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# METRONOME

March 2025

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**Matt York**



**Nate Perry & Ragged Co.**



**Jennifer Greer**



**Walk That Walk**



# Metro•Scene

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

3/1- James Kennedy  
3/2- Bruno & Marrone  
3/4- BBNO\$: It's pronounced baby no money  
3/14- Kim Dracula & Hanabie  
3/16- SahBabii  
3/22- NOTD  
3/25- Rio Da Yung OG  
3/30- Coal Chamber; Fear Factory; Twiztid; Black Satellite

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

3/1- Jason Moran Performs Duke Ellington  
3/6- Great American Songbook: The Music of Fleetwood Mac  
3/8- The Hot Sardines  
3/11- Asean: Echoes of Home)  
3/13- 39th Annual Berklee International Folk Festival  
3/15- Naghash Ensemble  
3/21- Mansour  
3/25- Berklee Tower of Power Ensemble  
3/27- Mambo Mania: Eguie Castrillo and His Big Band All Stars featuring Edmar Colón  
3/29- Noam Pikelný and Friends  
3/30- International Championship of Collegiate A Cappella Northeast Semifinal

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

3/1- Song Garden; Nothing Safe  
3/7- SlipKid: A Celebration of The Who  
3/8- Blarney Bash ft. Joshua Tree  
3/12- The Red Hot Chili Pipers  
3/14- Johnny A's Beck-O-La (Jeff Beck tribute); Desolation Angels (Bad Company tribute)  
3/21- Blizzard of Ozz; Stormbringer  
3/22- Comedian Juston McKinney  
3/27- The Fabulous Thunderbirds  
3/28- Queen Flash  
3/29- So Good! The Neil Diamond Experience

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

3/1- David Shaw; Angel White  
3/6- Have Mercy; In Her Own Words  
3/7- Adrian Younge  
3/8- Joe Russo's Selcouth Quartet  
3/9- Jessica Baio  
3/11- Mackenzy Mackay  
3/13- This Wild Life; Belmont; Young Culture  
3/18- Misneach Festival w/Sorcha Richardson & Florence Road  
3/19- The World Is a Beautiful Place; I Am No Longer Afraid To Die; Atomic Life  
3/20- Donovan Woods; Billy Raffoul  
3/21- Emei  
3/22- Spencer Sutherland  
3/23- Geographer; Lily Kershaw

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

3/1- Vanilla Fudge  
3/2- Popa Chubby & The Beast Band  
3/6- Robbie Fulks  
3/8- Don White's Annual Birthday Show  
3/14- The Linda Ronstadt Experience  
3/15- Ronnie Earl & the Broadcasters  
3/16- Ishna: A St. Patrick's Day Celebration  
3/20- Selwyn Birchwood  
3/22- Jason Ricci & the Bad Kind  
3/28- Walter Trout  
3/29- Retro Floyd: Experience Pink Floyd

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

3/1- The Wicked Lo-down  
3/7- The Winehouse Project w/Lisa Kay  
3/8- Uptown Ruler  
3/14- Duke Robillard & his All Star Band  
3/15- Funky Submarine  
3/21- Jason Ricci  
3/22- Selwyn Birchwood  
3/28- Jeff Pitchell and Texas Flood  
3/29- Johnny Hoy and the Bluefish

## **CHEVALIER THEATER** **Medford, MA.** **(781) 391-7469**

3/1- Matt Nathanson  
3/14- The High Kings; Mary Black  
3/22- Dude Dad's On Thin Ice  
3/29- Air Supply 50th Anniversary Celebration

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

3/1- John Violinist Live!  
3/7- Bruce Bruce; Big Sandy & His Fly-Rite Boys  
3/8- Bruce Bruce  
3/10- Luis Elizondo - Universal Truth, The Evidence Is Clear: We Are Not Alone  
3/11- James McMurtry; BettySoo  
3/12- ZZ Ward; Liam St. John  
3/13- Enter The Haggis  
3/14- Avery\*Sunshine; Alex Harris; Griffin William Sherry  
3/16- Pinky Patel; Caiola  
3/19- Basia Bulat  
3/20- Chuck Ragan; Cory Branan  
3/21- Monkeys on a String - A Tribute to Dave Matthews & Tim Reynolds  
3/23- The Official Teddy Pendergrass Band; Come Together  
3/24- Gusi  
3/26- TS Madison - "Maddie in the Morning Live"  
3/29- Ally The Piper

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

3/2- Cathy Fink & Marcy Marxer; Chao Tian  
Album Release: From China to Appalachia  
3/3- Jeffrey Martin; Bob Sumner opens  
3/4- Frigg  
3/6- Chatham Rabbits  
3/10- Nobody's Business  
3/12- Peter Case & Sid Griffin  
3/13- Ethan Setiawan & Fine Ground  
3/14- Mark Erelli  
3/15- Liv Greene & Elise Leavy  
3/19- Jordan Tice; PatrickM'Gonigle

3/22- Driftwood  
3/25- BroadBand  
3/26- Logan Ledger; Mason Via  
3/28- Louie Lou Louis Album release  
3/29- Robin Lane  
3/30- Lyle Brewer Quartet  
3/31- Holly Near

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

3/1- Thievery Corporation  
3/6- Cordae  
3/7- Jade Cicada  
3/8- Chris Olsen & Ryan Trainor  
3/13- Arizona  
3/14- Chris Janson  
3/15- Ben Böhmer  
3/16- Role Model; Debbii Dawson  
3/17- Dropkick Murphys  
3/22- Gavin Adcock  
3/26- Stereophonics

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

3/1- Popa Chubby  
3/2- Jim Dozet Trio  
3/4- Lowdown Brass Band "Fat Tuesday" Party  
3/6- Jesse Roper  
3/7- Joe Russo's Selcouth Quartet  
3/9- Piotr Kowalczyk Trio; The Huntertones  
3/12- Bobby Rush  
3/14- tr3 featuring Tim Reynolds  
3/21- Andy McKee  
3/28- Sam Greenfield  
3/29- J.W. Jones

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

3/13- Movements with Citizen  
3/14, 15 & 16- Dropkick Murphys  
3/27- Adam Ray is Dr. Phil Live  
3/28 & 29- Nathaniel Rateliff & The Night Sweats  
3/30- Hwasa

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**Upstairs**

3/1- The Takes  
 3/5- Dan Spencer  
 3/9- Jessica Baio  
 3/12- Lilly Hiatt  
 3/21- Westbound Train  
 3/22- Justin Golan  
 3/26- Flight Attendant; Nick Prato  
 3/27- Ultra Sunn; Lipsmeat; Ex-Hyena  
 3/30- Undergang; Torture Rack

**Downstairs**

3/1- Skinny Lister  
 3/8- Category 7; Exhorder; Dead By Wednesday;  
 Hand of The Tribe  
 3/15- Hovvdy; Video Age  
 3/22- Delain; Xandria; Edge of Paradise  
 3/28- Barely Alive  
 3/29- The Warped Tour Band

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

3/2- Martin/Morell/Fredette  
 3/4- Bars Over Bars Hip Hop Showcase  
 3/7- Hippie Hour with the Owsley's Owls  
 3/9- Midway or the Highway Open Mic  
 3/10- Boston's Monthly Bad-ass Burlesque Punk  
 Rock Dance Party  
 3/11- Listen Up! Originals Only Open Mic hosted  
 by Forest Romm  
 3/12- Fully Celebrated Orchestra  
 3/14- Hippie Hour with Uncle Johnny's Band  
 3/16- Midway or the Highway Open Mic  
 3/21- Hippie Hour with Promised Land; The  
 Femmes  
 3/23- Midway or the Highway Open Mic  
 3/25- Listen Up! Originals Only Open Mic hosted  
 by Forest Romm  
 3/26- Diamond Blues Jam (Jerry Garcia Band  
 Tribute)  
 3/28- Hippie Hour with Uncle Johnny's Band;  
 Smile Lines  
 3/30- Midway or the Highway Open Mic

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

3/1- The Peacheaters  
 3/2- Studio Two  
 3/7- The Zajac Brothers

3/8- The Beautiful Losers  
 3/9- Willie J. Laws  
 3/14- Jax Hollow  
 3/15- Bobby Rush  
 3/16- Celtica Nova  
 3/20- Tom Rush; Seth Glier  
 3/22- Traveller  
 3/23- Memories of Patsy  
 3/28- Quinn Sullivan  
 3/29- Danny Klein's Full House  
 3/30- Cheryl Arena Band

**PALLADIUM**  
**Worcester, MA.**  
**(508) 797-9696**

3/1- All Shall Perish; Aborted; Ingested; Internal  
 Bleeding; PeelingFlesh; Nailed Shut; The Flood;  
 Moordus; Vantablack  
 3/8- Imminence; Landmvrks; Juluka  
 3/14- The Plot in You; Holding Absence;  
 Boundaries; Acres  
 3/21- Whitechapel; Brand of Sacrifice; Alluvial  
 3/22- Mayhem; Mortii; Imperial Triumphant  
 3/23- Paleface Swiss; Stick to Your Guns; Nasty  
 3/28- Stolas; Andres; Moondough

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

3/1- Andy Frasco & The U.N.; Mihali  
 3/3- Pepper; Vana Liya  
 3/4- Tribal Seeds; Kabaka Pyramid;  
 Sensamotion  
 3/6- Armor For Sleep; Hellogoodbye; Boys Night  
 Out  
 3/7- Vundabar  
 3/8- Vansire; Toledo  
 3/9- Cavallera; Necrot; Dead Heat  
 3/13- Wilder Woods  
 3/14- K.Flav; Vienna Vienna  
 3/15- RX Bandits; Zeta  
 3/16- Jack Kays; Remo Drive  
 3/19- Quicksand  
 3/20- Helmet; Slomosa; War On Women  
 3/21- Tommy Richman; Mynameisntjmack  
 3/25- Rich Amiri; Swapa  
 3/29- Bishop Briggs  
 3/30- The Hard Quartet; Sharp Pin

**SCULLER'S JAZZ CLUB**  
**Boston, MA.**  
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3/1- Revolutionary Snake Ensemble's Mardi

Gras Party with Jason Palmer & Henri Smith  
 3/8- Black Art Jazz Collective  
 3/14- Vincent Ingala  
 3/15- Michal Weiss Trio  
 3/21- Yoron Israel Quintet w/ Dee Alexander  
 3/22- Javon Jackson  
 3/29- Suede

**SINCLAIR**  
**Cambridge, MA.**  
**(617) 547-5200**

3/2- Dwllrs; doan  
 3/5- Andrew Belle; Amy Stroup  
 3/6- Corook; Kel Cripe  
 3/7- Ron Pope  
 3/8- Friko; Starcleaner Reunion  
 3/9- Ray Bull  
 3/10- Missio; Layto  
 3/12- Tiffany Day  
 3/13- God Street Wine  
 3/14- The Receiving End of Sirens  
 3/15- The Main Squeeze  
 3/16- Wax Tailor; Napoleon Da Legend  
 3/18- Last Dinosaurs  
 3/21- Thee Sinseers & The Altons  
 3/22- Rare Americans  
 3/23- Confidence Man; Veggi  
 3/24- Hazlett  
 3/28- Humanhood Tour; The Weather Station  
 3/29- Addison Groove Project  
 3/31- Rebecca Black; Blue Hawaii

**SONIA**  
**Cambridge, MA.**  
**(617) 354-8238**

3/5- Grace Enger  
 3/8- Coroner; Deceased  
 3/9- Modern Color; Milly; Garage Sale  
 3/14- Weathers  
 3/20- Wheatus; Punchline  
 3/21- Boys Go To Jupiter  
 3/27- Siriya  
 3/28- Wayunderground Vol 1  
 3/29- Burp; The Ghoulis; Tysk Tysk Task

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

3/6- Sarah Blacker  
 3/8- Anthony Geraci & The Boston All-Stars  
 3/9- Shady Roosters  
 3/13- Say Darling  
 3/15- Draw The Line

3/20- Kerri Powers  
 3/21- Selwyn Birchwood  
 3/2- Knickerbcker Allstars  
 3/23- Shady Roosters  
 3/28- Young Dubliners  
 3/30- Robert Pinsky

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

3/7- Blake Shelton  
 3/14- Disturbed  
 3/19- Dermot Kennedy

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

3/1- Night Train  
 3/4- Fat Tuesday; Krewe les Gras  
 3/7- Carl Ricci and 706 Union Ave.  
 3/8- The Mighty Soul Drivers  
 3/13- HCC Jazz night  
 3/14- The Christopher Dean Band  
 3/15- The Amplifiers  
 3/17- Jeff King & The 4 Leaf Rovers  
 3/20- Alex Rohan  
 3/21- Mummies Aquastring Band Pub Crawl  
 3/27- Rockstar Karaoke  
 3/28- Anthony Geraci Boston Blues All-Stars  
 3/29- 7Roads Band

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

3/1- Zachariah Porter  
 3/2- Richard Kind  
 3/3- Maria Bamford  
 3/7- Kev Herrera  
 3/8- #IMOMSOHARD  
 3/9- David Nihill  
 3/10- Kim Deal  
 3/11- Kristin Cavallari  
 3/13- Craig Ferguson  
 3/14- Margaret Cho  
 3/15- Phil Hanley  
 3/20- Neil deGrasse Tyson  
 3/21- Anthony Rodia  
 3/22- Trae Crowder  
 3/26- Casey Sherman  
 3/27- Gaelic Storm  
 3/29- Michael Blaustein

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# Walk That Walk

The long standing band, Walk That Walk served as the Boston-area touring group for Rock & Roll Hall of Fame inductees: Bo Diddley and Johnnie Johnson (pianist for Chuck Berry), when they performed in the Boston area. They would typically perform for crowds of 3000+ people during those tours with both artists. These days they've been a mainstay in the New England blues scene and continue playing and recording their own music.

