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Regals



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Matt York



Russ Green

MetroScene

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8/28- Zach Top

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8/9- Bullet Boys; Lone Wolf James
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8/14- The Heavy Hitters
8/15- Joanne Shaw Taylor
8/19- A Thousand Horses
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8/22 & 23- Comedian Juston McKinney
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8/27- Reggae Beach Bash ft. Soul Rebel Project; Redemption Band

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8/7- Michael Kosta
8/8- Opiate: The Tool Tribute
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8/15- Nu Metal Night with Slipbizkit
8/27- The Hot Sardines
8/28- Bunny Butchers Broadway
8/29- Dulcé Sloan

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8/1- Kawaii Rave
8/2- Belmont: 10 year Anniversary Tour; Major League; Spite House; all in ur head
8/7- Riff Wood; Willowake
8/8- Broadway Rave
8/12- Emo After Work

8/15- Fruition
8/16- Hail the Sun; Lobby Boxer; Coletta
8/21- Emo Night Brooklyn
8/22- Jason Schmidt; Haven Madison
8/28- Com Truise
8/29- Pi'erre Bourne
8/30- Mustard Service; Pity Party (Girls Club); Manwolves; Chicano Mosh

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8/1- Deadgrass: Jerry Garcia Birthday Show
8/7- Matt Schofield
8/8 & 9- DizzyFish & The Uptown Horns
8/14- John Barleycorn Must Live: The music of Traffic, Steve Winwood & Dave Mason
8/16- For the Love of Music: Tribute to Dave Gaudet
8/19- Elvin Bishop Trio
8/21- The Shaelyn Band
8/27- Rodney Crowell
8/28- Monster Mike Welch

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8/6- The String Cheese Incident
8/7- Dirty Deeds-The AC/DC Experience
8/8- Three Dog Night
8/9- Lake Street Dive with Maggie Rose
8/13- The Wallflowers; Early James
8/14- KC and The Sunshine Band
8/15- Comedian Bob Marley
8/16- Face 2 Face- Elton John & Billy Joel tribute
8/19- Russell Dickerson
8/20- Ripe; Seven Suns
8/22- Atlanta Rhythm Section; Pure Prairie League; Firefall; Orleans
8/23- Jim Gaffigan
8/26- Collective Soul
8/28- Let's Sing Taylor
8/29- Jake Owen; Anna Vaus
8/30- Get The Led Out

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8/8- Sugaray and The Bluetones
8/14- James Oliver Band
8/15- Three Great Tributes
8/22- Gary Hoey Birthday Bash
8/28- Through The Doors
8/29 & 30- Mike Zito Band

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8/21- Mat Kearney; Augustana

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8/2- Smells Like Nirvana
8/3- Harry Potter Trivia
8/4- Infinite '80s: The Cure, R.E.M., The Smiths & more
8/5- Zach Nugent's Dead Set
8/6- Jon Pousette-Dart; Jenna Nichols
8/7- Matthew & Gunnar Nelson; Jpaulished
8/8- The Soul Brothers Brunch 12:00 pm; Rakim
8/9- AJ Ghent and His Singing Guitar
8/10- Riki Rachtman
8/12- T.K. Kirkland
8/13- Meyers Brothers
8/14- Tano Jones Revelry
8/15- Lyfe Jennings; Sirsy
8/16- Tom Swoope; Cimarron 615
8/17- Jovi Greene
8/18- Bebel Gilberto
8/19- Jimmie Herrod
8/20- Tee Sanders
8/21- Black Sabbitch
8/21- Comedy and Cabernet
8/23- Compaq Big Band w/Vocalist Anaïs Reno
8/26- Fruits of Summer
8/26- Cowboy Mouth
8/27- Kenny Lattimore; Matt Corman; Ollie

Joseph; Adam Yokum
8/28, 29 & 30- DL Hughley
8/31- The Office Trivia

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8/1- Sweet Petunia; Billy Novick & Guy Van Duser
8/2- Henhouse Prowlers
8/6- Sophie Mae Wellington & The Asheville Mountain Boys
8/8- The Onlies
8/11- Eli West Trio; The Lottie Doddies
8/12- The Faux Paws
8/13- JB Cardineau Album release
8/14- Honeysuckle
8/15- Lloyd Thayer
8/16- The ReMemberers
8/19- Alexandr Misko
8/20- Jake Thistle
8/22- Dead to the Core: An Acoustic Celebration of the Grateful Dead featuring Jeffrey Pepper Rodgers, Jefferson Hamer, Wendy Sassafras Ramsa and Steve Roy
8/24- Bloodroots; Mel Starr
8/25- Tim Easton; Alice Peacock
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8/31- Alberto Lombardi

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8/16- Dogstar
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8/21- Isaiah Rashad
8/26- Masego
8/28- Rio Da Yung OG
8/29- Kai
8/30- Halcyon Blues

All Things Music Since 1985!



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8/16- Jon Cleary & the Absolute Monster
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8/20- Elvin Bishop Big Fun Trio
8/21- Rick Estrin & the Nightcats
8/23- Dream Horizon: Jeff Coffin, Nir Felder,
James Genus, Future Man
8/26- Thurston Howell
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8/28- Mike Zito
8/30- Benny Green
8/31- Yellowhouse Blues Band

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8/8- Jimmy Buffett's Coral Reefer Band
8/14- Gin Blossoms; Blues Traveler; Spin Doctors
8/15- The Fray; Dashboard Confessional
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8/24- Myles Smith
8/29- Boys Like Girls

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8/1- Isness Ensemble; Boy Polloi; Northbound;
The Love Shamans; Ugly Moon
8/2- Martin Morell Fredette residency
8/3- Static Friction; The Sleights; Goners; Autumn
Astronauts
8/4- Hip Hop Showcase
8/5- The Jug Nuts - JP Jug Band Jam
8/7- Owsley's Owls
8/8- J. Prozac; Jay Allen & The Arch Criminals;
Still Sedated; The Pleasantries; TELL
8/9- Midway or the Highway Open Mic

8/10- Bad-ass Burlesque Punk Rock Dance Party
8/11- Topical Popsicle; The Inkwell Open Mic
8/12- Fully Celebrated Orchestra
8/14- Hippie Hour w/Catfish
8/15- Kmoy; The New Limits; Pink Slip; Marcie;
Slow Quit; Dolly Sods; Still Life Sounds; The
Dreamtoday
8/16- Midway or the Highway Open Mic
8/17- Chamber: Goth & Industrial Night
8/19- Wayward Vine; Molly Pinto Madigan; Semi-
Aquatic Rodent
8/21- Promised Land; Deadline (Dead tribute)
8/22- Wildfeuer; Alfred Be Loud; Anemoia; The
Totals
8/25- Lee Totten; Abrielle Scharff; Trae Sheehan
8/26- Diamond Blues Jam (Garcia Band Tribute)
8/28- The Reckoning Crew
8/30- Midway or the Highway Open Mic

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

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Moment
8/2- The Word Alive; Not Enough Space;
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8/8- Dimmu Borgir; Suffocation
8/9- Luh Tyler
8/14- Savage Hands; Of Virtue; Kingdom
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8/15- Zillakami Solo Show
8/21- Breakaway Music Festival 2026
8/26- Down; Helmet
8/28- Anthony Green

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

8/1- The Polish Ambassador
8/6- The Dear Hunter; Closure In Moscow; K Sera
8/11- Diggly Graves; Resentvul; Ryan Oakes
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8/9- Three Dog Night
8/13- Face 2 Face- Elton John & Billy Joel tribute
8/14- Comedian Bob Marley
8/15- KC and The Sunshine Band
8/16- The Marshall Tucker Band
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8/21- Atlanta Rhythm Section; Pure Prairie
League; Firefall; Orleans
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8/23- Ripe; Seven Suns
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8/29- Get The Led Out

SQUARE ROOT **Roslindale, MA.** **(617) 477-3392**

8/1- The Zip Ups; Daylilies; The Detroit Angels
8/2- Royer's One Man Band; Clear Audience
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8/7- Mini Split; Ted Latornis and Spare Parts
8/8- Jim Larkin; Cove; Blind Joy
8/9- Sado Domestic; Sunday Jazz
8/12- Rozzie Old-Time Players
8/14- Boy Polloi; Molly Pinto Madigan Band; The
Lit Devices
8/15- American Ocelot; The Haymakers
8/16- Mess Around
8/21- Bars Over Bars
8/22- Carboy
8/23- Slow Boat Home; Sunday Jazz
8/26- Jazz with Hellbender

8/28- Lo-I, Kit Orion
8/29- Andy Dow

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8/13- The Next JEN Band
8/14- Tommy Whalen & The Ragged Edge
8/15- Blue Devil Bluez
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Russ Green

Born and raised on Chicago's West Side, singer-harmonica player Russ Green didn't begin playing music until adulthood. After serving in the Army and studying film at So. Illinois University, Green decided to recreate the sounds Jimi Hendrix made on guitar with his harmonica.

After honing his craft in Seattle's blues clubs, Russ returned to Chicago, where he learned from mentors Sugar Blue and Billy Branch while also building a career in film and television. On his new album, Stone Cold the well written, played and produced effort proves the Blues are still alive and well.

I spoke to Russ the morning of June 1st and he enlightened me on his journey through film and music and the making of his new record...

METRONOME: What was it as a kid that wanted you to be in music?

Russ Green: I never thought that I was going to be in music. As a kid, I loved film, which led me to study film.

METRONOME: Did you go into the film business?

Yes, I was in the business for many years. I was an Assistant Director. I did lots of commercials and movies, not just TV shows. I did that for a while, but as a kid, cinema was my thing. I just loved movies.

METRONOME: What eventually got you into music?

When I was in college, I wanted to play guitar like Jimi Hendrix, but I couldn't afford a guitar. All my money went to my student films. So I had a harmonica and thought, I'll try to do the things that Hendrix did on the guitar on the harmonica.

METRONOME: How old were you?

At the time I think it was about 24. Then I went into the Army.

METRONOME: How long were you in the Army?

Two years.

METRONOME: What made you go in the Army?

It was really for college. To help me pay for school. Plus, so many folks in our family were in the military, so it was sort of natural. I thought it would help me pay for school.

METRONOME: You played for a while with John Primer and Lurrie Bell. How did you connect with those two guys?

The connection was just playing around Chicago. I was playing around Chicago and knowing everybody else. Primer needed a harmonica player and he asked, "Do you wanna play," and I said, Yes. I played with him for a few years.

That overlapped with playing with Lurrie.

It was the same thing. Lurrie needed a harmonica player in the band, so he gave me a call and I said, Sure, I'll do that.

METRONOME: How long did you play with Lurrie?

About three years.

METRONOME: Did you record with either one of them?

I recorded with Primer.

METRONOME: How did you find those two experiences with Primer and Bell? Were they enlightening?

