

Support Live Music or Lose it

Spring 2012

Issue 48

Views expressed are those of individual contributors and do not necessarily represent those of The Note Newsletter, neither can we guarantee the accuracy of the information we receive.

WELCOME TO THE NOTE

Welcome to the Spring 2012 edition of The Note. You will find all sorts in informative articles and the occasional review as before. Please forward The Note to those not as fortunate as you to receive it. You can access The Note at www.m2s.org.uk Any Website and Myspace / Facebook addresses featured in The Note have been hyperlinked to their respective sites which means that even more people can reach you. So enjoy the read!

Live Music Bill To Passed Into Law

The Live Music Bill received Royal Assent on the 8 March 2012 which will make it the 'Live Music Act.' For those of you who have not kept up with the developments in this area, the Act states that an exemption to the Licensing Act should take place when 'the live music entertainment takes place in the presence of an audience of no more than 200 persons'. The Musicians' Union has been instrumental in lobbying for this change in the law and the change is most welcome as it will reduce the bureaucracy and expense for small venues wishing to put on live music.

Over the past few years the number of gigs available to musicians young and old mature or who are still perfecting their craft has gone down. This is primarily due to a reduction in the number of smaller venues which traditionally offered this level of gig and is directly linked to the Licensing Act. The exemption that the Live Music Act introduces will be hugely beneficial to these small venues and it is hoped that this Act will be a real boost to live music performance.

This is likely to become operative from later in 2012. So make sure you let publicans know of this change as it appears many are not aware.

DIYJR pays tribute to the Beatles!

Yes you read right Ros Cuthbert is at it again, this time her successful DIY Jazz Restaurant (DIYJR) is planning something a bit different...a jazz style of course....but with puppets guesting, and other innovations! This is a fundraiser for **Soap Soup Theatre** and profits will go towards a tour van for the company.

Ros will be joined by special guests from Soap Soup Theatre! Also by Anders Olinder (keyboard), Andy Tween (drums) and other players to be announced.

The DIYJR is being held on Saturday 31 March 2012 8pm to 10.30pm at the Cricket Club, The Lynch,

Winscombe, North Somerset, BS251AZ. Doors open at 7.45pm and tickets are £8.00, it is helpful and advisable to book beforehand, group bookings welcomed.

As usual, please bring your own food- from a takeaway to a cordon bleu picnic; or just enjoy a drink at the lovely cheap bar. The management are not charging for the room, but ask us not to bring drinks, but to use the bar.

It should be a fun filled night where you can come and share the fun and nostalgia and help raise some money for the performing arts! God knows they need it these days.

For tickets and information please contact Ros Cuthbert - Tel 01934 842970 or email roscuthbert@hotmail.com



Ros Cuthbert

CD Reviews

From the next edition of The Note we will be introducing a charge of £5 for a CD Review. This is a nominal fee to cover costs. It represents extremely good value for money, as YOU will get immediate exposure to a minimum of 1,000 people worldwide mostly in the music business on publication of The Note or when uploaded to Facebook. For more information please contact Brian Inglis at brianinglis@m2s.org.uk

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The Urban Wood

Open mic sessions at The Urban Wood, 90 Colston Street, Bristol are by default very intimate and therefore friendly affairs. You enter through a restaurant / bar and then make your way to a room at the back. The room is about the size of a large sitting room, but don't be put off, although your immediate audience could be small, because of a large open window to the bar area, your overall audience could be much bigger and of course you never know who is sitting in there. The session was hosted by [Mark Venus](#) who is very well known on the Bristol Music scene.

The session started at 9pm and first on was Blair Chadwick who is from Bath but soon to move to London our loss! Blair is a really nice guy and his music matches his character. He played a mix of covers and his own material the latter of which I have to say I preferred.



