



Published by South Australian Blues Society

**JANUARY 2004 ISSUE**

# BLUES NEWS

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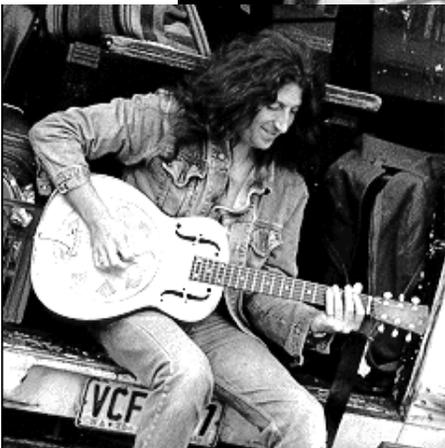
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## The Others



**CD Launch**  
**Sat 10<sup>th</sup> Jan**  
**The Gov'**  
**8pm \$15**



## Gwyn Ashton

**Fri 2<sup>nd</sup> Criterion Gawler**

**Sat 3<sup>rd</sup> Highway Inn Marion**

**Fri 9<sup>th</sup> Squatters Arms Thebarton**

**Sat 10<sup>th</sup> Pt Broughton Hotel**

**Sun 11<sup>th</sup> Lighthouse Tavern Pt Adelaide**

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## BLUES NEWS JAN 2004 ISSUE

Published by

The South Australian Blues Society

The Blues News ...informing SA blues punters, patrons and others about what's happening in roots and blues music on the local, national and international front. "Blues News" is posted to all our members as part of their membership entitlement. Become a member for just \$25 and enjoy the benefits that membership offers.

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Blues News is available at selected outlets throughout Adelaide and the metropolitan area. Many thanks to our contributors and distributors!

**CONTRIBUTIONS FOR FEB ISSUE**

Email to [bluessa@senet.com.au](mailto:bluessa@senet.com.au)

by 16<sup>th</sup> of JAN 2004

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## THE OTHERS CD Launch. Sat 10<sup>th</sup> Jan The Gov' \$15 8pm

Formed in 1963, The Others have seen a few line-up changes over the last 4 decades, but its core members Ian Nancarrow and Jeff Gurr have always remained true to their original inspiration of playing honest, roots rock music in the style that the phrase "rhythm and blues" was meant to describe. Over the years The Others have done their own amount of inspiring, having been a huge influence on (and even naming!) The Master's Apprentices, among many others. On the 10<sup>th</sup> of January, The Others will preview their latest release 'Hit the Wall', and it will be the first opportunity for punters to get their hands on a pre-release copy. Don't miss out.



Your

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# THE OTHERS.

**Adelaide's R&B Institution "Hit The Wall" at The Gov' on Sat Jan 10th.  
SABS catches up with Ian Nancarrow of the Others.**



*You will be airing your latest CD "Hit The Wall" at The Gov' on Sat 20th Jan. What can punters expect? Punters can expect us to play all 16 tracks from the new album "Hit the Wall" plus stuff from previous recordings. We'll be into it!*

*For the uninitiated, who are the R&B practitioners that have influenced and inspired you? Early influences? Well when I was a kid in the 50's it was Chuck Berry, Fats Domino, Link Ray, Gene Vincent, Eddie Cochran, Early Elvis and Buddy Holly. It was through a friend's older brother's "Jazz" collection that I later discovered John Lee Hooker, Elmore James, Muddy Waters and Bo Diddley. They blew my mind.*

*From "It Wasn't Easy" to "Hit The Wall" you make it sound like a marathon. I suppose if you are into your 5th decade of performing as a band and you have just "hit the wall" ...doesn't it mean that all the training and dues are behind you and now you are hitting your stride? "It Wasn't Easy" to "Hit The Wall" were tracks from the albums which I thought would be good as CD titles. Nothing to read into really! We haven't hit the wall! The band is still fresh and into it!*

*You have been referred to as Adelaide's R&B Institution. What about the "Institution" tag? To some punters an "institution" is something from the past that lacks relevance today! ( To some blues punters an institution is what the State imposes on them for their "rehabilitation".) Whatever way you look at it, you have a track record that makes you more a national music treasure than an institution! I suppose we are called an R 'n' B Institution*

because I guess it seems like we have been around forever. We haven't gone into rehab yet! Glenn A Baker first called us a "National Treasure". It's very flattering.



