



Published by South Australian Blues Society

NOVEMBER 2003 ISSUE

BLUES NEWS

EMAIL: bluessa@senet.com.au

URL: <http://users.senet.com.au/~bluessa>

POST: SABS, 53 Cooina Ave, Redwood Pk. SA 5007

MOLTEN MIKE



THE FOLK CENTRE
8 pm SATURDAY 15TH NOVEMBER
with Special Guest ROSS WARD
\$18. \$15 members & conc.



HARPER

The Governor Hindmarsh Thursday Nov 20th
as special guest of "The Proclaimers"

WEB SITE: <http://users.senet.com.au/~bluessa>

EMAIL: bluessa@senet.com.au



BLUES NEWS

NOV 2003 ISSUE

Published by
The South Australian Blues Society
"Promoting blues music in South Australia"

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 substantial benefits that membership offers.

Membership can be done online at:
<http://users.senet.com.au/~bluessa>
or fill out the membership form on the back of this issue and mail it to:

MEMBERSHIP
SA Blues Society,
Box 80,
Hindmarsh SA 5007.

Blues News is available at selected outlets throughout Adelaide and the metropolitan area. Many thanks to our contributors and distributors! Our October Issue was snapped up very quickly ...become a SABS member to secure your future monthly copies.

**CONTRIBUTIONS FOR OUR
BUMPER DECEMBER ISSUE**

Email to bluessa@senet.com.au
by the 15th of DEC

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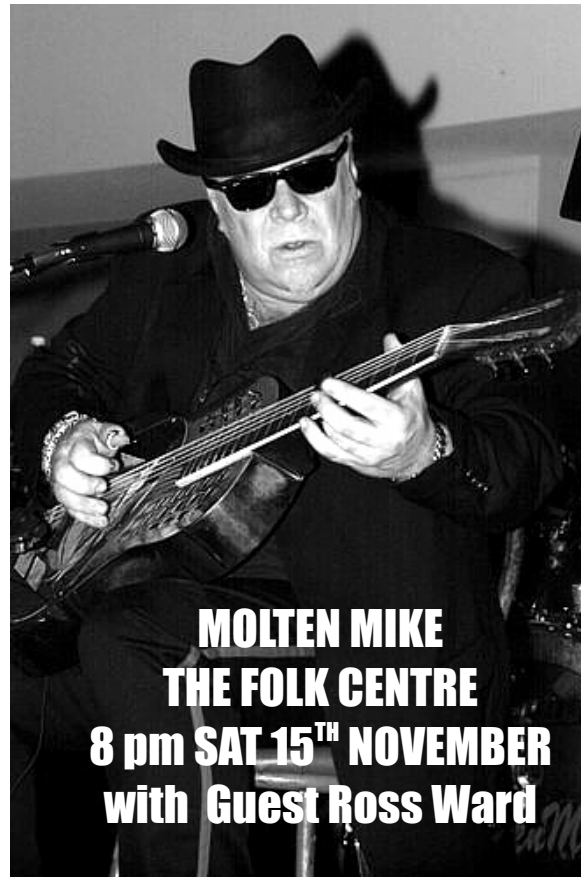
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Direct enquiries to David Stoeckel
on 0408 085 821 or via

Email: bluessa@senet.com.au

The Molten Mike lava flow strikes Adelaide!

