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METRONOME

MAGAZINE

FREE!

February 2025



Lonely Leesa & The Lost Cowboys



B.F. Raid



Pure Prairie League



Tomislav Goluban/Crooked Eye Tommy

Metro•Scene

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

2/1- Cloonee
2/7- Rubblebucket: Year of the Banana; Electric Feels: Indie Rock & Electronic Dance Party
2/12- Benjamin Ingrosso
2/22- Bingo Loco Boston; Dombresky
2/28- Reggaeton Rave

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

2/1- Meklit Hadero
2/3- George W. Russell Jr.
2/6- A Night in Brazil
2/7- Pia! The ShowTrinity Irish Dance 2/8- JIG 2/11- Happy Feet!
2/13- Rooted in Unity: An Evening for the Global Majority
2/15, 16- International Championship of Collegiate A Cappella Northeast Quarterfinal
2/18- Jazz Composers Alliance Orchestra
2/20- The Berklee Global Jazz Institute Summit 16th Anniversary Celebration 2/22- Unleashed 2/25- Upside Down Universe

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

2/1- 15th Annual New England Winter Blues Festival w/Rick Estrin & Jerry Portnoy, Jason Ricci, "Sugar Ray" Norcia and Nick David
2/7- The Outlaws
2/8- Mike Girard's Big Swinging Thing
2/15- Mother of A Comedy Show w/Kerri Louise, Christine Hurley and Kelly MacFarland
2/21- A Celebration of the Music of Chicago
2/22- Draw the Line: Aerosmith Tribute
2/27 & 28- Comedian Bob Marley

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

2/1- Mighty Mysti; Nomad-I; DJ 4eign
2/2- TX2; tiLLie; Flat Out

2/4- Wallace; Ally Evenson
2/5- Almost Monday; Adrian Lyles
2/6- Bay Ledges: future.exboyfriend
2/8- Dua Saleh
2/9- Fiji Blue
2/11- Jamie Miller; Alex Sampson; Garrett Adair
2/12- Eric Bellinger
2/13- lunar vacation; Tasha
2/14- Ax and the Hatchetmen
2/16- Max Frost
2/17- Asim Azhur; Aur
2/19- Asal
2/20- Ollie Wride
2/21- The Hails; Never Ending Fall
2/22- Victoria Canal
2/23- Swallow the Sun; Harakiri for the Sky; Ghost Bath; Snakes Of Russia
2/24- DC The Don
2/27- Folkfest Of The North w/Ensiferum & Korpiklaani; NiNi; Trollfest
2/28- Maro; Nasaya

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

2/1- The Darrell Nulisch Band
2/7- Toranzo Cannon
2/14- James Montgomery Band
2/15- The Jazz Depot "Local Players Showcase"
2/28- The Squeezebox Stompers: "Mardi Gras at the Bull"

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

2/7- Dan Fontaine Viva Las Elvis
2/8- The Love Dogs
2/14- Little Miss And The Boom
2/15- Fat City Band
2/21- Sugar Ray And The Bluetones
2/22- Donna Byrne & The Marshall Wood Trio
2/28- James Montgomery Blues Band

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

2/7- Theresa Caputo Live! The Experience

2/28- Zachariah Porter: The Strip Mall Tease Tour

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

2/1- Boston Comedy Festival Present: Comedy and Cabernet
2/2- LFO
2/4- David Nail
2/5- Dan Bern; Jeffrey Gaines
2/6- Marty Friedman; Nikki Stringfield; Patrick Kennison
2/7- Mystic Bowie's Talking Dreads; Roomful of Blues
2/8- Comedy and Cabernet; Raheem DeVaughn
2/10- Raheem DeVaughn
2/11- Jazzmeia Horn
2/12- Rayland Baxter
2/14- Rey Royale- XOXO.
2/15- Poetry vs. Hip-Hop w/Spoken Word-Poet Queen Sheba
2/16- Dumb Dads Li; Come Together: George Harrison Birthday Celebration
2/17- Prince T-Dub
2/18- Where Grateful Vibes Meet Hip Hop Flow
2/19- Necati ve Saykolar
2/20- Nicholas Payton
2/21- The Weight Band; Lalah Hathaway; Micky Braun (of Micky and the Motorcars) with Jeff Crosby
2/22- Lalah Hathaway; Bob Schneider
2/23- Comedy and Cabernet
2/24- The Sloppy Boys Podcast Tour
2/25- Tiffany - Greatest Hits Tour
2/26- TC Carson
2/28- Shannon Middleton

