

NEW LONDON COUNTY - WINDHAM - HARTFORD - MYSTIC - RHODE ISLAND

Sound Waves

Volume 14
Issue 11
August 2004

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE

An
Interview
With

BONNIE BRAMLETT

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MAILBAG

To The CT Voters,

By attaching the liquor license to the smoking ban the State knew the holder's of Liquor permits couldn't go to the federal Government to show how unfair this law is. The Federal Government says "each and every state will govern their own liquor laws". The State has also stated that the Casinos and Private clubs are exempt from this law. In the business world the state is not suppose to give advantage to any one business(s). The playing field should be level. People who smoke are going where they can smoke. Now we are seeing nonsmokers following the smokers. People want to be where the people are. In the world of Cafes and Bars, 70% of the customers smoke and 99% of the employees smoke. The State left the private clubs alone so they could still smoke in their yacht clubs, golf clubs, American Legions and V.F.W.'s. The only thing this law is accomplishing is putting hard working small businesses out of their livelihood. Winter is coming! Outdoor smoking patios will be of no use! How many business will make it thru the winter? Right now most are losing 2k-6k PER WEEK!

If 2nd smoke is so dangerous then OUTLAW cigarette's! Quit taking the tax money! Why not have warning like they do for microwaves? "Anyone with a pacemaker - Microwaves in use. Enter at your own risk" Why are there "Smoking Rooms" in the Capital? This Law was written so the rich could smoke and the poor couldn't.

Douglas Adams
owner/operator

Brown Derby Cafe, Uncasville CT

"Malice for none. Charity for all" - Lincoln 1865

Do we really want these people who abuse our freedoms re-elected?

What's next? - Sound Waves Magazine

4 SOUND WAVES

KEEP IT A SAFE SUMMER

MADD.
Mothers Against Drunk Driving



DESIGNATE A DRIVER

Summertime means
sun and fun. Before
you include alcohol in
your plans, please
designate a driver -- it
may save your summer
and your life

Sound Waves

August 2004

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Editor

David L. Pottie

Contributing Writers

Bill Harriman, David Geller,
Kenny Love, Mark Gould,
Rex Rutkoski, Nicole
Roberge, John Bahouth, Don
Sikorski, Wyatt Shibley, R.A.
Dion

Artist/Graphic Design

David L. Pottie, Lisa Coleman

Advertising Sales

Ed Roach

860-434-2792

David L. Pottie

860-572-5738

- HARTFORD -

Gary Barton - 860-655-0866

- DINING GUIDE -

Mike Stiggle - 860-448-3424

Email

editor@swaves.com

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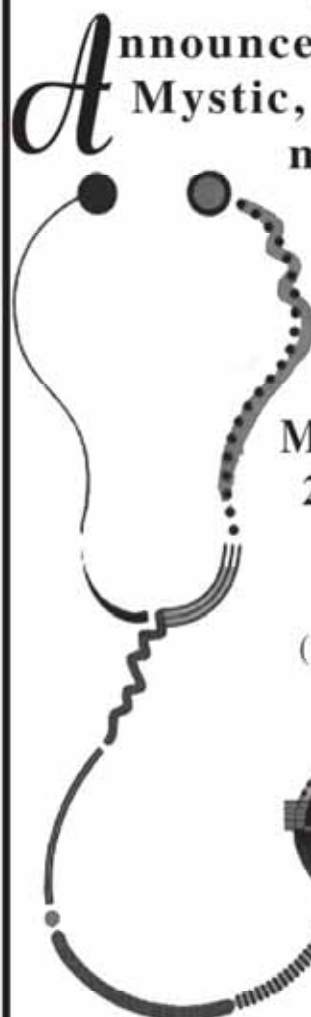
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		Fri	Sat
6	RYAN HARTT & THE BLUE HEARTS	7	A.M.U.S.E.
13	ROGER CERES & THE ROCKIN ALL-STARS	14	YOUNG NEAL & THE VIPERS
20	RIDERS ON THE STORM	21	CHRIS TOFIELD
27	AUGUSTUS GLOOP	28	GARY ROSEN SHOW

SOUND WAVES 5



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MOST SPECTACULAR
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HEAR THE POWERFUL
SOUNDS OF SOME OF THE
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DRUM
GROUPS,
WATCH IN AWE AS BRAVE NATIVE
COWBOYS STRIVE TO CONQUER
THE POWERFUL
BUCKING
BULLS, AND ADMIRE
THE MANY HANDMADE
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CRAFTS.

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--------------------------	-----------------------------	------------------------------	------------------------------

Come in and sign up for in House Pool Tournament every Wed. Night. Start Time 8pm
Single elimination - one winner takes all!

KARAOKE CONTEST every Thurs. Night for 6 weeks. Cash prize for 1st, 2nd & 3rd place
So come in and sign up. You might make it to the finals! Contest starts Aug. 12th

KARAOKE every Fri. Night with Bev. 9pm-close. So come in, have lots of fun.
Show off your Singing Talent!

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Sat. Night - **LIVE BAND NIGHT** - call for schedule



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22nd - **KAYA** 29th - **MALAENA**

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"Twisted Teas"

Promo

Giveaways & Specials

Sat. 14th 7:30-10pm

"Rolling Rock Light"

Promo

Giveaways & Specials

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Live Reggae Band
NO Cover

WEDNESDAY

Oldies Night

DJ HOSY from WBLQ

THURSDAY

Mexican Night

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DJ Daryl Hanarhan

FRIDAY

SATURDAY

DJ Caswell Cooke

SUNDAY

Customer Appreciation Night

DJ Stevie V from 107.7

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DJ Mike from 107.7
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ST. PATRICK'S DAY

Join us for Green Beer!

August 14th

MARDIS GRAS

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August 21st

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Santa will visit at 2pm! With Presents for the Kids!

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& THE NAKEDS**

20th
I.S.L. & BIG NASTY

27th
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FLESHHAMMER
THE CAVITIES &
BRIAN SKIDMORE**

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7th
**THE
AUDIENCE**

14th
**MIKE LAW &
THE PLAYBOYS**

21st
A.M.U.S.E.

with
**ROCKIN SOUL
REVUE**

28th
GAMMA RAYS

Coming Fri. Sept. 3rd - **JEFF PITCHELL & TEXAS FLOOD**

Tuesday 17th - Special Show!

JOE BUCK - SCOTT H. BIRAM (of Hank Williams III)
with **SASQUATCH - THE SICK-A-BILLYS**

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CONCERT DATES

ALLMAN BROTHERS BAND

22 - Oakdale Theater, Wallingford, CT

B.B. KING

14 - Oakdale Theater, Wallingford, CT

BLUES TRAVELER

18 - Toad's Place, New Haven, CT

BOB DYLAN

7 - Yale Field, New Haven, CT

CHER

30 - Civic Center, Providence, RI

CROSBY, STILLS & NASH

6 - Oakdale Theater, Wallingford, CT

7 - Fort Adams, Newport, RI

DICKY BETTS

15 - Spring House, Block Island, RI

HARRY CONNICK Jr.

13,14 - Tennis Hall, Newport, RI

HOOTIE & THE BLOWFISH

28 - Lupos, Providence, RI

JOAN JETT

11 - Oakdale Theater, Wallingford, CT

JOHN MAYER

15 - Meadows Music, Hartford, CT

LEVON HELM

8 - Fort Adams, Newport, RI

LOS LONELY BOYS

22 - Oakdale Theater, Wallingford, CT

O.A.R.

