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METRONOME

MAGAZINE

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November 2025



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MetroScene

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11/7- RiverFeast presented by 92.5 featuring Ryan Miller
11/14- Comedian Lenny Clarke
11/15- Fortune
11/22- Def Leppard's Journey w/Keith Carmichael
11/28 & 29- Dirty Deeds (The AC/DC Experience)

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

11/1- Yaelokre
11/2- Allan Rayman Live
11/3- Chezile; Alex Banin
11/4- Taylor Acorn; wilt
11/5- Ari Abdul
11/6- Slaughterhouse; The Mainliners
11/7- As It Is; Bearings; Cherie Amour
11/8- INOHA
11/9- Joel Sunny; Katie Lynne Sharbaugh
11/10- Hunter Metts; Emma Andersen
11/11- Emery; '68; Wolves At The Gate
11/12- French Police; Social Order
11/13- Pinkshift; LustSickPuppy; Combat
11/15- Ryan Montbleau Band
11/16- Gashi
11/18- Ax & The Hatchetmen; Foxtide
11/20- Zulan
11/21- Sydney Rose; Jayla Kai
11/22- Jeremy Jordan & Age of Madness
11/23- Bit Brigade & Galactic Empire Plays Mega Man X
11/25- Band Of Skulls; Tom Hamilton
11/28- Young Culture; Wakelee
11/29- Bay Swag

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

11/6- Lenny Clarke Comedy
11/7- The Darrell Nulisch Band
11/8- Brooks Williams; David Francey
11/13- Shemekia Copeland
11/14 & 15- No Static: Tribute to Steely Dan
11/15- Southern Rail (Ballroom)
11/21- The Jamie McLean Band
11/22- The Slambovian Circus of Dreams
11/26- The Green Sisters
11/28- Bill Kirchen's Honky-Tonk Holiday
11/29- The Peachaters

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

11/1- Duke Robillard All-Stars
11/7- Johnny Hoy and the Bluefish
11/8- Ladies of Blues and Soul
11/12- Jeff Pitchell And Texas Flood
11/15- Matt Swanton Band; Bees Deluxe
11/21- John Premier and the Real Deal
11/22- Little Miss and the Boom
11/28- Zilch - A Tribute to the Monkees
11/29- David Tessier's All-Star Stars

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

11/1- Claudio Simonetti's Goblin
11/2- Cousin Tiera
11/3- Margaret Glaspy; Brooke Annibale; Milan Patel
11/4- Alberto Lombardi
11/5- Eleni Drake
11/6- Will Varley; Andre Ward
11/7- Boney James; Joshua Burnside
11/9- Kelsey Blackstone & Snorkeler; Rijah; The Samples
11/10- Dargz; Blaque Dynamite
11/11 & 12- Micky Dolenz
11/12- Haunted Like Human
11/13- Esther Povitsky; Rachael Sage & The Sequins; Hannah Judson
11/14- The Smithereens with special guest vocalist John Cowsill
11/16- Peter Bradley Adams; Jessie Gray; Braxton Cook
11/17- Paul Thorn
11/18- Husnu Şenlendirici
11/19- Lindsey Webster; Noah Richardson
11/20- Luke Spiller
11/21- Hayley Reardon & Judit Neddermann
11/22- PR vs DR Comedy Showdown
11/23- Raheem DeVougan
11/24- Bas & The Hics
11/25 & 26- The English Beat
11/28- The Pumps; Ben Basile; CusCampbell
11/29- Sammy Adams
11/30- Rael: Genesis/Peter Gabriel tribute

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

11/1- Peter Mulvey; Rain Dogs
11/2- Peter Mulvey

11/3- Peter Mulvey; Into The Wild w/Dinty Child
11/5- Dan Bern
11/6- Pine Tree Flyers
11/7- Kelsey Waldon; She Returns From War
11/8- David Wilcox; Sam Robbins
11/8 & 9- Merrie Amsterburg, Mark Erelli, Sean Staples and Paul Kochanski
11/11- Barnaby Bright
11/12- Ben Garnett album release show w/ Brittany Haas and Dan Klingsberg
11/13- Cloudbelly; Remi Goode; Brittany Ann Tranbaugh
11/14- Sadie Gustafson-Zook; Luke Concannon
11/15- Jess Klein; Jenny Reynolds
11/16- Bruce Molsky & Darol Anger
11/17- Cantrip
11/18, 19, 20 & 21- Zachariah Hickman's Power Outage Party
11/22- The Nields
11/23- The Lonesome Ace Stringband
11/24- Hello Stranger: The Songs of Hazel & Alice w/ Hazel Royer, Rachel Sumner and Maxfield Anderson
11/29- Bigfoot Research Organization w/Lloyd Thayer, Dave Dersham and Rob Laurens
11/30- The Secret Sauce w/Janet Feld, Esther Friedman and Jackie Damsky

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

11/1- Coreyfest 2025 Feat. Dustin Lynch
11/2- King Princess
11/4- Lenny Pearce
11/5- OsamaSon
11/6- Pressure Drop
11/7- Matt Maeson
11/8- The Mars Volta
11/11- Jason Bonham's Led Zeppelin Evening
11/12- Mammoth
11/14- The Wombats
11/15- Josh Ritter
11/20- Leon Thomas
11/21- The Academy Is...
11/22- Blue October
11/23- The Movement; Kabaka Pyramid
11/25- Chiodos
11/26- Avatar
11/29- Dijon

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

11/1 & 2- Acoustic Alchemy
11/3- Redneck Castaway Band
11/5- The Bad Plus
11/6- Sugaray Rayford
11/7- John Splithoff
11/8- Mavis Staples
11/9- The Brit Pack
11/13- Matt Schofield
11/14- Joshua Redman
11/15 & 16- Arturo Sandoval
11/17- The Crab Shack Band
11/20- Lindsey Webster
11/21- The Weight Band
11/22- Ronnie Earl & the Broadcasters
11/23- Lissie
11/28- Duke Robillards All Star Band
11/29 & 30- Nate Smith

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

11/2 & 3- Halsey
11/4- Giveon; Charlotte Day Wilson; Sasha Keable
11/6- The Basement Yard
11/7- John Legend
11/14- John Fogerty; Hearty Har
11/15- The Band Camino; Almost Monday
11/18- eryKah Badu Mama's Gun '25
11/19- Katseye
11/21- Ripe; Allen Stone; The Free Label
11/22 & 23- All Time Low; Mayday Parade; Four Year Strong; The Paradox
11/28- Hasan hates Ronny-Ronny Hates Hasan

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

11/1- Warthog; TJ & The Wasted; Gloomy June; The Spots
11/2- Martin/Morell/Fredette
11/3- Uncanny: A Variety Show of the Odd, Strange and Unusual (drag/burlesque)
11/4- Bars Over Bars Hip Hop Showcase
11/5- Taylor Hurd; Captains of Industry; The Eighty Six Seas; Scott Hsu
11/7- Owsley's Owls
11/8- Short Circuit; Silent Spring; Latch; Haste;

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• **Subscriptions** •
12 Issues - 1st Class Mail -- \$20 yr.

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Vicegrip; Kaleideko; Boymom; Humbug; The Royal Me
11/9- Oh The Humanity!; In the Meantime; On The
Cinder; Addalemon; Static Friction
11/10- Bad-ass Burlesque Punk Rock Dance Party
11/11- Topical Popsicle: Improv Comedy
11/12- Fully Celebrated Orchestra w/ Charlie
Kohlhase's Explorers Club; Saxophone Support Group
11/14- Uncle Johnny's Band; Midway; Mount Rumford
11/16- Zagnutt; Hixx;The Peasants; The Guilloteenagers
11/18- Future Suzi; plsdtntslp; Ryan John Clary; Laura
Zarougian
11/19- Come As You Aren't (drag/burlesque)
11/21- Promised Land; The Femmes
11/23- Janky Teeth; The Lazy Susans; Four Four Send;
KK Gordon
11/26- Diamond Blues Jam (Jerry Garcia Band Tribute)
11/28- Uncle Johnny's Band
11/30- Midway or the Highway Open Mic

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

11/1- Skynyrd's Hatchett (Lynyrd Skynyrd/Molly
Hatchet tribute)
11/7- The Peacheaters
11/8- Traveller (Chris Stapleton tribute)
11/13- Four Sticks (Zeppelin tribute)
11/14- Sasquatch & The Sickabillies
11/15- The Fools
11/16- Once an Outlaw w/Chris Anderson of The
Outlaws
11/21- Moondance (Van Morrison tribute)
11/22- Desolation Angels (Bad Co. tribute)
11/28- James Montgomery Blues Band

THE ORPHEUM THEATER
Boston, MA.
(617) 482-0106

11/8- Alessia Cara
11/14- Dark Star Orchestra
11/15- David Garrett
11/20- An Evening with Sarah McLachlan
11/24- Patti Smith and her band On the 50th Anniversary
perform Horses

PALLADIUM
Worcester, MA.
(508) 797-9696

11/1- Born of Osiris
11/2- Signs Of The Swarm
11/6- Militarie Gun
11/7- Taylor Swift Night
11/8- Holywatr
11/10- Boys Night Out
11/13- Death To All
11/14- Greyhaven

11/15- Twiztid
11/19- GWAR
11/20- Chris Webby
11/21- Fit For A King
11/22- The Home Team
11/23- Atreyu
11/25- Entheos
11/26- Blind Guardian

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

11/1- Fleshwater; Chat Pile; Balmora
11/3- 3Quency; Soulidified
11/4- My Life with the Thrill Kill Kult; Die Sexual; Devora
11/5- Boris; Uniform
11/6- Delilah vs. Juliet; We the Kings
11/7- Loathe; Trauma Ray; Spy
11/8- Howl Owl Howl
11/9- Khamari
11/10- Durry
11/12- Leif Vollebekk; Lau Noah
11/13- Saturdays at your place; Carly Cosgrove; Riley!
11/14- Geese; Dove Ellis
11/15- Beach Fossils; Being Dead
11/17- Tom Morello & Friends Electric Full Band Show
11/18- GoldLink
11/19- NE Obliviscaris; Rivers of Nihil; Psycroptic
11/20- Lexa Gates
11/21 & 22- Letters to Cleo; Cavedogs
11/24- Bar Italia; Lifeguard
11/25- Like Moths To Flames; Kingdom of Giants; Acres;
Heavensgate
11/28- Belly
11/29- Neighbor; Otis Grove

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

11/1- Benny Green Solo Piano
11/7- Mark Morganelli & The Jazz Forum All Stars
Celebrate Brasil
11/8- Larry Fuller Trio
11/14 & 15- Eliane Elias - The Art of Bossa Nova
11/21- Alex Bugnon
11/22- Mike Tucker & Tucker Antell

SINCLAIR
Cambridge, MA.
(617) 547-5200

11/1- S.G. Goodman; Fust
11/2- Fruit Bats (Solo)
11/3- The Ollam; Kinship
11/4- Post Animal; The Slaps
11/5- Your Smith
11/6 & 7- The Lone Bellow; Caroline Spence

11/9- Universe of Battle Tour; Nick Shoulders; Jackson
and the Janks
11/10- JMSN
11/11- Frost Children; PeterParker69
11/12- Jens Lekman
11/13- Kitchen Dwellers; The Mallett Brothers Band
11/14- Lily Fitts; Elias Hix
11/15- Carbon Leaf
11/16- Die Spitz
11/17- D Smoke
11/20- Weakened Friends; Nova One
11/21- AJ Lee & Blue Summit; East Nash
11/23- The Bends
11/24- Anna of the North
11/25- The Lucy Experience; Bktherula
11/28- Reckoners & Quinn Sullivan; Sonya Rae Taylor

