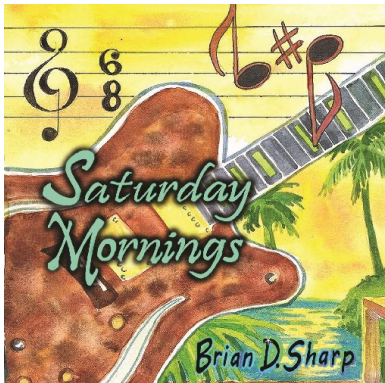


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## ALBUM INFORMATION



# “SATURDAY MORNINGS”

Brian D Sharp

Live

The album comprises fourteen tracks - three are Brian's original compositions, the others are a gritty mix of popular covers which showcase his live talents.

### Track Listing:

- |   |                                    |
|---|------------------------------------|
| 1. Aint No Sunshine (Withers)           | 8. Keep Those Candles Burning (B#) |
| 2. Strong Persuader (Cray)              | 9. Aint No Sunshine (Withers)      |
| 3. Superstition (Wonder)                | 10. Strong Persuader (Cray)        |
| 4. Sign Your Name (D'Arby)              | 11. Superstition (Wonder)          |
| 5. Come Together (Lennon)               | 12. Sign Your Name (D'Arby)        |
| 6. Do You Love (Gillespie/Black/Bourke) | 13. Come Together (Lennon)         |
| 7. Changes In Me (B#)                   | 14. Lost It All (B#)               |

(Tracks 1-5 from Pittsburgh Mix, Tracks 6-13 from London Bus Pub, Track 14 bonus. 'B#'=originals).

The album was made up from recordings taken during two live shows from a short series in Spring 2013. The first section was taken from one of the hard-hitting live gigs at Pittsburgh Mix. The rest were taken from a single, more intimate show, at London Bus Pub. A bonus track from a home demo-style recording session completes the album. Some tracks are repeated from both venues to highlight their different feels.

An idea of how much fun these gigs were can be gleaned from the sporadic bursts of uncontrollable laughter that was recorded along with the music.

The tracks were recorded live and raw using a digital live desk in Fla and then edited, augmented, mixed, and mastered at Isis-records in the UK.

The album artwork was donated specifically to the project by the very talented "Deborah The Painter" in Florida. ([www.deborahthepainter.com](http://www.deborahthepainter.com))



## From The Artist:



I was born in 1960 and grew up in southeast Michigan. Growing up in the Motown area, part of my musical background is that I started practicing percussion at nine and was playing drums professionally when I was 13 years of age. During my teens, I was lucky enough to begin my musical career playing and singing with Jack Ries and the Michigan Weekenders. This was an unusual blending of older and younger musicians as well as older and newer music. I played with Jack's son, Tim, who went on to play saxophone with the Rolling Stones. During the same time period, I was playing with a rock band, Bittersweet, with one of my older brothers. Between the two bands, I was playing around 200 performances a year. While I was playing in these two very different genres, due to my brother's influence, I learned to play stringed instruments, which allowed me to enjoy and expand my musical growth. I have continued to perform for the past 40 years and still have a lot longer to go.

My father, a jazz trumpeter, sparked all of our interests in music. It was not a question of if we were going to play, just what we were going to play. My biggest influences were my older brothers. They had natural abilities which they developed further through practicing and performing and I followed their lead. I was raised with an eclectic assortment of music, so my musical influences range from Miles Davis to Jeff Beck to John Coltrane to

Elvis Costello to Santana to the Tower of Power to Deep Purple, and the list just goes on. Being from Detroit, I was, of course, influenced by Aretha and many others who produced the Motown sound. I would be lying if I told you that The Beatles were not a huge influence on my musical life. As corny as they were (sorry about that, Roger.), they changed the way I looked at and listened to music. Being influenced by a wide variety of artists helped me to create my own musical style, which takes into account the five Ts (tuning, tone, technique, taste, and talent), which I use whether I am performing a cover song or my own original songs. My first original, "Changes in Me," was written about my father, but I did not think that it would change me personally 20 years after I wrote it.

I moved to Florida in 1981 and, after thawing out, found myself with an acoustic guitar on the beach, where I belong. During the late 1980's and early 1990's, I took a break from music to raise my daughter while I was waiting for "music" to return. I found myself disenchanted with the digital reproductions of synthesizers and midis. The idea of perfection through digital did not sound real to me, coming from a big band background. I re-entered the music scene with solo acoustic performances and duo work. I went on to play with some great musicians, like Phil Stokes (Pure Prairie League), Johnny G. Lyons, Eddie Rey (The Jeff Lober Fusion), as well as my own band, Sharp Project, but I always kept my rhythm and blues roots. I still live in an analog world and still play 30-year-old Stratocasters through Marshall amplifiers (no digital!).

I do not consider myself a religious man, but I do believe Aretha Franklin is God. That being said, I have been blessed by working with some of the greatest musicians and producers in the world and also by the love and support of my family and friends throughout my life and would not be here without them. (You know who you are.) I am also happy to say that we have started production on my new studio album due for release in early 2014 on the Isis Record label with tour to follow.

Thank you for listening.

