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April 2025



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Heavy Drunk & Watermelon Slim

MetroScene

BIG NIGHT LIVE Boston, MA. (617) 896-5223

4/2- Nettspend
4/4- Ruger
4/5 & 6- Reggae Fest Boston
4/11- Charli Parti
4/12- Daniel Seavey
4/13- Bossman Dlow
4/17- OsamaSon
4/18- DJ Habibeats
4/19- Omar Courtz
4/20- Dave East
4/24- The Mary Wallopers
4/25- iann dior
4/26- Sofi Tukker
4/30- Twin Tribes; The Chameleons

BERKLEE PERFORMANCE CENTER Boston, MA. (617) 266-1400

4/4- Career Jam Concert: The Award Show
4/5- Best of the Boston Comedy Festival
4/6- Dr. Mario Alonso Puig
4/8- Grand Gathering: Jazz and Gender Justice
4/10- Matt Jensen: Unmarked Routes
4/12- The Music Inclusion Ensemble with Gaelynn Lea
4/15- Music and Meaning in the Works of David Bowie
4/17- Contemporary Writing/Production Concert
4/23- Singers Night: 80s Flashback
4/27- Abeer Nehme
4/29- New Musical Theater Songs by Berklee Students

BLUE OCEAN MUSIC HALL Salisbury Beach, MA. (978) 462-5888

4/4- Vyntyge Skynyrd; Whammer Jammer
4/5- Through The Doors
4/11- Beatlejuice
4/12- Playing Dead
4/18- Panorama; Blue Collar Men
4/19- deSoL; Entrain
4/24- Strange Magic Electric Light Orchestra
4/25- Gimme Gimme Disco
4/26- Bruce in the USA

BRIGHTON MUSIC HALL Allston, MA. (617) 779-0140

4/2- Butcher Brown
4/3- Tyler Rich
4/4- Bella White
4/5- Big Wreck

4/6- Naked Giants
4/10- Shayfer James; Sparkbird
4/11- Cold
4/12- Tank And The Bangas
4/13- Cold Cave
4/14- King Hannah
4/16- Husbands
4/17- Mercury Rev
4/18- hey, nothing
4/19- Rick Berlin w/ The Nickel & Dime Band: Album Release & 80th Birthday
4/22- Ben Kweller
4/23- Barteas Strange
4/24- Swervedriver
4/25- BPMI Showcase 2025
4/26- Kingfishr
4/27- Magic Sword; Starbende; Mega Ran
4/29- Miya Folick - Erotica Veronica
4/30- The Cavemen

BULL RUN RESTAURANT Shirley, MA. (978) 425-4311

4/4- Beck-Ola: Celebrating the Music of Jeff Beck
4/5- Claudia Schmidt & Jane Miller (Ballroom)
4/6- The Nick Moss Band w/ Dennis Gruenling
4/11- Eliza Neals
4/12- Nershi Hann Trio
4/13- Grow Native Massachusetts: Conversation with Margaret Renkl
4/17, 18 & 19- Dark Desert Eagles
4/15- Masters of the Telecaster: GE Smith, Larry Campbell & Jim Weider
4/26- Invisible Sun (Police Tribute)

CHAN'S RESTAURANT Woonsocket, R.I. (401) 765-1900

4/4- Blue F.O.'s
4/5- Traveller (A Chris Stapleton Experience)
4/11 & 12- Anthony Gomes
4/18- Bruce Mattson Band
4/19- Chris Cain
4/25- Monster Mike Welch
4/26- Little Miss & The Boom

CITY WINERY Boston, MA. (617) 933-8047

4/1- Matti Caspi
4/2- Boston Comedy Festival Contest- Preliminary Round 3; Live Dead & Brothers: An All-Star Celebration of Grateful Dead & Allman Brothers
4/3- Boston Comedy Festival Contest-Semi Final Round

1; Boston Comedy Festival Contest-Semi Final Round 2
4/4- Boston Comedy Festival Contest-Semi Final Round 3; Boston Comedy Festival Contest-Semi Final Round 4
4/5- Comedy and Cabernet
4/6- Chris Knight
4/7- Emery
4/8- Allie Sherlock; My Darling Clementine; Michael Dinallo
4/9- The Yardbirds
4/10- Dave Hollister
4/11- Corb Lund & Hayes Carll
4/12- Damien Escobar
4/13- Come Together: Celebrating The Life and Career of George Harrison; EXTC - Terry Chambers & Friends
4/15- Sessa
4/16- Lizzie No; A Woman's Words National Poetry
4/17- Janie Barnett - Cole Porter Reimagined; Giacomo Turra
4/18- Heather Shaw
4/19- John Waite
4/20- Jay Aston's Gene Loves Jezebel; Stray Cat's Slim Jim Phantom; Belouis Some
4/22- Alejandro Escovedo; Jeffrey Gaines
4/23- Samantha Bee:
4/24- Chad Hollister; Rhett Miller & Josh Rouse
4/25- Pearl Scott
4/26- Dan Rodriguez; Lotus Land: The American RUSH Tribute
4/27- Danielle Nicole
4/30- Brett Dennen & The River Whyless; Ariana & The Rose

CLUB PASSIM Cambridge, MA. (617) 492-7679

4/1- Gail Ann Dorsey
4/3- Rob Flax's Boom Chick Trio Birthday Bash
4/6- Väsen; Nordic
4/8- Jim Kveskin Album Release; Samoa Wilson; Annie Linders; Matt Leavenworth
4/9- Stash Wyslouch Album release
4/10- The Folk Collective
4/11- David Wax Museum Album release
4/12- Amy Speace
4/13- Kanekoa
4/14- The Water Street Wranglers; Alayna Maysie Band
4/16- Nicolás Emden
4/17- Kerri Powers
4/18- Regie Gibson and Stan Strickland
4/23- Olivia Ellen Lloyd & Sweet Petunia
4/24- Matthew and the Atlas
4/25- Eric Bibb in concert with Michael Jerome Browne
4/26- Sarah Blacker & The Light
4/27- Bon Débarras
4/30- Missy Raines & Allegheny

THE CUT Gloucester, MA. (978) 515-0000

4/4- Lez Zeppelin performing Physical Graffiti
4/19- Gang of Four

HOUSE OF BLUES Boston, MA. (888) 693-2583

4/4- Poppy
4/9, 11 & 12- The Used
4/13- Pouya
4/18- Bright Eyes
4/20 & 23- Myles Smith
4/24- 2025 NAO Tour
4/25- Joey McIntyre
4/26- Machine Head; In Flames; Lacuna Coil; U2
4/2- Beach Bunny
4/28- FLO
4/29- Magdalena Bay
4/30- Elderbrook

JIMMY'S JAZZ & BLUES CLUB Portsmouth, NH (888) 603-5299

4/2- Kurt Elling Celebrates Weather Report
4/3- Will Dailey's Portsmouth Album Release
4/5- The Jive Aces
4/10- Scott Brown & The Diplomats
4/12- Funky Dawgz Brass Band
4/13- Benny Green
4/17- Eric Bibb; Michael Jerome Browne
4/24- Orquesta Akokan
4/27- Yellowjackets
4/28- Foreside Funk
4/30- Brandon Woody's Upendo

MGM MUSIC HALL Boston, MA. (617) 960-8333

4/3- Dylan Scott
4/4- Chase Rice
4/5- Snow Patrol
4/11- Illenium
4/16- Dynamite
4/17- Collision
4/19- Spiritbox
4/20 & 21- Lucy Dacus
4/27- Melissa Etheridge; Joss Stone

All Things Music Since 1985!



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THE MIDDLE EAST
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Upstairs

4/1- Complete Utter Opposite; Cosmic Triumph
4/4- The Fool's Agenda;; D-Tension & The Secrets; Dog
8 Dog; Kooked Out
4/5- Real Beaut; American Ethos; Dwelley; Bad At
Drawing
4/9- Worshipper; Hashtronaut; Earthlore
4/10- One Master; Midden; Stryga
4/12- YHWH Nailgun; Baby Baby Explores
4/13- Yeek
4/17- Teenage Dads
4/19- Weed Violence Festival 2; Weed Violence Festival
2
4/20- Weed Violence Festival 2
4/22- Faetooth; Luci Dead Limb
4/23- Yesness
4/24- The Brokes
4/26- The Upsides; DUUNES; Deaf Andrews; Townies;
Subpunch; Louzy; Motel Art
4/28- Final Gasp; Mistress; Knelt; Still Life
4/29- NIIS; Pollyanna
4/20- Fancy Hagood

Downstairs

4/1- Sina Bathaie
4/3- Shordie Shordie
4/4- Roaring 20's Dance Party
4/12- Transviolet; Annabel Lee; Mixie
4/19- Elder; Sacri Monti; Moon Destroys
4/20- Wax; Palmer Squares; Jarv; Lateb; Ferris Elektrik;
Gingerlo
4/25- Hot To Go – Chappel Roan Dance Party
4/26- Laylit
4/27- Youth Lagoon; Memory Pearl
4/30- High Vis; Militarie Gun; Age of Apocalypse

MIDWAY CAFE
Jamaica Plain, MA.
(617) 524-9038

4/1- Bars Over Bars Hip Hop Showcase
4/4- Hippie Hour with the Owsley's Owls; Mount Rumford
4/5- Weigh Boat; RoseR; American Ocelot; Jennifer Tefft
and The Strange
4/6- Martin Morell Fredette
4/7- Nicole Dobberpuhl; The Plus Ones; David Wright;
Tea Renee
4/8- Topical Popsicle: Improv Comedy Show; The
Inkwell Open Mic
4/9- Fully Celebrated Orchestra
4/11- Uncle Johnny's Band
4/12- Little Pond; Daughter of the Vine; Moon Room; Dyr
Faser
4/13- Midway or the Highway Open Mic
4/15- Bad-ass Burlesque Punk Rock Dance Party
4/15- Goose; Nick Meaden; Musicman; Jimbo Slim;
Hate Incarnate; Max Boras
4/18- Promised Land; The Femmes
4/20- Midway or the Highway Open Mic
4/23- Diamond Blues Jam (Jerry Garcia Band Tribute)

4/25- Uncle Johnny's Band
4/27- Midway or the Highway Open Mic

THE MUSIC ROOM
West Yarmouth, MA.
(508) 694-6125

4/1 & 2- Jethro Tull's Martin Barre
4/4- Moondance (Van Morrison Tribute)
4/5- Christine Ohlman & Rebel Montez; Matt York
4/6- The Steepwater Band; Garden of Hedon
4/10- The Brown Dog Band
4/11- Muddy Ruckus
4/12- Close Enemies Supergroup w/ Tom Hamilton
(Aerosmith)
4/13- Anthony Gomes
4/17- David Hull & The Dirty Angels
4/198- Quinn Sullivan
4/19- Nutshell
4/25- The Winehouse Project w/Lisa Kay
4/26- The Fools
4/27- Bruce Mattson Band

PALLADIUM
Worcester, MA.
(508) 797-9696

4/4- Debi Tirar Mas Fiestas
4/5- Fame on Fire; Halocene; Archetypes Collide
4/11- Chelsea Grin; Shadow of Intent; Signs of the
Swarm; Traitors; Crown Magnetar; Disembodied Tyrant;
Yosemite In The Black
4/19- Capstan; Colorblind; True North; Not Enough
Space
4/22- Chiodos; Hawthorne Heights; Emmure; The
Callous Daoboys
4/26- The Four Horsemen
4/27- Thornhill; Avoid; Banks Arcade; Oceans Grove

PARADISE ROCK CLUB
Boston, MA.
(617) 562-8800

4/1- Maddie Zahm
4/4- Intervals
4/5- Bearly Dead; A Band Of Brothers
4/6- While She Sleeps; Bury Tomorrow
4/8- Marc Scibilia
4/11- Mogwai
4/12- Hot Stove Cool Music ft. Cheap Trick
4/16- Mason Ramsey
4/18- Ebo Taylor & Pat Thomas
4/19- Penny & Sparrow
4/20- Matt Hansen
4/22- Orla Gartland
4/23- The Linda Lindas
4/24- Restless Road
4/25- Kranium
4/26- Magnolia Park
4/30- Jacob Banks

SCULLER'S JAZZ CLUB
Boston, MA.
(617) 562-4111

4/4- Greg Hopkins Jazz band CD Release
4/5- Brandon "Swingman" Sanders
4/11 & 12- Gerald Abright
4/19- Greg Abate Quartet
4/25- Joe LockeJ
4/26- Hey Rim Jeon