*Your logo of a skull in a top hat reminds me of Warren Zevon's ...God rest his soul. Hmmm! It also makes you aware of one's own mortality. ...so what do you recommend I do on the night? Bring ear plugs, consume lemonade only, refrain from smoking, sit at the back and quietly retire at 10.30pm ...or stand at Stage Front, whiskey and cigar in hand and rage on until Brian closes the doors? The Others' logo was first draw for us in 1964 65. The idea behind the smiling skull with the long hair and top hat was that it symbolised someone who has had a really great time but has gone too far. I think the idea with the whiskey, cigar and raging is the one to follow.*

---

## RETURN OF THE STRONG PERSUADER



**THE ROBERT CRAY BAND  
ANNOUNCE AUSTRALIAN TOUR  
Friday 13<sup>th</sup> February  
ADELAIDE ENTERTAINMENT CENTRE  
Tickets on sale Friday 5<sup>th</sup> Dec from Bass**

# Gwyn Ashton

## Gwyn Ashton Band

( with Trapper on drums & Frank Lang on bass)

Fri 2nd.....Criterion, Gawler

Sat 3rd.....Highway Inn, Marion

## Solo

Fri 9th .....Squatters Arms, Thebarton

Sat 10th .....Pt Broughton Hotel SA.

Sun 11th.....Lighthouse Tavern Pt Adelaide



**G**wyn Ashton was born in Wales and migrated to Adelaide, South Australia in the mid-sixties. In 1972 he began playing the guitar, inspired by many musicians on the Australian scene. Some of those artists were The Master's Apprentices, The Easybeats, Chain, Blackfeather, Billy Thorpe, Kevin Borich, Mickey Finn and Chris Finnen. It didn't take long for Gwyn to discover Chuck Berry, Buddy Holly and then later on Johnny Winter, Jimi Hendrix, Buddy Guy, and Rory Gallagher to name a few.

After playing around Adelaide for several years, he moved to Sydney in 1983. Gwyn has worked on various occasions with artists such as Jeff St John, Kevin Borich and guitar virtuosos Phil and Tommy Emmanuel, two of Australia's finest musicians. In 1991, Gwyn moved to Melbourne. He opened for Junior Wells, recruited ex-Madder Lake bassist Ian Holding and ex-Arial drummer Trevor Courtney to fill out the usual trio. In 1993 Gwyn conducted blues clinics at the Melbourne Guitar Show and Melbourne Music Expo and recorded his first CD, Feel The Heat with Rick Tredrea and bassist Geoff Brown. In March 1996, Gwyn recorded his second CD, Beg, Borrow and Steel. After touring Australian venues and festivals, Gwyn again packed his bags and this time headed for the UK. Since residing in the UK, Gwyn has appeared with Peter Green, Dr. Feelgood, Wilko Johnson, Nine Below Zero, Sam Brown, Bernie Marsden, Micky Moody and Dave Hole.

## Extracts from Molten Mike's Travelogue

courtesy of Sticks Randall

**T**he Folk Center in Adelaide was a real high point of the tour. The sound was perfect, the stage was large, the lights just right, and the Punters were one of the best, most attentive audiences we have played to. At the end of the evening we were joined by 3 Musos from the audience including "Resonator Russ" who played the 1933 Style O and sang in a very gravelly voice, Roger on Harp and Martin on Electric guitar. A real Jam ensued and magic was made. Next stop Western Australia. Clear across the outback. (We are Flying). The people of Adelaide will not be forgotten. Here's a 180 for you. When driving, The Steering wheel is on the Right, and you drive on the Left, and when you use the turn signal, your windshield wipers go on. This is because the wipers are on the left stick and the turn signals are on the right! The pedals, thank goodness work the same.