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

2/3- Rachael Davi
2/4- Nigel Wearne
2/6- Colin McGovern EP release
2/7- David Berkeley
2/8- Big Richard
2/9 & 10- Sub Rosa Songwriting Retreat Songs from Three Mile Island

2/11- Henhouse Prowlers
2/12- Dietrich Strause
2/13- Heather Maloney
2/14 & 15- Session Americana
2/16- Mark Stepakoff Album Release and Birthday Celebration; The Lied To's
2/22- Inn Echo
2/23- Jenny Owen Youngs
2/26- Mariee Siou
2/27- Nano Stern; Nicolás Emden
2/28- Masters of Hawaiian Music w/George Kahumoku Jr., Herb Ohta Jr. and Sonny Lim

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

2/4- Jerry Cantrell
2/7- Moonglade
2/8- Lettuce
2/10- Phantogram
2/14- Ian Munsick
2/15- Greensky Bluegrass
2/16- Latin Mafia
2/19- Bryce Vine
2/21- Counterparts
2/22- Foster The People
2/28- Parmalee

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

2/2- David Newsam Trio; Jacky Terrasson Trio
2/3- Organically Good Trio
2/5- Blind Boys of Alabama
2/7 & 8- The Cookers
2/9- Ameranouche
2/10- Dapper Gents
2/14- Olatuja
2/15- New Jazz Underground
2/16- Gary Wittner Duo
2/17- Jason Palmer Public Option
2/18- Early James
2/21- Tommy Castro and the Painkillers
2/22- Mike Zito; Jimmy Carpenter Band
2/23- Clifford Cameron Trio
2/24- Julie Rhodes
2/27- Eli "Paperboy" Reed
2/28- Kat Edmonson

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

2/2- Destroy Lonely
2/5- Heatwave
2/7- Flood
2/14, 15 & 16- Six Invitational 2025
2/21- Finneas
2/22- Father John Misty
2/28- Joe Bonamassa

THE MIDDLE EAST
Cambridge, MA.
(617) 354-8238

Upstairs

2/1- Nunslaughter; Demiser; Desolus
2/2- Bonginator; Frog Mallet; Retained Surgical Instrument; Trash Panda
2/6- Rachel Grae
2/7- Jarv; King Green; Damn Skippy
2/8- Strutman Lane
2/14- Lew
2/15- Jae Skeese
2/16- Kelsy Karter & The Heroines
2/21- Earthside
2/25- Raquel Rodriguez
2/26- Alt Bloom; Annika Wells

Downstairs

2/1- Haywire "For Better Or For Worse" Record Release
2/2- New York Hounds; Haywire; Beton Arme; Skinhead; Leave No Doubt; Rabid Few
2/8- Decapitated; Incantation; Darkest Hour; Exmortus
2/13- Bien
2/22- Hot in Herre: 2000's Dance Party
2/28- Catch Your Breath; Archers; The Funeral Portrait; If Not For Me

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

2/2- Martin/Morell/Fredette
2/4- Bars Over Bars Hip Hop Showcase
2/7- Hippy Hour with the Owsley's Owls
2/8- Circus Battalion; Structure Sounds; The Prozacs; Scotty Saints and The True Believers
2/9- Lesser Birds; The Golden Years of Dutch Pop; Daylilies; Charming Arson
2/10- Boston's Monthly Bad-ass Burlesque Punk Rock Dance Party
2/11- Listen Up! Originals Only Open Mic hosted

by Forest Romm
2/12- Fully Celebrated Orchestra
2/14- Hippy Hour with Uncle Johnny's Band
2/15- Smell The Love
2/16- Midway or the Highway Open Mic
2/21- Hippy Hour with Promised Land; ADHD (AC/DC Experience) w/ TJ Welch & The Wasted
2/23- Cat Crash;Tiffy; Harmony's Cuddle Party; Olas De Suryas
2/23- Midway or the Highway Open Mic
2/25- Listen Up! Originals Only Open Mic hosted by Forest Romm
2/26- Diamond Blues Jam (Jerry Garcia Band Tribute)
2/28- Hippy Hour with Uncle Johnny's Band; Smile Lines

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

2/1- The Side Cars (Cars tribute)
2/2- Medium Patricia Griffin
2/7- Mama Mania (ABBA tribute)
2/8- Disciple of The Garden
2/14- Quinn Sullivan
2/15- 1 Wild Night (Bon Jovi tribute)
2/20- Mike Zito; Jimmy Carpenter
2/21- Fat City Band
2/22- Captain Jack & The Strangers
2/23- Taylor Swift Dance Party
2/27- Grab Brothers
2/28- Running on Jackson (Jackson Browne tribute)

