



Published by South Australian Blues Society

**OCTOBER 2003 ISSUE**

# BLUES NEWS

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

POST: SA Blues Society, Box 80, Hindmarsh SA 5007

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



## The Fabulous Thunderbirds

Thurs 2nd October @ The Gov'

\$38.50 8pm Tickets at Venue Tix

**PARTICIPATE IN "YEAR OF THE BLUES" BY BECOMING A MEMBER OF THE SA BLUES SOCIETY FOR JUST \$25.**

In 1903, on a lonely train platform in Tutwiler, Mississippi, African American composer W.C. Handy encountered a man playing "the weirdest music I had ever heard," an unexpected sound that would soon expand to become the most influential form of American roots music. And although it reverberates to this day across the globe, both on its own and through the many genres of which it is the foundation — including jazz, rhythm and blues, rock 'n' roll, soul, and hip-hop — it is still known, quite simply, as the blues. In celebration of the 100th anniversary of this encounter, and in recognition of the blues' ongoing impact on music and cultural history, both in America and around the world, on Sept 5, 2002, the United States Congress proclaimed the year 2003 as the "Year of the Blues" (YOTB). The Year of the Blues aims to raise awareness of the blues and its influence around the world.

**SABS Membership entitlements:**

- ~ Blues News posted to you monthly,
- ~ Email news and updates from the SABS Web Site,
- ~ Discount at participating businesses,
- ~ Access to SABS "Blues CD & Video Library",
- ~ Members "Urban Blues Jams",
- ~ Concessions at all SABS events, programs & gigs ... SEE BACK PAGE FOR MEMBERSHIP FORM



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

**EMAIL:** [bluessa@senet.com.au](mailto:bluessa@senet.com.au)



## BLUES NEWS OCT 2003 ISSUE

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

The Blues News has been resurrected. That niche of informing SA blues punters, patrons and others about what's happening in roots and blues music on the local, national and international front needed to be filled ...so here we are. "Blues News" is posted to all our members. 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 SA Blues Society, Box 80, Hindmarsh SA 5007.

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

### CONTRIBUTIONS FOR NOV ISSUE

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

by the 15<sup>th</sup> of Oct

Info is compiled by David Stoeckel

Direct enquiries to David: 0408 085 821

### ADVERTISING RATES:

Full page: \$175

½ page: \$90

¼ page: \$50 /issue

Business Card Size: \$35 /issue

Production is done by David Stoeckel

Direct enquiries to David: 0408 085 821



## Are you TUFF ENUFF for this POWERFUL STUFF!

"Texas roadhouse electric blues".

**\$38.50 8pm Tickets available at VenueTix**

For the past 25 years, **The Fabulous Thunderbirds** have been the quintessential American band. The group's distinctive and powerful sound, influenced by a diversity of musical styles, manifested itself into a unique musical hybrid via such barnburners as "Tuff Enuff" and "Wrap It Up". Co-founder Kim Wilson, the sole original member; still spearheads the group as it evolves into its newest incarnation.

"We started as a straight blues band", vocalist and harmonica player Wilson says. "We now incorporate a mixture of a lot of different styles. We're an American music band and we're much higher energy than we were before."

In addition to Wilson, the current Thunderbirds line-up features Troy Gonyea on guitar, Jimi Bott on drums, Ronnie James on bass and Gene Taylor on keyboards.

"To be in the T-Birds, you need to understand the different styles of music and different ways of playing," Wilson comments. "You have to be willing to adopt a more contemporary style. The guys we have now are able to do that."

Wilson is currently writing songs on his own, with band members and other writers.

"I've primarily been a solo songwriter, but I'm looking forward to experimenting with the guys in the band," Wilson says.

The thread throughout the T-Birds career has been the respect the group commanded for its devotion to the sounds of blues, R & B and rock 'n' roll. In fact, Muddy Waters called Wilson his favorite harmonica player and vocalist. "Muddy Waters was very good to me," Wilson says. "He almost adopted me. I'll never forget him."