SINCLAIR
Cambridge, MA.
(617) 547-5200

4/1- Phil Cook
4/3- Alan Sparhawk (of Low); Circuit Des Yeux
4/4- Nubya Garcia; The Glitter Boys
4/5- Black Sherif
4/6- The War And Treaty
4/9- Bear vs. Shark; Snowing
4/10- 12OC; Annie Brobst
4/11- Anxious; Ultra Q; Stateside
4/12- John Splithoff
4/13- Chase Petra; Small Crush; Sorry Mom
4/14- Everyone Asked About You; Death Party
4/15- Ana Carla Maza
4/16- L.S. Dunes; From Indian Lakes; Night Sins
4/17- The Lil Smokies; Danno Simpson
4/18- Mount Eerie; Hana Stretton; Precious Bane
4/19- Yukimi (of Little Dragon)
4/22- Sawyer Hill; The Criticals
4/24- Maggie Antone; Kinsley
4/25- Sam MacPherson
4/26- Softplay
4/27- Music of Taylor Swift & More ft. Wolfe & Friends;
Lucero Unplugged; Ben Nichols; Rick Steff
4/29- Brenn; Asiris
4/30- Grateful Shred

SONIA
Cambridge, MA.
(617) 354-8238

4/2- The Rocket Summer; Mae
4/4- Rolling Quartz
4/5- Burp; The Ghouls; Tysk Tysk Task; Night Visions
4/6- Visions of Atlantis; Seraina Telli; Adamantis
4/9- Pity Party (Girls Club)
4/10- Radiance
4/11- Wormrot; No- Mas; Bandit
4/12- Dark Spring Boston – Day 1;
4/13- Dark Spring Boston – Day 2
4/16- Jerome's Dream; Psychic Graveyard
4/17- Brother Ali
4/18- Static Dress; Soul Blind
4/19- The Vulfpeck Experience; Old Days
4/20- Ceza
4/24- DJ BonerBoy
4/25- Evening Elephants
4/27- Rachel Platten; Ben Abraham
4/29- Dreamer Isioma; ivri
4/30- Bob Vylan; Do Flame

SPIRE CENTER
Plymouth, MA.
(508) 746-4488

4/3- Joe Cirotti Trio
4/4- Comedy with Karen Morgan
4/5 & 6- Master Illusionist Lyn Dillies
4/10- Meaghan Farrell
4/11- Johnny A. Trio
4/12- Jesse Agan
4/17- Sam Robbins
4/18- Chris Cain Band
4/19- Jimmy Tingle
4/23- Moana
4/24- Twisted Pine
4/25- Don Jovi
4/26- Maya De Vitry
4/27- The Shady Roosters 2pm; Jeff Allen 7:30

TD GARDEN
Boston, MA.
(617) 624-1000

4/8- Deftones
4/9- Kylie Minogue
4/14- Mary J. Blige

THEODORE'S BLUES & BBQ
Springfield, MA.
(413) 736-6000

4/4- Petey Hop
4/11- Wanda Houston
4/12- Neal Vitullo and the Vipers
4/18- The Peter Poirier Band
4/19- Chris Fitz
4/25- Tommy Whalen & The Ragged Edge
4/26- The Racky Thomas Band

WILBUR THEATER
Boston, MA.
(617) 248-9700

4/1- Matteo Lane
4/2- Lee Asher
4/4- Becky Robinson
4/8- Perfect Person
4/9- Bacharach Songbook Live featuring Todd Rundgren
and Rob Shirakbari
4/10- Watch What Crappens
4/11- Johnnyswim
4/12- Luenell
4/13- Joe Wong Special Between Jobs
4/15 & 6- Marcello Hernandez
4/17- Caleb Hearon
4/18- Start Making Sense; Ocean Ave Stompers Horns
4/19- Joe List; Aziz Ansari
4/22- Buckethead
4/23- Jarlath Regan
4/25- Joe Gatto; Mark Jigarjian
4/26- Jessica Kirson

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HeavyDrunk

This nine-piece group's unusual name, originated with a remark from bluesman, Clarence "Gatemouth" Brown, relayed later to HeavyDrunk front man, Rob Robinson by a musician who played in Brown's band. "Man, he's a no-playin' so-and-so... and a heavy drunk" Brown sneered, when urged to invite the unnamed subject, another well-known blues artist, on stage to play with him. While Rob remains protective of the identity of that man, there's no denying that the players who create the HeavyDrunk sound, blend a bevy of musical delights that include Delta Blues, Gospel, Soul and Rock & Roll.

When HeavyDrunk's bandleader, Robinson had the opportunity to go to Europe last Fall to perform, he invited legendary player, Watermelon Slim to go. After some resistance, Slim agreed and the rest is history. From that adventure, the album, Bluesland Theme Park, was born. It captures Robinson and Slim, along with Slim's bass player, John Allouise and drummer, Brian Shaw at their best and chronicles a point in time that will never be forgotten. I tracked down Robinson one day and talked about his origins, how he met Slim and what spawned the recording of the record. Dig it...

METRONOME: Where are you based?

Rob Robinson: I'm in Leiper's Fork, Tennessee.

METRONOME: Where did you grow up? Mississippi, Tennessee or both?

I was actually born in Louisiana. I went back-and-forth between Louisiana and Mississippi growing up. I moved to Tennessee in 1990. I've been in here for the last 35 years.

METRONOME: How long have you had your band, HeavyDrunk?

I have been doing this with this kind of group of players for about 10 years. I used to own a joint in Leiper's Fork. It's just South West of Nashville. I owned a BBQ joint there for 13 years. I smoked 700,000 pounds of meat there in 13 years. My wife made over 10,000 pies. It was great. We were blessed. At one point, USA Today and Rand McNally called us the number one place to drive and eat in America. After 13 years we were just wore out. We sold it about three years ago.

METRONOME: Was it called Puckett's?

Yes. It was called Puckett's of Leiper's Fork. There's a Puckett's chain that's owned by Marshall Family Foods. I bought the Puckett's of Leiper's Fork from Andy Marshall. He wanted to take Puckett's and franchise it. He's opened 12 to 15 of them now and they're doing really well.

METRONOME: How did you meet Watermelon Slim?

My wife and I used to go to Clarksdale, Mississippi and hang out there for weekends. I saw Slim play in the alleyway behind Bluesberry Cafe. I was just moved by him. I loved his playing. I got to know him a little bit, and we got to play some shows together.

I was down there at the Bluesberry and we were talking one day and I said, Slim, I think I have us a HeavyDrunk tour booked in Europe, would you like to go? He was a little hesitant because he's 75 and traveling is not as easy as it once was. He was a little hesitant, but I talked him into it. We ended

up going to Europe for a month and playing in Scotland, England and Spain and had a great time.

METRONOME: Tell me about Slim's song "Little Big Horn." You recorded it twice for the album. Why?

Initially, he played the song, "Little Big Horn" for me. "Little Big Horn" was really the impetus for this record. I heard him play it and asked, Slim have you ever recorded "Little Big Horn?" He said, "No." I said, Oh my goodness, we've got to record it. That's when I called the band and said let's find a studio in Mississippi to do it. We ended up at Dial Back Sound in Water Valley, Mississippi. We went there and recorded this record.

But Slim sounded so good by himself on "Little Big Horn." That's why we had two versions of that song on the record. His solo version is him at his

very best. The way he executes and plays that guitar with a spark plug puller for a slide with the guitar upside down... that's Slim at his musical best.

METRONOME: How long did it take to record?

We had the basics done in three days. I couldn't get my horn players down there, so we ended up overdubbing the horns in Leiper's Fork. I found a little studio there.

METRONOME: Did you rehearse the songs before you went to Dial Back Sound?

Before we went into Dial Back Sound, we had played a few gigs. We were kind of familiar with what we were doing, but a lot of these tunes were new. My tunes that are on that record are new, so we were kind of working them out in the studio.

Slim's tunes, he had never played before, so



we worked them out too. So in three days we went into the studio and had it pretty much done. We had to come back to Leiper's Fork and do a few overdubs and then we mixed it. I wasn't able to get the background girls down there or the horns.

We did the background vocals and the horns at Blazer Studio with Kurt Stowe in Leiper's Fork. But the main tracks were recorded at Dial Back Sound owned by Matt Patton. He's the bass player for the Drive-By Truckers.

METRONOME: Did you know Matt before you went into the studio?

I did not know him, but once I called and got him on the phone, and we started talking, I went and looked at the studio and thought, This is perfect. It's a funky little place with an eight track tape machine. It's really nice. So we recorded the whole thing basically on eight tracks. We did it with Starlin Darlin Browning. He was the recording engineer.

METRONOME: The album is beautifully raw. It was so organic. It was like you guys were sitting on the back porch and the tape was rolling. Your band HeavyDrunk is more sophisticated though, but I love both things that you're doing...

To me there's something so great about that Delta rhythm section. That's really what I wanted to capture, and that's what Slim is so good at and the guys that Slim normally plays with. The Delta rhythm section is special.

The bass player was John Allouise. He played on most of the album and is from Boston. Ricky Burkhead played drums, percussion and steel drums.

METRONOME: So you didn't use your HeavyDrunk bandmates to record. Why?

Because I wanted to capture that Delta rhythm. For me, it was that raw Delta rhythm. When you feel that, you know its front porch music.

METRONOME: Was John Allouise and Ricky Burkhead session players?

No. Allouise has played with Slim for the past 12 years. Ricky Burkhead is a drummer that Allouise knows. Ricky had not played with Slim before, but he is the Head of Percussion at the University of Mississippi at ole Miss. He's fantastic. He got in there and started laying those shuffles down. Think about that, the head of percussion can lay a shuffle down like that. If you think about how music is normally at a university, the fact that they have embraced that, I just think is brilliant. He's also brilliant on steel drums. That's him playing on "Watermelon Girl."

METRONOME: Did you write "Watermelon Girl?"

I wrote "Watermelon Girl" with Tony Joe White. Tony Joe used to come in to my BBQ joint all the time and eat ribs. Tony Joe loved to fish, so every time he went fishing he would call me up and say, "Why don't you come... and do you think maybe you could do me a thing if ribs?" That's the way he talked. He was the sweetest man on the planet, and one of the coolest people you could ever meet. He actually split for heaven before we could finish the song. So I dug up what I did with Tony Joe and I finished it. That was a collaboration between me and Tony Joe White.

METRONOME: Your band, HeavyDrunk sounds great. You've got the blues thing happening, then you put horns on top of it. What made you do that?

That's an important part of music to me. I listen back to Muscle Shoals stuff, Memphis Stax stuff and a lot of that stuff that came out of New Orleans with the horns. I just think the horns are an essential part. I love the way that sounds, to have them blast it, so that's exactly what we did.

Those guys, Roy Agee, Emmanuel Echem, Lorenzo Molina, Evan Cobb and Maxwell Abrams are fantastic. These are guys that play with everybody up in Nashville. They do a lot of stuff, but they don't get the chance to play *that* kind of stuff all the time. So when I give them the opportunity, they just start blowing horn lines back-and-forth at each other. To me the horns are a huge part of that, but basically it was just dragging those horns into this blues record.

METRONOME: How did you get hooked on this music as a kid?

My mom and dad only had five records between them (laughs). My sister, though was older, and she was a huge influence on me. She liked Al Green, Aretha Franklin and all that stuff. My sister died of cancer in the '90s, but she had this great record collection of vinyl LPs and she would just bring stuff home and put it on the record player. I was younger. That's where I got a lot of it.

Then there was this Blues station in Jackson, Mississippi. I had one of those little transistor radios beside my bed at night. So when I went to bed, sometimes I would just leave it on and listen to whatever. The first time I heard the blues like Muddy Waters on AM radio, the hair would stand up on the back of my neck. I wondered, What is that sound?



METRONOME: Did your sister ever get to hear your band before she passed?

Oh yeah. Melinda was a classically trained musician, so she played Beethoven and Chopin and Scott Joplin on piano. Dad bought her a baby grand piano, and I remember playing with my toys or whatever underneath it. She'd be practicing her piano, so I would hear all that. She loved the ragtime stuff too and would play that. That's just sticks in my head.

METRONOME: These days, are you just a professional musician or do you still cook on the side?

I'm not cooking professionally anymore, but I still have that big smoker that started the whole thing at Puckett's. Every once in a while, I'll break

out that smoker and do some cooking. Now, I'm pretty much either playing music or doing some maintenance on some rental properties.

METRONOME: How did you get involved with renovating Robert Johnson's tombstone?

Basically, they say there are three places where Robert is buried down here. This one is at the Little Zion Missionary Baptist Church in Greenwood, Mississippi. I was down there one day to see Robert Johnson's grave and just happened to run into some of the people that went to church there. We hit it off, so I'm just trying everything I can do to raise awareness of them down there.

It's a small church. They had 13 members when I joined. So I just do everything I can to raise money or awareness for them because they just need help. They're in charge of keeping up Robert Johnson's grave. There was a pretty big repair a couple of years ago. We talked to the city of Greenwood and they have realized what a tourist attraction that is. They have stepped up in a big way. They put a fence up. It just keeps people from driving through there. To my understanding, if you were black, that was the only place you could be legally buried around Greenwood until 1964.

METRONOME: How many people visit that grave-site in a year?

I would say at least a couple of thousand. I've seen tour buses show up and people get out. All three Robert Johnson grave-sites though claim to be the real one. I feel like this one is the real one though. They had a woman come out and authenticate it years ago. She lived there as a child. I think she was the daughter of the man that dug the grave.

METRONOME: What kind of guitars do you play?