Formed in 1992 by singer-songwriter-guitarist, Chuck DeSnyder, Walk That Walk is a fiery foursome born from the fertile sounds of Detroit and Chicago, where the electric blues was forged during the 1950s. With that well established foundation, they've honed their own toe-tapping sound that's led them to the release of their outstanding new album, Red Devil Lye.

I queried the band about the origins of the group and the making of the new record. The following is a depiction of Walk That Walk in all their glory...

## **METRONOME: How long has Walk That Walk been together now?**

Poppa C. DeSnyder: 33 years. We formed in 1992. I was four years old at the time (laughs).

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

It's from a John Lee Hooker lyric... "If you're gonna talk that talk/You gotta walk that walk." For us it means showing up, being real and playing with a true blues feeling. Not just talk... but action.

## **METRONOME: Who's currently in the group?**

Alan Waters Alan Waters on drums and percussion (he's so good, we use his name twice), Jon "Cutlet" Reese on bass, Jimmy James Love on guitar and vocals, and I play guitar/slide/dobro and sing. You can call me Poppa C.

## **METRONOME: How did you all meet?**

I met Alan through our original drummer, Randi Laak. Alan sat in with us occasionally for years, before joining the band full time when Randi moved to Atlanta. Cutlet, Jimmy James and I worked together at a day job 25 years ago. We've been making noise together ever since.

## **METRONOME: Who are some of the band's musical influences?**

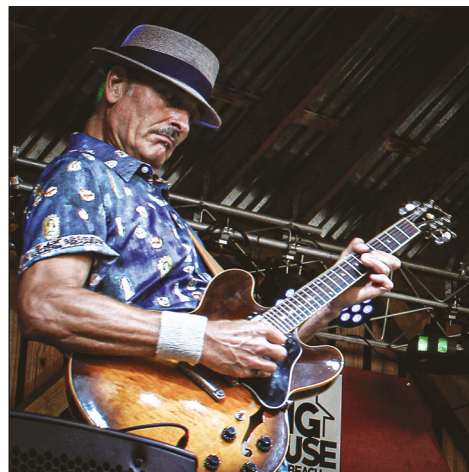
Delta blues, electric Chicago blues, Detroit rock & roll, blues-infused British stuff, funk, roots rock, Americana. It's a dog's breakfast. A little of this, and a little of that.

## **METRONOME: How many albums do you have out under your name?**

Currently we have 10 releases out under our name:

~ Walk That Walk (1995)

~ Big World of Trouble (1996)



~ Live at The House of Blues (2001)

~ Low Time (2010)

~ When Blues Come 'Round (2012)

~ No Thinking Allowed (2015)

~ Fat Man's Buffet (2017)

~ You Good.?! (2021)

~ Big World of Trouble (Reprise) (2023)

~ Red Devil Lye (2024)

## **METRONOME: Has your music evolved over the years?**

Absolutely. We began as an electric-Chicago-blues group paying our respects to the masters via covers. Over the years we've written and recorded 50 originals, and blended in tastes of other genres including roots rock, deep blues, Americana and funk. On any given night we morph from blues band to roots-rock band to dance band to funk band, and a blend of all of the above.

## **METRONOME: Your new record, Red Devil Lye is great. How long did it take to record?**

This one happened fast. From the first idea to album release it happened in less than a year. The songs came to me in rapid-fire sequence. One song spurred the next, and on and on. It was staggering. I never had that type of writing experience before.

## **METRONOME: Where did you record the project?**

At my place, Big Lake Studio in Moultonborough, NH, and The Pantry in Granville Vermont, owned and operated by Roger Stauss.

## **METRONOME: What made you go to The Pantry?**

The commute to Big Lake Studio is easy... it's only 12 steps up to the second level of my house (laughs). We have tracked and mixed every Walk That Walk release with Roger at his studio in Vermont. He's outstanding and he knows our sound very well.

## **METRONOME: Who produced and engineered?**

I produced the record with a lot of help from Roger. We worked together in the engineering role.

## **METRONOME: How long have you known Roger?**

We go back 37 years. Hundreds of tracks, mixes, and laughs later we're still using hot-ass shit and broke-ass shit trying to record the next great track.

## **METRONOME: What was it about him musically that you liked?**

Roger brings so much to the table, creativity in mic placements, tracking expertise, great mixing skills, knowing where the space is within a musical canvas... and he has over 50 years of experience with all it. He got started in the business when he was two years old (laughs).

## **METRONOME: Did you employ any odd instrumentation for the recording of Red Devil Lye?**

A vibraslap. We used it in "Put a Hump in Your Back." Also, Pappy Biondo from the band Cabinet (cabinetmusic.com) laid in amazing banjo tracks. Banjo is not "odd" instrumentation per se, but it's atypical for a blues/roots-rock album. It really works. Pappy can rake.

## **METRONOME: How did the songwriting work for Red Devil Lye? Was it a band collaboration?**

I wrote and produced all the songs. At the early stage, I sent demos to all the players so they could create their parts. Then we brought everyone back into the process for the tracking phase of the work.

## **METRONOME: Let's talk about some of the songs on the album. The album opener, "The Daydream" is catchy. How did that come together?**

The slide guitar and Dobro parts were bouncing around in my head for a few years. I could hear a banjo part for Pappy in a corner of my brain too. When our drummer, Alan Waters heard the demo, he said, "Hey man, you got a Waylon Jennings vibe happening in this song." I knew we were onto something. I love the lazy, back-porch feel. Everyone is in the pocket, no one is overplaying. Alan holds us all together with his brushes on the snare. **METRONOME: "Put A Hump In Your Back" is a quirky tune. What's that song about?**

We served as Bo Diddley's New England band for a few years. He was holding 500+ people in the palm of his hand in a primal groove at Harper's Ferry. 10 women spontaneously walked up the stairs onto the stage and started dancing and walking circles around him. Bo's eyes lit up and he gave them a dance lesson by singing "Put a hump in your back" and hunching over while shuffling his feet forward. The women all followed suit. It was definitely a



moment.

Summer 2023 I woke up at 3am with a phrase running through my head, "put a hump in your back." Then the guitar lick came to me while hearing lots of hip-hop during a trip to Oakland to visit our son Ben. That was the song that spawned all the other songs on this album.

## **METRONOME: "She Said She Can Do Better" rocks. How did that come together?**

I wanted an uptempo Texas barnburner on this record. The guitar part came to me first. We laid in a total of four guitar tracks, two piano



tracks and banjo. Eventually, we lost the groove by adding too many tracks. I looked at Roger and said, "Less is more" and we threw everything on the cutting-room floor except one guitar track, one piano, banjo, bass and drums. Our toes started tappin'! Addition by subtraction sometimes works. You gotta leave some space on the musical canvas... that's where the funk lives.

**METRONOME: "Shake You With This Rock'n'Roll" is a cool tune. Can you tell us about putting that together?**

This song is a story about how learning and playing bad-ass rock & blues guitar saved my life several times. The music literally helped me pick myself up off the ground, dust off, and move forward during really rough times. The two grinding rhythm guitars in this song are, for me, the heart of rock & roll.

People like Keith Richards, Mick Taylor and Ron Wood have always had my ear. One guitar track on this tune has a 1959 Strat running into a 1969 Super Reverb with the volume on 7.

I was tracking it LOUD with headphones. In the middle of a take, I heard crashing sounds like the studio was collapsing. I looked over my shoulder and saw photos, amp parts, cymbals and books all falling off bookshelves and hitting the floor. That's



when I knew the amp was loud enough to send the right message.

**METRONOME: You did a great job with Canned Heat's, "On The Road." What made you choose to cover that tune?**

I've always loved that song and I wanted a showcase for former Walk That Walk bandmate, James "Stickman" Waldron to blow some dirty blues harmonica. I always wanted to hear that song with a strong tenor voice rather than the falsetto done in the original by Alan Wilson. Our man Jimmy James Love has an outstanding voice, and I love the vocal work he did on the tune.

**METRONOME: How often does Walk That Walk play live?**

We will play 15-20 live shows in 2025. People have a ball at our shows. We leave it all on the field. We think it's a good sign that no one has ever yelled at the stage "play something we know." That's a badge of honor for us.

**METRONOME: Where are some of the venues you perform?**

We are fortunate to play fun venues where the crowds feed their energy back to us. Among them are The Press Room (Portsmouth NH), RipTide Café & Bar (formerly The Beachcoma – Plum Island MA), The Deck (Salisbury MA), Twin Barns Brewery (Meredith NH), The Wreck Yard (Laconia NH) and Newburyport Brewing Company (Newburyport MA).

**METRONOME: Has the band won any awards for your music?**

Our three most recent albums have been appearing on several root and blues charts: Living Blues, Roots Music Report, The Big Blues Chart, NACC (North American College & Community Radio), Collectif des Radio Blues (France) and IBBA (UK). Maybe the most rewarding recognition though was serving as the New England touring band for two Rock & Roll Hall of Fame inductees: Bo Diddley and Johnnie Johnson, pianist in Chuck Berry's

legendary combo.

**METRONOME: Have you shot any music videos for the songs on Red Devil Lye?**

We used a lot of short-format reels to launch and promote the album, but have not done any full-length music videos yet.

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

Folks can go to: walkthatwalk.com, facebook.com/walkthatwalkblues and instagram.com/walkthatwalkblues. Our music is also available on all major streaming services, Spotify, Apple Music, Amazon Music, et al.

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

In addition to bandmates (Alan Waters, Jimmy James Love, Jon Reese), and Stickman, Pappy, and Roger, I'd like to thank Ray Paczkowski (of the bands Soule Monde and LaMP) for adding his excellent keyboard tracks on Red Devil Lye. I'd also like to thank Richard "Cheese" Welch and Ben DeSnyder for drums and guitar respectively, on the song "Hard Again," and Jeff Lipton at Peerless Mastering in Boston for his great work. All these people helped us achieve our goal.

-- Brian M. Owens

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# Hearings

—by Doug Sloan, Ed Morneau, Alex Gecko or Brian M. Owens—

## Top 5 for March 2025

(In NO Particular Order)

- Ollee Owens
- Monkeycat
- One Dime Band
- Marc Broussard
- Gene Champagne

### THE GRIMLY PLEASED GIVE SOME KICKS 6-SONG CD

- REAP WHAT YOU SOW
- AND NOW IT'S TOMORROW
- THANK YOU, BEN MORGAN
- SWEATER WEATHER
- HOW YOU SHOULD ACT
- COLLECTIVELY DIVINE

Boston's post-Punk band, The Grimly Pleased, return with a rowdy 6-song EP that rocks with fierce abandon. Featuring Ed Charbonnier on bass and vocals,

Adam Thorsell on vocals, Chris Busch on lead guitar, Ben Hunter on rhythm guitar & vocals and Anders Geering on drums, this boisterous quintet will make sure you land in the mosh pit with a right bloody nose. Best songs include the chaotic "Reap What You Sow," the buzzing "How You Should Act," and the over-the-top "Collectively Devine." Get ready kiddies, this ride is going to be a good one! [B.M.O.]