For Kim Wilson, the musical journey started in Goleta, California. At 17 he began playing the harmonica. His influences included Little Walter, George "Harmonica" Smith, Lazy Lester and James Cotton. At the same time, Wilson began singing and was deeply impacted by Bobby "Blue" Bland, B.B. King, Otis Rush, →



## Are you TUFF ENUFF for this POWERFUL STUFF!

**J**immy Rodgers and Muddy Waters. In search of other musicians who shared his love of the blues, Wilson headed to Minneapolis. He stayed there for 1½ years, playing locally, before moving to the burgeoning music scene of Austin, Texas. It was there that he met Jimmie Vaughan and they founded the T-Birds in 1974. The band developed a reputation as a compelling live act and subsequently signed a record deal with CBS/Epic Records.

In 1979, The Fabulous Thunderbirds released their first self-titled album. Primarily blues influenced, it became a cult classic. "Things were wide open back then," Wilson recalls. "There were hundreds of stages where bands could show what they had."

In subsequent releases, the band started to incorporate more Cajun, rock 'n' roll and soul influences. The album "T-Bird Rhythm" marked a creative turning point for the group as it collaborated with noted producer Nick Lowe. In 1986, The Fabulous Thunderbirds reached a commercial peak with the album, "Tuff Enuff". The single of the same title as well as the singles "Wrap It Up" and "Look At That", all went top 40. The song, "Tuff Enuff" was featured in the film "Gung Ho" starring Michael Keaton.

For the remainder of the '80s, the band continued to record and tour, and released the album, "Powerful Stuff". Jimmie Vaughn left in 1989 but Wilson kept the group going, incorporating keyboards into the guitar-driven sound. Kim moved back to California in 1996, continuing to cultivate the T-Birds music.

"The thing about the T-Birds is that we can play both blues festival and rock venues," Wilson comments. "We're a diversified band now and everybody's on the same page."

[Http://www.fabulousthunderbirds.com](http://www.fabulousthunderbirds.com)



## Jesse Deane-Freeman & the Rhythm Aces October Gig Dates

- \* Fri 3rd - Bacchus Wine Bar DUO GIG (with Snooks La Vie)
- \* Sat 4th - private function
- \* Sun 5th - private function
- \* Wed 8th - Victoria Hotel, O'Halloran Hill 6:30-10:30
- \* Sun 12th - Joiners Arms, Hindmarsh 4-8pm
- \* Wed 17th - Semaphore Workers Club
- \* Wed 22nd - Victoria Hotel, O'Halloran Hill 6:30-10:30
- \* Thurs 23rd - Territorian Hotel 8-11pm SOLO GIG
- \* Sun 26th - Bacchus Wine Bar 4-8pm
- \* Thurs 30th - Territorian Hotel 8-11pm SOLO GIG
- \* Fri 31st - Bacchus Wine Bar DUO GIG (with Snooks La Vie)

# BLUES NEWS

## Bali Blues

**O**n a recent holiday in beautiful Bali, my partner Debbie and I dined at the JAZZ CAFE in Ubud which is the centre of arts in Bali. The Jazz band playing that night announced that Saturday night is a BLUES NIGHT. Deb immediately knew not to make any other plans for Saturday evening.

The local Blues Band [sorry forget the name] consisted of 3 guitarists, drums, keyboard & vocals, all balinese & all great Musos.

There was also a guest harp player from US. He was playing through the vocal mike & couldn't be heard. I just happened to have my Green Bullet Mike in Deb's bag & offered it to him. Not long after, it was announced that a Special Guest from Australia was coming up on stage to play harp for the next bracket. What a blast it was, the crowd was fantastic. If you are ever in Bali, make the JAZZ CAFE in Ubud.

A must on a Saturday night 8.30 sharp.