I will say this, particularly on playing with Primer, because he had that connection to the real blues, I never before or since, had

that true Chicago Blues feeling than when I played with Primer. It is a true feeling. We had some gigs where he was absolutely mesmerizing. It was the most amazing feeling I have ever had on stage.

We played a show in Ontario one year and we played twice that day. We played in the early afternoon and then we were going to close out the show that night. We were supposed to play 30 minutes. Two hours later, we were done (laughs).

I had never seen this before, but the whole room was just rockin'. It was really cool. We did another gig in Minnesota, and it was the same thing. From that, I really learned that

the Blues can deliver. It was really different being on the stage and experiencing that.

METRONOME: Primer really connects with his audience. People love him.

Yeah. Oh yeah.

METRONOME: When did you decide to go out on your own?

I was ready before then, but I took those two jobs because it was easier for me to be in front of a wider audience. I thought, I'll work with these cats and travel and be seen much more.

After that, I said, I'm not gonna play with anyone else ever again. I'm going to do what I need to do for me.

METRONOME: What year was this?

That was in 2015. That's when I decided to put together my own thing and play my own music. That's when I recorded my first album, City Soul. That came out in 2018.

METRONOME: Were you based in Chicago and playing around the city?

Yeah. I was playing around Chicago and doing gigs. I played with Frank Bey while I was putting together City Soul and traveling back and forth to Europe to play.

METRONOME: Were you playing in Frank's band in Europe?

No, I was doing my own thing and playing with other people. I did some of the recording there as well.

METRONOME: Were you still in the film business at that point?

No. It was one of those things where I had done it so much, and because of the nature of working freelance, I didn't love it anymore. For me, that was a huge thing, because I grew up loving it, and watching films. The medium of creating films, I was in love with. At first when I was doing it, I said, Thank you God, I love this job. Then, after years, I hated it. I couldn't even watch movies anymore.

I used to work so many hours and then I would sleep for three or four hours a night. Then sometimes you would work all week and then you would have to work on Saturday and then get back to it on Monday. I thought, Why?

I got a call once to work on one of the Batman movies and I said, You know what, I'm not going to really be interested in doing this movie. They kept calling and calling and said, Could you come in for an interview? I went in and told him, What you're asking me to do I cannot do.

My son at the time was six years old. I told him, I'm not going to work on the Batman movie. He said, "Daddy why?" I said to him, if I do this, I will not see you. He understood.

METRONOME: Where were you based for all the film work?



I was mostly in Chicago. I did travel to Hawaii, but mostly I was in Chicago which was good because if I wasn't working I could go and play a little bit.

METRONOME: I love your new album Stone Cold. It rocks. It really has some good energy to it. How did you get to the point that you wanted to record Stone Cold?

I had done City Soul and I loved the songwriting on that, but I thought I would change it up a little bit and make it a little more blues. More traditional. So when it came time, I had written the songs, but I still wanted to have me playing blues.

When you listen to some of the songs like, "12 Feet of Water," that is my mind, and my way of thinking and my way of seeing the world. Then for the stuff, "Lint Redux" and "Stone Cold," "Lint Redux" is telling a story in the way of a Trans-boogie Blues kinda thing.

METRONOME: Was "Stone Cold" newly written for the album?

No. "Stone Cold" I had written years ago, and it tells a story in an unbelievable fashion. From the opening line, "I Went Down To The River..." Why are you down by the river? You hear your baby talking to the preacher man and you're watching your woman tell the preacher man she loves everybody but you, down by the river. To conjure that scene, that's amazing. I have to throw those things in and that's what I do.

METRONOME: The album is traditional in nature, but very contemporary lyrically. Is that what you were going for?

Putting this album together, I was trying to reach as wide an audience as possible. I like the idea of not just having the same style throughout. I will not listen to a whole CD if it all sounds like the same thing.

I thought, let's bring some variety and let's bring something different to the record. Every song doesn't have to be that different, but let's do something that keeps people's interest. For this album, I think I have a pretty good amount of variety and some stuff that pushes the envelope.

Then, for the song "Nobody Knows," I

was inspired by Eddie Boyd's "24 Hours" to write that one. Even "Need You So Bad," which people are really digging, was inspired by Robert Cray. It doesn't sound like it, but he was my inspiration.

METRONOME: Are the guys that played on the album your band?

We have all done gigs together before. We have all known each other for a long time. I have known Giles Corey on guitar since he was 19.

Vic Jackson and those guys I have known for many years. He's played with Junior Wells and a bunch of other folks.

Vince Agwada and I have been friends forever. We used to have a band together in Chicago called The Chicago Blues Experience. Now, I try to have him on everything.

Then, Felix Pollard, the drummer, we've done gigs together, but I didn't know him until I had to do a gig and needed a drummer, so I called him. He's out of L.A. That dude is awesome.

Joe Monroe, the keyboard player, played on City Soul, but we've never met before. We've talked on the phone. He's in Pittsburgh.

METRONOME: Did you email your tracks back and forth to him?

Yes. I would send him something and he would play something and send it back. Then we would get on the phone and talk about it. What should be different and what I like and don't like. We would go back and forth and then come up with something that works.

METRONOME: How long did it take to record Stone Cold?

The actual recording in the studio was only a couple of days. We rehearsed it before and then Giles and I sat down together and went through the music and arranged it. That was in 2023. Then over the course of the next year or so, I did the playing and singing, and sent the tracks over to Joe Monroe and Vince Agwada. It took a couple of years to get it done. I was in no rush.

METRONOME: Where did you record the project?

At Rax Trax Recording in Chicago. We recorded, mixed and mastered there with Rick Barnes.

METRONOME: Let's talk about some of the songs on the album. The song, "Lint Redux" was a great album opener. What inspired the writing of it?

What inspired it was that you're so broke, you don't have anything in your pockets. You don't have any change and you don't even have lint in your pocket. That's really the inspiration behind that song. Things are going so bad that you ain't got nothing. Think of the image of that. How bad must it be. That's really what it was.

METRONOME: I love the album's title track, "Stone Cold." Was that an older tune?

Yeah, I had written that one at about the time I had released the other CD, City Soul. I had just started writing it, and I couldn't get it together. I wasn't ready for it yet. I had the idea, but it just wasn't fully realized. The opening line of that song is the storyline.

METRONOME: I loved your song, "Hey Man." It was a funky tune. What was that about?

It's really about someone who the world has just shit on them. He's a good person and he's trying to do the right thing, but he's living in a world that does not accept him. He is who he is, but he's never going to stand a chance.

Growing up on the west side of Chicago like I did, you see how people get beat down and get put in positions where they don't really have the energy to fight back. He gets in a position where he takes somebody out and now he's on the run. Life's gone bad and now he's in trouble.

METRONOME: "Need You So Bad" had a really good groove. How did that come together?

That's the song that was really influenced by Robert Cray. I've been listening to Robert Cray since the 1980s. I saw him open up for Huey Lewis & The News at The University of Chicago in 1987.

METRONOME: You guys really kicked out

the song, "Boogie Joint." How did that come about?

I wanted to do a Boogie but for that song I had different lyrics. I recorded it with different lyrics. It had a different title too. I called it "Ridin'." When I started working on it, I said you know what, I don't really feel this. I don't feel it. I started listening to James Cotton and started rewriting the tune. I wrote new lyrics and thought, What is this about.

I made it about what Blues used to be. I got it from the older cats. Back in the day there was some places to play 7 days a week and sometimes on the weekend in the middle of the day. Then all night, in to the night.

The first two verses focused on Chicago and the second two verses focused on New Orleans and all those other places. That's why I tossed in the lines about Muddy Waters and Howlin' Wolf.

METRONOME: Will you go out and tour this album?

I'm going to do some gigs with these cats. The CD just came out so it will be a little quiet this year, but next year we're going to have a bunch of dates.

METRONOME: Are you going to shoot any videos of the songs?

Me, being a filmmaker, I would love to shoot some videos. I'm looking at this Al thing and wondering if I can do a combination of both. As a filmmaker, I have the ideas, I just need some cash.

METRONOME: How did you meet our friend Betsie Brown?

The first time I met Betsie, we were in Memphis. We were at a Keeping The Blues Alive award ceremony. We were sitting next to each other. When it came time to put Stone Cold out, I was looking around to see what was happening and I decided to contact her.

She said, "Okay, let's do it." She works hard. She sends me stuff on the weekends and I wonder, When do you rest (laughs)? She did City Soul for me too and got a lot of nice press for me. We're starting this one even sooner. Things are going pretty good.

-- Brian M. Owens



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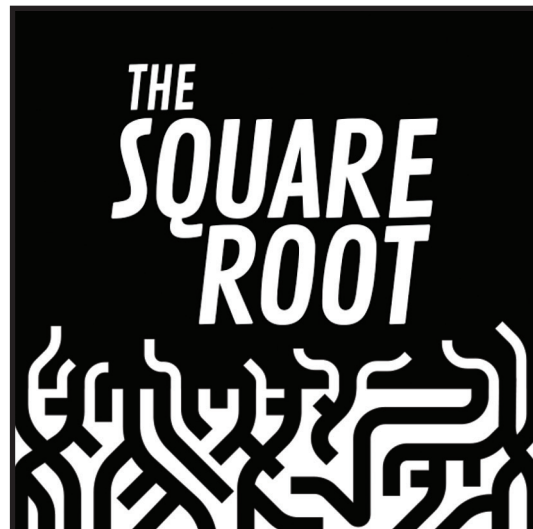
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Top 5 for August 2026

(In NO Particular Order)

- **Raymond Gonzalez**
- **Nicky T & The Snake Charmers**
- **Devil's Cut**
- **The Melmacs**
- **Mowesby & The Northern Flicker**

MOWESBY & THE NORTHERN FLICKER
THE LONG & LONELY WAVE
4-SONG CD

- THE LONG & LONELY WAVE
- PERSPECTIVE
- LOVE TANGLED IN THE WIND
- RETROGRADE

Mowesby & the Northern Flicker hails from Worcester, MA. and blends their classical arrangements with thinking man's folk stylings. Drawing inspiration from acts as diverse as Bon Iver, Pink Floyd and Richard Thompson, their modern-day folk

unfolds in to delicate passages fueled by dramatic full-band crescendos on their new album, The Long & Lonely Wave.

Boasting impeccable playing from bandmates Sylvia DiCrescentis on violin, Adam Soucy on drums, Katelyn Mae on viola, Andrew Davis on bass and multi-instrumentalist, Andy Metzger, bandleader Matt Sowersby composes music that is challenging and highly entertaining.

Best tracks: the well orchestrated "Perspective," the engaging "Love Tangled In The Wind," and the ethereal "Retrograde." Well done! [B.M.O.]