8 - Oakdale Theater, Wallingford, CT

STEVE EARLE

7 - Fort Adams, Newport, RI

VASSAR CLEMENTS

6,7 - Festival, E. Hartford, CT

WALTER TROUT

13 - Black-Eyed Sallys, Hartford, CT

WILLIE NELSON

7 - Yale Field, New Haven, CT

YES

22 - Meadows Music, Hartford, CT

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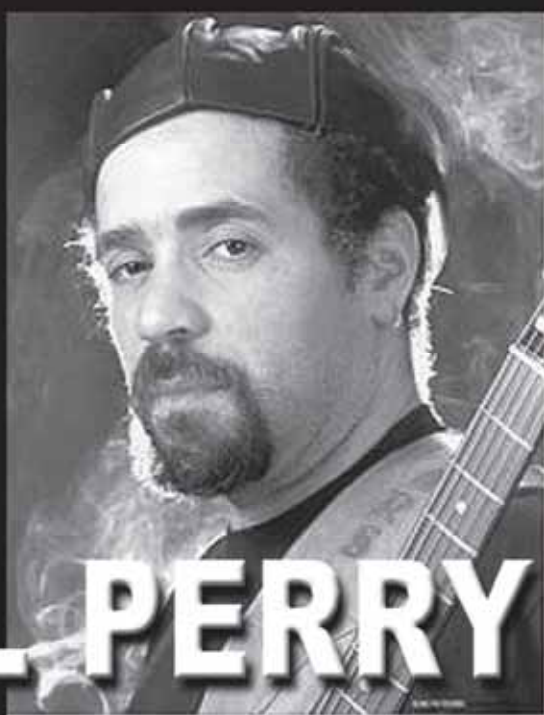
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Tuesday August 17 6:30- 9pm

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9 JR KARAOKE	10 JR KARAOKE	11 the	12 the	13 HARD	14 RAIN	15 MIKE CRANDALL BAND 4-8 RJ/DJ 9-1
16 JR KARAOKE	17 JR KARAOKE	18 D J	19 D J	20 1800	21 CRUSH	22 GREG SHERROD 4-8 RJ/DJ 9-1
23 JR KARAOKE	24 JR KARAOKE	25 D J	26 D J	27 INSIDE OUT	28 GREEN TEA	29 MIKE CRANDALL BAND 4-8 RJ/DJ 9-1
30 JR KARAOKE	31 JR KARAOKE	LIVE MUSIC EVERY FRIDAY & SATURDAY NIGHT		Open 7 Days A Week	Cool Down Sundays Live Music 4-8	



BAND DATES

BAD EDDIE

28 - Dano's, Groton, CT

BOOTIE & THE COOL & EASY BAND

6 - Yacht Club, Westerly, RI 8pm

THE CAVITIES

27 - Bank St. Cafe, New London, CT

CRUSH

7 - JC Hooks Cafe, Waterbury, CT
13 - Fourtown Fairgrounds, Somers, CT
20 - Lily Lake Inn, Wolcott, CT
21 - Sandy's Lighthouse, Westerly, RI

DAN STEVENS

4 - Sydney's, Rehoboth Beach, DE
6 - Leadbetters, Baltimore, MD
7 - Hull Street Blues, Baltimore, MD
9 - Bullfrog Brewery, Williamsport, PA
10 - Gatehouse Cafe, Southbury, CT 6:30
11 - Town Green, Old Saybrook, CT, 7-8
13 - Ceili's Pub, Guilford, CT
14 - Maritime Grille, Guilford, CT
15 - Town Green, Bethel, CT, 6-8 pm
19 - Voodoo Grill, Mystic, CT 8:00
20 - Sage On The Waterfall, Chester, CT
21 - Hamburg Fair, East Lyme, CT 1-4
21 - Pine Loft Coffee House, Berlin, CT 8:00
22 - Olde Mistick Village, Mystic, CT 2-4
24 - Lake Pemaquid, Damariscotta, ME
25 - Hole In The Wall, N. Conway, NH
26 - King Eider Pub, Damariscotta, ME
27 - Suds Pub, Bethel, ME 8:00
29 - Three Dollar Dewey's, Portland, ME 4-8
30 - Guiseppi's, Meredith, NH 7-10

EIGHT TO THE BAR

4 - Elm Ridge Park, Rocky Hill, CT 6:30-8:30
12 SOUND WAVES

8 - Ninigret Park, Charlestown, RI 12:30-3
12 - Cheshire Park, Cheshire, CT 7-8:30
13 - Catfish Grill, Warwick, RI
15 - Albert's Pub, Windsor, CT 6-9:30
18 - Baldwin Park, Plymouth, CT 6-8
20 - Maple Tree Café, Simsbury, CT
21 - Bird Sanctuary, Middletown, RI 7-11
24 - Chestelm, Moodus, CT 6:30-8:30
27 - Black-Eyed Sally's, Hartford, CT

FIVE AFTER FIVE

6,7,13,14,20 - Intermezzo Lounge, Mashentucket, CT
21 - Spicer's Marina, New London, CT
26 - Newport Blue's Cafe, Newport, RI

GOAT ROPERS

6 - Festival, Charlestown, RI 12 - 4:00
20 - VFW, Taunton, MA 8:30-12:30
21 - Fair, Rochester, MA 11a.m. - 2:00
21 - Stinky Pete's, Dartmouth, MA
27,28 - Blondie's, Fall River, MA

JOHNNY LAW BAND

21 - Ivoryton Pub, Ivoryton, CT

THE KEVIN CRANDALL BAND

5 - Esker Point Beach, Groton, CT 6pm
6 - Okie's, Narragansett, RI
13 - Carson's, Noank, CT 6pm
14 - Art Festival, Mystic, CT 4pm
14 - Sandy's Lighthouse, Misquamicut, RI
20,28 - The Drawbridge Inne, Mystic, CT
28 - Olde Mistick, Mystic, CT 2-4 pm

KICK

6 - King Neptune's, Lake George, NY
7 - Atlantic Beach Club, Middletown, RI
13 - Rookies, Cromwell, CT
14 - Paddy's, Westerly, RI
15 - The Pavilion, Old Lyme, CT
21 - 125 Riverside Drive, East Hartford, CT
27 - JR's Rockhouse, Cranston, RI

Ms. MARCI & THE LOVESICK HOUNDS

7 - The French Club, Windham, CT 3pm
14 - The Chosen, Ashford, CT noon-6
19 - Hank's Dairy Barn, Plainfield, CT 6-9pm
28 - Merlin's, Oakdale, CT 2pm

MIKE SAVINO/THE SONS

3,10,17,24,31 - Oceans 11, Old Saybrook, CT
4,18 - Iron Chef, Essex, CT
5 - Little Stone House, Guilford, CT 6-8pm
6 - Stryker's Cafe, Berlin, CT
7 - Sullivan's Cafe, Naugatuck, CT
13 - La Vita Gustosa, East Haddam, CT
14 - J-Roo's, North Haven, CT
15 - Donovans Reef, Branford, CT
21 - Riders Cafe, Waterbury, CT
27 - Tailgators, Derby, CT
28 - Rio Grande, Guilford, CT

PANACEA

6 - The Linclon Inn, Norwich, CT
7 - The Wwbster, Hartford, CT

PETE SERGE

5 - Grand Band Slam, Hartford, CT 6:30
7 - Jitters, Southington, CT
21 - Peaberry's, Simsbury, CT 7pm

33Hz

6 - Rick's Billiards, Putnam, CT
28 - Burke's Tavern, Niantic, CT

TONECATS

7 - C.C. O'Brien's, Pawcatuck, CT

WICKED PEACH

6 - Paddy's Beach, Westerly, RI
7 - Gilleries, Bristol, RI
14 - Burke's Tavern, Niantic, CT
20 - Jr's Rockhouse, Cranston, RI
22 - Washington Park, Groton, CT
28 - Reggatta, Fall River, MA

Any bands wishing to be listed for the month, **MUST** have their dates into **SOUND WAVES** by the **LAST FRIDAY** of every month. **NO** listings will be taken over the telephone. These listings are **FREE!** Mail Listings to the magazine or **FAX** them to:

(860) 572 - 5738

E-MAIL: Editor@swaves.com
Also send along your **E-mail & Web Site Address** so they can be used as links at **Our Web Site!**

Musicians can get two free articles that show them how to eliminate any chance of ever getting cheated out of gig payments.