PALLADIUM
Worcester, MA.
(508) 797-9696

2/1- Blackberry Smoke; Jason Scott & The High Heat
2/8- Atmosphere; Sage Francis; Mr. Dibbs
2/14- ICP's Juggalo Weekend
2/23- Thrown; Varials; No Cure; Heavensgate
2/28- SepticFlesh; Itmas; Ex Deo

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

2/7- Geordie Greep; NNAMD
2/8- Tino & Jojo
2/18- Hulvey; nobigdy
2/22- Badfish; Kash'd; The Quasi Kings
2/23- Ian

2/27- Ashley Cooke; Greytan James
2/28- Make Them Suffer; Like Moths To Flames; Aviana; Windwaker

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

2/1- Tim Ray Quartet
2/7- Brian Simpson
2/14- Emmaline
2/22- The Jeremy Pelt Quintet
2/28- Simon Phillips Protocol

SINCLAIR
Cambridge, MA.
(617) 547-5200

2/1- Drop Nineteens; Horse Jumper of Love; Wishy
2/2- glaive
2/7- Power of Love; Buoys of Summer; The Fatal Flaw
2/8- J Mascis
2/13- American Aquarium
2/14- Max McNown; barrett
2/16- The Bad Plus
2/17- Cochise; Tisakorean
2/18- Michelle; Ayoni
2/19- Willow Avalon
2/20- Tauk
2/21- Bayker Blankenship
2/22- Jesse Welles
2/23- Jordana; Rachel Bobbitt
2/24- Benjamin Clementine; Beaven Waller
2/26- Aaron Watson
2/27- Pom Pom Squad; Caroline Kingsbury
2/28- Molly Grace

SONIA
Cambridge, MA.
(617) 354-8238

2/1- Corrosion
2/4- The Backfires; Foxtide
2/6- Enjambre; Juan Son
2/8- Lemmyfest 6: A Benefit for the Ronnie James Dio Stand Up And Shout Cancer Fund with Iron Fisted, Black Salad and Hit & Run
2/14- Phyphr x Slynk
2/21- Geneva; Eli Yacinthe; Ishan
2/28- Stephen Day

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

2/1- Gina Brillan
2/6- The Wolf Sisters
2/7- Janis Joplin Experience
2/8- Mike Dawes
2/9- Shady Roosters
2/14- Krisanthi
2/15- Harry Manx
2/20- Lisa Bastoni
2/21- Montreal Guitar Trio
2/2- Swinging Steaks
3/23- Shady Roosters
2/28- Gabe Stillman

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

2/7- The Mark Nomad Band
2/8- Buddy McEarns
2/15- The Love Dogs
2/21- Arno and The Low Down
2/22- Six Pack of Blues

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

2/2- Jay and Silent Bob
2/6 & 7- Chris Fleming
2/8- Eddie Griffin
2/12- Kelsey McKinney
2/13- Gals on the Go Podcast
2/14 & 15- Andrew Santino
2/16- Jordan Jensen
2/19- The Cesária Évora Orchestra w/Elida Almeida, Lucibela, Ceuzany and Teófilo Chantre
2/20- Jimmy Cash
2/21- Kelsey Cook
2/22- Ginger Billy
2/23- Adam Conover
2/25- It Is What It Is Tour 2025
2/27- Meg Stalter
2/28- Hyprov: Improv under Hypnosis

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Pure Prairie League

Pure Prairie League has been one of Country Rock's pioneering forces for more than 50+ years. Led by band mastermind and former bassist Michael Reilly, and featuring original pedal steel player, John David Call (in the band), Pure Prairie League continues to make their trademark music. I spoke with Mike Reilly one temperate New England day in early December and he told me about the band's members (new and old), the making of their new album, Back On Track, and the renaissance the band is currently enjoying...

METRONOME: Your new album, Back On Track is excellent. How long did it take to record?

Mike Reilly: We started recording in July 2023, and finished in July 2024.

METRONOME: Was that just for the recording?

No, it was everything from soup to nuts, but the thing is, we only worked about one week a month, and a couple of months we didn't work at all.

METRONOME: Were the songs all written before you went in or were you writing in the studio?