SONIA
Cambridge, MA.
(617) 354-8238

11/1- Johnnie Guilbert; Chandler Leighton
11/2- Defeated Sanity; Bowel Erosion; Dysentery;
Wretched Inferno
11/6- The Brokes: The Strokes Experience
11/7- Marielle Kraft; LEW
11/12- Ulcerate; Spirit Possession; Obsidian Tongue
11/13- Epic Rap Battles of History
11/14- Chloe Ament; Tori Temple
11/15- Liam St John; Elysium
11/16- Omnium Gatherum; Aether Realm; Hinayana;
Aversed
11/21- Noah Gunderson; Nate Bergman
11/22- Mourning Night
11/23- Com'z
11/26- Drum Nation
11/30- Caspian; Aisha Burns

SNHU ARENA
Manchester, NH
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11/8- A Day To Remember; Yellowcard; The Wonder
Years; Dinosaur Pileup
11/28- Trans-Siberian Orchestra: The Ghosts Of
Christmas Eve

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

11/1- Deadgrass
11/2- Suede
11/7- Matt Nakoa Band
11/8 Jimmy Tingle Comedy
11/9- Merz Trio
11/12- Barnaby Bright
11/13- Abbie Gardner & Carolann Solebello (Red Molly)
11/14- Matt Schofield

11/5- Sonny Landreth & Cindy Cashdollar
11/16- Ball In The House
11/21- Vonda Shepard
11/22- The Best of Foo
11/23- The Shady Roosters
11/28- Say Darling
11/29- James Montgomery

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

11/4- Playboi Carti
11/8- Comics Come Home w/Denis Leary, Sebastian
Maniscalco, Conan O'Brien, Sarah Silverman, Michelle
Buteau, Robert Kelly, Lenny Clarke and Erin Maguire
11/22- Maroon 5
11/24- Stevie Nicks

THEODORE'S
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Springfield, MA.
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11/1- The Eric Ducoff Band
11/5- Jazz Series with Jason Schwartz
11/6- Rockstar Karaoke
11/12- Juke Joint Blues with Brother Sal
11/13- Rockstar Karaoke
11/14- Cheryl Arena
11/15- The Willie J. Laws Band
11/20- HCC Jazz night
11/21- Darrell Nulisch
11/22- The Love Dogs
11/26- Acoustic Wednesdays w/Tom Whalen

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

11/1- Andy Bell of Erasure
11/2- Jordan Klepper
11/4- Auntie Donna
11/6- Adam Carolla
11/7- Brad Williams
11/8- T.J. Miller
11/10- East Forest
11/12- Macy Gray:
11/13- Chris Williamson
11/14- Ian Bagg
11/15- Tom Papa
11/19- A.J. Croce: Croce Plays Croce
11/20 & 21- moe
11/22- Jonathan Van Ness
11/23- Off Book
11/26- The Lemonheads
11/29- Chris Botti
11/30- Gavin DeGraw



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Garry Burnside

With his DNA buried deep in the blues, Garry Burnside carries the torch of Mississippi Hill Country music with fearless abandon. The youngest son of legendary bluesman, R.L. Burnside, Garry was raised on the blues cutting his teeth in juke joints, house parties, and front porches. At 12 years old, he began playing bass for Junior Kimbrough, writing the bass lines that would help define a generation of Hill Country sound. Since then, he's grown into a powerhouse artist-singer-songwriter-guitarist with a deep reverence for the past and a bold vision for the future.

In 2024, Garry signed with Strolling Bones Records, marking a future of contemporary recordings and an expanded national presence. His new album *It's My Time Now* was launched August 22, 2025, and showcases his Hill Country roots with an electrifying, present day edge. The band is a fixture at the Burnside Music Festival in Ripley, Mississippi, a growing annual event that celebrates the legacy of Hill Country blues and the community that birthed it. I spoke to Garry at length one warm August day and he outlined his long musical journey...

METRONOME: Did your father, R.L. Burnside, have a big musical influence on you growing up?

Garry Burnside: Yeah, a big influence man. I started picking up to see what he was doing every night and then trying to do what I was doing. I was only eight or nine years old. I had my first show when I was 11.

METRONOME: How old were you when you picked up a guitar?

I was eight years old.

METRONOME: Did your father buy it for you?

Yeah. He already had the instruments there, too, because they had a band called The Sound Machine with my brothers and my cousin.

METRONOME: Did you learn the guitar on your own?

My brother Duwayne came down and showed me some chords when I was nine years old, something like that, but I never went to school to learn how to play.

METRONOME: How old were you when you started your first band?

I was in my 20s when I started my first band.

METRONOME: Who were some of your musical influences?

I really liked Stevie Ray Vaughan and I

liked Gary Moore. I also liked Ry Cooder. I liked my brother Duwayne too. There's a lot of people that I came up listening to. Little Jimmy King, Little Milton, Big Jack Johnson... We hung out with all those guys. I was on a festival with these people, so I got to sit down and play live with them.

METRONOME: How did you get connected to Junior Kimbrough and what did he do for you?



Junior and my Dad were friends. Junior showed me the world. At 11 years old, I was overseas playing with Junior Kimbrough. I never got to jam with my Dad because he had a bass player, so I started playing with Junior. He sat me down on two chairs and taught me. He taught me how to be a musician, and how to act when you go overseas. He taught me the ropes.

In 1991, he opened a club called Junior's

Place. He and my father played there every Sunday evening, often accompanied by us kids. He usually played in a trio, accompanied by his son, Kenny Malone (aka Kent Kimbrough) on drums and me on bass. His sons, Kinney and David kept the place going after he died until it burned to the ground in April of 2000.

METRONOME: Did playing bass back then come easy to you?

Really it only seemed like it was hard. I just picked it up and knew what I was doing with it. I can't remember if it was hard because I was so young. It did seem that it took me a long time to do what I was doing though. I was playing multiple instruments too. I was playing the bass, guitar and drum.

METRONOME: How long did you play with Junior?

I played with him until he died in 1998. I

was about 20 something years.

METRONOME: How did you hook up with the North Mississippi All Stars and what did you do with them?

My dad and their dad knew each other. We all grew up within 10 minutes of one another. Luther was coming out when we were young, that's how I met him. We'd be at the club, and we'd all be jamming together. I wrote three songs for Luther before he went to play with The Black Crowes. We've been jammin' ever since though. We were all from the same neighborhood.

METRONOME: Is your new album, *It's My Time Now*, your debut record?

Yes. This was the first time doing my own thing with my own ideas. It was my own band instead of playing with other people.

METRONOME: How long did it take to write the songs for the album?

It didn't take as long to write the songs as it did to find somebody to help me get a record deal and to promote the band. It didn't take me too long, because I had some of the songs already.

METRONOME: The opening tune, "High" is a great number. What inspired the writing of that?

I went for a New Orleans kind of vibe for that song. I just played that one and had some fun. It came out like that. We were just jamming on it.

METRONOME: "It's My Time Now," was a cool tune. What made you write that?

I never regretted the way I came up because it made me who I am now. But you don't wanna be a follower forever. You want to try to do your own thing. I just wanted to try something different. That's why I wanted to do it on my own. I've been in a lot of big places with a lot of stars, but you don't get acknowledged for it unless you are one of those guys.

METRONOME: Your song "Ramblin'" reminded me of something Doyle Bramhall, III and

his band Arc Angels would have done. Do you know Doyle and the Arc Angels?

No. I have never heard of Doyle before. I don't know who the Arc Angels are either. Junior Kimbrough had a song called "Ramblin'," so I did this in honor of him.

METRONOME: "I've Been Looking" had a great guitar lick. How did you come up with that?

I wanted an old school baseline in E. It's

about a lot of stuff going down with a woman. It's old school, but it's new school too. You have to decide to want to get that woman back and how you're going to do it.

METRONOME: "She's Gone" reminded me of something that you would hear from Stevie Ray Vaughan. What's that about?

All these songs are very similar, and sometimes the same. I wanted to do that song, so I could play more solos. I wanted the kind of groove that I could solo over. Sometimes my solos can have a Howlin' Wolf feel to it, but "She's Gone" has a real Stevie Ray Vaughan feel.

METRONOME: What does the song "AGF Out" mean?

That's the keys I'm playing in, so I just called the song, "AGF Out."

METRONOME: How did that come together? Were you just jamming?

I was looking for something like a marching band groove. You can mix those keys with something played by a school band. You can solo pretty good over that. It also showed some of my speed. I didn't want everything to be slow.

METRONOME: Are the people that played on the album, Andrea Stanton on rhythm guitar, Pinky Pulliam on bass, Avery Dilworth on drums and John Stubblefield on bass (for "Hanging In There") the band that you play with?

No. They were playing with me at the time I recorded the CD. I recorded that CD about



five years ago. We still jam out and we're still friends though.

METRONOME: Why did it take you so long to release the album?

Because I didn't have a record deal until I signed with Strolling Bones. That's why I said it was easier to write the songs than it was to get somebody to pick it up. Yeah, I

wrote it five years ago, but it took me until last year to get signed.

METRONOME: How did you meet the folks from Strolling Bones Records?

Luther Dickinson is on that label. My friend Doug Meyer introduced me to them. He and Luther Dickinson talked to those people for me.

METRONOME: Your nephew, Kent Burnside is signed to Strolling Bones Records too, correct?

Yeah, he is.

METRONOME: Are you touring this album now?

Yeah, I play a few songs from the CD when I play out. We've been playing the single that just came out and I have performed the two instrumentals, "AGF Out" and "Bad Luck City" when I play live.

METRONOME: How often do you play out?

I was playing 10 times a month and now I'm down to about six times a month. It's different every month though.

METRONOME: Where do you play?

We play locally, and we do Arkansas and Alabama a lot. We play Colorado and I play in Chicago. I haven't been overseas yet though.

METRONOME: Who is in your band now?

On bass I have one of my partners, Kevin Spight, on drums I have Fred Dunlap, on keyboards I have Brian West and Tessa Danielle does vocals with me.

METRONOME: How long have you been playing with them?

I've been playing with my drummer, Fred, for about 10 years. The rest of the band about three years.

METRONOME: Do you have another album in the can?

Yeah, it's already done. It'll be out by next June.

-- Brian M. Owens



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Top 5 for November 2025

(In NO Particular Order)

- **Johnnie Johnson**
- **Yates McKendree**
- **Big Shoes**
- **Jeanines**
- **Soul Salvation**

JOHNNIE JOHNSON **I'M JUST JOHNNIE** **12-SONG CD**

- I'M JUST JOHNNIE
- I GET WEARY
- EVERY DAY I HAVE THE BLUES
- LO DOWN
- LET THE GOOD TIMES ROLL
- THREE HANDED WOMAN
- BROKE THE BANK
- BLUES IN G
- STAGGER LEE
- JOHNNIE JOHNSON BLUES
- HEEBIE JEEBIES
- LONG GONE

Longtime Chuck Berry pianist Johnnie Johnson comes barreling out of the gate with "I'm Just Johnnie" on his posthumous album of the same name. From there, the collection of songs continue to rock in barrelhouse fashion. Bruce Hornsby, Bonnie Raitt, Johnny Rivers and John Sebastian (Lovin' Spoonful) all make musical cameos and rock the house on their respective songs.

Other folks of note that join Johnson include longtime Johnson drummer, Kenny Rice (who sings "Let The Good Times Roll"), NFL star Henry Lawrence (who sings "Lo Down" and "Stagger Lee"), Charles Glenn who sang the national anthem for the St. Louis Blues for 19 years singing "I Get Weary," and "Heebie Jeebies" and an army of other musicians.

Johnson passed away in 2005, but this CD (that includes a second CD with an interview with well known DJ Pat St. John) will be a lasting monument to Johnson's uptempo rock & roll legacy. Outstanding! [B.M.O.]