Contact--  
[thegrimlypleased.bandcamp.com](http://thegrimlypleased.bandcamp.com)

### ONE DIME BAND LIVE HUSTLE 12-SONG CD

- BABYLON CLOUDS
- MOCKINGBIRD WAY
- BROOKLYN TOWN
- DR. SHINE
- WHAT YOU DONE?
- GATOR IN MY POND
- BLACKFOOT SUN
- BACKBELL
- SOUL TO KEEP
- SIDE HUSTLE
- SOMETHING GOOD

- LET ME LOVE YOU

Recorded live at Boston Harbor Distillery on March 23, 2024, the One Dime Band featuring guitarist John Brauchler, singer-harmonic player-guitarist, Paul Gallucci, bassist Paul Kochanski and drummer Romeo Dubois deliver a rousing live set of originals from their recent studio album, Side Hustle to an appreciative crowd.

Joining the band was a handful of Boston notables that included Johnny Blue Horn on trumpet, Ken Edelman on bass, Holly Harris on djembe, Robin Hathaway on vocals, Rob Ignazio on guitar, Illana Katz Katz on fiddle, Alizon Lissance on accordion, piano & organ, Jeff Majeau on bass, Mario Perrett on saxophone, Nick Spencer on guitar and Steve Wolpe on drums

A great sounding live record from one of Boston's finest contemporary blues bands. Good stuff! [B.M.O.]

Contact-- [www.onedimeband.com](http://www.onedimeband.com)

### JUNIOR VARSITY WHERE THE GROOVE IS 4-SONG CD

- WHERE THE GROOVE IS

- BACK TO RENO
- EVERYTHING
- SHOW ME WHAT YOU'RE MADE OF

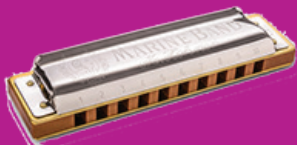
Ironically this band and record are built around legendary NYC drummer Joe Vincent (Devil Dogs, Prisstiens), who went out to recruit some super professionals with just the right chemistry. The definition of 'party record' would normally be the critical kiss of death, but somehow they pull off superb songs with an atmosphere like it's New Year's Eve in a really hot bar.

The guitars from Mike Dudolevitch and Mike Fornatale just work all while the keyboards of Dave Lieb add a nice nuance. Singer Paul Bertolino really means it and gets loads of help from a couple of ladies on backing vocals that makes this sound like a million dollar production, on the title track alone.

The Stonesy "Back To Reno" has loads of honky-tonk piano for authenticity that shows you can also party on a budget. Occasionally you get a little T-Rex atmosphere. "Everything" has an underslung rhythm to begin with and then lets loose for a killer solo that sets the band off on a wild ride. After having us dancing on

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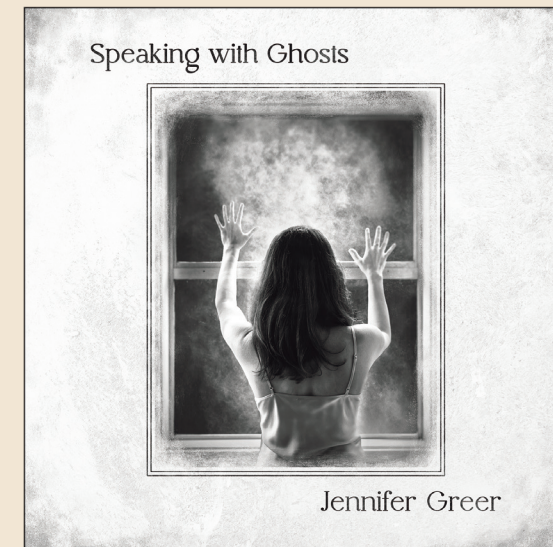
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the tables and ripping some of our clothes off, they demonstrate they can also go deep on “Show Me What You’re Made Of” featuring a nostalgic melody. I’d pay to see this live. [Gecko]

Contact-- [victoryrecords.com/artist/the-junior-varsity](https://victoryrecords.com/artist/the-junior-varsity)

#### PANHEAD THEN 4-SONG EP

- PEASHOOTER
- REVERSE
- LED
- NOT THERE

Panhead’s new EP, Then, is actually now. Recorded June 2024, they sound as they did many years ago, more polished, but losing none of that guitar-driven sonic joyful and unusual melodic noise that characterizes a fierce loyalty to what I call “neighborly dissonance.”

These are regular guys, lifelong friends—Steve Mammone (guitar, vocals), Robert Massarelli (bass), and John Cahill (drums)—neighborhood kids who simply never lost their love of punk for its volume and angst.

A Boston-based staple in the 90’s, they released several DIY albums, toured the East Coast and Midwest, and then splintered into careers and pursued other musical

endeavors, but came back to The Record Company in Boston, working with producer/engineer Jamie Rowe and drum engineer Carl Plaster to record four gems, meticulously produced, but somehow as raw and gritty as anything they’ve previously recorded.

They would dispute the terms panache and polish in defining their current sound, but Mammone’s guitar diligence, Cahill’s impressive (and restrained-unrestrained) drumming, and Massarelli’s full anchoring of both reveal something about their collective growth as a band still possessing primal and assured focus. Each song on Then resonates.

“Peashooter” establishes Cahill’s snap-to-attention invitation to Mammone’s full-throated and disconnected voice, punctuated by his often made up chords that somehow work. “Reverse” explores an odd pop melody in the middle eight which, mother of mercy, suggests something yearning—“like a ship taking on water” (he laments)—great and unforced, ending with trademark clusters of patented Panhead noise. “Led Down”—a ballad, no less—a confession of sorts—is embroidered with melody, an urgent vocal, and another great guitar performance and mix, culminating in poetic sonic implosions. Then ends too soon with “Not There.” This one deals with absence as presence and reminds me of the muse-infested pop of Hüsker Dü’s—(Bob Mould’s Black Sheets of Rain, actually)—but stands on its own three

legs. Hope they do a full LP soon. [E.M.]

Contact--  
[panheadboston.bandcamp.com](https://panheadboston.bandcamp.com)

#### OLLEE OWENS NOWHERE TO HIDE 11-SONG CD

- NOWHERE TO HIDE
- SOLID GROUND
- SOME DAYS
- ROOTS
- LOVE YOU BETTER
- STILL IN PIECES
- SHIVERS AND BUTTERFLIES
- MY MAN
- LOVE HUNG AROUND
- THE NEIGHBORHOOD
- LORD PROTECT MY CHILD

Raised in Canada, Ollee Owens displays the grit and grime of a true blues woman. Elvis Presley, The Band, Odetta, Mavis Staples, Bonnie Raitt and Bob Dylan informed her teen years and punched her ticket to writing her own songs, finding music as a way to process the chaotic nature of life while giving visibility to her own.

Since 2016, Ollee has sung her heart out on stages across Alberta from the Roots Blues & BBQ Festival to Downtown Calgary’s Stephen Avenue live, the King Eddy, Festival Hall and Blues Can.

On her latest record, Nowhere To Hide, Ollee entered Nashville studios, Gnome and Sweetbriar, with a collection of studio “cats” that included guitarists Will McFarlane, Phil Hughley & Chris Rodriguez, bassists Tommy Sims & Craig Young, drummer-producer Bobby Blazier, keyboardists DeMarco Johnson & Gabe Klein, horn men Rahsaan Barber, Cord Martin & Roland Barber and backing singers Joey Richey, Gene Miller & Minnie Pearl to bang out eleven well-penned tunes that simmer with emotion and musicality.

Best tracks: the album’s dark title cut, “Nowhere To Hide,” the bluesy “Solid Ground,” the bustlin’ “Love You Better,” the jumpin’ “My Man,” the testifyin’ “Love Hung Around,” and the gospel tinged “Lord Protect My Child.” If you haven’t heard of Ollee Owens before this new CD, you will. It will be hard to stop her. Nice!

[B.M.O.]

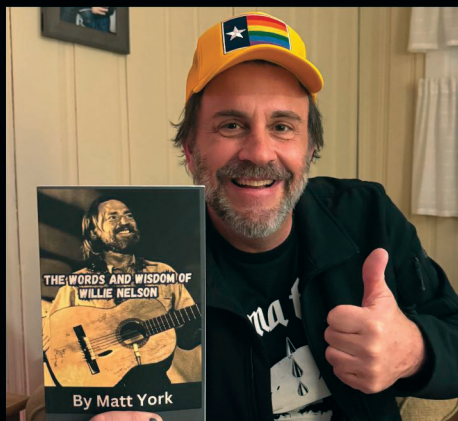
Contact-- [www.olleewovens.com](https://www.olleewovens.com)

#### HERRINGBONE TAKE WHAT I CAN GET 7-SONG CD

- SOLOMON’S SONG
- GOLDMINE
- WHEN THE POISON’S GONE

*Continued on next page >>>*

## The Words & Wisdom of Willie Nelson



Longtime New England singer/songwriter Matt York’s new book about Willie is available on Amazon and where fine books are sold. For more info visit [www.mattyorkmusic.com](https://www.mattyorkmusic.com)

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- HOT DAMN
- LET ME GO
- BILLIE
- SOLILOQUY APOLOGY

This Attleboro, MA. based group appears invisible on their 7-song EP with no credits on their CD cover and an minimal lack of website presence. The band does however resemble the Black Crowes with their gritty vocals and dirty rock & roll guitar driven anthems on Take What I Can Get. That alone will get you interested in what's going on here musically. Just wish we knew who the players were... [D.S.]

Contact-- [herringbonetheband@gmail.com](mailto:herringbonetheband@gmail.com)

## EX-VOID IN LOVE AGAIN 10-SONG CD/LP

- SWANSEA
- IN LOVE AGAIN
- JULY
- NIGHTMARE
- PINHEAD
- LONELY GIRLS
- SARA
- STRANGE INSINUATION
- DOWN THE DRAIN
- OUTLINE

Being on a German label entitles a band to have an Umlaut in their name without being seen as pretentious 1980s metal revivalists. Listening to the content will convince you even more as the tastefully intertwined vocals of Lan McArdle (Joanna Gruesome, Lanny) and Owen Williams (The Tubs) have them firmly anchored in the indie side of things. "Swansea" is both sweet and sour in how the earnest vocals come in after the rather experimental intro that forces you to pay attention before moving to pure jangle on the middle eight. Lan's sensitive vocals combined with the elegant muscularity of the guitars really work on "In Love Again." On "July" they are shimmering with wholesome goodness in a rather endearing way without losing the driving tempo. They slip to a mid-tempo for the thoughtful "Nightmare" that sounds more pleasant than the title implies.

While often sounding American, the band reveal their U.K. roots with the very C86 sounding "Pinhead," that has nothing in common with the Ramones. "Lonely Girls" starts off sounding like a lo-fi demo until they start pushing up all the sliders to make a tune full of dynamics and loads of minor notes accompanying the singing.

"Sara" is a bittersweet love song, but the little foursome really put a smirk on your face with the lyrics 'I'll teach you the backstroke

if you want to." It almost looked as if they would slow down for "Strange Insinuation," but Ex-Void keep perking up your attention with loads of hooks and changes in the dynamics. "Down The Drain" has a certain nervous energy to spice up the janglyness as Lan and Owen again combine vocals.

To close of the set, "Outline" is allowed to deliver its message with pure acoustic guitar and Lan's soaring voice until the rest of the gang join in for a momentous finale on the last 35 seconds. This was their second full length record and should firmly establish them. [Gecko]

Contact-- [ex-void.bandcamp.com](http://ex-void.bandcamp.com)

## FORCEGHOST RECYCLED HEARTS 4-SONG EP

- OH NO YOU DIDN'T
- SCIENTIFIC
- MICROPLASTICS
- THIS IS THE ONLY WAY

Augusta, Georgia denizens Eric Kinlaw and Marcus Barfield give listeners thoroughly modern synth pop with just a touch of Gamelan drums on "Oh No You Didn't" that's both varied, engaging and sensitive. "Scientific!" is even more varied where Kinlaw's gentle vocals hide behind in the back of the mix. This is taken further on the rather subdued "Microplastics," though this is one of the greatest dangers to life on earth.

The singer edges closer to the mic for "This Is The Only Way" where it feels like the rhythm varies every bar, assuming it's even in 4/4. They go to some effort to make you comfortable with sonic juxtapositions of kaleidoscopic proportions. Yeah. [Gecko]

Contact-- [www.forceghost.bandcamp.com](http://www.forceghost.bandcamp.com)

## GREG NAGY THE REAL YOU 11-SONG CD

- THE REAL YOU
- MISSISSIPPI BLUES
- CRAZY
- NEVER MINE
- COME TO POPPA
- SOMETHING
- CORNELL ALA KING
- BABY, WHAT TOOK YOUR LOVE AWAY FROM ME
- WHERE DO WE
- ALL I NEED (Is You)
- THE JOKE

Greg Nagy is a veteran of the Blues music scene who hails from the Great Lakes state of Michigan. His songwriting, singing, and guitar playing reveal Nagy's music infused with elements of Soul, R&B, Rock and Gospel.

