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**DAN LIVINGSTONE
& THE GRIFFINTOWN
JUG ADDICTS**
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DAN LIVINGSTONE & THE GRIFFINTOWN JUG ADDICTS

www.danlivingstone.com

"There have been many flashbacks of late to the days when jug bands were the cat's meow of the '30s and '40s. Yet few get it like Livingstone and his serious six-piece, who rely on homemade instruments for authenticity. All the more surprising that this talented finger-style guitarist hails from north of the 49th—he sounds like he hails from the Appalachians."

- Par Eric Thom www.penguineggs.ab.ca

Fingerstyle blues guitarist Dan Livingstone has been receiving acclaim from musicians and audiences alike as an exceptional fingerstyle guitar player and an engaging performer. Whether playing rags, swing, blues or spirituals, his expressive style marks him as a musician with "big ears" and a passion for the authentic.

Recently featured on the cover of the magazine *Blues & Co.* (#66, Dec. 2013), Dan is now becoming recognized on the international circuit and has toured extensively in Norway, Germany, France and Belgium. He has also toured in China, Ireland, Greece, and the U.S. His appearances and concerts across Canada over the last decade have included festivals and concerts from coast to coast.

Drawing inspiration from roots blues and ragtime acts of the 1930s, The Griffintown Jug Addicts recreate the ambiance of that lost era in music when simplicity and fun were what really mattered in the making of music. Led by the fingerstyle guitarist Dan Livingstone, this group reflects and reinvents with brio these traditions in their own unique voice. Nominated for a Lys Blues Award (2012), their album landed on the Blind Lemon Top 20 Canadian Blues Albums Of 2012 chart and was noted by the Blues Underground Network where it was ranked #6 in the category "Not Necessarily Blues" (Worldwide). Recently "Pick of the Week" on CBC, the group gets regular radio airplay on CBC and 101.9 in the Ottawa region. The Griffintown Jug Addicts also recorded on the latest release of the group Gros Mené, which won a Felix for *Album of the Year* (2013) in the category *Alternative*. Over the course of the past few years, this formation has performed in festivals such as the Festival International de Jazz de Montreal, Festival International Blues de Tremblant, and the Cahors Blues Festival (France). Acclaimed by critics and the general public alike, Dan Livingstone & The Griffintown Jug Addicts leaves no one indifferent.

COLLABORATING MEMBERS

DAN LIVINGSTONE

FINGERSTYLE GUITAR, DOBRO AND VOCALS

Founder of the Griffintown Jug Addicts, fingerstyle blues guitarist Dan Livingstone has been receiving acclaim from musicians and audiences alike as an exceptional fingerstyle guitar player and an engaging performer. Whether playing rags, swing, blues or spirituals, his expressive style marks him as a musician with "big ears" and a passion for the authentic.

Born and raised on the west coast of Canada, Dan has toured extensively in Norway, Germany, France and Belgium. He has also toured in China, Ireland, Greece, and the U.S. His appearances and concerts across Canada over the last decade have included festivals and concerts from coast to coast, appearing at the Montreal Jazz Festival, Mont Tremblant Blues festival, and the Carleton International Blues Festival to name but a few.

DOMINIC DESJARDINS

TENOR BANJO AND VOCALS

Hailing from New-Richmond, in Gaspésie, "Dom" Desjardins was educated and received his diploma in Jazz (guitar) at the CEGEP St-Laurent and continued his studies at Concordia University on Tenor Banjo. He founded the Early Jazz Band (with Jerome Dupuis-Cloutier), before joining the The Griffintown Jug Addicts in 2010 where he shines by his distinctive and authentic style. A passionate New Orleans influenced player, he has worked with Andrew Homzy, Jordan Officer, Gregory Charles, Circo de Bazuka, Jerome Dupuis-Cloutier, They Call me Rico, La Horde Vocale and the Jazz Knights.