My favorite acoustic right now is an old Airline

acoustic. It actually has a busted top on it. It's cracked right down the middle. I did some repair work to it. I found it on the wall of a little, used music store. They only wanted \$100 for it. Right now, that's my favorite acoustic guitar. Then I have a friend who is a guitar maker here in Leiper's Fork. His company is called Leiper's Fork Guitars. He has made me a guitar that is very similar to Robert Johnson's guitar. I play that a lot. For electrics I just play Airline and Silvertone guitars. I could never afford the Fenders and Gibsons.

Just last year, I found a Silvertone 1481 combo amplifier that still has the original Silvertone tubes in it. As I get older, I'm looking for something lighter. I have an old Fender Super Reverb that's just an anvil. It's just sits. It does not move.

METRONOME: How many shows did you and Watermelon Slim do when you went to Europe this past Fall?

We did 15 shows when we were in Scotland, England and Spain.

METRONOME: Who played with you in the band?

It was me and Slim, John Allouise and Brian Shaw. Brian has been Slim's drummer for the past eight years. We did it as a four piece. It was fun.

METRONOME: Who shoots your HeavyDrunk videos? They're excellent.

We've done some ourselves. My son is really good with video and there's a guy that did some great stuff with us. His name is Dave Colon. Dave did a lot of those videos that you see on our website.

METRONOME: How can people find you on the web?

They can go to our website at www.heavydrunk.com.

-- Brian M. Owens



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[Let it out]

Top 5 for April 2025

(In NO Particular Order)

- Cimarron 615
- Jennifer Porter
- Rees Shad
- Konseptikor
- Ed Alstrom

ED ALSTROM FLEE THOUGH NONE PURSUE 18-SONG CD

- BE NICE!
- BLUES AIN'T ALRIGHT
- SLOW BLUES
- FLEE THOUGH NONE PURSUE
- THE TRUTH
- SICK
- ALWAYS NEAR
- THE RECORD PEOPLE
- SOMETIMES
- SCREWED
- H-O-P-E-L-E-S-S
- GREAT NOTCH
- FRUITCAKE
- YOURS IS A PLACE
- SUCCESS (Was Not To Be Had)
- CROSSFIRE OF LOVE
- I DRUNK, YOU DRIVE
- DON'T CRY AT MY FUNERAL

Ed Alstrom's resume reads like a guy who's done it all, and he has. He's been a Music Director/Organist and Choir Director at New Jersey churches, performed on and off Broadway, been the weekend organist at Yankee Stadium, worked at Casio keyboards and played with the likes of Bette Midler, Chuck Berry, Leonard Bernstein, Herbie Hancock, Odetta, Dion, Larry Coryell, Blood Sweat and Tears, Ronnie Spector, Lou Rawls, Donald Fagan, Hubert Sumlin, Peter Noone, Levon Helm, Al Kooper, Stanley Jordan, Steven Van Zandt, Chubby Checker, Rick Derringer and Jimmy Vivino among other music notables.

On his first self-produced album (he does virtually everything), Flee Though None Pursue, Alstrom touches down on the Blues and everything in between. Vocally, he sounds like Randy Newman with his gruff, well-pitched voice, but it is his keyboard chops that truly shine here. Songs like "Be Nice!", the dark cadence of "Flee Though None Pursue," the touching lilt of "Always Near," the comedic "The Record People," the bouncing "Sometimes," the funny "I Drunk, You Drive" and the irony "Don't Cry

at My Funeral" will prove him worthy of his resume. Good stuff! [B.M.O.]

Contact-- www.edalstrom.com

JENNIFER PORTER SUN COME AND SHINE 10-SONG CD

- SUN COME AND SHINE
- SHOW ME YOUR LOVE
- WHEN IT'S ALL BEEN SAID AND DONE
- SATIN SHOES
- STOP YOUR TALKIN'
- IN AND OUT WITH YOU
- BITTER NEW YORK NIGHT
- YOU'RE SO EASY TO BE WITH
- SOMETHING ON YOUR MIND
- I'LL BE HERE

Award-winning musician, actor, screenwriter and Maine native, Jennifer Porter is a multi-talented gal. She's sung with Classical and Jazz Orchestras, including the world-famous Glenn Miller Orchestra. However, Jennifer is most comfortable singing at the piano while banging out an old Blues tune.

With a beautiful voice and deft piano/keyboard chops, Porter re-delivers her meticulously crafted 2021 album, Sun Come Shine featuring nine originals alongside a lone cover penned by Dino Valenti (a.k.a. Chet Powers of Quick Silver Messenger Service). There's no limit to Porter's vocals as she's capable of whispering softly with sensual aplomb or singing with commanding presence. She also enlists a group of heavyweight players like Cindy Cashdollar on pedal steel, C.J. Chenier on accordion, Bernard Purdie on drums (also acts as music director) and Christian McBride on bass to help her realize her well-penned arrangements.

Best tracks include the uplifting album's title track "Sun Come and Shine," the R&B flavored longing of "Show Me Your Love," the soulful "Satin Shoes," the uptempo jaunt of "In and Out With You," and the jazz-inflected soul of "I'll Be Here." This is a wonderful album not to be missed. [B.M.O.]

Contact-- www.jenniferportermusic.com

REES SHAD PORCELAIN ANGEL 14-SONG CD

- AIN'T THAT THE WAY
- MAGIC LANTERN PRESENTATION
- CODA BLUES
- GREAT BIG WORLD
- ISN'T IT A LOVELY DAY
- PORCELAIN ANGEL
- THUMBNG THE SCALES

- A MAN LIKE ME
- BRIGHTER DAZE
- THE RIGHT THING
- YOUR LAST STRAW
- PISTOL WHIP HANGOVER
- CODA BLUES (Bonus Back Porch track)
- BRIGHTER DAZE (Bonus Back Porch track)

With a musical catalog spanning a notable sixteen solo albums over 30 years, Rees Shad proves to be a seasoned, qualified singer-songwriter-guitarist. He claims each album serves as a chapter in his continued exploration of sound and the human experience and if his latest disc is any proof, it's easy to understand his claim.

Reminding this scribe of country superstar Garth Brooks and his songwriting saavy and delivery, Shad sounds as equally talented vocally and guitar-wise. His songs touch you heart & soul and make it easy to make sense of love, life and everything in between.

Songs of note on Porcelain Angel include the album's understated opener, "Ain't That The Way," the Randy Newman inspired "Coda Blues," the piano driven "Isn't It A Lovely Day" and the Steely Dan vibe of "A Man Like Me." A fine outing from Rees Shad. [B.M.O.]

Contact-- www.reesshadmusic.com

JIMMY VIVINO GONNA BE 2 OF THOSE DAYS 11-SONG CD

- BLUES IN THE 21ST
- RUBY IS BACK
- GONNA BE 2 OF THOSE DAYS
- BEWARE THE WOLF
- AIN'T NUTHIN'S GONNA BE ALRIGHT
- BETTER DAYS PAST
- FOOL'S GOLD
- CROSSED MY MIND
- GOIN' DOWN FAST
- SHADY SIDE OF THE STREET
- BACK UP THE COUNTRY

One thing about Jimmy Vivino is he's a restless soul always looking for gig. Recently inducted as a member of Blues Rock pioneers, Canned Heat, and co-producer of their new album, Finyl Vinyl, Vivino spends no time thinking what could be. He makes it happen. Being involved with the Conan O'Brian TV show for 30 years also gave him opportunity to rub elbows with some of the finest players in the world who appeared on the show. That opened lots of doors for the hungry bluesman.

On his new album, Gonna Be 2 of Those Days, Jimmy steps out with his guitar as well as singing lead on all the albums tracks. His guitar playing is incendiary throughout

while he will surely surprise listeners vocally. Songs of note include the funky "Ruby Is Back," the uptempo "Beware The Wolf," the film noir vibe of "Ain't Nuthin's Gonna Be Alright" and the blues lament of "Fool's Gold." Good stuff! [B.M.O.]

Contact-- www.jimmyvmusic.com

LIBRARIANS WITH HICKEYS HOW TO MAKE FRIENDS BY TELEPHONE 12-SONG CD

- HELLO OPERATOR
- LISTENING
- YOU DON'T KNOW ME
- NO MORE GOODBYES
- OUT OF YOUR HAIR
- WHAT HAPPENED TO MY HEART
- BRAND NEW BOYFRIEND
- MIRROR
- SPYING BY THE NUMBERS
- HAVE YOU HEARD
- SHIP TO SHORE
- EVERYTHING WILL BE ALL RIGHT

Within a relatively short time, Ohio's duo is back with their third album. The two fill out the studio with warm pop harmonies and jangly guitars on the opener that takes us back to a better 1980s. Mitch Easter would have been proud. "Listening" has more minor notes for a different feels, but then offers us an uplifting chorus with plenty of hooks. The soothing and slightly understated "You Don't Know Me" provides a slightly shallower texture while maintaining the warmth.

LWH get more insistent with the driving "No More Goodbyes," as the voice finds a melancholic tone. Ray Carmen maintains the regret in his voice for "Out Of Your Hair," while Mike Crooker provides uplifting guitar work. Carmen narrates another story of lost love on "What Happened To My Heart." The harmonies reach almost Byrds-like proportions on "Brand New Boyfriend" with just a few Brian Wilson twists for good measure.

The finger picking guitar intro with just a decent nuance of distortion of "Mirror" signpost a change of direction in the album and indicates the two can also rock. The very psych garage rock (with Farfisa organ) "Spying By The Numbers" shows they have even more range. "Have You Heard" has a wistful quality without wimping out. The lads slow down for the rueful "Ship To Shore" that maintains a mechanical repetitiveness. In contrast "Everything Will Be All Right" seems quite upbeat, as the title suggests, and then hits the sweet spot on the uplifting and shimmering chorus. It seems almost natural in how they find their mark each time

on these rather intimate tunes. It can't be that easy. [Gecko]

Contact--

bigstirrecords.com/librarians-with-hickeys

BIG AL & THE HEAVYWEIGHTS

BLUES POWER

10-SONG CD

- BIG FREIGHT TRAIN
- BLUES POWER
- IF
- RED LINE
- TIRED OF WAITING
- WASTED SO MUCH TIME WITH YOU
- GOT WHAT I LIKE
- GOOD BYE
- I WANT TO KNW
- FAST DRIVIN'

Big Al and the Heavyweights originally formed in 1996 as the Unknown Blues Band with founding members, drummer Big Al Lauro, singer-guitarist Warren Haynes and pianist Rick Gergen. Losing their longtime singer-keyboardist, Wayne Lohr, who passed away on December 29, 2023, also made things look bleak for Big Al & The Heavyweights, but Al put the machine in gear and found new players: singer-guitarist Marcel Anton, bassist Dennis "the menace" Cedeno, and singer-harp player Dangerous Dale Robinson.

Buzzing with energy infused from the new members, the group went in to the studio and produced Blues Power which showcased their powerful Blues acumen and deep Louisiana Boogie. The band sounds much larger than a four piece while guitarist Anton shreds from song to song. Shining cuts on Blues Power include the bustling "Big Freight Train," the Cajun jump of "Red Line" and the sweet sounding "Got What I Like." Big Al & The Heavyweights are back and better than ever. [B.M.O.]

Contact-- www.bigal.net

CIMARRON 615

12-SONG CD

- TIME KEEPS SLIPPING AWAY FROM ME
- FALLIN'
- BUTTE LA ROSE
- MAKE IT RIGHT OR MAKE IT WRONG
- I KNOW BETTER
- THE TRUTH
- NIGHT AT THE RODEO
- FREE IN AMERICA
- IT'S A GOOD LIFE
- I'M LISTENING
- TWISTED, TIED AND TANGLED
- GO TO BATTLE

Cimarron 615 is a Hall of Fame-caliber group with credits that play out like a who's-who of music history. Lead guitarist Ronnie

Guilbeau, keyboardist Michael Webb, singer-bassist Jack Sundrud and drummer Rick Lonow intersected via the famed country-rock band Poco. Lonow and Jack Sundrud were its longtime rhythm section until the band stopped when co-founder, Rusty Young died in 2021. Michael Webb played in the band for eight years, while Ronnie Guilbeau co-wrote Poco's Top-20 single, "Call It Love" with Lonow.

Cimarron 615 came together after Rusty Young's death, when Blue Elan Records chief, Kirk Pasich, organized a tribute concert and album and brought Sundrud, Webb and Lonow together as part of a house band for several projects. When doing so, he heard the potential instantly and Guilbeau was asked to join group, rounding out the line-up in 2023.

On their second album together, the quartet delivers an impressive set-list of upbeat country rockers and rowdy Americana. From track to track, there's no filler here gang, just well-penned tunes. Favored cuts include the hiply-penned album opener, "Time Keeps Slipping Away From Me," the Americana jangle of "Fallin'," the rockin' "Butte La Rose," the testifying "The Truth," the revealing "Free In America," and the musicality of "Twisted, Tied and Tangled." This is a great album by veterans who continue to set the bar high. [B.M.O.]