On his latest release, The Real You, Nagy and friends tackle a wide swarth of tunes by artists like Willie Brown, Cee Lo Green, Randall/Mitchell, George Harrison, Bobby Murray and Brandi Carlile and come out the other side with a great sounding album. Joined by a large collective of musicians, Nagy is comfortable playing solo or with a large band. Either way you get an authentic voice of the blues that will move you heart and soul. Good stuff! [B.M.O.]

Contact-- [www.gregnagy.com](http://www.gregnagy.com)

## MARC BROUSSARD TIME IS A THIEF 10-SONG CD

- FIRE
- MOOD
- COLD BLOODED
- YOU DESERVE MORE
- HARD TIMES
- GIVE YOU THE WORLD

- TIME IS A THIEF
- CARRY MY NAME
- THE WAY YOU SHINE
- STAY STILL

Marc Broussard is the son of Ted Broussard, an acclaimed Louisiana Hall of Fame guitarist and former member of The Boogie Kings. He was raised in Carencro and Lafayette, Louisiana. Broussard's solo career started with the release of several independent efforts, including 2002's Momentary Setback which spawned "The Wanderer," a song about self-discovery. In 2007, he released S.O.S.: Save Our Soul, an album consisting almost entirely of cover songs. The album reached the Top 100 of the Billboard 200 in the US, peaking at #96.

Broussard finished recording the Must Be The Water EP on the Rock Boat VII in January 2008 and released it later that year. It was Broussard's first release with his new label, Atlantic Records, with which he signed a multi-album contract in 2007. Broussard married his wife, Sonya, on The Rock Boat VIII in January 2008.

His style is best described as "Bayou Soul," a mix of Funk, Blues, R&B, Rock and Pop, fueled with distinct Southern roots. He has released eight studio albums, one live album and three EPs.

On his new disc, Time Is A Thief, it takes no time for Broussard to get a groove going. On most of his tunes, Marc employs drum programming to create a constant cadence infecting the songs in positive ways. Make no mistake though, New Orleans and the great Mississippi river are imbedded in his heavy musical vibe.

Songs of note include the layered textures of "Cold Blooded," the wah-wah inflected groove of "Hard Times," the island breeze of "Give You The World," and the uplifting album's title track "Time Is A Thief." A well produced and played album by Marc Broussard. Bravo! [B.M.O.]

Contact-- [www.marcbroussard.com](http://www.marcbroussard.com)

## GENE CHAMPAGNE LET'S JET 8-SONG CD

- LET'S JET
- BACK IN MY ARMS
- ROCK 'N' ROLL BOY
- SHAKE SOME MORE
- YOU CAN'T BREAK ME
- BECOME UNFRIENDS
- BUS DOWNTOWN
- ROCK 'N' ROLL BOY (Alt Mix)

Gene Champagne has been in a number of notable Canadian punk bands as a drummer and is now all grown up as a



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singer. With this pop-punk record, Let's Jet, the title track with the same name is a real ear worm with just the right bits of BTO, T-Rex and other tasty memorable morsels. "Back In My Arms" is lighter more supple fare, but just as catchy.

For "Rock 'n' Roll Boy" Champagne wheels out the Ramones, just slower and more melodic and contagious as hell. "Shake Some More" in turn borrows the good bits from the likes of Gene Vincent and Buddy Holly for a perfect homage. "You Can't Break Me" boils over with self-confidence and is another hit on this instant best of. Social Media enters the Ramones Rock & Roll realm with "Become Unfriends," where Gene might have just coined a phrase. For the punkiest production, Champagne delivers "Bus Downtown" that is only missing the gabba gabba hey. This was worth my time, and hopefully yours. [Gecko]

Contact--  
*genechampagne1.bandcamp.com*

**MONKEYCAT  
PSYCHOTIC WONDERLAND  
11-SONG LP**

- SUPER SWAG
- BETTER
- JUMPING IN PUDDLES
- NO SENSE
- THINK THINK
- SIZZLE CRACKLE BOOM
- TAIL
- DAYS
- COMING BACK
- CROOKED ROAD
- HAND IN HAND

Phoenix, Arizona gives us these 4 innovative rockers. For "Super Swag" they combine psychedelic rock with synth pop and vocal soundbytes from Sharon Labor, as if the B-52s had fallen into a vat of magic potion. The dueling guitar and organ solos will melt your face. The band are heavy enough to score on that point, but their rhythmic agility on the likes of "Better" let them stand out, give or take a little adult language from Frank Labor.

Sharon takes over the vocals entirely on the dystopian and forceful "Jumping in Puddles." She continues with the fast paced rocker "No Sense" with loads of pop hooks amid the searing psych guitar, taking us back to Altamont. Frank picks up the pace yet again for the catchy mantra "Think Think." Without losing any of the unique MonkeyCat charm, "Sizzle Crackle Boom" is more of a novelty song along the lines of Devo or aforementioned B-52s songs performed by late 1980s LA Rock bands. It's all good.

Sharon is back for "Tail" which could be just a little naughty. The Labors have a way with words that create an addictive chorus,

as best exemplified by "Days." Frank's vocals stand in front of the mix for "Coming Back" while the drums and synth carry the tune to a large part, until the solo kicks in. The foursome go off on little tangents for the long "Crooked Road" that still convinces with riffs galore and apropos words on the main parts.

They finally give us the send-off with a power ballad that hits us from left field in the shape of "Hand in Hand." Their style reminds you of 1989 British rocker Crazyhead that had a similar aesthetic and offbeat interpretation of what rock could be and not what was expected while still pushing the envelope. Not everyone will get it, but enough will have their socks blown off [Gecko]

Contact--  
*monkeycatband.bandcamp.com*

**HOTBOX  
8-SONG CD**

- TIME GOES ON
- WAY AHEAD OF ME
- GIRL I WANT
- WHEN IT'S OVER
- TIGHTEN THE NOOSE
- YOU GOT WHAT I WANT
- CUT A LONG STORY SHORT
- IF YOU'RE LONELY

A 30 year old dormant project that included members of Dogmatics, Matweeds, Last Stand and Left Nut was recently revived for the masses. The lads find great ways to fuse uncompromising guitars and sensitive, yet gritty vocals from Jerry Lehane into an epic that builds into "Time Goes On." This is real four-on-the-floor Rock & Roll as only Boston can deliver.

With the acoustic intro on "Way Ahead of Me," at times you can hear early R.E.M. jangly strains, just less pretentious. On "Girl I Want," they give us a real stomper that The Neighborhoods would have been proud of. The subliminal backing vox are killer.

Just when you acknowledge "When It's Over" as another solid mid-paced rocker, the searing lead guitar from Peter Mulford sets your nerve endings on fire. "Tighten The Noose" is the punkiest of the lot, but has psychedelic elements in vocals that makes this an absolute keeper. Social Distortion would have killed for this.

The lead singer then pushes the emotional boundaries on the infectious "You Got What I Want." "Cut a Long Story Short" reflects its era, but finds interesting dynamics to make it worth your while to go down memory lane. The lads also put a new spin on the love-out-of-desperation theme in "If You're Lonely," where the melodies convince you.

If you're nostalgic for the early 1990s Boston music scene, this is the one record that will satisfy your soul. [Gecko]

Contact-- *www.hotbox.com*

**BEEF  
IL MANZO  
4-SONG EP**

- DUMBSHIT
- SPELL
- SECONDHAND TOEJAM
- I GOT TO FIND OUT

This Cincinnati garage/synth-punk quartet find a way to put a cold frenzy into their work, like the Ohio duo Archie and The Bunkers nearly 10 years ago, just with more sonic depth, like on the varied "Dumbshit." "Spell" gets a bit more repetitive with a simpler beat to generate tension, but doesn't take it anywhere until the end with a decent solo.

For "Secondhand Toejam" they become more nimble. Lightening the texture without losing intensity. The manifesto like "I Got To Find Out" is more insistent enabling them to finally generate a solid groove. [Gecko]

Contact--  
*en.wikipedia.org/wiki/Beef\_(band)*

**SAVAGE BEAT  
THE SINGLES 2018-2022  
12-SONG LP**

- NEW WORLD
- LEAGUE OF FOOLS
- KILLING TIME
- TRAPPED
- ALL BARS IN TOWN
- ALWAYS DREAMING
- THREE CHORD DISCIPLE
- MOB RULE
- RATS & SHEEP
- MONSTER BABY
- PAPER DOLLS
- LIVING IN THE CITY

The Dutch label, Wap Shoo Wap collected the previous singles of this powerful band. They look hard and play hard, with an almost American intensity, and there is no accent to distract you, so "New World" could easily have come from The Dead Boys, just more serious. There's always a lot of a 1970s bogey and a swagger, even if the tongue in cheek humor of the era is down played.

The singer is bursting blood vessels in his skull, while the guitars relentlessly screech like Social Distortion on "League Of Fools." "Killing Time" speeds up becoming almost pop-like in its lyrical content. "Trapped" rocks merrily along with some lovely gang vocals lifting the sum total. "All Bars In Town" is a little rougher around the edges until the solo changes your mind. "Always Dreaming" has a Pistols like intro and feels like some sort of manifesto is about to be pronounced, but they change directions to throw you around the mosh pit, just for fun.

"Three Chord Disciple" shows how they not only rock, but also roll, in that there is

always a bit of swing in their rhythm, which a lot of heavy bands miss. Not a dud in sight, "Mob Rule" remains an exciting rollercoaster ride through the venue. The fun continues on "Monster Baby" with wild Chuck Berry riffage and a memorable chorus. "Living In The City" keeps up with the same sort of riffs, but speeds up to the highest levels for an intense, grandiose ending of the record. Bravo. This band doesn't take prisoners, but you can try to submit willingly. [Gecko]

Contact-- *savagebeat.bandcamp.com*

**SLOKS  
VIPER  
11-SONG CD**

- DO THE SLOKS
- VIPER
- THE JOINT IS JUMPIN'
- USE ME
- DON'T LET IT BOTHER YOU
- I'VE GOT A FEELING I'M FALLING (Dillinger's Death)
- TAINT NOBODY'S BUSINESS IF I DO
- ON THE DEATH OF BROTHER JOHN
- ANNA LOU
- I'M GONNA SIT RIGHT DOWN
- (In My) SOLITUDE

This Italian foursome deconstruct a bluesy kind of garage rock into its most basic lo-fi components on their theme song. The raspy singer squelches along like a low slung gunslinger for the album title track as a quirky lead guitar fights for attention as the bass builds the tension. "The Joint Is Jumpin" seems like a bit of an exaggeration as the suggested ambiance seems more understated. They revert to their proto bluesy mode for "Use Me" which sounds like Link Wray demos.

The boys compose the perfect soundtrack to a delirium tremens on "Don't Let It Bother You." They actually generate a groove for the manic "I've Got A Feeling I'm Falling" where bass and drums are solidly locked in a cool riff. The vocalist has a very naughty streak on the grating "Taint Nobody's Business If I Do" which may appeal to Jesus Lizard fans.

With a complete change of microphone settings, the morose "On The Death Of Brother John" sees them building an emotional connection with some gothic lead guitar. The subtle organ clinches the deal. "Anna Lou" also hits some peaks in how the nearly howling singing works with the lead guitar, reminding you of a more faded Gories. They actually work up a sweat by rocking out one more time on the frantic Tom Waits like "I'm Gonna Sit Right Down." The rant like "Solitude" craters this disc to its logical conclusion. Not everyone is going to like this, but that's the point. Be prepared to be taken well beyond your comfort zone, on a budget. [Gecko]

Contact- *sloks.bandcamp.com*

# Matt York

Nominated in 2022 and 2023 by the Boston Music Awards as “Best Country Artist,” Matt York makes heavy waves wherever he goes. He’s twice been nominated as “Best Male Artist” by the New England Music Awards and has received radio airplay and press coverage throughout the world.

For most of his life, York has performed his original songs, but he’s also been a huge fan of music and an avid reader and listener of many of his musical heroes. Matt’s “Highwaymen-Songs & Stories” series is a one-man performance, where he talks about the careers of different classic country and honky-tonk musicians and plays their music. The show has seen him perform over 500 concerts the past few years bringing him to Nashville, Toronto and every place in between.

He also just completed a book called, The Words and Wisdom of Willie Nelson, that chronicles the life of the country superstar. It’s a collection of stories that Matt’s accumulated from his audience members about how old country music (and Willie in particular) has helped shape their lives. The tales range from people who play a certain song when they think of the loss of a child or spouse, to a 75 year-old woman talked about the time she made out with Willie at a concert in the 1980’s. There’s a little something for everyone.