Contact-- www.mowesby.com

DAVE THOMAS
BRIDGE STREET BLUES
10-SONG CD

- GO TO LEGENDS
- CITY STREETS
- GONE FOR GOOD
- BIG FAST CAR
- HONEY
- MR. MOONCHILD
- BUSTED
- I KNOW YOU THROUGH AND THROUGH

- ALL LOVED UP
- BRIDGE STREET BLUES

Dave Thomas has been entertaining fans musically since 1965. After high school he joined the international touring group "Up With People" and traveled extensively through the U.S., Italy and Germany. After leaving that band, Dave began performing solo. His writing career was jump started at 2008 with a trip to the Kerrville Folk Festival and the Music Fest in Colorado. He's never looked back.

On his new album, Bridge Street Blues, he teams up with Declan Sinnott on guitar and programming to deliver these ten well crafted Blues numbers. Throughout the record, Thomas' vocals and guitar playing is beyond reproach. He's a talented guy with years of experience and he shows it off from track to track. Best cuts include the high brow album opener "Go To Legends," the Blues lament of "City Streets," the revealing "Big Fast Car," the upbeat "Mr. Moonchild," and the Thomas/Julia Smalley penned "I Know You Through and Through." Good stuff. [B.M.O.]

Contact-- www.thedavethomasband.com

SAUCE BOSS
WITH EXTRA SAUCE
10-SONG CD

- BURN IT UP
- I WOULDN'T MIND IT
- CE SOIR C'EST BON
- MAMA DON'T ALLOW
- TRY THIS
- SMILE IN THE BASKET
- DON'T LET THE DEVIL RIDE
- SNUUGLIN WITH MY BABY
- BBQ
- NEXT TIME YOU WONDER

The Sauce Boss a.k.a. Bill Wharton is a slide guitar master, cook, singer, songwriter and all around entertainer whose commanding stage presence turns strangers into friends at his live shows. He tours both as a one-man band with slide guitar, bass and drums, or kicks it up a notch bringing his band Extra Sauce with him.

On his new album, With Extra Sauce, Wharton along with his band, guitarist Neal Goree, bassist Kendrick Jacobs and drummer Brett Crook give the disc a flavor not unlike Wharton's Liquid Summer



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JIM WHITE, *BLUES ROADHOUSE*

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JOHN APICE, *AMERICANA HIGHWAYS*

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MATT YORK

1 In the Garden • 2 I Am a Pilgrim • 3 Jesus Hold My Hand • 4 Star of My Heart (A Song for Madeline)
5 Where Could I Go • 6 Old Chunk of Coal • 7 Farther Along • 8 God Walks the Dark Hills
9 Poor Man's Burden • 10 He Looked Beyond My Faults and He Saw My Needs
11 Turn Your Radio On • 12 If We Never Meet Again

The Mississippi Gospel Sessions

New Album Out This Summer
www.mattyorkmusic.com

Hot Sauce. Also long time friend, David Davidson supplies string arrangements for two tunes that puts the cherry on the top of this fine record.

Songs of note include the driving album opener “Burn It Up,” the laid back funk of “I Wouldn’t Mind It,” the boisterous “Try This,” and the affirming “Don’t Let The Devil Ride.” A tasty offering from the Sauce Boss. [B.M.O.]

Contact-- sauceboss.com

**YOUNG RELL
12-SONG CD**

- TOMORROW
- FATHERLESS CHILD
- SPINNING
- GIVING ME THE BLUES
- RICHLAND SWING
- HURT PEOPLE, HURT PEOPLE
- I BE TRYIN’
- MASTERS OF WAR
- I’LL KEEP IT HOT FOR YOU
- I HEAR SOME BLUES DOWNSTAIRS
- NITE CREEPIN’
- THE WORLD DON’T DESERVE YOUR SMILE

Harrell “Young Rell” Davenport started playing harmonica and guitar at seven years old and never looked back. Raised in Vicksburg, Mississippi, he played his first gig in Chicago and wound up with 165,000

views and 4,000 shares of his performance on Facebook. An inventive guitarist and fat-toned harmonica player, Young Rell is a commanding vocalist and a poetic songwriter. Whether he is accompanying himself on guitar while playing harmonica on a rack and singing, or alternating between guitar and harmonica with an ensemble, Young Rell sings his songs with sincerity.

On his new self-titled album on the Little Village label, recorded, mixed and mastered by Kid Andersen at Greaseland Studios in San Jose, California, Young Rell proves he’s an old soul in a nineteen year old’s body. Perpetrating blazing guitar licks, wailing on the harmonica and singing way beyond his years, Young Rell tears it up from start to finish on his debut disc.

Best songs include the album opener “Tomorrow,” the fretboard workout of “Richland Swing,” the expressive harmonica playing of “Hurt People, Hurt People,” the testifying “I’ll Keep It Hot For You,” and the driving harmonica instrumental “Nite Creepin’.” Outstanding! [D.S.]

Contact-- youngrell.com

**DEVIL’S CUT
ROADKILL
10-SONG CD**

- DRINK WITH THE DEVIL
- DROP DEAD (End)
- HUNGOVER YOU

- IF I LEAVE
- ROADKILL
- WORTH A SHOT
- BOTTLES RUN DRY
- RUIN MY LIFE
- FU ANYWAY
- BLUEGRASS BURNIN’

Hailing from Louisville, Kentucky, Devil’s Cut melds metal with country music to produce a one-of-a-kind sound all their own. Featuring Trey Landrum on vocals, Zach McConnell on guitars, drummer Trap, and Bailey Jones on bass, this raging quartet of Southern boys are proud through and through wearing their Dolly and Dale shirts, camo caps, and NASCAR jackets.

There’s no BS here kids and it’s proven loud and clear on their debut album, Roadkill. Well written, played, and recorded this album rocks hard from beginning to end. The band is tighter than any band should be and the songs are well thought out and played.

Best tracks include the paralyzing, hard rockin’ opener “Drink With The Devil,” the arena rocker, “If I Leave,” the bombastic title track “Roadkill,” the flaming “Ruin My Life,” and the quirky rhythmic fireball, “Bluegrass Burnin’.” Good stuff from our Southern rocking brothers. [B.M.O.]

Contact-- www.mnrk.com

**NICKY T AND THE SNAKE CHARMERS
AIN’T WASTING TIME
11-SONG CD**

- THAT’S ALL I NEED
- MISTREATING MAMA
- FEEL LIKE A HUNDRED
- GUESS WHO
- THE GLASS
- THANK YOU MAGIC SAM
- AIN’T WASTING TIME
- WAITING ON THE SUNSHINE
- LEAD ME ON
- CHARMING THE SNAKE
- LIFE ON LIFE’S TERMS

Detroit based Nicky T, is a seasoned blues guitarist who bridges tradition and modern expression in his playing. Beginning his guitar quest at age 12, Nicky drew early inspiration from Bluesmaster, B.B. King.

In 2019, Nicky T and The Snake Charmers was formed and featured Frankie Lee on bass, Pete Berg on drums, Andy Szymanski on keys, and Nicky T on vocals and guitar. Their music reflects the enduring influence of artists such as B.B. King and Magic Sam, while asserting a distinct identity shaped by experience, musicianship, and passion.

On his new album, Ain’t Wasting Time, Nicky and the group featuring new bassist,

Continued on next page >>>

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Frank Greenhalgh, lay down some of the finest contemporary original Blues you'll ever hear. The music is tight, vocals pristine and music well played.

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Contact-- www.nickytblues.com

RAYMOND GONZALEZ TAKE THE TRAIN FROM FULLERTON 8-SONG CD

- TAKE THE TRAIN FROM FULLERTON
- PRIMROSE AVENUE
- SONNET
- BLACK 33
- POCKET FULL OF CRIMES
- CITY OF MIRRORS
- HANGING OUT THE NEW MOON
- IN THE LATE HOURS

Master songcrafter-guitarist-singer Raymond Gonzalez returns to the recording fold with his new singer-songwriter release, Take The Train From Fullerton. Playing primarily steel string and classical guitars throughout the recording along with his emotive vocals, Gonzalez also injects piano, keyboards, bass and percussion into his commanding passages where needed. This is not your typical three chord folk-designed material, but a well thought out, advanced collection of thinking man's music to be discerningly diagnosed and thoroughly ingested and enjoyed.

Fans of well constructed and executed songcrafting will revel in the gorgeous musical offerings Gonzalez shares with listeners. His controlled fingerpicking offers a beautiful harmony of sound throughout each song as he expertly spins his lyrical tales. Favored tunes include the moody "Sonnet," the beautifully penned "Pocket Full of Crimes," the vivid "City of Mirrors," and the magnificent "In The Late Hours." [B.M.O.]

Contact-- raymondgonzalez.net

STEFAN HILLESHEIM BAND LIVE AT THE CHICAGO BLUES FESTIVAL 10-SONG CD

- ALWAYS GET TO HEAR FROM YOU

- MY POOR HEART
- THE LOVE I HAD FOR YOU
- BIG LEGGED WOMAN
- IT HURTS ME TOO
- ON DOWN THE HIGHWAY
- YOU'RE MY FAMILY
- WHEN I'M GONE
- BETTER MAN
- SICK OF YOUR LOVE

Stefan Hillesheim's musical journey has been remarkable, spanning over 2 continents and a multitude of musical genres. Born in Koblenz, Germany and musically shaped by his father's record collection, Hillesheim discovered his passion for blues, rock, and soul at an early age. After receiving a classical guitar education in Germany, he moved to Los Angeles, where he studied at the Musicians Institute and became an in-demand session guitarist.

In 2022, Hillesheim relocated to Chicago. There, he further developed his distinctive sound: a blend of traditional Chicago blues, Delta-style slide guitar, modern soul, and the emotional intensity of rock. He formed a band comprised of Chicago Blues Hall of Famers and All-Stars, who helped further shape his sound. Together, they have released three full-length albums and found great acceptance in the Chicago Blues Scene, performing at all of the Windy City's major blues venues, and at the 2025 Chicago Blues Festival at Millennium Park.

On his new album, Live At The Chicago Blues Festival, Stefan along with Sumito "Ariyo" Ariyoshi on keyboards, Darryl Wright on bass and Diente McMusick on drums excite the receptive Blues crowd with 8 Hillesheim originals and two covers by Israel Tobert and Melvin R. London. The band is taut and strong sounding as they command the stage song after song. A great outing from the band! [B.M.O.]

Contact-- www.shblues.com

THE CORNER LAUGHERS CONCERNS OF WASP AND WILLOW 10-SONG CD

- TERRA MIA
- DUSKING
- RAINBOW CARDIGAN
- CRUMB CLEAN
- THE HARVESTMAN
- DARK MATTER
- RED YARROW, YELLOW YARROW
- UNIVERSE POINT
- VICTORIA SPONGE
- LARKSPUR LANDING

Northern California sees the return of this foursome after a 5 year hiatus. The sound

is anchored around vocalist Karla Kane and her discreet ukulele in what amounts to folky pop with just a hint of paisley, as evidenced by "Terra Mia." TCL sugar coat the pop element of "Dusking" for a very lush and nearly ABBA-esque romp through 1970s recording tricks that will melt your heart.