Contact-- www.johnniejohnson.net

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- NEED TO KNOW YOU BETTER

- RUN IT IN THE GROUND
- I DON'T CARE
- TRICK BAG
- SOMETHING YOU GOT
- SEE SEE RIDER
- I CAN'T STOP
- GIVE ME TIME
- GOOD AS GONE
- ODE TO BILLY JOE
- I WANNA GO HOME
- TIDE

Guitarist Yates McKendree never fails to impress and on his new album, Need To Know, his musical maturation and control is in full swing. The son of keyboard ace, Kevin McKendree, Yates boasts a talented lineage, yet takes his talents to a whole new level on Need To Know. Accompanied by his Father throughout the album, Yates also enlists a bevy of players that includes guitarist Robert Frahm, bassist Steve Mackey, drummers Griffin Photglou, George Sluppick, Kenneth Blevins & Sean "Mack" McDonald and horn players Jim Hoke, Steve Herrman and John Hinchey. Collectively these "cats" smoke from track to glorious track.

Our favorite cuts include the outstanding album opener "Burnin' Tears," the bouncing "Run It In The Ground," Willie Dixon's "Something You Got," the fretboard workout of "See See Rider," the uplifting Magic Sam penned "Give Me Time," the blistering "Good As Gone," and the outstanding vocal duet of "I Wanna Go Home," with Sean "Mack" McDonald. It should be noted that Yates also played keyboards, bass and drums on the album as well as all the lead vocals and lead guitar work, Bravo! [B.M.O.]

Contact-- www.peachmusicgroup.com/yates-mckendree

BLOOD BROTHERS **HELP YOURSELF** **10-SONG CD**

- HELP YOURSELF
- CAN'T BE A PROPHET
- ALIVE
- SOULARD SERENADE
- LOW DOWN
- THE BEST I CAN
- PROVE MY LOVE
- OL' VICTROLA
- RUNNING OUT OF TIME
- DO WHAT YOU GOTTA

Following the success of their debut album, Blood Brothers, singers-songwriters-guitarists Mike Zito and Albert Castiglia return with a rowdy, rockin' new

disc called Help Yourself.

The band entered Shock City Studios in St. Louis and delivered searing, contemporary electric blues with a raucous rock & roll edge. "It was great to capture the band live in the studio, just like onstage," says Zito.

"Alive is about my girl Jackie," Zito explains. "After the tremendous loss of my wife Laura, I thought love was over, but God had another plan and brought me this angel to make me feel alive again."

The band for Help Yourself features Scot Sutherland on bass, Lewis Stephens on keyboards and the dual-drum attack of Matt Johnson and Ray Hangen. All the players turn in fiery performances that burn white hot from cut to cut. "The camaraderie comes through in every note played. I love this band!" Castiglia says.

Currently touring with comic legend, Bill Murray and lighting up legendary venues like Red Rocks, Sony Hall and The Ryman Auditorium, Mike Zito and Albert Castiglia aren't just keeping the blues alive, they're making it cook hotter than ever. [B.M.O.]

Contact-- www.bloodbrothersband.com

JOHN CHRISTOPHER MORGAN **RIGHT ON TIME** **13-SONG CD**

- VIDALIA
- BAD IS BAD
- TROUBLE IS MY BUSINESS
- LAST HEARTBEAT
- SAN BUENAVENTURA
- AIN'T WE ALL IN IT TOGETHER
- BLACK BAG BLUES
- THE JEWELER'S DAUGHTER
- DONE GOT OVER IT
- JUMPIN' WITH LEON
- BLACK BOTTOM BLUES
- LET THE KIDS DANCE
- RIGHT ON TIME

Drummer-vocalist and Michigan-born John Christopher Morgan delivers a well-played and produced debut CD with Right On Time. Now calling Ventura, California home, Morgan enlists a handful of talented musical folk to help him realize his musical dream.

Surrounding himself with a group of the most talented people available, Morgan partnered with renowned bassist and engineer, Ralph Carter of Eddie Money & Sugaray Rayford fame to co-write and co-produce the sessions. Among the musical guests is the legendary guitarist Albert Lee, Franck Goldwasser (Mannish Boys), Zach Zunis (Janiva Magness), Martin "Nutty Brown" Gagnon on piano and singers Jamie Woo, Viva Vinson and Marcella

Detroit. Blues harp master, RJ Mischo sits in on several tracks, as an A-list section of horn players was added for good measure.

The album features nine original tunes and four reinterpreted cover songs penned by Huey Lewis, Lester Butler, Guitar Slim & Bo Diddley that show off Morgan's imaginative musical stylings. Songs of note include the country-tinged album opener "Vidalia," featuring the guitar work of Albert Lee, the film-noir cadence of "San Buenaventura," the well played "Black Bag Blues," the rowdy "The Jeweler's Daughter," the buzzin' instrumental "Jumpin' With Leon," the bouncing "Let The Kids Dance," and the uptempo album closer and title track "Right On Time." [B.M.O.]

Contact--
betsie@blindraccoon.com

MUD MORGANFIELD **DEEP MUD** **14-SONG CD**

- BRING ME MY WHISKEY
- BIG FRAME WOMAN
- STRANGE WOMAN
- DON'T LEAVE ME
- SHE'S GETTING HER GROOVE ON
- ERNESTINE
- STRIKE LIKE LIGHTNING
- COSIGNER MAN
- LOVER MAN
- IN AND OUT OF MY LIFE
- THE MAN THAT YOU'RE WITH
- CAROLINA
- COUNTRY BOY
- A DREAM WALKING

The oldest son of McKinley Morganfield a.k.a. Muddy Waters, Mud Morganfield is carrying the torch for his Father and blues aficionados everywhere. Along with Rick Kreher on guitar, Melvin "Pooky Stix" Carlisle on drums, Studebaker John on harmonica, Mike Wheeler on guitar, E.G. McDaniel on bass, Sumito Ariyoshi on piano, Roosevelt Purifoy on piano & organ, Rodrigo Mantovani on upright bass, Phil Perkins on trumpet and Felicia Collins, Kristen Lowe, Jacole Avent & Demetrias M. Hall on vocals, Mud and company "ooze the blues" throughout.

Best tracks: the uptempo "'Big Frame Woman," the funky "She's Getting Her Groove On," the generous "Cosigner Man," the boisterous "Lover Man," the two-steppin' "Carolina," the Muddy Waters' penned "Country Boy," and the keyboard work up of Muddy's "A Dream Walking." Mud keeps his Dad's legacy alive on Deep Mud while forging his own path. [B.M.O.]

Contact-- www.mudmorganfieldblues.com

DAVE KEYES
TWO TRAINS
10-SONG CD

- BLUES AIN'T LOOKING FOR YOU
- BOOGIE TILL THE COWS COME HOME
- TWO TRAINS
- I'M ALRIGHT
- A LONG WAY FROM RIGHT RIGHT NOW
- WHAT JUST HAPPENED
- BOOGIE FOR PATTY
- TRUST IN LOVE AND FATE
- WORRIED IN MIND BLUES
- REST IN PEACE

A native New Yorker, keyboardist-singer-songwriter, Dave Keyes is a 40+ year veteran of the Blues and Roots music scenes. For much of the last 10 years, in addition to his own band and solo gigs, Dave worked with Popa Chubby and R&R singer Ronnie Spector.

On his new album, Two Trains, Keyes teams up with legendary drummer Bernard Purdie, as well as harmonica ace Rob Paparozzi, Mike Merritt, Chris Bergson and vocalist Alexis P. Suter, in addition to Dave Keyes band stalwarts, drummer Frank Pagano and guitarist John Putnam. The late acoustic guitar legend Woody Mann also shows up on track 9.

For Keyes, Two Trains represents the dark and the light. His wife of 37 years, Pat

Cannon died in 2023 and he says, "I feel love of the world and the pain. That's what this CD is about-the love and the pain. Two tracks. Same track. Life."

Songs of interest include the bounding "Boogie Till The Cows Come Home," the reflective "I'm Alright," the piano workout of "Boogie For Patty," the tasteful acoustic showing of "Worried In Mind Blues" featuring the tasteful guitar work of Woody Mann and the blessed remembrance of his wife and friends with "Rest In Peace." [B.M.O.]

Contact-- www.davekeyes.com

MIKE HENDERSON
LAST NIGHT AT THE BLUEBIRD LIVE
9-SONG CD

- WEEPIN' & MOANIN'
- MATCHBOX
- TOO MUCH ALCOHOL
- ONE ROOM COUNTRY SHACK
- WHEN I GET DRUNK
- HAVE A GOOD TIME
- PAY BO DIDDLEY
- BAND INTRODUCTION
- GIMME BACK MY WIG

Grammy winner Mike Henderson's Last Nite at the Bluebird Live! is a record of Henderson's storied Monday-night residency at Nashville's intimate Bluebird

Café. It represents multi-track recordings captured during his 30+ year run and distills Henderson's slide-guitar fire and roadhouse humor. He quips that "some nights, lightning strikes twice. This was one of 'em."

Rowdy and in total control of his audience and band that featured Kevin McKendree on piano, Steve Mackey on bass and Pat O'Connor on drums, Henderson rocks & rolls like no one's business on this brief glimpse at what the man and his band were capable of. His guitar tone was second to none and in some instances reminded this scribe of Rory Gallagher - fiery and tone filled. A great representation of the guitarist that passed unexpectedly in 2023 at age 70. [B.M.O.]

Contact-- www.mikehenderson.com

BIG SHOES
KING SIZE
13-SONG CD

- HALFWAY TO MEMPHIS
- CAN I TAKE YOU WITH ME
- RIGHT ABOUT NOW
- KING SIZE
- I DON'T NEED NOBODY
- HURRY UP SLOWLY
- EVERY SONG I SING
- 'TIL HE'S A MEMORY
- YOU JUST KNOW

- MAKE IT EASY ON YOURSELF
- YVETTE
- TOO MANY BEES
- SHE'S A PAIN

The Nashville-based Big Shoes formed over a decade ago as a tribute act for the band, Little Feat. The seven piece group started their journey with the release of their first album, Shoes Blues and then Step On It! in 2018. As great as the individual talents are in this band, this is undoubtedly a case where the sum of the parts is greater than the whole. As the late great Lowell George (and a huge band influence) might say if he were alive today: "They've got two degrees in bebop, a PhD in swing, they're masters of rhythm and rock & roll kings!"

On their impressive new record, King Size, Big Shoes rolls with a rockin' blues and R&B sensibility that's hard to deny. You'll definitely dial in to the Little Feat influence, however, Big Shoes has transcended that great act with a soulful, memorable sound all their own full of great guitar work, soulful singing, shirring keyboards and a taut rhythm section.

Radio friendly songs on King Size include the rousing album opener "Halfway To Memphis," the Little Feat infused "Right About Now," the radio hit "King Size," the

Continued on next page >>>

BANDS

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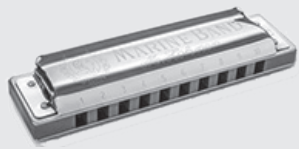
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beautiful ballad “Every Song I Sing,” co-penned by Tom Hambridge, the bouncing “Til He’s A Memory,” Buckwheat Zydeco’s funky “Make It Easy On Yourself,” and the rockin’ “Yvette.” A powerful outing from Big Shoes not to be missed. [B.M.O.]

Contact-- bigshoesband.com

THE SUPERNATURALS

SHOW TUNES

16-SONG LP

- DON'T LET THE PAST CATCH UP WITH YOU
- WE WERE ON FIRE
- ROY WOULDN'T
- SHE IS THE REASON
- OF HUMAN BONDAGE
- CLOCKWORK ORANGE
- DEL GATO
- TURN IT AROUND
- IF YOU CAN'T LOVE YOURSELF
- BURN THE WITCH
- SPIRIT
- KILLED BY SUBMARINES
- LONG LIVE LOVE
- THE DREAD
- I FEEL ALRIGHT (Bonus Track)
- SOMEONE WHO DOESN'T EXIST (Bonus Track)

Scotland's Supernaturals were a cult phenomenon in the 1990s and here they are with nearly the same line up and a new album. Sounding as youthful as ever, they find a way to give “Don't Let The Past Catch

up with You” a huge amount of energy all while delivering very smooth vocals and finely polished production for a catchy earworm. For “We Were On Fire” they went for a monumental approach complete with horns. “Roy Wouldn't” has a friendly power pop feel with oodles of backing vocals. There's a Wings approach to “She Is The Reason” that finds them channeling their inner McCartney. This neatly segued into the quite similar “Of Human Bondage.”