I spoke with Matt at length one December day and he had lots of stories to tell. This is just a brief moment in the life of traveling troubadour, Matt York...

**METRONOME:** I’ve seen your name playing all over New England. You’ve been very busy. How are things?

Matt York: I’ve been very, very busy. Yeah, it’s been beautiful.

**METRONOME:** What came first for you, your book or your new album? It seems you’ve been working on the book for a while, right?

In 2020 I got laid off from my day job. I started doing these Highwaymen community concerts in libraries and Summer Concert Series. I wrote a book about the Highwaymen in 2021, then started traveling around and doing those concerts. The more concerts I did, the more people I would meet saying, “Oh, Willie Nelson affected me in one way or

another or I met him in 1985.” At the same time, I was accumulating all these different stories and accumulating all these different experiences. I’ve played in 150 towns in Massachusetts now. You see and hear an awful lot when you do that.

**METRONOME:** How long did it take for you to write the book?

I just started pecking away at it and hoped to release it earlier this year, but stuff just seemed to keep happening. Different stories and stuff like that. It’s not a biography of Willie, it’s just like a little columnist in the Globe-type thing, 3 or 4 minute chapters.



Stories about a whole variety of things.

It was also about a lot of the different national acts that I get to open up for doing my own music and what that life is like.

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

I started the Willie album about a year ago. I just keep plugging away at it. I was doing home recordings and the guy that produced my last couple of albums, I would send him all the tracks and he would clean them up for me. That was just a late night project type thing. I’d go into my studio at night and play some Willie Nelson songs.

I started selling that in CD form, because my audience is primarily older. They still listen

to CDs. When I play club gigs, I don’t even put CDs out, but at those concerts I do.

I’m doing two more albums this winter. One will be a Gospel album and one will be old classic Honky Tonk songs. I’ll probably mix in a couple of my own originals on that one as well.

**METRONOME:** What made you choose the 12 songs for Peace In The Valley?

I think Willie has made about 150 studio albums, and he’s covered every song that was worth covering. It was a pretty wide range of songs, so it was really whatever I was feeling at that time playing my favorite

doing it solo because number one, I don’t have to pay anybody, and number two, I just like to be up there singing any song I want to. I think it makes for a better show because for the Highwaymen stuff, about 50% of it is a one-man show. I talk a lot about Willie’s life because a lot of the songs are very dark. You have to lighten them up.

I was playing Johnny Cash a lot in 2023. If you pull that jangly guitar out of his songs, they’re dark as hell (laughs). You can’t make it like a funeral for the whole time.

**METRONOME:** Regarding the book, do you have Willie’s blessings?

I haven’t reached out to him, but I think it will be getting into his hands. It’s just a biography. All of the photos in the book of from public domain. I’m covered on that. We’ll see if he ever reaches out. It’ll be a real treat if he does, because I don’t know if he’s going to do any more touring.

**METRONOME:** How old is Willie now?

He’s 91.

**METRONOME:** Do you find that Willie Nelson’s music resonates with you more than Johnny Cash or one of the other Highwaymen?

I grew up in Foxboro, but I moved to Austin, Texas in 1981 for a year with my family. That was the time when “Always On My Mind” was coming out, and “On The Road Again.” Willie was just larger-than-life down there. I didn’t listen to him, but I was intrigued by him.

The reason I started doing the Highwaymen thing in the first place is because I thought

these guy’s stories were being forgotten. They all had such incredible stories and such incredible songs. It’s easy to make an interesting 60 or 90 minute concert out of their material.

**METRONOME:** What kind of guitars are you playing these days?

I have two old, beat up Martin’s that are about 30 years old. They’re both in disrepair (laughs). I only bring one usually. I play a Resonator on the album, but I generally just use the Martin’s.

**METRONOME:** How long did it take to record all the songs for the album?

About two months. They’re all stripped down songs.



**METRONOME: Who helped you clean up the tracks?**

His name is T.J. Wenzl. He recorded the last two albums that I released that we did stories on. He moved to New Orleans. He gave me a couple of great microphones to use, and then I turned it over to him so that he could make it sound palatable.

**METRONOME: Will you continue recording yourself and then send him the tracks to clean up?**

Right now I feel like I'm doing a lot better recording wise. For the Gospel album and the Honky-tonk album, I have some better equipment and I have a better understanding of how to make things work. Obviously, if I need percussion, it gets trickier. I'm sending it out to friends of mine who play instruments like fiddle and guitar that I feel like I can catch for a home recording that will sound good.

**METRONOME: What made you want to record a Gospel album?**

I got to play at City Winery in Nashville about a year and a half ago. It was a solo thing doing the songs of the Highwaymen. I've played Nashville a bunch of times doing my own music, but that was the first time doing that.

I got to go on The Morning Show on NBC down there called, "Today In Nashville." It was thrown together quickly, and I couldn't do the songs I wanted unless I got permission from the artist.

I really wanted to do something to tie it

into the Highwaymen, and if the song is in the public domain, you can do whatever you want with it. The song "Will The Circle Be Unbroken" was written in 1908 and that was in the public domain, so I could do it. So that's what I did.

At that time, I was doing a lot of Johnny Cash songs. He made five gospel albums, and Willie made three. I just went down this rabbit hole of loving these songs. It's old, southern gospel like George Jones and people like that did.

They almost sounded like the late Johnny Cash American Recordings that he did with Rick Rubin. That's what I was doing. Pretty much all I listen to these days is old Honky-Tonk and Gospel songs. I really want to grow that because I've played a lot of church concerts. "Peace in The Valley" is one of those songs. Both Cash, Willie and George Jones did that tune at one point.

That was really when I started experimenting with it, about a year ago. I never stopped going down the rabbit hole further and further. I've played a few of the songs in bars and clubs, and they work every single time. Especially the Gospel songs, they work.

**METRONOME: When you do your gospel album, will you fly voices in or will it all be solo?**

I only have a fiddle player that's going to play with me. I'm gonna do all the vocal harmonies myself. I think I can figure out the three part voices and make it sound like it's

not me. It's hard to find a session person to come over at my house and do it for free (laughs). That's why I play bass on all my albums too, because it's cheaper.

**METRONOME: Where do you play most of your live shows?**

In Massachusetts and Providence, Rhode Island. New England generally, but almost completely Massachusetts and Rhode Island.

I played at a library in Lincoln, Massachusetts once. They had this beautiful old (I think it was from the 1850s) building that was attached to the modern library. I played an afternoon concert, and there was only two people there. Both of the guys were digging it. One came up to me and said I feel so bad. There's no one here I have to call my friend about you.

Three hours later, I played a concert outdoors in Salem at night and you couldn't fit another person in the garden where I was playing. It was packed and it was beautiful (laughs). Driving home that night I thought, what a funny experience that was.

**METRONOME: Where are you based?**

I'm living in Marshfield now. I was living in Pembroke for more than 20 years, but I just moved to Marshfield.

**METRONOME: How is your book sales doing?**

It's going well. Even though it's a self published book, I have a little bully pulpit at every concert and tell people they should

buy the book. People just love to push you down the road.

**METRONOME: What is your time-frame for doing the Gospel album and the Honky-Tonk album?**

My stuff is basically done and T.J. is going to start mixing soon.

**METRONOME: How many songs are you going to have on those albums?**

I recorded twenty-five. So it will be thirteen on one and twelve on the other.

**METRONOME: What else is going on with you musically?**

I'm still playing gigs doing my original stuff. At some point, I'm going to record an album of my own material this year. A lot of shows I've been doing are opening up for people that are on tour. I play solo as the opening act. I still love doing that.

**METRONOME: Will you go out with a band when you play your original material?**

I'm not sure honestly. I have some songs that need a full band experience, and others that work well solo. One of my favorite albums is Springsteen's, Nebraska album. I love the solo work he did there.

I love being in my cottage plugging away at the songs and having maybe one or two people coming over. Once you start using drums though, it starts getting a lot more expensive. I love my drummer to death, and if money wasn't a factor, he'd be playing on every song.

-- Brian Owens

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# ***The Time Machine***



## **Aerosmith**

**Photo circa:** 1989

**Band Members L to R:** Joe Perry (Guitar), Joey Kramer (Drums), Steven Tyler (Vocals), Tom Hamilton (Bass) Brad Whitford (Guitar).

**Musical Achievements:** Aerosmith was formed in Boston in 1970. The group consists of all original members, lead vocalist Steven Tyler, bassist Tom Hamilton, drummer Joey Kramer, and guitarists Joe Perry and Brad Whitford. Their style is rooted in blues-based hard rock, but also incorporates elements of pop rock, heavy metal, glam metal and rhythm and blues. They released a string of multi-platinum albums starting with their eponymous debut in 1973, Get Your Wings (1974), Toys in the Attic (1975) and Rocks (1976). Draw the Line and Night in the Ruts followed in 1977 and 1979, respectively. Throughout the 1970s, the band toured extensively and charted a dozen Hot 100 singles." By the end of the decade, they were among the most popular hard rock bands in the world

**Where Are They Now:** Aerosmith is the best-selling American hard rock band of all time, having sold more than 150 million records worldwide, including over 85 million records in the United States. With 25 gold, 18 platinum, and 12 multi-platinum albums, they hold the record for the most total certifications by an American group and are tied for the most multi-platinum albums by an American group.

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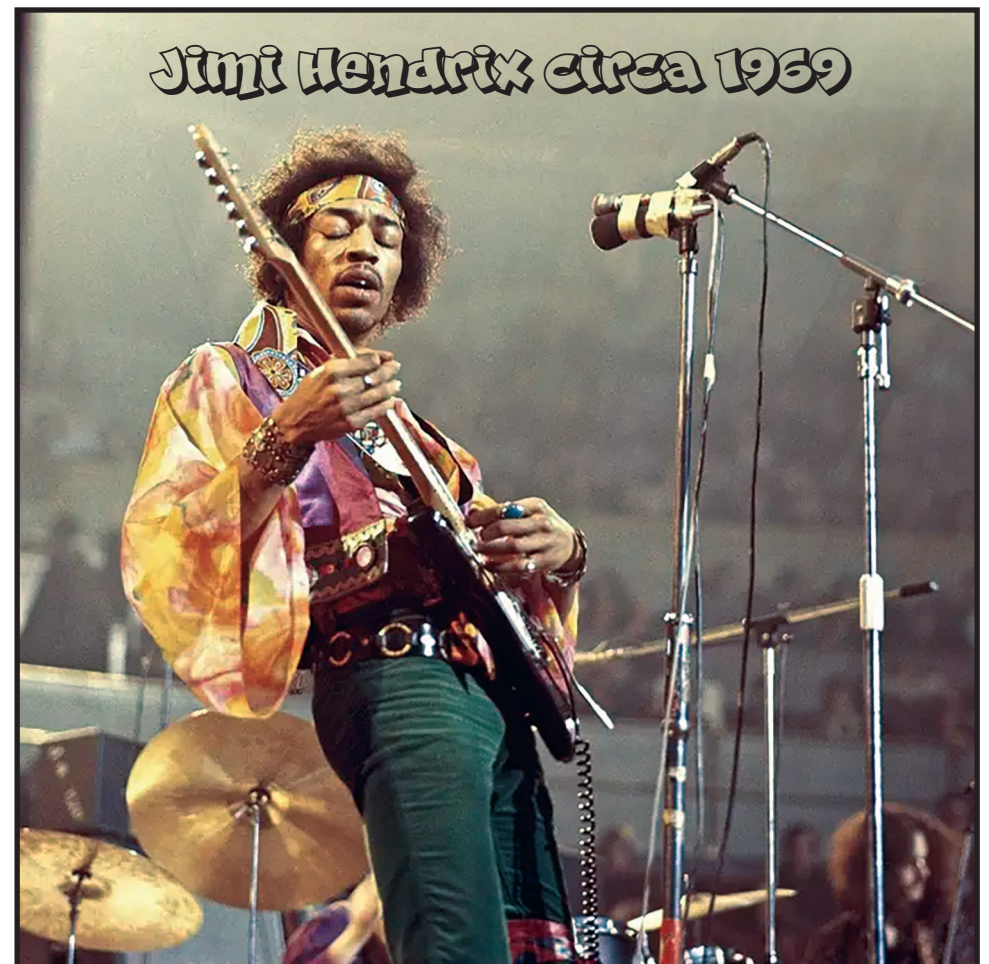
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# JENNIFER GREER

"The guiding star throughout my life has been my creative process. It marks and shapes all my days." New York born Jennifer Greer feels strongly about her music and her words and after listening to her new album, Speaking With Ghosts, you'll know why.