Contact-- www.cimarron615.com

THE MULDOONS **WE SAW THE VIEW** **10-SONG LP/CD**

- 27 YEAR ITCH
- SAME OLD SAME
- THE HILL
- YOU'LL SEE
- WHY DO YOU CARE?
- HOURS & HOURS
- GONE TOO FAR
- LOST WITHOUT YOU
- FLY
- AUDACITY

This Scottish band formed in the early 1990s without recording anything, but reformed a couple of years ago to record the back catalogue and are now on their 2nd album full of new tunes. They deliver slightly jangly melodic indie-pop with a minimum of quirks. A bit like Orange Juice, just more downbeat.

"27 Year Itch" has a warm, lush sound where Gregs trumpet chimes in between the lead guitar and the well-placed drum fills, all nicely produced. Singer Gerry delivers "Same Old Same" and the remaining tunes with a very smooth and empathic voice. For "The Hill," they find a particularly pleasant lead guitar melody, which doesn't really sound like a guitar, strings or even keyboard.

Continued on next page >>>

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Gerry revisits old relationships on "You'll See" with the trumpet providing most of the counterpoints. There's a slight Jazzy influence in "Hours & Hours" with its swinging cadence.

On "Lost Without You," you're reminded of the Housemartins, just with a much better voice and more timeless. The vocalist puts a lot of his private life and those around him into the record, as testified by "Fly." They end on the bouncy "Audacity" where they play out a certain joy-de-vivre. What a way to have a midlife crisis. [Gecko]

Contact--
muldoonsmusic.bandcamp.com

THE WYNOTTS WAY BACK NOW 11-SONG CD

- ANTIDOTE
- INVISIBLE
- HEY, SHARON
- NOBODY'S LOOKING
- RETREAT
- STAY AROUND
- FOLLOW YOU
- ANOTHER ONE
- OPERATOR
- PIN UP GIRL
- GOOD TIME CHARLIE

Rumbar is releasing an album's worth of recordings for the first time by the Wynotts, who graced Boston stages between 2007 and 2009 and featured members of Jerry's Kids, Underball, The Downhalls and The Killer Abs.

Local punk hero, Bob Cenci, has always stood for quality and there is a certain freshness to "Antidote" where Ivahna Rock and Michele Kish provide tasty backing vocals. Kish continues singing on the somewhat linear yet engaging "Invisible." "Hey, Sharon" has a more complex arrangement and sees Cenci straining away at the mic on this interesting call and answer extravaganza. "Nobody's Looking" is something for the young at heart in the way it takes you back to your teenage years. 60's Girl Group aficionados will really dig this tune.

There's a certain epic quality to Cenci's "Retreat." The acoustic guitar fools you into believing you're gonna get a campfire tune on "Stay Around," but they up the ante and give it a lot more torque, reminding you of a more 3 dimensional Fastbacks. "Follow You" is largely demo quality, with the cymbals crashing about recklessly, but the tune with its gang vocals keeps drawing you in.

On "Operator" the band explores social contacts in an era where Social Media

were just about crossing over. Ivahna Rock comes to the fore on the endearing and infectious "Pin Up Girl." Pretty nice for a back catalogue clearance. All in all, this will make you regret not having gone out and seen them 16 years ago. [Gecko]

Contact-- thewynotts.bandcamp.com

THE DOGS UNLEASHED 24-TRACK CD

- SECRET PLACE
- AIN'T GOING NOWHERE
- CALL MY NAME
- CLASS OF '70
- DO ANYTHING U WANNA DO
- EVERYTHING IS COOL
- GOOD TIMES GIRL
- GST 483
- I GOT NOTHING 0
- INTERGALACTIC SLUT
- I'M ALIVE
- JOHN ROCK AND ROLL SINCLAIR
- LET'S GO BABY
- NOTHING LASTS 4 EVER
- NOT WORKING FOR THE CIA
- OH YEAH!
- PUNK ROCK HOLIDAY
- SLEAZE CITY
- SLITHER
- TUFF ENUFF
- UNDER THE COAST
- YOUNGER POINT OF VIEW
- YOU CAN'T CATCH ME
- WELCOME TO THE REVOLUTION

Lansing, Michigan's Dogs rocked it out between 1968 and 1989 and Rumbar has pulled together this immense retrospective commemorating this gritty forgotten band fronted by guitarist Loren Molinare. The sound varies from the grunge like "Secret Place" to the pop punk cover of the sublime

"Do Anything U Wanna Do" originally written by Eddie and the Hot Rods. Unlike most classic rock, the sound fits perfectly to the late '80s and early '90s, but we are not told when these tunes were written.

"Class of '70" does reference the Vietnam War, but would fit any conflict since then. Except for the boogied out and early 1970s produced "John Rock and Roll Sinclair" and the proto-punk "Nothing Lasts 4 Ever" this made them essentially timeless. The canines explore Psych on "Slither," but that has never completely fell out of fashion. There were dozens of bands by this name and while not having any obvious radio friendly unit shifters, they must have set every club in America on fire. [Gecko]

Contact--www.bandsintown.com/
a/1518245-the-dogs-(detroit)

GREASER PHASE GREASER PHASE 10-TRACK CD

- LONELY HEARTS KILLERS
- BACK IN CALIFORNIA
- BELIEVE IT
- I MISS THAT ROCK AND ROLL
- LOVE IS GUARANTEED
- KNOCKIN ON YOUR WINDOW
- THE BELLE OF CLARKSVILLE, MISSISSIPPI
- NERVOUS MINDS
- FALSE PARADISE
- OVER AND OUT

New York vocalist Jonny Couch and guitarist Benny Imbriani, probably veterans of countless combos, bonded over their love of good time Rock & Roll and decided to have a go. The result is a relatively lo-fi mix of garage rock and power pop accented by Couch's emotional delivery on "Lonely Hearts Killers" where Imbriani's percussive riffage makes up for the lack of a drummer. Couch once again reaches

out to you with his friendly tuneful voice on "Back In California" while some surf guitar provides the backing.

"Believe It" veers out a little into country territory with a touch of twang. The NYC origins provides a bit of a lounge sound on the tuneful "I Miss That Rock and Roll." "Love Is Guaranteed," in turn, is more of an affirmative mission statement with a drony guitar backing.

The lads channel their inner Jagger/Richard on the country blues of "Knockin On Your Window" though Jonny sounds a lot more sincere than Mick ever could. The boys hired drummer Kevin Shea to run the engine room on the melodic southern rock of "The Belle of Clarksville, Mississippi."

They downshift for the rather downbeat "Nervous Minds," while the singer more than makes up for it with his full range crooning. "False Paradise" appeared somewhat mechanical, but suitably showcased the singer's voice. Imbriani double tracked some tasty leads on "Over and Out" to provide a little 3 dimensionality.

The CD feels a little under produced, but gives a good impression of the kind of spirit these enthusiastic middle agers can generate at a club or private reception. Excellent calling card. [Gecko]

Contact--greaserphase.bandcamp.com

KONSEPTIKOR 9-SONG CD

- DOORWAY TO INSANITY
- NOBODY CRIED
- ASTRAL PLAIN
- WALK AWAY
- VISITING HOUR
- SPECTRAL GARDEN
- THE TREND
- BADASS
- FROM THE DEAD

Konseptikor is a Southern, New Hampshire based 3-piece band featuring singer-guitarist-songwriter, Glenn Guimond, drummer Andy Desrosiers and bassist Ed Tausky. Guimond and Desrosiers spent the better part of 10 years as Uccultum, a Doom Metal band before forming the new act, Konseptikor, with bassist Ed Tausky.

On their new, self-titled album, the trio has moved away from the Doom Metal genre and adopted a sound more in line with Black Sabbath and Ozzy Osbourne. The band is tight and the music is engaging and highly entertaining if you're a fan of that musical era. Best tracks include the Ozzy inspired "Astral Plane," the catchy "Visiting Hour" and the highly authentic "Badass." Fans of early metal will love this band! [B.M.O.]

Contact--uccultum@yahoo.com



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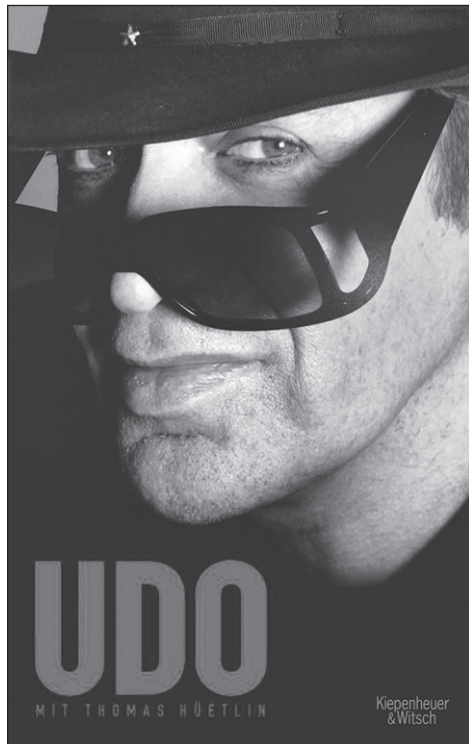
• Book reviews by Alex Gecko •

Germany is the largest most powerful economy in Europe. With only about 80 million German and 15 million Swiss and Austrians and a handful of German speakers in a remote part of Belgium as well as Luxemburg, there is only a limited music market compared to the Anglo Saxons, considering the airwaves are also saturated with English language music.

Few of the German rockers have put pen to paper and many of these have not made much of an impression outside of their home markets. Yet most somehow they insist on finding innovative ways to express creativity in reaching readers, rather than giving them the obvious band and music content they might be interested in; the logic being that this has all been said before in interviews and press articles. This series of reviews is the idea of my clever daughter who got me the Nena book for my birthday after doing a project in her music class.

Udo Lindenberg published **Udo** together with ghost-writer Thomas Huetlin in 2018. Udo, birth year 1946 is probably the godfather of German Rock music with dozens of albums having gotten his start in the early 1960s as a Jazz drummer.

He slowly evolved into a rock star through



an evolutionary process as there wasn't really a commercial German rock scene and singing in accented English didn't work. He claims his break through was finding a way to make the harsh angular German language flow poetically, which came naturally to him as the prototypical

slacker, well before slacker became a concept.

While sometimes lumped into Kraut Rock, you can clearly discount this. The narrative also documents his struggles with demon liquor or lady Whiskey as he sometimes describes her.

The entire book is written in the 3rd person, which is another one Udo's affectations and which also limits one visibility of where he ends



and the ghost-writer starts. Nevertheless, it's nearly all poetry, liberally interspersed with his lyrics and cartoons.

The tome begins with Udo hitting rock bottom when his early 2000s album of covers by 1930s German Jewish emigres dismally flopped and how he and a producer staged a comeback along the lines of the Rick Rubin produced Jonny Cash return to force. He involves all his entourage and family in the work which truly come to life in 3 dimensions and brings us into his creative progress. He even mentions his brief dalliance with Nena, though the flings with groupies remained a norm throughout his life.

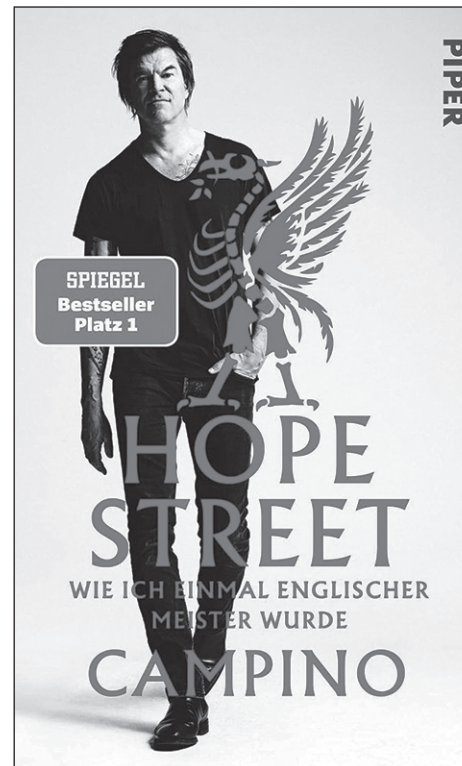
A large part of the text sees him taunting the East German regime, though this was seamlessly blended through his musical progress. As much as Udo remains a complex, vulnerable and flawed character, this is probably the only German Rock Musician Autobiography that currently stands the test of time.

Peter Maffay (Petter Makkal) published **der 9. Ton** in 2013. Maffay is of the former German Ethnic minority in Rumania and was born in 1949. His parents managed to emigrate from the formerly totalitarian communist country in the 1960s, and in Germany, he gravitated to music. Although he preferred rock music, he

was groomed as a Top 40 pop performer, in which he was quite successful. He did manage to move back to Rock in 1982, but found it difficult to find acceptance at first, even getting booed off stage while opening for the Rolling Stones.