Both. We had songs that we rearranged when we went into the studio, then I had a few songs ready to go like "Six Feet of Snow," "I Believe I Could Fall in Love with Loving You," "Modern Problem," and "Price of Love."

METRONOME: What is your position with the band now?

Well, I'm not touring with the band, but I own the name and I own the band. I played bass in the group for 52 years.

METRONOME: How is it that John David Call is still in the band and is the only original member? What has happened along the way?

Well, he took about 26 years off. He was in the medical field designing laser tagging instruments for the medical field. He was doing cancer tagging research.

METRONOME: So when he wasn't there, you were the only original member?

Yes. It's been my baby since I joined in 1972. The band formed in 1969, but actually started doing real gigs in 1970.

METRONOME: During those years, what exactly was your role in the band other than playing bass?

I was the bass player and one of the lead singers, but I was also the guy that did all of the business for the band. I was sitting next to the producers for all the early albums. I spent every minute in the studio that there was.

METRONOME: What happened during the break up periods in Pure Prairie League?

The first actual stoppage was six months in 1973 when Craig went to jail for draft problems. He refused to join, so he wound up going to the Federal Institute for The

Criminally Insane in Springfield, Missouri.

METRONOME: How long was he in?

Six months, but we got him out and got him in to an alternative service job for two years and a hospital in Kentucky. We were out doing gigs on the weekend, but it kind of broke his spirit, to be honest.

METRONOME: Are you the guy that always finds new musicians to get the band back together?

If members of the band are going to go their own way, like the Goshorn brothers [Larry & Tim] and Vince Gill, and people like that, I'm the one that finds the guys to replace them and move forward.

METRONOME: When the band goes out on the road now, do you still accompany them?



No, I had some physical issues back in 2006. I had a liver transplant, and I was off the road for about a year. Of course, being a road warrior, I went right back out and started playing music. As I got older, the traveling was just too much to handle. It took Covid to realize, Hey, I have a home. The problem is, musicians get paid to travel, they don't get paid to play.

METRONOME: The album opener, "The Beginning," is a great song. How did that come together?

That was a song that, Jeff Zona, our guitar player, had written many years ago. I had heard his demo and said, Wow, this sounds like Pure Prairie League. If we do this, and we do that, it's Pure Prairie League right back to the beginning. I love it. It's a great opener.

METRONOME: I loved all the vocal harmonies you put in the tune. When you were putting it together, were you thinking, This is just like old times?

Yes, absolutely.

METRONOME: How many lead voices do you have in the band now?

There are four guys out of the five. John Call, the steel player, doesn't sing anymore.

He's a backup singer. When people hear him sing, people back up (laughs). Jared, Jeff and Scott are the featured vocalists on this record. Randy doesn't do any of the lead vocals, just the harmonies.

METRONOME: When you're looking for band members, is the vocal thing the most important thing for you?

Absolutely. Actually, the criteria for joining Pure Prairie League is:

- 1- You have to be a nice guy.
 - 2- You have to be a fan of the band.
 - 3- You have to be able to bring something to the table to elevate the game.
- And
- 4- You've got to really want to do this. This isn't a gig like something in Nashville where you can sub out. This is a band, it's a league,

I hear a saxophone in this. He looked at me like... a Sax? I said, Yeah. We used to have David Sanborn play on our records.

So I called up my friend, Jeff "Birdman" Kirk, who was in the band playing with us in the 1970s when Vince Gill joined the band. "Birdman" came in and played monster saxophone on that song. It actually turned into a jam session in the studio. You can hear it at the end. Everyone is just throwing solos at each other. All of a sudden, the whole thing breaks down and the last thing you can hear on the tune (with headphones) is Scott setting his drumsticks down on the snare.

METRONOME: You revisited the country vibe with the song, "I'm The Lucky One." What was that track about?

That was another song of Jeff's. It was a great song just as a demo. It has never been recorded before. None of these have. It was such a great song, and I thought again, This is classic Pure Prairie League.

Jeff didn't feel comfortable singing it. He said, "It's just not in my range, so let's give Scott a shot at this." I think Scott killed the vocal on it. Once again, it's classic, Pure Prairie League, country rock.

METRONOME: What does the classic Pure Prairie League sound like in your head?

I hear, first of all, the cohesiveness of the music, and then the vocals. I always hear vocals first. Pure Prairie League is first and foremost, a vocal band. Secondly, it's a bunch of monster players that can play anything from Jazz to Country to Blues to Bluegrass and R&B... You name it.

