

GIGS ★ GEAR ★ NEWS ★ REVIEWS & MORE! ★ 132 PAGES FOR ONLY £4.75!

# BLUES MATTERS

*The Voice of the Blues!*

[www.bluesmatters.com](http://www.bluesmatters.com)

**FROM THE USA!**  
**THE BLUES BROTHERS**  
**MARCUS MALONE**  
**JAMES BOLDEN**  
**BETH HART**

**FROM THE UK!**  
**TONY DEVENPORT**

**FROM CANADA!**  
**PHILIP SAYCE**

**FROM the USA!**

# BONAMASSA

A DIFFERENT SHADE OF BLUE

**FROM the USA!**

## LISA LIM

SONGWRITER, SINGER, AXESLINGER!

**FROM the UK!**

## DAVE KELLY

THE WANDLE DELTA AND BEYOND!



**FROM the UK!**

## JOHN MAYALL

THE BLUES LEGEND TALKS TO BM!

*Plus*  
**REVIEWS SPECIAL**

THE BIG MUSIC GUIDE OVER 20 PAGES OF BLUES REVIEWS



**T**en minutes, into the session we have covered Johnny Winter passing, collecting guitars and amps, our mutual pal Terry Reid, the Telecaster Terry bought when on tour with Cream and that I saw him play at the Doors, Jefferson Airplane Roundhouse gig, Spirit, Zep, Queen and stealing compositions. But no room for all that, so here goes.

**BM:** Anyway, we're gonna talk about your record. That's my brief.

**JB:** (Laughs) Enough about them, let's talk about me!

**This is supposed to be about you and every time we talk we go mad. It's great and it's what guitar nuts should be.**

You and I should do a pub night and just talk about music and we could go for six hours.

**I could bring a couple of my weird and wonderful guitars. I've got an orange perspex Les Paul copy. I would love to see you holding that and put it on your**

**Guitar of the Day or something.**

I could bring the Terry Reid Tele to mess around with!

**Let's cut through the tracks. Different Shades of Blue is the album title, the weird thing is I got the promo a week after I'd finished writing a song called Different Shades of Blue.**

(Laughs) You're not gonna sue me are ya?

**I used to finish shows with the instrumental Pali Gap and introduce the band. But there's keys on there, is that Derek playing the keys?**

It's actually Reese Wynans.

**Oh it's Reese! I saw Reese with Stevie Ray.**

He's played on the whole album.

**He's great. If you're going to add a keyboard player to the classic trio, you'd have Benmont Tench of Tom Petty's band or Reese Wynans. What do you reckon?**

CONTINUES OVER ►

# Different ★ ★ Shades of Blue

Joe Bonamassa  
★★★★★

VERBALS: PETE AND GLENN SARGEANT VISUALS: CHRISTIE GOODWIN

BM CATCHES UP WITH THE GUITAR MAESTRO FOR A CHAT. THE TROUBLE IS WHEN KEEPING TO THE INTENDED SUBJECT MATTER (IN THIS CASE HIS NEW ALBUM) THE CONVERSATION CAN DRIFT A LITTLE 'OFF PISTE'. BUT SOMEHOW WE GOT BACK ON TRACK





Yeah. He's really great and he's actually doing this thing in Red Rocks that we're doing later this month. He is such a good band musician and I feel, very lucky he will work with us.

**The reason I like him, is that the way he plays the keyboards it doesn't rob the guitar of any tones. A lot of keyboard players get on stage and they play block chords and you think, I can only hear the top of my guitar.**

Keyboard players are frustrated guitarists. They wanna be rockstars, some play the Hammond like Eddie Van Halen's guitar. I'm like "Dude, why don't you just play guitar?"

**Jack Bruce says that Miles' problem was he wanted to be Jimi Hendrix and that's why he started dressing funky and all that stuff. He was very jealous of Jimi apparently, the great Miles! On the track Oh Beautiful there's a vocal with heavy delay here and it sounds like a heavy, Univibe (legendary effects pedal) sound on there. It's breathing on the neck of Black Dog, as regards to edge.**

I always wanted to write an acapella song kind of like that, like a field holler. I came up with this melody for the vocal and worked with my friend James House who's a really great writer.

**Now this guy works with Keith Urban doesn't he?**

Yeah. He does.

**Urban's a right guitar freak. Have you spoken to him? Keith Urban? I gave him an amp!**

**You did?**

I gave him one of my combos. I said 'I hope this doesn't affect our friendship.' I had two Jesse 80-Watt and I couldn't keep them running and I was gonna go broke in repair bills. He said "Do you have any Lazy Jesse Combos?" and I said "Yeah" and he goes "Would you sell it to me?"

**He's a great guitar player, in a way, the fact that he looks so good to women almost makes people overlook what a great musician he is.**

I think the *Pop Idol* Stardom thing overshadowed the real great player he is. But I don't think he's complaining.

**I used to play Urban and Brad Paisley instrumentals on the radio way back.**

The guy's awesome. Brad is a good writer..

**The thing is, Brad is the best contemporary writer in his idiom. He'll talk about computers and it doesn't sound wrong. It sounds fresh.**

He's very tongue in cheek about it too. He's a such a good musician and an entertainer.

**Love Ain't a Love Song, got the horns, got the jumpy beat, a brilliant four-note hook and a slightly crazy guitar solo. What was in your head when you did that?**

Actually nothing. We did three takes of that song, two with a Les Paul, one with a Tele. Kevin goes 'You know, you really play your go to default settings Eric Johnson stuff on there. Why don't you grab that Tele you have.' So I grab the Tele and that's the whole take, that's what you hear there. Didn't seem any point doing it again once we had that down.

