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FEBRUARY 2004 ISSUE

BLUES NEWS

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Robert Cray

**Entertainment Centre
Friday 13th Feb.**

**Robert Cray on:
the blues,
his latest CD &
his Australia tour.**



**Eugene Hideaway Bridges
Thurs 5th Feb: The Governor Hindmarsh**

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BLUES NEWS FEB 2004 ISSUE

Published by

The South Australian Blues Society

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Eugene Hideaway Bridges (USA) Thurs 5th Feb: The Gov'



Eugene has played at major festivals around the world in America, England, Scotland, Ireland, France, Belgium, Sweden, Norway, Spain, Portugal, Switzerland, Slovenia, Singapore, New Zealand and Australia. He whips up a storm wherever he goes with his distinctive southern sound. His 2003 CD release 'Jump the Joint' reached Number 4 in the US Living Blues Charts, remaining in the charts for three months. Born in 1963, the son of the blues guitarist 'Hideaway' Slim, Eugene is the fourth child of five. From the age of five he played with his father for two years around Louisiana, then Eugene and his brothers sang gospel under the name of The Bridges Brothers. He became the musician of his church, St. Rock C.O.G.I.C., and toured with the Pastor, Elder A. A Edwards. ... Pastor, Elder A. A Edwards will not be there at The Gov on Thursday 5th of February but Eugene and his rich southern sound certainly will be!

Bondi Cigars

With their fantastic mix of blues, soul, funk and R & B, they have maintained their status as one of this country's most in-demand touring acts, with shows numbering over a hundred and fifty each year. They have just released their 7th album, 12 Lies, which promises to be one of their most successful yet. This album sees the band branch out a little more, with some tracks having an almost "alt country" feel, and others more pop rock than rhythm and blues. The response so far from fans and critics alike has been fantastic. The Bondi Cigars have built a solid reputation as one of the best live acts in the country.

Thurs 19th Feb:
Beachport Hotel

Fri 20th Feb:
Bentley's Hotel, Clare

Sat 21st Feb:
Kimba Festival, Kimba

Sun 22nd Feb:
The Club, Para Hills



On the phone from LA, the SA Blues Society catches up with ROBERT CRAY.



SABS: It's great news for blues lovers that you are touring Australia. "Adelaidians" look forward to catching you at The Entertainment Centre on Feb 13th next year. You have been to Australia before ...

RC: Oh yes. Several times. During the late 80's I believe.

SABS: I am curious about the lineup of the band that will be on tour with you?

RC: Right. Well it's the same band as on the current record with Karl Sevareid on base, Jim Pugh on the organ and Kevin Hayes on drums.

SABS: Your latest CD "Time will tell" ...it covers a range of musical genres, it has horns, strings, I heard a sitar in the mix as well, it also has some compelling lyrics about contemporary issues ...it looks like a new creative high for you Robert?

RC: Well yeh and I think it's all a result of the fact that Jim contributed as far as songs were concerned and the same with Kevin Hayes our drummer It gave us a nice variety of songs for this record.

SABS: ...and we will hear a fair bit of it in the concert over here and probably a few of the old favourites as well?

RC: Got it!

SABS: How do you feel about playing the old favourites Robert ...I mean you don't have any lament over that?

RC: It all depends on what songs you know ...of course we do things like "Smoking Gun" and "Right Next Door" and play a lot more of the bluesier things ...so it's a good thing.

SABS: Numerous Grammy Awards as well as Gold and Platinum records! You have done a lot to promote and extend the boundaries blues music. Congress over there declared 2003 as "The Year of The Blues". Did that have any relevance or significance for you?

RC: Well the thing that was good for me was I had the opportunity to participate in a live concert at Radio City Hall in New York ...with a great backing band ...and lots of you know stars and it was good. It was a great opportunity to be there with a lot of different people at one spot at one time ...and not only to participate but to also stand in the wings and watch the show. It was great.

SABS: The blues in all its forms seems to be as popular as ever. It is for ever evolving. Your latest CD is testament to that ...and you have a few decades to reflect on ... do you think blues is as vital and as relevant today as it was in the past?