Blair Chadwick

His lyrics are well thought out with some tasty instrumentation on guitar a good solid voice. You can find out more about Blair Chadwick at www.blairchadwick.com

The sessions are a mix of featured artists and drop in musicians and one such was Philo Sinnett. Philo is a country singer and he gave us three of his own songs all of which were superb as with most music you have find the right



Philo Sinnett

Got any technical hints and tips you want to share, this is the place to do it.

song to match the voice and this guy has done just that. You can find out more about Philo at his web site at <http://soundcloud.com/dirtyboulevard>

Next on were a duo comprising Yan Skuse -guitar / vocals and Dave Beaver - bass / vocals calling themselves 'The Wires'. As with some acts you get a tingle and you know they are going somewhere well this was one of those acts. The guys have been playing together for a long time and they have developed a style all of their own. There is excellent interplay between their instruments and both of them have powerful voices with Proclaimers style harmonies. Their style? Heavy Folk Rock? Is that a



Susanah Lea

genre? Watch out for them. Last on was **Susanah Lea**. She is turning up all over the place. She did a lovely version of Human by The Killers. For a full review go to www.m2s.org.uk/reviews. Contact Mark Venus if you want a spot.



The Wires

The David Hall Performance Nights

Come along and join in the performance nights at The David Hall Arts Centre South Petherton (see also advert on last page). They all start at 7.30pm, the dates are; Friday 16 March; Friday 13 April; Saturday 19 May; Friday 22 June. They estimate 12 slots per evening, all allocated on a first come basis. So on arrival check in with the MC to confirm a slot, let them know if you have equipment to set up etc. The allocation is ten minutes, including introduction & setting up. Usually this allows three short, slick songs, or two longer ones. Find out who is on before you, and prepare yourself- e.g. tune up etc for a smooth change over. Above all enjoy yourself www.thedavidhall.org.uk Tel: 01460 240340

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Celeb Corner - Taj Mahal

Taj Mahal was born Henry Saint Clair Fredericks, Jr. on 17 May 1942 in Harlem, New York, he grew up in Springfield, Massachusetts. Raised in a musical environment, his mother was the member of a local gospel choir and his father was a West Indian jazz arranger and piano player. His family owned a shortwave radio, which received music, broadcasts from around the world, exposing him at an early age to all kinds of music. Early in childhood he recognised the stark differences between the popular music of his day and the music that was played in his home. He also became interested in jazz, enjoying the works of musicians such as Charles Mingus, Thelonious Monk and Milt Jackson.



Taj Mahal

Because his father was a musician, his house was frequently the host of other musicians from the Caribbean, Africa, and the United States. His father, Henry Saint Clair Fredericks Sr., was called "The Genius" by Ella Fitzgerald before starting his family. Early on, Henry Jr. developed an interest in African music, which he studied assiduously as a young man. His parents also encouraged him to pursue music, starting him out with classical piano lessons. He also studied the clarinet, trombone and harmonica. When Henry Jr was eleven his father was killed in an accident at his own construction company, crushed by a tractor when it flipped over. This was an extremely traumatic experience for the boy.

His mother later remarried. His stepfather owned a guitar, which Henry Jr began using at age 13 or 14, receiving his first lessons from a new neighbour from North Carolina of his own age that played acoustic blues guitar. His name was Lynwood Perry, the nephew of the famous bluesman Arthur "Big Boy" Crudup. In high school Mahal sang in a doo-wop group.

Henry Jr had developed a passion for farming that nearly rivalled his love of music and by the age of nineteen he had become a farm foreman. Mahal believes in growing one's own food, saying, "You have a whole generation of kids who thinks everything comes out of a box and a can, and they don't know you can grow most of your food." Because of his personal support of the family farm, Mahal regularly performs at Farm Aid concerts.

Taj Mahal, his stage name, came to him in dreams about Gandhi, India, and social tolerance and He started using it in 1959 or 1961 around the same time he began attending the University of Massachusetts. Despite having attended a vocational agriculture school, becoming a member of the National FFA Organisation, and majoring in animal husbandry and minoring in veterinary science and agronomy, Mahal decided to take the route of music instead of

farming. In college he led a rhythm and blues band called Taj Mahal & The Elektras and, before heading for the West Coast, he was also part of a duo with Jessie Lee Kincaid.