Those are the things I'm always looking for in a musician. I want to be able to showcase the talents of the band on the record, but I'm jealous not being able to be in the studio and playing and singing, I gotta tell ya.

METRONOME: At any point while you were in the studio, did you look at the guys and say, This thing is really cooking.

Yes, I did. It's taken a long time to get to this point. It's been almost 20 years since our last record. We didn't have that much to say until I got the current band together and we wanted to do a demo. Finally, after I heard a few demo songs, I said, Let's just do a record.

METRONOME: You didn't have any major label interest?

No, but we're not talking about rocket scientists or brain surgeons in the music business as it is these days.

METRONOME: You're probably better off releasing it yourself because there's more money in your pocket, right?

Well, that's a consideration, but it wasn't the only reason. Since the Two Lane Highway album back in 1975, we stopped taking money from the record companies. You never recoup it. RCA tells me that we still owe close to \$80,000 for Bustin' Out. Go figure because

that album must have sold close to seven or eight million copies. They say, we still owe them. That's the main reason for not doing it on a major label.

METRONOME: Getting back to the record... I loved the tune, "Love Song." That was a great number. How did that come about?

I had first heard that song when I was living in England in 1971. It was on the Elton John album, Tumbleweed Connection. That's the only song that Elton and Bernie Taupin didn't write. That song has just stayed with me in the back of my head and haunted me for years. I always wanted to do it.

It was written by a gal named Lesley Duncan. She was a very well-known background singer in England. She sang with Elton and the Alan Parsons Project. She's on a million records, but she had incredible stage fright and was terrified about going out and performing. She just did her thing in the studio and then died at a very young age.

I thought, with this band and these vocalists, we should do it. Then everybody was saying, I don't want to do an Elton John cover song, but I did (laughs). I think it's been recorded by about 20 different artists, but I think we put the Pure Prairie League spin on it.

METRONOME: You went back to a Country hoe-down thing on the song, "6 Feet of Snow." Can you tell us about that?

That's originally a Little Feat song from the Down On The Farm album back in the early '70s, written by Lowell George and Keith Godchaux, the keyboard player for The Dead.

Craig Fuller was in Little Feat for about five or six years and when he got back into Pure Prairie League in 1999, he brought that song in and we were playing it on stage.

We recorded that song on this album and we recorded "Cajun Girl" on the last album, All In Good Time. Of course we love Little Feat, but that was a Craig Fuller contribution. I always wanted to do it, and I think we did a great bluegrass, country Cajun, version of it.

METRONOME: How did you find the current guys for the band?

It was more word of mouth. When Randy joined the band 7 years ago, our guitar player at the time, Donnie Clark and Scott had played with Randy in Earl Thomas Conley's band. They had suggested Randy. He was doing mostly session work and jingles. Finally, the time came and I asked him, Hey man, do you wanna come up and do some playing with us? Then I hired him.

It was almost the same thing with Jared and Jeff. Scott and Randy had been playing local bar gigs to supplement their income in Nashville. They had played a lot of gigs with Jared on bass and Jeff on guitar. That's how the connection came to be.

I contacted them both and said, Look, how about getting in the studio and seeing if you guys fit. Jared, the bass player said, I know every one of your songs and everyone of your albums. Not only did they ace the auditions, but they were up for the gig.

METRONOME: Was Jared happy that you asked him?

He said he had been waiting for three years (laughs). We hadn't had a keyboard player in

the band since Mike Connor passed away in 2004, but we couldn't find anybody other than Chuck Lidell, who would fit the bill for us.

METRONOME: How many shows does Pure Prairie League play a year?

We've been averaging about 50. We do Performing Arts Centers, the old renovated theaters and in the summer, we do big, outdoor things.

We tape every show we play. We have a 32-track recorder built in to our system. I've been pouring through all these performances. The next thing I'm going to do is put together a live, double album.

METRONOME: Do you guys ever play in Europe and Japan?

They know us because we're getting all kinds of video interviews and ads from this new record. It's a first for us though. The band has never toured Europe or Asia. It's Canada and Mexico pretty much for us, but it looks like we're going to be playing in Europe this summer.

METRONOME: Where did you record Back On Track?

We recorded at Riverfront Recording Studio that our friend Pat Lassiter owns on the Cumberland River in Madison, Tennessee, right outside of Nashville.

METRONOME: Why did you choose Riverfront?

Well, it's small, it's comfortable, and Pat's got great ears and great chops. He played with Charlie Daniels for several years. The main thing is, he just knows how to make his room sound good. What we got out of his room and his ears was fabulous.