Adelaide: a beautiful Australian city with a large park ringing the entire downtown area. Last night was a blowout with the Workers of Adelaide partying hearty! These people sure know how to have a good time. The Workers Club is a large venue with a great stage, lights and Klipsch PA! It was a hot night and the hall had no air, so we proceeded to Melt Down with style and a lot of sweat. This place also had the largest snooker tables I have ever seen and they shoot 8 ball on these huge tables. The publican (owner) kept getting us beer when we asked for water and the crowd was in a frenzy. Word is now preceding us wherever we go and the crowds are getting bigger and bigger. Tonight is the Folk Center and then off to Perth by air. Here's a new saying, it seems to be regional "Too Easy, Mate".



**That's Sticks on the right, next to him is Molten Mike, Rob, Bill, Paul and Roger and they are all enjoying the SABS jam at The Bookends ...Where were you?!**



**W**hen I first started out learning blues guitar, my focus was undeniably on trying to emulate the licks and tones coming off my favourite Eric Clapton, Sue Foley, Jimmie Vaughan and John Lee Hooker albums. I believed, like most aspiring guitarists, the most important part of being a knockout musician was to be able to play the rhythm & lead phrases that had moved me and would hopefully move other people the same way.

In the past year, I've been very fortunate to have done a lot more studio and recording work in addition to some extensively varied live shows, including blues, funk, folk, singer/songwriter and 'covers' gigs. In every environment, musicians, producers and engineers hold one attribute higher than any other in a musician. That attribute, contrary to my beliefs when I started playing, is **TIMING**. I wish I had a dollar for every time I've heard the phrases, "He/she is a great musician, plays on the centre of the beat every time" or "He/she has got good technique, but their timing's a bit everywhere".

The difference between good and bad timing is perhaps a little more subtle than most people think. It's not a matter of being able to count "1, 2, 3, 4" and then 'go for it', but essentially an ability to:

- Start a metronome and make note (or 'get a feel') of the tempo
- Stop the metronome
- Start playing at that tempo for about 5 minutes
- Stop playing and immediately restart the metronome and finding it at precisely the same speed as you were playing at, just before you stopped.

Once you have the ability to do this, you can start to feel that each beat has three distinct parts to it: the front, the centre and the back. To place your playing consistently on one of these three sections within an entire or section of a song will give it a completely different 'feel'. Quite often, this is not something that you can experiment with at your leisure at a gig or on a session, because quite often, it will be asked of you ("Hey Barry, can you play on the back of the beat for this song? Cheers!").

So how do you get 'good time'? Well, some people (who I have come to resent after all the practise I've had to do on it) have naturally good timing but most don't. Either way, it is still something that needs to be worked upon. Quite simply, a metronome or drum machine is what you need, with small electric metronomes being the cheapest option (and at the size of a business card, also easiest to carry around!). Every time you pick up your guitar to practise, set up a metronome speed and practise to it. EVERY time. Scales, songs, finger exercises.... It should be as important to your practise as six strings and a plectrum. If you don't do this, you truly are inhibiting your ability to gain the most important facility you require as a musician. And the fact is, every musician, no matter what level they're at would still benefit greatly from doing this. Most musicians that I know who have the best timing, still insist on practising with a metronome every day.