A poet at heart, Jennifer wrote steadily throughout high school and college, had several poems published, and won the National Collegiate Poetry Award her senior year at Sarah Lawrence College in New York. She imagined a life in language and publications, but after graduating college, a strange thing happened; she began to stop hearing words and instead, began to hear melodies. Her songwriting career would be launched soon after.

Needing a change from New York to a place more rural and natural, Jennifer moved to Northampton, MA. in 2000, formed a trio, and began performing locally and throughout New England. In 2005, she moved to Cambridge, MA. where she lived and performed for 10 years. In 2007 she co-ran a music series at the Lily Pad in Cambridge, called the Indie Music Collective, that featured artists like herself wanting to bring their music to the world.

Nowadays, Jennifer lives in California with her husband. She loves the weather and feels that the move was good for her. So good that she found the creative mojo to write and produce her new album, Speaking With Ghosts. I spoke with Jennifer on January 1, 2025, and she explained how the album came together and some of the players that helped her along the way...

**METRANOME: When did you make the move to California?**

Jennifer Greer: It was exactly 6 years ago - January 2019.

**METRANOME: What brought you out there?**

My husband got a job out here and we just loved the weather. At first, I was like, What... but this turned out to be one of the best things that I've ever done. I didn't want to come, but I'm so glad I did. It's beautiful out here.

**METRANOME: How are you doing there musically?**

Believe it or not, I'm still getting started out here performing. I've made this album and I worked on that for a long, long time.

**METRANOME: How long did it take you to record Speaking With Ghosts?**

It took 2 to 3 years. I started before Covid, then took a long break, then got everyone back together and recorded the second half.

Altogether, it was very long and spread out.

**METRANOME: Where did you record the album?**

It was recorded at Survivor Sound and 25th Street Recording, both in Oakland.

**METRANOME: Why did you choose those two studios?**

It wasn't the studios as much as it was the producer. I found a producer, Nahuel (pronounced Noel) Bronzini, and he's become a very good friend. He does work at a studio, but I didn't like the piano there. I'm a piano snob.

He found a couple of studios with really interesting pianos. So really, that was why we went to those studios. To be honest, at his place, the piano kind of sucked (laughs). It was an old busted up Baldwin.

**METRANOME: Did you use your band in those studios or did you use session**

**musicians?**

Again, that was all Nahuel taking care of that. He found the studios, the musicians, did all the engineering, and all the mixing. By the way, he's won two Grammy awards for mixing. He was my partner. Everything that happened was through him.

**METRANOME: How did you meet Nahuel?**

That was done online. In the Spring of 2019, I said to myself, I want to meet more of the music community and be involved by making an album. I know I have enough songs, I'm ready, and this would be the perfect way to meet more of the music community.

I went online and looked up producers and engineers and recording studios, and I actually interviewed three different people. He was the one that stood out, and boy was I right, because we have become

such good friends. He's just so warm. He's interesting and he asked good questions. He immediately became very real and authentic so I said, This is my guy.

**METRANOME: Did you record everything at those two studios?**

No. All the overdubs, singing, vocal harmonies, guitar and cello was done at Nahuel's house. He has a home studio.

**METRANOME: How long were these songs in the making? Did you write them for the album or were they older tunes?**

They all came from a certain period in my life between 2018 and 2020. That's when all the songs were written. When I recorded them, they were fresh. I was ready to make another album. I had enough songs and there definitely was a theme throughout a lot of them. I collected them and that's how I did it.

**METRANOME: Was that a good period of your life or a bad period?**

I'd say it was a terrible time. It was probably the worst time of my life. The title of the CD, Speaking With Ghosts, is about speaking with the dead, speaking with spirits and connecting with things that have died. It was a period in my life where a bunch of people and things and friendships died. I was so overwhelmed. I had so much grief. A lot of those songs are grappling with those losses.

**METRANOME: Did you lose family members?**

No. I had a bunch of miscarriages, that wound up making me not becoming a mother. That was really heavy. Then, my cat died. She was the love of my life. She was 20 years old. My first boyfriend, and a very close friend for life died. Then, with one of my very closest childhood friends, we had a falling out. My husband also experienced two deaths in his life and family.

Then we decided to move out here so we lost our home. I'm an East Coast girl. It was like every few months someone or something died. I said, I can't handle this. The song on the album, "Speaking With Ghosts" is about one of my miscarriages.

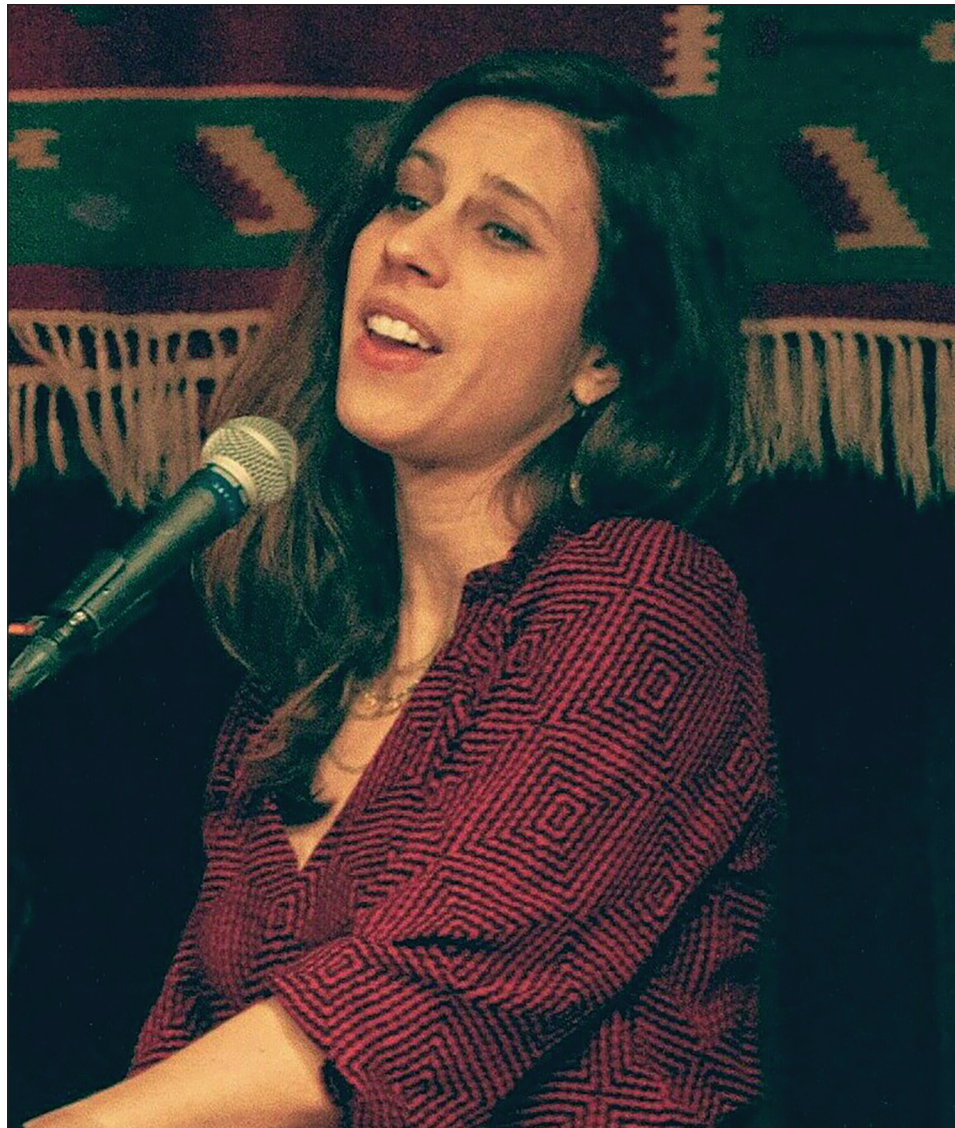
**METRANOME: Did you like the session players Nahuel brought in for your project?**

Yes, definitely.

**METRANOME: I loved the song, "Tidal Wave." What's that song about?**

"Tidal Wave" was written when I was thinking about the stuff I was just telling you about. I was thinking, What the hell is going on? I felt like I was standing in the ocean and just kept getting hit by waves. That's really what it was about. You keep getting up, but ah-oh, there's another wave coming.

**METRANOME: "Do Your Own Thing" was**





**a beautiful song. What inspired the writing for that?**

Sometimes you write songs to other people, but sometimes you write songs where you're conversing with yourself. That song is about me talking to my inner critic. Someone inside us that is judging us. I was basically telling it to fuck off and leave me alone (laughs).

**METRONOME: How did the songs come to you? Do you sit at the piano with a melody or do the lyrics come first?**

To be honest, and I don't understand why, the first half of my life, I was a poet, and I wrote poetry. When it comes to writing songs, oh, my God, it's so hard. It's like pulling teeth, so everything comes as a melody first on the piano.

I play the melody and have to figure out, What is this about? What's the mood? What am I feeling? Then the lyrics come. They always come later.

**METRONOME: Your song "Secrets," was filled with hooks. Can you tell me about putting that together?**

It was 2018 (and this has happened a couple of times in my life). I was having a sleep issue. I would wake up in the night with heart palpitations. It's happened a couple of times, usually for about a week. It was terrifying.

It happened again in 2018 and it lasted almost a month. I thought, Am I going to die? What is this? So I went to see a cardiologist.

He put these stickers on me and I had to wear them for 24 hours. He stuck it on me, and I went home. I left the office and I was driving around, thinking I want to rip this thing off. That was how this song came. I felt like the doctor was listening to all my secrets. It was actually written to the heart monitor. It felt like it was telling everything about me and it felt uncomfortable.

**METRONOME: "Go West," was a very uplifting song. Did you write that about your move to California?**

Everyone asks that, and it would make sense, but it was actually written years before I moved. That was written in 2017. It's probably the oldest song on there.

I was still living in Boston, and I was going to visit a friend. She would go to Oregon and visit her mother and I was going out to see them. So I left Boston around sunset time, and I never had seen this before. As you're going West (and I don't know what the phenomenon is), it was like we were following the sunset. The sunset was going on and on and on and on. It felt like hours. It was just the coolest thing. That was written about that and being on a plane, thinking about your life and your dreams. It was such a romantic moment.

**METRONOME: "Light Pages" was a well-penned tune. What spawned the writing of that?**

That song barely made it onto the album. I wasn't sure about doing that one. I'm still not sure about it. It's weird. To be honest, I

don't know what it's about. I wrote that one in 2018 when I was still in Boston. There's no bridge in that song. It's just verse chorus, verse chorus, verse chorus.

Nauhel said, "There's no bridge. Do you want to make one?" So we did. That's my favorite part of the song, the musical interlude. I guess it's about your past and your future. That one is vague. I think it's a little messy, but it came out great.

**METRONOME: "Days Like These" was a joyful tune. How did that come about?**

That's why I put that at the end of the album. It's the most recent song I wrote. It was written in 2020. Everyone woke up one day here in California, and the sky was completely orange. I think it was from the wildfires. It looked like the apocalypse. It was all over the Bay area. The entire sky, for miles and miles, was deep orange. That's what inspired that song. We were all going through Covid and saying, What the hell is happening? The orange skies lasted a day or two. The event made Wikipedia.

**METRONOME: Have you been playing live?**

I was really just working on the album in 2019, 2020 and 2021. I wanted to get it finished. I really wanted to do the album first. I have a band now though.

**METRONOME: Is it a trio?**

Definitely. I have a trio, but it's not the guys on the album. It's totally different guys.

**METRONOME: Who are they?**

I've been playing with the drummer for about two years. His name is Rob Ahlers. He played with Kristin Hersh from Throwing Muses when he was going to school in Boston. I play a song for him just once and he gets it.

**METRONOME: Who is your bass player?**

What is it with bass players? I've gone through a couple of different bass players. The guy I have now is Paul Sounder. That's his real name. He's toured around the world. He is so professional.

**METRONOME: When you play live do you play all originals or do you throw a cover song in too?**

No, I don't play any covers. I might throw one cover in for a gig. I'm an original girl at this point of my life (laughs).

My dream though is to be in a jazz group where I am just the singer. I don't want to play piano because it's just so much responsibility to lead a band musically and singing everything. So my dream is to be just a singer in a jazz band and sing my ass off. I absolutely hope it happens soon.

I need a break from the keyboard. Singing is my first love, it really is. I just want to stand up and sing and express myself. My entire life I've been sitting down playing the piano. You can't get up and you can't move around. There's just so much responsibility because I'm driving the whole thing melodically. I just wanna stand up and sing and feel free.