MATHIEU ROBERGE

UPRIGHT BASS, WASHTUB BASS, WASHBOARD AND VOCALS

Originally from Trois-Rivières, Quebec, where he started his musical career at the age of 15, Mathieu Roberge is recognized for his imaginative style and expressive performances on the upright bass and washtub bass, as well as vocals. A member of the Griffintown Jug Addicts since 2011, Roberge brings a colourful and festive air to all he plays, and an extraordinary gift in exploring different musical genres. Over the years he has worked in many settings, including performing with the Cirque du Soleil and le Circo De Bakuza, and several well-known Quebec bands such as Coyote Bill, Jérôme Dupuis-Cloutier, Kit Soden, Olivier Bélisle, the Early Jazz Band, Masson Stomp and Les Zorbites.

PRESS REVIEW SUMMARY

DAN LIVINGSTONE, LA PERFECTION

Par Erick Diard, Blues & Co., N° 66, Décembre 2013, pages 42-44



Premier à essayer les plâtres de l'édition 2013 du Cahors Blues Festival, Dan Livingstone nous a fichu une beigne monumentale, le ramponneau premier choix et ça, avec un talent et un charisme énorme sans oublier l'humilité qui sied bien sans oublié un jeu de guitare subtil complètement époustouflant. Oh rien de monumental en apparence, non! Il fait tout dans la simplicité, la décontraction et surtout avec une joie, un bonheur communicatif que tu te prends à banaliser allègrement sans t'en rendre compte... Mais vain que c'est beau !!! Sa zique tourne autour du jug blues, du piedmont blues des années 20, celui de Fred McDowell ou d'Arthur Blake, un style que l'on ne croise pas tous les quatre matins sur ces grosses machines estivales, mais un style qui cause au coeur de celui qui prend la peine de se l'esgourder et qui te colle un sentiment de félicité quand il est joué avec un tel naturel... Un style que ce Canado-Breton maîtrise à la perfection et pour cause : [...]

DAN LIVINGSTONE AND THE GRIFFINTOWN JUG ADDICTS

Par Gary Weeks, Blues Blast Magazine, Illinois Blues Society, Avril 2012

As stated in the CD liner jacket, this work was recorded live with no overdubs and slick production that would otherwise ruin a pretty good affair. Nothing wrong with an honest approach because it's the type of thing that works for Dan Livingstone And The Griffintown Jug Addicts.

No original material exists so it's up to Livingstone's finger-picking style to add a touch of jazz, ragtime, swing and barbershop quartet to ancient blues standards by the likes of Gary Davis, Arthur Blake and Fred McDowell. If anything, it's plunging into a time portal that takes a psychic journey into Depression era America. McDowell seems to be Dan's favorite. Back to back renditions of *Write Me A Few Of Your Lines* and *61 Highway* are perfect opening cuts and door openers to a treasure chest of songs best played at a backyard barbeque of a home located either in rural Mississippi or the Appalachian mountains. The CD lasts only for little more than half an hour. You can view it as just the right amount of listening time or not getting enough of a good thing.

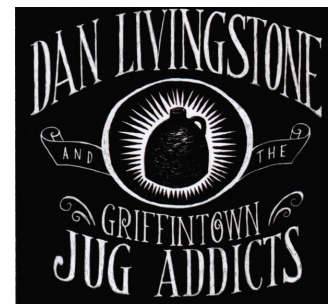
Assisted by Julia Narveson on washtub bass, Brad Levin on washboard and Colin Perry on lead guitar and tenor banjo, this is a group of people not having any regards for being a commercial success overnight. Certainly this was not in their game plan when this music was recorded. Livingstone isn't aiming for radio airplay so much as just having fun with a group of friends. And the man does have fun. The group seems to be in their element as they mix jug, blues and bluegrass in the obscure Arthur Blake *Chump Man Blues* that is as strong as any moonshine found in an abandoned shotgun shack. And you don't have to wait too long before getting an injection of rag-time as the band rips into Fulton Allen's *Rag Mama Rag* with Perry's banjo playing front and center.

Even when the momentum slips into a slower groove as it does in Blake's *Black Dog Blues* the feeling is still downhome and not becoming mournful. Although when turning in Gary Davis' *Death Don't Have No Mercy* does the mood get dark and somber. Of course that's expected when taking on the funeral dirge of this Davis classic that in turn becomes a celebration of life and sending the deceased off with a positive exit.