To receive them, they simply send email requests to:

1. stiffproof@getresponse.com
2. stiffproof2@getresponse.com

Also, to *GREATLY* increase their local and regional gigs by letting more people learn about them through area print media, they should check out the link on our website titled, "Solve Your Gig Promotion Problems Now!"

- Kenny Love
www.Swaves.com

STRAIGHT UP



For Info Call:

- George Wezner
(860) 887-4167
- Ricky Wezner
(860) 376-8161
- Joe Vasington
(860) 848-4773
- Barry Rudolph
(860) 848-3873
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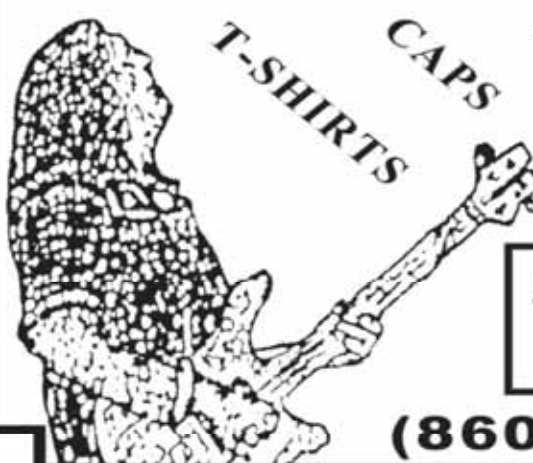
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great cause. Help a child's
wish come true. All
proceeds go directly to
CT Make A Wish*

SATURDAYS - Always Live Music!

7th - HARD KNOXX

14th - FAST TRACKS

28th - ZOOM

MONDAY - \$1 Roast Beef 6-9pm

TUESDAY - LINE DANCING w/Dr Jay

Wed. - FREE Pool - \$1 Spag. & Meatballs

THURSDAYS - KARAOKE w/Dr Jay

FRIDAY - DANCE PARTY - DJ Marty

Wet T-shirt Contest at 11:30

Cash Prizes for winner!

Home of the \$7 Steak Dinner!

14 SOUND WAVES

MUSIC NOTES

By Mark T. Gould

When Radio Was Really Radio

As a 48-year-old former FM disk jockey, I have always had a soft spot for the music radio formats from the late Sixties.

It was so different then, thankfully, from what we hear on the airwaves today. Disk jockeys who clearly loved the music they were playing, who didn't feel the need to scream, shout or shock listeners, and whose deep, dreamy voices provided a mere backdrop for that music that they clearly loved.

That was truly classic radio, and, by that, I don't mean that they played "Stairway to Heaven" or "Won't Get Fooled Again," over and over, ad nauseum.

I was re-exposed to this glistening, wonderful programming again recently, when, at a local library of all places, I stumbled across "The Golden Age of Underground Radio," two volumes of some of the best of the seminal, on-air work of Tom Donahue and B. Mitchell Reed, the Alexander Hamilton and Thomas Jefferson of FM radio in the Sixties. Released on DCC Compact Classics in 1989 and 1997, and painstakingly mastered by the indescribably talented Steve Hoffman, these two discs are shining historical beacons of what radio used to be, and they illuminate just how disappointing and trite it has become.

Donahue, based on KSAN in San Francisco, and Reed, out of KMET and elsewhere in Los Angeles, virtually built FM radio from the bottom up during their era. What's so enjoyable on these recordings, never mind the music which is mind-blowing its own self, is how both of them presented the news, advertisements (how about \$2.49 for a long-playing record and \$5 for a pair of jeans? Time warp, indeed!), along with what was happening on the "scene" in such an interesting, informative way, shaping everything with their voices. With that, listeners were not desperately grasping for the on/off or the volume switch, which happens more often than not with what's on the radio today.

Those myriad air check gems are the result of hours upon hours of painstaking research, and then listening by Hoffman's talented ears. "Those albums were created by the president of DCC, Marshall Blonstein, and me, and we were both longtime fans of Tom Donahue and B. Mitchell Reed," Hoffman recalled in a recent interview. "Their widows had many hours of air checks to go through, so we decided they would make interesting album compilations. We went through about 50 hours of air checks for each album. It took a long time, but, heck, it was fun."

And, apparently, it brought back some nice memories for Hoffman, as well.

"I met B. Mitchell Reed as kid at KFWB, and later he was on KRLA and then KMET," Hoffman, who grew up in Southern California, recalled. "Man, that guy could talk

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fast. I actually worked at KMET in 1976, so I got to meet most of the DJs that I grew up listening to in LA. That was the year Donahue died, so I never got to meet him, but the LA jocks always talked about him as the founding father of progressive FM, so I felt like I knew him."

And, of course, there was the music. Stretching from such chestnuts of the era as the Chambers Brothers' "Time Has Come Today," (the long version, folks, and if you don't know what that means, you've really never listened to FM radio), The Byrds' "So You Want to Be a Rock 'n' Roll Star," Steppenwolf's "The Pusher," and a host of others that ring back such a stellar era of music. And, along with a few other debuts, there is a real gem, the very first compact disc appearance of Lee Michael's "Do You Know What I Mean," a staple of FM rock radio in those days.

But what really makes these tracks come alive, bringing back all the goose bumps and the memories of those days, is the breathtaking detail of Hoffman, whose board work on these two discs just oozes all the typical warmth and sincerity of every project that he touches.

"I loved all the songs on those albums, and made sure that we used actual master copies directly from the master tapes," Hoffman, whose age is similar to mine, said. "As I grow older, almost everything from that era sounds good me."

Me, too. Maybe the dawn of the new XM and Sirius radio stations are a rebirth of these halcyon days. We shall see. But, until then, track down these two discs and listen to what turned us all on coming out of all those little transistor boxes so long ago.

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MELAENA





BONNIE BRAMLETT: She's 'Still The Same,' And Better!!

By Mark T. Gould

It was your typical Thursday night City Block party at Springfield's Stearns Square, with just the right mix of Harleys, street people, fast-flowing beer and tranquil temperatures to make for a loud, raucous, fun-filled night.

But, then an odd thing happened. As the singer Bonnie Bramlett, that night's entertainment, launched into her passionate, soulful rendition of Gregg Allman's "Oncoming Traffic," the bikers suddenly stopping their revving, the street people calmed down their demons and the beers taps seemingly shut down. There was silence, utter solitude from the crowd packed into the square, as the stupendously talented Bramlett poured all of her almost half-century of performing skills into the song, coaxing a stunned rapture out of the audience with her down home, gritty, sultry rendition of the song, displaying the utter perfection of a craft she first learned as an underage singer in the bars and clubs of her native East St. Louis, Illinois, honed through an incredible career with the vastly underrated, yet seminal Delaney & Bonnie & Friends, and which she has continued with her most recent solo album, the heartfelt, powerful, personal life exclamation of "I'm Still the Same."

When she finished the song, emotionally spent, her hands cradling her microphone, sweat dripping off her, the crowd went absolutely crazy with appreciative applause, whistling and screaming. And that was only halfway through a spellbinding, hour-long tour de force of the soul, gospel and good time rock and roll performance that, seemingly, is the utter essence of the animated, spellbinding Bramlett, who, as she reaches close to age 60, is just as strong, both on stage and

off, as she's ever been.