**Mike's "Big Easy" Good Time Blues is
swamping Adelaide in November.**



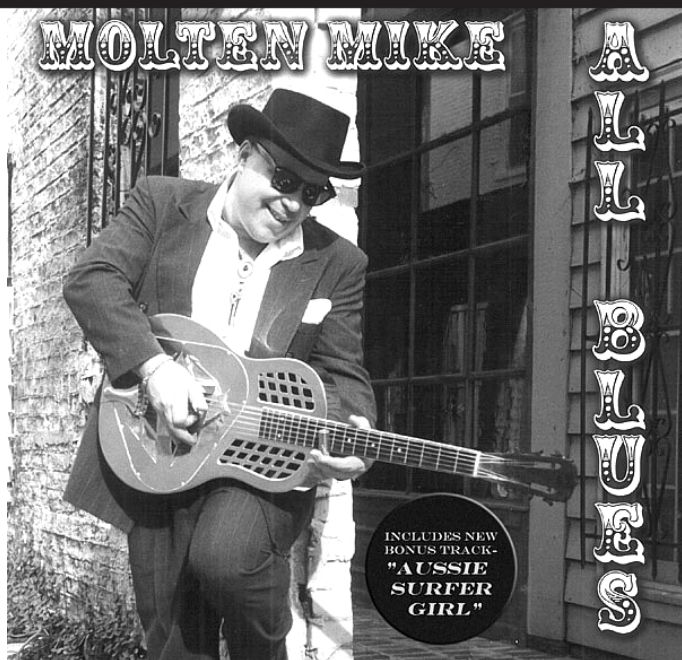
Molten Mike from Florida, has received 18 awards and nominations including "Best Singer Songwriter", "Best Blues Guitarist" and "Best Blues Band". He is a masterful exponent of National Steel (Resonator) Guitars, the show features Molten Mike playing his vintage 1928 Tri Cone, 1932 Duolian and 1933 Style "O" guitars. If you like smokey blues vocals, a "good time blues vibe", Resonator Steel Guitar and memorable original music and lyrics, then the Molten Mike show is a "must see".

Born in Seattle Washington to a military family, Molten Mike was raised with a "pick up and go" lifestyle. He received a guitar for his 5th birthday. His Father & Grandfather were born and raised in New Orleans, La. and connected Mike directly to the sounds and spirit of the "Big Easy"; Good Time Blues! That explains Molten Mike's style and approach. His show is the closest thing to a walk on Bourbon Street without being there. He is a "Six String Mardi Gras".

Molten Mike has 4 CD's in circulation. See our web site for reviews of all of Molten Mike's CDs by 3D FM's Lone Tone Joe. Mike has received 18 nominations and awards including "Best Singer/Songwriter", "Best Entertainer", "Best Blues Guitarist" and "Best Blues Group".

The Band: Molten Mike guitar and vocals, Randall Ierna on drums, William Barrett on piano and Zoltan Budai on bass.

Molten Mike also appearing at Bookends Bookshop & BlueBeat Records



MOLTEN MIKE & TRES HOMBRES AT BLUE BEAT RECORDS

Molten Mike and Tres Hombres will be performing at **Blue Beat Records** (Hindley St) Adelaide 5.30pm-8.30pm Friday 14th November.

SABS MOLTEN MIKE JAM AT BOOKENDS

The South Australian Blues Society has organised a special Jam Session with Molten Mike at The Bookends. A special invitation is extended to all SABS Members to come along and catch up with the man himself.

Bookends Bookshop 136 Unley Road. Unley.
THURSDAY NOV. 13th at 8.30 PM

BOOKENDS JAMS

When thinking of Jam Sessions, the normal picture is one of Front Bars, garages and the like. Well, every Thursday Night at 8.30 pm an eclectic group of musicians gathers to jam in a bookshop. Owned by well known Adelaide identity Rob Scott, Bookends Bookshop of 136 Unley Rd. Unley hosts the Jam surrounded by some of the most interesting reading material available. There are old magazines, current novels, vinyl records and cd's. So, if you are into playing music, just listening or meeting some interesting people it's the place to be on a Thursday night. Throw that instrument, amp or voice in the car and join in!

Roger Smith

ROSS WARD

GUITAR, LAP- STEEL AND VOCALS

Special guest for Molten Mike's shows in SA.

Ross Ward, guitarist, singer, and songwriter listened to all the Blues and Rockabilly records he could get his hands on from an early age. Ross started his onstage musical career in the early 70's as bassist with the Flying Circus. During the 70's, Ross played and toured nationally with musicians and artists like Tim Gaze, Ronnie Burns, Stevie Wright, Blackfeather and Cinamon.