RC: Well I mean the idea of blues is. I think that ...like you mentioned music has changed quite a bit and change is good ...although I think the music is in desperate need of exposure and even though you know Congress declared it the year of the blues I think that it kind of went over everyone's head and you know radio doesn't play it enough and I still think that a lot more young people need to be made aware of the

music and its significance.

SABS: Many Australia have a passion for blues music. Australia parallels England in that it was in the 60's that many of us were introduced to the blues. It was bands like The Animals, John Mayall's Blues Breakers, The Yardbirds and even the early Stones that introduced us to the music of Muddy Waters, Bo Diddley, John Lee Hooker, Sonny Boy Williamson ...and the list goes on. I am curious about how you came to blues music and those musicians that inspired and influenced you.

RC: Well I came to blues music in a different period and different times. I mean we had some of that music growing up. You know we had BB King and John Lee Hooker records at the house but I can't say that I really paid attention to that music so much until I started playing guitar ...and when I started playing guitar I was influenced by the Beatles ...and then a lot of other things you know ...I saw Jimmy Hendrix a couple times ...and I listened to Eric Clapton's music and then kind of came back around to it through a bunch of my friends and that's when I started raiding my parents record collection.

SABS: You have collaborated with many fine musicians such as B.B. King, John Lee Hooker... I am curious about you collaborations with some of the elder statesmen of the blues ...you know those blues musicians that would be ...like a generation before you ...

RC: ...maybe even a couple of generations ...as with John Lee Hooker! To have opportunities like that were just fantastic. We were put into situations like when we first met John Lee Hooker we played at a University in the State of Montana. John was solo ...he came solo but we had our band as the opening band and then John was going to join us and we were going to follow him. We had never done that before and as everybody knows John has his own way of doing his songs. Like it might not be a steady 12 bar blues ...it might be 13 ...there could be 14 bars and then a 12 bar turnaround or something like that ...who knows ...so we were like thrust right into the middle of backing John. We had learned the hard way that you have to pay attention to the front man and not have any pre-conceived notions as to how the song was going to go. That was your best lesson and it was great. Over the years we became good friends. We did a lot of recording and a lot of touring together and stayed in contact on the telephone. It was good. It was a great opportunity.

SABS: ...and the collaboration with BB King ...

RC: That was great too because it also included John Lee hooker on one of the days that I was there for the Blues Summit Record. It was great because first of all John Lee Hooker and BB King were telling war stories from way back at John Lee hooker's house in 1949. We were listening to those guys joke and kid around. The atmosphere was charged. These guys were like telling these stories and here we are like the young students listening to these stories and just gathering all this information and history. It just became so much fun being in the studio with these guys. The music was basically a sideshow of being there and whatever happened after that was just natural and a lot of fun. ➤

ROBERT CRAY interview continued ...

SABS: On the studio side of things, you have been involved a little more with the production side of things on your latest CD?

RC: Oh yeh Jim and I were both producers on this record. I had done production on three other records that we did for Mercury. I invited Jim along this time because Jim has been doing producing for several other bands on his own so we decided to get together on this one and it was great.

SABS: Certainly a productive partnership...

RC: Yes well Jim writes and Kevin writes ...so it was like a band record ...you know between us.

SABS: You have had a busy year with touring ... but have you saved the best for us?

RC: Oh Yeh!

SABS: I am curious about what else is in store for you in 2004 other than the pending tour of Australia?

RC: Well we'll see. We have a lot more touring coming up ...there's a few things in the works ...but basically we will be touring and we will probably start thinking about doing another recording some time towards the latter part of the next year ready for a 2005 release.

SABS: Thanks for taking time out to talk to us. Our Feb issue will coincide with your tour and this interview and a review of "Time will tell" will be in it.

RC: Alright David and thank you very much.

New CD for Phil Manning: 'Migrants Dance'

Hi folks,

Just a quick note to let you know that I have finally finished the long overdue album. It's called 'Migrants Dance' (Blackmarket Music BMM 280.2).

Some lucky ones have scored the pre release copies by being at my gigs recently & they're being mailed as I write. Copies should be in the shops by February. You can order them direct from us here at: <http://www.philmanning.com.au>.