It seemed as if they lost traction on “Clockwork Orange,” but it was a ruse to build up some tension for the ultra-syrupy chorus. The combination of guitars, keys and horns as well as backing vocals makes “Del Gato” a most unique instrumental. There's a lovely level of empathy that fills “Turn it Around” with warmth. The accelerated percussion imparts “If You Can't Love Yourself” with a sense of urgency, but the ‘woo hoos’ and piano accompaniment make it extra special.

The new guitarist shreds on selected passages of “Burn the Witch” yet there are also jazzy elements which almost adds up to a Duran Duran like experience. “Spirit” becomes a lullaby like tune with strings that gets even more playful towards the end. The slightly distorted vocals on “Killed by Submarines” give it a “Major Tom” vibe with beefier guitars and a long dream like outro. The lads make a huge production out of “Long Live Love” which justifies the

“Show Tunes” title of the album. You got to hear it to believe it.

To wind down the record, “The Dread” brings us in for a nearly gentle landing, but throws in a few curve balls amid the soft vocalizing. Bonus Track “I Feel Alright” feels more spontaneous and reminds of us of Chuck Berry mannerisms, all while “Someone Who Doesn't Exist” strips itself down to campfire like acoustic and vocals. This was a highly effective reunion record. [Gecko]

Contact--

thesupernaturalsofficial.bandcamp.com

JEANINES

HOW LONG CAN IT LAST

13-SONG CD/LP

- TO FAIL
- YOU CAN'T GET IT BACK
- YOU'LL FIGURE IT OUT
- COAXED A STORM
- THAT'S WHAT YOU SAY
- WHAT'S DONE IS DONE
- ON AND ON
- WHAT'S LOST
- WHAT YOU DO
- ONE ART
- SATISFIED
- HOW LONG CAN IT LAST
- WRONG DIRECTION

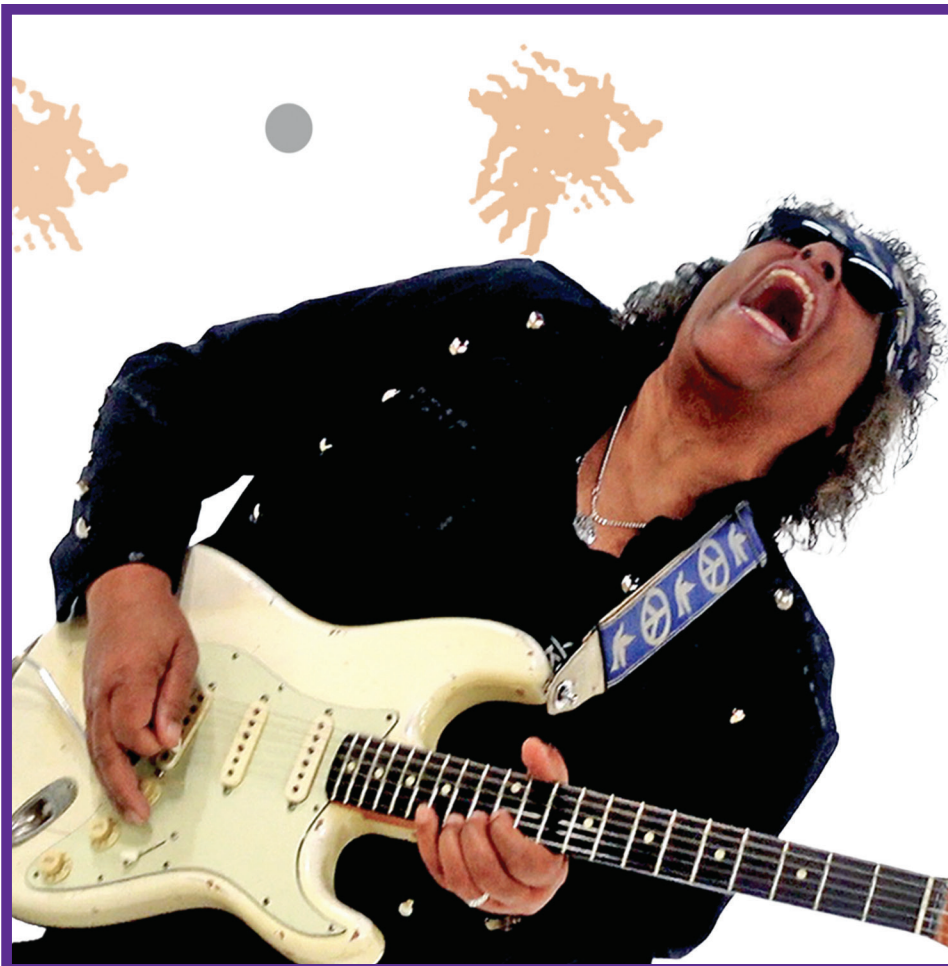
Since the 2010s, Brooklyn's Jeanines

deliver tuneful indie songs with a pinch of twee and a certain anglophile style that makes it no surprise they found a home on the British Skepwax label. From the intro of “To Fail,” one expects them to deliver material in a Beat Happening manner, but they keep on building lovely little moments. “You Can't Get It Back” develops into the indie version of orchestral with a soupcon of Dusty Springfield retro vibe.

Singer Alicia Hyman's tunefully vulnerable voice hits a peak on “Coaxed A Storm” where Jed Smith's bass maintains a simply calming, yet determined groove. The minor note laden melancholy of “What's Done Is Done” brings tears to your eyes in a tasteful way in less than 2 minutes. The duo picks up the pace for the perky “On And On” that rightly soars for the chorus. “What's Lost” is another highly polished yet compact pop gem well in line with previous tunes.

“What You Do” will puzzle you in how carefully it teeters between cheerful and rueful. Meanwhile, Alycia is fully exposed in front of the mix on the simple, but well-crafted arrangement of “One Art.” For “Satisfied” they manage to build a cathedral of sound with a big production and loads of reverb. In contrast, the title track seems almost light-hearted with a slight emotional detachment. “Wrong Direction” seems almost Veronica Falls like and wraps up this impressive disk in barely a minute.

The appeal of the record is its childlike



Nuthin'
but soul

JON BUTCHER

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innocence in combination with its artistic polish completely outside of the pop mainstream. [Gecko]

Contact-- <https://jeanines.bandcamp.com/album/how-long-can-it-last>

ARMOURY SHOW DEAD SOULS 10-SONG LP

- HARRY DEAN STANTON
- DEAD SOULS
- ALL THE HALLELUJAHS
- CINEMA OF BROKEN DREAMS
- NOTHING
- OVER THERE
- THE WORLD STOPPED TURNING
- VORTEX
- INFORMER NO. 2
- RHINELAND BLUES

The Last Night In Glasgow Label is offering us this new platter from the 1980s supergroup that once featured members of the Skids and Magazine. There have been quite some changes, admittedly, but the feeling is definitely there. "Harry Dean Stanton" certainly has a retro feel among the measured epic strains that commemorate the legendary actor. The vintage synth chimes in to accompany the relaxed airs of "Dead Souls." On the tenser and perkier "All The Hallelujahs," I'm reminded of the Bolshoi, also of that era.

The band take the slow lane for the melodic and paced "Cinema Of Broken Dreams" where front man Richard Jobson really brings out the emotions in a most fervent manner. Numerology, in English as well as German, features heavily in "Nothing" as it builds into a big drama of sorts. The airy and synthy feel of "Over There" is soon overshadowed by the command tone of the vocals for a real New Wave experience.

In a way, "The World Stopped Turning" best exemplifies Armory Shows modus operandi in how it combines inspirational melodies with a conviction of how serious the situation is. "Vortex" mixes playful synth strains with more conflict laden moments for a dystopian dreamscape. "Informer No. 2" was more of a collage of different ideas in a similar vein. The German soundbites of "Rhineland Blues" combined with the wafting synth and industrial rhythms would have been a dance floor hit at Gothic discos back in 1985, but now it's more of a cool jam.

Overall, the record is a superbly crafted synopsis of a cool UK musical era that was over all too quickly. [Gecko]

Contact-- armouryshow.com

QUAD 90 QUAD 90 12-SONG LP

- LE BLANK
- ANODYNE
- CONTORT YOURSELF
- RUNNING AWAY
- OPAQUE
- TOO MUCH TOO SOON
- SENTIMENTAL SUNDAY
- BOOMERANG
- UNEQUAL DIVISION
- INTERNAL OPS
- OVERCOME
- DISTORQUE

After a string of mesmerizing singles over the last year and a half, the Glaswegian Synth Pop/Disco female duo have finally been allowed by the Last Night In Glasgow Label to release a full length record.

For "Le Blank" they croon soulfully over the mid-paced tune that has tasteful hints of funk to smooth over the edges. They go full-on Casio for "Anodyne" with loads of reverb on the vocals and a sequence of playful bits that occasionally remind us of a "Blue Monday" era New Order gone dancing.

The edgy 2/2 beat drives "Contort Yourself" amid the contrasting dead pan matter of fact like singing which builds a surplus of nervous energy. The bouncy rhythms and eerie melody of "Running Away" hide a lot of complex changes and tweaks. "Opaque" brings the 1970s back to life in your headset with its sensuous vocals and hooks with an obvious Carly Simon nod that really gives you a sideswipe.

They calm down a bit for the well-polished ballad "Too Much Too Soon." That said and done, they up the ante with the heightened melodic overload of "Sentimental Sunday" that has the making of a soulful pop hit. The late 1970s have never been more fashionable than in the way Quad 90 present an idealized New York City night life in "Boomerang." With a more contemporary signature, the ladies craft another pop masterpiece in the shape of the warm and welcoming "Unequal Division."

The spooky intro "Internal Ops" suggests covert activity, but the band draws you in with the breathy and reverb laden vocals and the apropos musical accents that makes this a rather romantic piece. They hit multiple high notes on "Overcome" amid entrancing melodies to underline their full pop potential.

The quirky instrumental "Distorque" has a few Giorgio Moroder like bass lines

to suitably end this wonderful and long awaited disk. Quad 90 have gone the non-obvious way to make themselves interesting and wrote the hits to make a difference. [Gecko]

Contact- shop.lastnightfromglasgow.com/collections/quad90

CRETONIX BYPRODUCT OF THE 80s 10-SONG CD

- STORY
- LOSE CONTROL
- Y.G.M.M.
- UNDONE
- ME AND YOU
- HIPPIY GIRL
- LET'S GO
- GET AWAY
- LET ME IN
- SALVATION

Cretonix revive 1980s robotics oriented New Wave and make it rather interesting on the fast paced and riveting "Story." Synths and drum machines figure heavily. They maintain a fast beat, but slow down the mood for "Lose Control" and work up a tasteful melody while singer Sean "Metal Murph" Murphy formerly of the Cretins returns to his human voice for a nearly power-pop approach.

The Vangelis and Jean-Michel Jarre references battle it out in the intro of the charming "Y.G.M.M.," but we'll probably never find out what the acronym stands for. The band actually wheels out at least one guitar for the straight ahead pop rock "Undone" which features a highly evolved chorus suitable for a movie soundtrack. Why do I suddenly have to think of Rick Springfield?

