

Mp3 Otis Grand - Hipster Blues

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Otis Grand has been voted the Best United Kingdom Blues Guitarist for 7 straight years. 14 MP3 Songs

BLUES: Electric Blues, BLUES: Texas Style Details: I hope you enjoy the kind of real music that I grew up listening to in the 60s and still love the best. This is the only kind of music that is a cure for today's MTV from hell. Otis Grand Britain's most popular Blues guitarist and bandleader, described by B.B. King as . Plays the Blues like I did when I was young, personal friend and frequent collaborator with Ike Turner, winner of many Best Guitarist awards in numerous polls all over the World at long last delivers a new album. It's fitting too that Otis, voted by Guitarist magazine as one of the top 50 greatest Blues guitarists who ever walked the earth should again produce a record that not only continues his almost single handed crusade to keep the classic Blues sound of the 50s and 60s alive but also takes the genre into new and different directions. Today, Otis is generally regarded as the foremost authority and guitar player keeping the blues style of BB King and T-Bone Walker alive and well, with a stunning live show that takes audiences back to the good old days. Although it has taken over 2 years for Otis Grand to produce Hipster Blues, the wait is well worth it. Serious family responsibilities took Otis off the circuit for two and a half years and back to the United States. He lived in Winston-Salem, North Carolina where there are more Churches than Bars, but this enabled him to kick-start the non-existent Blues scene and more importantly to soak up a lot of the music scene unique to the Carolinas Beach Music. The Carolinas, especially areas like Myrtle Beach, have clung to the shuffle rhythms of 50s R&B and the sounds of original 60s Dance-based tunes. Hearing these sounds again was reminiscent of the records that fuelled his desire to take up the guitar. Always inspired by the style of players like Duane Eddy, Dick Dale, the Ventures, and The Tielman Brothers, as well as the Classic Blues originators, exposure to Beach music sowed the seeds for the concept that became Hipster Blues. The 14 track collection harkens back to the British Mod scene of the 60s when Blues men like B.B. King, Freddie King and Buddy Guy would find their music interpreted by British bands alongside the work of hip jazzmen like Lou Donaldson, Brother Jack McDuff, Jimmy McGriff, Horace Silver or Ray Bryant. The club jocks of the day would carry boxes of 45s that would not just contain the hippest sounds on Atlantic or Stax but also Blue Note, Impulse and

Prestige. There were no demarcation lines between hip R&B and hip jazz in those days and naturally there aren't any either on this set, Otis 14th CD. Slo-Mo-Shun: What a great title!! could have been recorded for Prestige or Blue Note by Freddie King, and the party sounds only add to its Sixties ambience. Hipster Blues #5: It is another cool instrumental straight out of the Soul Jazz book like a Lou Donaldson workout with searing guitar where the sax should be! 3 Time Loser: Otis newest vocal discovery, Londoner Reuben Richards does justice to this obscure Wilson Pickett. Pure 60s R&B with a twist of Blues. Mooki Sooki / Sleepwalk: It's easy with hindsight to forget that Fleetwood Mac's commercial breakthrough with Albatross came not with an interpretation of an Otis Rush riff but with an instrumental that took its inspiration from Santo Johnny's classic million seller, Sleepwalk and here Otis takes the original and interpolates it with his own bluesy Mooki Sooki and brings it bang up to date with precise bluesy finger vibrato instead of the steel bar. Overdrive: Freddie King whose appeal spread far wider than his guitar virtuosity might indicate is represented by one of his many instrumentals, the obscure Overdrive. Satans Blues: Otis' commitment to the real hard Blues is not neglected either, as can be witnessed in Satans Blues - the slow-burner, fire and brimstone minor blues workout that is Otis forte. Every Girl I See: As if to emphasise the 60s Mod connections let's not forget that Every Girl I See was a huge club hit in the 60s via its original 45 by Buddy Guy. Here, Otis goes one step beyond and turns it into a modern Latin beat dance number but still keeps the essence of Willie Dixon's bad intentions. Otis' favourite vocalists who have performed on all his previous albums are back with a vengeance as Curtis Salgado and Sugar Ray Norcia join his touring band vocalist, ex Ike Turner singer Jimmy Thomas on several tracks. Here then is Hipster Blues, a blissful revisit to sounds you could have heard at any club in London's Soho or New York City, or Shag Nites at Beach parties during the Sixties.

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