As her record says, she's "still the same."

"I'm a demonstrative person, I'm big in all my feelings, and that translates really well on stage, although not so well sometimes in real life," she said, with what seems to be an ever-present laugh and good humor, in an interview with Sound Waves before the show. "I can be too big, sometimes, for some people, emotionally. Nevertheless, I don't have a knob to turn it off. Being on stage is my circle of life. I don't mean to sound arrogant, I mean to sound accomplished. It's what I do really well."

"It's not my job to sell anything, it's not my job to be famous, it's my job to be a great singer, that's what I do," she continued. "It may not be who I am, I'm not sure of that yet, maybe, but it is what I do."

And, if that night's performance in Springfield was any gauge, Bramlett can still do it, in spades.

Her storied career began at the tender age of 14, when she began singing in the rhythm and blues bars of her East St. Louis hometown, where, at such a young age, she began her performance education with the likes of Miles Davis, Little Milton, Count Basie, King Curtis and Albert King, among many others. Working in those predominantly black settings was a revelation for her art, and for her expression, she said.

"I was raised a Christian, but found that I was so restrained in the white churches," she said. "I found that freedom in the black churches, and in those black neighborhoods where I began performing on stage."

"I was raised in a very racist, separatist town, although when you are a little kid, you don't know it," she said. "They (in the black churches) made me cry. You dance in the spirit in the white churches, too, but it's just something a little different there. I looked at some of these people, Mahalia Jackson when I was about age 8, and Tina Turner, when I was about 15 and she was all of about 20, and I just knew that was what I wanted to do. I thought 'what they're doing to me, I want to do to other people.' And I knew in my inner-most feelings that I could."

But, she said, it had to be done in the right places.

"I couldn't do that in my community," she said. "I had to go to their community. There's no color to soul, it's permission to feel, publicly. Us white kids 'snuck under the bridge,' so to speak, and went to the black clubs. It was safe to do that in those days."

That education manifest itself in incredible ways for Bramlett, who became an Ikette, backing Ike and Tina Turner, at the age of 15.

"I was there anyway, so I knew all the parts; it was show biz, being in the right place at the right time," she said. "Ike went to my house, because I was under age, and asked my mother for permission to join the band."

"I don't care what anyone says, or what you have heard about Ike Turner, but I know he's a man of his word; nothing but a gentleman. He treated me like a little lady," she recalled. "I was separated, I was in different rooms, because they were the adults, and I didn't have any business being there. My mother, my father, they used to come in sit with me, because I was under age."

"Let me tell you, without Ike Turner, baby, there would be no rhythm and blues."

It was a learning experience, Bramlett admits, that would never happen in today's programmed, packaged, corporate music world.

"That knowledge just isn't available anymore," she said.

In the late 60s, Bramlett moved to the Los Angeles area, where a whirlwind musical and personal romance blossomed with the guitarist and singer Delaney Bramlett.

"It was wham, bam, thank you m'am," she said, laughing again, describing how that occurred. "We met, and we were married seven days later. We were in love, had children, put a band together, went right to the top, got introduced to cocaine and fell right back to the bottom, in about three seconds.

"And, the rest is all about recovery and getting up again," she said, "And, I think that I've done a very good job with that.

"Delaney put the band together, he did all the hard work," she remembered. "I hated going to the studio, live I excel, but the studio..... He had the stress going on stage, he vomited before every show, so together we made quite a pair. He taught me the intricacies of harmony.

"He knew the Mississippi Delta blues, that's where his heart was, and I knew the urban blues; I knew the city streets," she said. "We were supposed to meet because we got Suzanne and Bekka (their two daughters)."

Their meeting also produced musically, with Delaney & Bonnie & Friends, which, at times, included luminaries such as Eric Clapton, George Harrison, John Lennon, Leon Russell, and Dave Mason, producing five stellar albums. The core band, bassist Carl Radle, drummer Jim Gordon, and keyboardist Bobby Whitlock, later formed Derek & the Dominos, with Clapton. Delaney & Bonnie & Friends received widened exposure on a European jaunt with Clapton playing along with them as a band member, captured on the "On Tour" album, as well as garnering the opening slot in the sole American tour of Clapton's supergroup, Blind Faith. It was, Bramlett remembered, a somewhat mixed blessing.

"He (Clapton) heard about us from George Harrison," she said. "George came down with Gram Parsons, taped us on a cassette and took it back to Eric. And, they hired us.

"I come from the blues, and I thought Eric Clapton was almost as good as Albert King, she recalled. "But, his influence caused us a lot of heartache, because it was misunderstood. We were almost booed off the stage in Germany, because everyone thought they were there to see 'Eric Clapton with Delaney & Bonnie & Friends,' rather than the other way around.

"They had no idea who we were, and they felt a little ripped off, and it was difficult after that," she recalled. "But, we were the boot camp for all those people, who learned and went off to do their own thing. Eric has said it publicly, as well, that Delaney taught him how to sing."

With their musical union came a years-long party, with the soulful music of the Bramletts and their Friends serv-

CONTINUED PAGE 27

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HEARING

PAUL GEREMIA

"Love, Murder and Mosquitos"

Red House Records

Only a handful of artists remain dedicated in preserving traditional acoustic country blues in its natural form. One such artist is Paul Geremia, an exceptional singer/songwriter who's a genuine historian of rare, prewar blues classics. His musical career spans nearly four decades, performing in small towns and big cities, traveling the same familiar routes where it all began. Geremia is a blues purist, committed to an all acoustic approach in authenticating the original styles and sounds of the masters themselves. This veteran of traditional country blues, presents these rare blues selections and his original material with infectious enthusiasm.

Love, Murder and Mosquitos (Red House), is a showcase of Geremia's incredible fingerpicking technique on twelve and six string guitar, his expertise on rack harmonica and his expressive vocals. Love, Murder and Mosquitos, contains 18 tracks of artistic genius, actually covering all three subjects. At first glance, this latest effort may appear a bit tiresome until pushing the play button. That's when you soon discover Love, Murder and Mosquitos to be a lively, spirited recording with Geremia adding a little fun to the mix. "New Bully In Town" talks about all types of bully's in life, even making a few political jabs. "Mosquito Moan" finds Geremia expressing his displeasure with these little pests. You'll hear him trying to swat at one, with a sudden "Ouch!" On a serious note, "Evil World Blues" touches upon the homeless issue, his deep vocal lament with bluesy fiddle, adds to the message. Geremia's distinctive fingerpicking will amaze you on his version of Blind Blakes, "Tootie Blues", and Charlie Patton's, "Pony Blues", as he glides up and down the fretboard like an ice skater. He pays tribute to his close friend Dave Van Ronk, on "Bad Dream Blues", a Van Ronk tune recorded back in the 1960s.

Love, Murder and Mosquitos, was long in arriving, but well worth the wait. This brilliant recording of prewar blues and original work is backed by fiddle, mandolin, string bass and banjo. Each track

touches a wealth of emotion with amazing musicianship. The pure energy emerging from this latest release is strictly all Geremia, giving us his very best.

www.redhouserecords.com

- Pamela Dow

MIKE CRANDALL BAND

"Black Rain"

The Mike Crandall Band has racked up a number of prestigious awards for being one of the best blues bands in the area. Two time winners of the Connecticut Blues Challenge; finalists in the Memphis, Tennessee International Blues Challenge; headlining band at a number of regional blues festivals; opening act for legendary names like James Cotton, Ronnie Earl, and Duke Robillard.....the Mike Crandall Band has chalked up quite an impressive musical resume in their dozen-plus years together playing the blues. Now the band has released "Black Rain", a brand new disc featuring 13 tracks that offers a bit of everything for the blues music fan.