Regards **Roger Smith**

*As part of the official 2003 program for "The Year of The Blues" SABS is also sending Roger over to Iraq to check out the blues scene in downtown Baghdad ...then it's off to Afghanistan to re-introduce the blues harp to the musos in Kabul.*

## Calling all radio presenters

Hi David,

I thought you might like to know -

I have started a website for **Australian Blues Radio programs** as discussed on "BluesOz". I encourage radio presenters to supply their details. The address is <http://www.waltech.com.au/bluesbeat/bluesozradio/bluesozradio.htm>

I have also started a **blues-oz-playlists yahoo group**, which is self explanatory I guess, it is mostly intended for posting of playlists for presenters both here and overseas who have some Australian content in their program.

[Http://groups.yahoo.com/group/blues-oz-playlists/](http://groups.yahoo.com/group/blues-oz-playlists/)  
**Geoff Pegler**

## Arts SA Grants for Live Music

**R**ock, Pop, Progressive, Indigenous, Jazz, **Blues**, Hip Hop, Dance, Country, Electronica and more. The Government of South Australia has introduced an important new funding program to support the development of Live Music in SA.

Grants are available in the following live music categories.

### Touring

Up to \$10,000 for musicians, groups or bands to undertake touring to present their work to audiences within South Australia or nationally.

### Skills and Mentoring

Up to \$15,000 for live music artists to expand and develop their skills and undertake study with a mentor. Open to both emerging and established musicians.

### Musicians in Residence

Up to \$15,000 for visits by outstanding artists to share skills and knowledge through master classes and workshops.

Airplay Community Electronic Media Programming

Up to \$10,000 for Community Media to produce profiles and programs of South

### Australian live music.

Live Music Initiatives

Up to \$20,000 towards projects that develop the capacity of the South Australian live music sector.

### Noise Attenuation grants

Up to \$15,000 to assist venues to undertake noise level studies and implement structural acoustic improvements.

For further information see the Live Music guidelines and application forms, please contact Arts SA via email

[artssa@saugov.sa.au](mailto:artssa@saugov.sa.au) Download from the website

[www.arts.sa.gov.au](http://www.arts.sa.gov.au) or call **8463 5444** or pick up from:

Arts SA

West's Coffee Palace

110 Hindley Street

GPO Box 2308

ADELAIDE, SA 5000

Applications close 5.00pm Friday 17 October 2003



**MOLTEN MIKE**  
**Molten Mike**  
**SA Folk Fed**  
**Sat 15th Nov**

Find out about him in our  
November Issue.

## BLUES NEWS

Continued

### The Rocking Stones

**W**ell known Harmonica player John Hastwell has joined **The Rocking Stones** playing harmonica and guitar. John is a well known Stones expert and has fitted into the band like a glove.

Catch the Stones at **Jamestown at the Commercial Hotel on Sat Oct 4th (Long Week end)** or in the Barossa at the **VINE INN at Nuriootpa on Sat night Oct 11th** for a special Stones's Tribute which will be MC'd by **John Vincent** Adelaide Radio legend.

The Rocking Stones have built their own sound proof 'concrete bunker' ( no complaints from the neighbours!!) at Forestville, for rehearsing all the Stones classics and they will hire it out to a select few, if you're interested call Paul on 0408 877769. Unlike the standard band rooms it has a view through a double glazed room to 2 a 100 y.o. fig tree ( quite apt F.I.G) ideal spot for a fig jam!

The Rocking Stones are a true rhythm and blues band and concentrate on all the early Stones material. They were formed in 1999 and have played all over SA since that time, now they are getting ready to travel interstate to spread the gospel of The Stones. We hope to catch up with SABS members at future our gigs.

All the best, Paul Sharman

The ROCKING STONES-support live music!

### Bondi Cigars Tour in Nov

**Bondi Cigars** tour dates:

Touring in November to promote their brand new album "12 Lies".