In 1964 he moved to Santa Monica, California, and formed Rising Sons with fellow blues musician Ry Cooder and Jessie Lee Kincaid, landing a record deal with Columbia Records soon after. The group was one of the first interracial bands of the period, which likely made them commercially unviable. An album was never released (though a single was) and the band soon broke up, though Legacy Records did release *The Rising Sons Featuring Taj Mahal and Ry Cooder* in 1993 with material from that period. During this time Mahal was working with others, musicians like Howlin' Wolf, Buddy Guy, Lightnin' Hopkins, and Muddy Waters. Mahal stayed with Columbia after The Rising Sons to begin his solo career, releasing the self-titled *Taj Mahal* in 1968, *The Natch'l Blues* in 1969, and *Giant Step/De Old Folks at Home* (also in 1969). During this time he and Cooder worked with The Rolling Stones, with whom he has performed at various times throughout his career. In 1968, he performed in the film *The Rolling Stones Rock and Roll Circus*. He recorded a total of twelve albums for Columbia Records from the late 1960s into the

1970s. His work of the 1970s was especially important, in that his releases began incorporating West Indian and Caribbean music, jazz and reggae into the mix. In 1972 he wrote the film score for the movie 'Sounder,' which starred Cicely Tyson.

In 1976 Mahal left Columbia Records and signed with Warner Bros. Records, recording three albums for them. One of these was another film score for 1977's *Brothers*; the album shares the same name. After his time with Warner Bros. Records he struggled to find another record contract, this being the era of heavy metal and disco music.

Stalled in his career, he decided to move to Kauai, Hawaii in 1981 and soon formed The Hula Blues Band. Originally just a group of guys getting together for fishing and a good time, the band soon began performing regularly and touring. He remained somewhat concealed from most eyes while working out of Hawaii throughout most of the 1980s before recording *Taj* in 1988 for Gramavision. This started a comeback of sorts for him, recording both for Gramavision and Hannibal Records during this time.

In the 1990s he was on the Private Music label, releasing albums full of blues, pop, R&B and rock. He did collaborative works both with Eric Clapton and Etta James.

In 1998, in collaboration with renowned songwriter David Forman, producer Rick Chertoff and musicians Cyndi Lauper, Willie Nile, Joan Osborne, Rob Hyman, Garth Hudson and Levon Helm of The Band, and The Chieftains, he performed on the Americana album *Largo* based on the music of Antonín Dvořák.

In 1997 he won Best Contemporary Blues Album for *Señor Blues* at the Grammy Awards, followed by another Grammy for *Shoutin' in Key* in 2000.

In 2002, Mahal appeared on the Red Hot Organisation's compilation album *Red Hot and Riot* in tribute to Nigerian afropop musician Fela Kuti. Taj Mahal is still touring and put in an appearance on Jools Holland's 'Later' Show recently, to find out more about

Taj Mahal visit www.tajblues.com

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Recording Acoustic Guitars

Most musicians have picked an acoustic guitar at some point and have seen countless renditions at open mic nights. However, capturing a natural recording of our beloved acoustic guitar isn't as straight forward as it seems. In this article I'll demystify the process and help you get to that ideal recording.

It is a natural thing to assume, "it's got a socket on it - let's plug it in!" But that's really not the way to go. Pick ups on acoustic guitars are primarily designed for live performance where the goal is loud signal and reduction of feedback. As soon as you plug it into your recording set up, you get an unnatural version of what the instrument is doing. How can the vibrations directly in the bridge accurately reflect what we hear? If you are recording an acoustic guitar - use a mic. I quite often take a mic and a pick up signal so I have the flexibility to blend the two or treat the pick up signal separately with something more radical.

You should almost always use a condenser mic for acoustic instruments because they most accurately capture the detail and dynamics. Dynamic mics lack the high frequency response required and therefore can rarely do an acoustic guitar justice. The only time I'd use a dynamic like a [SM57](#) is if I'm after more of a lo-fi sound. The traditional choice of mic would be a small diaphragm condenser, also know as a pencil mic such as a [Rode NT5](#). For a transparent sound a mic with an omni-directional response pattern is commonly used, but if you are doing home recordings in a small and less desirable space, a cardioid pattern is usually the best option.

