Dec’s Juke Joint
Cafe Pura, De Valence
Free

Doors: From morning until late
Festival co-founder Declan Connolly will be creating a Juke Joint in Café Pura. A place where you can relax, chill-out, meet like minded souls and listen to records off him too. He’ll be partnered in Bluesology by DJ Eugene aka Uncle Funk – vinyl all the way!
Cafe proprietor Fern Lewis will be creating a Blues Juke Joint – please register with him on the day to play – this will not be the Festival Jam session, that will take place elsewhere on the Blues Trail.

Dec playing his vinyl collection (you’ll be able to buy his records off him too). He’ll be partnered in Bluesology by DJ Eugene aka Uncle Funk – vinyl all the way!

Early Bird Weekend Ticket
£5
Admission to all Church House and De Valence shows, a saving of 15%, an individual tickets. Excludes admission to Fourcroft Hotel shows.

Bluebird Trail 2017
Tenby’s hotels, cafes, clubs, restaurants, and bars open their doors to visitors for two days of free music from some of the best acts on the Blues circuit – local acts, and bands from afar, returning year after year because they love the vibe in one of the UK’s finest seaside towns.

Artists booked include The Mark Pontin Group, John Lewis, Christopher Rees, Jonathan Nicholas, Bluesshow Bob, Senior Pipkin and the Ikos, Joe Bone, Panic Station, Guy Maile, and a Jam Session with Penrhynack Munchers’ Club. A separate flyer with timetable with venue listings will be available from the De Valence on the Festival weekend.

Trail MC: Bluesshow Bob.
Programme subject to change.

Tickets available from £5 to £55 (early bird weekend) from
Welcome to Tenby Blues Festival!

This is our 12th year and we present a packed programme with world-class artists playing every type of Blues, truly something for everyone, year after year to join in the fun and become part of our big Blues community.

One of the UK’s most beautiful seaside resorts, set in the world famous Pembrokeshire National Park, Tenby Blues Festival will be rocking throughout the weekend with a delicious, vibrant vibe. Many people return year after year to join in the fun!

WWW.TENBYBLUES.COM

Friday 10th

THE DE VALENCE - MAIN STAGE £15

Doors: 7.15pm. Starts: 7.45pm.

Harry Manx has been dubbed “the Harry Zone” with his warm vocals and the unique “mysticssippi” flavor. It’s hard to resist, easy to digest and keeps audiences coming back for more.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.

Then we’ll play some more Western music, and it grounds them something really deep; they’ll get kind of quiet and spacey. When he plays something really fast with Indian stuff on stage, it has the tendency to draw people into this whole other place. But Western music has the ability used in religious ceremonies and meditation, because it puts you built. “Indian music moves inward,” he explains. “It’s traditionally “heavenly” India and “earthy” American blues is most effectively hauntingly beautiful melodies of his original songs.