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# Pigskin Records is proud to announce the release of the new Kyla Brox album ‘Live…At Last’

Is Kyla Brox the greatest soul singer the UK has produced? It’s self-evident that the voice is a marvel: husky in the mid-register, increasing in intensity as it gains altitude, and turning on a pin from brooding dissatisfaction to searching desire and need. In short, it’s sheer soul perfection.

This is obvious in live performance. But a document of a live event can be useful, if only to test those first euphoric impressions against the hard evidence. Kyla Brox Live At Last is a 2 CD set that faithfully captures the live Brox experience. This is the real deal.

The sustained, climactic note on “love” during ‘Ball and Chain’ is preserved, for example, just in case listeners at the 2012 Great British Rhythm and Blues Festival in Colne disbelieved their senses. And the songs are as good as memory suggests. ‘Gone’, ‘Love Too Much’, ‘Grey Sky Blue’ and many, many more demonstrate that Kyla’s originals (solo, or in collaboration with Danny Blomeley) wonderfully augment the voice.

Born in Lancashire in 1980, Kyla Brox has soul power in her DNA. She is the daughter of singer Victor and Annette Brox, and joined her father’s band at the age of 13. Affectionately known as “the child slavery band”, the group also contained 13-year-old Danny Blomeley. If Kyla could pass for 21, Danny unfortunately went the other way, and looked about eight. Nevertheless, Victor’s arduous tour of the Australian outback in 2000 sealed a musical and personal bond that has weathered every subsequent storm.

Live At Last captures Kyla in her natural environment, on-stage, doing what she does best: stirring listeners with an emotional roller-coaster ride, and finally settling for hard-won life-affirming positivity (‘Feeling Good’). One disc is devoted to duo (Kyla and Danny) and trio (add Tony Marshall) performances and the other boasts the full band. And although the energy is overtly ramped up for the Colne set, there are moments of restraint and beauty (try ‘At Last’), just as the Duo set bursts with exhilaration and passion.

If Kyla’s singing evokes the timeless quality of soul, Live At Last finds her at an interesting point in her development. She can convince as an ingenue (‘Always Looking At Me’) but ‘Gone’ and other recent songs reveal a depth of experience that is new. Kyla has added mother to her various roles as vamp, good-time gal and dream lover. These are time-honoured female roles in soul music, yet Kyla Brox conveys the whole woman in song. She performs with so much honesty and integrity that stereotypes become archetypes.

*Press release available to download here:* [*www.kylabrox.com/presskit.php*](http://www.kylabrox.com/presskit.php)

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