Cretonix mine a vein of 1980s radio friendly pop in "Me And You." The synth returns on the intro of "Hippy Girl" which quickly evolves into a romantic and dreamy pop masterpiece that keeps building. Murph cranks up his gritty vocals and electric guitar for the rockier "Let's Go" that takes him straight back to the mid-1980s. The sensuous backing vocals here really make it. Cow Bells sound in the harder rock and cool riffage of "Get Away" where a searing solo seals the deal. Still we see subtle synth leads occasionally adorn the tunage. For the ballad like "Let Me In," Sean goes into a near Alphaville mode for a relaxed melody that draws you in, while he maintains more tension in the vocals of the verses. The bouncy New Wave wonder "Salvation" once again has somewhat distorted vocals amid the convincing

keyboard and drum machine orgy. Sean Murphy's holiday from punk bears fruit and show his multi-faceted talent. [Gecko]

Contact-- www.facebook.com/CretonixMusic

SOUL SALVATION featuring JOHN ARTHUR BIGHAM THE SOUL OF JOHN BLACK 10-SONG CD

- BEGGING YOU BABY
- GEORGIA PEACHES
- TAKE YOUR TIME
- COME AND GET IT
- BEEN GONE TOO LONG
- THAT THANG
- RIGHT NOW
- GET CLOSER
- THE FIRST TIME
- SAVING IT ALL FOR YOU

John "JB" Bigham's latest project stands as a mission to revitalize traditions that shaped American music. The Soul of John Black charts a course back to the essence of soul blues. Ten funky, groove-filled tracks lighting the path to roots redemption.

From the chiming blues of the album opener, "Begging You Baby" to the ethereal "Georgia Peaches" and on to the soul-drenched "Come and Get It," the album unfolds with soulful musical mastery.

Originally from Chicago, Bigham is on the road with his second incarnation of The Soul of John Black - his alter ego, and the name of the band he started in 2003, with St. Louis native Chris Thomas on bass. From the Air Force to parking valet to musician, Miles Davis to Fishbone to bandleader, jazz to funk to blues, these are the progressions of guitarist, drummer and keyboard player John Bigham.

The album's cover features a four-pointed star on the cover that is a childhood drawing turned lifelong symbol, serving as compass and beacon for Bigham, while the glowing "Salvation" marquee inside LA's Silver Lake Lounge was the inspiration for the Soul Salvation name.

Drawing from the wells of artists like Albert King and Mavis Staples, as well as his time with Miles Davis and Fishbone, Bigham delivers a highly personal body of work with The Soul of John Black. Songs of note include the powerful album opener "Begging You Baby," the dreamy "Georgia Peaches," the soul-infused "Come and Get It," and the testifyin' closing track, "Saving It All For You." If you like Soul music, you'll really dig this album. [B.M.O.]

Contact-- thesoulofjohnblack.bandcamp.com/album/soul-salvation

Jon Butcher

If you're a New England music fan, you know who Jon Butcher is. From his days in Johanna Wild, to The Jon Butcher Axis, to his stint with the Barefoot Servants and collaboration with Sal Baglio and Alan Estes, Jon Butcher has remained a constant in the world of music. His powerfully soulful vocals and deft guitar work reflect a skillful mix of Rock, R&B, Funk & Soul, with a focus built from the Blues. Touting a funky new album called Nuthin' But Soul, it was time to check in with Mr. Butcher to see what he's been up to...

METRONOME:
Where are you based now?

Jon Butcher: I'm in Gloucester, Massachusetts. I've been here since 2011. It's home now.

METRONOME:
Were you born in Alaska?

No, I grew up in Alaska, but was born in Pennsylvania. My parents moved to Alaska to work for the government. I was a kid. I grew up in a suburb of Fairbanks, Alaska. I didn't come back to the East Coast until I was in high school.

METRONOME:
Where did you land when you came back to the East Coast?

My parents moved the family back to Pennsylvania. Around that time, it was time for me to pick a school, a college after high school. I just more or less threw a dart and it landed on Boston. I found this school, Grahm Junior College. By the way, Johnny A. went there too at the same time. It was a communications school and I took a course of Broadcast Journalism. My Mother thought, you have to have something to fall back on. Little did she know, I wasn't going to do any falling back.

METRONOME: What was the first band you had in Boston?

I had a band called Johanna Wild. Now

picture this... I was living in a dormitory in Kenmore Square. I decided I wasn't going to finish college. I wanted to make music my career. So I dropped out of school and it wasn't long before I ran into Troy Douglas Suttler III and Derek Blevins. That's when Johanna Wild was formed.

That band did good. For being a local band, we got on regular rotation on WBCN. I was thinking, Hey, this is the entertainment business. Little did I know we were just kids crawling.

in those days, being good friends and mates was as important as anything. We got along really well, and all liked the same music. I was listening to Humble Pie, the Geils Band and early Aerosmith. I was dyed in the wool, I wanted to rock and so did Derek. So it was ripe for Axis to be born.

It was the J. Geils Freeze Frame Tour that put us on the map. We were starving. People were starting to be aware of me again, and I was getting on the radio, but it was the Geils tour. Those three nights at the Boston Garden

METRONOME: How did the songwriting thing work for you in the Axis?

I was writing songs with Troy Douglas Suttler and Jeff Linscott in Johanna Wild. We had a song called "Space Race Flyer" and we made a tape because that's what you did back then, and sent that tape to WBCN. They played that on the radio and then the song "Suzanne," and all of a sudden we have fans in more places than just where we lived.

So we were writing songs back then, but when Axis was born, I knew it was going to be songwriting for me.

That's what I wanted to become. We didn't want to be a cover band. I wanted to write our own songs and put out a record and get famous. Just like everybody else. It just so happened that Chris Martin and I came up with "Life Takes A Life" and that blew the doors wide open.

METRONOME: How did you get the J. Geils gig?

The tour manager of the Geils Band at that time was aware of us. The Geils Band had a tradition of having a local band be their opening act for their New Year's Eve show. A few years before, I believe it was The Stompers. We got that slot, but of course it had to pass muster with Peter Wolf and with Jay. Once we got their blessings, all of the Geils doors opened up for me.

METRONOME: After that you really blew up. How many albums did you release while you were still in Boston?

I want to say, when I was still living in Boston, those first two records were on Polydor. I was still living in Boston then, and I didn't move to California until it looked like Axis wasn't going to continue. That's what caused me to move.

We were beat up. The last tour we did with Axis was with The Scorpions. I don't



METRONOME: When did you form the Jon Butcher Axis?

For whatever the reasons were, Johanna Wild didn't stay together. Derek Blevins, the drummer, and I decided to stay together and make something new. We ran into Chris Martin. He was going to school in Harvard Square. All of a sudden, Axis was born.

METRONOME: Did you know right away the band would be successful?

Do you know what, it's chemistry. Back

was a rocket ship to my career.

You've got to understand this was the biggest break I possibly could have gotten. Not only was that album big for them, the shows were sold out, but the members of the band... We ended up being friends. So they didn't treat us like an opening act. They gave us the whole stage and the lighting. We could play as long as we wanted. It was crazy, but it was a break. That's how we began to create our own audience.

want to sound like I'm complaining, but we were doing four or five nights in a row and then doing 1000 miles and doing four more nights. As a result, my voice was shot. The things that kill all bands, killed us too. So that's what prompted me to look elsewhere.

I got in touch with this producer in Hollywood, and he said, "Come on out." That led to my contract with Capitol Records. **METRONOME: How many albums did you do with Capitol?**

Three records. The third record with Capitol was Wishes.

METRONOME: You stayed out in California for a while doing movie soundtracks and performing...

That's the reason I stayed there. That's the very reason I didn't come home. I got an offer to do this video with The Simpsons. I think that payday for one day's work was \$39,000. That's crazy, right. So I said, Hey, let's do more of this. Let me find an apartment in Hollywood and I'll just see if I can make a go of music for media. That worked out really well.

METRONOME: But you were still making music too...

Yeah, I did a couple of records for Mike Varney. I really liked those Records: Positively The Blues and Electric Factory. Those are both good albums. I'm proud of those.

METRONOME: Let's fast forward... You left California and came back to the East Coast. What brought you back here?

By that time I had been in L.A. for 16 years. I looked up one day and 16 years had gone by. I had built the first version of my studio, the Electric Factory, I got married, and I bought a house. Then, of course, trouble in paradise, and I found myself looking at divorce. That devastated me.

At that point, I had had enough of California. Lo and behold a buddy of mine, Peter Hackel sent me an email one day and said, "Why don't you come back home? Come home, stay with me for a while, and check out your prospects." So I did that. That would've been 2010.

That was like the third jump of my career. That was the beginning of me having a studio here on the East Coast. Of course, I met my second and present wife, Laurinda. She had a place in Gloucester and we moved in together. I've been playing, working and producing here ever since.

METRONOME: Let's talk about your new album, Nuthin' But Soul. You're playing a funky Motown/Stax groove on this record. What made you go in that direction?

Do you remember a song I had years ago called, "Ocean In Motion?" If you listen to that song, this album makes sense. That element was always there. If you listen to "Life Takes A Life," which is kind of like a Police vibe rhythmically, that was the vibe. That sense of rhythm and inflections of soul have always been there. So Nuthin' But Soul is the crystallization of all of those things that

have always been in my music in one record. **METRONOME: I heard a lot of Hendrix influence and Sly and The Family Stone...**

Absolutely. When I was growing up, growing into music, I became aware. When I first heard Jimi Hendrix, I thought I was going to lose my mind. It had an impact on my DNA. My DNA shifted when I heard Hendrix and so that mixing of blues and rock and R&B has had an impression on me. It's like a filter. That's how I coalesce my influences and Sly Stone has always been a huge influence on me. Check it out, the mixing of rock and R&B is right there. The mixing of men and women in a single band and the mixing of races... that was a thing back then. In 1969, it was about pushing boundaries. That's something I admired about Hendrix and Sly and something I tried to do with Nuthin' But Soul.

METRONOME: How long did it take you to record the album?

I have a studio in my house, so I did all my writing and guitar solos and vocals in my studio because I could take as long as I needed. Then I took those tracks to the place where I do most of my studio recording which is called Bang-A-Song in Gloucester. The guy that owns it is Tony Goddess. My engineer that I've been working with forever is Warren Babson. That's my team. This record probably took me a year.

METRONOME: How did the songwriting work for you? Were some of the songs

older tunes or did you write new material for the record?

Everything there is new. It's all new. I was inspired. I started doing a new record a year and a half ago, I finished mixing it, I finished mastering it and I was ready to go to printing. Then one day I was in my car and I was listening to it and I said, I don't like this. I threw it all away. Everything. It blew my engineer's mind.

I don't want to be morbid, but what I said to him was, I want to make a record, so if it's my last one, I'm good with that. There were things that I wanted to say on this record. My politics have always been a part of my music, so I had a lot to say, but I wanted to make sure that I said it the way I wanted to say it on this new record.

METRONOME: How did you induct all the people that played on the record with you like Chris Pierce, Debby Holiday, Renee Dupris, Danny Borges, Sandy Macdonald and Allen Estes?

These are all my friends. These are my extended family members. These are my friends that happen to be extremely talented. Everybody you mentioned contributed something elemental to make this record succeed. I'm really proud of the work that everyone did on this album and I can't heap enough praise on it.

METRONOME: "I.C.U." was a great tune. You had a Hendrixian solo going there. What was that song about?

I wanted to have a groove. I had an experience in California where I saw James Brown and his band play. I had never seen them play. Before that, I didn't know what the big deal was. When I was young, James Brown's music did not connect with me. When I saw him, I said, Holy shit, now I get it. So the "I.C.U." groove is all James Brown. Then half way through, I step on the wah.

METRONOME: The next tune I dug was "Look What You Done." It was a great soul ballad. What was that about?

A lot of the lyrics for that song is autobiographical. I'm talking about a window of circumstances that happened to me that I thought people might relate to. That's how I like to talk about stuff. I like to talk about it through my own lens. If somebody can relate to that, that's fantastic. That's one of my favorites on the record. I'm proud of it.

METRONOME: For "Nuthin' But Soul" you paid homage to all the people that came before you...

You put your finger right on it. That's exactly it. It's a thank you for all of those influences that made a deep impression on me. The people I talk about in that song are all the people that did it for me.

METRONOME: What kind of guitar are you playing these days?