Livingstone can't seem to escape from Fred McDowell's shadow. Another hidden McDowell gem *Done Left Here* sees Dan fingerpicking to his heart's delight with a glee old Fred himself could appreciate. On the surface the momentum is rushed but is just right for the song's backwoods jubilee effect that would have a drunkard wake up from his blackout and start the day all over again with bourbon on ice. And to get the best picture of Livingstone in his natural habitat where his finger-picking reaches an apex, one listen to *Last Steam Engine Train* by John Fahey is the best track to end this project with. Livingstone has acknowledged Hot Tuna as an influence which doesn't come as a surprise. This instrumental finds Dan embellishing the Piedmont style with an aggressive finger-picking attack those students at Jorma Kaukonen's Fur Peach Ranch would seriously study if they ever wish to get a handle on playing Piedmont style. This CD is as good as start as any for players wishing to abandon their hard rock background and go back in time to where old timey music was an enriching source and an inspirational tool for players where fun was the norm and the spirit of good times ruled the roost.

DAN LIVINGSTONE & THE GRIFFINTOWN JUG ADDICTS Par Eric Thom www.penguineggs.ab.ca

There have been many flashbacks of late to the days when jug bands were the cat's meow of the '30s and '40s. Yet few get it like Livingstone and his serious six-piece, who rely on homemade instruments for authenticity. All the more surprising that this talented finger-style guitarist hails from north of the 49th—he sounds like he hails from the Appalachians. In fact he's been weaned on country blues and western swing, which shows across this too-short collection of nine tracks—which visit everyone from Merle Travis to John Fahey, Fred McDowell to Arthur (Blind) Blake. Other instrumentation comes from Julia Narveson and her washboard bass, Brad Levin on washboard, Colin Perry on lead guitar and tenor banjo while Dom Desjardins and Jérôme Dupuis-Cloutier chime in on Travis's *I Like My Chicken Frying Size* with tenor banjo and trumpet, respectively. All contribute vocal harmonies but Livingstone's lead goes a long way towards gluing the package together, with a voice reminiscent of Tim Buckley's.



The production on this disc is superb and the shimmering sound of the strings on songs such as *61 Highway* and *Chump Man Blues* is beyond pleasurable. The fun and lively nature of their playing style, delivering on the genre's pre-swing rhythms, ranges from lazy-paced (*Rag Mama Rag*) to frenetic (*Done Left Here*), with Livingstone delivering hyper-slide as the others dig in. Fahey's *Last Steam Engine Train* is one of five highlight tracks yet the entire collection flawlessly demonstrates the appeal of the genre in the first place, adding to the sensation considerably.

QUAND LA MUSIQUE DONNE SOIF **Par Joel Martel, Journal Voir, 22 mars 2012**

Tel un personnage issu d'une de ses chansons, Dan Livingstone prend la route afin de semer un peu partout les joies du blues traditionnel. Lorsqu'on écoute la deuxième galette de Dan Livingstone, on a soudainement envie d'emprunter la première autoroute sur notre chemin afin de rouler le plus loin possible. On s'imagine alors arrêter dans un bled perdu pour boire jusqu'à l'ivresse dans un débit de boisson. C'est ça, écouter le blues traditionnel que nous offre Dan Livingstone. La chaleur étouffante de l'été dans un peu moins de 40 minutes de musique.



Quand Livingstone nous raconte les conditions d'enregistrement du disque, on déduit que celui-ci s'est effectué dans un certain esprit de camaraderie. « C'est vraiment live, ce disque-là. Il n'y a pas d'overdubs. C'était vraiment: clac! on entre en studio et on enregistre ça en direct. Il y a des affaires qui ne pourraient pas se passer deux fois. Il y en a des bonnes et d'autres dont je suis moins fier, mais ça fait partie de l'exercice! Par exemple, il y a des petits bouts de solos qui m'énervent un peu, mais c'est pas grave. »

Tout au long du deuxième effort de Dan Livingstone, on voyage dans les répertoires de Fred McDowell et Arthur Blake, en plus de ceux de nombreux autres acteurs du fameux pre-war blues. « La plupart des chansons que j'interprète sont attribuées à différents bluesmen, mais en vérité, ce sont des folklores qui ont été remaniés à l'époque. Ainsi, les compagnies de disques ont pu en acheter les droits d'auteur. C'est comme si une compagnie ici au Québec possédait les droits du Reel de la Sainte-Catherine. »