In the early 80's, Ross formed 'Speed Limit' with Phil Doherty (ex Cinamon). They recorded 2 singles and 1 LP for Airborne Records, a Polygram label. Tours with The Cure, Canned Heat and most major Australian rock acts of the day, were some of the highlights of this musically intensive period. The mid 80's saw Ross form "The R and B Band" and for the next 10 years provided a 'revolving door' for many of Sydney's best blues/rock musicians. Regular guests included Ron King (Foreday Riders), Dave Tice and Phil Emmanuel.

In the mid 90's Ross moved to Byron Bay and the next phase of his career was to establish himself as an acoustic-based soloist. Ross has worked extensively in the Northern NSW, Gold Coast and Brisbane areas both as a solo artist and with his band. Ross was lead guitarist for the 'Bentley/Reed Blues Review' at his first Byron Bay Festival in '95. In the meantime he has notched up another 7 Byron festival appearances. The latest in 2003 was a huge success.

The much acclaimed Ward's Xpress band was formed in 1997 and does regular performances mostly along the East Coast. This and solo shows as well as many recording projects have kept Ross musically busy. Another important part of his career has been appearing at music festivals, either as the well recognised and highly respected front man for Ward's Xpress, a soloist or leading a workshop. Ross Ward's recent festival shows include, The Brisbane Summertime Blues Festival, The Gympie Muster, Woodford FF, The Canberra R + B Festival, Broadbeach, Bruthen, and the South-West Sydney Blues Festival.

Ross will be releasing his new solo CD "Transit Lounge", in Sept. 2003 in Australia and the USA. The Executive Producer on the project is Randall 'Stick's' K. Ierna (musician and owner of Florida's Ranluron Publishing). Ross will be touring along the East Coast of Oz for the remainder of the year, with S.A. shows also now scheduled in. A series of CD launch's have also been planned for the period, and tour dates, bio's, pic's, etc, are available at : www.rossward.com

HARPER HEADS HOME TO LAUNCH NEW CD

Harper will launch his new CD at The Governor Hindmarsh Hotel on Thursday November 20, as special guests of "The Proclaimers".
8.45pm-9.30pm. Tickets \$42.40



Harper performing with his American bass player Lee Lewis at The Cisco Systems Blues Festival in Ottawa.

Harper and his band have been "wowing" audiences on his ninth US/Canadian tour. Highly regarded by US critics, to be one of the leading harmonica performers in the world, Harper performed to 20 000 at the Milwaukee Summerfest, opening for the Nitty Gritty Dirt Band. He was the highest CD seller at Blissfest, Michigan. He has been receiving National airplay in the US and American DJs are raving about Harper's new CD "Way Down Deep Inside". American Music critics have described Harper's new CD as " a cross between John Popper and Dave Mathews" and " a project that documentary film maker, Michael Moore would have done if he could sing". Harper performed to an audience of 20,000 at Cisco Systems Blues fest in Ottawa & was filmed for a Rogers TV Special. He was the highest CD seller at Riverhead Blues fest, Long Island, New York, performing to 80,000 raging New Yorkers. Organisers have already booked for 2004. He recently performed at the 100 year Celebration of Harley Davidson to one million on Saturday August 30 on the main stage. He was the only Australian performer to be invited to perform at the event. Harper heads home to Australia in late September and will be launching his new CD "Way Down Deep Inside" (On Core Records) in late October and November. The CD will be available in stores on Oct 22. This new CD features Harper's unique rootsy soulful sound and has been dedicated to the indigenous people of the world.
Bobbi Llewellyn. Harper Management.
Email: harper@netspace.net.au

**Harper 's new CD "Way Down Deep Inside"
In store promo at Bluebeat Records at 1pm
on Thurs Nov 20, 109 Hindley St, Adelaide.**



SABS catches up with Harper and asks him about TOURING, HARLEY'S, DIDGERIDOOS AND HARPS!

SABS: Tell me, with all your visits to the US of A, are Australians still the flavour of the month over there?

Harper: Americans have always liked Australians and perhaps more so now that our government supported the military assault on Iraq. But musically it really comes down to talent not citizenship. Americans just don't equate Australians with roots music.

SABS: How did the Harley Festival go? Must have been something!