For "Rainbow Cardigan," they take a detour through 1960s folk rock, where the boys in the band help out on the choruses. Here they alternate between elation and a hint of anemia. "Crumb Clean," in turn pushes the beat while offering us typical British 1960s top-40 pop hooks. Karla goes all wistful on "The Harvestman" where the band provide the gentlest accompaniment in the arrangement.

Drummer Charlie Crabtree provides a shuffle beat behind Karl on "Dark Matter" while an innovative keyboard riff warbles behind them. Kane and the gang slow down for the soft lullaby like "Red Yarrow, Yellow Yarrow" which eases us out gently. "Universe Point" is the most rocking tune yet in the set as piano and guitar compete for attention behind the vocal hooks and Elton John like effects.

The lysergic reverie of "Victoria Sponge" gets under your skin in the nicest sort of way without the slightest hint of a downer, while injecting some melancholy. To bring this disc to a close, The Corner Laughers develop a downbeat on "Larkspur Landing." This offering was overall a well-crafted and diverse pop record full of gentle emotional nudges [Gecko]

Contact-- cornerlaughers.bandcamp.com

THE MELMACS EUPHANCHOLIA 12 SONG CD

- THE TIDE IS HIGH
- RUN FOR YOUR LIFE
- FALLING
- BAD SEEDS
- THESE DAYS
- KEEP ON
- LAZY HEARTS
- DEADBEAT
- SHOWDOWN
- LIFETIME
- CRYING MY HEART OUT
- ELECTRIC NIGHT

After 3 years of touring and promoting their last platter, Germany's Melmacs are back with their sophomore record. It was worth the wait with "The Tide is High" tugging at your heartstrings all while rocking out and delivering sophisticated hooks.

The accented rhythms combined with backing vocals from the boys make "Run For Your Life" another hit, with attention garnering synth. The fairground style keyboards is a false flag intro for "Falling" a fast paced pop-punk tune that the Offspring would approve of. The mid-pace beefy bass premise of "Bad Seeds" allows them to introduce minor notes for a thoughtful piece with a great solo. By their standards, "These Days" is the ballad, but it has way more dynamics than average. The upbeat anthem, supported by oodles of synth and a longish middle eight is uplifting without ever drifting into cheese territory.

I kept waiting for them to propose an average filler track with "Lazy Hearts," but it punches well above its weight class. "Deadbeat" is their take on an earnest 70s female fronted garage rocker, but it grows to much more, despite the low profile mix. They slow down a bit for the middle eight of "Showdown," but the remaining pace remains relentless with loads of little touches to earn your empathy. For "Lifetime" they roll out a key change and tempo change, perhaps to show you they can do it and stay true to themselves.

There's a spoken word intro to "Crying My Heart Out" but Bimmi is soon back to singing her big heart out. The foursome T-Rexed the hell out of the "Electric Night" campfire anthem to suitably end the disc. Not a dull track in the bunch. [Gecko]

Contact-- themelmacs.bandcamp.com

MUCK AND THE MIRES THE GHOST OF ROCKY ERICKSON 4-SONG EP

- THE GHOST OF ROKY ERICKSON
- HEY SUNSHINE
- IT'S GONNA BE ALRIGHT
- DEAD TO ME

Boston's own Muck And The Mires are back with an anthem to legendary Texas Psych Rocker Roky Erickson. It's a bit harder and more Halloween oriented than their usual fare, but ably pays homage to one of the 1960s legends with all the right lyrics to mark the occasion.

Evan Shore suitably sugar coats "Hey Sunshine" to provide a marked contrast with this perky pop-rock ditty. The foursome move on to a fast paced melodic garage rocker cover of a Gerry and The Pacemakers tune from the 1960s "It's Gonna Be Alright." Shoe gets all serious with the catchy "Dead To Me" that really rocks out and has that classic Boston Garage Rock sound from the 1980s. [Gecko]

Contact-- www.muckandthemires.com



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Sunday August 23rd
12-8:00PM

Rick Estrin & the Nightcats

6:30-8:00 PM

Dawn Tyler Watson

4:30-6:00 PM

The Shaelyn Band

3:00-4:00 PM

Cheryl Arena Band

1:30-2:30 PM

Bag Full of Blues

12:00-1:00 PM

Side Stage-Between Sets
Steve Todesco
& Friends

Chris Cain Band 6:30-8:00 PM

Joey Delgado Band

featuring **Jade Bennett-Mateo**

4:30-6:00 PM

Damon Fowler

3:00-4:00 PM

Racky Thomas Band

1:30-2:30 PM

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Matt York

Boston Music Awards nominee Matt York has been featured in the Boston Globe, NPR, Boston Herald and a multitude of other sources. He has twice been nominated as "Best Male Artist" by the New England Awards and has received radio play and press coverage around the world.

York lives on the South Shore of Massachusetts and travels extensively to perform his own songs as well as playing material from Johnny Cash, Willie Nelson and The Highwaymen. His new album The Mississippi Gospel Sessions, is an outstanding collection of gospel songs that features Angelica Vendetti on fiddle and backing vocals, Burns Stanfield on organ and piano and York on lead vocals and guitar. It's an enlightening body of work that deserves to be heard.

I spoke with Matt one June morning and we talked about his continuing love for all early American music and the creation of his new record...

METRONOME: Let's talk about your new album the Mississippi Gospel Sessions. It's excellent. What prompted you to travel to Mississippi and record it?

Matt York: I was down in Nashville three years ago, and I was doing the songs for

The Highwaymen at the City Winery. I got asked to go on the morning show down there called Today In Nashville. The night before, they let me know that I couldn't do any songs by those guys because it was network television. So I did the song "Will The Circle Be Unbroken" because it's 100 years old and in public domain.

Johnny Cash made five gospel records, and Willie Nelson made three. I just fell hard into all of these songs.

There was a guy that played on my last record that was friends with those people at the studio in Mississippi. I connected with him at some point, and he said, "You should really think about going down there to make it."

METRONOME: What was his name?

Taylor Hollingsworth was the person who put me in touch with them. He was the guitar player for Bright Eyes' Conor Oberst. He's the finest guitar player I've ever heard. He played on the album I put out about five years ago during Covid. I reached out to him to see if he wanted to play on this record. He didn't end up playing on this because I wasn't needing that much guitar, but he was the one that said, "You might want to think about this studio."

The pastor of our church was in Scruffy

The Cat. You probably covered them 40 years ago (laughs). I walked into this church one day because I was going through a divorce, and I really found the gospel music was helping me with it. I heard there was some incredible music at this church in South Boston. I went there and blindly walked in and the pastor was Burns Stanfield. He and his brother were both in Scruffy The Cat with Charlie Chesterman. They grew up together in Minnesota.

Burns came here to go to Harvard. He's been a professor at Harvard for 30+ years and he's been a pastor at this church in South Boston. He's an incredible musician. He plays all the piano on that record. He's a beast.

METRONOME: How did you meet your fiddle playing girlfriend, Angelica Vendetti?

I sell a lot of CDs because I play to older audiences. I try to put out CDs of different material just so I can sell stuff. When I moved over to this small little cottage in Marshfield, I knew she was the best fiddle player around, but I didn't know her personally. We were connected on Facebook. So I happened to reach out to her. That was about a year and a half ago. It was very easy for us musically, and she really loved the church that I go to. I had never been a church goer, and I am not a God crazy person. I just found the music

and found my friends there.

So every Sunday we go in and she plays and I sing. We've done a whole bunch of different concerts together and we have a whole bunch more scheduled in the months ahead.

METRONOME: How did you choose the songs for the Mississippi Gospel Sessions album?

There's an album that I did a little over a year ago. It's on Spotify. I was going to have Angel come and play with me, but she never ended up playing fiddle because our schedules were so busy and didn't line up. There was two songs on that album that ended up on the Mississippi Gospel Sessions disc. The ones I did at my home studio were just vocal harmonies and a little bit of guitar.

Every Sunday we play different songs, so I would hear all these different tunes, and I would re-imagine what it might sound like if we did it. I could go back tomorrow and do a double record because we had a ton of stuff to choose from.

Church songs are supposed to be simple because people that are singing them aren't singers. They just live in a small town, and they like to sing, so they're generally three chord songs. The good ones are kind of an



ear worm anyway.

METRONOME: Was Burns and Angelica completely on board with this project?

Angel and I had gone down to Mississippi to make the record. Burns is retiring from being the pastor of the church in December. When he was in the final semester of divinity school, he went down to Memphis and recorded the last Scruffy album. He would literally record and then go back to his desk and write a dissertation. That was in 1988.

He said, "Do you mind if I join you? We were thrilled to have him. For him, it was an interesting thing to be flying back in to Memphis years later. It was a full circle moment for him. He's such a big part of our lives, and such a wonderful musician.

METRONOME: What made you guys decide to go to Dialback Sound?

Taylor had told us about it. That was the old Fat Possum Records studio. Matt Patton of The Drive By Truckers bought the studio around 2012 and made it his own. Most of the equipment has been there forever. So many Blues and Gospel and Country records have been made there.

There used to be this band called the Dexateens. Matt Patton was in that band. That group influenced me alot. They had a twangy, punkish vibe. I always loved the way the records sounded. When I pieced it all together, and realized the records I loved had come from there, it was a no-brainer to record there.

METRONOME: What was it like being in that studio with so much history?

It was beautiful. Burns was playing an air-pump organ built in the early 1900s. He was banging his feet against the thing to pump out some sound, while he was playing it. I was playing a Martin (made in 1951 or 1952) acoustic guitar they had. They had all this incredible equipment. It was a wonderful experience. It was the greatest musical experience I've had for sure.

Because there were no drums, it was easy to record these songs. Matt [Patton] played bass on at least half of the record. It all was a very easy thing. It was really just piano, guitar and fiddle, so it's really no different than what we do Sundays in church.

METRONOME: How long were you recording in the studio?

We did four long days.

METRONOME: Who mastered the project?

The mastering was done by my friend T.J. Wenzl who has done the last couple of records I made. He's in New Orleans now. It was nice to have a different set of ears and a set of ears that is familiar with what I do.

METRONOME: Did you find it easy to work with engineer Starlin Browning in the studio?

Such a big part of going into the studio is finding someone that you like and what they do. He was also steeped in the tradition of all these old country artists and the folks that did the Gospel stuff. There's not that many people I could have found in Boston that know about this music. I'm a total nerd about it.

METRONOME: Where was the studio in Mississippi?

It was in Water Valley, Mississippi. It's about 20 minutes outside of Oxford, Mississippi where Ole Miss [University of Mississippi] is. It's just this little blue dot in

that state. There are Art Galleries there. They probably have a population of about 4,000 or 5,000 people. Everything closes at 2pm in the afternoon during the week. If you want lunch, you gotta get lunch (laughs).

METRONOME: Let's talk about some of the songs... I loved the old-timey jaunt of "In The Garden." What made you choose that tune?