-- Brian M. Owens

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# Metronome Madness

Hello friends of **Metronome** and welcome to the **March 2025** segment of **Metronome Madness**. There's lots of music happenings to tell you about, so let's go... West Coast-based singer **Allison August** announces a March 21st release date for **August Moon**, her new album on **MoMojo Records**. Produced by Grammy-winner **Tony Braunagel** (who also plays drums on most of the tracks), **August Moon** is a showcase for August's sumptuous pipes, backed by a cadre of all-star musicians, including **Paul Barrere** (guitar); **Mike Finnigan** (keyboards); **Lenny Castro** (percussion); **Bob Glaub** (bass) and **Maxayn Lewis/Teresa James** (backing vocals). After a few years of dedicated energy to make this new album, interrupted by Covid, she teamed up with Grammy-winner **Tony Braunagel**, and an amazing group of musicians was assembled by the two of them, along with her longtime bandmate and co-producer/bass player **David J. Carpenter** also by her side. The list of musician credits reads thick and heavy. The team persevered interruptions and budget issues to deliver with **August Moon** a soulful manifestation of all the great songs that she wrote and co-wrote to come up with a narrative of marriage, motherhood, resilience, and life as a woman in Southern California singing her heart out. Nashville-based Americana quartet **Cimarron 615** is thrilled to announce the release of their self-titled album, slated for release on February 28, 2025, via Blue Élan Records. The upcoming album showcases the band's unique Americana style, which seamlessly fuses their extensive musical backgrounds. Comprising of **Jack Sundrud**, **Michael Webb**, **Rick Lonow**, and **Ronnie Guilbeau**, the band draws upon their collective history with some of the most iconic names in music. **Sundrud** and **Lonow** were longtime members of country-rock pioneers **Poco**, while **Webb** spent eight years in the band. The quartet also counts collaborations with **John Fogerty**, **Hank Williams Jr.**, **Vince Gill**, **Dickie Betts**, **Flying Burrito Brothers**, and **Great Plains** among their extensive resumes. It wasn't until 2021—after the passing of **Poco** co-founder **Rusty Young**—that the group came together for a tribute concert and album organized by Blue Élan Records Co-Founder **Kirk Pasich**. This experience sparked a musical partnership that quickly blossomed into the formation of **Cimarron 615**. "When Kirk offered us the record deal, it was like, 'Do what you want,'" **Jack Sundrud** shares. "That really excited all of us, and that's exactly what we're doing. There's no target to shoot for, except cool music and fun." British blues-rock sensation **Joanne Shaw Taylor** has announced the upcoming release of her



## Supergroup Cimarron 615 Unveils New Album

highly anticipated 10th studio album, **Black & Gold**, arriving June 6th via **Joe Bonamassa's Journeyman Records**. Reuniting with iconic producer **Kevin Shirley** (Iron Maiden, Journey, Joe Bonamassa), the album showcases Taylor's bold creativity, blending blues-rock with influences from Americana, indie rock, and retro '80s pop. **Black & Gold** offers a captivating mix of heart-wrenching ballads and hard-hitting rock tracks that redefine the boundaries of blues music. **Black & Gold** is a compelling journey through the complexities of modern life, delivered with the fearless innovation that has become **Joanne Shaw Taylor's** hallmark. Acclaimed singer-songwriter **ZZ Ward** is back with her most authentic and blues-infused work to date. **Liberation**, her debut album on the iconic **Sun Records**, is set for release on March 14th, marking a bold new chapter in her celebrated career. "Signing with **Sun Records** felt serendipitous," **ZZ** reflects. "**Howlin' Wolf** recorded for Sun! It was the perfect alignment for me to truly embrace my identity as a blues artist." On **Liberation**, **ZZ** brings



## ZZ Ward Releases Debut on Sun Records

her singular touch to both originals and reimagined blues classics, blending greasy Chicago blues, Delta foot-stomping rhythms, rootsy garage rock, and vintage soul. It's a reclamation and a rebirth—a declaration of her artistry on her own terms. "This is who I've always wanted to be—a blues artist, on my terms," **ZZ** says. "It just took me a long time to get here." It's Blues to the Max as singer/harmonica ace/guitar player **Max Hightower** announces the February 21st release of his new album, **Nothin' But the TRUTH** from the MoMojo Records label. After years of burning up the Blues Highway as a member of **Mac Arnold's & Plate Full of Blues**, **Max Hightower**, armed with a trunk full of original tunes, mellowed down at Big Jon Atkinson's vintage-style **BigTone Studio** in New Orleans. There, he captured a raw, unfiltered blend of New Orleans Funk and Greasy Southern Blues that ain't **Nothin' But the TRUTH**, produced by Max and Big Jon. **Nothin' But the TRUTH** is a treasure trove of original tunes oozing with funky Southern grease – no sad, whiny breakup ballads allowed. With MoMojo Records behind the release, Max is charging forward on a mission to keep the blues fresh, fearless and downright fun. The heavy metal pioneers, **Black Sabbath** will headline a spectacular one-day festival at Villa Park, featuring dozens of bands they inspired, including **Metallica**, **Pantera**, **Slayer**, **Gojira** and **Anthrax**. The concert will mark the first time that **Black Sabbath's** original line-up: **Ozzy Osbourne**, **Tony Iommi**, **Geezer Butler** and **Bill Ward** have played together in 20 years. **Osbourne**, who has largely been forced to stop touring due to a combination of Parkinson's and spinal injuries, will play a short solo set before joining his bandmates. His wife, **Sharon Osbourne**, told BBC News he was determined to put on one final show. "He's doing great. He's doing really great," she said. "He's so excited about this, about being with the guys again and all his friends. It's exciting for everyone." However, she said the concert would definitively be the 76-year-old's final show. "Ozzy didn't have a chance to say goodbye to his friends, to his fans, and he feels there's no been no full stop. This is his full stop." The concert, dubbed **Back To The Beginning**, was announced at Villa Park on Wednesday by **Sharon**, and **Black Sabbath's Tony Iommi**. **Rage Against The Machine** guitarist **Tom Morello**, who is serving as the event's musical director, said it would be "the greatest heavy metal show ever". Proceeds from the show will support **Cure Parkinson's**, the **Birmingham Children's Hospital** and **Acorn Children's Hospice**, a Children's Hospice supported by Aston Villa. Other acts on the line-up include



**Alice In Chains, Halestorm, Lamb Of God** and **Mastodon**. In addition, the concert will feature a “supergroup”, with stars like **Billy Corgan, Slash, Fred Durst, Wolfgang Van Halen** and **Tom Morello**. “It’s an endless amount of people,” said Sharon Osbourne. “They’re going to be doing some Sabbath songs, some Ozzy songs, and they’ll all mix together.” **Black Sabbath** formed in 1968, and held their first rehearsal at Newtown Community Centre, a stone’s throw from Villa Park. They previously played a farewell show to a sold out audience of 16,000 people at the city’s NEC Arena in 2017. The concert came at the end of an extensive, 81-date world tour, and Osbourne thanked the fans for their support over the band’s career.

**PASSING NOTES:** **Peter Yarrow**, a member of **Peter, Paul & Mary** died from bladder cancer at his Upper West Side apartment on January 7, 2025. He was 86. Yarrow co-wrote one of the group’s best known hits, “**Puff, the Magic Dragon**” in 1963. He was also a political activist and supported causes that ranged from opposition to the Vietnam War to school anti-bullying programs. His parents were Ukrainian Jewish immigrants; Singer **Sam Moore** of the duo **Sam & Dave** from 1961 to 1981, died following surgery at a hospital in Coral Gables, Florida, on

January 10, 2025, at the age of 89. He was a member of the Rock & Roll Hall of Fame, the Grammy Hall of Fame for “Soul Man”, the Vocal Group Hall of Fame, and the National Rhythm & Blues Hall of Fame; English guitarist **John James Sykes** died January 2025 from cancer. He was best known as a member of **Whitesnake, Thin Lizzy** and **Tygers of Pan Tang**. He also fronted the hard rock group, **Blue Murder**, and released several solo albums; **Garth Hudson** died in his sleep at a nursing home in Woodstock, New York, January 21, 2025. He was 87. Hudson was best known as the keyboardist for **The Band**. He was a principal architect of the group’s sound and was described as “the most brilliant organist in the rock world” by Keyboard Magazine. Hudson was the last living original member of the Band. He was inducted into the Rock and Roll Hall of Fame in 1994; Bassist **Toby Myers** died January 16, 2025 from cancer. He is best known for being **John Cougar Mellencamp’s** bassist from 1982 to 1999; Guitarist **Mike Miller** passed away on January 18, 2025 after suffering a heart attack. He worked with Boz Scaggs, Chick Corea, Bette Midler, Yellowjackets, Brand X, Burton Cummings, Vinnie Colaiuta, Quincy Jones, Gino Vannelli, and Vital Information among others.

**VIDEO PICKS OF THE MONTH:** **Norman’s Rare Guitars-** This outstanding documentary chronicles the California shop’s unique musical spirit. It’s founder, Norman Harris, earmarks how he came to open the world-renowned institution where legendary players jam and hang. Lots of guest appearances by friends and music stars abound; **Horizon: An American Saga- Chapter 1-** This outstanding movie directed, written and starring Kevin Costner explores the lure of the settling of the Old West and how it was won-and lost-through the blood, sweat and tears of many seeking a new life. Spanning the four years of the Civil War (from 1861 to 1865), the film unfolds an emotional journey across a country at war with itself, experienced through the lens of families, friends and foes all attempting to discover what it truly means to be a free America. An A-list of well known actors authenticate this superb movie. Hey now friends and fellow musicians, that’s all for now, but we’ll be back next month with more tales from the world of music. Until then, stay safe, be happy *and* keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY PISCES, YOU FISH YOU.** Happy St. Patty’s Day to one and all! Thanks for reading.

--Compiled by **Brian O.**

# How We Treat Each Other

by *Richard K. Berger, Esq.*



I had a very interesting experience this month, and I wanted to share it with you. Now that my solo jazz album has been mixed and mastered, I am starting to build out a profile to begin booking solo “jazz” gigs when the vinyl drops (maybe in five months). You can actually hear some of the tracks from the album at [https://www.gigsalad.com/richard\\_berger\\_framingham](https://www.gigsalad.com/richard_berger_framingham). But that’s not the point.

In the midst of my plodding along toward building a fan email list and finishing the album design (and building a performance profile), I happened to run across a young man who just graduated from music school with a major in performance (on drums). Let’s call him Nick because that is his name.

Nick, as it turns out, was a student of my boyhood musical friend Steve Johns, who is an absolutely awesome jazz drummer—and has been since he was 16. We both made All-State together in our senior year.

I jammed with Nick, and it went well. I thought that if we added an upright bass player who could hold it down and solo (even 30% of the likes of the epic Eddie Gomez), we could gig out as a cool trio and focus on improvising with each other.

So, I reached out to a bunch of people I know at high levels in the local jazz scene. That’s when things got very unfriendly with a

few folks, and that was so upsetting.

Mind you, these folks are intermediaries between the bandleader (me, in this instance) and the talent, but the energy was so dark and off-putting—almost as if hiring this or that bass player would come with the condition that we would not be allowed to talk directly to them or even look them in the eyes. Yeah, that’s not the case—but it felt that way.

Don’t get me wrong. If it is meant to be, I will find the perfect bass player who will fit seamlessly with the vibe Nick and I are chasing after. He or she will look great in formal wear (tuxes and such) and will be an absolutely mesmerizing player. But here’s the takeaway for you—and all of us. Be nice!

When we diminish another artist, we diminish ourselves. If you believe that the world is a place where everyone wants to take advantage of you, the world will become that world, and your energy will project that outward—everywhere. But if you believe that the world is a place where musicians perfectly matched to you will find you (and you them), those connections will occur.

The music industry can be a very rough place, but that is no excuse to be rough. Being “difficult” does not make you professional or accomplished. It just makes

you mean and unappealing.

Remember—always remember—why you play and why you create. What we do is nothing short of magic. We are the energy we “light up” and export to the world with everything we say, do, and of course, perform. The universe expands and contracts, and so do we as artists. Phrases begin, tension is introduced, and then sweet resolution arrives. Sure, do all of that... but do it nicely.