Tour dates are:

Thurs 13 Nov: Governor Hindmarsh,

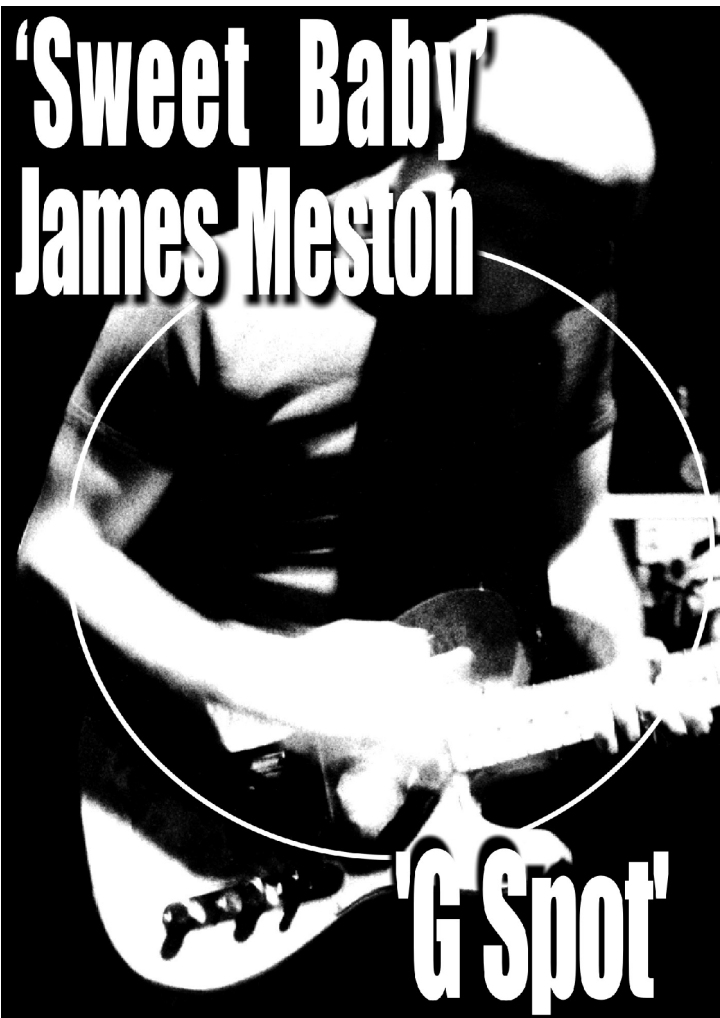
Fri 14 Nov: Westlands Hotel, Whyalla

Sat 15 Nov: Pier Hotel, Port Lincoln

Sun 16 Nov: Willesden Football Club,  
Port Augusta Annie Johnsson







**It's fantastic to be back inside the Blues News again, Adelaide's definitive guide to the blues!**

**F**or this first month, I'd like to discuss something in relation to a question that I've been asked a lot recently, "How do you get that classic blues tone?" It's an interesting quandary that a lot of blues guitarists have lost sleep over, myself included, but I thought I'd offer a few pointers on how to start in the right direction.

**O**K, to start with, I don't think you can ever refer to one generic "classic blues tone". If you compare the trademark sounds of BB King, Hubert Sumlin, Muddy Waters and then more modern players like Eric Clapton and Jimmie Vaughan, you can hear that all their tones are vastly different. It may seem a little obvious, but occasionally it really has to be pointed out, the main factor that makes a "classic blues tone" is "classic blues playing". Trying to take a short cut to a sound by simply purchasing top-quality gear always falls flat, because at the end of the day, even with a cheap guitar and an OK amp, those guys would still sound awesome. It is always a much better investment to spend an hour a day working to emulate the licks of your favourite blues players than to spend \$6,000 on a new Gibson Les Paul. →

**H**owever, it can't be denied that good quality equipment does allow these players to create a characteristic "voice" for their guitars that heightens their already amazing facility. The most important part of creating an authentic electric blues guitar tone is undoubtedly investing in an all-valve (or all-tube as the Americans would say) guitar amplifier. Some disagree, but I have NEVER heard a transistor amp create the warmth and fatness of an all-valve amp. Whether it's a Fender, a Marshall, a Laney, a Crate... whatever; most all-valve amplifiers tend to sound great.