There's a George Jones double album that he made later in his life when he got sober (or sober-ish). He does a version of that song that really resonated with me.

I find that happens a lot with these Gospel songs when I hear another artist play them. There's always a standup version that I could massage into what I wanted it to sound like. I loved the sentiment of the song opening the album and walking you into the garden of Gospel music. That was the thinking behind it.

METRONOME: I really liked "Jesus Hold My Hand." How did that come together?

That's another one when I heard a couple of versions through the years that I really fell in love with. Do you remember Liz Walker? For years, she's been a pastor over in Roxbury. She left television and became a pastor at a Presbyterian Church. They are our sister church. She's retired now, but she's still kinda involved with it.

So we did a gospel night and folks from their church all came over and we sang songs. I did that song that night and it showed off what a phenomenal fiddle player Angelica is.

METRONOME: Was she classically trained

on violin as a kid?

Yes. She was a conservatory kid all growing up, and then she went off to Oberlin in Ohio. She's a master player. She really is.

METRONOME: Are you doing a lot of duo stuff with her?

Yes, it's a blast. We do a lot of waltzes and a lot of Western swing stuff when I have her with me. It opens it up so much. It's fun to have her with me, so it doesn't sound like all the same thing for an hour.

METRONOME: I loved the song you did for your daughter Mads, "Star of My Heart." Was that an original?

No. Billy Joe Shaver wrote that. When we got divorced, Mads went to live with her mother. I don't get to see her as much as I want. I love that song so much.

METRONOME: Did Maddie do the artwork for the album?

This album is coming out on vinyl so her artwork is actually on the front and back of the vinyl sleeve release. It will be part of the CD insert as well.

METRONOME: The CD cover is very specific about the way it looks. Did you plan it that way?

Yeah. It sounds like it and that's the spirit of how we play these songs. I wanted it to represent that. That picture on the cover is a really beautiful spot looking out at Duxbury Beach. Every day I drive by that, so I kept taking pictures. Eventually, I found one that was a bit of a heavenly photo.

METRONOME: "Turn Your Radio On" is a very hip song. How did that come together?

When we were down at the studio, Matt Patton had this funny line, "God listens to Christian rock, but the Lord listens to the Gospel." I thought that was really funny.

Back in the 1970s a guy named Larry Norman had an album and a song called "Why Should the Devil Have All The Good Music?" He was this guy that did not believe in organized religion, but he believed in Jesus Christ. For tons of people in Bible Belt towns, he would come through and it was the only rock & roll show they ever saw in their life. They were fun songs, and you could dance to them.

I didn't want this album to sound like you were just sitting in church for an hour. I wanted it to feel fun. I'm a rock & roll kid at heart. The piano fill in that song is so great. Angel sings backup on that one.

METRONOME: Why did you choose to cover the heartfelt, "If We Ever Meet Again?"

I can't remember how that song came into the mix, but the idea was to have a Ray Charles sounding organ all the way through. It's such a pretty song. I try to end albums with a hopeful song. That was a perfect one.

In the studio, they had the exact same amplifier that Willie Nelson used. They had a nylon string guitar with a pick up. I played it through that amp to get that Willie sound. I've always loved the relationship between Willie and Ray Charles. It was an ode to both of those guys.

METRONOME: What is it about Willie Nelson that resonates with you?

Part of the reason that I think this album came about is that I do two songs on it written by Billy Joe Shaver. Willie considered Billy Joe his favorite songwriter of all time. Billie Joe wrote a whole bunch of songs for Waylon Jennings and Johnny Cash.

I felt like when I started playing these songs, you could see the impact it had on the audience. Willie's music feels religious to me. For me, Willie has been a touchstone forever.

I lived in Austin, Texas in 1981 with my family. I was nine years old. Willie was just everywhere. He was the biggest thing in the world down there. He still is.

METRONOME: Do you still perform Highwaymen and Willie songs when you play?

Yes, and I do my own stuff too. There's not a fraction of the amount of clubs there were just ten years ago though. I'm lucky when I get to open up for national acts. I like doing that.

METRONOME: What is it that Willie Nelson has that people gravitate to?

In the book I wrote about Willie a little over a year ago, it's a huge collection of stories that people came up to me and told me about Willie and how he impacted their lives. I just think he's a singular talent that has the ability to connect with people... just his playing draws emotion out of me. I don't think there's ever been anyone like him.

METRONOME: What is coming up for you guys? Will you go out and play this material live?

The album will come out in my church and we will have a release party there in September. We are going to find ways of being very busy, traveling around and playing.

-- Brian M. Owens

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The Time Machine



ZZ Top

Photo circa: 1974

Band Members L to R: Frank "Rube" Beard (drums), Billy F. Gibbons (vocals & guitar), Dusty Hill (bass & vocals).

Musical Achievements: ZZ Top was formed in Houston, Texas, in 1969. The band maintained a constant lineup for over five decades. Their albums Tres Hombres (1973) and Fandango! (1975), and singles "La Grange" and "Tush," gained extensive radio airplay and have become staple tracks of classic rock radio. ZZ Top returned in 1979 with a new musical direction and image, with Gibbons and Hill wearing sunglasses and matching chest-length beards. They established a mainstream sound and rose to international stardom with Eliminator (1983) and Afterburner (1985), which integrated influences from new wave, punk, and dance-rock. The popularity of the albums' music videos, gave them mass exposure on MTV and made them prominent in 1980s pop culture. ZZ Top has released 15 studio albums and sold an estimated 50 million records. They have won three MTV Video Music Awards. In 2004, the trio was inducted into the Rock and Roll Hall of Fame.

Where Are They Now: On July 28, 2021, ZZ Top announced that longtime bassist-singer Dusty Hill had died at his home in Houston at the age of 72. In line with Hill's wishes, he was replaced by their longtime guitar tech, Elwood Francis. ZZ Top continues to play shows around the world to this day.

WHEN THE MUSIC MATTERS: JAMSP(●)T



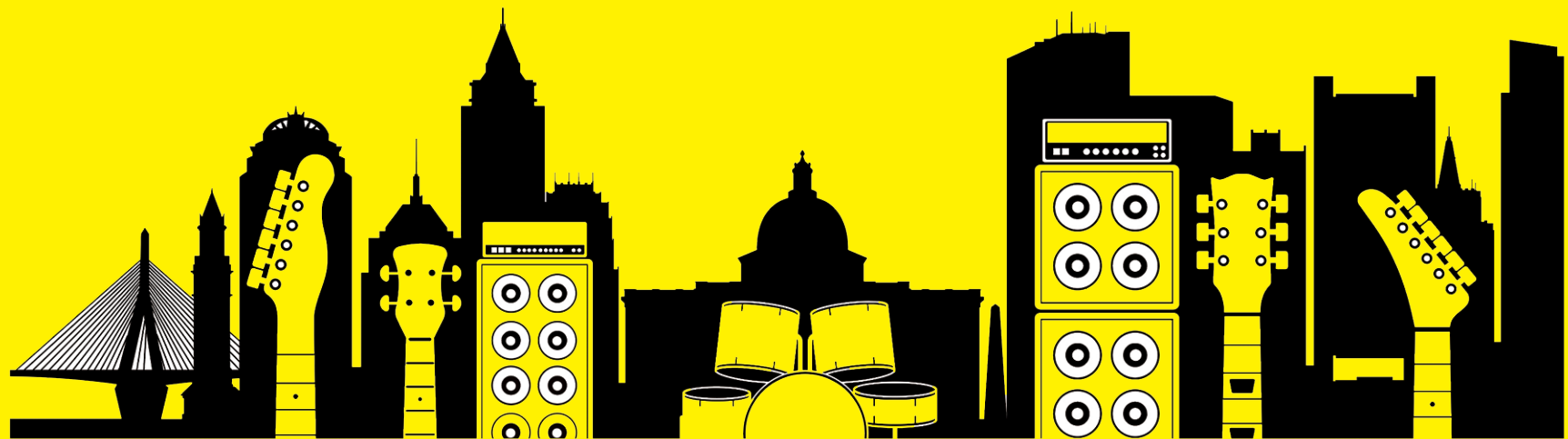
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Children of Static

Andy Gerwig is the brainchild behind the electronic band, Children of Static. He's a one man creative machine that does all of the instrumentation, production, mixing and artwork for the project. He purposely strives for a well crafted, refined electronic sound over a wash of electronica with no emotion. With the release of his new full length album, *empress*, Gerwig is mining the future of the electronic realm. I recently questioned him about the project and he elaborated in full about his music...

METRONOME: Where are you from?

Andrew Gerwig: I was born in Florida. We moved after my freshman year of High School when my Dad got a job in Boston. We had some family friends here at the time, so I had already visited the New England area as a kid.

METRONOME: How did you catch the music bug as a kid?

I've been a music kid for as long as I can remember. My parents always played a lot of different music around the house when I was little. I owe a lot of credit to growing up in that environment. I've been told I was rocking out and singing Nine-Inch Nails when I was a toddler, so the obsession definitely started early (laughs).

I used to daydream about being a musician as a kid, I would look through my Dads CDs and cassette tape collection a lot. The artwork fascinated me - like looking into another world. It was very impactful.

I also played video games all the time, Sega, Nintendo, PlayStation and loved the music and sound design. Video game composers in the 1990s were experimenting with a lot of different styles of music at that time. They were drawing inspiration from genres like Techno, Jazz Fusion, Ambient and Prog Rock. Being exposed to that was like a gateway for me into a lot of those genres and helped shape my taste in music.

I spent so many summer afternoons watching music videos on MTV for hours. I love the art form of the music video. At the time it was one of the main promotional tools for bands so a lot of work and effort went into them. I miss that.

METRONOME: Who were some of the artists/bands you were listening to when you were young?

Radiohead was one of my favorite bands

early on. My fascination with electronic music started in early high school after watching the web animations of UK artist David Firth. He used a lot of music from the Warp Records label in his animations like Boards of Canada and Aphex Twin. The Warp label has always been known for featuring experimental and creative electronic musicians. I love anything that has a lush, detailed sound world you can get lost in.

King Crimson remain some of my favorite bands to this day. I really admire how they push the boundaries of Art in Rock music.

METRONOME: Did you go to a music college? (If so, which one? Did you graduate?)

I went to Art school in Boston, but did not attend a music college. I took guitar lessons from a private teacher for about 2.5 years. Music is my main hobby and I'm constantly

I would always ask them questions to expand my musical knowledge and the understanding of theory concepts. They would include me in basement jams and that time was very crucial to my development and really helped me get more comfortable with playing and improvising.

METRONOME: What got you interested in synthesizers?

The way progressive rock bands like Yes and Tangerine Dream used them in a very sweeping and cinematic way. I was always drawn to that. Movie scores and composers of the 70s and 80s like the Blade Runner soundtrack by Vangelis for sure. Also, from listening to Ambient artists and composers like Robert Fripp, Brian Eno and Steve Roach. The textures and colors of the synths used were really inspiring to me. I wanted to figure out a way to create unique sound worlds like they do.