Meanwhile I'm about to get busy again soon, touring solo & with Chain, recording with Maria Forde, & soon doing some workshops for Fender. Keep an eye on my tours at <http://www.philmanning.com.au>
All the best **Phil Manning**



Name change for "Vertigo Blues"

Hello all,

'Sweet Baby James Trio' is James Meston, Jenna Bonavita & Rob Eyers. James Meston and Rob Eyers are also members of "Vertigo Blues"

Firstly, a little bit of clarification on the highly confusing topic of our name... we are both up for a name change! "Vertigo Blues" will soon be known as 'Sweet Baby James with Rob Eyers' and the current 'Sweet Baby James Trio' will be something completely different - perplexed?.. try being in the band! For the moment we are continuing to call ourselves 'SBJ Trio'...

Thanks for supporting original live music!

Jenna Bonavita

I noticed that Buddy Guy is your number one ticket Holder ...thought you might be interested in his 2003 CD "Blues Singer"

(BMG Records, Australia)

It did not particularly grab me on first listen as I knew this artist more from his days with Junior Wells on an album titled : "Buddy Guy & Junior Wells Play the Blues" (1972) and also from playing on Eric Clapton's "24 Nights" album, where he is featured in the Blues section. As I played this CD more, the more I began to appreciate what was on offer. The CD features a very authentic early-style blues sound at its very best. Strong vocals and some excellent music played by Mr. Guy and Friends, who include Messrs. Clapton, King (BB) and Keltner. There are 12 tracks on the CD, my personal favourites being:- "Crawlin' King Snake" (feat. Clapton & King), "I Love the Life I Live", "Can't See Baby" (vocals remind me a little of John Mayall), "Moanin' and Groanin'" and "Hard Time Killing Floor" (I found myself humming along with this one). There are tracks that make you tap your foot, clap your hands, nod your head and tracks that are meant for just listening too. Overall, an excellent CD and one for anybody who loves the Blues.

Regards, **Sue Linton**



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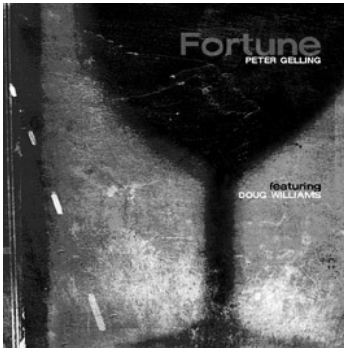
Tickets: <http://www.theoutbackball.com.au>

CD REVIEWS

Peter Gelling: Fortune
featuring Doug Williams

Bent Notes APN No. 9 330 357 002 107

Online purchase: <http://www.bentnotes.com>



You have to live the blues to play the blues don't you? A rawness of emotion is at the heart of blues music isn't it? It can't be synthesized can it? Musicians can't take a cerebral and technical approach to this type of music can they? Blues can't be progressive can it? Traditional yes ...but progressive!?! Have a listen to Peter Gelling's "Fortune" and you will be well on the way to coming to terms with these imposing questions. Just for the record ...most blues musicians now aren't oppressed rural laborers picking cotton under the hot delta sun! Nor are they swinging a pick on a chain gang or down from the crossroad playing at some juke joint! Not many are ecstatically singing the lord's praises in some southern Baptist Church! Just as acoustic rural delta blues of the 20's evolved into electric urban Chicago blues of the 40's ...so too has this evolution continued ...into 2004 ...into an age globalization, genetically modified cotton, robotic harvesting and global warming.

Someone who is a musician, teacher, mentor, composer, producer, writer and publicist is bound to take a cerebral and technical approach to music.

What Gelling brings to blues music is his intelligence and skill ...but also a heart that is firmly in tune with the soul and heritage of this genre of music! If the blues is to evolve and progress then it needs to be placed in the creative and mentoring hands of someone like Peter Gelling.