The guitar I'm playing on the cover of the CD is a '63 Stratocaster. I've been playing that for decades. That's my main guitar.

METRONOME: I really like the song, "Restless Heart." It was a beautiful tune. What inspired the writing of that?

There are situations that we can't control. They happen all the time. I think part of life is trying to deal with shit you didn't see coming. I really believe that. That's our challenge as we move through life. So in "Restless Heart" it's about a guy struggling. He wants to connect, but the person he wants to connect with can't do it. She's the one with the restless heart. I'm really glad that you heard that.

METRONOME: Tell me about "My Blue Sky." What inspired that?

I've actually had that track for two years. I just love the way it makes me feel. I included it on this record, and I wanted to write as easy a lyric as possible that wasn't hard to hear and think about. I think that track really works and it's like my Hendrix influence right there.

METRONOME: How often are you playing?

I want to put a band together for this record. I want to find the right horn players, keyboard players and folks who are also singers. There's a lot of vocals on this record. I want to be able to re-create that. My plan is to put a band together that can do this record. Right now I'm talking to Cliff Goodwin. He's a great guitar player. I think he's going to be my go-to-guy in the band. That's what I'm going to be doing at the end of 2025 into 2026. I want to try to put this album on the road and see if people dig it.

-- Brian M. Owens

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The Time Machine

Dinosaur Jr.

Photo circa: 1993

Band Members L to R: Murph (Drums), J. Mascis (Vocals & Guitar) Mike Johnson (Bass & Vocals).

Musical Achievements: Dinosaur Jr. was formed in Amherst, MA. in 1984. Originally called Dinosaur, the band was forced to change their name because of legal issues. The group was founded by J Mascis (guitar, vocals), Lou Barlow (bass, vocals), and Murph (drums). After three albums on independent labels, the band earned a reputation as one of the formative influences on American alt-rock. Creative tension led to Mascis firing Barlow. His replacement Mike Johnson came aboard for three major-label albums. Despite ongoing turmoil with their lineup, Dinosaur Jr. signed with Sire Records in 1990 and made their major-label debut with *Green Mind* in 1991. Murph eventually quit, with Mascis taking over drums on the band's albums before the group disbanded in 1997.

Where Are They Now: In 2005, Mascis, Barlow and Murph reunited to play on The Late Late Show with Craig Ferguson on April 15, 2005. In June that year, they kicked off a tour of Europe. While performing in New York City in 2006, much of the band's equipment was stolen while stored outside their hotel. In 2007, they released *Beyond* on Fat Possum Records. In 2009, the band signed with indie label Jagjaguwa and released, *Farm*. In 2012 they released *I Bet On The Sky*. Two more albums followed and the band continues to perform to this day.



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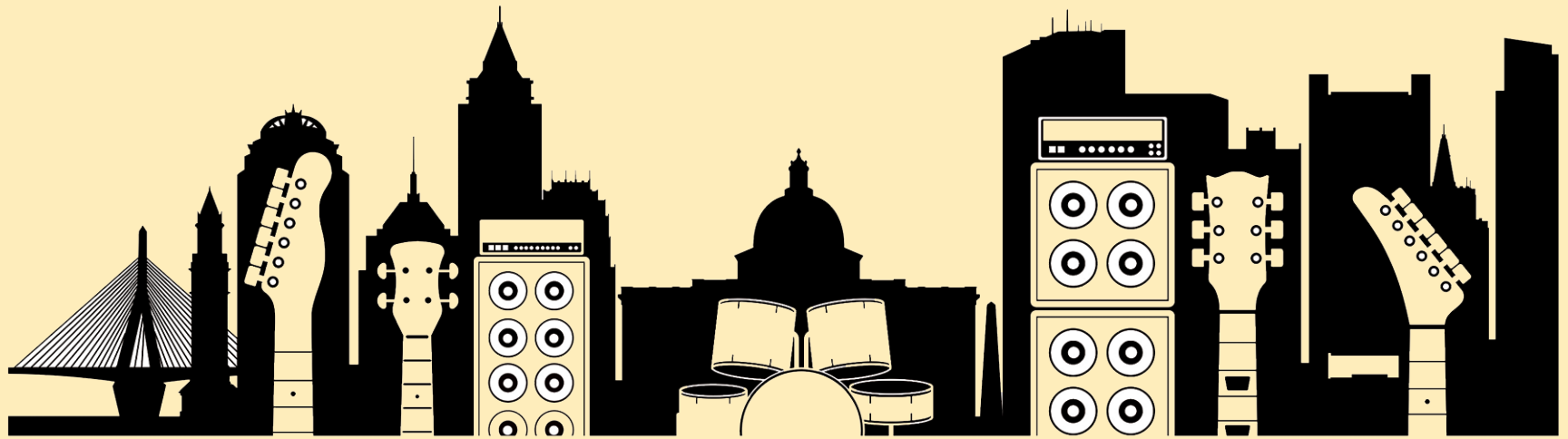
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Drew Dunphy

An integral member of the Electric Standard Band and The Beige (with his brother Jamie Dunphy), Drew Dunphy steps out on his own for a well-penned and played album called Written In Corners. Armed with just his voice and an acoustic guitar for most songs, Dunphy creates a heartfelt record of tunes that everyone can relate to. I spoke to Drew one hot day in August and he elaborated on the making of the disc...

METRONOME: What gave you the idea to record Written In Corners?

Drew Dunphy: When I graduated from college, I moved to New York. I did the singer-songwriter circuit for a little while. I did it for a couple of years and then it just ran out of steam. I felt like I didn't have anything else to say. Life went on, and I played with some bands. I still play with a couple of bands now.

Then I had a chance to do a solo performance during Covid. My brother, Jamie Dunphy organizes an annual Fundraising Concert for an organization called Musicians Without Borders. He just did the 10th one in June.

Obviously, during the pandemic, we had to do it a little differently. One year we did it at the Chelmsford Center For The Arts, but we did it as a live stream with no audience. When Jamie planned the concert, he had one spot left and he offered it to me. It was a beautiful space and I was up there all alone in this giant, beautiful theater.

I hadn't played a solo set for any audience in almost 20 years. I had a new song which was called "July," which is on this album. When I wrote the tune, I didn't feel as if it fit the band. It had a different kind of sound. So I did it for myself for the live stream show and I really enjoyed that experience. It got me thinking, Maybe I do have something to say in the solo, singer-songwriter format. So that was kind of the kick off.

Over the next couple of years, I started to write this collection of songs. Very early on I felt like they fit together both musically and around a couple of themes. It's just grew organically from there.

METRONOME: Did you do all the recording yourself?

100%.

METRONOME: So when you had a strong idea, did you go in the studio and record it?

No. Actually, I had the whole thing written. The whole collection has been done for 18 months. There was one song that I added late in the game, but for the most part, it was all done.

My initial thought was to record it in a more professional studio. I've done a lot of

work with Bill Mason at Second Story Studio. I thought I might do it with Bill, but the more I thought about it, I felt like the songs needed to be done at home.

I was reading the book, Deliver Me From Nowhere, about Springsteen's recording, Nebraska. That was one of my favorite albums, and I just loved the story of how he



did it in his bedroom. I felt like the way you record music is also the way you capture the spirit of the music. So this just felt like something I needed to do at home.

Once I made that decision, I had to get the equipment and teach myself how to do home recordings. So I recorded the whole thing in a couple of months, but it had all been written ahead of time.

METRONOME: Did you own recording equipment up until that point?

It's all done on Garage Band. I bought some microphones and some good soundproofing gadgets. So I have a pretty rudimentary home studio now. It was a really fun process. I learned a lot of time saving tips from Bill [Mason] from working with him over the years.

METRONOME: What kind of guitar or guitars did you use for the recording?

Mostly, it's one acoustic. On a couple of songs, I used a very old guitar that used to belong to my Mom. I used it for sentimental reasons and because it had a nice down home, gritty sound which I wanted on a couple of songs

There are a couple of electric guitars on

different tracks and some percussion too. I played a little bit of keyboards on a couple of things, but I tried to keep the arrangements fairly spare and simple.

METRONOME: A solo, singer-songwriter recording is very tough to pull off, but your voice was great throughout.

Yes, it is hard and I think that's what's

like it has that personal touch.

METRONOME: How did you come up with the name, Written In Corners, for the album?

That phrase appears in the first song, "Yellow Rose." This wasn't planned at all, but there are two references to "in the corner" on the last song of the album too. Once I made that connection, something about corners made sense as a title. It bookends the first and last songs.

The title was really just a reflection of how the songs were written and how a lot of my amateur music friends make music these days. It's in corners. Corners of time, corners of space and corners of attention. I have a full-time job and a 10 year old, so I work on music when and where I can. Most of the songs were pieced together. There were very few songs that I wrote in one sitting. Most of them were in various stages of draft for quite a while. So I think the title is just a reflection of how the material was written and ultimately how it was recorded.

METRONOME: Let's talk about the songs... I thought the lyrics were very clever on the tune, "The Wolfman's Son." How did that come together?

I'm glad you asked because this one has a funny story. I am a very slow songwriter, however, I think I wrote that song start to finish in 20 minutes. I wrote it the second day after my Covid vaccine in a feverish, semi-diluted state.

My daughter was home because they were learning online. I was thinking about the kids. What a weird experience it was for all of them.

That saying came up, What, were you raised by wolves? I thought, what is it like to be raised by wolves? So I just sat down in my feverish state and wrote that song start to finish.

METRONOME: Don't you agree that some of the best songs come that quickly?

Yes. That song has a very particular idea and there are several songs on the album that have the idea of conformity and non-conformity. What happens to kids when they don't quite fit the mold. So in that song, there's a bit of a humorous take on it. It's also pretty serious though. The teachers dismissed this kid right from the start and didn't give him a chance. It's hard for kids or anybody that doesn't fit the mold of what's expected of them.

METRONOME: "July" was a cool song. Is that the oldest tune that was written?

Yeah, that was probably written a year or two before the others. That's a song that is dedicated to a very dear friend of mine who was killed in a car accident at the beginning

of July many years ago, shortly after college. I had never written anything about that experience, but it's one of those life changing experiences that has stayed with me. I think about it constantly.

I was trying to write about the specific lost of that friend and at the same time the experience of loss and how that stays with you for so long. 30 years later, you still feel that loss. It took me a really long time where I felt like I could write about that subject in a way that wasn't going to be cheesy or over-confessional. I still wanted the song to resonate with other people. That was the genesis of that one.

METRONOME: "Someone Tell My Demons to Go To Hell," was very clever. What spawned the writing of that?

That's my weird sense of humor coming out. When I was working on the record, I went away on a songwriting retreat for a weekend. The goal was just to take some time to start getting this project moving. I got a bunch of stuff done that weekend and 20 minutes before I was going to leave, the beginning of that song popped into my head.

It was a fun metaphor to play around with. We all have that experience when you think you've got it licked and then your demons show up late at night or at the front door. They're even parked in your driveway. You're like, not this again. It was just a comical way of trying to deal with that.

METRONOME: Was there a recent incident

that happened to you that sparked the writing of that song?

I don't know if it was a particular instance, but on that songwriting retreat, when I wasn't working, I was trying to listen to songwriters that I really like. I thought that would be good motivation and inspiration for me.

I was listening to a ton of Paul Simon that weekend. To me that song has a Paul Simon vibe. It has a talking lyric and a wry sense of humor that sometimes he has. That was more of the inspiration.

METRONOME: What is your song "Universe" about?

It's written from the point of view of a guy that dreamed of becoming a rockstar and is now a suburbanite dad. One could say it's autobiographical (laughs). There's a lot of value in keeping that kind of dream alive. When I get to play gigs with the band, I get to live my rock & roll fantasy for one night. There's so much joy and benefit in that.

METRONOME: "Capital of Nowhere Special" was a very quirky tune, but it was well written. How did that come together?

That's my science fair song. My daughter is now in elementary school, so I go to her science fair which is really crazy fun. I had this image of a little boy that brings in a time machine in a cardboard box and then wondered what happens if it really works? The whole thing unravels from there.