**A**nother important factor is to try and limit your effects pedals to as few as possible and, personally, I would never use anything digital, as digital effects really tend to compress and "sanitise" the natural sound of the guitar. At present, I go straight from my guitar into an "Ibanez Tube Screamer TS9" and then straight into the amp for The Sweet Baby James Trio, adding a "Danelectro Dan-Echo" into the signal chain for Vertigo Blues gigs. In choosing a guitar, I would just choose one with a good natural tone. I've plugged in some \$150 Stratocaster copies that have sounded unreal and some \$5,000 guitars that have sounded pretty ordinary, so let your ears be the judge (not the name on the headstock).

I look forward to catching up with you next month,  
All the best,

'Sweet Baby' James Meston  
[www.sweetbabyjames.tk](http://www.sweetbabyjames.tk)

**'Vertigo Blues' will be launching their new CD with a dinner/show at the Territorian Pub on Saturday, October 11. Bookings essential on 8340 3069.**



Grrrr!  
I know I should have gone to The Gov'to catch Eric Bibb ... I chose instead to watch the Crows against the Lions! ...and I'm still in knots.  
Sure hope Eric returns to SA!  
Grrrr!

# CD REVIEWS

**Radiotones**

**"Bound To Ride"**

**Buzz Records**

**Online purchase:**

<http://www.radiotones.com>



**H**ow to introduce this one? Well it's blues, it's Scottish, it's "alternative" and its bloody good! I remember how gob smacked I was when I first heard Collard, Greens and Gravy. This CD had a similar impact upon me. Mind you Radiotones are nothing like Collard, Greens and Gravy. I'm talking about initial impact here. You know the sort of thing where, on your initial listening of something new it's ...POW! You are immediately enthralled. There is an unusual and innovative mix here!

Take your Mississippi Delta Blues, transport it to Scotland, graft it onto the musical milieu of these generation x and y misfits and you've got Radiotones! Familiar "rolling and tumbling" Elmore James rhythms merge with Pogue-ish reels. Sleepy blues harp and steel guitar passages move into heart racing drum and fife band type cadences. I tell you the frenetic kettle drum playing on some tracks had me marching double-time to Gettysburg via the Scottish lowlands! Take Shane MacGowan and put him on a staple diet of medium to course sand paper (which is probably the one thing that he hasn't tried), add a dash of Tom Waits and you have got the vocalizing style of Radiotones' Dave Arcari. Add Jim Harcus on harp, Adrian Paterson on bass and Don MacKinnon on drums, deck them all out in black (no kilts here!), don them in shades, adorn them with tats, get them to avoid the mainstream and unleash them onto an unsuspecting public and what have you got? RADIOTONES! Get to them before Womadelaide does.