Until next month,  
 "Sweet Baby" James Meston  
[www.sweetbabyjames.tk](http://www.sweetbabyjames.tk)

### **Sweet Baby James Trio January Gigs:**

**Friday, January 9:**  
 The Pink Pig Wine Bar, North Adelaide  
 The Sweet Baby James Trio featuring Peter Raidell (tenor sax)

**Friday, January 30:**  
 FAD Lounge, Waymouth St, City  
 Sweet Baby James with Rob Evers

### **Touring early in 2004**

**Matt Dynon (Melb)**  
**P D Hale (Melb)**  
**The Radiators (Syd)**  
**Phil Manning (Melb)**  
**Salty Dog (Vic)**

From Peter Serk of Oz Beat Entertainment.

## Blues, Then and Now

Dear Blues Lover:

**I**t began in Africa and brought to America with the slaves. It portrays a condition of depression or melancholy. It is often associated with sadness, sorrow, loneliness, protest, tragedy and sexuality. It is the story of the blues.

"Blues, Then and Now", is the latest book that tells the story of the blues. It traces its origin from Africa in its primitive stages to the present advanced stage. It profiles the men and women that sang the blues and the importance of the string band, jug band, washboard band and the field recordings in prisons and on plantations. Soul music, white music, zydeco music, the blues revivals of the 1960's and 1980's, blues in Europe and the blues of today are thoroughly covered.

"Blues, Then and Now" is a hard cover, 200 page book with many pictures and a complete list of all the blues societies and organizations world-wide. It also features the blues people with their titles and the place and date of birth and the year of their demise. I'm sure you would want this book for your library.

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Sincerely,

Frank Leanza

Leanzaent@cox.net



## Harper

Hi all,

**W**e are coming to the end of 2003 and it's been an inspirational year. My band and I continue our travels throughout Australia meeting many amazing people along the way. The CD launches in Sydney, Brisbane, Melbourne and Adelaide were all very special and a joy to be apart of. We even did a show in Adelaide, South Australia with Scottish band "The Proclaimers" which went very well, the guys were very nice. The Maldon Folk festival was brilliant again this year, but the weather was very cold. This festival had some excellent acts such as Mick Conway's National Junk Band, Rory Ellis and Dave Steel. We also did the Wangaratta Jazz & Blues Festival performing to a capacity crowd and even caught a set by Renee Geyer. The tour up the East Coast of Australia gave me a chance to rest up for a few days north of Byron Bay. Such a

healing place to be, which helped me to put things in perspective. Thankyou to all the emails from the US and Canada, I appreciate all your well wishes.

Coming up in December are quite a few tasty festivals, The Folk, Rhythm & Life festival in Eldorado, Victoria, held on a property called "Biyanna" was a great event, a cool hippy environmentally aware festival with all the proceeds going to charity. We also performed at the very first Berry Blues Festival in NSW which I'm sure will grow into a huge event in the coming years. I hope you all come out to support this very new festival. We have a very special show to be held at The Cornish Arms in Brunswick on Friday Dec 12 with Fiona Boyes and Kerri Simpson, it will be a real treat to perform with these fine musicians. The ABC's Live on Stage Radio National will be recording the show, so at some later date you will be able to hear this show over the radio waves. After Christmas we will head up to the Woodford Folk Festival in Queensland and then another east coast tour. Do I ever stop, you know the answer is no! There will be a bit time off to have a surf and to catch some rays.

We are already planning our next tour of the USA and Canada and will be heading over in late May to October. It's going to be a big one!! Tour dates will appear on the website in mid February. It's nice to know that the new CD "Way Down deep Inside" has been getting a great reaction around the world and was recently voted "Best Album of 2003" by US magazine "Best of The Blues Harps & Beyond". One of the tracks "I know" was also recently released on Blues Revue's annual sampler which is pretty cool. Thank you all for the support throughout the year, and the incredible emails that have been sent which really lift the spirit and soul. I hope to catch up with all you all on our HUGE Australian tour. Have a wonderful Christmas and may 2004 be the best year of all, a year of peace and prosperity.