METRONOME: What are your tools of choice (synths, drum machines, etc)?

All my music is composed using Logic Pro software. It's got a pretty extensive library of virtual instruments. I utilize a Roland Juno synth as well for other sounds I can't tweak in the DAW.

I record guitar loops using my ditto x4 looper and then import the recordings into Logic. People are surprised when they find out that a lot of the atmospheric and sound effects are actually guitar parts and loops processed through a ton of effects.

METRONOME: Have you ever played in a Boston band or have you always done your own thing?

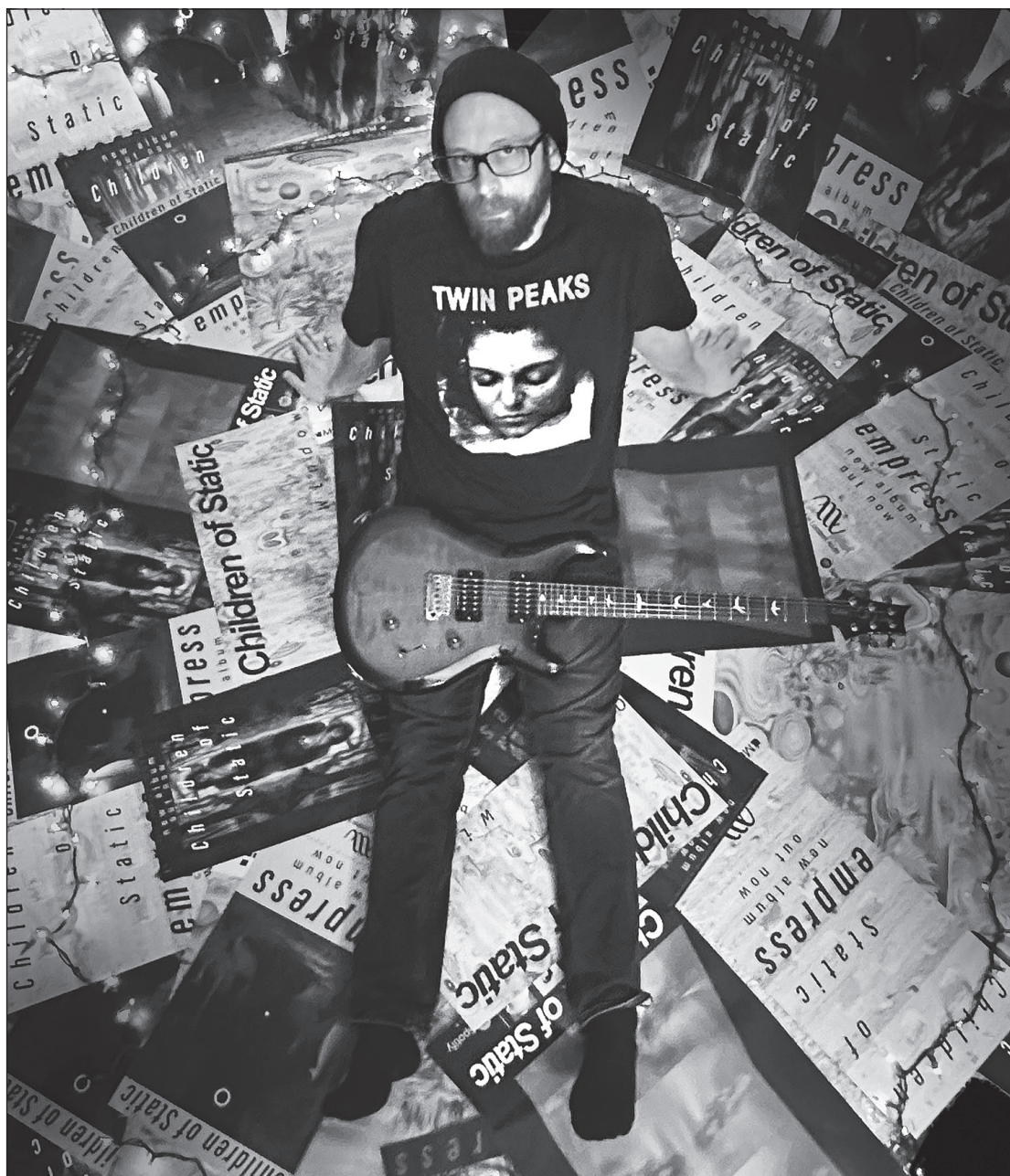
I have played guitar briefly in a few bands over the years, but nothing serious. It ended up being easier to have my own project. It can be tough to find time where everyone's schedules align.

I try to go to as many shows and concerts as I can. It's important to get exposure to all kinds of music and different types of art in general.

METRONOME: How did you come up with your band name, Children of Static?

It's from a horror novel by one of my favorite writers, Joe Hill (Stephen King's son). The book is called "NOS4A2" and he used that phrase to describe the ghostly apparitions of the kids.

METRONOME: Does it hold any meaning for you?



In High School/College I started to get really into Progressive Rock. I love the virtuosity of the musicians and how the story lines and concepts transport you to another world. The Mars Volta, Porcupine Tree and

learning new things and trying to improve my writing and playing. A lot of my friends are musicians. Some attended Berklee College etc.

When I was starting out as a teenager,

I thought it sounded interesting and resonated with the vibe I was going for. I read as many Fantasy and Horror novels as I can and have used them for inspiration in my music and song titles.

On my new album *empress* many of the song titles are from books and stories I've read by writers like Clive Barker, Phillip K. Dick and H.P. Lovecraft.

METRONOME: What was your mission when you started? Live act? Recording project? Wanted to be a rock star?

Primarily a home recording project. I've always been really interested in music production and wanted to learn how it was done. It's a good way to keep developing my skills in music and as a creative outlet for my ideas. I have had people mention that my music has a cinematic quality or would be fitting if used in a video game. I would love to collaborate and score an indie video game or animation at some point.

METRONOME: How many albums have you released? (Please name them and tell us what year they came out)

~ *EP* – Released in 2019

~ *Biotic* – Single, released in 2020

~ *Mainframe Angels* – Single, released in 2020

~ *Laughing in The Dark* – EP released in 2021

~ *Oval Window* – Album, released in 2025

~ *empress* – Album, released in 2026

METRONOME: How does the songwriting process work for you?

It usually starts from making live ambient-style guitar loops with my effects pedals and looper pedal.

After that I record those loops using Garage band on my phone which gives it this interesting lo-fi vibe and flavor. Then I import the recordings of the guitar loops into Logic pro.

From there I work on editing the recordings. I'll chop the sections up, mix and process them through a lot of effects and virtual amp sims. Once the loops are sounding how I like I work on building the arrangement around them and making a song out of it. Adding layers of synth parts and programing drum machine beats etc.

Other times its pretty improvisational. I open up a new project in Logic and start messing around a bit and it kind of takes off from there.

On the *empress* album, I wanted the music and atmosphere to be a lot darker than any of my previous work. I had a story in my head about an apprentice mage learning to use magic and going on a quest. Having that concept in mind as I was writing helped the project feel more cohesive.

METRONOME: Do you do all your own recording?

Yes, I do all of the recording, writing and mixing myself. I use my graphic design skills to make posters and design my own promos for social media.

METRONOME: What recording medium

do you use?

I use the DAW Logic Pro and connect my guitar/synth using a Focusrite interface. I started out making music using GarageBand so it's been an easy transition to Logic.

METRONOME: How long does it normally take you to write, record and finish a piece?

It depends, but usually about 3-4 main writing and recording sessions of the song at like 2-4 hours each. The mixing phase is a more complicated process and takes a bit of time to develop. I listen to my "in progress" mixes many times in between the sessions, listening for things I can fix or improve. I try to listen to my mixes in as many different ways as I can, on my stereo, in my car, and headphones.

METRONOME: Do you ever play live? If so, where?

I do not play live yet, but it would be fun to do a DJ set at a house party or something. These days, it's usually jamming on guitar with my friends and having fun.

METRONOME: Do you ever collaborate with other artists?

No. It's a solo project at the moment with no immediate plans to bring anyone else on board.

METRONOME: Where can people hear your music?

My music is available on all streaming platforms like Spotify, TIDAL, Apple Music etc. I also have a Bandcamp site where I

have CDs of the new album, *empress* for sale.

I encourage people to listen in Lossless or (MAX) Audio where available to really get the full spectrum of sound. The details and nuances of the mix come through well in the lossless audio format.

METRONOME: Do you send your CDs out to radio and press?

I am working on finding places to send my CDs out to. I'm hoping to get my music out to other reviewers or labels and get the word out more.

METRONOME: How do feel about AI music these days?

I don't think it has any place in music or Art in general. Using AI to create music is very dystopian and weird to me. It's scary to think that it will replace real human artists and creators.

METRONOME: Where can people go on the internet to learn more about you?

Facebook is the best way to connect with me and to receive all the latest updates about projects I'm working on and new releases. You can find me at: <https://www.facebook.com/childrenofstatic> or at my Bandcamp page: <https://andygerwig.bandcamp.com/>

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

Follow me on my Facebook page and check out my new album *empress*. It's available now on all streaming platforms and digipak CD.

-- Brian M. Owens

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Regals

The New Hampshire and Maine based Regals is a five-piece Americana, Alt-Country band that spins heartfelt tales of New England life filled with personal heartbreak in their songs. Band leader and chief songwriter, Ryan Rock Egan brings powerful, tormented vocals to his heavy-hearted songwriting that's fueled by swirling pedal-steel guitar licks, blazing acoustic guitar and a taut rhythm section. The band brings a uniquely fresh style to the New England music scene.

Riding the release of their first full-length album, Regaltown, USA, the band is poised to shake up the Northeast landscape. I questioned bandleader Ryan Egan about the group's intentions and he explained their plans...

METRONOME: Where are the Regals based?

Ryan Egan: Regals are based out of Manchester, New Hampshire and Portland, Maine.

METRONOME: How long has the band been together?

The band has been together since 2020, but started taking things more seriously in the summer of 2023.

METRONOME: Who is in the band?

There's me, Ryan Rock Egan on vocals and guitar, Sean Merkle on percussion, Chris J. Brün on guitar, Mike Vinci on bass and vocals and Lucas Troy on pedal steel guitar.

METRONOME: What was the initial plan for the group? Studio project? Live band? Be Rock Stars?

Initially, the band was started as a way to play music with close friends during the pandemic. We were playing covers like Creedence Clearwater Revival, the Velvet Underground, The Rolling Stones, and others with an aspiration to do something like a bar band. Over time though, the songs started coming and

we've had more of a focus on writing, releasing music and sharing our sound with other people.

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

The name kinda popped out of nowhere. The band being comprised of working class people with the world spiraling into a rapidly expanding massive wealth disparity, I think the name gives a nod to working class musicians like ourselves that have to navigate the art world independently.