**It's catchy as hell. They were asking me what would be a single? I said that track.**

I hope there isn't any 'hits.' I don't deal in singles.

**I know you don't, Joe but there's tracks that people latch onto that make them buy the album. Business is business. Even Zeppelin had their more popular hits that helped sell their albums.**

**It's not criminal. That is a good airplay song.**

(Laughs) I listen to mostly talk radio so I wouldn't know!

**I feared you'd done the Police song but no it's your own. Great choppy sound on that. What led to that sort of feel on 'Living on the Moon'?**

We're trying to make a blues record and you need a shuffle. My friend Jake House had this cool lyric and it was like a down and dirty shuffle thing. That's how the whole thing came about. It's hard to write a shuffle that doesn't sound like Sweet Home Chicago.

**Now 'Heartache Follows Me Wherever I Go' is very strident. I've written down here 'Hammond and Horns'. I don't think that would be Joe recording before you did the work with Beth Hart. Is it fair to say working with Beth and the horns has made you more comfortable doing this sort of track?**

★ ★ ★ ★ ★  
"Keyboard players are frustrated guitarists"  
★ ★ ★ ★ ★



I would say my work over the last decade has definitely made the horns, aka the bill for the horns, a lot more acceptable, now I can afford it. *Ballad of John Henry* and other records. It's just such a luxury to have. I just love horns!

**What I like about this, because it's a blues record I think there's a bit of honesty that comes through and more than you realise. *Never Give All Your Heart to Love* has a great punchy intro and I've written down here 'for Paul Rodgers surely.' There's definitely a hug to Paul Kossof in the solo of that one.**

Yeah that's pretty much channelling Free. I wrote that song with Jonathan Cain.

**That's interesting. It's a Brit blues sound isn't?**

You'd never associate someone like that, if I told you off the record I was writing with Jonathan Cain. I think that would be the last person you'd pick. It's so not in the vein of Journey. But Jonathan is a great musician and he can write anything.

**Yeah. I've seen Journey with their new singer and I think to be honest, he's the star of the band. No**

**disrespect to anyone else but Neil Schon has this grim face and he always looks like he's come to rid your home of rodents.**

We just did a record with Neil and with the daughter of Jimmy Barnes, all of them Betty Davis covers.

**I love Betty Davis, those Island records were way ahead of their time.**

Way ahead of their time! Such great guitar and rhythms going on. I'm glad you know about those albums.

**On the *An Acoustic Evening at The Vienna Opera House* album I really think, with some of those songs they really needed that acoustic feel. I believe to really appreciate something like *Ballad of John Henry*, it needs to be heard in that setting.**

I was worried when we first started to rehearse it, I was like "Man, I've never tried anything like that." Then all of a sudden you're there playing acoustic versions of songs that you've only played electric. It's a writing

CONTINUES OVER ►



hold up because I never write on acoustic I always write on electric. Thank you, I really appreciate that.

**What about this Ray track?**

I didn't realise it was a Ray Charles one. I took it as a Cornell Dupree instrumental and it was a momentary lapse of musicology. I said 'Why didn't anyone write any lyrics to this?' Well somebody did and it was the original writer Ray Charles. But I wrote a different lyric thinking it was an instrumental. Kind of this weird hybrid thing.

**The best vocal on the album is Get Back My Tomorrow.**

Everyone likes that song. I don't know why. My least favourite, then you go and say that!

**That's my favourite of the whole set.**


I don't know why people like that song. I have no barometer, my least favourite song on the record is that one. Shows you what I know!

**It's got a brilliant vocal and I think that's where you sound most distinctive. I do think that's pretty good. There's other stuff I wanted to mention to you but another time perhaps. By the way, you sound pretty good on the new Bernie Marsden record. Thank you.**

**He was delighted that you were on that.**

I was delighted to work with him and delighted to be at Abbey Road too. That was a fun hang.

**One time, I was doing a charity show in Middlesex and he walked in. I was playing mandolin and he went to his car, got a Les Paul out of the boot and sat in with us. To help the charity night. That's what a nice guy Bernie Marsden is man.**

He's the salt of the earth. I love the guy, anyhow, time is running man. Let's catch up on the next tour. 

FOR MORE INFORMATION VISIT: [WWW.JBONAMASSA.COM](http://WWW.JBONAMASSA.COM) AND [WWW.FACEBOOK.COM/JOEBONAMASSA](http://WWW.FACEBOOK.COM/JOEBONAMASSA) RELEASED IN THE UK ON MONDAY 22ND SEPTEMBER ON MASCOT LABEL GROUP/PROVOGUE. JOE'S NEW STUDIO ALBUM *DIFFERENT SHADES OF BLUE* IS RELEASED IN THE UK ON MONDAY 22ND SEPTEMBER ON MASCOT LABEL GROUP/PROVOGUE. TO CELEBRATE THE RELEASE, JOE WILL BE PLAYING A SERIES OF SHOWS IN LONDON ON THE FOLLOWING DATES IN MARCH: TUESDAY 17TH, THURSDAY 19TH, FRIDAY 20TH, SATURDAY 21ST AT THE EVENTIM APOLLO, HAMMERSMITH, LONDON. BOX OFFICE: 0844 249 4300. [WWW.EVENTIMAPOLLO.COM](http://WWW.EVENTIMAPOLLO.COM)