Mike Crandall's harmonica playing, as well as the solid foundation of heartfelt rhythm and blues music, is the core that makes "Black Rain" a strong recording. Whether it be the high energy swing guitar sound on the disc's opening number "Jump Blues," the dark moodiness of "Black Night", or the up-tempo swing on tracks like "Country Mojo" and "So Many Times", Crandall and company prove that they can belt it out with the best of them. Crandall divides vocal chores with fellow bandmate Joe Vic, and the diversity of the two singers keep the music interesting from start to finish. The rest of the band; Raynor Roberts (guitar), Max Camfield (bass), Vance Delay (drums), and Rick Harrington (guitar), each bring impressive musical resumes to the table and are well schooled in the art of fine blues musicianship. Their playing possesses the pure energy of a live show and is flawless in its delivery.

The Mike Crandall Band has been receiving rave reviews from their live performances for quite some time now. With "Black Rain", the Mike Crandall Band now brings that same energy and creativity to the studio for all to hear. Blues fans will certainly appreciate what they have to say.

- Don Sikorski

AID

LUCY BONILLA

"The Big Picture"

Lubo Music

"The Big Picture" was my introduction to Lucy Bonilla's music, and this album definitely made a good first impression with me. The first song that I listened to was "Her Prayer is Her Song," a strong blues tune that is carried very well by Bonilla's sultry voice. Here she sings about a lonely girl whose singing is all she has. Loneliness is also the theme in "Little Green Dress," a slow song in which Bonilla sings "6 years old nowhere to go, too young to be feeling so old, nothing to lose so I give everything, I was just tired of being alone." I think that "Little Green Dress" is a wonderfully written song and demonstrates Bonilla's skills as a great songwriter.

"Borrowing a halo," is another song that is wonderfully written. With an upbeat sound that reminds me of the blues from the 60's, its lyrics also draw comparisons to both faith and life's hardships. Here she sings about how the "Baby is crying so loud, yet mamma can hear the sounds of the sand falling thru the glass..." and "She's borrowing a halo from her neighbor; she has a lot of things to do." On "Sugar Coat Me" Bonilla is not singing about the deeper issues that she covers on the album's other songs, here she is singing about love and how grateful she is to have found a lover who is "straight out of heaven."

Bonilla is diverse in both what she writes and in the sound of her music. On "The Big Picture" songs like "Karma" contain both blues and pop beats, whereas with the song "Little Green Dress" it's just the beat of a guitar and drums that back Bonilla up.

Lucy Bonilla's songs are the kind of melodies that get stuck in your head and stay with you for days. I think that her diversity and her powerhouse of a voice make a good combination. You can check out Lucy Bonilla playing with her band at Black Eyes Sally's in Hartford on Saturday August 7th.

***** 1/2 - Karen Clarke

MOLOTOV SKUNX

Self Titled

Unsigned

If punk rock is your favorite type of music and you live in Connecticut, you probably wish you didn't. There have been few bands

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that can prove themselves against those hailing from Boston, New York, and Rhoad Island, and there is a steadily dwindling supply of venues for these bands to play. It's tough being a punk band from CT, but with the release of their first CD, the Molotov Skunx are off to a good start.

The first thing that immediately grabs you about the Molotov Skunx is their unique style which incorporates guitar harmonies and solos, independent bass lines, and rapid fire drum beats into hardcore punk. From the beginning of "Believe It's Gone", to the end of "Take It Back", this album remains original, but authentic.

"Believe It's Gone" opens the album with a simple and short guitar harmony immediately followed by a song with fast, hard beats overlapped by quick guitar movements, and somewhat distorted vocals that make this song reminiscent of Minor Threat, but with a whole new twist. About half way through the song everything falls back into another guitar harmony much like the one that started the song, only to slam right back into the chorus for a few repetitions and end.

The second track, "Don't Waste My Time" is one of my favorites on the album. It begins with a bass part so fast it almost sounds like a buzz. Soon after, that bass line is joined by guitars, and eventually builds up to the whole band. It's during this song that the band seems to be at it's best. Drummer, Randy, and bassist, Dan, maintain a tight sound that makes their band sound professional. During the break in this song where it's only them playing, they are so synchronized that it almost sounds like bass and drums are one instrument. This song is sure to be a crowd favorite, and the pit potential is amazing.

With palm-muted guitars and vocal repetitions, "Too Late" begins the second half of the album. Although this song is somewhat catchy, and surely lacks no energy, it's just really repetitive. However, this repetition is great for chants and sing-alongs during live shows even though it can be somewhat

boring to listen to on CD. The thing that really makes this song is the guitar solo towards the end.

"No Future" is immediately hard, there's no intro, no clean part, just pure raw energy from the get go. Although the title of this song is a huge punk rock cliché, the rest of the song however is anything but. There is a serious overtone to this song that mounts at its peak when Casey plays his guitar solo in the middle. The simple energy envelops you and by the chant towards the second half of the song, you

are overpowered by it. If this album had a hit, "No Future" would probably be it.

"Take It Back" has quite a different tone to it than the rest of the Molotov Skunx CD. It's very reminiscent of old school punk rather than the hardcore punk that you come to expect during the rest of the record. Despite this, it still has all the trademark bass lines, speedy drums, and guitar solos that make the Molotov Skunx stand out in a crowd of punk bands that more often than not just sound the same.

Although I really love this CD, and this band, they are unsigned, and this album was recorded un-professionally in a basement, and this obviously affects the sound quality on this record. During "Believe It's Gone" you can hear someone beeping their car horn, and throughout the CD the lyrics are un-discernable, and the insert has no lyrics listed. However, when the only negative things about a record have to do with the recording quality, it's still a great record, and this one surely is. No doubt, the Molotov Skunx are by far a live band, and this CD doesn't do them justice, but it does give you a pretty good idea of what they sound like. And make no mistake about, the members of the Molotov Skunx may be in a punk band, but they are talented musicians, and this CD is definite proof of that. The Molotov Skunx are one of the most exciting punk bands in CT, and being as they've only been a band for under a year, they're definitely only going to get better. I recommend this CD to anyone in CT who loves punk rock, but I recommend seeing them live even more, and that's probably the only place you'll be able to get your hands on this CD anyways.



- Wyatt Shibley

PATTI SCIALFA

"23rd Street Lullaby"

Columbia Records

Calling the fantastic Patti Scialfa simply "Mrs. Bruce Springsteen" has always seemed like a simplistic dismissal, and judging by this incredibly strong, eclectic new release, she can most certainly stand, and sing, on her own.

Coming several years after her first solo album, "Rumble Doll," "Lullaby" is a smorgasbord of titillating musical ideas, running the gamut from the countrified "City Boys," to the forlorn "Yesterday's Child," to the "only in New York" of "Chelsea Avenue" and "Young in the City." There is also a limited edition, three-song live CD enclosed with the full length

"Lullaby," showcasing her performance talents of these new songs.

Scialfa has, in recent years, remained in the musical background, as a member of Springsteen's E Street Band, but much like fellow band member Soozie Tyrell, she has released an enriching and engrossing record with her own sole imprint, straight from those New York and New Jersey streets where she began her singing career.

More than anything, this stellar record stamps Patti Scialfa with her own brightly shining star. Go pick it up and enjoy.