**Raymond Clark** is a USA drummer and percussionist hailing from Elizabeth, NJ. He studied music at Kean College and is currently based in Largo Florida, where he is a prominent member of the local music community



**Roger Banks** is a musician and director of ISIS-records.



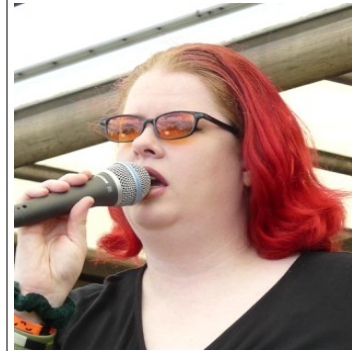
## Project Credits:



Aidan Davey – Drums



Sandra Grant – Sax



Sallyanne Scarbrow -  
Vocals and backing



Bob Goodwin: Mastering



Deborah The Painter:  
Artwork



Roger Banks: Recording  
and Mixing



Colin Bowden: Vocals



Rob Columbus - Roadie



iSiS Records – The Label

## **Producers Notes:**

"SATURDAY MORNINGS" involved a good deal of hard work from many people. Recording 'live' was a technical challenge but was the only way to capture the spirit and atmosphere around Brian's live performances. It was a tough decision to do it that way, but we decided to go for it, warts and all. Rob was a massive help in tirelessly unloading/loading gear, setting up Brian's rig and not least – making sure the artist got to the gigs on time. Ray's drums and percussion were an inspiration to much of the content, exciting the rest of us to the point of danger.

For those in the audience that witnessed the sessions, you also played a great part in creating a wonderful atmosphere to work in and in cheering us on. London Bus Pub and Pittsburgh Mix – Thank-you.

Having got the basic recordings, it soon became obvious that to choose between two versions of some of the covers was going to be impossible as they were both equally good in different styles, so we took the easy way out and left them both in.

As in most projects, there were a few weak parts that we had to either 'rescue' or 'bin'. Our friends came to the rescue in great style: Aidan on some drum takes where the style had to change, Sallyanne guesting lead vocals on the Pitts take of Come Together (complimenting Brian's great guitar work) and Colin taking time out in his studio way over in Melbourne Australia to guest on the Bus version.

Also, the Bus version of 'Aint No Sunshine' had a long portion near the end when Brian was on 'meet and greet' out in the crowd whilst still playing and singing with them. Sallyanne stepped into the breach to fill that which was then followed by some great improvisation from our own Sandra 'Miss Saxophone Lady', putting it well and truly to bed.

Our special thanks to all the contributors on the project. We could not have done it without you all.

Hope you enjoy it.

Bob and Roger.  
[www.isis-records.co.uk](http://www.isis-records.co.uk)

For more information please visit our website [www.isis-records.co.uk](http://www.isis-records.co.uk) or Email [sales@isis-records.co.uk](mailto:sales@isis-records.co.uk)

## **Changes In Me**

Written and performed by Brian D Sharp vocals and guitars, with:  
Ray Clark: Percussion, Roger Banks: Bass, Aiden Davey: Drums

Here I stood  
With my old man  
So often again.  
Never worry about the old man  
Livin' large again.

It's just the changes  
In and out of my life:  
Start to be a better man  
Than start worryin' about Father Time.

Wake up now, Baby  
Take a look at your head.  
The state of confusion I feel  
Has got you on the edge.  
It's just the changes  
In and out of my life:  
Tell me love is gone  
And I'll be a better man tonight.

But he lived his life to the fullest  
And he was gone at 49.  
I grew up believin'  
That love was a waste of time.

People used to tell me  
Man, you're just like him.  
People uses to say  
That you look like him.  
Lord (lord)  
I can't believe it now.

Wake up now, Baby  
Take a look at your head.  
The state of confusion I feel  
Has got you on the edge.  
A little bit older  
A little bit of gray  
It's all the changes in life  
That made me this way.

But he lived his life to the fullest  
And he was gone at 49.  
I grew up believin'  
Love was a waste of time.

Changes in me.  
Changes in me.



## **Keep Those Candles Burning**

Written and performed by Brian D Sharp vocals and guitars, with:  
Ray Clark: Percussion, Roger Banks: Bass

Keep those candles burning  
I'll be home so soon.  
Something always told me  
That true love, it can't be true.  
It's late at night  
I wonder  
How I ever met you.  
There's something inside that I know  
It can't be true.  
So keep those candles burning  
I'll be home soon.

Keep those candles burning  
And I'll...  
Will be home soon.

I spent a lot of time away  
And it's hard  
It's hard for me to say  
I'm alright  
When I know you're not alright.  
That I still love you  
Need you  
Want,  
Want your love.

Now that I'm older  
I feel like I'm slipping away  
From your love.  
From your love.  
From your love.  
Don't make me feel this way  
(hey)  
I could run away  
From on high  
Someone else,  
instead of I

Cause I Love You.

## **Lost It All**

Written and performed by Brian D Sharp vocals and guitars.

Take a look at me  
And wonder why  
Open up your eyes  
To a different life.

Don't blame me for everything you lost  
You lost it on your own but  
You had so much fun.  
You lost it all but  
You had so much fun.

You blamed it all on everyone but yourself.  
You knew all along  
The friends were far behind.  
You waited for me outside the door  
To fix it all  
But I couldn't fix the hole in your heart.  
No, I could not fix the hole in your heart.

You blamed it all on everyone  
You blamed it on yourself  
Now that you are gone there's  
Nothing left to think about.  
Nothing to think about.

Don't keep looking back  
You'll never find me.  
Don't keep thinking that,  
Thinking that  
There's something wrong with lovin'me  
And you know it's me.

You know it's me.  
You know it's me.  
You know it's me.

Blame me once again  
For everything you lost.  
Blame it all on me  
At any cost.  
You pissed away your life  
And now it's all too lost.  
And you blame it on someone else for lost  
And you blame it on yourself at such a cost  
Keep on blaming on yourself at any cost.

At any cost.  
At any cost....  
(fade to gunshot.)