It's in these hands that he plays guitar, bass, keyboards, harmonica, backing vocals, banjo, bazouki and percussion over 12 captivating tracks. It's the brain however that introduces soundscapes, loops, samples and programming into the scheme of things. It's his heart (and pocket) that gets someone like Doug Williams to do the singing ...as well as a host of other superb musicians, too numerous to mention here. The result? ...Well something that is qualitatively better than anything I have heard in awhile! **Gelling's musical enterprise has produced a CD that stands as a significant landmark on the contemporary blues landscape!**

Gelling says of "Fortune";

"It's a bit different from the previous ones, but I'm really

happy with it. ...Its direction was influenced by a lot of things, particularly not wanting to repeat myself. The blues has always been about every day life and I wanted to do an album which related to life today but still had the feeling and story telling of the blues behind it."

There are some surprising "covers" here. Surprising selections for a blues CD! ...but after hearing Gelling's versions you will agree with me that they are a surprisingly GOOD covers that belong in the blues genre! Take track one. It's Lennon/McCartney's "Eleanor Rigby". This absorbing production will leave you breathless!

Gelling says of "Eleanor Rigby";

"What inspired me was a Peter Green interview from the early 70's. He said that he thought Eleanor Rigby was modern blues it was the sort of song that was fulfilling a similar role to blues, but on a wider scale, and getting at human loneliness. It inspired me to do this version; slow, with a blues vocal and a lot of space with individual parts representing people who occasionally meet but are each alone. The intro to the song is meant to represent a baby new to the world surrounded by a mixture of calming and disturbing sounds. The hello hello at the end of the song represents impending alienation."

In the face of the packaged and unimaginative sexuality of MTV, what good are double entendres to a contemporary blues musician? What is a more fertile ground for inspiration is the angst of alienation.

Leonard Cohen's like a "Bird on a Wire" ...like a drunk in a midnight choir and the traditional If I die and my soul gets lost it's ... "Nobody's Fault But Mine" are gospels of alienation. Worthy inclusions ...and also wonderful vehicles for that beautiful soulful voice of Doug Williams.

What about the other tracks on the CD? "If It Wasn't For The Blues" continues Gelling's lesson in song about the history of the blues. Lessons like this I can take! "Strong Medicine" is a nice bit of New Orleans tonic that's easy to swallow. "Home on the Grange" is a zany bit of indigestible ZZ Toppish nonsense. "Too late" and "No tomorrow" dish up a hearty serve of Memphis type soul. **Fortune favours the brave. Expand you blues horizons and partake of the rewarding riches that Peter Gelling's "Fortune" offers.**

David Stoeckel



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DOCTOR BONES

If you are like me, you want to try and get the best possible sound from your harp. So buy your equipment accordingly. Your harp, microphone and amp need to be matched properly to suit you for the sound you want. Here is where it gets tricky, because good advice on the electric harp is hard to get. There isn't any special 'electric harp', the normal ones are just fine. Next comes the mic, and not just any mic will do. There are mic's specially made for harps. In my opinion, 'Sure Mics' are still the best. I still use the same trusty green bullet I've had for years. The shape of this style mic is perfect for cupping in your hands. If you have ever heard anyone speak through one you'll know the difference from a normal vocal mic. One essential is a volume control on your mic because without it you might well become a victim of the dreaded feed-back monster. Whatever mic you choose, make sure you take a harp with you and try it out first. Happy New Year and Happy Harpin'. **Bones.**



This month I'd like to focus on the pick vs. fingers debate. No, this wasn't some major political tete-a-tete you missed last night on "Lateline", but the ongoing discussion point between blues guitarists regarding which is best: using thumb, finger or flatpicks, or just using your fingers?

There are of course many famous examples of people using either one or the other and it's always very common for guitarists to emulate the "picking" choice of those players who they've found the most influential. This is for a very good reason as the different techniques sound so very different. Here are a few examples:

Flatpick:

Probably the most popular form of "picking". A flatpick refers to your standard "pick" or "plectrum", the teardrop (or many other) shaped piece of plastic held between the thumb and forefinger. In the situations where fast picking, funky rhythm playing and "sharper" sounding lead playing is concerned, this is definitely the preferred choice. It's also good for some other reasons; 1) You get greater volume out of using a flatpick as opposed to fingers, 2) You can choose a particular weight of flatpick (measured in width) for different sounds (a lighter pick will give you a thinner, more papery sound, a heavier one will give a more full bodied sound), and 3) where you actually pick the string can give you a wide palette of different tones.