***** - Mark T. Gould

THE BEST OF LEROY CARR THE BEST OF LIGHTNIN' HOPKINS MUDDY WATERS

"Hard Again"

"I'm Ready"

"King Bee"

JOHNNY WINTER

"Johnny Winter"

Columbia / Legacy Records

The Columbia / Legacy label has been doing a terrific job making sure that blues music gets its due respect. Now the sequel of the label's "Roots N' Blues" project hits the streets, and there's plenty more here for blues fans to sink their teeth into.

The subtitle of the Leroy Carr collection, "Whiskey Is My Habit, Good Women Is All I Crave", sums up the musician's lifestyle that Carr lived during his recording years of the 1920's and 1930's. The Carr set features two discs worth of material, 40 tracks in total, and includes six never-before-released tracks. Carr, a singer/pianist with a vintage voice, teams up with his recording partner, guitarist Scrapper Blackwell, to contribute a solid dose of music, including timeless blues standards like "How Long - How Long Blues" and "Blues Before Sunrise", both recorded by Eric Clapton on his 1994 effort "From The Cradle".

Lightnin' Hopkins was one of the pioneers of country-blues guitar. During the late 1940's and early 1950's, Hopkins brought his special brand of Texas blues

to the mainstream just prior to the start of the rock and roll era. His 20 track collection captures all of the essence of rural blues.

Muddy Waters made a triumphant musical comeback during the late 1970's. Now all three of his recording efforts from that era on the Blue Sky label, "Hard Again", "I'm Ready", and "King Bee", have been reissued and expanded by Epic/Legacy to also include previously unreleased tracks. Originally recorded in Westport, Connecticut, 1977's "Hard Again" represents Waters' first post-Chess recording after over 30 years with the label and combines the legendary vocals of Waters with the hard driving guitar work of Johnny Winter and the traditional harp playing of James Cotton. Waters, 62 years old at the time, could have easily slipped into exile as possibly the greatest blues musician who ever lived. Instead, he added more ammunition to his resume, churning out vintage reminders of his greatness. The new and improved "Mannish Boy" is one of the most testosterone-filled blues tracks of all-time (who could forget its role in Tom Cruise's "Risky Business" movie?) and the bonus track, "Walking Through The Park", has been mixed to perfection to match the rest of the classic album. Muddy's studio sequel, 1978's "I'm Ready", offers a number of familiar blues covers, including Willie Dixon's title track and "I'm Your Hoochie Coochie Man", Sonny Boy Williamson's "Good Morning Little Schoolgirl", and three bonus tracks. Much like "Hard Again" was a reunion for Waters and Cotton, "I'm Ready" brings guitarist Jimmy Rodgers back with Muddy for the first time since the 1950's. "King Bee", Muddy's very last studio recording, also features some vintage blues and two additional bonus tracks that didn't appear on the original 1982 LP. At the time, Waters had already reduced his touring due to poor health, and internal financial conflicts between the band and Muddy and Manager Scott Cameron caused the eventual departure of Muddy's supporting cast. The uneasiness of the situation can be heard in the studio, with track like "Mean Old Frisco Blues", "I Feel Like Going Home", and "Sad Sad Day" possessing the sound of very real-life blues being played out. All three of these efforts include insightful liner notes from guitarist Bob Margolin, a member of Muddy's band for a number of years.

Texas native Johnny Winter exploded onto the blues scene with his gritty, 1969 self-titled debut record. Only 24 at the time, Winter's signature powerful, gutsy

guitar tone was already evident in listening to his Delta and Texas blues music. It would remain his staple throughout the years despite the ever-changing musical world around him. Backed by drummer John Turner and bassist Tommy Shannon (later of SRV fame) and guest appearances by Willie Dixon, brother Edgar, and Walter Horton, Winter offers a classic dose of blues slide guitar and heartfelt vocals.

Sony Legacy once again offers complete and professional musical compilations and has reissued some all-time classic blues music. Listeners can't go wrong by picking up any or all of these releases.

Leroy Carr *****
 Lightnin' Hopkins ***** 1/2
 Muddy Waters: *****
 "Hard Again" "I'm Ready" *****
 "King Bee" ***** 1/2
 Johnny Winter *****
 - Don Sikorski

OLD 97'S

"Drag It Up"

New West Records

The alt-country troubadours known as the Old 97's are back with their sixth release as a band, which follows front man Rhett Miller's solo release, "The Instigator." "Drag It Up," weaves the listener through each lyrical masterpiece, with Miller's haunting voice, and the unique embrace of musical stylings the band is known for. Opening with "Won't Be Home," the band get backs to their roots of a country vibe with effervescent rock shining through. Driven by guitars and lively percussion (by means of Phillip Peeples), "Won't Be Home" opens the CD with striking innovation.

"Moonlight" is a song reminiscent of stirring memories and reproach as Miller sings, "Now I'm alone and I'm at large/ What kind of fool puts me in charge/ God It's a lonely way I'm living these days/ There was a girl back in my town/ That I couldn't get over she won't come 'round/ You know she left me alone in every way." Miller has the glorious distinction of being able to fully capture each song and build a story from lines of lyrics. He continues this pattern with "Borrowed Bride"—"The hat on your head the ghosts before breakfast/ The lump in your throat the name on her necklace/ She's certain she'll never be caught/ You can buy her things now but she'll never be bought."

Miller however, is not the only vocalist on the album. Lead guitarist Ken Bethea

lends his vocals on "Coahuila"—a jubilant and playful song, and Murry Hammond steps away from bass/guitar for lead vocals on "Smokers" and "Satellite." They both add a unique twist to the songs, only proving that they are a band quite capable of blending a variety of sounds, from instrumentation to vocals, and still being an exuberant yet accessible.

"Bloomington" is a quirky tune—an ode to a love and the town. "Adelaide" follows, one of the most lyrically compelling songs on the album. A call to Heaven and a call for change, Miller is remarkable here, his emotive voice driving the lyrics: "Heaven I need a rest/ I recognized the voices talking in my head/ I couldn't make out everything the voices said/ Loving you is a test."

"Friends Forever" sends a clear message: "The moral of this song/ Is that the high school kids are wrong/ You know they have been all along/ Come graduation you'll be gone/ Hang in there friends forever/ In memory far away." "Drag It Up" closes with "No Mother"—a somber tune that serves as a dedication to a friend of the band who passed away.

Whether it is their inspired lyrics or inventive presentation of instrumentation, the Old 97's are a band proficient in a variety of areas, mostly being able to create eclectic musical variations and maintain an omnipresent and congenial sound that every ear should be keen to listen to. Never a band to settle for a particular sound, they have surely created a stunning success with "Drag It Up," and yet again prove that they are a band which possess the talent to stick around for a while.

***** - Nicole Roberge

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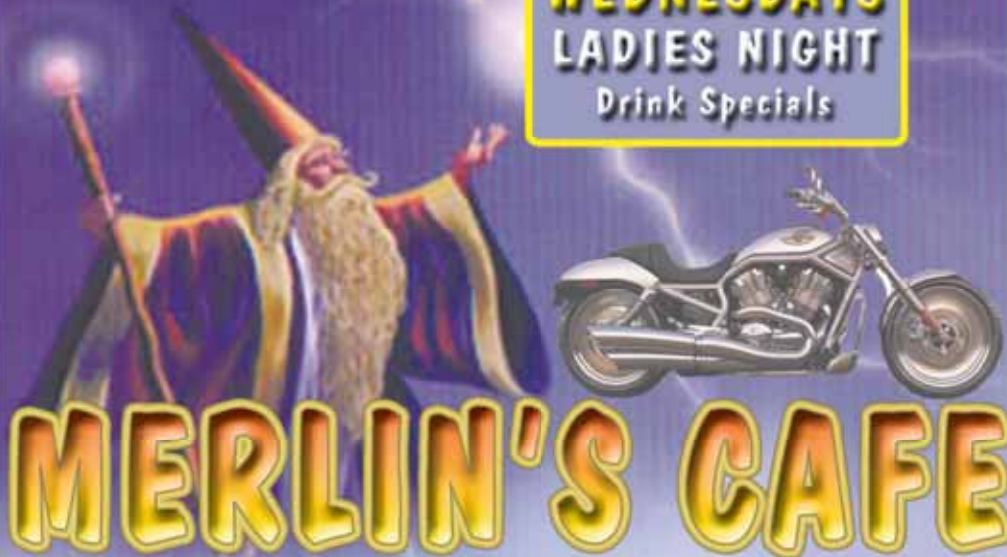
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ing as their own personal soundtrack of that time. Much of that atmosphere has been chronicled in the recent film "Festival Express," about the shenanigans of a month-long Canadian tour, by train, that included, along with them, the Band, the Grateful Dead, Janis Joplin, and several others. Bramlett performed at the recent Toronto premiere of the film.