METRONOME: On the albums cover, you used the old cowpoke, "Sad Luke," that you've used since the very first album. Is that right?

Yes. That was a Norman Rockwell.

METRONOME: Did you have to pay Rockwell some kind of royalty?

He didn't want anything, but the Saturday Evening Post sure damn did. Our art Director at RCA at the time was a friend of Rockwells. He contacted him, and Rockwell said, "Absolutely."

We were lucky enough to meet Rockwell back in the 1970s and made him an official "Prairie Dog." He loved what we were doing. We got a signed Rockwell print of the first album cover.

METRONOME: Who was the artist that painted the new front cover?

I had my friend, Bill Brown in Nashville do the artwork. That's actually a painting. Once we decided to do a record, and we had that song of Jared's called "Back on Track," I had a concept for a cover. I wanted "Luke" chasing a train on a hand cart. Bill just nailed it. He did our last album cover too, All In Good Time.

METRONOME: This album will prove to be the band's renaissance. Everything about this record is wonderful.

I'm really proud of the band, I'm really proud of the album and timing-wise, it's just perfect for us. We may be 55 years down the two-lane highway, but we're not off the road yet. We're gonna ride this one for all it's worth.

-- Brian M. Owens



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Top 5 for February 2025

(In NO Particular Order)

- Jennifer Greer
- The Peaweeks
- Walk That Walk
- Kenny "Blues Boss" Wayne
- Heavy Drunk/Watermelon Slim

WALK THAT WALK RED DEVIL LYE 8-SONG CD

- THE DAYDREAM
- PUT A HUMP IN YOUR BACK
- HEAVY MUSIC
- HARD AGAIN
- SHAKE YOU WITH THIS ROCK'N'ROLL
- YOU DON'T LOVE ME
- SHE SAYS SHE CAN DO BETTER
- ON THE ROAD AGAIN

Walk That Walk has been on the New England music scene since its inception in

1992, but their midwestern roots run deep in their music. Borne of the fertile sounds of Detroit and Chicago where the electric blues was forged in the 1950s, Walk That Walk pay homage to that era while carving out a contemporary sound all their own. You may remember seeing and hearing them entertaining a New England venue like the original House of Blues in Cambridge, the renowned Harper's Ferry in Allston and Johnny D's Uptown Lounge in Somerville.

On their latest release, Red Devil Lye, lead singer-songwriter-guitarist, Poppa C. Snyder, singer-guitarist Jimmy James Love, bassist Jon Reese, harmonica man Stickman Waldron and drummer Alan Waters deliver eight engaging originals seething in blues authenticity. The band proves to be tight as they deliver these well penned numbers to the masses.

Songs of note include the catchy album opener, "The Daydream," the quirky "Put A Hump In Your Back," the rockin' "She Says She Can Do Better," the drivin' "Shake You With This Rock'n'Roll," and the excellent cover of Canned Heat's "On The Road." [B.M.O.]

Contact-- www.walkthatwalk.com

CARLY HARVEY KAMAMA 11-SONG CD

- NATIVE SCAT
- MEAN OLD WOMAN
- MISERY
- SHE AIN'T ME
- PLEASE DO THAT TO ME
- LET ME GO
- TAKE YOUR LOVE
- KAMAMA
- HUMAN TOO
- WORTH WAITING FOR
- NATIVE SCAT REPRISE

Based in Washington, DC, Carly Harvey combines Blues, Jazz, Soul, and Indigenous American styles to produce her unique sound. She's the originator of the "Native Scat"—an improvisational fusion of a traditional Jazz scat with Native sounds and chants.

Harvey is an Eastern Band Tsalagi and Tuscarora descendant and believes the Blues not only comes from the African American experience, but is also influenced by Indigenous American Minor Pentatonic

Melodies and Stomp Dance Songs.

On her new album, Kamama, Carly shows off her impressive vocals and fine band featuring Jonathan Sloane & Walking Eagle on guitar, Mike Echols, Patrick Thornton & Sean Hurley on bass, Deren Blessman & Leland Nakamura on drums, Coleman Williams on percussion, Wes Lanich & Daniel Clarke on keyboards, Danny Davis, Mario D'Ambrosia, Kevin Cerovich & Ben Ford on horns and Dana Nearing & Walking Eagle on backing vocals.

It's no surprise listening to Carly and her tight band that she's a three-time DC Blues Society Battle of the Bands winner, proclaimed "Queen of the Blues" by Dr. Nick Johnson of WPFW Radio, and won a WAMMIE for Best Blues Artist. This gall can sing! [D.S.]