*Richard Kent Berger, a/k/a Ricky Berger, has practiced and written about entertainment, business law, and estate planning. He has practiced law since 1986 and is an award-winning musician and professor teaching in the areas of publishing, copyright, and music business entrepreneurship, at UMASS Lowell.*

*Ricky may be contacted at [rkentberger@gmail.com](mailto:rkentberger@gmail.com) with any questions or suggestions for future articles. To subscribe to Ricky’s fancy email list to receive his monthly newsletter and such, go to <https://tinyurl.com/RKBerger> or use this QR Code above. Disclaimer: This article is not to be relied upon as legal advice or tax advice. Consult your professional advisors before making decisions about these issues.*

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# Nate Perry *and* Ragged Company

After Nate Perry left the Army in 2018, he returned to Boston with a new mission: to start a band. Stationed near Nashville, Perry would immerse himself in Nashville's live music scene. Back in New England, Nate soon connected with guitarist Mike Chandler, and together, they began shaping a new musical direction. They brought in drummer Sam Demello, bassist Connor Milligan, and keyboardist Ollie Nash and Nate Perry & Ragged Company was formed.

In 2024, they released their debut, The Otherside of Everything, an engaging 5-song EP that boasted their love for Americana, Country and Rock & Roll. I spoke with Nate one December day and we talked about the band's formation and their plan for world domination...

**METRONOME:** You started your music career when you got out of the Army. How did that happen?

Nate Perry: I grew up in a musical household, but not in a normal sense. I was always listening to music, but nobody in my family played music. It turned out that my Grandmother, my father's mother, was a recording artist back in the 1960s. My Uncle still has the vinyl of her. I never knew that as a kid when I started playing guitar.

I was always listening to music. I remember my Dad bought me a Johnny Cash CD and my Mom bought me an Elton John CD. That was the beginning of my two influences (laughs). We went camping a lot when we were kids. We would go on these long drives and I would always go with my dad in the RV. He would put on a Bruce Springsteen CD. We would listen to that for like six hours on the drive out into the woods.

Coming from a musical family, I also came from a military family. My father, my two uncles, three of my cousins, my grandfather and my great grandfather, were all military guys. That was a pipeline for me.

**METRONOME:** Did you sign up for the army?

The decision was kind of made before

I knew what was happening. It was part of my being from a very early part of my life. I signed up for the Army National Guard and the Infantry when I was seventeen - a junior in high school.

I went to basic training that summer vacation of junior year high school. I completed that and finished my senior year of high school. After my senior year, I went right back into Infantry school. From there I graduated, got my Blue cord as an infantry

She was a really strong woman. She raised four boys on her own in the 1970s in Manchester, N.H. She was adopted, so she really didn't have much of a Safety net or a back-up line. She was hard-core. She was an incredible mother, and a really strong woman. She couldn't be chasing music.

She was definitely a musical person, but we didn't have much of a relationship or conversation like that until I asked my parents for a guitar for Christmas when I was in the

the G.I. bill. 2019 was coming to an end and I was getting very frustrated because I wasn't chasing the dream. I remember sitting in the kitchen with my mom and say, I'm getting so mad. Nothing is fulfilling me at all. She said, "Just go do it. What are you waiting for?"

I went on craigslist and it was one of those things where the stars aligned. I typed in "Band's Looking for A Singer" in the Boston area. 12 hours before that, someone had posted, "Original Band Looking for a Singer.

Ages 20 to 35." I clicked on that and the poster's name was Mike Chandler. I responded and said, Yeah, I got plenty of experience (I didn't), I'd love to try out.

This was for a band that Mike was running called Rockwood. Their singer had just left and they needed a new guy. It was right when people were hearing about the pandemic. He said, "Yeah, come down to our practice studio." We did a little audition just he and I. A week later he contacted me and said, "You got the job."

Then the pandemic hit, and were like a Zoom band for like a long time. It was a good time for me though to really lock-in and start writing songs and telling the stories that I had wanted to tell the whole time. That's how I met Mike.

**METRONOME:** How long were you in Rockwood?

About two or three years. Rockwood was brilliant for what it was because it



man in the Army and came back to New Hampshire and went to my recruiter and switched in to the active Army.

Basically, it was a five year contract. It was like one of those musical things, I had to get the hell out of my hometown. So I joined as soon as I could, transferred into the active duty Army, went to Korea, and spent the rest of my time in Fort Campbell-Kentucky, just outside of Nashville.

**METRONOME:** How long were you in Korea?

A full year actually. The whole calendar year of 2015.

**METRONOME:** When you were a kid, did you ever talk music with your Grandmother?

fifth grade. She became incredibly supportive in a quiet way. At holidays, she would always be very excited for me to play songs for the family.

**METRONOME:** When you got out of the Army, you met guitarist, Mike Chandler. He's been a big part of your musical development. How did you meet Mike?

Our meeting has pretty much been the foundational element of me becoming a songwriter.

**METRONOME:** What year did you get out of the Army?

I got out right before Christmas of 2017. In January 2018, I was back home in New Hampshire. I did the thing that everybody was supposed to do. I went to college on

taught me how to be in a band. Mike is a really good guitar player and a great blues historian, but the thing I think he's absolutely best at is finding good dudes. He's like a general manager of a football team. He would pull these guys together, seemingly out of thin air. Rockwood was just this great group of musicians. I learned so much about music, playing live and writing songs.

Naturally, the band just started to dissolve because it was a really weird time for bands to be playing live. There was no place to play. So many bands broke up at that time. We all just took a huge hit. Guys started moving away and leaving music in general. We came up with some new guys and that's how Ragged Company formed.



**METRONOME: Ragged Company came together then?**

Yes. We lost our drummer and our bass player. It was me, Mike and our newer drummer, Sam. We went to TGIF Fridays and had a re-branding. We came to an agreement that I should take over the songwriting, get a new name and start fresh. It was the tail end of the shut down of the pandemic. That's where Ragged Company formed. When we picked up the new members, we really got after it. We figured we had something at that point.

**METRONOME: Who was in the band?**

Myself on vocals, Mike Chandler on guitar, Sam Demello on drums, Connor Milligan on bass and Ollie Nash on keyboards.

**METRONOME: What year was this?**

This was the middle of 2023.

**METRONOME: You released an EP, The Otherside of Everything quickly?**

Speaking of all the pieces, falling together, Connor played organ on our song "Maria," right before Ollie joined. He joined right as we were recording the EP. The story is hilarious because it took 37 takes to get a single organ track and Ollie came in and did it in one (laughs).

**METRONOME: Where are some of the venues that Nate Perry & Ragged Company play?**

We're playing in the greater Boston area basically. Breweries and the two big original clubs in the city, The Jungle and The Midway

Café. Those places rock. Then we meet Greg Loftus and played his spot down the Cape and a couple of other shows in that area.

We are slowly branching out. The brewery and bar circuit in the area. We came back into the live scene again at the end of the pandemic. You can really see it blossoming back into a scene again. We just played the New England Americana Festival last night actually in Medford. There were 20 artists and bands playing at that show.

**METRONOME: You have a country music slant to your sound? Do you like country music or did that happen organically?**

I've loved country and specifically the outlaw guys - Willie, Waylon, Johnny Cash and all that since before Springsteen even (laughs). When I sit down and write a song, I sit with my acoustic guitar, and that's how the songs get written. It always comes through with that personality. That was one of the things that we decided on when we became Nate Perry & Ragged Company.

When I write a song, I'll bring it to the band and the influences that each one of those guys have; you run the song through that filter, and it creates the vibe that we have. It's still true to the song that I wrote, but it's brilliant to see each one of these guys, who come from different genres, put their spin on it and it comes out as a Nate Perry & Ragged Company song.

**METRONOME: "Maria" was a great opener for your EP. Is there a real Maria? What is**

**that song about?**

I can't contribute that song directly to anyone, but the song is basically about the feeling of being in a relationship with someone that you love and the friction that just won't go away. You're so tired of it, but you can't seem to get it out of the way. It's just about the frustration of being in the problem.

**METRONOME: The song, "All I Need" had a great, Cowboy rhythm to it. How did that tune come together?**

I wrote that song for my girlfriend. That was the most straight ahead country song that I wrote. There's a real country movement to it. I showed up at our rehearsal space and played the song for the guys. Right away Sam said, I'm getting kind of a Dropkick Murphys drum vibe. He started playing that beat, and it worked. Then Mike started playing a straight ahead country guitar part and with Connor the same thing. The song wrote itself at that point. It finished itself. That's how we knew we were going to have a song to record.

**METRONOME: The song, "Preacher" had a great guitar riff. What was that one about?**

That one is an old song. Mike is a great blues player, and this is a Mike song that he had in his pocket for a long time. When I joined Rockwood wayback in the day, he said, "I haven't had a single guy who could sing this song. Can I show it to you?" I said, Yeah. I listened and said, I can sing this absolutely.

It was a rock and blues song, so we just leaned into it. We got the most out of it that we could. That's our rocker. Usually, we'll start or finish shows with that song. We get a huge response from the crowd.

**METRONOME: What's coming up in the future for Nate Perry & Ragged Company?**

We're headed back into the studio with Brian Charles and going to record the next EP. We have another good five songs.

**Will you be releasing singles or will you release the whole five song EP at once?**

So, that's a thing. That's a great conversation. I don't really know. I like the idea of just releasing the whole thing. Teasing is a strategy, and I like that, so we may put out two or three singles before releasing the whole thing. The nature of the beast now is that you have to stay in front of people to get their attention when you have new music.

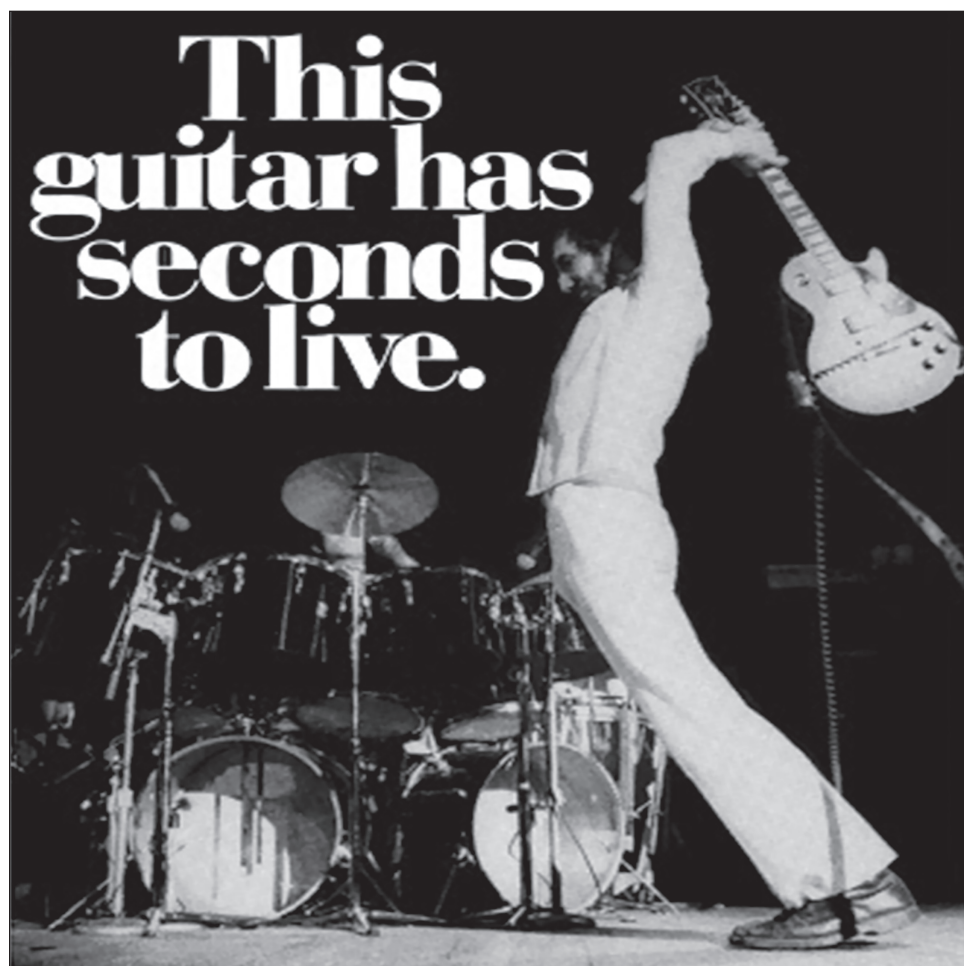
**METRONOME: Do you know Kier Byrnes?**

Yes. We met at the Boston music awards. We were nominated for "Best New Artist." We went to a bar in Boston afterwards and met him there. He was great. I'm really grateful to him.

**METRONOME: Do you have a tentative working title for the new EP?**

No, and that's the best part. We're going to have a brainstorming meeting to figure that out. I don't want to make that call until all the songs are done and we can listen to it as a full product.

-- Brian M. Owens



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