Many home studios might only have a large diaphragm condenser such as an [SE2200](#), but there's no reason you can't use one of those for an acoustic guitar. In fact I often find if I want a fuller and warmer sounding guitar, a larger diaphragm mic helps give it a bit more body.

How many mics? Well for starters I would suggest one and practice getting the right sound for different guitars with your recording space and equipment. Once you've got a tone you like, it's worth experimenting with a multi mic setup. The most obvious of these is a stereo pair. If tweaked correctly you can get a good stereo image and a natural feel to the performance. There is plenty of information on stereo mic techniques on the web if you want to find out more.

It's important to give yourself as many options at the recording stage as possible. It gives more flexibility at the mixdown given you don't always know where something will sit best in the mix until that stage. With acoustic guitar, I often take a close mic and a distant or room mic. Then there is the option to blend the two signals.

This is all very well but you need to identify the best place to put the two mics. From an acoustics perspective, it is always good to have absorbent material behind the performer to avoid reflections from behind coming back into the mic. Try playing in front of closed curtains, an open wardrobe or hang up a spare duvet. This makes a huge difference to the tone and cleanliness of the recording and will help to avoid nasty resonances.

A good starting point for positioning is to point the mic at the fretboard where the neck meets the body. This will give a good balance between treble and bass tones. The general rule is that moving the mic towards the neck will brighten the sound, whilst moving towards the sound hole brings more fullness and body to the sound. Obviously make sure it is not in the way of the performer too. You don't want that perfect take ruined by a stray hand! Try to avoid pointing the mic straight at the sound hole. This is where the bulk of the guitar's energy comes from but the sound is coloured by the boominess of the body resonances and usually needs more radical EQ. As with all recording, try to get the sound right from the point of recording, rather than 'fix it afterwards.'

Other placement ideas can make for an interesting recording. Try placing the mic over the shoulders of the guitarist. It will give a different feel, almost as if you are hearing it from the ears of the performer. If you are recording acoustic for a full band, you can really add to the arrangement by doing something a bit more radical. I would often use a really distant sound on on intros, outros and breakdown sections to give a change in 'space' to the production and enhance the arrangement.

Alex Fenton

www.swanfieldstudios.co.uk

Got any technical hints and tips you want to share, this is the place to do it



Bandstand Marathon is one of the largest UK Cultural Olympiad projects, which is designed to give everyone in the UK a chance to be part of London 2012 and inspire creativity across all forms of culture, especially among young people. The Bandstand Marathon has taken place every September since 2008 and in 2012 the event will take place on Sunday 9th September with over 500 performances taking place across the UK.

It aims to humanise public spaces by having as many groups performing on as many bandstands and outdoor performances spaces all at the same time on the same day throughout the UK.

The Bandstand Marathon is organised by Superact and the event will use not only bandstands but public spaces simultaneously across the UK for enthusiastic performances of many types of different music.

Seb Coe, Chair of the London Organising Committee of the Olympic Games and Paralympic Games said: "Bandstand Marathon is encouraging local music groups to fulfil their potential. I am proud that with the help of partners such as Superact we are delivering our vision to use the power of the Olympic Games and Paralympic Games to boost participation in creating a cultural legacy post-London 2012."

The event celebrates local amateur musical talent; reflecting the amateur athletes who will be participating in the 2012 Games. It also makes use of the many historic bandstands that adorn our local parks and town centres; many of which are underused or never used at all and we hope to revitalise and reinvigorate them. The music played by the bands cross many genres, from current popular music, rock classics, music from films and shows, jazz and swing, as well as more traditional tunes. For more information or to apply visit www.bandstandmarathon.org.uk

Live Marketing



In the last issue we looked at promotional packs and various ways to get the message out and in the face of your potential audiences. But for all of that there is really only one way to market you or your band and that is to do it live.

Unfortunately too many musicians think they can get up on the stage and do their own thing – WRONG especially if you are starting out! There is nothing wrong with originality and being original, this is what pushes the barriers forwards and creates new styles and trends, but as with all things you have to learn to walk before you can run. You should remember two things, firstly audiences want to be entertained if not by you then someone else, secondly 90% of your audience, in simple terms is musically thick, but they know what they want to listen or dance to and should be respected for that.