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

Personally, while working on cover songs and playing The Rolling Stones, I rediscovered Gram Parsons and got completely burrito-pilled. That led me down another previously trodden path of great artists like Blue Mountain, Drive-by Truckers, Lucero, and Jason Molina. The sound of what I consider the alt-Country pioneers really inspired me to find my own voice in that world.

METRONOME: You just released a new album called Regaltown, USA.

How long did it take to record?

It took a couple years to finish after a few little snags in the road.

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

Similar to the concept to the band name, I think the album highlights the struggles of everyday life as a working class person in a small town. Heartbreak, the yearning, the drugs and alcohol, the grief and response of it all — it's all encompassed within the umbrella of Regaltown, USA.

METRONOME: Where did you record it?

It was also engineered by Eric Sauter at Blackheart in a big way. After bringing my engineered versions of the songs to Eric, I challenged him with trying to bring the differing sound qualities of songs recorded in different spaces together in a cohesive manner. Between myself, Ian, Eric and Jason, everyone had a big part in making this record come together. **METRONOME: Let's talk about some of the cuts on the album. I really dug the song "Wallfly." How did that come about?**

Well, the song came to me super quickly during the devastation I felt amidst the falling apart of a situational relationship. The song is just representative of the messy nature of the relationship and the pain and despair I felt in that moment. It's also about the resolve in finally being able to move on from such an unstable situation. I brought it to the band and it was put together in an instant.

METRONOME: "Gut" was a great rocker. What was the inspiration behind the writing of that?

"Gut" is for me, a song about living in New England. The way it's formed me as a person and although I dream of leaving this place and living somewhere else, there's always something or someone keeping me here. The dream

continues...

METRONOME: "Jenny Lee" was a cool song. What was that about?

Jenny Lee is a song about being in love with one of your best friends and how it hurts double time when things don't work out and it falls apart.

METRONOME: "Zephyr" had a great groove. How was that song borne?

The song was written back in the Winter of 2022 and was sitting in limbo for quite a while. After the passing of



my younger brother in June of 2023, I rewrote the lyrics slightly to become a song for him.

METRONOME: What informs the band's songwriting? Is it personal? Observational? Off-the-wall?

The songwriting is deeply personal, but I try my best to bring in the telling of a story with observational elements and altering points of view to make the songs more varying and relatable to the audience.

METRONOME: Who is the main songwriter or is it collaborative?

I am the songwriter of the group and I bring the songs to the table, but then we as a band collaborate on the vision and sound it will have.

METRONOME: Who took the band's album photography?

Our drummer Sean took the photos with a camera he borrowed from his cousin.

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

The music is that of an energetic and emotional rock & roll band with big nods to Country and Folk.

METRONOME: How often do you guys



play live?

We've done some East Coast touring and try to play throughout the New England area 4-5 times monthly. I just did a solo tour from January to February covering most of the whole country.

METRONOME: Where are some of the places people could see you perform?

I'm not sure exactly when this will come out, but we try to keep our show dates scheduled on our website at regalsband.com

METRONOME: Have you shot any videos for your songs?

Yes, we have music videos up on YouTube with links you can find on our website or Instagram.

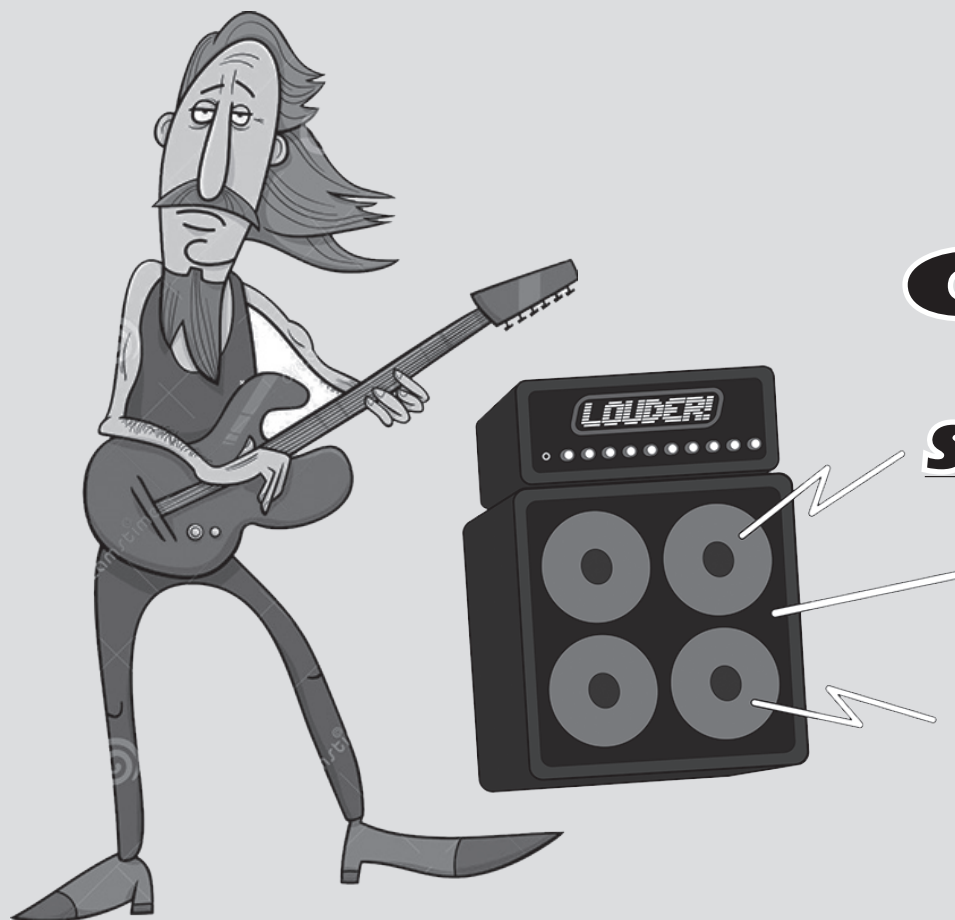
METRONOME: How can people find you on the internet?

Our Instagram is @_regals. Our website is Regalsband.com. Those are the best ways to keep track of us.

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

Yes, thank you so much for having us in Metronome. To anyone reading, thank you. Please be sure to follow us and keep an eye out for more new music coming soon.

-- Brian M. Owens



BANDS

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Metronome Madness

Hello friends of **Metronome Magazine** and welcome to the **August** installment of **Metronome Madness**. There's always lots of music news to let you in on, so let's get started... To celebrate the release of their sophomore album, **Hold The Mash** on Friday, July 17th, Southern rockers **Parker Barrow** will release their new single, "Nothin' Left To Save." The single is available on all streaming platforms. The new album features songs from last year's **Hold the Mash EP**, including the singles "Make It," "Novocaine," "The Healer," and "Glass Eyes Cryin'," plus three new songs, "Nothin' Left To Save," "Ruby's Reckoning," and a cover of the Black Crowes' "My Morning Song." Husband-and-wife duo **Megan Kane** on lead vocals and **Dylan Turner** on drums lead **Parker Barrow**. The band name is a homage to **Bonnie Parker** and **Clyde Barrow** - the infamous bank robbers during the Great Depression. A random encounter in 2019 paired **Kane** with **Turner**, who was on the hunt for a



Parker Barrow

new singer. Two weeks later they were on the road together, driven by one goal: making their musical dreams a reality.

In 2023 **Parker Barrow** expanded with the full-time inclusion of guitarist and musical director **Alex Bender**. **Turner** lays down a heavy groove while **Kane's** electrifying, soulful vocals soar high over the top. **Bender's** inventive riffs and fiery playing pull it all together, creating **Parker Barrow's** signature sound. The band is rounded out by **Will Tipton** on guitar, **Kyle Priber** on bass and **Eric Safka** on keyboards. To anyone who knows the roots and branches of American music, the passing of **Steve Cropper** in December 2025 was seismic. Yet to listen to his posthumous release, **Watching The Tide** scheduled for release in August is to hear an all-time great at the top of his game. **Steve Cropper** might have left us, but **Watching The Tide** indicates that there is much more still to hear from him. The single from the album, "Until Now" makes stellar use of **Rolling Stone Ronnie Wood's** stinging slide. The only other guitar you hear on "Until Now" is Steve. Never a showy player, the Missouri-born, Memphis-raised guitarist

was prized as the greatest engine room on the Southern scene. Just as vital, **Cropper** was a walking encyclopedia and this served him well as the trusted first lieutenant of **Stax** co-founder **Jim Stewart** and cornerstone of the label's house band, **Booker T. & The M.G.'s**. The twelve new tracks on **Watching The Tide** show that his creative spirit endures through a vast musical legacy. Singer **Sari Schorr** has signed a recording agreement with **Artone Label Group/Provogue**. For years, **Schorr** has been building a global career on the road. This year alone, she will stage a hundred performances across The U.K. and Europe. The release, will be the singer's third solo album. Legendary producer **Mike Vernon** came out of retirement to record her debut album in 2018. Their relationship yielded her debut, **A Force of Nature**. Her second release, **Never Say Never**, was released in 2019. That album was a collaboration with her songwriting partner and producer Henning Gehrke. She followed with



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Joanne Shaw Taylor

Live In Europe in 2020. In 2023, she gained notoriety as the vocalist on Robin Trower's **Joyful Sky** release. Schorr stated, "To be welcomed into a label family alongside so many talented artists I deeply respect is something I'm truly grateful for. My experience with **Joyful Sky** showed me firsthand how much this label believes in and supports its artists." British blues-rock artist **Joanne Shaw Taylor** will release her new studio album **The Trouble With Love**, on October 23rd. **The Trouble With Love**, was produced by **Kevin Shirley**. The release comes as **Joanne** continues another busy year on the road. Catch her live on August 15 at the **Blue Ocean Music Hall** in Salisbury, MA. or on August 19 at **Cary Hall** in Lexington, MA. **MoMojo Records** is proud to announce the September 4th release of **A Night in New Orleans**, a new album from Blues Music Award nominee **Mitch Woods**. **Mitch** takes a different path on this special recording, stripping everything down to the essentials: just **Mitch**, his piano and vocals. Recorded live at the legendary **Snug Harbor Jazz Bistro** during the **2026 New Orleans Jazz & Heritage Festival**, **A Night in New Orleans** captures the magic, energy, and soul of an evening in The Big Easy. A mixture of his own originals and personal favorites, **Mitch** delivers a performance on **A Night in New Orleans** with the passion and infectious spirit that has made him a favorite of audiences around the world. "**A Night in New Orleans** is not a produced studio recording; it is a raw telling of a night on the town," adds