Fingers:

I think the best thing about using fingers is that it allows so much freedom in your playing. You are able to use your thumb to "comp" along on the bottom strings while you're playing chords or lead lines on the upper strings. In this regard, "fingers" is a great picking method of choice for delta-style blues players and more rockabilly infused guitarists, as for

the latter, multiple strings can be played in different rhythms with each finger, providing that driving, cross-rhythmic sound that is so important in that genre. With "fingers" you are able to play quick arpeggios as well as "popping", which is lifting up the strings with your right hand and dropping them, creating a dynamic, hard-attacking sound. "Fingers" is also undoubtedly the choice for slide players as the mass of a whole hand (as opposed to a thin piece of plastic) generates into the tone, with fingers also providing the delicate subtlety required.

Thumbpick:

Not used as commonly as the previous two styles, but using thumbpicks still has many advantages. I've found that the sound you get from using a thumbpick in the same way as a flatpick provides a tone that cannot be replicated with a standard plectrum. The tone is so thick and chunky, it seems to be able to infuse the mass from your hand to create a "bigger" sound. Using a thumbpick also gives you the freedom of using fingers and is very popular with guitarists who wish to either be able to alternate between pick & finger styles and those who want to be able to create a fatter, sharper groove on the bottom strings while playing lead or rhythm lines above.

Fingerpicks:

Used the least commonly out of the four styles, fingerpicks (ie a short pick on every finger) within blues are almost exclusively used when playing acoustic country blues. It allows the player to have the scope of using all fingers, but yet provides a sharp attack on every note played. It can also give a "scratchier" sound (especially when metal fingerpicks are used), which is seen as desirable by many players in this genre.

So, my conclusion, as you probably may have guessed, is that no method is really any better than another, as all these forms of picking have their place. You will simply not be able to get an effective BB King sound without a flatpick and trying to play in the vein of Hubert Sumlin or Albert Collins without using only your fingers will have searching for that tone forever. Another fact that I found interesting was when I read an interview with one of the "second guitarists to the stars", Phil Palmer, who has worked with Eric Clapton & Mark Knopfler among others. He believes that when two guitarists are playing together, it's important to have a contrast between picking styles. When he plays with Knopfler (a renowned fingers-only player) he always uses a flatpick, where with Clapton (flatpicks all the way, baby!) he always played with his fingers. Until next month, all the best in blues,

"Sweet Baby" James Meston

"Sweet Baby" James is an Adelaide based guitarist who has played onstage with Jeff Healey, Sue Foley, Dick Heckstall-Smith & "The Big Town Playboys". He currently performs with drummer Rob Evers, as well as contemporary blues outfit, "Blue Cube".

Peter Gelling's "Tell me Blues" wins MUSICOZ BLUES AWARD

Musicoz Awards?!? What's that I hear you ask. Well 2003 was the third year running of these awards. They are billed as the 'unsigned ARIA's' and are open to all musicians and bands who are not signed to a major record label. The competition is judged on individual songs rather than albums, so even those who haven't released a CD can enter by sending in a recording of their songs. Each entrant can submit up to three songs, but no more.

The good thing about these awards is that they give equal credibility to all genre's of music; Pop, Rock Blues, Country, Folk, Jazz, World Music, Gospel, R&B, Hip-hop and Classical.

In 2003 there were almost 7,000 entries from around the country. A shortlist of five was selected in each category and the awards ceremony was held at the Wollongong Entertainment Centre. The whole thing was filmed live for TV and was broadcast on the WIN network. Several of the category winners (including the Borderers) performed live on the night, alongside Christine Anu and the Superjesus among others.

There were three winners from Adelaide including Peter Gelling (Blues), The Borderers (World Music) and Jayne-Anne Power (R&B). Must be a musical town!

A compilation CD of all the category winners is currently being made and will be released in 2004. Copies will be sent to every radio station in Australia as well as selected industry people both here and in the USA and Europe.