All the best, Harper

---

### **Jesse Deane-Freeman & the Rhythm Aces January GIGS**

**Wed 14th - Royal Oak**

**8:00 - 12:00**

**Sun 18th - Joiners Arms, Hindmarsh**

**5-9pm**

**Wed 21st - Victoria Hotel, O'Halloran Hill**

**6:30-10:30**

**Fri 23th - Dinah's Bar and Grill, Findon**

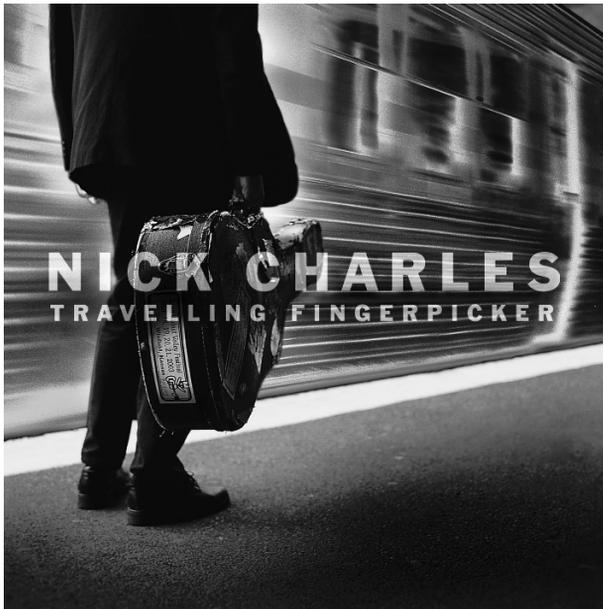
**9:00 - 1:00**

**Wed 28th - Royal Oak**

# CD REVIEW

Nick Charles. "Traveling Finger Picker."  
Black Market Music.

Frazzled by yet another frantic Christmas and New Year period? Well here's the medicine for your post Christmas blues. Just take this liberal dose of virtuoso finger picking on a Santa Cruz customized model H guitar courtesy of Mr Nick Charles. The grace and passion of his playing will restore your psyche to where it should be ...all ready for the challenges of 2004!



Nick was born in Sydney and spent his musically formative years in Melbourne. His playing is a coalescence of blues, jazz, folk and country. His influences are the likes of Robert Johnson, Big Bill Broonzy, Doc Watson and Django Reinhardt. The 12 tracks take you on a relaxing journey through the rich rhythms of acoustic roots music where passages are richly textured, at times subdued, but always enthralling.

10 tracks are originals by Charles. One track is a Norman Blake number entitled "Down at Millows House". Now track 10 is something extra special. It is Nick Charles's take on "Norwegian Wood". This five and a half minute track is a lush, broody and mournful mosaic of sounds that will have you pressing the repeat track button.

It is only when you take time out and allow the music to wash over you that you will become aware of its nuances. Oh yes! This is therapy. This is what the tortured soul needs at this time of year.

David Stoeckel

## YOU SHOULD BE PLACING YOUR AD HERE!



Blues News has a distribution of 800! We have 200 on our mailing list. It is available at selected outlets throughout Adelaide and the metropolitan area. Information about your product or service should be getting through to this spectrum of the market. Dr Bones has demanded our prices be dropped to attract more custom! Our rates are priced low because SABS simply wants to cover costs ...not make a fortune.

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# CD REVIEW

## WILLIE LOMAX BLUES REVUE "BEST BLUES MONEY CAN BUY"

Big Boss Records. BB03003  
<http://www.bigbossblues.com>



**T**ake some strong throaty male vocalizing and some wailing BB King like guitar licks. Add to the mix some powerful horns ... Tenor Sax, Baritone Sax and Trumpet! Include some pumping percussion and a humping Hammond Organ to fuse it all together. Throw in your female chorus line and what have you got? MEMPHIS SOUL!

