

# Mp3 Lourds Lane - Victory/goodbye Losers

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Stadium Rock. A double-single. Double-sided packaging. CD artwork has original art by NYC punk artist Joe Simko. Collectors Item. The new voice of Rock. 4 MP3 Songs ROCK: Classic Rock, ROCK: Instrumental Rock Details: "Get up now and fight" make the song [Victory] a primal chant for domination, and it's a catchy anthem that will fit any sports stadium....Lane adds to the kick-ass quotient by sawing off an electric violin solo that whines as nastily as a guitar. Whether it's played in a concert or being used to cheer a team on the defense, "Victory" will get fists pumping and feet stomping." -Christa Titus, Billboard Magazine [July 28th, 2006] [For Billboard Review in its entirety visit [breakingrecordsmusic.com](http://breakingrecordsmusic.com)] Lourds Lane is the founding member of the group LOURDS. Playing violin from the age of 3, Lourds was considered a prodigy, classically trained by her strict Russian teachers and expected to follow in the footsteps of the greats like Isaac Stern and Itzhak Perlman. By age 7 she was playing Carnegie Hall. Then she rebelled, and it's been a pattern ever since. This song has been licensed numerous times for sporting events and television. IT IS THE SPORTS ANTHEM OF A NEW GENERATION! What makes these songs unique is that they are the exact same melody and music but different lyrics changing the mood from excited winners to underdogs who finally win! It will make you want to get up and shout! Lourds, the lead singer-songwriter says, "I remember it was Pablo Sarasate's, "Malaguena" and the piece had a lot of zing and personality in it and instinctively I wanted to not just to play the song, I also wanted to PERFORM the song. When my solo was introduced and I stepped onto the stage, people naturally cheered loudly because I was a teeny spunky-looking pigtailed girl. I saw the audience smiling at me and instead of standing with my back straight, one foot in front of the other, with my violin held high in perfect posture, I was bopping, swaying and smiling. During the climax of the song, I broke that elusive "fifth wall" and jumped off the stage, which was only a step off the ground. The crowd stood up and clapped loudly as I walked and played my violin up and down the aisles. I had been playing violin for 4 years and never FELT as connected to the music as I did when I connected with the few hundred people who were listening to me that day. I finally GOT IT. I finally felt immense happiness playing violin. The unfortunate thing is that my conductor at the time did not approve what I did at all. He told me I was making a

"mockery of classical music." I remember this vividly because at the time I had no idea what the word "mockery" meant so I had to ask my mom, who shook her head in disapproval. I remember feeling so sad. I didn't understand why there had to be so many rules. From then on, I instinctively rebelled against classical music. I didn't play concertos as they should be played. I would play the first half as is and then write my own endings. I remember pressing down harder with my bow to simulate a more guttural and distorted sound on my acoustic violin. My teachers were getting frustrated. I started slinking in my chair in the back of the orchestra and falling asleep during practice. Eventually, I quit the orchestra altogether and joined the school band playing the French horn, just because the band needed a French horn player. I never picked up the violin again until I discovered the fancy electric violin model that could DISTORT in my early teens. Music became my life again when I created my OWN RULES... when I was doing the songs I wrote, the way I wanted to perform them, when I could embrace a crowd and be embraced by a crowd, and not be scolded..." LOURDS' music is driven by the interplay of distorted electric violin, mandolin and guitar, varied by Lourds' multiple instrumental talents, swirling above a potent, rumbling rhythm section. Above it all ride Lourds' dramatic, spellbinding vocals, augmented by group harmonies . Think: Queen, Concrete Blonde, Pretenders and Guns N' Roses, filtered through Hole, Alanis Morissette and Velvet Revolver, with the hooky songwriting and diversity of classic Who. The music pulses through a stage performance of magnetic style, wild abandon and the occasional smashed violin. Long ago, Lourds realized a concert could be more than a recital - this is PERFORMANCE

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