Enfin, si l'on ressent une certaine soif de liberté en ayant l'album de Livingstone dans nos oreilles, ça n'a absolument rien d'un hasard. « Pour bien assumer la musique que tu joues, tu te dois d'en connaître l'histoire. Toutefois, j'ai croisé par le passé des musiciens qui en savaient énormément sur les origines du blues et ils tentaient de reproduire les chansons note par note. Ils avaient oublié que lorsqu'on joue du folklore, il faut le vivre et ne pas avoir peur de lui donner sa propre couleur. Sinon, c'est de la musique classique! »

DAN LIVINGSTONE & THE GRIFFINTOWN JUG ADDICTS

Par Pierre Jobin, Magazine Ted, mai 2012

Il y a une dizaine d'années, j'ai déjà écrit au sujet de Dan Livingstone en commentant son premier DC, que j'étais «passioné, intrigué par son jeu de fingerstyle et slide agile et subtil, et par sa façon de rendre le blues traditionnel actuel et sensible...» Je ne vais pas me dédire ici, surtout qu'avec les Griffintown Jug Addicts et son aire d'aller, Livingstone poursuit dans l'esprit de la tradition, s'adjoignant cette fois des musiciens volontaires et allumés, tout comme lui. Avec brio, ceux-ci fréquentent des chemins musicaux, que dis-je des trails peu fréquentées, qui feraient bien l'envie de plusieurs festivals ici et ailleurs dans le monde. Et pourquoi pas? En plus de Livingstone à la fingerstyle guitar, au dobro et au chant, le band se compose de Julia Narveson au washtub bass et au vocal, Brad Levia au washboard et au vocal, de Colin Perry à la guitare solo et au banjo ténor, de Dom Desjardins au banjo ténor, et de Jérôme Dupuis-Cloutier à la trompette, sur le même titre. Une caractéristique non négligeable de cet enregistrement est qu'il est capté live en studio, sans aucune artifice. Just straight up! Le résultat démontre à l'évidence que tout est plus grand que la somme des parties et que les talents conjugués et synergiques de ces musicien et musiciennes enthousiastes «revistent» avec justesse respect et liberté, le matériel de certains de ces grands pionniers du Blues & Roots, soit les Mississippi Fred McDowell, Arthur Blake, Fulton Allen, Merle Travis, Reverend Gary Davis de même que John Fahey. Cette musique de qualité souvent additionné d'instruments emprunté à l'usage courant et aux tâches quotidiennes, démontre bien l'inventivité, le talent et la joie de vivre irrésistible qui animaient de tels musiciens. Dan Livingstone & The Griffintown Jug Addicts poursuivent cette foulée! Bonne route, quel que soit l'endroit! Pour plus d'informations, visitez le www.danlivingstone.com ou encore les Griffintown Jug Addicts sur Facebook.

L'ART DE LA GUITARE NORD-AMÉRICAINNE

Par Élise Ferreyrol, La Nouvelle République, 22 Novembre 2004

Le «Pub Murrayfield» a accueilli Dan Livingstone, samedi soir. Ce Canadien de 29 ans a célébré la quinzième date de sa tournée européenne, à Bourges, en offrant aux Berruyers un concert exceptionnel. Ce prodige de la guitare s'est montré très sympathique et généreux face aux spectateurs émerveillés par tant de virtuosité. Dan Livingstone représente le blues des années 1920 à 1940, réussant à mélanger texte, humour, musique et charme. Le regard du public semblait attiré par cette musique que seuls les Nord-Américains savent jouer.

Par J.M. Perrault, Cosmic Debris, Août 2000

« An Audio feast of fine delta served with a twist of ragtime ... A darned good entertainer. »

Par Scene, Août 2000

« Playing at times with the ferocious spirit of Mississippi Fred McDowell and then, just as easily, with the honeyed tones of Mississippi John Hurt. »

Par Pierre Jobin, Blues & Co., Avril 2002

« Passionné, intrigué par son jeu fingerstyle et slide agile et subtil, sa façon de rendre le blues traditionnel actuel et sensible, je me suis laissé toucher, émerveiller par la beauté de ses interprétations. »

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