

Overview



As a female-fronted blues-rock outfit, BlueTouch is indebted to those lady artistes who helped pioneer the blues as an art form throughout the 20th century.

This show is presented as a celebration of their songs and in particular, the essential female spirit that is often required to prevail against the odds.

We look at the lives, artistry, and songwriting of such iconic blues women as Memphis Minnie, Billie Holiday, Etta James, Bonnie Raitt, Beth Hart and many more, while tracing the evolution of blues music from its gospel roots in the 1920s to the blues rock of the 60s, 70s and beyond.

Setlist and Repertoire:

The show features a curated selection of songs made great by exceptional blues songwriters and performers (female, of course! See Appendix for more detail) and is split into two sets of approximately 50 minutes. Intermission is usually 20 minutes but can vary according to venue requirements.

Please note that the songs are not performed chronologically – this is not a history lesson! The narrative is there to tell a story, allowing the show to entertain, while focusing on the music and the performance.

Audience Engagement:

The band is skilled at interacting directly with the audience, invoking a fun, friendly atmosphere.

Each song has its own introduction, with whatever background can be shared on each artiste and wherever possible, providing context regarding their contributions to the various blues genres e.g. blues, blues/rock, rhythm, and blues, et al.

Venue Setup:

BlueTouch is a five-piece band, comprising a lead vocalist, two guitarists (each adding backing vocals), drummer and bass guitarist (*See Appendix for Stage Plan*).

We can provide a complete self-contained show for smaller venues, supplying a Bose PA and limited lighting (6 Automated LED cans across 2 stands).

We are also keen to integrate with in-house systems wherever available, to provide the best possible show.

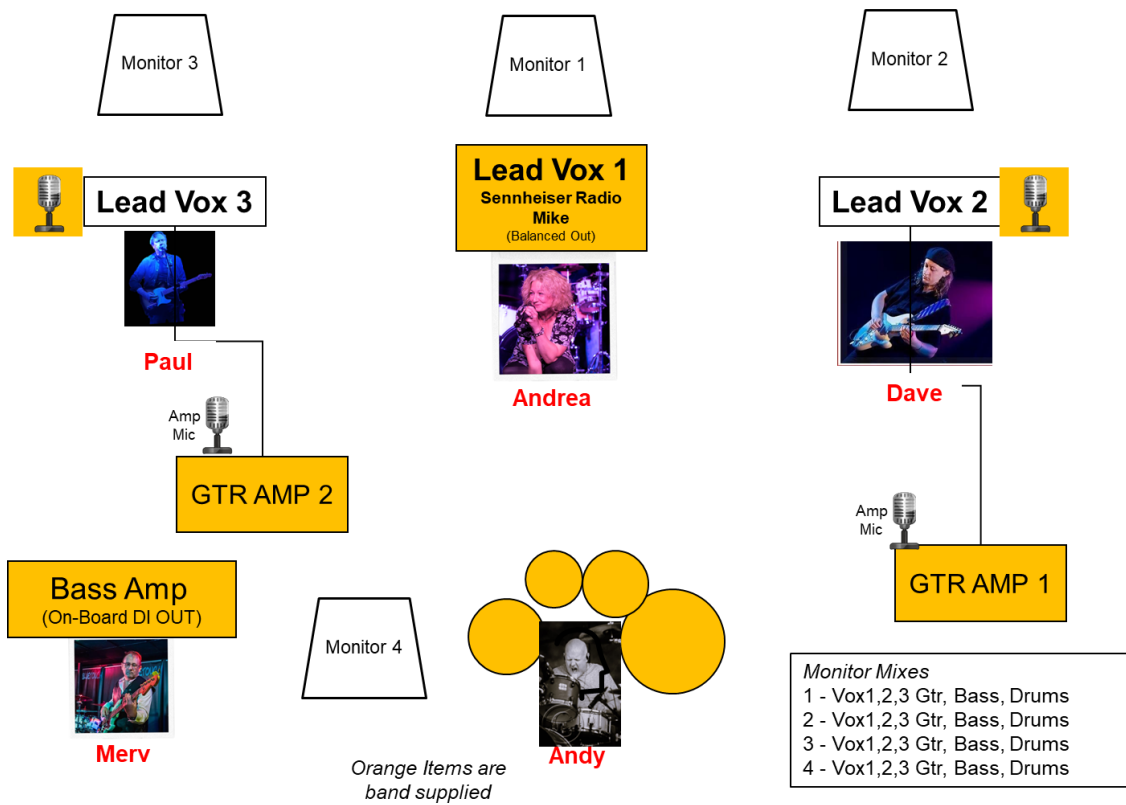
Appendix: Sample Set-list and Stage Plan

