



**STEVE FAIRCLOUGH:  
THE NU BLUES.**

My love of the Blues started early, with memories of my father playing Boogie Woogie piano.

He would come in from work, angry & pissed off at the day, make himself a coffee, light a cigarette and sit himself down at the Piano in the front room. My sister and I would sit and listen at the door.

The strident tones of Albert Ammons' bass lines would come forth and he'd sit and hammer that piano keyboard so hard, the room shook.

However, after a little while, the notes would decrease in volume, and the tunes would become a little more melodic, until after a ½ hour, he was playing sweet jazz standards with all the grace and touch of a classical pianist. It was then that we knew the Blues had done it's job.

It had transformed our Dad, from a miserable, angry pissed off slave to the grind stone, into a smiling, easy going, affable fella, who could happily be hit on for pocket

money.

The Blues was a miracle, and we saw it work it's magic most every night.

As I started to learn the guitar, the music of early Status Quo was a pre-occupation. Up until the age of 11, when Bowie got his hands on my soul, the early Quo albums had the advantage of being contemporary, and achievable, and I loved them, my favourites being tracks like "In My Chair" and "Down the Dustpipe" ( and for any technical 'doubters' out there, get yourself a gig in a Quo tribute band, and you try playing those tracks for 2 hrs straight every night...)

Like most musicians, I came to Jazz through the Blues, and even now on seminal albums such as 'Kind of Blue' , whilst Coltrane weaves his technical solo's like intricate strands of spider web, it's Cannonball Adderly's Blues flavoured solo romps that offer the perfect dessert to the meal.

In short, I've always loved it.

At the age of 18 I was lucky enough to fall under the wing of a benevolent Svengali type figure, who managed our early careers and made it possible for us to see a reality at the far end of our dreams.

As part of a wider ambition to host an American style nightclub in our home town, he arranged a tour of New Orleans ( the base of his US operation) for myself and my buddy Mark Burke, who was his cousin.

It was on this tour that the depth and scope of the blues was brought in to sharp focus. I got to hear the authentic stuff in bars and church halls, and to play with some of the elder working musicians of Louisiana. I have stories, but this isn't the place. Suffice to say, I was hooked and still am, by the simplicity, yet seemingly infinite possibilities of the Blues form.

This album was simply an idea to write some new Blues songs with a different feel to each one.

I hope I've achieved it. The majority of the lyrics focus on the tried and tested subjects of the Blues, namely, "The girl done left me, and I'm all alone...."

Fortunately for me, My girl hasn't done left me, and she deserves special thanks as always for putting up with my many hours in the studio. "I Can Love You Right" is dedicated to Lana, coming as it did off the back of a private joke, my particular medical condition which she calls 'DIY Tourettes'.

I need to send a huge thanks to my Brother Neil and my eldest son Danny.

Both blessed with voices so good it's hard to throw any take away.

It is a sheer pleasure and a privilege to work with you both.

Love & Light as always to the Fam: Lana, Dan, Em, Mike, Becks, and Rebecca, and to Ian Foster.

Finally, the album is dedicated to the aforementioned Tony Massey, who during the early '80's lived out his passion for the Blues, dragging him up on stage with me for many years, at god forsaken hours of the early morning, to snarl and scream his 'made up on the spot' lyrics to the fulsome 12 bar styles of John Lee Hooker et al.

We never drew a sober breath....

All songs © Steve Fairclough 2019

All Instruments played / programmed by Steve Fairclough.

Main Vox: Steve Fairclough

Backing Vox: Danny Fairclough, Neil Fairclough.

Special thanks to Neil Fairclough for the Vocal arrangements on “Blue Like the Ocean” and “Sippin’ Whiskey”

### credits

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