Hard Work eventually paid off both in music, where the gritty veteran is seen as one of the most authentic and well-adjusted German rockers. He also wrote children's books. In the last couple of decades, he has focused more and more on his children's charity work and is now doing his farewell tour. The book is almost entirely focused on his charity work and on the celebrities he managed to get involved with. Maffay is currently doing his farewell tour but perhaps he might recap his musical life at a later stage. Author Edmund Hartsch however wrote a proper biography.

Campino (Andreas Frege) of the **Toten Hosen** (Dead Pants) published **Hope Street** in 2020. As the singer of the premier German Punk and Rock band since the early 1980s, Campino has released more than 20 live and studio albums and is also active as a music professor, journalist and actor.

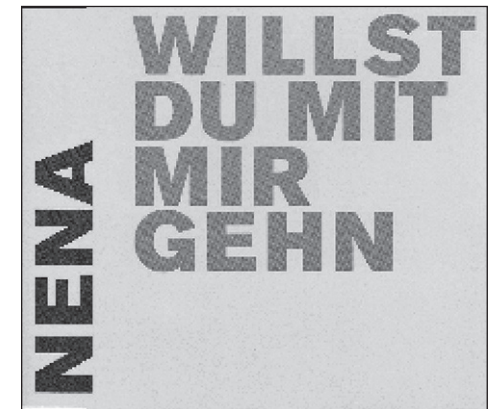


In an effort to be creative and unique, he elected to focus is first book on his lifelong passion for the Liverpool Football Club. As an aside, he offers you his family history and snippets of band interaction, such as how they play "'You'll Never Walk Alone," the LFC anthem. Nevertheless, you get the impression that in his early 60s, he is now tired of the band and

reverting to a childhood pastime.

The writing style is passionate and engaging, but follows no discernible chronological order. Still the book, as cleverly written as it is, represents a missed opportunity for the fans of the band. While there are a lot of German football fans, few of them will have an interest in English football clubs.

Nena (Gabriele Susanne Kerner) published **Willst Du Mit Mir Gehen** in 2005 together with journalist Claudia Thesenfitz. Nena's new wave "99 Luftbalons" (99 Red Ballons) remains unforgettable, but the book is rather



idiosyncratic even when taking into account the likes of Neil Young. In fact within the tradition of a play within a play, it is more of a book within a book, i.e. a book about the making of this book from the view of the co-author.

The two switch back and forth in colour coded sections. Nena pretty much vetoed any information that was in the public domain from articles dating back to the 1980s, wanting to have fresh heartfelt content. We learn that she can handle a good number of instruments despite only having been seen as a singer on stage, which helps with song writing.

In a cheap 1980s movie used to promote her early music career, she seemed like a skinny giggling girl with an overbite, but has somehow squared the circle between music and workaholic/multitasking family woman. She provides a lot of insight into her upbringing and relations in the German provinces.

In the recent Corona years she drew negative attention to herself as an anti-vaxxer, but after reading her very bleak experiences with the medical establishment that killed her son and nearly killed her, one understands why she abhors traditional school medicine.

She gives us some insights on her band members but there is virtually no musical content. The language is quite youth oriented and immediate. The book is essentially a new form of pop art. There are thoughts of a second edition. Nena remains busy with concerts, solo records and children's records.

Bobbo Byrnes

"Often when I'm traveling, the words in music get in the way of my daydreaming. I found myself in many train stations this past year while on tour in Europe. The bustle of tracks, the running to catch canceled trains and not having a seat when you get there guided me to create something that can ease the traveling mind? I call it Music for Train Stations..."

Bobbo Byrnes is a true character. He's full of real-life stories because he's experienced them first hand. Whether he's performing in Europe, playing shows in his adopted state of California or visiting the East Coast for a gig, Bobbo keeps it as real as it gets.

I tracked him down one Saturday afternoon amidst his busy schedule and he enlightened me about with his life on the road. Enjoy...

METRONOME: You're in New England now. What brought you to the East Coast?

Bobbo Byrnes: I'm going to the Folk Alliance. It's a National Festival in Montreal. I have four or five showcases up there this coming week. I figured it would be easier to fly to Boston, pick up my guitar at my mother's house and get a bus to Montreal.

METRONOME: Can you tell us about your new album?

It's called Music for Train Stations. I was telling people that I did something completely different and they were saying, "Yeah, yeah, yeah." I'd say, No, this one is *really* different.

METRONOME: What was the impetus that made you want to record the album?

Last fall when I was in Europe, I wanted to prove that you could tour as a solo singer-songwriter on public transportation in Europe. I did about 5,000 miles on public transportation. It nearly killed me. They had so much construction going on and there was rain and flooding and cancellations. I got stranded in a couple of train stations, so there was that moment of being stuck in a train station, and wanting some soothing music to calm my nerves.

METRONOME: When you would get stuck in a train station, would you have to sleep there?

I never ended up sleeping in the train station, but I was stuck in a few of them for several hours.

METRONOME: Did you have a backpack and your guitar with you?

Yes. The picture on the album cover is from Liege, Belgium. I was taking a train from Cologne to Brussels and the train was running late. It stopped in Liege, which is about an hour to an hour and a half outside of Brussels. They said, "Okay, we're running

late, so everyone off the train here."

Everyone got off and the train went back to where it came from. It was, figure it out yourself. I was stranded in the train station for a couple of hours. Eventually, another train showed up and took me the rest of the way.

METRONOME: What kind of construction were they doing along the way?

The way it was explained to me, and politics had a lot to do with it, governments are in charge, and they try to get things fixed. When the right wing got into office, they said we're wasting all this money. They cut all the construction and upkeep of the rail lines. When they left wing got back into office, they started fixing all the stuff again.

METRONOME: It's sounds like America, doesn't it?

Yeah. The left wing just got back into office and was fixing all the train lines. They had to fix a lot of train lines.

METRONOME: How long does a particular government stay in power in Europe?

It's different everywhere. I can tell you, I was in Austria the day they had their elections this year, and for the first time since the 1940s, the far right party got a majority.

I was on a train in Vienna when the results came through. Everyone was looking at their phones and a sense of dread was on their faces. Everyone just freaked out. It was essentially like the Nazi party getting back into power. It's that far right.

METRONOME: Where did you record Music for Train Stations?

For most of it, I recorded it at my local

library, because I tune their piano. They have a 1964 Steinway Baby Grand they bought new in '64. It's my favorite piano that I've ever heard. I was inspired by that. I just wanted to go in there and create some music.

METRONOME: Was it easy to do? Did you bring a ProTools set up with you?

Yeah. I brought two Sennheiser MK-4 mics, stereo left and right, reverb and mixing board.

METRONOME: Did you mix it at home?

Yes.

METRONOME: How long did it take you?

It took two sessions of about three hours each.

METRONOME: I heard electric keyboards in there too...

There's an organ in there. I used a Hammond organ on one song. The other sounds are just manipulations of the original piano signal that I was putting through and then processing. I used plug-ins in ProTools, but I didn't use synthesizers or anything like that.

METRONOME: It sounded like there was a lot going on. It sounded very layered.

I'm a big fan of Brian Eno. He invented ambient music, so that was a jumping off point for me.

METRONOME: Did you play your guitar at all?

There's no guitar, there's no drums, there's no vocals... It's all just piano and one song has an organ in it. It was just something I was having fun making, then a friend of mine said, "You need to put this out." Then a few other friends asked, "When is this coming out?" It was something I was just doing for fun. I realized then that I needed to release it.

METRONOME: How is your singer-songwriter act going?

I've been home since November. I've been working on this album and I've been writing a book. My book is a mixtape. It's about songwriting, it's about travels, about piano tuning and my tour diary... It's like a Kerouac mixtape is what it is.

METRONOME: Do you set aside time for the writing of the book?

Tuesdays are my book writing day. I do about 10 or 12 hours every Tuesday. I've been writing it for the past couple of years, knowing what I wanted to do. I've been compiling all these things. My idea for the book is roughly 275 to 300 pages long. I started with about 1500 pages and now I'm trying to whittle it down.

METRONOME: I would imagine you have tons of stories to tell...

I do. There's a lot. I have about nine years of tour diaries. I have lots of stuff about being



overseas and being ripped off. I realized my car has been broken into on tour four times now. My wife was reading it and said, "You know, you probably don't have to have all these stories about getting robbed" (laughs). **METRONOME: What made you keep a diary of all that stuff?**

I've always kept a log of what was going on. When I got signed to a German label, back in 2013, the guy that ran that label said to me, "You should keep a tour diary." He just encouraged me. I never thought of doing it in that way. So I started writing a tour diary and just posting it.

It's interesting how you could be doing something, and an outside source can look at what is and say, "You should do this." It's so obvious to you in retrospect.

METRONOME: What was the guys name?
His name is Heiko Grein.

METRONOME: What happen with that record deal?

He had to downsize greatly with Covid. They went from 15 to 20 employees, down to one. He's been slowly building it up, but it's been tough. At that point, I wanted to be out of the deal anyway, so it worked out well. **METRONOME: The last time we spoke, you had started a label of your own with a partner. What happened to that project?**

He had investors lined up who were going to do all this stuff and it just fell apart. If you get hung up on what didn't happen, you'll never get anywhere. All of this falling apart

was just moving forward.

METRONOME: Are you happy that it fell apart?

It's nice to have someone else working in your corner and he and I are still friends. Trying to take on stuff was affecting his personal life and that wasn't good. It's the second label that he's been a part of it that has gone out of business. The first label went out of business partially because Exene Cervenka from X spent all their money (laughs).

METRONOME: How does that happen?

I don't exactly know the details, but they told me, "The money we had for you has been spent."

METRONOME: What are you carrying around these days for guitars?

Still the same Gibson acoustics. I will say that my 1990 Gibson J-30, is a Hummingbird. There was this window when they were building them of six months where the J-30 was a beautiful Hummingbird copy. I own the second one. My favorite one was made on Tuesday, April whatever in 1990 and my backup was made on Monday the day before. They were made on consecutive days. I own both of them.

METRONOME: What do you use for an amp now?

If I have my druthers, it's a Vox AC-15 or a Fender Princeton.. and then there's Blues Jr's everywhere. Recording wise, I've been using a Quilter. They're amazing. I met the

guy from Quilter at N.A.M.M. this year.

For a long time, I really wanted a Princeton, but I wanted a Princeton with a 12" speaker. So I had a new baffle put in my Princeton. Now my Princeton has a 12" Celestion Greenback in it. It sounds great.

METRONOME: Have you shot video for Music for Train Stations yet?

I have done one so far and I'm doing another one today that I want to do with snow in it. I did one on Cape Cod with the sunrise for the song "Rise."

METRONOME: Are you shooting it all with an iPhone?

Yes. I'm shooting it and then giving it to a friend to pretty it up.

METRONOME: What are you doing for gigs back home in California?

There are a bunch of things coming up really. I'm doing some gigs here in March and then in April I'm coming back to New England to do The Town & The City Festival in Lowell, MA. I'll also be doing the Tucson Folk Festival and the Glendale Folk Festival. Then I'm playing in Alaska in June. I'm doing a music Festival there.

At the Glendale Folk Festival, I'm also running a workshop on how to accompany yourself on acoustic guitar for solo gigs. How to keep it interesting instead of just standing there and strumming G, D and C.

METRONOME: How did you get that gig?

The folks that run that Folk Festival asked me.

METRONOME: How long will you be in Alaska?

I'll be there for a couple of days and do a couple of shows. It's six hours south of Anchorage. Of course I'll be back here in August and doing shows here as well.

Then I head back to Europe. I'll be doing shows in Germany and the Songwriter's Festival in Copenhagen and other shows in Austria. I have to have my book done because I have a booked event in Cornwall in the UK in the beginning of September. That will be exciting.

METRONOME: You sound like you're in a good place... Are you happy?

Yes. I'm exorcising some demons, like you do. There's always something there to bring you down like your own mental health or the world's mental health. I have to say though, editing my tour diaries has been really helpful. You read about how your music has touched some people lives when you talk to them and you realize, I can't change the world, but I can change the world around me. You just have to keep putting out a positive energy and not letting the bastards get you down.