Harper: The 100 year celebration of Harley Davidson was one of the biggest festivals I've seen. Thousands upon thousands of bikes and just a sea of people. I was the only Aussie invited to do the fest which was pretty cool.

SABS: Last time I caught you was at The famous Speigel Tent for Adelaide's 2002 Fringe. (Been to Adelaide since then?) That was a warm night and an engaging performance. I thought the harp and didgeridoo was an interesting mix. How did it evolve?

Harper: No I haven't been to Adelaide since that superb show. I suppose the two instruments came together by jamming with a friend of mine, didgeridoo player, Steve Davies. I had met a Hopi Indian in Colorado, Dan Running Bear. His attitude & philosophy really fascinated me and made me realise that I knew very little about our own indigenous people. So I went on a quest to learn more. I read some very heavy texts, "Raparapa" and "Blood on The Wattle". So I guess the next step was to write some songs about some of the things that I had read and been told by the Aborigines I had met.

SABS: Harper and The Proclaimers? An interesting mix of musical genres also! Tell me more? Definitely an unusual mix. But its the best way to get in front of a large audience by opening for a well known international act. Hopefully we will gain some Harper fans from the experience. →

SABS: It's always a pleasure hearing original material ...especially when so many blues artists are happy rehashing old blues standards! Do I detect in the lyrics a bit of introspection and soul searching ...and from one so outgoing and gregarious as yourself?

Harper: "Way Down Deep Inside" is a very personal CD. The songs I've written are about people that I've met and situations that I have experienced. I like to tell stories, I think its important for music to say something, a lot of music is pretty shallow today. We need to comment more about what's not right in the world, rather than sweep it under the carpet. Also I like to create and playing covers is just not my thing.

SABS: Funk, rhythm and blues, the tempo and energy level is right up there through out the CD. Reproduce that in your gig and you will have the audience exhausted by the time The Proclaimers come on!

Harper: Well that's the plan, just like Luther Allison used to say, "Let 'em follow me".

SABS: There are a lot of harp lovers here in Adelaide that would be interested in finding out about the harps and equipment you use and favour.

Harper: I like to use "Bushman Soul Voice", a German made harmonica but designed by John Hall of the Harp Depot, in Indiana. USA. John designed the harps especially for me, as I really punish the Lee Oskars and Honers. As for amps I use a Fender Bassman, 59 reissue. I've had it messed with by my amp tech here in Melbourne to enhance the distortion and warmth.



**Read review of Harper's New CD on SABS web site
<http://users.senet.com.au/~bluessa>**

BONDI CIGARS

Touring in support of their new album "12 Lies".
Thurs Nov 13 Governor Hindmarsh, Adelaide SA
Fri Nov 14 Westlands Hotel, Whyalla SA
Sat Nov 15 Pier Hotel, Port Lincoln SA
Sun Nov 16 Willsden Football Club, Port Augusta
Cheers
Annie Johnsson Publicity

MY GOOD, BALD SELF ON "TALKIN' BLUES"

Hi everyone! Just wanted to update you on everything that's been going on. On Monday, September 22, South Australian audiences may have heard Rob & I playing live and being interviewed on the ABC 891 "In The Evening" show. We performed "What About You" & "Pallet on Your Floor" and chatted to Richard Margitson about the "Vertigo Blues" CD launch at 'The Territorian' on October 11. On Tuesday, September 23, Canadian audiences may have seen the feature on my good, bald self on "Talkin' Blues", the documentary series currently screening on the Bravo channel. It was SUCH an honour to be involved with the show (especially as an interview with Clarence 'Gatemouth' Brown was featured in the same episode!) and an honour to have met the producer, Mako Funasaka, a truly passionate blues revolutionary. For a bit of a write-up about the episode, click on <http://www.talkinblues.com/tbepisod9.html>
On Friday (October 3), the Sweet Baby James Trio rocked the house at the Semaphore Worker's Club; definitely one of our favourite venues. For those of you unfamiliar with the club, it's located on the Esplanade at Semaphore, directly opposite the Palais, with action kicking off at 9pm.
www.sweetbabyjames.tk
"Sweet Baby" James Meston.

