



## DIANA REIN .. THE LONG ROAD CRIES MARY

Jeff Laufer @ 7.06.2016   Articles   0 comments



The electric guitar is the instrument of the boys' club. The greatest rock players are all men! Hendrix, Page, Clapton, Beck, Allman and Vaughn.. etc. etc... Women are stuck in the world of acoustic and indie guitar. Not only does it appeal to their softer, feminine side, but it also guarantees them some fame; because why would they ever be taken serious if they decide to plug into a stack of Marshalls, right? Of course, that's all Horse Shit, and anyone who tells you otherwise doesn't know their asshole from a hold in the ground. The truth is that there are plenty of kick-ass female guitarists to choose from. In the worlds of punk, metal and folk, female guitarists enjoy a solid following.

But what about the blues? Why does it seem like you have to look under half the rocks in the Grand Canyon before you can find women tearing up the blues?

Part of it is marketing, and part of it is because women feel like they need to make a statement a certain way. The same way that men are encouraged to look like recovering drug addicts with too much angst for one record, for the past two decades women have felt intense pressure to conform to an anti-conformist mold. Seeing that there was a market for this, record companies jumped on it. Now the image of the raging-against-the-world feminist guitarist has become somewhat of a cliché, as has the the acoustic guitarist with a 'message.'



Diana Rein

Still, women seem noticeably absent from one of America's oldest forms of music. However, with a little digging, we can discover that there are indeed many women who are part of a growing generation of bluesy players. Some of them may love their bluesy solos, while others may focus solely the blues in its truest form. There is unfortunately a "glass ceiling" but there are players that are proving the world wrong. The whole point today is to show people that women guitarists are not the exceptions to the rule. Instead, they merely set the stage for a new generation of incredible performers.



Singer/Songwriter/Performer/ Producer Diana Rein will be known mostly for her powerful "moaning style" vocal abilities, energetic disposition, majestic phrasing, and a great grasp of playing blues guitar." Her voice is captured but never adequately realized on her latest release, Long Road. She did everything on her newly released album and most of the press won't agree on what's her greatest attribute ... Its her as a song writer and vocalist that gives her the "swagger" that blues bands find so out of their grasp.

We had the pleasure of talking to Diana and ask her about her sojourn processing all the duties of making a complete album on her own:

“The hardest parts were the learning curves and feeling stuck when I couldn’t progress because I didn’t have the knowledge. The easiest parts were the times that I just got to have fun and play and record, without any technical difficulties....and of course there were always some kind of technical hurdles that got in the way. And they always seemed to happen as inspiration struck and I wanted to hit the record button so bad but had to take hours to fix something that wasn’t working! I had a lot of exasperated days, days where I was worthless to my husband and son because I had my head buried in my computer trying to find solutions. My family is the best. If it wasn’t for my husband and parents helping me out with my son during those days that I was consumed by the music, I wouldn’t have been able to get this done.”

Angel From Montgomery - Cover by Diana Rein



What is most admirable about Ms. Rein are her musical influences. I've always been taught that you are judged by the people you keep company with... Stevie Ray, Bonnie Raitt, Philip Sayce and Duane Allman are just some of hers....

Ms. Rein:

"I'm a weird one and I like to talk to Stevie Ray Vaughan in my mind. Or I feel like he will give me answers through songs. Like I will have a looming question and I will turn on the radio to see what song is on and listen to what it's saying. And I take that as a message from him about what my next move should be. But if I could be face to face with him I would say to him "Thank you for your understanding of love and your effort to share that with the world. We'll never stop needing that. Now.....Stevie, will you take me under your wing and just let me absorb all I can from your amazingness?" hahaha Mr. SRV had a sense of humor and I don't know what I love more....his humanity or his conviction in the way he played and how he transcended this earthly realm when he was lost in the music. He's definitely my #1 when it comes to guitar playing. With Bonnie Raitt, I was singing her songs since I was very young and it was awesome to have her image in my mind with a guitar around her which really inspired me. I played one of the stages at The Taste of Chicago one year and she played right after me on the main stage. I got to sneak on in to her show and watch her play. She had this great ease about her and confidence. I would love to ask her about her earlier days when she was hanging out with Muddy Waters and all of the boys. How she handled being in a man's world so to speak. She seems to have handled herself really well. I would love to hear those stories though. As for Philip Sayce, I found out about him as I was scrolling down my facebook newsfeed one day at the end of 2013...right when I started learning how to play lead. SRV is a huge influence on him as well and it shows when you hear his playing. He was about to do a show at the Mint but I couldn't make it because my son was only a year old and I was stuck to him like glue! But come June of 2014 I was able to see him live and talk to him ...and get a picture with him. He's a monster player so I am a bit obsessed and I must admit that he is a huge inspiration for me as far as my tone is concerned. I have seen him live a multitude of times and always make sure that I am at the front so that I can closely watch his playing at work. I take notes about the pedals he uses and his amps.....He is always gracious and has stayed to talk after shows with me and his other fans. I included him in my thank you's on my current album and was able to send him a copy. I think it's important to let people know the difference they have made in your life. Playing the guitar was always a dream of mine since I was little so these people have helped me get to where I am at now and I am very grateful to them for that."



Statue of Stevie Ray... Ms. Rein With Philip Sayce.. Bonnie Raitt  
 Rein's "Long Road" fights gallantly to avoid uneven results that illustrate an important record industry problem: How do female blues artists deal with sophisticated production technology that's the creation of flawlessly manufactured commercial "product" which tends to disallow the idiosyncratic, spontaneous and the simple? Increasingly, the outcome is a bland middle of the road slickness that depersonalizes an artist's vocal quality and undermines the character of a song. In the case of Rein her greatest assets are her song writing and vocals. She wants so badly to break out from being simply a **"siren with a six-string"** and be recognized by her guitar prowess.

Rein:

**So all in all, I want people to see me as an artist. I want people to be inspired by someone that is fully using their gifts to create and share what they know. I have that basic human desire to be seen as an equal. So yeah, all in all, I would love for my peers to see me as an equal.**

The song that "clinched" the deal was, "Don't Walk Away" and Diana told us how the song came to be..

Don't Walk Away

Don't Walk Away

▶ Diana Rein  
Long Road

 A screenshot of a music player interface. The top left shows the song title "Don't Walk Away". Below it is the album cover for Diana Rein's "Long Road", which features her playing a guitar. To the right of the cover is a play button icon and the text "Diana Rein Long Road". In the top right corner, there are icons for a clock and a share button.

Rein:

Awww, thanks!! I love that one too. It's probably one of the top 3 most personal songs on my album Long Road. What inspired it is life. Failing terribly and needing forgiveness and seeing the flaws in our humanness and looking at a situation of betrayal without judgement. Knowing that we are not perfect. Knowing that relationships can either crumble or get stronger if you work at them, hoping and being grateful for second chances."



I want to thank Ms. Reins for her time she spent answering our queries and of course Doug Deutsch for his

<http://www.rockbandsofla.com/diana-rein-and-the-long-road/>