"They left all the good parts (of 'Festival Express') out; what they put out was just so squeaky clean," she laughed. "It was a difficult time for us, on that train. I got off in Calgary; it was too nasty. I flew the rest of the way. It was a huge party. I bet it was a lot of fun, if you weren't married."

"It was a star-crossed era, a lot of people died," she remembered. "But, a lot, like Delaney, and like me, managed to make it through. We had the foundation to avoid it."

Along the way, Bramlett also became the chief songwriter of the group, penning such memorable songs in their repertoire as "Where There's a Will, There's A Way," "Coming Home," "Get Ourselves Together," "Someday," and a host of others.

She also teamed up with Leon Russell to co-write one of the era's most breathtakingly beautiful songs, "Superstar," which later became a monster hit for the Carpenters. When asked about the genesis of the song, Bramlett gives a refreshing response in our video-addled, ready-made, music world of today.

"If I tell you (what 'Superstar' is about), I might as well put a video in front of you," she said. "If I don't tell, then it can be your song, and I can share it with you. Right now,

it's mine, and I share it with you and I don't tell you, or anyone, who it's about, how it came about, so it can be yours."

As Bramlett noted, the run of Delaney & Bonnie & Friends seemingly came to an end as fast as it started, as did her relationship with Delaney, although, looking back, she remains both honest and positive about it.

"It was devastating," she said. "It wasn't just a band. That was my husband, the father of my children. Delaney and I just loved each other to death, we still do. What happened in between, it doesn't matter."

And, it's created a professional relationship, alongside the obvious one of mother and daughter, for her with Bekka, a terrific singer who, for a time, performed with Fleetwood Mac, among others.

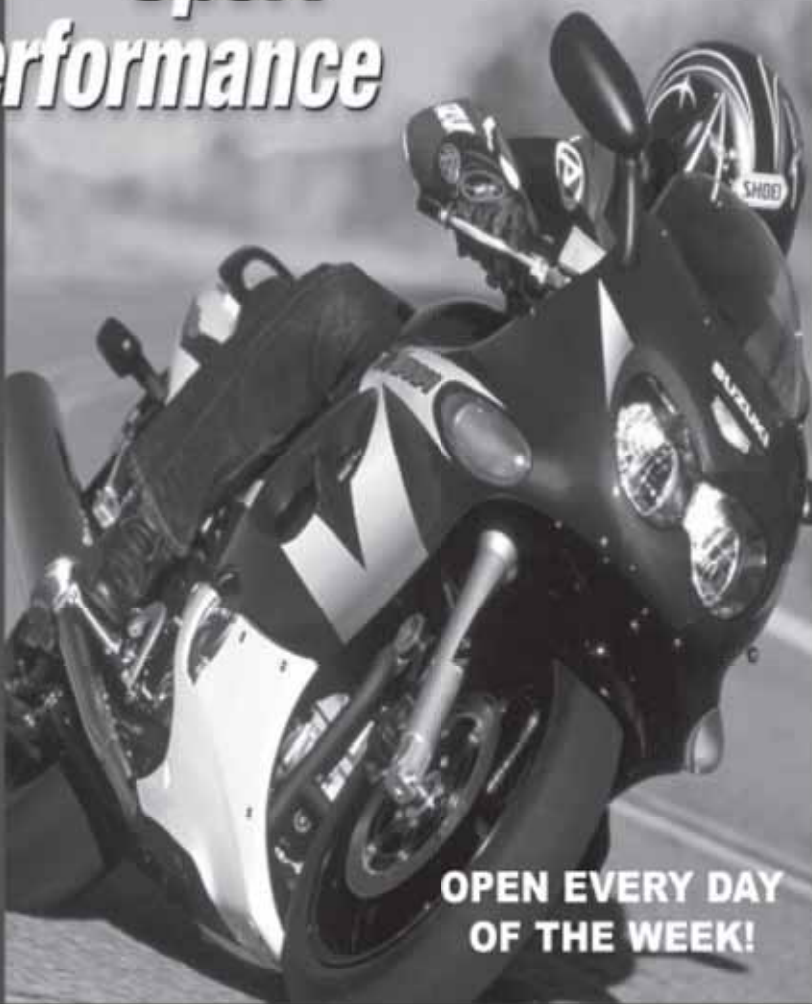
"Bekka grew up in it, and her dad mentored her a lot in the studio," she said. "Hey, she's produces me, so I go to her, actually, and say 'what do I do?' She's my peer now. We do the mom and daughter thing at home, all the time, but, on stage, we're peers."

After the break-up, Bramlett characteristically moved on, heading south to Georgia, and a solo career on Capricorn Records, which released three solo albums of hers between 1974 and 1978. Two of them, "It's Time," and "Lady's Choice," have recently been remastered and re-released on compact disc by the Australian-based Raven Records.

It was also at that time that she was involved in the infamous incident in which she slugged singer Elvis Costello after he allegedly slurred Ray Charles in an alcohol-fueled

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argument in an Ohio bar; an incident which, although has its place in rock history, Bramlett nonetheless wishes would go away.

"He was drunk, and he was out of line, but please allow both of us to have made a faux pas," she said about the incident. "I smacked his face, but it's over. All this huge thing that's been made of it, let it go. Elvis Costello is probably one of the finest artists we have, he's like one of our Mozarts, one of our Beethovens. If we don't make a big deal out of this anymore, it will disappear."

On the move again, this time back out to Los Angeles in the early 80s, Bramlett made a foray into acting, ultimately landing a recurring role in the "Roseanne" television series after working with star Roseanne Barr's then husband, Tom Arnold, in a theatre production. Ironically, according to Bramlett, her acting career, which started as a lark, actually helped her singing career.

"It was 'kismet,' again, if you will. I left my purse on the top of the car, and this great acting coach found it, and he returned it to me with a card about acting, and, I'm telling you, it's a God shot," she said.

"My acting classes have taken my performance abilities as a singer way to another level, she observed. "Taking those words off the pages and making it mine, that's what I do with a song. An actor takes those words off the pages and makes that character real, and I know that's what I have to do with the songs."

But, although bitten by the acting bug, and working, at the time, on the most popular series on television, the pull of music remained strong for her. At the urging of friends, she moved to Nashville, where she became exposed to country music, which seems to be just about the only kind of music that she had not recorded or sung, at least to that point. On August 25, she will participate in the taping of a musical tribute to country icon Hank Williams, Sr. for Great American Country (GACTV), for which Bramlett will perform Williams' "I'm So Lonesome I Could Cry."

"Country music and blues are the same thing, it's just a different expression of the same frustration, the same homegrown, uneducated way of expressing pain," she said.

Her latest move has culminated in the release of "I'm Still the Same," which continues her amazing run of stellar, soulful music.