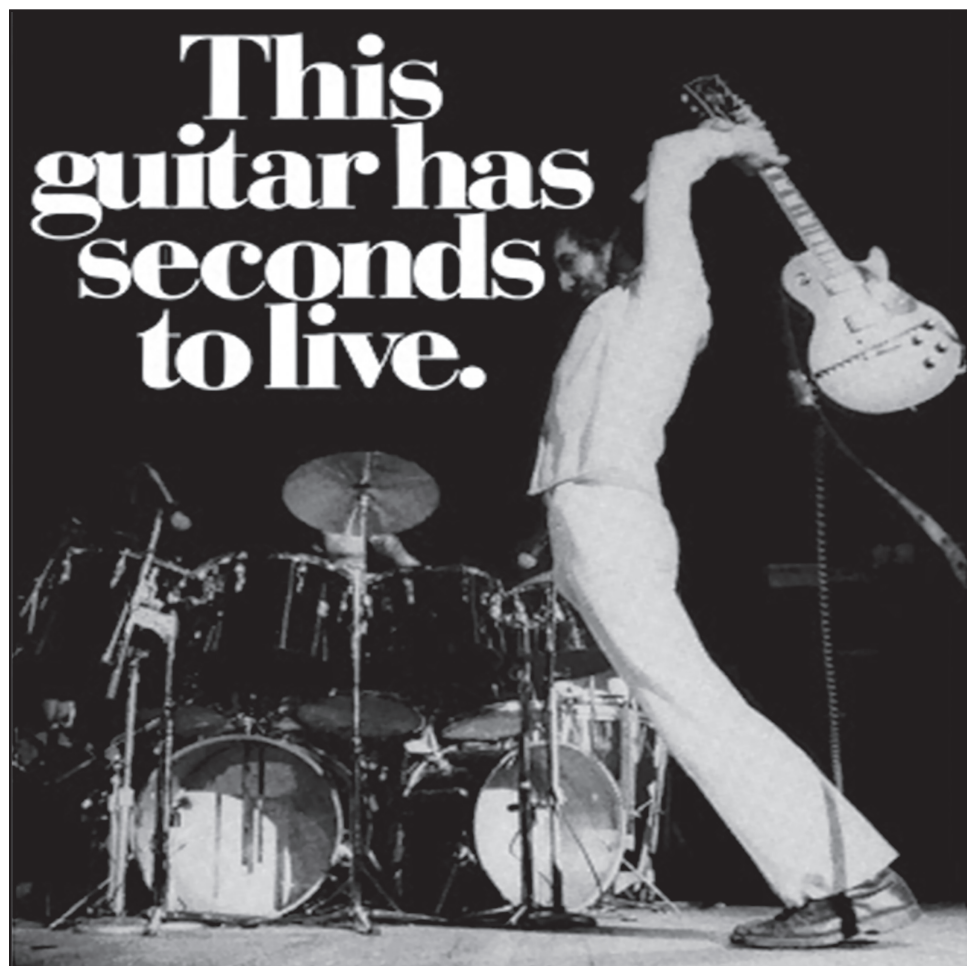
METRONOME: What else is going on musically with you?

Booking shows, touring the world and writing a book.

METRONOME: You sound in good spirits...

I am.

-- Brian M. Owens



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The Time Machine



Mountain

Photo circa: 1970

Band Members L to R: Felix Pappalardi (Bass & Vocals), Leslie West (Vocals & Guitar), Corky Laing (Drums).

Musical Achievements: Mountain was formed in 1969. Originally consisting of Leslie West, Felix Pappalardi, keyboardist Steve Knight and drummer N. D. Smart, Knight would leave and Corky Laing would replace Smart and be the band's permanent drummer. They are best-known for their 1970 hit, "Mississippi Queen," as well as their performance at Woodstock. Mountain is one of the bands credited with influencing the development of heavy metal music. When Mountain broke up, West and Laing formed West, Bruce and Laing with former Cream bassist, Jack Bruce. The new trio cut two studio albums and a live release over the next two years. When Jack Bruce suddenly pulled out of the band in 1973, West and Laing continued on briefly as Leslie West's Wild West Show. West also went on to play solo and have occasional Mountain reunions.

Where Are They Now: Leslie West died on December 22, 2020, after suffering a heart attack. He was 75 years old. Felix Pappalardi was shot dead by his wife, Gail Collins in 1983. Pappalardi bought the gun for her. In 2021, Corky Laing's Mountain resumed touring with a lineup of Laing on drums & vocals, Joe Venti on bass & vocals and Richie Scarlet on guitar & keyboards.

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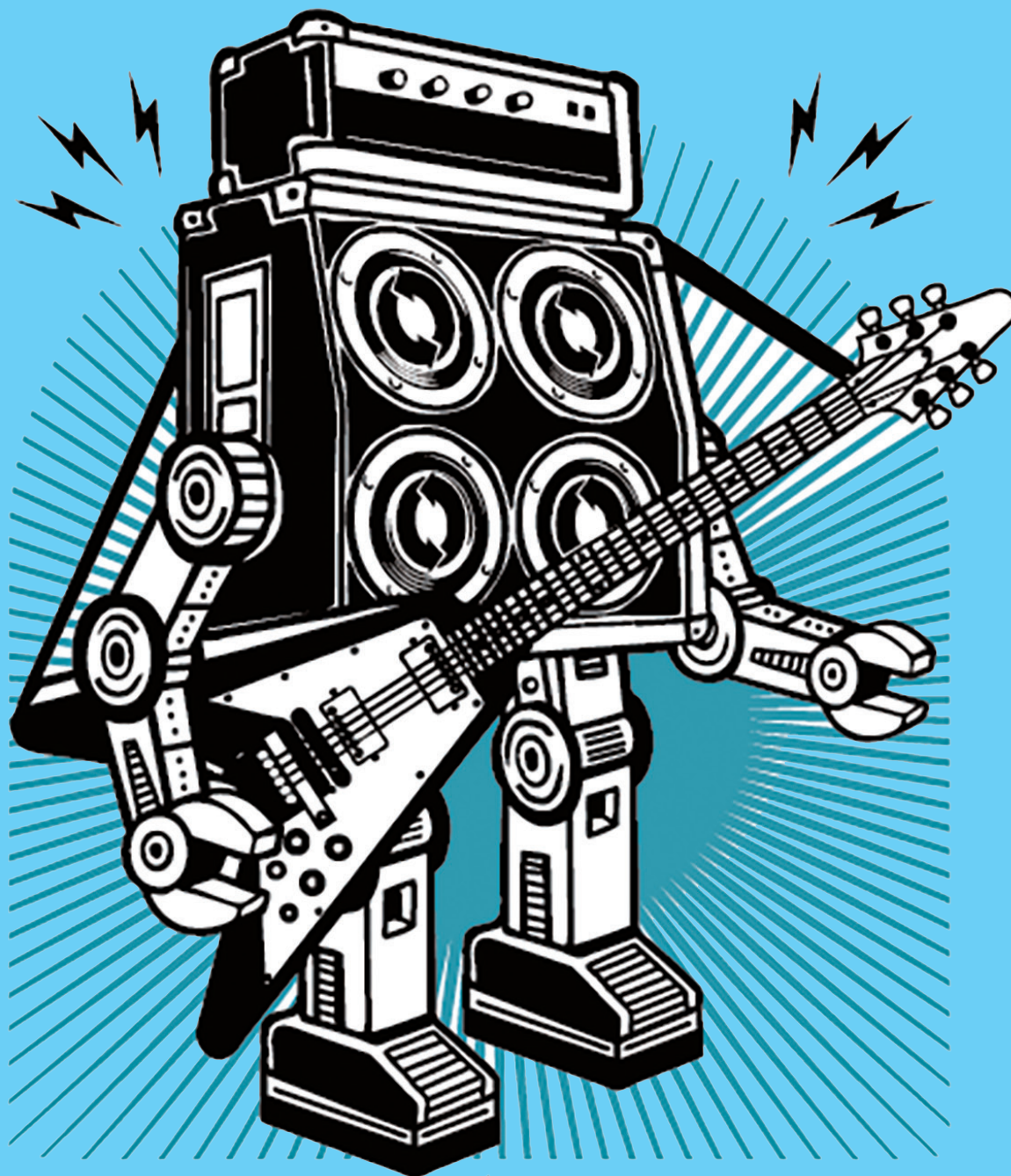
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Dirt Road Souls

Rising up from the ashes of Boston band, The Inebriations, the Dirt Road Souls are taking up where the Inebriations left off. Fronted by singer-songwriter-guitarist, Davis Black, he along with bassist Brian Sargent and drummer Rick Weden are expounding on the Americana genre with contemporary vigor.

With eleven new songs on the horizon, this outlandish trio has a lot to say. I spoke with Davis Black one Saturday in February and he outlined how the band was formed and the creation of their new tunes. If you love Steve Earle, Rodney Crowell and Townes Van Zant, you're really going to dig the Dirt Road Souls. Read on...

METRONOME: The last time we spoke was about a decade ago. We talked about your group, The Inebriations. What happened to that band?

Davis Black: Covid happened. We had a great thing going. It was developing into an electric trio. We had a wonderful bass player named Jose Downs. He ended up moving out to Santa Fe a little while after Covid hit. After that, it was just tough to get anything back together.

I have the same drummer though from the Inebriation's, Rick Weden. In this band, it is Rick and I, and my lifelong childhood friend, Brian Sargent who has joined up with his double bass. So it's back to the old days when we had that '50s vibe with the standup bass. It's all kind of full circle.

METRONOME: When did you put the Dirt Road Souls together?

I was trying to figure out how to relaunch myself. I was trying to think if I wanted to be just a guy with a guitar. I started out as Davis Black and Old Dog Sound. Old Dog Sound was the name I used for the studio I have at

home. Then, I thought, No, it's not clicking. So one day I was looking at some of the old songs, and some of the new songs. I come from a dirt road town down in Connecticut. A town that certainly had it's share of dirt road keg parties. It was kinda rural.

I was looking at the songs and how they linked together with some of the new ones. I realized that I was writing about things I've experienced and friends that I've known have experienced. Unfortunately, some of those stories didn't end very well. I'm thinking

about how that could have very easily been me. How do you get to this point in life and not look back?

I realized the songs could tell a fictional story and once they linked together, I wrote a few more things to sync it all up. Suddenly, I had a eleven songs that do tell a linear story about a fictional guy named, Johnny Moonshine. He's got dreams and could've gone out there and done something, but never truly made it.

The whole thing came together and now I've got two EPs or an album, depending on

how I want to release them. So I started to record these, essentially live in my studio, and not worry about perfecting the recording or keeping up with the Joneses. I just thought, Let's capture this. Let's get it out the door. I'm not getting any younger.

METRONOME: It sounds like you've done that kind of thing. You're on the front porch and the music is playing organically. That's the kind of music you capture in a bottle instead of fine-tuning.

Yeah, exactly. It's been too many years

some gigs or were you just rehearsing them?

I had some sessions with just me and the drummer, Rick. It was kind of like Charlie Watts and Keith Richards. It felt good. Then we got Brian involved, and it started sounding *really* good. I set up some mics, and we captured what we did. We have more things to record, but we did record a few things that day that came out wonderful. Now I have to mix them and release them.

METRONOME: Did Brian grow up in Connecticut with you?

Yeah, we both grew up in Old Lyme Connecticut. On the river.

METRONOME: What brought him to Massachusetts?

He went to Berklee College sometime in the 1990s. He's a very successful producer/engineer. He's on the voting academy for the Grammys. He's done a lot of great stuff in the world of audio. He's a talented guy that can play just about any instrument. Because of that, sometimes it's tough to get him in a room.

METRONOME: What made you reach out to him?

We've always been in touch, but one day I just said, Hey man, it would be really great if you would play double bass with us. We

could really use you over here.

I didn't feel like trying to find someone new and work things out. Brian and I have a musical history together. We know each other and it clicks. We had bands together when we were teenagers.

METRONOME: Where does he live?

In Wrentham. He owns a studio called, Aberrant Sound.

METRONOME: How did you and your drummer, Rick Weden originally connect?

We lived in the same town and met up 15 years ago or so. We just tried playing together



and there was some sort of organic chemistry there, so we kept at it. Then The Inebriations happened.

Rick is a monster player. He also plays in a band called Shotgun Waltz. He plays incredible drums with them. He's been in a bunch of bands his entire life, notably The Lines. He was their first drummer with Jamie Walker. They knocked on the door of stardom.

METRONOME: Is all your new material acoustic borne or are there some electric tunes?

I've always liked pushing the acoustic guitar past where you expect it to go. There's an overdrive pedal that I use. It gets kicked on quite often. I am a huge fan of a band from the 1990s called Grant Lee Buffalo. They perfected that. Grant Lee Phillips would play a twelve string acoustic through a Boss Metal Zone.

What really kicked this off is that I picked up a 1949 Kay arch top at Music Go Round in Natick. I couldn't believe how cool it was so I brought it home, slapped a pick up on it and put it through the amps and said, This is it. This is the sound of my next 10 years (laughs).

METRONOME: Are you playing the Kay now?

Yes.

METRONOME: You got it at Music Go Round?

I did. I love Music Go Round. The place

is awesome. I'm there every week.

METRONOME: When did you set up your studio, Old Dog Sound?

I've always had a version of it. Now, it's feeling a little more established. Strangely enough, I'm foster parenting this 40-channel DDA board that used to belong to the Hatchshell. My friend and Boston Music Award winning live engineer, Johnny Dalton said to me, "I know where the board for the Hatchshell is. This guy is selling it for very short money." I said, What can I do to help you get this thing? So the two of us bought it with the intention of donating it to the Bellforge Art Center which is local to us out in Medfield. It's a nonprofit organization that is going to attempt to build a 300 seat music venue at the site of the old Medfield State Hospital. It's going to be really cool. I am involved with that organization as well.

That's how I found this board and now it's sitting in my basement and it's way too big (laughs). Now, all the sounds go through it and into the computer. It's a nice touch of analog goodness with a little bit of history.

METRONOME: What are you using on the digital end of things, ProTools?

I use Luna from Universal Audio.