BARFLY FANS ITS TIME TO CELEBRATE!

"King Blowie" a.k.a. Vic Holder, the main man of the band has a new band, new music and a brand new album sure to find a place in any decent boogie/blues fans CD collection. "Cause We Can" is chokka with more real life lyrics sung in an Australian accent, not some Yankee put on. With classics like "Tell Me That You Love Me Or I'll Kill Ya", "Party Fever" & "I Wanna Get Inside Of You" its the best dancing music to be released in a long time.

Thanks to Mark Barton and "King Blowie", Shotgun Records is offering all Blues fans a very special offer:

\$17.50 including Postage!
Shotgun Records
P.O.Box 244
Hindmarsh S.A. 5007
Email; barfly@surftv.com.au



This month I'd like to do a bit of a "guitar solo study" on a track that I believe has one of the most ripper solos ever. The song is "Come Into My Arms" by Sue Foley, off her "Without A Warning" album. The first step is to download the track (if you don't already have the CD) at http://www.anton.es.com/clips/sue_foley_come_into_ram. Have a good listen, and then get started working it out.

"Come Into My Arms" is in the key of G. Her solo starts in what I call the first position (3rd-5th fret) with some bent-note double-stops (two notes at once), with the bending to be done by your ring finger. Notice how the first lick is repeated, only on the 2nd time she makes the endnote different. This technique is incredibly effective, as it plays on the listener's expectations that the 2nd phrase will be exactly the same as the first. She then done some dissonant "bouncing" in the same position, followed by a short single-note phrase and then an "out-of-time" phrase. Playing out-of-time is quite frowned upon in many styles of music, but in blues, it's a cracking device for providing drama as counterpoint within a solo that is otherwise "in-time" (Buddy Guy is a prime proponent of this technique).

Each of the three 12 bar sections of this solo focus on a different area of the fretboard. The second 12 bar focuses on what I refer to as the 2nd position (8th-10th fret), while the third 12 bar focuses on the 1st position again, but 1 octave (or 12 frets) higher. Here, she really unleashes, starting with some repeated double-note picking on the high E & B strings at the 15th fret. During this 12 bar, she gradually moves back down the neck, with an inclusion of three sudden glissandos (fast single finger runs up one string), which is also highly effective in providing drama.

I like to work through this song with students because it contains so many elements that a great 12 bar shuffle solo can contain: "theme soloing" (the repetition of an idea or lick with slight differences), "double-stops", "out-of-time" elements, the use different areas of the fretboard for different sections and, most importantly, a strong "behind the beat" feel, as shuffle solos rock the hardest when they sound as if they are slightly "dragging".

If you have any questions about this month's column or any other general queries, email me through my website at www.sweetbabyjames.tk. Until next month, all the best in blues.

JESSE DEANE-FREEMAN & RHYTHM ACES

November Gig Dates

- * Wed 5th - Vic Hotel, O'Halloran Hill 6:30-10:30
- * Thurs 6th - Territorian Hotel 8-11pm SOLO GIG
- * Fri 7th - Old Bush Inn, Willunga
- * Sun 9th - Bacchus Wine Bar 4-8pm
- * Thurs 13th - Territorian Hotel 8-11pm SOLO GIG
- * Fri 14th - Goodwood Park Hotel
- * Sat 15th to Sun 23rd - on tour in ACT
- * Sun 23rd - Bacchus Wine Bar 4-8pm
- * Thurs 27th - Territorian Hotel 8-11pm SOLO GIG
- * Sun 30th - Bacchus Wine Bar 4-8pm

TRES HOMBRES

November Gig Dates

- Nov 2nd Sun Bacchus Wine Bar (Henley Bch) 4-8
- Nov 14th. Fri Blue Beat Records (Hindley St) 5.30pm-8.30pm
- Nov 15th Sat Fibbers Gawler 8-12 am
- Nov 30th Sun Joiners Arms (Hindmarsh) 5-9pm
- Dec 7th Sun Bacchus Wine Bar (Henley beach) 4-8

CHECK SABS WEB SITE FOR MORE GIG GUIDE DETAILS and UPDATES.