In short no one gives a toss if you play complicated chord progressions and licks. If your material is morose, downbeat, monotonous or just to entertain your friends you will succeed in clearing the venue, trust me I've been there, seen it, done it, got the T-Shirt and I still see it happening time and time again, nothing has changed in the last 30 years and all because bands or performers play only their material which no doubt good was not commercial enough or did not click with the audience.

The best approach is the common sense one and that is to include some of your own material in with whatever else you are doing and as long as it has a commercial edge it will receive a good response from your audience. Don't laugh at bands that play a commercial or MoR genre of music look at who's working regularly and who's not.

Now I'm not suggesting that you as a song writer and performer have to play this type of material, but you should test your audiences; find out what they like, try a mix of your own material, commercial and not so commercial, dirgey and not so dirgey, you will soon know which direction you should be taking. Remember you want to make a living from music so you must get your style of music right pretty damn quick!

Yes I know you have principles and many students to whom I talk often defend their principles which is good to see, but as I say to them, at this time and in your position you are the only one in the business who does! Now I'm not suggesting that you as a song writer and performer have to give up your principles or indeed originality. The trick is to keep your material saleable.

As with everything you have to be prepared to bend. I recall a band called The Sweet, a seventies glam rock band, well that was what they were to the record buying public. However, I saw them just before they made it and their material could not have been described as Glam Rock. It was rock, it was good rock and it appealed to the audience, but it was not Glam Rock. Yet they made their name and fortune on Glam Rock. I saw them again after they had made it and they did exactly the same act as before, but they now included their hit singles. What price principles?

Likewise I spent an evening with Supertramp again just before they made it big. Their music was completely different to that which they sold to the record buying public. They like many other successful artists had originality and talent in which they found the right mix, level, genre whatever you want to call it, of music and audiences liked it but they still traded some of their principles.

As your popularity as a performer or band grows so you will increase the amount of your own material in your sets. At the same time your fan base will grow and they will expect you to do your own material and hopefully you will do bigger and better gigs and the A&R people will probably be showing an interest, but to ensure they do invite them to your gigs, they probably won't come, but you have lost nothing. But be warned it is a very slow process and if you expect overnight success don't give up your day job.

Make sure you have a CD which you can sell at your gigs and make sure it includes your contact details. If your demos are of good enough quality you can always try lobbying your local radio stations, but they do tend to stay with what is safe and are therefore somewhat blinkered to new music unless it comes through from recognised channels. Internet radio stations are a better bet. If you do want send your material in then do make sure your genre of music matches that of the radio station. Always be polite and always obtain names.

If you are wondering how much you as a songwriter will get out of all of this the royalties can vary from publisher to publisher, but an average ratio would be 60/40 in favour of the songwriter.

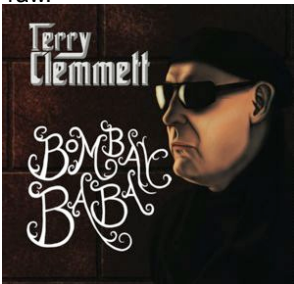
As you can see marketing is a huge area and requires many skills which you either have or have to learn. It will take up more time than actually writing and recording the song and is full of disappointment. At the end of the day there is only one way in which to market your material and that is to perform it. You can find more advice at www.m2s.org / A Career in Music?

Got any tips?
Let us know
and we will
publish them.

CD Review

Terry Clemmett - 'Bombay Baba'

Well I've had a few CD's across my desk in my time, but Terry Clemmett's 'Bombay Baba' EP has to be one of the best. It is very original yet quirky but most importantly maintains its commerciality which makes it a very saleable product. It has four very well crafted songs all of which tell a different story of urban life in the raw.