"This was like my 'pretty dress record,' but, as I told a friend, I still haven't made that perfect record yet," she said. "The guys who played on this record for me, Reggie Young and so many of the others, are so far beyond union scale, but they did it, I think, out of love for me. On the web site, people write in and say 'Bonnie, that's the best record, your singing is so beautiful,' and that's all I need."

And, where does this take Bonnie Bramlett next?

"I really have no idea at all," she said, the laughter coming again. "I've grown with my audience, but I'm still the same person. I mean, I'm going to be 60, and I never thought that I'd live to be 30. I tell the young guys in the band that it's such a trip to get older, who would have thought it? 60's not what it used to be, honey."

"Nobody's guaranteed tomorrow," she says, with her characteristic laugh and positive nature. "We'll see what happens, whatever it brings. Let's see."

Whatever it is, if her past is any guide, you can bet, with Bonnie Bramlett, it will be soulful, honest and real.



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PERSPECTIVES

"Uninsured Music Motorists"

by Kenny Love

"In today's musical climate, operating without a professional promoter or publicist in the upper echelon of the music industry, is akin to driving a vehicle without liability insurance...eventually, a major accident will cost you far more than your monthly premiums."

Even though it is now, practically, an "independent" musician's world, more and more, we are reading how increasingly important it is for unsigned and independent recording artists to have professional third-party representation in the forms of record promoters and media publicists.

In fact, a prominent publicist recently stated that all serious artists who understand how competitive the industry has become, and what it truly takes to make it in today's music industry have, at least, one of these services working for them (and, preferably, both) as opposed to attempting to unsuccessfully go it alone.

Many artists, however, seem to believe that since it is an independent's music world today, technologically speaking, that promoting their music is somehow easier and that they can, indeed, go it alone, and all the way. However, that is not nearly the case...not even close.

Think about it! With major label artists, who already have a (pardon the pun) track record, reputation and money, and who are jumping ship from the majors or, are being dropped from labels as soon as their contracts are up, along with all of the unsigned and independent artists who come on board the industry daily, logically, how can you expect that marketing yourself is suddenly easier? Just doing the math alone will quickly show you that it isn't.

Sure, technology has opened a few more virtual doors, but be advised that your competitors are not dummies, nor deaf...for they too have heard these virtual doors creaking open as well, and have entered the gladiator arena.

Furthermore, while technology has allowed for ease to some degree, the media largely expects the same level of representation that it has been accustomed to all along.

In other words, for the most part, radio expects to receive media kits from familiar record promoters that it has established business relationships with while print media also expects to receive media kits from publicists with whom it is familiar. Add to that, the follow-up and tracking in both of these areas that is vitally and more important.

Even further, take a look at the unsigned and independent artists who are being selected and are performing and headlining the major concerts and festivals of today. Invariably, you will discover that most, if not all, are being represented professionally by promoters and publicists.

But you say, "I don't have a budget for a promoter or publicist." Well, to that I say, get one! And, do it quickly! For, just as you, obviously, formulated a budget for your

production, or have a band fund for touring in case of on-the-road mishaps, you equally require a budget for marketing your music competitively and successfully.

In fact, in today's music industry, it is highly illogical to operate in the industry and expect to satisfactorily succeed without knowledgeable third-party representation in the forms of promoters and publicists.

Doing so, basically, says to the music industry that:

1. You do not truly understand the necessary business mechanics and requirements of the music industry and, therefore, are a risk whether financial or otherwise.
2. You are too cheap to hire representation.
3. By presenting the media in "first person" will ensure that your career is short-lived and, therefore, they need not waste their time on assisting you in an unsuccessful attempt to build it.

To be both highly effective and competitive, if you are a performing artist who is also marketing a music release, it is imperative that you have third-party representation to handle your day-to-day business affairs, i.e., radio promotion, media publicity, etc.

This should be evident simply by how many artists are unable to properly maintain consistent promotion for their regular gigs alone, aside from their ongoing failure to properly promote their music releases to even earn back their production investment or break even.

All in all, it is as simple and as real as this...

With human nature being what it is, most of us prefer and trust familiarity. For example, a friend usually takes precedent over an associate or stranger.

Applying this hypothesis to a radio music director, program director or music print editor, let's say that, two media kits arrive on his desk simultaneously.

One media kit is from a trusted familiar promoter or publicist who continually and consistently provides great product, and has built a great business reputation, connection and relationship with the media source.

The other media kit is from YOU, whom the music director, program director or editor has never heard of. Now, in your own words, which package do you feel will be most likely to be opened *first*, and is likely to be granted a quick listen, review and consideration? Now, you don't *really* want (or need) *me* to answer that, do you?

In today's musical climate, operating without third-party representation in the forms of a professional promoter, publicist or otherwise in the upper echelon of the music industry, is akin to driving a vehicle without liability insurance...eventually, a major accident will cost you far more than your monthly premiums.

Editor's Note: Kenny Love is president of <http://www.MuBiz.com>, a multi-facet music organization for independent musicians, which includes radio promotion, media publicity and a number of additional administrative services.



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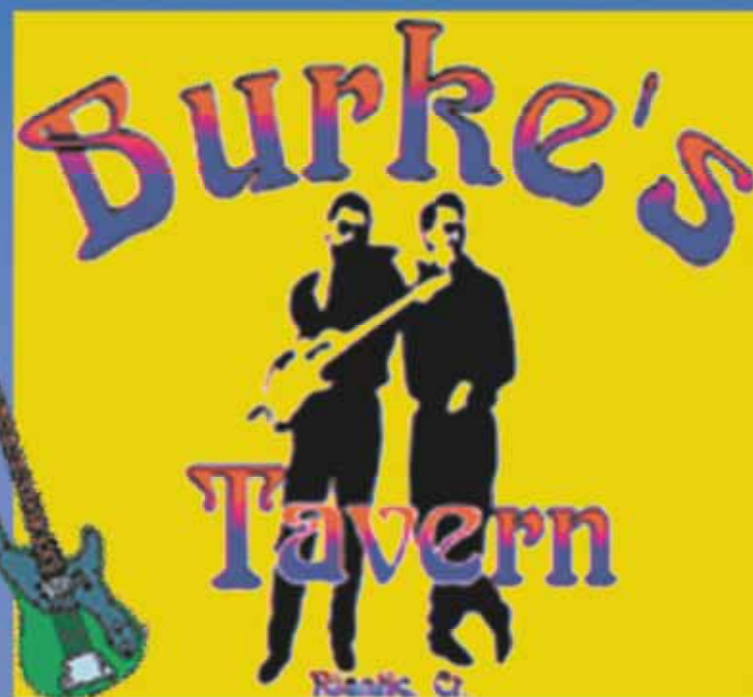
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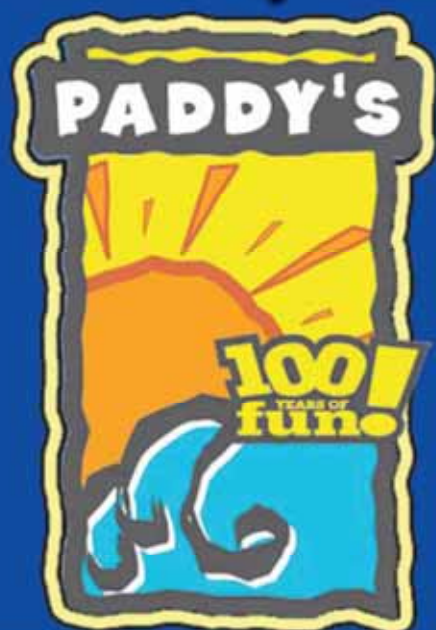


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