METRONOME: Do you record other people's projects as well?

It's mostly for me, but I am helping people here and there with demo recordings.

METRONOME: How far along are you with the recording of the EPs?

The first EP is recorded. Half of it is mixed. The first song is in the can and goes everywhere on March 7.

METRONOME: Is that "Bright Light, White Heat?"

Yes.

METRONOME: How many songs will be on each EP?

Five or six on the first one. It will be right down the middle like two season's of a show. It will be an Americana, Roots/ Rock opera.

METRONOME: So there's a theme that runs through all 11 songs?

It definitely has a theme. It has a main character and follows his life and inevitable downfall.

METRONOME: What made you come up with the concept?

Once I realized I had a thread of a story, I was thinking, This is like a rock opera. Well, that's pretentious. But it told the story. I don't think a lot of people will pick up on the full thread of the story, but you're not supposed to. It's art. People will pick up on it or not, but it's a collection of songs and they are really good.

METRONOME: When you release the EPs, will you burn CDs or press vinyl?

I have no plans for vinyl because there's no demand there. I am doing all the streaming services however, and it will be on Bandcamp. It will most likely be free to download. I will burn a few CDs if they're required for review.

METRONOME: Where has the band been playing live?

Actually, a huge part of getting us together was The Fallout Shelter in Norwood. They host an open mic once a month and it's a phenomenal scene. You get a 15 minute slot and for a little bit of money, a three camera shoot. I can't say enough good things about it. It sounds great there and there's a very receptive crowd.

We played a few times on that stage and got some good video out of it. It helped us along quite a bit. The place is making a run because all of the shows have been sold out this year and most of last year.

Then on April Fool's Day, we'll be playing at O'Brien's in Allston, which I've never actually gotten to play at. I've played The Rat, but I haven't played O'Brien's yet.

METRONOME: Where can people watch your videos?

They can watch them at our website: www.dirtroadsouls.com. The very first single we released was called, "Hallaloo." It will be on there with some other stuff..

METRONOME: Is there anything you'd like to add before we close out?

I'm just excited to get back into this. It's been too long, and I've been watching some contemporaries get up there and get after it. I want to be there. I don't want to be a big fish, but I do want to swim around in the water.

-- Brian M. Owens

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Other Brother Darryl

Other Brother Darryl are a seven piece, Boston-based alt-country supergroup. The band of brothers, playing a style they call “cosmic canyon rock,” includes veteran singer-songwriters and local luminaries. The group features Dan Nicklin on vocals, harmonica & percussion, Nate Leavitt on vocals & acoustic guitar, Dan Cederholm on drums, Chad Raleigh on multi-instruments, Derek Feeney on acoustic guitar, Dave Lieb on keyboard & vocals, Jim Collins on bass & vocals) and Dave Mirabella (spiritual guidance).

The band’s debut album, Roll Shine Roll, recorded at Dan Nicklin’s Henley Row Studios, is the culmination of a decade plus journey. The outcome is eleven songs of life and dedicated to our fallen bandmate and close friend, Dave Mirabella, who passed away in April of 2022.

I queried the band about their origins and their new album and they responded in kind. This is their story...

METRONOME: How long has Other Brother Darryl been together?

Dan Nicklin: Cosmically, we’ve been together forever, but in the physical world, the concept of putting together a supergroup, came in 2012. It wasn’t until 2019 when we first started actually writing together in earnest. Now, thirteen years later, we’re finally releasing our debut album.

METRONOME: How did you come up with the name for the band? Is it a goof from Newhart?

Dan: It is 100% a tip of the hat to Larry, Darryl and Darryl. Visually they fit the “Alt-country, but from New England” aesthetic. Plus, who doesn’t want to enter a scene, to a round of applause and steal the moment, even if only for a second?

METRONOME: Who is currently in the group and what instruments does everyone play?

Dan: We should start this with our multi-instrumentalist, Chad Raleigh. Chad is the hardest working man in show business or at least in OBD. Currently he plays electric guitar, B-bender guitar, lap steel, mandolin and occasionally electric sitar. It’s worth mentioning that he has his own theme song the band wrote for him. You will have to see a show to hear that one.

Dan Cederholm and Jim Collins are our rhythm section on drums and bass respectively. Dave Lieb plays keyboards live and on the record. The record also has our

long time pal and OBD long distance brother Matt Odabashian on B-3.

The driving sound of the band is the two acoustic guitars played by Nate Leavitt and Derek Feeney. Vocals and harmonies are Nate, Jimmy, Dave and myself. I also play percussion. The record also has vocals and guitars from founding member Dave Mirabella, who now guides us from wherever the reader believes one goes when they pass. For us, it’s in our hearts.

METRONOME: How did you all meet?

Nate Leavitt: All of us are mainstays in the



Boston scene who’ve been slogging away for the past twenty years. We’ve all known each other that entire time or have played in bands together. When we were putting the band together after Dave Mirabella passed, we knew it could only work if it was made up of people from our musical family.

METRONOME: Do some of the members play in other Boston bands?

Nate: We’re essentially made up of three bands. The Rationales, which included Dave Mirabella, Chad Raleigh and Dave Lieb. Oldjack, which has Dan Nicklin, Derek Feeney, Jim Collins and myself. Then there’s the band, Nate Leavitt and the Elevation, which also included Dan Nicklin. Drummer Dan Cederholm was an unexpected find, thanks to a very close friend, who was under our nose for a long time. It’s all very familial.

METRONOME: Who are some of the

group’s musical influences?

Nate: We’ve been influenced by two different generations of artists. The first being the Country/Folk Rock sound of the late 60’s and early 70’s from artists like CSNY, Joni Mitchell, and the Eagles. The second generation of artists are from the Alt-Country/No Depression era with bands like Wilco, Whiskeytown and The Jayhawks.

METRONOME: Is there a band/artist that you fashion yourselves after?

Nate: I think we fashion ourselves after a vibe more than any one band. The music

over the world, but would settle for Boston/New England. The less sarcastic answer is that we all like each other and have a ton of respect for each other as songwriters. Naturally, we wanted to play some tunes together and create a home for songs written that didn’t work in our own bands.

METRONOME: How did you get selected to perform in The Rock & Roll Rumble?

Dan: I wish this story was more glamorous than it is, but we submitted and met the criteria for the rules of selection. We love Anngelle and Boston Emissions. She has always supported our various musical projects through the years.

METRONOME: Did you win?

Dan: We didn’t win, but we did make it to the Finals. It was a “wild” ride. We didn’t win our night in the prelims and semis, but got the wild card both times. We were proof that there are lots of styles in rock and roll. Our big harmonies and acoustic driven music on the stage with the other bands was a great tribute to the diversity of the Boston scene.

METRONOME: Tell me about your documentary about the band? Who shot it?

Nate: We released a mini-documentary about the band after the Rumble. We felt like we had a whole new audience after that run, so we wanted to let them know who we were. It was directed by Brendan Boogie and filmed by Derek Feeney.

METRONOME: Where can you watch the video?

Nate: Folks can watch it on our YouTube channel

METRONOME: I understand you released a new album called Roll Shine Roll. How long was it in the making?

Dan: We began recording in 2020 until we were rudely interrupted by a pandemic that would also take one of our primary members, Dave Mirabella, from us physically in 2021. We got a lot of Dave’s vocal and guitar parts during those sessions. We regret not getting all of his parts recorded before he left us, but we’re grateful for the ones we did. The tracks that we didn’t get his parts on have his spirit on them. We continued recording through 2024 to deliver what you hear before you.

METRONOME: Where was it recorded?

Nate: The album was recorded at our home base and Dan’s studio, Henley Row.

METRONOME: Who produced and engineered?

Nate: We all wear many hats in this band

from Laurel Canyon is how we came up with “cosmic canyon rock” which is a great phrase to describe what we’re all about.

METRONOME: How many releases do you have out under your name?

Nate: Prior to releasing the album Roll Shine Roll in February of last year, we’ve put out seven singles. The tracks are “Until I Do” (2022), “Drive” (2023), “Gypsy Girl” (2024), “Sometimes” (2024), “The Ballad of Joni & Graham” (2024) and “Watch the Trees” (2024). All of these tracks are on the new album. In addition to all of these original tracks, we also released a cover of “Coming Up Close” by ‘Til Tuesday in 2023.

METRONOME: What was the plan for Other Brother Darryl? Live act? Recording project? Something else?

Dan: If we’re being completely honest, we wanted to form a supergroup that would take

when we're working in the studio. While the album is self-produced by the band, Dan is the true producer out of all of us. He also engineered and mixed the album.

METRONOME: How many songs are on the album?

Nate: There are eleven songs on the album.

METRONOME: How did the songwriting work for the record. Was it a band collaboration?

Nate: When we first started getting together to write it was just Dan, Dave and myself. Every Monday night we'd meet at Dan's studio, Henley Row. Pretty quickly parts would start flying around the room. By the end of the night we'd have a demo on our phones to listen to on the drive home. Week after week a new song would emerge from each writing session. The songs truly came to life when Dan asked drummer Dan Cedarholm to come by. Having the four of us in a room playing those songs was special.

METRONOME: Did you employ any odd instrumentation for the recording of Roll Shine Roll?

Nate: We'll answer that this way...what happens when a banjo, electric sitar and cowbell walk into a recording session for an alt-country record?

METRONOME: You dedicated the album to Dave Mirabella. Can you tell us more about him?

Nate: Dave was not just a founding



member and bandmate of OBD, but a dear friend who passed away much too soon. For a while we weren't sure how or if we wanted to continue without him. We decided we couldn't shelve this group of songs because he is the fiber of existence in each one. Every session we do, recording or rehearsal, we light one of our Dave votive candles so he's there with us.

METRONOME: Your songs have a lot of

great vocal harmonies. Do you guys work hard at that?

Dan: The foundation for the band has always been acoustic guitars and vocal harmonies. Both of which are very natural sounding instruments which take a lot of care to blend together.

METRONOME: How often does the band play live?

Nate: We love playing live and try to play

at least once a month in the region.

METRONOME: Where are some of the venues you perform?

Daniel: The Burren in Somerville and the Lizard Lounge in Cambridge are two of our favorite rooms. We also enjoy playing the not so common venues, like when we played at Abbot Hall in Marblehead with Deer Tick or the Commanders Mansion in Watertown with Will Dailey.

METRONOME: Has the band won any music award?

Nate: Collectively, we've been nominated numerous times for multiple awards, and yes, we recently and finally won the Boston Music Award for Country Artist of the Year.

METRONOME: Have you shot any music videos for your songs?

Nate: Definitely. We always like to have a visual element with our songs. Whether it's a full-on concept music video or lyric visualizer. Watch them at www.otherbrotherdarryl.com

METRONOME: Where can people go to find out more about you and your music on the internet?

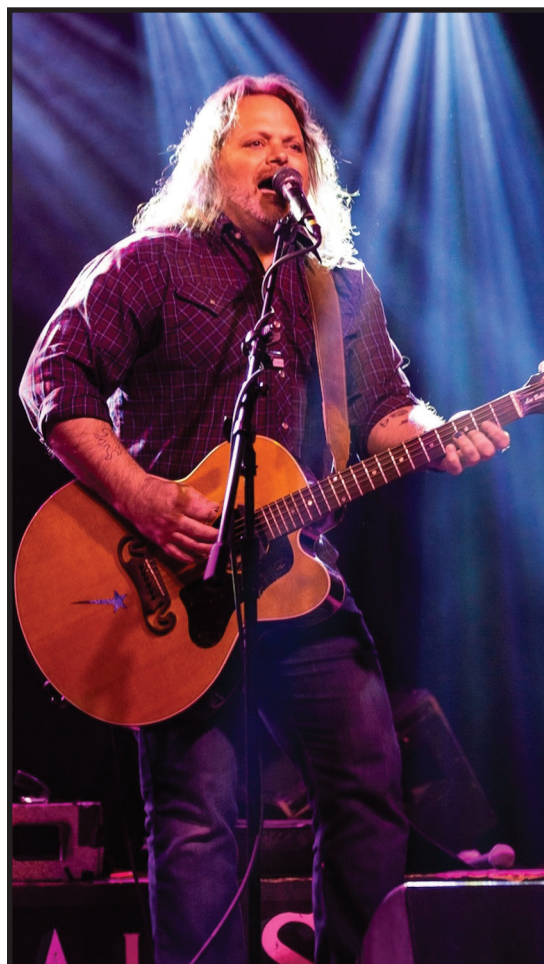
Nate: We're on all (or most of) the platforms and streaming sites like Instagram, Facebook, Bandcamp and Spotify.

METRONOME: Is there anything you'd like to add before we close out?

Nate: Thank you for reading about us.

Dan: Roll shine roll baby!