The tracks, 'Lady in Blue', 'Bombay Baba', 'Shooting Range' and 'Luceil,' are all different and very well written with good melody lines which make them instantly likeable that together with good instrumentation and you can't go wrong. The overall style of Terry's music puts me in mind of post punk with hints of The Stranglers, The Motors, The Cure etc. There is also a bit of reggae and even a hint of hip hop, this together with Terry's voice which is a cross between Steve Harley and Bill Nelson (Be Bop Deluxe) and a few others makes this an outstanding EP and dare I say it, a possible future classic - I say let's have more! You can see Terry perform 'Lady in Blue' on his web site and he does it just as well as on the EP.

Terry is Launching the EP on the 6 April 2012 at the Folk House, Park Street, Bristol tickets are £6 and there will be support from Firefly, Amy Yon and poets Steve Duncan and Malusi, so it sounds like it is going to be a great evening, but to get ahead of the game and find out more visit Terry's website at www.terryclemmett.co.uk

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The Pilgrim Inn

I had been given an opportunity to appear with my band RB Jazz at a showcase event at The Pilgrim Inn in Brislington, Bristol so without question we turned up. For those of you who have not performed there the Pilgrim is a large pub with plenty of seating and the landlord is considering putting a stage in this is partly for the live music events and also for the darts (Garry, the landlord is a very keen darts player so watch out Lakeside!). The evening was well attended with a very receptive and supportive audience. Mark Venus (www.markvenusmusic.com) hosts the events and provides a good sound system, which is so important when there isn't too much time to do sound checks.

Dave Wright opened the evening, Dave is a local singer / songwriter and his set consisted of many of his own songs from his album 'Lost in the Wilderness' and a couple of covers one of which was Richard Thompson's 'Wall of Death' with which he opened. Dave has a very easy style and a good voice and guitar technique, which somehow gave his songs life and vitality this coupled with well crafted lyrics made them all the better for listen to. You can buy his songs from iTunes or visit his website at www.myspace.com/blueballoondavewright for more information.



RB Jazz

RB Jazz followed Dave they consist of **Ray Clarke Bass**, **Tony Scott Vocals, Drums, Percussion** and **Brian Inglis Vocals, guitars**. They play a mix of soft jazz and country rock and they performed six numbers half of which were self-penned and all of which well received by the audience, you can find out more about RB Jazz at www.m2s.org.uk/page7.htm and listen to their music at www.myspace.com/rbjazzmusic.

Gaz Brookfield was next up, although he only did a short slot, three songs, he made every one count. Gaz has a unique style of playing guitar - adding a beat and playing at the same time, not easy, but he was obviously well accomplished. His songs too were impressive and inspiring all of which had a story to tell which made them all the more interesting

especially as they were sung with a distinctive voice and passion, find out more about Gaz at <http://gazbrookfield.com>

The evening was turning out to be a real mix of genres and The Penny Red from Bradford-on-Avon were no exception. This band formed in 2011 they are basically a folk / acoustic band, however, there is a lot in common with (modern) Fleetwood Mac in terms of style, but when you listen to Jessica Vincent's voice you start thinking, 'hey this is Kate Bush.' Needless to say their sound is totally unique. The band consist of **Jess Vincent Vocals, Guitar, Mandolin, Flute, Piano, Harmonica, Ade Barnes Bass, Vocals, Marcel Rose Guitar, Mandolin, Banjo** and **Tim Watts Drums, Percussion**.

Together they make a very satisfying sound and I can see them doing very well thank you very much. Watch out for them and if you get a chance go and see them you will not be disappointed. You can find out more about them at www.thepennyred.com



Gaz Brookfield



The Penny Red

In complete contrast to The Penny Red and indeed anyone else who had previously appeared we were treated to a tribute band in the shape and form of **Strange Kind of Purple** yes you got it they were a tribute act to Deep Purple. Well I have seen Deep Purple perform on many occasions and this band really did do justice to their songs, playing all the favourites and they immediately had the audience with them. But it was the lead singer who stole it for me his voice has to be heard to be believed and he could easily rub shoulders with the greatest rock singers you care to think about.

The overall sound was tight and well balanced and all of the guys put everything into it to make it a memorable performance. If you like Deep Purple's music then this band is a must to see, find out more about them at www.deeppurpletribute.co.uk

If you want a showcase slot then contact Mark Venus at mark.t.venus@btinternet.com



Strange Kind of Purple

Want your band mentioned? Then let us know about you.