Contact-- www.carlyharvey.com

JENNIFER GREER SPEAKING WITH GHOSTS 13-SONG CD

- TIDAL WAVE
- DO YOUR OWN THING
- DOWN TO THE SEA
- BROKEN GLASS



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- BRIDGE OF BONES
- SPEAKING WITH GHOSTS
- GO WEST
- TURTLE BRIDGE
- LIGHT PAGES
- DOLLAR STORE
- DAYS LIKE THESE

Growing up in a suburb near New York city, Jennifer moved to the rural peace of Northampton, MA. in 2000, formed a trio, and began performing throughout New England. In 2005 she moved to Cambridge, MA. where she lived for 10 years. In 2007 she co-ran a successful music series at the Lily Pad in Cambridge, called the Indie Music Collective, where many Boston area musicians honed their skills.

Currently living in California, music has never left Greer's side, hence her outstanding new disc, Speaking With Ghosts. Recorded live at Survivor Sound and 25th Street Recording in Oakland, California, Jennifer boasts tight piano chops and her sweet vocals alongside her bandmates, McKay Garner on drums, Michael Grate and John Herrera on electric bass, Nahuel Bronzini on acoustic and electric guitar (and album production/mixing), Juan David Mejia on cello ("Tidal Wave" & "Go West"), and Natalie Raney on cello ("Sea & Shell" &

"Dollar Store").

Radio friendly tracks include the bouncing opening track, "Tidal Wave," the beautifully crafted, "Do Your Own Thing," the hook-filled "Secrets," the cleverly uplifting "Go West," the well-penned "Light Pages," and the joyful reality of "Days Like These." A wonderful album not to be missed. [B.M.O.]

Contact-- www.jennifergreer.com

KENNY BLUES BOSS WAYNE

OOH YEAH! 12-SONG CD

- OOH YEAH
- WHATCHA GONNA DO NOW?
- BABE, I'M YOUR MAN
- SAILING WITH THE SUNSET
- MY POINT OF VIEW
- TRY IT OUT
- WISHING WELL
- HONEY, HONEY, HONEY
- BLACKLIST
- I WISH THINGS WERE DIFFERENT
- IT'S POURIN' DOWN
- THAT CRAZY MONKEY

Octogenerian Kenny Blues Boss Wayne can still play the piano and sing the blues like nobody's business. Relocating in the 1980s to Vancouver, British Columbia, Kenny Wayne is one of Canada's favorite exports. With 12 albums to his credit (including

this one), the "Blues Boss" proves he ain't slowing up anytime soon.

Songs of note include the boisterous album opener "Ooh Yeah," the bounding "Baby, I'm Your Man," the instrumental piano workout of "Sailing With The Sunset," the uptempo jump 'n' jive of "Try It Out," the melancholic "Wishing Well," and the funky "That Crazy Monkey." Good stuff from one of Canada's best. [B.M.O.]

Contact-- www.kennybluesboss.com

ARLEN ROTH

PLAYING OUT THE STRING 11-SONG CD

- WALK RIGHT IN
- CHURCH STREET BLUES
- BLUE BAYOU
- RANDALL COLLINS
- GONNA MOVE ACROSS THE RIVER
- PANCHO AND LEFTY
- EVERYBODY'S TALKIN'
- YOU CAN'T GET THAT STUFF NO MORE
- JAVA
- DIDDY WAH DIDDY
- PLAYING OUT THE STRING

Playing Out The String is Arlen Roth's 20th solo album and his fifth all-acoustic release. Recorded, mixed and mastered by Alex Salzman (who also contributes keyboards and bass to the mix), Roth revisits songs

written by folks like Gus Cannon, Norman Blake, Roy Orbison, Brownie McGhee, Townes Van Zant, Louis Jordan, Allan Toussaint, Bo Diddley and Fred Neil to deliver his own expressions of those artists. His playing is deft and concise, full of emotion, and entertaining to listen to. With Playing Out The String, Roth continues to prove he is a gifted guitar player and master of all stringed instruments. It doesn't get better than this. [B.M.O.]