If you ever get to Memphis make sure you visit the Gibson Rock and Soul Museum. It certainly gave me an insight into many music genres and the role that the Memphis melting pot played in their evolution. Soul occupies a pivotal place. Willie Mitchell's Royal Recording Studio with its echoes of Al Green, Ann Peebles, Otis Clay, and O.V. Wright literally has "Memphis Soul" dripping off its walls. When Big Boss Records sent me a copy of Willie Lomax Blues Revue's "Best blues money can buy" which was recorded in that very same studio, I thought beauty!

Ransacked !

*"I Dialed 911 L-O-V-E*

*Said Quick It's An Emergency*

*Send The Love Police Over Right Away*

*There's Been A Crime And The Victim Is Me"*

Corny lyrics I know but the gusto of the opening track will take you straight to the land of a thousand dances. Try sitting still for this one. Before you know it you'll be doing some James Brown dramatics along with some Otis Redding strutting. Sam and Dave eat your heart out!

Track 2 maintains the energy.

*"You Know The Truth Really Hurts*

*When You're Living A Lie*

*It's The Best Blues*

***The Best Blues Money Can Buy***

*It's The Best Blues*

*Money Can Buy*

*Listen To Me Brothers And Sisters*

*Don't You Let It Slip Away*

*"Cause After You're Dead And Gone*

*Six Feet Down In Your Grave*

*The Only Thing The Only Thing That Remains*

*The Only Thing You Can Bring Along*

*Is The Love That You Gave*

*And It's With Love That You Belong"*

...but what happens after that? Hmmm. The smooth funk cuts in a bit too much for my liking and bridles that passion of the opening 2 tracks. Pity. Track 7 is a soulful gem. It gives Willie Lomax an opportunity to really strut his stuff.

David Stoeckel.

---

*Art Tipaldi's liner notes for Willie Lomax Blues Revue's "Best blues money can buy" make for some fascinating reading. I thought I would share it with you.*

**B**lues guitarist Willie Lomax knows no producer or studio is more associated with Memphis soul than Willie Mitchell. The sound of the city drips off his studio walls. Singers like Al Green, Ann Peebles, Otis Clay, and O.V. Wright created musical masterpieces here. The Hi Records groove was born here. Once again, Lomax returns to Willie Mitchell's Royal Recording Studio and, to deepen the Memphis soul, again enlisted bass player Leroy Hodges and drummer Howard Grimes, who with the Hodges brothers, formed the Famous Hi Rhythm section that came to be known as the Royal Studio sound of Memphis soul. Together with Walfredo Reyes Jr. on drums and percussion, whose soulful playing has graced numerous albums including Carlos Santana and Steve Winwood, Sly & The Family Stone's Jerry Martini on saxophone, and Shawn Brown on B-3 and vocals, Lomax added the mixology of engineer Phill Brown, whose list of credits since the 1960's is a Who's Who of rock and soul to seal the deal. "If I'm gonna record a blues album with soul and feeling, then going to Memphis gives it the home field advantage" says Lomax. And when you record at Willie Mitchell's, you never know what can happen or who will walk in. Charles Hodges, the keyboard genius on Memphis soul recordings stopped by during one of the sessions. "Charles came by early on the second day" says Lomax, "and he was telling us stories of how songs like 'Love And Happiness' were recorded. Afterwards, he led us in a prayer. It was a real spiritual experience. We started that day and did 'Blues For Ronnie', 'TKO', 'Lighten' Up', and 'When The Lights Go Out'. We took a break and went to the Rendezvous for ribs, came back and recorded 'Come Down Mama'. It was originally a slow blues, but after those ribs, it came out like it did. That was a very special day." ➤

What Willie Lomax creates best is that deepest of blues. He learned that from the Delta bluesmen he listens to and played with. During his King Biscuit trips, one could find Lomax jamming in Eddie Mae's Café with Frank Frost, Ronnie Earl, Sam Myers, Big Bad Smitty, Super Chikan, Big Jack Johnson, Fred James, and Sam Carr, the Delta drum machine. "I really picked up a lot hanging out with Frank and Sam. When you hang out there, you can just see and feel the soulfulness of the blues in them. After a while, it just seeps into you and when you hit that certain feel, that energy takes it on its own. That's the spot all musicians go for."

