03/jazz-saxophonist-sam-butera-dies/
Barry Beckett	February 4, 1943 - June 10, 2009
	http://exclaim.ca/articles/generalarticlesynopsfullart.aspx?csid1=133&csid2=844&fid1=39227
Bob Bogle	January 16, 1934 - June 14, 2009
	http://blogs.thenewstribune.com/ej/2009/06/15/r_i_p_the_ventures_bob_bogle
Ronnie Eugene Hill	January 20, 1958 - June 16, 2009
Nick Holt	January 15, 1940 - June 22, 2009
	http://journalstar.com/articles/2009/06/23/news/local/doc4a4026aee6e9a328306852.txt
Jackie Washington	November 12, 1919 - June 27, 2009
	http://www.thespec.com/News/BreakingNews/article/590760

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