These kids are coming up with these incredibly inventive, crazy science

experiments and what the school wants to do is consult the rulebook. Unfortunately, I think that happens more than what's good for kids. I've been teaching for 30 years now, so I think I have the right to talk about it.

METRONOME: Where do you teach?

I teach at Massasoit Community College in Brockton. I've been there 15 years. I taught in New York for about 15 years before that. This job is actually what brought my wife and I back to this area, teaching at Massasoit.

METRONOME: Do you like it?

I do. I love the students. Two of my siblings are educators and we always say, the key to teaching is to find an age group that you like. I just like 18-year-old kids. I like working with and being with that group. I teach English, so it's also a way to focus on language. It's important to me as a songwriter. I feel like this collection in particular is very lyric driven. I feel like a lot of the songs are story songs and I paid a lot of attention to the lyrics to get across what I was driving at in each song.

I've been really pleased with the response to it. Anytime you do something a little different, you never know. I've been very gratified that people have told me that the songs resonated with them. At this point in my life, the only reason to make music is to share it with people. That's the greatest reward.

METRONOME: I loved the tune, "I Left This For You." What's the meaning of that song?

That's a song for my daughter. The first song is about her as well. One of the themes I think in the album is childhood and the imagination and the importance of imagination and creativity. My daughter is 10 now and I think, What do you leave behind for your kids?

A big part of what we leave behind for them is a modeling of what we value. In that song, I'm speaking as a parent and trying to convey to this child, if I can pass along anything to you it's the hope that you will also make time for creativity of things that aren't of practical value, but are fun and deeply meaningful to you.

As a kid, I sat in the corner of my bed making up songs, and as an adult I'm doing the same thing. Making music brings me joy and connects me to other people. That's of great, lasting, deep value.

That's one of those songs that is very personal to me. As soon as I wrote it, it felt like that was the closer because it encapsulates a lot of the ideas on the album.

METRONOME: Do you have any plans of taking the show out live?

Yeah. I'm going to do a singer-songwriter showcase at the Square Root in Roslindale on October 9. I'm hoping to do other kinds of shows too. I like to do things like that when I get to play my songs, but also connect with other songwriters. I'm hoping to do a couple of those in the coming year.

-- Brian M. Owens

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goh

Based in Boston, goh is one of the zaniest power duos you'll ever encounter. Since their inception in 1996, they have consistently entertained audiences with their wacky onstage antics, clever lyrics and musical prowess. The duo features Chris Harris and Jay Hagenbuch who plays up to nine instruments single-handedly during their stage shows. On the precipice of delivering their 7th album, Nowhere To Go But Up, goh is ready to continue their musical mayhem on the world...

METRONOME: Where are you guys based?

Jay Hagenbuch: We live and do our songwriting and recording in Arlington. We lived and played in San Francisco for a couple years and we recorded most of wimp farm when we each lived on opposite ends of the country

METRONOME: How long has goh been together?

Chris Harris: goh officially formed in 1996. We had a summer party tradition called Hop Jam hosted at Jay's parents house in Hopkinton that we started when we were in college. Jay was going to play a solo set on guitar and ran through them the night before. I had a snare setup and sat in and suddenly we were a duo with acoustic guitar and minimalist drums. Then we were goh.

METRONOME: How did you guys meet?

Jay: We met on our first day of college and we've been friends ever since. We both loved music and wanted to play. Chris played trumpet in high school, but always wanted to play drums. I messed around with guitar growing up and my brother played drums, and most importantly, had a set. One day we drove out to my parents' house and started playing in my brother's bedroom (where the drums were). We ended up forming a band in college with some friends where pretty much all of us learned how to play together.

METRONOME: How did you come up with the name for the band?

Jay: It's kind of a dumb story, which is probably what all bands say. Chris had flown down to Florida to help me move back to Boston. On the drive back, we went to a museum in DC with our friend from Iran and stumbled upon the Goh Annex. The word goh means poop in Persian. We thought it was funny that there was this fancy museum with this potty humor name hidden right in the middle of it. For some reason, we joked that if we started another band we'd call it goh.

METRONOME: What was the initial plan for goh? Studio project? Live band? Both?

Jay: It started out half as an excuse to get

out of the house. When we had a few tunes we immediately started playing open mics, perhaps before we were really even ready. Eventually someone offered us a gig at a party so that gave us the motivation to have enough songs written or covers so that we could pull it off. It kept going from there. We started recording so that we had something to give to a booker.

Chris: Being both cheap and techy, we did our own recordings. Eventually the 4-track turned into a PC and we also became a studio band. As almost every band in the studio, you multi-track and end up recording



stuff that you can't play live as you add in parts and layers. It might be a little more pronounced with us since it's mostly just the 2 of us live.

METRONOME: Jay, who are some of your musical influences?

Jay: Singer-songwriters (and songs) are my biggest influence as a writer. I like it when a song does something clever. I would always gravitate towards those kinds of songs even if they were a little different from the typical music I would listen to. Any band that played with more heart than skill would inspire me... it helped teach me that I could do it too. They Might Be Giants, Jonathan Richman, Cake and the Violent Femmes all come to mind. Jonathan Richman is really my North Star.

He's a national treasure.

All the stuff I listen to for sure ends up influencing me. I think some of our peers starting out were as much an influence on me as the records that we had.

METRONOME: What made you want to be a musician?

Jay: For me, it was the guitar. I was just drawn to it. I was always drawn to it. Every show I go to, I watch the guitar player. My grandfather played upright bass and my great grandfather would play guitar, so perhaps it's in my DNA.

METRONOME: Chris, who are your

how the drums drive the music, but from the back seat.

The first person that comes to mind when I think of a drummer who's playing really blows me away is Stewart Copeland from The Police. His playing defied categorization, but is high energy and always so perfect for the song.

METRONOME: What made you want to play music?

Chris: I've always loved listening to music and how it can make you feel and want to move, and it's so much fun to create with other people. As for drums, every show I go to, I watch the drummer.

METRONOME: What informs your songwriting? Is it personal? Observational? Off-the-wall?

Chris: We love to write songs that are catchy and clever. For us it's often the words that propel the song first. It's all a combination of personal and observational, but when writing we sort of go where the song takes us as it unfolds.

Jay: It's fascinating to grow as a songwriter and find your voice. It's iterative. I can write a song about some subject or topic and be sort of underwhelmed by it, so it sits there in the reject pile. Then later, a different song starts falling out of me and I end up borrowing the theme or part of this rejected song(s) from the past and it mashes up and ends up better than either idea.

Chris: Sometimes Jay asks for challenges and uses that to drive the song. Once I gave him the challenge to do a song about math and he came up with "miscalculated." Each line ends with a number or math operator. It's pretty creative.

METRONOME: How many albums does goh have out? (Please name them and what year they were released)

Jay We are currently finishing up our 7th album titled nowhere to go but up. Here is our discography:

matt - 1998

rectangulo - 2000

motorized - 2001

wimp farm - 2005

kids - 2010

ready to go - 2019

nowhere to go but up - coming out soon

Our last release was in 2019 with ready to go. We had a fun release at Figment/Boston (an interactive art show). We made a single cassette copy and put it in a free vending machine and some random person there got to take home our only physical copy of the recording. Everyone else can get it online.

METRONOME: I heard different instrumentation in your songs. Did you

musical influences?

Chris: I won a small radio when I was a kid and the first thing that appealed to me was Disco because it had such a great beat. I also loved early hip-hop which was based on the best beats from old records. I listened to rock and other genres and all of that blends together somehow and what comes out comes out.

Another influence that comes to mind is the school marching band. I always wanted to play drums, but my parents wouldn't let me, so I took the trumpet and joined the band before I really knew how to play. I learned a lot about how to play with others during those years.

I hung out with the drummers a lot. I love

guys play those instruments yourselves?

Jay: When we play live we are typically much more stripped down than when we record our albums. It's always fun to add interesting colors and layers to the recordings. It's also fun to play live with special guests.

Sometimes it's us that play the different instruments and sometimes we bring in friends to join in to play bass, keyboards or sing to add richness.

METRONOME: What are some of the unusual instruments you use for your recordings?

Jay: We're big fans of the Vibraslap. Also shakers, tambourine, sand paper, cabasa, wood blocks, guiro, trumpet, trombone, harmonica, kazoo and whistle. With strings we've played banjo, upright bass, baritone, mandolin, cello and fiddle.

When we were recording, we ended up making our own shakers for different sounds. We raided our recycling and our cabinets. The main goh shaker is a can with dried rice and beans in it. Sometimes popcorn goes in there and we've even made one with bb's.

METRONOME: If someone was unfamiliar with goh, how would you describe your music to them?

Jay: Quirky and catchy. We've been part of the folk-punk and anti-folk scenes. A lot of our songs sound happy, yet lyrically they could be quite dark. We're a conundrum

wrapped in a pickle.

METRONOME: When you guys play out, is it always the duo or do you add musicians?

Jay: We mostly play as a duo, but we do play as a full band sometimes. Early on, we did a little tour as a five-piece with lead guitar, bass and keys. Other times we've had different bass players join us for a while.

Our live shows developed organically. goh is a very interactive band. Our first gigs were with so many friends that we were just very inclusive. Folks would heckle and we'd heckle back. Pretty soon after we started playing out, we made and brought shakers to shows for folks to play along and join in. We brought bubbles and would put them on the tables of the Kendall or Toad. It just had a very interactive vibe right from the get-go.

METRONOME: Who are some of the other folks that play with goh?

Jay: Our friends and family. One thing we really like, especially when recording, is roping our musician friends into joining us. Sometimes even non-musicians will sing the big chorus or record some claps. We do like pulling people out of their comfort zone. Our friend Mike, is mostly a heavy metal and jazz guitarist. It was so fun and interesting to see how he came up with parts that are so different from what we would do and also from what he would typically play.

It's been so nice for us to have this band and this excuse to keep pulling people into

the studio with us (one of our basements). The journey of creating the album is sometimes more important than the album itself.

METRONOME: Can you tell me more about your films? How many have you done?

Jay: We did a couple of short adaptations on Italo Calvino short stories. He was a quirky and clever writer that resonated and influenced me as a writer.

More than video, I've been working in photography. I will often shoot pictures of live shows, and together we have an interactive photography project. This project is called "The Real Time Art Show. This came out of the local Burning Man scene, who once a year would throw a free, interactive art event in the greenway, called Figment. We photograph the people, the art and folks interacting with it and then edit and print those photos to curate a gallery of "today" for folks to see, share and take. It's a social photography experiment and has always been a great way for us to be involved in bringing Burning Man type projects here locally.

METRONOME: How often do you play live?

Jay: At this point we're fairly random with our gigs. We just finished a bunch of outdoor ones with the local porchfests in Medford and Arlington as well as our annual Hop Jam party. We're hoping to book a few with the release of our latest record.

METRONOME: Where are some of the

venues you perform at?

Jay: Places like the Kendall Cafe, the Middle East Corner and Toad were regular places back in the day. More recently at the Burren or the Union Tavern. We plan to have a show with the release of our new album in the near future as we wrap it all up.

One of our cooler gigs was being the house band at the Fillmore when we lived in San Francisco. It is such a famous and historic place that it was an honor to be part of it. We'd play upstairs in the lounge at the beginning of the night and between bands.

Way back in the day, we also had a residency at Mama Kin on Lansdowne Street and I think we might have been the last band to play the main stage there.

METRONOME: Have you shot any videos for your songs?

Jay: On the last album, we made videos for "oops I forgot" and "ready to go." With "ready to go" we convinced our friend, Jason, to dress up as a clown (he used to be a professional clown). It was a nice parallel to the theme of the song which is about making the transition from planning to do something, to doing it.