-- Brian M. Owens



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Metronome Madness

Hello friends of **Metronome** and welcome to the **April's** installment of **Metronome Madness**. There's lots of music happening, so let's get on with the show... Legendary jam band **moe.** officially released their new album, **Circle of Giants** on ATO Records. "It feels good to celebrate after the amount of shit we've been through," says bassist-vocalist **Rob Derhak** with a good-natured laugh. Guitarist-vocalist **Al Schnier** adds, "We have always found our way forward because we have each other." **Chuck Garvey**, guitarist-vocalist and co-founder, concludes, "It's this brotherhood and our extended **moe.** family that always gets us through." Blending



moe. Releases New Album

blues-infused rock, ethereal psychedelia, and expansive improvisation, **Circle of Giants** channels personal loss into songs filled with grace, humor, and hard-fought wisdom. With the addition of keyboardist **Nate Wilson**, who joined in 2023, the album marks a new chapter for **moe.**, capturing their most collaborative and dynamic sound yet. Founded 35 years ago at the University of Buffalo, **moe.** emerged from freewheeling jam sessions bursting with genre-defying creativity and tongue-in-cheek humor. Since then, their tireless work ethic, DIY resourcefulness, and fiercely loyal fan-base—the **Famoe.ly**—have propelled them to become one of the most enduring and influential bands in the jam scene. Catch them live Friday, June 13 to Sunday, June 15 @ **Northlands Music & Arts Festival** in Swanzey, N.H. with **Dark Star Orchestra**, **Warren Haynes Band**, **Leftover Salmon**, **Goose**, **JRAD**, **String Cheese Incident**, **Khruangbin**, **Mt. Joy** & others. Seven-Time Blues Music Award Winner, **Janiva Magness** teams up with guitarist, **Sue Foley** for the song "Holes" off her forthcoming album **Back For Me** that drops March 28, 2025 on Blue Élan Records. The new album, produced by her longtime friend, producer, and collaborator **Dave Darling** also features drummer **W.F. Quinn Smith** and bassist **Ian**

Walker, along with keyboardists **Sasha Smith** and **Phil Parlapiano**, guitarists **John Schroeder**, **Robert "Chalo" Ortiz** and **Nick Maybury**, and blues harp player **TJ Norton** that also includes ace guitarists, **Joe Bonamassa**, **Sue Foley** and **Jesse Dayton**. Catch her live at Tupelo Music Hall on April 4th. **Catfood Records** announces an April 1st release date for **Make Them Dance**, the new album from Blues Music Award-winning singer **Johnny Rawls**. **Make Them Dance** was produced by Grammy-winner **Jim Gaines** at his **Bessie Blue Studio** in Stantonville, Tennessee, and turned out to be the last recording by the beloved Gaines, who passed away last year. "This new album is called **Make Them Dance** and that's what it's going to make you do," says **Rawls**. "I have some great love ballads on here too; some of my best work and produced by the great **Jim Gaines**. **Primus** bassist, **Les Claypool** welcomed Shreveport, Louisiana and newest drummer, **John Hoffman** to the band earlier this month after the band put out an open call for auditions. See them live when they roll in to the SNHU Arena in Manchester, N.H. on May 14. 84-year old **Jim Kweskin** has made a new album with **The Berlin Hall Saturday Night** called **Doing Things Right** to be released April 25 featuring five-time GRAMMY Award-winner **Cindy Cashdollar**, producer/bassist/frequent-Kweskin-collaborator **Matthew Berlin**, and a number of other musicians with whom **Kweskin** has played for decades, melding together pre-war Jazz, jug band music, folk, blues, western swing and hokum. The fun in this new work demonstrates the durability and originality of **Kweskin's** decades-long project, consistently renewing and reinventing itself through intensive collaboration. The idea of the Revue came from **Berlin's** grandfather, who operated a dancehall out of the second story of the family dry goods store in 1930s Newport



Jim Kweskin New CD

News, VA. It was a place where string band music and shuffles were played on Saturday nights, and nearly one hundred years later in **Doing Things Right**, **Kweskin** proves that the music is still new. Also featured on the record are three-time Boston Music Award-winner fiddle player **Matt Leavenworth** (Peter Wolf, Doc Watson); blues singer **Racky Thomas**, Award-winning trumpet player **Annie Linders**, and Steve Langone who contributes drums. Catch them at **Club Passim** on April 8th. The new album from **Reverend Peyton's Big Damn Band**, **Honeysuckle**, was released on February 21, 2025, via Family Owned Records/Amplified



Reverend Peyton

Distribution. Often called "the greatest front-porch blues band in the world," the **Big Damn Band** is led by **Reverend Peyton**, who is considered to be the premier finger picker playing today. You can catch them when they roll in to New England at the MA Academy of Music Theater in Northampton on March 26 or the next night at The Wilbur in Boston on March 27. The 2025 edition of the **Experience Hendrix Tour** started March 11 at Taft Theatre in Cincinnati and winds its way through the Midwest with a stop at Toronto's famed Massey Hall and continues down the East Coast and through the South. The tour once again features a diverse, star-studded lineup of mainstays such as **Kenny Wayne Shepherd**, **Zakk Wylde** (Pantera, Black Label Society, Ozzy Osbourne) and **Eric Johnson**, as well as **Devon Allman** (Allman Betts Family Revival), **Samantha Fish**, and **Christone 'Kingfish' Ingram**. **Marcus King** is a first-timer for 2025 and brings fresh, new energy to **Hendrix's** timeless repertoire. Catch the show when it comes to town on March 27 @ Lynn Auditorium in Lynn, MA and again April 3 at the Casino Ballroom in Hampton, NH. MoMojo Records proudly announces a May 9th release date for **Which Way Do We Go?**, a fearless leap

into the soul of modern blues from seven-time Blues Music Award nominee **Brandon Santini**. Returning to his former hometown of Memphis, Tennessee, **Santini** takes great strides forward with this electrically charged and honest offering produced by longtime musical comrade and friend, Jeff Jensen. His profound connection to the blues & American roots fuels his high-energy blend of traditional blues with a contemporary twist.

PASSING NOTES: English guitarist, **John James Sykes** died in December of 2024. He was best known as a member of **Whitesnake**, **Thin Lizzy** and **Tygers of Pan Tang**. He also fronted the hard rock group **Blue Murder** and released several solo albums. He was 65; Singer-actress, **Marianne Faithfull** died in London on January 30, 2025, at the age of 78. For most of the 2000s, she suffered health problems that affected her life. She was **Mick Jagger's** girlfriend from 1966 to 1970; Piano player **Colin Earl** died February 2, 2025. He was a founding member and piano player in the band **Mungo Jerry**. They had the early '70s hit, "In The Summertime;" British musician **Michael Ratledge** died February 5, 2025. He was 81. A part of the Canterbury scene, he was a founding member of **Soft Machine**. He was the last founding member to leave the group in 1976; Drummer of **The Jam**, **Richard Buckler** died February 17, 2025. He was 69. **Buckler** was the drummer for the Jam from its formation in the early 1970s to its break-up in the early 1980s, during which time it became a critically acclaimed and commercially successful rock band. **Buckler's** autobiography, entitled, **That's Entertainment: My Life in the Jam**, was published in 2015 by Omnibus Press; English singer-songwriter **Bill Fay** died from complications of Parkinson's disease in London, on February 22, 2025, at the age of 81. His early recordings were released by Deram, but following the release of his second album in 1971, **Fay** was dropped by the label. His work enjoyed a growing cult status in the 1990s, and his older works were re-issued in 1998 and 2004–2005. **Fay's** 2012 album **Life Is People** was his first album of all-new material since 1971. His last album, **Countless Branches**, was released on January 17, 2020; Bluesman **Linsey Alexander** passed away on February 22, 2025. He was a fixture in clubs on Chicago's North Side for nearly two decades and played with numerous blues musicians, including Buddy Guy, A.C. Reed, Magic Slim and B.B. King; Singer-piano player **Roberta Flack** died February 24, 2025 of cardiac arrest. She was 88 years old. Her commercial success included the Billboard Hot 100 chart-topping singles "The First Time Ever I Saw Your Face," "Killing Me Softly with His Song," and



Primus Hires New Drummer John Hoffman

“Feel Like Makin’ Love.” She became the first artist to win the Grammy Award for “Record of the Year” two years in a row.

VIDEO PICKS OF THE MONTH: Guardians of The Galaxy III- In Marvel Studios “Guardians

of the Galaxy-Vol. 3” our beloved band of misfits are looking a bit different these days. Peter Quill, still reeling from the loss of his love, Gamora, must rally his team to defend the universe along with protecting one of their own. A mission that, if not completed successfully, could quite possibly lead to the end of the Guardians as we know them; **The Bubble**- Judd Apatow directs this bizarre comedy about a group of actors and actresses stuck inside a pandemic bubble at a hotel attempting to complete a film about cliff dwelling dinosaurs. It’s weird, but strangely funny at the same time; **Leanne Morgan: I’m Every Woman**- Leanne Morgan showcases her life through intimate tales of her upbringing in a small town in Tennessee, to her husband and their 20 years of marriage, and the challenges of parenting

her three children, and her first experience as a grandmother. With true Southern charm, Leanne proves to be a very funny lady; **Boston Celtics Basketball**- If our beloved Patriots don’t do it for you anymore, you can always switch channels and watch the “red hot” Celtics. Jason Tatum, Jaylen Brown, Kristaps Porzingas, Al Horford, Derek White and Peyton Pritchard will be sure to put a smile on your face. They might even win another championship! Hey now friends and fellow musicians, that’s all for now, but we’ll be back next month with more tales from the world of music. Until then, stay safe, be happy *and* keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY ARIES, YOU RAM YOU. Don’t be an April Fool!** Thanks for reading.

--Compiled by Brian O.

You May Be Assimilated: Is Resistance Futile?

by Richard K. Berger, Esq.

The rise of generative AI in music production has sparked an intense legal and ethical debate, with the United Kingdom and the United States taking divergent approaches to regulation and copyright enforcement. While AI-generated music presents unprecedented opportunities for artists to streamline production and reduce costs, it also raises pressing concerns about ownership, compensation, and the broader implications for human creativity. As policymakers wrestle with these issues, musicians must navigate an uncertain landscape where the balance between innovation and artistic control is at stake.

Diverging Legal Frameworks: The UK vs. the US

In the United Kingdom, the government has signaled a willingness to embrace AI-generated works by considering policies that would allow AI companies to train their models on copyrighted music without prior authorization unless the rights holders explicitly opt out. This opt-out framework, while designed to promote technological advancement, places the burden on artists to monitor and protect their intellectual property—a significant challenge for independent musicians with limited resources.

Conversely, the United States has taken a more cautious approach, largely reinforcing traditional copyright doctrines. The U.S. Copyright Office has made it clear that AI-generated works lacking human authorship are not eligible for copyright protection. However, artists who use AI as a tool—rather than as a sole creator—may still claim copyright protection if they demonstrate meaningful human contribution to the final work. Additionally, proposed legislation such as the Generative AI Copyright Disclosure Act seeks to require AI developers to disclose copyrighted works used in training their

models, a step toward greater transparency but not a definitive solution to the problem of unauthorized use.

Potential Pathways to Resolution

As the legal landscape evolves, several approaches could emerge to balance the interests of artists, AI developers, and the broader music industry:

1- Compulsory Licensing Models. One possible solution is the adoption of a compulsory licensing system, similar to existing frameworks for recording and releasing cover songs and for streaming royalties. AI developers would pay a standardized fee to use copyrighted works for training purposes, ensuring that artists receive fair compensation without the need for complex negotiations.

2- Stronger Opt-In Frameworks. Instead of an opt-out system, a more artist-friendly approach would be an opt-in requirement, where AI developers must obtain explicit permission before using copyrighted music. This would shift the burden back onto AI companies while giving artists greater control over their work.

3- Watermarking and AI Tracking Technology. Advances in digital watermarking and AI-tracking mechanisms could provide a way for artists to monitor how their music is used and ensure they are compensated when their work contributes to AI-generated outputs.

4- International Standardization of AI Copyright Laws. Given the global nature of the music industry, an international treaty on AI and copyright could create uniform rules and enforcement mechanisms, preventing regulatory loopholes that allow AI companies to exploit jurisdictional differences.

The Artist’s Dilemma: Efficiency vs. Ownership

For musicians, the promise of AI is twofold: it offers powerful tools to simplify music production, reduce costs, and enhance

creativity. AI-assisted composition, mixing, and mastering can help independent artists compete with major labels, democratizing access to high-quality production. Yet, the risks are equally profound. If AI systems can freely train on copyrighted works without compensation, artists may find themselves in a losing battle where their creative labor is harvested without recognition or reward. Ultimately, musicians must weigh the short-term benefits of AI-driven efficiency against the long-term implications for artistic control and financial sustainability. While AI’s integration into music is inevitable, ensuring fair compensation and protection for human creators must remain a priority. Whether resistance is futile or not depends on how swiftly the industry and lawmakers act to establish a fair and equitable system for all stakeholders.

Richard Kent Berger, a/k/a Ricky Berger, has practiced and written about entertainment, business law, and estate planning. He has practiced law since 1986 and is an award-winning musician and professor teaching in the areas of publishing, copyright, and music business entrepreneurship at UMASS Lowell. Ricky may be contacted at rkentberger@gmail.com with any questions or suggestions for future articles.

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