FUSE FESTIVAL

On 22 October Fuse Festival was officially launched by the Hon. Mike Rann, at the Rockford Hotel, Hindley Street. Fuse Festival (formerly Music Business Adelaide and Eat the Street) will be held on 20-22 November when Adelaide will celebrate some of the best live music the country has to offer in venues around the West End of the city. Built on the success of the past six years, Eat the Street and Music Business Adelaide evolved into the Fuse Festival. It is a unique event to Australia incorporating all sectors of the music industry.

This year sees 48 original all Australian acts performing at 12 different venues, all located within easy access of one another so you can catch all the action. Fuse has, this year, also combined with Off the Couch to create an all ages component of the Festival.

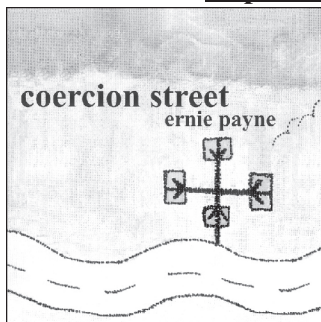
The Fuse Conference

This years' delegates include Richard Kingsmill (Triple J), Dave Graney, Sarah McLeod (The Superjesus), Katrina Sedgewick (Adelaide International Film Festival) and Kid Kenobi (Ministry of Sound) amongst the smorgasbord of sixty-plus industry representatives presenting. The Fuse conference is an opportunity to bring the people that push buttons together with interstate and local emerging artists, promoters, managers, producers or people that just want to know more. Through a series of Seminars, Q&A panels, Workshops and Master Classes, the Fuse Conference aims to equip participants with the skills required to "make it" in the music industry. The website fusefestival.com has the full program available now!

CD REVIEWS

Ernie Payne "Coercion Street"

Only available online via <http://www.cdbaby.com>



If you haven't made any purchases on line yet then here is a perfect opportunity. Here is a CD that's not likely to see the light of day over here, so reward yourself, defy the mainstream and seek out this obscure treasure that certainly doesn't deserve to be buried! Mind you, this is not your "whiskey and woman" blues but rather your "gospel and family" type. Now don't write this CD off because you're not into Gospel and down-home values! Payne's music is "American roots" at its finest and deserves a listen. There is a duality about his music that I find engaging. Duality? Let me explain. His music continues to grow on me because of its rawness and refinement, its gentleness and anger, its passion and intelligence. How does he do it?

Guitars! ...acoustic, electric, dobro, dulcimer, lap steel and the like shine through with rhythms born of the delta and honed through folk. There is nothing too improvisational or operatic here, just some strong, honest and commanding playing. Vocals! Payne's vocals remind me of Ted Hawkins'; deep, mournful and soothing. He sings about injustices, woes, memories, mysteries, life and love. "Mother's Uncle" and "Ancient Eyes" are tracks where sentiment gets the better of him. "Pissing in the wind" and "Nothing wrong with Texas ..that leavin' won't fix" will be more to the likings of blues fans. It is in "Coercion Street" and "Listen to the blues grow" where the poetic strength of his song writing really comes to the fore.

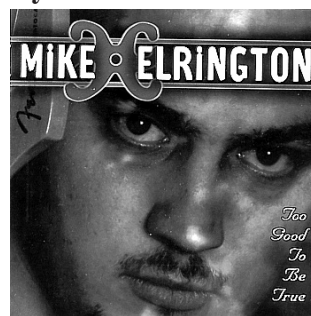
*"I was born on Coercion Street
rocks and bottles and fists and feet
ruled the path I daily climbed
all uphill all the time.*

*Barstool, church pew, a handshake, a clenched fist
I made my choices aware of the risk
Street muscle, blues shuffle
Honed into skills,*

*Came in real handy climbing that hill
Each step shortened that climb
'til I found the voice that was mine
each man is shaped by his deeds
I survived Coercion street."*

David Stoeckel

Mike Elrington. " Too Good to be True"
Independently released. www.mikeelrington.com



This reminded me of the pub rock days of my youth in the 1970s. Thankfully there's still a demand for it in that same age group 30 years later if the success of Mike Elrington is any indication. Stabs of chest heaving passion & fist clenching outrage about love & life's injustice can still resonate. Cool electronica & ambient trance do not reach into the deeper corners of the psyche. That's what the Blues is for.