Set 1		Notes
1	When The Levée Breaks	Written and first recorded by Memphis Minnie and Kansas Joe McCoy in 1929. Minnie is reported as being the more accomplished guitarist.
2	Midnight In Harlem	Written by Derek Trucks and Mike Mattison Sung by Susan Tedeschi, a superb contemporary blues voice and wife of Derek.
3	Love Me Like a Man	Bonnie Raitt adapted the lyrics from the original song Love You Like A Man by Chris Smither. Released on her second album, "Give it up," in 1972.
4	Old Devil Called Love	Written in 1944 by Allan Roberts and Doris Fisher. Doris co-wrote many popular songs in the 1940s, including "Whispering Grass", "You Always Hurt the One You Love", "Into Each Life Some Rain Must Fall". The song was first recorded by Billie Holiday in 1945.
5	I Just Wanna Make Love to You	A 'straight 12-bar' blues, written by Willie Dixon and originally recorded by Muddy Waters in 1954. In 1960, Etta James recorded the song for her classic debut album At Last! It served as the B-side to her hit of that name. Since covered by many female artists, it's still thought of as Etta's song.
6	Deal With The Devil	A blues original, with lyrics by Blue Touch's very own Woman in Blues, Andrea-Maria
7	Piece Of My Heart	A song of love and heartbreak, first recorded by Erma Franklin in 1967. It became a bigger hit when covered by Janis Joplin (with Big Brother's Holding Company) in 1968. Ironically, it was this interpretation that provoked the nomination of Franklin's version for the Best Performance Grammy
8	Tennessee Whisky	Blues and Country music both have their roots in the rural South of the USA, prompting some to think of Country music as 'Happy Blues'!

		R&B phenomenon Beyonce recently covered this Happy Blues, written by Dean Dillon and Linda Hargrove
9	Feeling Good	Written in 1964 by Anthony Newley and Leslie Bricusse for the musical The Roar of the Greasepaint, Nina Simone recorded this ultimate ode to joy for her 1965 album "I Put a Spell on You". Whilst covered by a host of artists (from Michael Bublé to the Pussycat Dolls), the original remains the definitive version, and is still used to promote the feelgood factor on TV and film.
	Set 2	
1	Empty Bed Blues	This is, ahem, a "dirty blues" song written by J. C. Johnson and first recorded by Bessie Smith. She recorded the song in New York in March 1928. Bessie's recording was inducted to the Grammy Hall of Fame in 1983
2	Put A Spell On You	Nina Simone's cover is one of the most known, although for some it will always be tied to the Annie Lennox version, thanks to its inclusion in the film 50 Shades of Grey! Bette Midler also managed a terrifying adaptation in the film Hocus Pocus
3	Bad Woman Blues	Written and performed by Beth Hart – quite possibly the baddest Woman in Blues!
4	Aint Gonna Drown	Written in 2015 by Elle King and Jeff Bhasker. The lyrics describe a woman determined to survive under immense pressure, whilst weighing up the chances of being sent straight to hell
5	Here for the Party	Released in 2004 on Gretchen Wilson's debut album and co-written with John Rich and Big Kenny. Like many country songs finding their way into the mainstream, this is one that follows a standard blues progression
6	Black Velvet	A tribute to Elvis Presley, recorded by Canadian Alannah Myles in 1989, released in 1990, then winning her a vocal performance Grammy in '91

7	Find My Way Home	A BlueTouch original, featured on our album 'Nothing Left to Hide'
8	Leave Your Hat On	<p>Originally written as a stalking song by Randy Newman, the message had become a little more forthright by the time Tom Jones's version hit our screens in the film the Full Monty in 1997.</p> <p>Long before then, Etta James had recorded it for her 1974 album "Etta is Betta than Evvah". The song remained as a main feature of her live set for the rest of her career</p>
9	Rising Sun Blues	<p>Most famously and appropriately covered by Brit Invasion band The Animals in 1964's 'House of the Rising Sun'. Appropriate because the song is commonly considered to be firmly rooted in English traditional folk.</p> <p>The oldest known recording of the song is by Appalachian artists Clarence "Tom" Ashley and Gwen Foster, who recorded it on September 6, 1933. Originally about a fallen woman, it's been recorded by many female artists including Joan Baez on her 1960 debut album, Nina Simone in 1962 and even Dolly Parton who, in 1980, used it to ride the disco wave with her usual sass and a return to original lyrics.</p>

BlueTouch Stage Plan



Contact: band@bluetouch.co.uk

Visit www.bluetouch.info

YouTube: Search for bluebynine