

March 2, 2009

Hi Guys-

Here's the Sugah Galore Review. Bumpin', Bumpin', Bumpin'!

I got some pix but can't find the cable that goes from the camera to the computer. If I can't find it soon, I'll get some pix from the band, or, I think, you can get some off of their Myspace page. Thanks, yr all my heroes.
Talk soon, Hair head

Sugah Galore
After Dark Club, Exarchia
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Sugah Galore: Put Some Stank On It!

Local Funk/Rock/Disco band Sugah Galore has successfully made the cosmic, cyber-groove jump from impulse power to warp drive with their current dynamite live show and debut CD, *Spacecakes*, on Spinalonga records. Their concert on Friday, February 27th at After Dark club in Exarchia had the crowd's collective booty in perpetual motion throughout their heart-pumping set. In a town where most young, alternative bands tend toward the more dark, maudlin, dramatic, Arthur Miller-esque themes in their music, Sugah Galore loudly, proudly and with attitude for days struts their Funkadelic-influenced dance songs like the almost forgotten P-Funk Allstars and Funk-a-teers of the golden age of hard 70s funk. They are a true breath of fun and fresh air in the city's musical landscape and anyone sick of mewling bands that wallow in their own complaints, angst, bitterness and confusion should go put on their boogie shoes and check out Sugah Galore immediately, if not sooner.

Lead singer Georgia Kalafati owns the stage when the band is performing and appears to be the 21st century incarnation of George Clinton-produced groups such as Godmother and Brides of Funkenstein. Her Donna Summer meets Bootsy Collins space-girl couture ensemble, and Carla Bley-esque, tonsorial mega-do keeps one's attention riveted on her presence while the group is in action.

Guitarists Tolis Polychroniadis and Michael Tsobanoglou both opt for low-end, Humbucking style pick-up sounds which give excellent counterpoint chatter to Sugah Galore's remarkably clean and solid rhythm section of Theodoris Stavrianos on bass and Sotiris Petridis on drums. Minimal guitar soloing and plenty of great space-echo and wah-wah effects keep the dance BPMs unblemished and in constant flow à la classic 70s groups such as Wild Cherry and Average White Band. Other dance-track influences can be seen in their work, which add real tone color and sophisticated song crafting to the CD. The guitar and bass styling and riffing methods of 1980s phenom R&B producers Nile Rogers and Bernard Edwards is also evident in their presented pieces. These were the two titanic production talents who brought dance-track

savvy and disco-sophistication to David Bowie's dance-breakthrough album, *Let's Dance* and Debbie Harry's underrated classic *Koo Koo*.

In a pre-show interview with Georgia, I learned that the *Spacecakes* CD has taken a whopping five years to record and produce. Shifts in band personnel and some internal creative shifts credit for the great amount of time it took to produce the CD. However, results-wise, it has been worth the wait. *Spacecakes* is a dance phenomenon CD, which goes straight to the top of my favorite local band releases for 2009. Plans for a summer tour are currently being discussed by band members and with any luck we'll see more of Sugah Galore in the near future, both in and around the Athens area. CD highlights include the way, super-bumpin' tracks "Whipped Cream," "He Got the Bread," and "Animal." All band members have a tweaky-fun interest in the science-fiction genre and admiration of all things George Clinton, resulting in the massive burst of fun, creativity and flat-out, hip shaking joy on their new disc. Many songs can be heard in their entirety on the Sugah Galore MySpace page, which is an invaluable tool for all bands, big and small. The night's program began with the local hot jazz ensemble Swing Shoes. Anybody, and I mean anybody, who enjoys the work of the 1930s jazz masters Stephane Grappelli on violin and gypsy legend guitarist Django Rhinehart should not miss this outstanding local band. Emotive violin and classic, pre world-war II jazz stylings mix effortlessly with a light and lively live show that keeps one's attention moving while never becoming samey or culturally cliched. One can almost see Betty Boop, Koko the Clown, Bimbo and the Max Fleischer jazz era cartoon characters bopping around to the swinging, speakeasy pieces they perform. Their set highlights included standards from the Parisian golden era of jazz, plus contemporary covers of such diverse songs as Burt Bachrach/Dionne Warwick's "What the World Needs Now," Marc Bolan's "20th Century Boy," and the Jim Morrison/Doors haunting piece, "People are Strange."

Big economic kudos must go to the After Dark club management for providing quality local entertainment at genuinely bargain prices. I can't think of another club in the city where two such outstanding bands can be seen on a weekend night for a mere 6 Euro ticket. In these times of economic difficulty, it is great to see an establishment responding to the need of the public and offering a real entertainment solution.