Many thanks to Peter Gelling for passing on (reluctantly and modestly) information about the Ozmusic Awards and his win.



SA Blues Society asks Peter Gelling about his winning entry.

SABS: Peter, your winning entry is an adventurous and progressive blues number that will take some blues punters by surprise. It's adventurous in its use of both technology and instrumentation. It's progressive in that it's hardly Muddy Waters! Can you give us some background on "Tell me Blues"?

With the Fortune album, I've tried to combine today's technology with the feeling and storytelling of the Blues. The Blues has always been about everyday life, but has also been in constant motion with the changing times. This is sometimes reflected in the instrumentation (e.g. when the electric guitar was invented, it was quickly taken up by Blues players like Muddy Waters and Howlin' Wolf. Harp players also immediately realised the potential of playing through an amplifier).

The rhythms and phrasing of the Blues have also been influenced by changes in other musical styles. T.Bone Walker plays lines influenced by Swing horn players that Son House and Robert Johnson never played. Buddy Guy and Junior Wells introduced Funky R&B rhythms they'd heard James Brown use. The reaction to this on albums like "Hoodoo Man Blues" was very mixed at the time. People accused them of "selling out"! Today, this album is considered a classic.

Blues keeping up with technology is also reflected in lyrics. When musicians (if they could afford it) started using planes to travel instead of trains, buses or "roamin' from town to town", Jimmy Rogers wrote - "I'm gonna catch me a gold tailed bird and ride".

These guys were innovators. They learned their craft by emulating musicians they admired and then moved on to make their own statements about thier era using the new technology of the day. thier era using the new technology of the day.

Many people still studiously copy Muddy Waters' every mannerism

today. If this is part of your study and ear development it is fantastic training, much like art students learn to copy a Rembrandt or a Picasso. But I see absolutely no point in continuing to pretend to be Muddy Waters year after year. We are now well into a new century. The student doesn't hang their copy of Picasso in a gallery, they use it as a starting point for developing their own style and voice based on the realities of their world and hopefully go on to produce something of their own worth exhibiting.

So the song "Tell me Blues" is about this process, and also about how the human condition and the things we experience in life are basically the same regardless of what era we live in.

"The whole world's sayin' the same old things, we just keep using different sounds".

The music follows this theme too - combining rural sounds like banjo, slide and unamplified harp with bazouki rhythms, drum loops and computer generated synth sounds. Luckily for me, the Musicoz judges liked the theme and the arrangement and it won the award.

Peter Gelling

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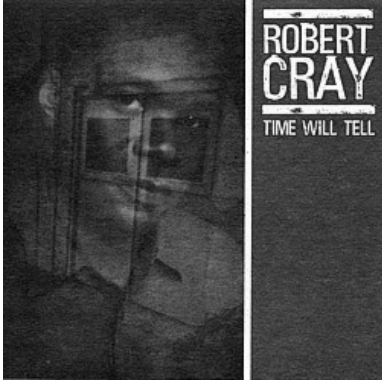
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CD REVIEWS

Robert Cray: Time will tell
Sanctuary Records 2003 sancd194



The CD opens with

"I'm so glad to be here today 'cause from now until to forever you'd be lucky if you could stand up and say that you're a survivor ... you've got to choose if you want to be a survivor."

Yes it's the familiar voice and distinctive fender stratocaster playing of Mr Robert Cray. A survivor he is! I'm sure many of us have his 1986 "Strong Persuader" in their record collection. No dirty blues here but rather an eloquent tone, diction and production; things that have characterised much of his music for close on 20 years now. Is he strutting out the same soulful groove here? Hang on! What's this? Track one ending with the ominous sound of ...soldiers marching? What's going on here?

*"You take a little schoolboy and teach him who to hate
Then you send him to the desert for the oil near Kuwait
You try to change the world that you don't understand.
Shame on you!"* It's the soldiers of the free world advancing ever onwards in the name of truth, justice and the American way!

This is Robert advancing ...on to a new band, a new record label, a new production partnership and judging by this record, a new creative high! There is an adventurous mix of music genres here.