Mitch. "Just like the streets of the Big Easy, it's got its potholes, cracks and boozy funk - and I hope you enjoy it as much as we did that wonderful night." Congratulations to **MoMojo Records** for being nominated for **Record Label of the Year** by the Annual Josie Music Awards, to be held September 20, 2026 at the Grand Ole Opry House in Nashville, Tennessee. **MoMojo Records**, a division of **Nola Blue, Inc.**, was established in 2022 to provide the flexibility of DIY distribution with the personal attention and connection to a label family. Multi-Platinum Atlanta rockers **Collective Soul**: **Ed Roland** on vocals/guitar/piano, **Dean Roland** on rhythm guitar, **Will Turpin** on bass, **Jesse Triplett** on lead guitar and **Johnny Rabb** drums are taking a nostalgic trip back to the '80s and proudly showcasing their "New Wave side" on **Touch and Go**, their latest album that will be released July 31 on their label, **Fuzzie-Flex Records**. **Collective Soul**, who have sold over 15 million albums worldwide (six of which have gone Gold or Platinum) and boast seven #1 singles, are continuing their non-stop headlining trek across North America. Tickets for all shows can be purchased on the band's official website. **PASSING NOTES**: **Walter Parazaider** died June 17, 2026 from complications of Alzheimer's disease. He was a woodwind player who was a founding member of the rock band **Chicago**. He was best known for being one-third of **Chicago's** brass and woodwind section alongside Lee Loughnane and James Pankow. A member of **Chicago** from its inception, **Parazaider** continued to tour extensively with the band until his retirement from touring in 2017 due to a heart condition; **David Clayton-Thomas** died at St. Michael's Hospital in Toronto, on June 24, 2026, at the age of 84. The British-Canadian singer-songwriter was best known as the lead vocalist for **Blood, Sweat & Tears**. He was inducted into the Canadian Music Hall of Fame and in 2007 his jazz/rock composition "Spinning Wheel" was enshrined in the Canadian Songwriter's Hall of Fame. In 2010, Clayton-Thomas received his star on Canada's Walk of Fame.

VIDEO'S OF THE MONTH: **Fast Charlie**- For twenty years, Charlie Swift (Pierce Brosnan) has been a hitman for his mob boss named Stan. After a rival boss puts a hit on Stan and his crew, Charlie is the sole survivor and decides to avenge his

friend; **Jack Ryan: Ghost War**- Jack Ryan (John Krasinski) reunites with CIA operatives to navigate a treacherous web of betrayal against an enemy who knows their every move, facing a past they thought was long put to rest; **Polar**- A retiring assassin (Mads Mikkelsen) suddenly finds himself on the receiving end of a hit, contracted by his own employer (Matt Lucas) seeking to cash in on the pensions of aging employees; **Fountain of Youth**- Two estranged siblings (John Krasinski & Natalie Portman) join forces to seek the legendary Fountain of Youth. Using historical clues, they embark on an epic quest filled with adventure. If successful, the mythical fountain could grant them immortality; **Tom Petty: Somewhere You Feel Free: The Making of Wildflowers**- In early 2020, a collection of 16mm film from 1993-95 was discovered in the archive of legendary artist Tom Petty. The film was shot while Tom was on a prolific songwriting streak making what he intended to be a double album called **Wildflowers**. **Somewhere You Feel Free** allows you to spend 90 minutes immersed in the candid and musically rich world of Tom's creativity as he makes his first album with legendary producer Rick Rubin; **Remarkably Bright Creatures**- Through unlikely bonds formed during night shifts at a local aquarium, Tova (Sally Field), an elderly widow, learns of a life-changing discovery that may bring her joy when she meets her replacement (Lewis Pullman); **Ryan Hamilton: This Just Hit Me**- Comedian Ryan Hamilton will have you howling with laughter. Directed by Nate Bargatze; **Little Brother**- A famous real estate agent's (John Cena) life is disrupted when his eccentric little brother (Eric Andre) appears back in his life; **Sisu: Road To Revenge**- A man (Jorma Tomilla) returns to dismantle his family's house where they were murdered in war, to rebuild it elsewhere in Finland. When the killer, a Red Army commander, tracks him down, a brutal cross-country pursuit begins. Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY LEO, YOU LION YOU**. Thanks for reading.

--Compiled by Brian O.

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Musician's Autobiographies

• Book reviews by Alex Gecko •

Guitarist **Mirwais Ahmadzai** published **Taxi-Girl 1978-1981** in 2024. In the band Taxi-Girl, Mirwais, an Afghan/Italian teen living in France sought to create a New Wave band with elements of the Stooges, but with a



Farfisa or Synth. They had all the ingredients to become Depeche Mode or Duran Duran, but most of the band also had heroin habits, boring vocals, corrupt management, poor advice and therefore only delivered a watered down Blancmange.

Towards the end, drummer Pierre dies of a coke overdose after getting into fisticuffs with singer Daniel. This is reflected in the already defeated and disillusioned tone of the author. At the same time, his hectic writing style reminds us of Ginsburg's "On the Road" mixed in with the Hunter S. Thompson's gonzo, just without the highs or the humor.

He writes in a rather thick French 1980s slang and often loses the narrative due to being distracted by details and feeling sorry for himself. Dialogue doesn't feature in the ingredients. Instead of focusing on what they achieved live or in studio, he offers a profound analysis of what went wrong and that Indochine succeeded by copying their ethos and avoiding their pitfalls.

He also never misses an opportunity to dis Fred ChiChin, a former member of his entourage, who later found true French fame and fortune in the hit band Rita Mitsouko. The record company disposed of the Taxi Girl master tapes, precluding any real revival especially with the singer and keyboardist Laurent having also passed away in the new millennium.

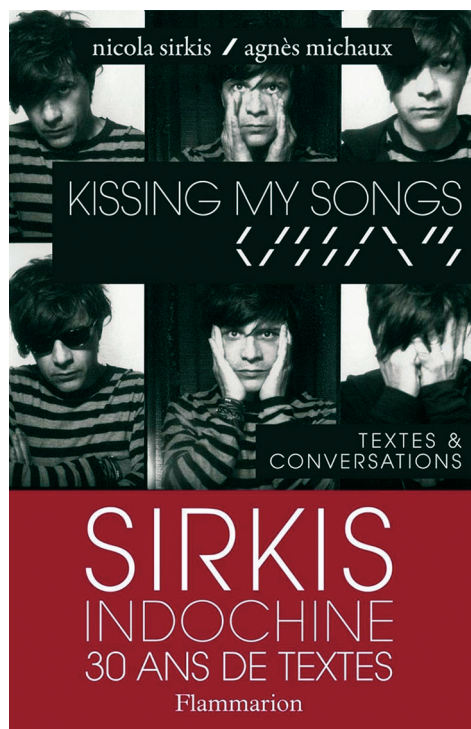
This is supposed to be the first volume of a trilogy, which may perhaps succeed as Mirwais finally achieved fame as Madonna's Producer in the 1990s.

Nicolas Sirkis, frontman of **Indochine**, published **Kissing My Songs** with Agnes Michaux in 2011. Again a French Rock musician provides us with an analysis of his songs. The input from the ghostwriter, other than the invisible editing, is significantly less than 10% of the content and makes this an honest and authentic document.

Indochine was the most successful French New Wave band from about 1980 onwards. As one would expect, they start with the hit song "L'aventurier" which was based on a Franco-Belgian comic book hero. This was followed by a series of songs exploring a sort of glorified between-the-wars orientalism, befitting their band name.

Sirkis then developed a taste for eroticism and eventually mortality. In between the lines, you learn of his formative years, relationships, his writing process and the passing of his guitarist twin brother Stephane from Hepatitis and probably drugs.

The writing style, taken from taped interviews, is straight forward French vernacular that makes this a sophisticated, yet easily digestible page turner interspaced with the singer's handwritten lyrics. It is



noteworthy how much inspiration Nicola got from quality literature, considering our social media infested modern world. Nicola Sirkis

also published a now difficult to get and expensive coffee table book with full band history in 1998 and a tour diary in 2010.

Plastic Bertrand (Roger François Jouret) published **Ça Plane! Délires Et Des Larmes** together with ghostwriter Olivier Monssens in 2008. The happy go lucky Roger came from a loving and thoroughly middle-class Brussels (Belgium) family and ironically had



the biggest French Language hit of the 1970s or 1980s with "Ca Plane Pour Moi," which has been covered by many artists, including Sonic Youth.

As much as he was drawn to punk, he actually studied music at a conservatory and knew what he was doing. It's a pity he didn't study law as his studio session with a ruthless producer for a joke single left him in practical indentured servitude and in tax debt for years as he signed what seemed to be a simple release form at the time. Still he makes the best of it and proceeds to tour and record like Hell, all while spreading his patented good humor.

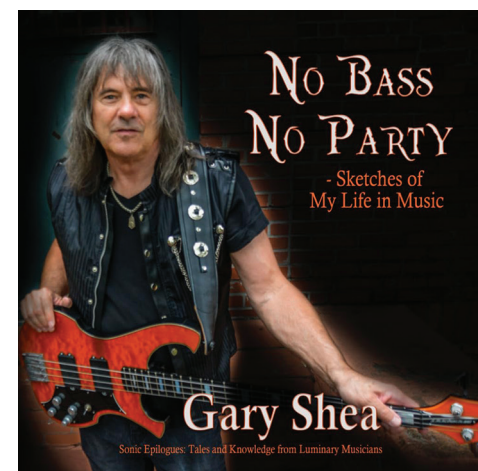
His numerous singing TV appearance eventually landed him jobs as TV presenters while also landing him as a contender in the Eurovision song contest. There's virtually no dialogue, but he names a lot of his interesting partners and their projects together. He writes in a spontaneous and animated style with an unusually cultured grammar while using the adolescent lingo of the late 1970s

at what seems a mile a minute making this an exciting read.

There's not a dull moment for this otherwise normal family man who never gives up despite fiscal persecution and still achieves a well-deserved come back with decent compilation sales. Plastic Bertrand takes 1st prize for the new wave era. He's the classic underdog one has to feel empathy for. He continues to perform and his surrounded by his family.

Gary Shea, bassist of **New England** and **Alcatrazz** published **No Bass No Party: Sketches Of My Life In Music** in 2025. It was a pleasant surprised that a local rock musician brought out a book. This no-nonsense artist proceeded in a traditional chronological manner with simple straight forward grammar and sentence structure.

Starting as the thoroughly middle class son of a policeman, he drifted easily into rock music and the bass as a teenager at the height of the British invasion. He recounts his journeyman years before the band New England got going properly, by mentioning just about everyone he ever met in the business or jammed with. These personages however remain largely cardboard cut-outs.



There are no band shenanigans, but plenty of management and record company misdeeds. His take on various vintage basses might be useful for collectors. He also omits all private life and even day jobs that may have kept him going in the early years. You won't read about the heads of chickens being bitten off or mounds of drugs being snorted. What you will read is the intense journey into the heart of rock and roll and what it takes to come out the other side. Gary Shea took that ride and has survived to tell his thrilling tale and there is no need for embellishment nor hyperbole-the truth is more unbelievable than fiction.

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