David Stoeckel

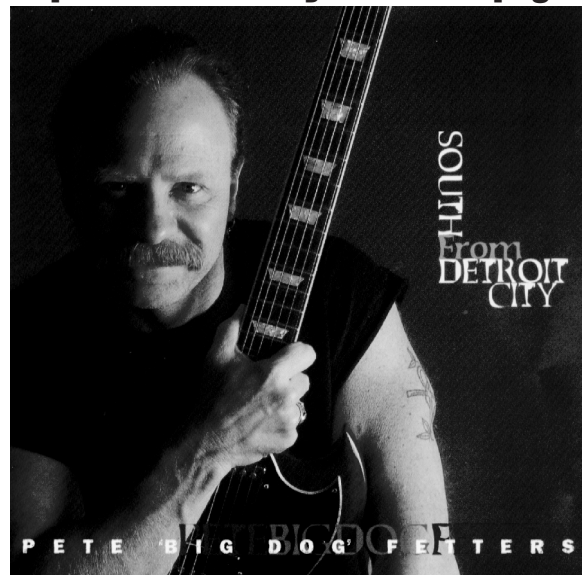
**Pete "Big Dog" Fetters**

**"South From Detroit City" \*\*\***

**2 Sisters Records**

**Online purchase:**

<http://bluebite.freeyellow.com/page1.html>



**C**alling all Truckies! What we have got here for you is a serve of Steak 'n Eggs Road House Blues. Add it to the CD stacker in your rig and when fatigue sets in crank this one up and wwwwooo! Throw away those yippie beans 'cause Pete "Big Foot" Fetters will get you all the way to Perth ...and back! His exuberant slide guitar work, harp playing and smooth vocalizing will have you singing along, bouncing around in your cabin and vigorously stomping (Steady! Just your left foot now 'cause we don't want to loose that load). 4 tracks are originals and they measure right up there with the other 8 that are blues standards by the likes of Willy Dixon, Elmore James and Willie McTell. No subdued and inhibited recording studio stuff here. This is live and mixed well. Next to no crowd noise but all the excitement and energy of performing live 'lectric blues in an intimate club setting is all there. Bigger! You should have kept up with those "computer lessons" of yours 'cause the only way you'll get this beauty from 2 Sisters Records is online at <http://bluebite.freeyellow.com/page1.html>. Hmmm. Instead of steak 'n eggs and black coffee at the next road house why not make it tofu and latte at a cybercafe! ...and while you're at it pay Big Dog a visit at [www.CDbaby.com/petebigdog4](http://www.CDbaby.com/petebigdog4).

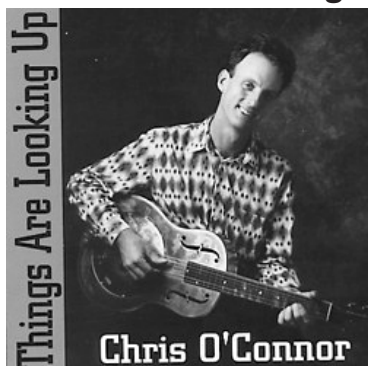
PS Now that your computing skills are improving, program your stacker to skip track 12 ...it's an odd ode to dogs that doesn't quite cut it!

David Stoeckel



# CD REVIEWS

## Chris O'Connor : "Things are Looking Up".



### Relaxed Ozmapolitan Ruritania blues.

Listening to Chris O'Connor you realise that any hint of criticism about "Aussie white boys trying to sing the blues" is all but redundant now because the blues has gone feral in Australia : like cats, rabbits, toads & olives . There's no way they'll ever eradicate it. The blues likes it here. It acclimatized itself, and plenty of folks cultivate it in the privacy of their own homes. Every regional town has blues players lurking amongst its itinerant school teachers, police & government workers. Or maybe it's the generation of former city groover "sea change" seekers who set out for a new life style & a more relaxed music diet somewhere along our coastal festival belt. In this case the place is Moruya NSW. celebrated here by a 30s style good time instrumental, "Maria Rag"

After a phase with Sydney jug band The Mudsteppers O'Connor has been teamed for 10 years with harmonica player Damien Coen. As Red Belly Blues they have worked The East Coast Blues & The Great Southern Blues & Rockabilly Festivals.

"Things are looking up" could be approached as an Aussie vernacular catechism of early rural blues standards : Willie McTell, Tampa Red, Blind Boy Fuller, Lonnie Johnson. Robert Johnson's "Terraplane Blues", about his 1930s car is adapted as "EH Holden Blues". Tommy Johnson's "Canned Heat" becomes localised as a lawnmowing song "Kikuyu Blues" Did Robert Johnson really write a song about "Malted Milk rushin' around my head"?

This CD is so accessible, so user friendly, with the words of standards so clearly enunciated Chris could parallel release it as a "Copy this & Learn the Blues at home" package. Mum & dad, or even perhaps the flatmates, aren't going to complain about these gentle & melodic treatments on constant repeat while the beginner tries picking up the chords. An uncomplicated, unpretentious, loving & highly skilled, relaxed resonator rural blues collection.