Track 2's "Up in the sky" is where Robert joins Lucy. His poppy, trippy ethereal sitar playing reminds me of early Traffic and Small Faces. Look "Up in the Sky" ...it's a "Paper sun" over "Ichykoo Park"!

Track 3's "Back door slam" with its ...

*"I am the dust in your broom
I am the crack in your ceiling
I am a 3am phone call*

I am the siren sounding at the end of your street ..." certainly brings you down to earth with a thud! ... the funky twangy base playing you'll find uplifting. "I am the dust in your broom" ...is as dirty and as close to a naughty double entendre as Cray gets! Track 4's "I didn't know" is a smooth soulful Kurtis Mayfieldish number that will grow on you. Love those Fender Statocaster riffs!

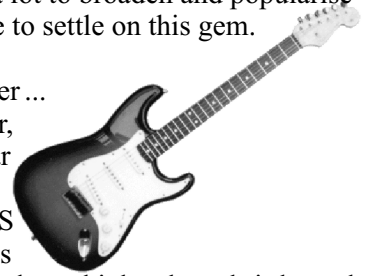
What you will get with the other tracks is an accessible hybrid of music that readily crosses over between rhythm and blues, jazz, soul and pop. Worth visiting especially to hear that upper register, colour and clarity of Cray's Fender Stratocaster playing.

If you can't make it to The Adelaide Entertainment Centre to catch one who has done a lot to broaden and popularise blues music then you'll have to settle on this gem.

Just on the Fender Stratocaster ...

Our number one ticket holder, straight from his Legends Bar in Chicago, the one and only Mr Buddy Guy, bought the FS to the attention of many blues Punters in the 50's. It was those high, clear, brittle and shaking notes on a FS (so different from those Gibson notes of Freddy King and BB King) that made it an instrument of choice for many musicians that followed. My first memory of a FS is a bespectacled Buddy Holly playing those distinctive "not fade away" rhythms on his white FS. When you reflect on it ...the FS has often been there at the cornerstones of progressive popular music. Remember those sonorous tones from another bespectacled FS player ...Mr Hank B. Marvin? What about the opening melodic line on "Layla"? That's EC on his "brownny" stratocaster. What about the most famous FS of all? That white upside down one played at Woodstock's end by JH. ...and then there is David Gilmour's FS solos on "Dark side of the moon"...

David Stoeckel



Dougie Clements: Standing on the corner
www.dougieclements.com

Dougie Clements



If you want some smooth soul along with some restrained country and a dash of blues then Dougie Clements has got something for you. This mix of music genres comes complete with songs about lust, love, laments and family ties,

The CD has two sides to it. If it was a vinyl record you would certainly play Side A to complement a romantic evening. Dougie's smooth velvety vocalising and Derek Atherton's sinuous guitar work are just what you need for a bit of intimate cheek to cheek dancing. Dougie you're a devil with those erotic lyrics of yours. No need to pop the champagne because this sweet seducing soul music will have you going all to way ...to www.dougieclements.com to get yourself a copy of this CD!

What about Side B? Well the country cuts in along with 4 ballads about laments and family ties. Good music to have that cigarette to and quietly reflect on one's responsibilities and misgivings in life.

David Stoeckel

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 on the first Monday of every month at 7.30pm. We always need help! An open invitation is extended to all SABS members to attend.

Folk Fed Goes Global!

Global Village at the Folk Fed
Cultural and Folk nights at The Folk Centre
Cafe, Bar, Stalls & Entertainment!
6pm - late Dinner/café/bar (Free admission)
8pm - 11pm Shows \$10

Greek Night
with Artemisia

African Dance
with Didani & Sankova

Russian Night
A Celebration of Music & Culture
11pm - 1am Sessions/Musicians Club
(Free admission)

See the daily guides for details on shows or just drop in for a great night!
SA Folk Centre: Cnr George St & South Rd
Thebarton. Ph: 8354 4606

BLUES TRADER (\$10 /item)

Want to buy or sell items?
Phone: 0408 085 821 or
Email: Bluessa@senet.com.au or
Mail: 53 Cooina Ave Redwood Pk 5097
your info thro'!

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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: _____

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