

## Chris Cain

Chris Cain's jazz-tinged blues soaked guitar and deep warm vocals have the maturity and authenticity of bluesmen many years his senior. His expressive style is the result of a lifetime of study and the relentless pursuit of musical mastery. His passion and intensity are a blend of his mother's Greek ancestry and his father's soulful black heritage.

Cain was raised on stories of his father's childhood upbringing on Memphis' historic Beale Street and attended his first B.B. King concert at the tender age of three. Blues music played continuously on the home stereo and family outings were often trips to concerts. Cain recalls " I remember when I was a kid, my dad would be mowing the lawn with the stereo blasting Muddy Waters. When I look back, that was pretty cool! There was always music playing at our house, Ray Charles, B.B. King, Freddie King, Albert King, all the greats".

At the age of eight, Cain taught himself to play guitar and began playing professionally before he was eighteen. Chris studied music at San Jose City College, and was soon teaching jazz improvisation on campus. Over the next twenty years, Cain would also master Piano, Bass Guitar, Clarinet, Alto and Tenor Saxophone. The combination of his blues upbringing and his jazz studies melded to form the searing guitar style that sets Chris Cain apart and has moved him to the top ranks of the blues music scene.

Cain's debut recording " Late Night City Blues" ( Blue Rock'it Records - 1987 ) garnered four W.C. Handy Blues award nominations, including " Guitarist of the Year". Dan Forte of Guitar Player magazine wrote, " An impressive debut by a top notch guitarist ". Cain's next two releases ; " Cuttin' Loose" ( Blind Pig Records- 1990 ) and " Can't Buy a Break "( Blind Pig Records - 1992 ) collected a long list of awards and accolades. In August of 1995 Blind Pig released " Somewhere Along the Way " his fourth compilation of his unique brand of original sophisticated blues, funk, jazz and gospel.

In 2003 Patrick Ford produced Chris' latest CD " Hall of Shame " ( Blue Rock'it Records - 2003) . ".....this is now the sixth Chris Cain solo release I've produced, not to mention his work with me on projects like the Ford Blues Band's " In Memory of Michael Bloomfield" CD and I continue to be in awe of his incredible talent. As a guitarist / singer, Chris has been praised by mentors like Albert King and peers like Robben Ford ".

Larry Nager ( syndicated Scripps-Howard music critic ) writes, " Nowadays most young blues players are Strat-wielding Stevie Ray Vaughn-ables. Not Chris Cain. With a voice that recalls B.B. King, and thick toned Gibson guitar sound reminiscent of Albert King, Cain is forging a unique style. With his own highly personalized songwriting, " Hall Of Shame " is a giant step in the development of one of the most compelling young bluesmen on today's scene. "

Through his guitar mastery and unique songwriting ability, Chris Cain has established himself as a musical force to be reckoned with and as San Jose Mercury News music reviewer John Orr writes , " more than anyone else, anywhere, Chris Cain represents othe future of the blues"

Throughout the 35 plus years of Chris Cain's career, he has crossed paths and played with many of the greats in the blues, r&b, and jazz worlds. Credits include performances with:

ALBERT KING  
KOKO TAYLOR  
CHARLES BROWN  
JAMES COTTON  
ALBERT COLLINS  
LITTLE MILTON  
BUDDY GUY  
JUNIOR WELLS  
LUTHER TUCKER  
JIMMIE WITHERSPOON  
JOHNNY OTIS  
EDDIE CLEANHEAD VINSON  
BOZ SCAGGS  
MICHAEL BOLTON  
WILLIE NELSON  
MARIA MULDAUR  
THE MEMPHIS HORNS  
JOHNNY COPELAND  
FENTON ROBINSON  
ROBBEN FORD  
LEO NOCENTELLI  
JOE HENDERSON  
RITCHIE COLE