National Learn to Play Day - Saturday 31st March 2012

Music for All, the charity of the UK musical instrument industry is proud to announce the first, annual, National Learn to Play Day taking place on March 31st, 2012.

On this day, the UK's musical instrument shops (and other venues) will open their doors and offer free instrument "taster" lessons to the general public.

There are 15 million people in the UK that either want to play an instrument or used to play one. The Day is designed to welcome people into music shops and to inspire them to get playing. People are often surprised to discover that they ARE musical and simply need a musical "experience" to get them inspired to start playing.

The Day will offer free lessons on a variety of instruments, supported by music teachers and additional guidance on getting started learning to play music. The UK's instrument manufacturers will also be supporting the event with staff, instruments and special offers!

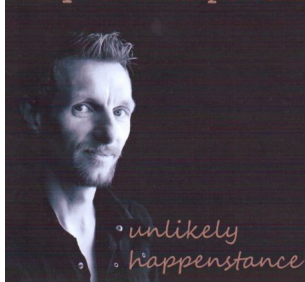
If you would like more information, please contact Paul McManus directly at paulmc@mia.org.uk.

Tony Barrett Powell

'Unlikely Happenstance'

Tony passed a single to me one evening at the Pilgrim Inn, it was a precursor to an album which has now been released, The album entitled 'Unlikely Happenstance' has ten tracks all of which have been written by Tony.

tony barrett powell



The opening track, 'Time' is very much up beat and a really good opening track which will get your feet tapping.

'Regret' introduces an electric guitar which of course adds interest especially as it is not over used, this is a good strong song which grows on you.

'River' is again an upbeat song with hints of rock yet maintaining a good balance with the acoustic guitar.

'Breath' slows things down a bit, but maintains a similarity with the other songs which reminds you that you are listening to Tony Barrett Powell and no one else such is the distinctiveness of this album.

'Winter' takes things down another notch or two I really like this track it is very atmospheric and makes good use of the Cojon. It also has a lot of similarity to Crosby, Stills and Nash and 'America' in style.

Track six 'Destination' jerks you back into the real world and again is a fine track with a hint of delta blues in the background.

'Night Unfold' is a ballad which goes down really well with a drop of red wine such is the mellowness of the tune - trust me I've tried it!

'Must Be' is very much in the same vein as the opening tracks which is very distinctive of Tony.

'Summer Sun' is another superb track with some nice aggressive bass holding it all together.

Finally 'Sleep' opens with some nice twelve string guitar this is a moody song which aptly deserves the Title 'Sleep.'

This is an excellent album worthy of more exposure which I'm sure it will get. It has been well crafted and Tony has found a sound which can only be his which is a good thing because this will make it stand out. His voice has a silky quality tinged with a little coarseness, many including myself would kill for such a voice! The instrumentation of course is excellent. Tony is ably assisted on this CD by Richard Craine - Bass and Richard (stix) Wilcox - Drums and Cojon.

If he offers to sell you one at a gig I would buy because you won't be disappointed.

Feel free to let us know your listings and gig dates

You can find out more about Tony, this album and where you can see him by visiting his web site at <http://tonybarrettpowell.com>

or www.myspace.com/tonybarrettpowell

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YWP

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 Open Mic The Prom, Gloucester Rd, Bristol, Tel. 0117 942 7319.
 Acoustic Plus, Cheese & Grain Frome email radhouseis@aol.com
 Open mic, The Kings Head, Wells tel. 01749 672141
 Bath Acoustic Music Club, St. James' Wine Vaults, Bath: 01225 310335
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 Blue Lagoon Coffee House Gloucester Rd. Bristol Tel: 0117 9427471
 The Rising Sun, Church Street, Pensford BS39 4AQ Tel: 01761 490402.
 David Hall Art Centre South Petherton, TA18 7HX. Tel:01460 240340
 The Shakespeare Lower Redland Rd, Bristol Tel: 07891 832799
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**This list is not guaranteed to be accurate
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