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

Jay: Your readers can follow our shenanigans on our website, streaming or social media. It's all on www.goh.org

-- Brian M. Owens



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Metronome Madness

Happy Fall 2025 and welcome to the **November** installment of **Metronome Madness**. There's lots of music news to let you in on, so let's get on with the show... British blues-rock powerhouse **Joanne Shaw Taylor** celebrates a landmark year in her career with the release of **Black & Gold (Deluxe Edition)**, out today via Journeyman Records. The expanded version of her acclaimed 2025 album features three new acoustic renditions of fan favorites: "Hold Of My Heart," "Grayer Shade Of Blue," and the newly released "Black & Gold (Acoustic)," a stripped-down, soul-stirring re-imagining of her blues-gospel take on Sam Sparro's iconic pop hit. **Black & Gold** was already a standout moment on the original album, praised for its emotional depth and musical transformation. The acoustic version peels away the layers, spotlighting **Joanne's** expressive voice and delicate guitar work. With lyrics like "If you're not really here, then I don't wanna be either," the track becomes a raw meditation on presence, purpose, and cosmic longing. Produced by **Kevin Shirley** (Black Crowes, Journey, Aerosmith), **Black & Gold** marked Joanne's tenth studio album and her most sonically adventurous to date – blending blues-rock with Americana, pop, and soul. She's currently preparing for a fall run across the UK, Netherlands and Germany, followed by a return to the U.S. for a headline tour in October and November. Her emotionally charged live shows continue to draw rave reviews for their guitar firepower, heartfelt vocals, and raw intensity. Catch her live November 1 @ The Nashua Center for The Arts, Nashua, NH. Singer-songwriter **Lily DeTaeye** announces her first live album, **Studio 3 Live From PBS Iowa**. The 14-track set, captured at Iowa PBS's Studio 3, arrives exclusively on vinyl October 24 via Midtopia's Buy Before You Stream initiative, with a full digital release November 21. **Studio 3 Live From PBS Iowa** presents **DeTaeye** in a different light from her studio recordings, which tend toward pristine, celestial atmospheres. Here she appears in raw, unvarnished form alongside her Des Moines-based band: **Chris Hansen** on drums and **Steph Graham** on bass and **Bryan Vanderpool** on guitar (who also mixed and mastered the album). On September 16, which would have been **B.B. King's 100th birthday**, **Joe Bonamassa** announced the upcoming release of **B.B. King's Blues Summit 100**, produced by Grammy-nominated duo **Joe Bonamassa** and **Josh Smith**. The collaborative tribute album celebrates the legacy of one of music's most iconic figures. Out via KTBA Records, the project launches with the release of its first five tracks and a promise of more to come in



Joanne Shaw Taylor

the months ahead. A total of 32 songs will be released in monthly installments through February 2026, culminating in the arrival of the full digital album as well as the Double CD and Triple LP Vinyl on February 6th, 2026. The album includes jaw-dropping reinterpretations of **King's** most iconic songs by an unprecedented collection of blues



Joe Bonamassa

legends, rock icons, soul powerhouses, and rising stars. The first five tracks released today include collaborations with **Michael McDonald, Susan Tedeschi & Derek Trucks, Bobby Rush, George Benson, Kenny Wayne Shepherd** and **D.K. Harrell**. A true labor of love for **Bonamassa**, the idea for the album was born after he realized that no major plans had been announced to celebrate **King's 100th birthday**. With the blessing of the **King** estate, he began making calls, starting with longtime friends and collaborators and eventually expanding to a wide network of artists whose lives and music had been shaped by **King**. The result is a bespoke project, nine months in the making, with contributions from **Buddy Guy, Keb' Mo', Slash, Shemekia Copeland, Marcus King, Christone "Kingfish" Ingram, Larkin Poe, Jimmie Vaughan, Warren Haynes, Dion, Aloe Blacc, Kirk Fletcher** and many others. Each artist was matched with material that felt personal – sometimes surprising – and all were given space to interpret **King's** catalog through their own lens. **King**, who passed away in 2015 at 89 years old, left behind a legacy as a performer, songwriter, and global ambassador. With over 50 albums, 15 Grammy Awards, and performances in nearly every corner of the globe, he introduced the blues to millions and inspired generations. As **Buddy Guy** once said, "Every electric guitarist you listen to, there's a little bit of **B.B.** in there." The first five tracks from **B.B. King's Blues Summit 100** are available on all digital

platforms, with six additional songs to be released monthly through February 9th, 2026 – the date the full album arrives in both digital and physical formats. For more information, please visit: jbonamassa.com. Baton Rouge guitarist, singer and songwriter **Jonathon "Boogie" Long** has announced his new album **Courage In The Chaos**, set for release November 14th via Myrical Media. The 12-song collection is the most honest and musically adventurous statement of his career, drawing from decades of songs and experiences that chart his life as one of Louisiana's fiercest blues-rock voices. **Jonathon "Boogie" Long** learned to make a guitar talk before he learned to make sense of the world. He grew up in Baton Rouge in a family where music wasn't a hobby so much as a language. His parents sang gospel and led services. His grandfather preached fire-and-brimstone sermons, strumming simple chords and urging the boy at his side to "pick it." By six, **Jonathon** was carrying a little guitar into churches, nursing homes, even prisons, picking "Amazing Grace" and watching rooms change temperature. Lessons with his mentor **Mark Wascom** taught him how to find things by ear and trust feel over theory. Blues jams with Louisiana elders like **Kenny Neal** and **Larry Garner** gave him a second education. At eleven he had his first paying gig. At fourteen he walked into the principal's office, said he was done, and went on the road with **Henry Turner, Jr.** A teenage side-man in grown-man rooms, he learned to travel light, listen hard, and take care of himself. The long apprenticeship made him fast, then it made him patient.



Jonathon "Boogie" Long

Years with New Orleans soul titan, **Luther Kent** recalibrated him. “I tried to be the hot-shot,” he admits, “then **Luther’s** band slapped me back to reality.” The new album, **Courage In The Chaos**, is the most honest picture of who that name belongs to. Built from a mix of fresh writing and songs he carried for years, the record works like a map of his musical life – Baton Rouge blues, Black gospel phrasing, jam-band flash when it serves the song, and a singer’s instinct for how a line should land. He made it with a close collaborator who encouraged him to “reach back to the roots” and finish ideas that never left him. The result feels immediate and lived-in at once. At its core, **Courage In The Chaos** is a record about resilience and identity. It gathers pieces of Boogie’s past – songs, stories, and sounds carried across decades – and reshapes them into something present and unflinching. The album fuses Baton Rouge blues, gospel inflection, and roots rock energy with a raw edge that feels both lived-in and urgent. Through it all, his guitar and voice move together as one, a reminder that for Boogie, music has always been less about showing off and more about telling the truth. Repute Records and three-time Grammy-nominated blues icon **Eric Bibb** are proud to announce the release of **One Mississippi**, a landmark album arriving worldwide on January 30th, 2026. This project marks not only **Bibb’s** most ambitious and musically expansive work yet, but also a bold new era for Repute Records as a fully independent, artist-driven label with total creative and commercial worldwide control. **One Mississippi** was produced by Grammy-nominated producer **Glen Scott**, who also served as multi-instrumentalist, engineer, and A&R on the project. The album was recorded and mixed at Scott’s own private high-end studio facility in **Uppsala, Sweden**, resulting in a seamless blend of superior-quality sonic craftsmanship and heartfelt performances. Throughout the album, the reverence for **Bibb’s** masterful acoustic guitar playing and his warm, soulful baritone voice is unmistakable—**both are placed center stage, allowing Bibb’s** artistry and presence to shine through every note and groove. Scott’s visionary production and versatile



Kenny Wayne Shepherd

musicianship form the backbone of the album’s contemporary-yet-timeless sound. The album also features legendary UK-based guitar virtuoso **Robbie McIntosh** (Paul McCartney, The Pretenders, John Mayer), whose expressive playing and skill graces most of the album, adding depth, grit, and melodic commentary to **Eric Bibb’s** signature storytelling. Super deluxe box set **Bold As Love – The Axis: Bold As Love Sessions** is set for release on November 7. The expansive new collection features the original stereo and mono mixes of **Axis: Bold As Love** newly remastered from the original mixes created by **Jimi Hendrix**, the album’s producer **Chas Chandler** and original engineer **Eddie Kramer**, plus a new immersive Dolby ATMOS mix of the entire 13-song album. The box set presents an additional 40 alternative versions, unreleased studio takes, demos, live tracks and television appearances from the album’s gestation and recording period, 28 of which have never-before-seen the light of day. The deluxe package features a richly illustrated booklet featuring rare photos of **Jimi Hendrix**, plus a new essay by **David Fricke** and song-by-song recording notes from **John McDermott**. GRAMMY-nominated blues-rock icon **Kenny Wayne Shepherd** has announced a major new tour to celebrate the 30th anniversary of his groundbreaking debut album, **Ledbetter Heights**. The “**Ledbetter Heights 30th Anniversary Tour**” will launch February 19th, 2026 in Dallas, TX, and will bring **Shepherd** and his band to theaters and performing arts centers across the country through spring 2026. Joining **Shepherd** in Austin and Nashville will be very special guest **Jimmie Vaughan** and in Jacksonville and Fort Lauderdale, Florida he will be joined by special guest **Eric Johnson**. The tour will feature songs from **Ledbetter Heights**, performed in its entirety as well as songs highlighting **Shepherd’s** remarkable 30-year career. This anniversary celebration marks a new chapter for **Shepherd** – one that revisits

the fire and grit of his 1995 debut while showcasing his evolution as one of modern blues’ most vital and enduring voices. Catch him when he rolls in to the Chevalier Theatre in Medford, MA. on Saturday, March 7th. Here’s a great new video from local band, **One Time Mountain**. The current lineup features **Brian Murphy**, **Ethan Garman**, **Zach Rizzo**, and **Alec Smith**. Hit the link below for their new song, “Overdrive”: <https://youtu.be/TJd7brPm-Bc>.

PASSING NOTES: **Yardbirds** guitarist-bassist, **Christopher Dreja** died September 25, 2025. He was 79 years old. He left the music business in the late 1960s after **The Yardbirds** broke up and became a professional photographer. In 1992, he and the rest of **The Yardbirds** were inducted into the Rock and Roll Hall of Fame. In later life he would play **Yardbirds** concerts until a series of strokes forced him to retire from live touring in 2011; **John Lodge**, English musician, singer, and songwriter, best known as the bass guitarist and co-lead vocalist of **The Moody Blues** died October 10, 2025 at the age of 82. Joining the group in 1966, **Lodge** contributed to many of the band’s most acclaimed works, including “Ride My See-Saw,” “Isn’t Life Strange,” and “I’m Just a Singer (In a Rock and Roll Band),” helping shape the band’s signature symphonic rock sound.

VIDEO PICKS OF THE MONTH: A Working Man- Levon Cade (Jason Statham) left his profession behind to work construction and be a good dad to his daughter. But when a local girl vanishes, he’s asked to return to the skills that made him a mythic figure in the world of counter-terrorism; **Lilith Fair: Building A Mystery-** This excellent documentary explores the Lilith Fair, a musical festival founded by Sarah McLachlan, which focused on female solo musicians and female-led bands. McLachlan, Paula Cole, Sheryl Crow, Brandi Carlile, Erykah Badu, Bonnie Raitt, Jewel, Indigo Girls, Mya, Natalie Merchant and Emmylou Harris are among the many female artists who contribute to the story; **Only Murders In The Building-** Three strangers (Steve Martin-Martin Short-Selena Gomez) who live in the same New York City apartment building and share an obsession with true crime, suddenly find themselves embroiled in a murder and a podcast that takes on a life of its own; **Larry The Cable Guy: It’s A Gift-** Comedian Larry the Cable Guy shares his hilarious takes on raising kids, getting older, and the situations we face in today’s world. Hey now friends, music fans 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 SCORPIO, YOU SCORPION YOU.** Happy Thanksgiving One and All! Thanks for reading.

--Compiled by Brian O.

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