It is a worry whether each generation will experience enough hard times in order to qualify for the blues. I don't know if Mike has done the suffering or not but on "To Good to be True" the 22 year old bluesman sounds like the real deal. He easily earns the promos description of "driving", "blistering" & "soulful". This is convincing and engaging contemporary rock blues.

Demonic vocal growls bookended by impassioned lead solos draped around songs about losers, bad luck, lost love. The conventions of the form are expertly observed here. Plenty of chunky riffing but nicely balanced with quieter moments. Mike Elrington's path, so far, is via Adelaide's Gov. Hindmarsh live music incubator to Melbourne's Pub rock circuit. Mikes C.V. suggests the reported death of the pub rock circuit has been much exaggerated. His extensive touring itinerary of the last few years suggests he's a seriously committed player...and hopefully a stayer!

The B.O.F. in me prefers the quieter, rootsy numbers here but even the more strident stuff is good enough to excite a remnant memory for a lost youth.

Where does all this musical passion & conviction come from? Has Mike had some accelerated course in blues suffering to sound so convincing.

Mike Elrington comes over as a very mature & talented stylist who is going to develop a considerable presence. That is, ofcourse, if survives the notorious stresses of pub rock life.
3D FMs Lone TonyJoe



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. He began building and playing homemade guitars at a young age, inspired by the mix of spirituals, blues, and country he heard on the radio and family record player. After hearing Lightnin' Slim playing an electric guitar at the local store, Guy was transfixed, and within a few years was beginning to master the instrument, honing his skills and stage presence in the roadhouses and bars of the Baton Rouge area. Attracted to Chicago in 1957 by the hope of steady work and the chance to see many of his musical heroes, Guy was soon playing and recording with most of them. Buddy Guy 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.



CONTACT DETAILS:

Name: _____
 Postal Address: _____
 Postcode _____
 Phone (home): _____
 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

Our "home base" is located at **The Bookends Bookshop** at 136 Unley Rd. Unley. The committee meets there once a month. An open invitation is extended to all SABS members to attend. Meeting times are posted on our website at <http://users.senet.com.au/~bluessa>.

Wanted to Buy and Sell? \$10/item.
Ph 0408 085 821 or email: bluessa@senet.com.au

AMP FOR SALE
 Epiphone Regent 50 R Combo. 50 watts rms. 12" speaker. On board Spring Reverb
 Excellent condition. Vintage style. Perfect for guitar or harp. \$490. **Ph: 0411 702 845**



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OVER 3 HOURS OF AUTHENTIC BLUES TRACKS TO JAM WITH
 Ever wanted to play along with a world class blues band in the comfort of your own living room? Well now you can do just that! With **PLAY THE BLUES** you can put one of the three CDs in your CD player, pick up your guitar and **PLAY THE BLUES!**
 This exceptional & versatile album can be used for fun, for practice or as an aid for music teachers. Learn some words and a guitar part and entertain your friends, or just pick up your guitar when you come home from work in the evening and **PLAY THE BLUES!**
 Each of the 26 tracks on **PLAY THE BLUES** has been recorded to sound like an authentic blues recording from its respective period in history. Authentic vintage instruments and recording techniques were used to really get that classic blues sound, which so often gets lost in modern recordings. The music has been mixed in an intimate way to give you the feeling of being in the same room as the band.
 Each track is indexed as two tracks – the first is a one or two verse version with a demonstration lead guitar solo as an example of the style in which you can play blues guitar with that particular track. Then you get the full version (without our lead guitarist) to play along with. The tracks vary in length from 5 to 10 minutes, allowing you, the guitarist, to really stretch out and **PLAY THE BLUES** with the band.
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MUSICROOM.COM AT JUST £24.99 (including p & p)