3D's LoneTonyJoe

Purchase by

Email Order: [occonnorc@acr.net.au](mailto:occonnorc@acr.net.au)

Mail Order:

P.O. Box 188

Moruya NSW 2537

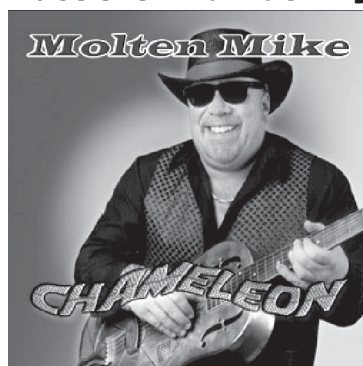
Purchase by

Email Order: [occonnorc@acr.net.au](mailto:occonnorc@acr.net.au)



## Molten Mike : "Chameleon".

The 4th release from Florida based regional Blues showman identity Molten Mike.



### An atmospheric goodie, but not one for the purist.

Chameleon promises 12 genres over 12 original tracks. Now, I know that's a worry to some of you but Mike knows where home is & his antique resonator guitars proved it on 'Genuine Bluesman' (2000). However, here, he's extending on the feel chiseled out on "Molten Mike The Movie" (2000) Its a cool, muted, almost ambient world. Somehow its still welcoming & even folksy with Mike's lyrics ranging over people, clubs, events & towns of a well spent musical life. Atmospheric but inclusive!

In places he gets so close up in your ear, like on "Martys Bar", that he makes even TonyJoe White seem like he's singing to you from the next state. Is that phasing, compression & filtering ... what ever? You can smell the production values in the haunting chorus, lush keyboards & lazy stretched out sax...but, bless him, that ole resonator guitar sound is still there too. Now someone's rapping ... talking blues rap hip hop maybe, is there such a thing? The buffet continues with wild distorted rave up funk guitar breaks around a fat big brassy band sound... then a Jimmy Smith-ish jazz organ track. This is like an audio genre crossword quiz.. Mind you, even with the genre assortment there's unified template feel to all this ...its all kind of subtle really. While it's ambient club blues one moment it can be down homey soon after.

"Bourbon Street Crawl", sort of a zydeco New Orleans jazz hybrid is, lyrically, a family postcard.

'This is a true story about Molten Mike on the streets of Nawlins, Louisiana where my family still lives ...'

Elsewhere there's contemporary syntho lounge blues apartment soundscape. Frankly, you have to admire someone who can marry all this so smoothly.

Chameleon scores well on "enhanced" features. in fact this is a very classy package with its hologram cover enabling Mikes shirt to swing between red and black. I doubt whether you'd see that cover on an Australian release version. Chameleon by dress: Chameleon in music...get it! Weirdly, for a CD with such a strong Florida regional flavour to lyrics, cover notes & graphics, an Australian is credited with a logo design.

It took a while to get it but I really like this guy & his music. There's style & experience dripping off this CD. You get a feeling of a direct link to a vibrant local scene rather than corporate driven trend. Try [www.moltenmike.com](http://www.moltenmike.com) and see what I mean. Come visit us Mike, just be sure to bring the old Resonator I saw on your site, we love that sound down here.

3D's LoneTonyJoe

Reviews of Molten Mike's: Blues Meltdown, Genuine

# 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.

That famous SABS T Shirt is now a collectors item! We are out of stock! It is no more! When funds permit, we will be printing off a NEW T SHIRT proudly displaying our new logo.



### 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>. Our initiatives for "The Year of The Blues" include "Country Blues" where we take blues to the sticks and beyond ...but not too far for our urban patrons. In "The Year of The Blues" it is appropriate that SABS looks at promoting "Blues For The Next Generation". SABS's "Blues Breaker Competition" is shortly to be unveiled..



SA Blues Society, Box 80, Hindmarsh SA 5007