Sam Carr and Frank Frost guested on Willie's last cd, "Ribs Are Ready," along with Leroy Hodges, Howard Grimes and James Peterson. On that disc, Lomax introduced fellow Tampa vocalist and B-3 player Shawn Brown to the music world. And the music world immediately took note. Real Blues Magazine called it the Best Southern Blues Album of the Year and recognized Brown as one of the best vocal discoveries in the blues. Numerous songs from Ribs have turned up on MTV shows, The Chris Isaak Show, and the feature film TULLY. Now, the Brown and Lomax partnership has turned into a formidable force. Lomax is the guitarist who is content to remain in the background and caress soulful tones from his guitars. Brown owns the rich and warm voice that tells Lomax's lyrical stories and provides the B-3 foundation necessary for Lomax's solo excursions. "We're like brothers with the same musical vision. Shawn's a monster B-3 player and when he solos, his B-3 adds different tones than the guitar and it grabs different parts inside of you and twists 'em. You feel it good."

As a modern blues man, Lomax knows what every blues great knows; the songs you sing must be original and must relate to each listener. Thus, Lomax crafts his songs from everyday experiences. "The idea for 'Ransacked' came from a burglary two years ago. They trashed our bedroom and stole all of my wife's jewelry, but luckily, didn't touch my guitars. The police woman came in, looked around, called into headquarters and said, WE HAVE A RANSACK. That just stuck in my mind." On the title cut, a stylish slow blues powerhouse, Brown purges his heartache and loss while Lomax's guitar answers with similar pain. Years ago, Willie and Ronnie Earl met and became fast musical friends. Instead of mimicking a Ronnie Earl guitar approach on 'Blues For Ronnie', Lomax went back to his roots. "Ronnie and I were jamming with Frank Frost and Sam Carr at Frank's place, and I started off a jam with that little rhythm, always wanting to develop it. It's not an imitating style, just a blues song for Ronnie from the heart." 'Lighten' Up' is another song that evolved in the studio. Lomax was working on an overdub, He had cut his finger from bending the strings so much and was putting super glue on to

hold the cut together. That was when Eric Gales walked in. "He asked to sit in on the track. We improvised the intro. I did the first lick and he answered, going back and forth. Then he soloed the first round and I did the second." This song also features Lomax's singing debut.

We look to the artists of our time to make sense of the incomprehensible. Lomax wrote 'When The Lights Go Out' with Sept. 11 th in mind. The same holds true for 'Freedom Is Not Free.' "Two days after 9/11 was the first time I picked up the guitar and that song was what came out, in its entirety."

This kid from Miami discovered music and the blues at an early age. His father, a jazz drummer, played for Cannonball Adderly so the records of Cannonball, Miles Davis, Count Basie and Duke Ellington would be on in the house night after night. "I wasn't allowed to listen to anything else until I was about 14 yrs old." At age eight, Lomax started on the drums then picked up the trumpet at age nine in the school band. He didn't pick up the guitar until he was a freshman at Florida State University. "In high school, I got into guitar players like Hendrix, Page and Clapton. Then I started tracing their roots which led me to the blues. Working back, I got deep into everybody from T-Bone Walker and the three Kings to Buddy Guy, Albert Collins and Johnny Guitar Watson. It was all the listening I did at a young age that seeps in and comes out when I play." After decades of listening and playing, traveling and learning, Willie Lomax is ready to give you the best blues money can buy.

*Art Tipaldi.*

**AUDIO TRACKS featured on our Web Site**  
<http://users.senet.com.au/~bluessa/audio1.htm>.

- 1. Ernie Payne: Coercion Street**  
\*\*\*\*Track 4: Listen To The Blues Grow (0.68 MB)
- 2. Radiotones: Bound to Ride**  
\*\*\*\*Track 9: Good Friend Blues (0.51 MB)
- 3. Stew Moss: The Plum**  
\*\*\*Track 3: St James Infirmary (0.92 MB)
- 4. Willie Lomax & Blues Review: Best Blues Money Can Buy**  
\*\*\*Track 1: Ransacked (0.57 MB)
- 5. Jen Elliot: The Secret's Out**  
\*\*Track 4: Love Crazy (0.61 MB)
- 6. Scotty and The Sultones: Sultones Groove**  
\*\*\*Track 1: Sultones Groove (0.65 MB)
- 7. Little Jenny & The Blue Beans: Live!**  
\*\*Track 1: Neighbour (0.51 MB)
- 8. Andy Gorwell: Uprooted**  
\*\*\*\*Track 5: Old Friend Blues (0.42 MB)
- 9. Chris O'Connor: Things are Looking Up.**  
\*\*\*Track 1: Walking my troubles away (0.54 MB)
- 10. Steve James: Fast Texas**  
\*\*\*Track 5: Freestone Country Blues (0.58 MB)
- 11. Toni Lynn Washington: Been So Long.**  
\*\*\*Track 4: Back Water Blues (0.82 MB)

# South Australian Blues Society: Membership

Membership can also be done online at: <http://users.senet.com.au/~bluessa>



**Introducing our Patron & Number 1 Ticket Holder: Mr Buddy Guy of Chicago Illinois.**

Legendary bluesman Buddy Guy was born George Guy in 1936 in Lettsworth, Louisiana. Buddy continues to record and tour extensively, as well as maintain his renowned Chicago club "Legends". Matt Taylor and Dave Hole hold 2nd and 3rd membership status respectively. Adelaide's very own Chris Finnen is not only next on the list but he is also a life member because of his services to blues music in SA. Greg Baker, Sue Freeman and Sue Turner are our other life members.

Our "home base" is located at **The Bookends Bookshop** at 136 Unley Rd. Unley. The committee meets there once a month. Times are posted on our web site. We always need help! An open invitation is extended to all SABS members to attend.

Ops! Well done to the keen eyed lady that picked up an error in our logo! Can you spot it?

## CONTACT DETAILS:

Name:

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Phone (work):

Email:

## PAYMENT DETAILS:

Please tick the appropriate box

<input type="checkbox"/>	New Membership	\$25
<input type="checkbox"/>	Renewal of Membership	\$25
<input type="checkbox"/>	Concession	\$20
<input type="checkbox"/>	Associate Membership	\$15

PAYMENT AMOUNT: \$

## Cheque or Postal Note:

Made payable to "South Australian Blues Society"

## Credit Card:

Type of credit card. Tick the appropriate box:

Bankcard  Mastercard  Visa

Name on Credit Card:

Credit Card Number:

Expiry date:

Signature:



MAIL TO: SA Blues Society, Box 80, Hindmarsh SA 5007

## MEMBERS NEWS

### BLUES TRADER (\$10 /item)

No wanted to buy or sell items this month ...but when the novelty of that Xmas present wears off and you want to sell it ...drop us a line! Will someone please ring Roger to see if he has sold his amp yet! Phone: 0411 702 845

### FEB ISSUE

\* **Dr Bones** returns ...maybe! He was to make a welcome return for this issue ...but it looks as if the 21st century challenge of email got the better of him.

\* **Lone Tony Joe** was to explore "The Country in Blues" for this issue ...but went yodeling way out west somewhere instead. Will someone ring his 3D FM "hillbilly help line" and tell him his assignment is late!

\* **G Spot** with James (guitar mentor) Meston.

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"ECO  
MUSIC"

**Sunday Jan 18th**  
**Grace Emily Hotel**  
**2.00pm start.**  
**Chris Finnen**  
**Bon Darlington**