Contact-- www.arlenroth.com

HEAVY DRUNK & WATERMELON SLIM BLUESLAND THEME PARK 11-SONG CD

- BLUESLAND THEME ARK
- NEW WINE
- LITTLE BIGHORN
- CHURCH BELLS (Little Zion)
- WATERMELON GIRL
- ROAD FOOD & CHEAP MOTELS
- YOU MAKE ME WANT TO
- BETTER WORSE TOO
- LITTLE BIGHORN (Acoustic)
- AUSTRALIA
- FRESH

This nine-piece group's unusual name originated with a quip from blues icon

Continued on next page >>>

NEW FROM OVERTON MUSIC



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Tomislav Goluban
joins Crooked Eye
Tommy with
straight-ahead,
hard-rocking
blues on an
international
journey to
Nashville Road!



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Clarence "Gatemouth" Brown, relayed later to HeavyDrunk front man, Rob Robinson by a friend and musician who played in Brown's band. "Man, he's a no-playin' so-and-so and a heavy drunk" the music legend sneered, when urged to invite the unnamed subject of those words (another well-known blues artist) on stage to play with him.

At the helm of this nine-piece band is Rob Robinson, a Louisiana-born, Mississippi-raised singer-songwriter and a Tennessee restaurant owner with feet firmly planted in the dual worlds of classic Southern music and food. Robinson leads a band that smokes onstage, while he spends his time feeding the smoker at his eatery, Puckett's, offstage, in order to serve up some of the restaurant's slow-cooked BBQ and other famed dishes.

On this funky new release, Bluesland Theme Park, it's intriguing to think about how HeavyDrunk and Watermelon Slim's musical styles will blend together on their first joint effort, but after one listen, you realize these two musicians are kindred souls. The music that emanates from the disc is down-home, backporch blues at its very best: guttural, raw and in-your-face, but isn't that the way you really want your blues? Oh yeah. Clap your hands, stomp your feet and give HeavyDrunk and Watermelon Slim a good, long listen. You won't be sorry, I guarantee it! [B.M.O.]

Contact-- www.heavydrunk.com

PROPAGANDA PROPAGANDA 8-SONG CD

- THEY CALL ME NOCEBO
- PURVEYOR OF PLEASURE
- VICIOUS CIRCLE
- TIPPING POINT
- DISTANT
- LOVE:CRAFT
- DYSTOPIAN WALTZ
- WENN ICH MIR WAS WÜNSCHEN DÜRFTE

Propaganda were the bees knees in German synth pop back in the mid-1980s and could challenge the best of the British. Ralf Dörper and Michael Mertens got back together in the new Millennium, but unfortunately couldn't convince the ladies to join them to get that real rhythmic Teutonic drama back. The robotic female voice on "They Call Me Nocebo" does however provide a decent transition for the new singer, Thunder Bae, with a sensuous voice, albeit lighter and more flowing, amid the synthy backing.

"Purveyor Of Pleasure" has darker and lighter moments and varying rhythms as

it gently flows through our veins." Vicious Circle" has a subtle ABBA melodic vibe as found soundbytes drift in and out. For "Tipping Point," a nimbler rhythm perfectly accompanies the current lighter more melodic vocal style.

Propaganda without darkness simply isn't Propaganda, but this is quite present on the nocturnal "Distant." The main men develop an eerie atmosphere for "Love:Craft" until Thunder takes over again. Propaganda revives some of the old creepiness for the symphonic drama of "Dystopian Waltz" which turns out to be an instrumental with only an embryonic rhythm at the end.

The trio cover a traditional 1930s tune "Wenn Ich Mir Was Wünschen Dürfte" which the singer actually delivers in perfect German. Whereas the old records were genetically engineered for both MTV and the smoky clubs, this is more for aging boomer in their dimly lit living rooms enjoying their Grau Burgunder. Works for me. [Gecko]

Contact-- www.Propaganda.com

THE PEAWEEES ONE RIDE 11 SONG CD

- Banana Tree
- Drive
- Plastic Bullets
- The Wolf
- Lost In The Middle
- She Cries As She Kills
- Who's The Enemy
- Spell On Me
- Before I Die
- One Ride
- You'll Never Be Mine Again

Italy's Peawees are on their 7th album and give it a solid shot. They eek out a niche on the edgier side of pop-rock thanks

to gritty vocals and well produced guitars. They work out challenging time changes on "Banana Tree" to give us a good rollercoaster ride. Then they don't let us down on the very solemn sounding "Drive."

A convincing howl opens "The Wolf" all while it goes through several moods. Singer Hervé Peroncini pours out the emotions amid some Latin guitar work on "Lost In The Middle."

They try out some interesting guitar textures on "She Cries As She Kills" then the Peawees put the pedal to the metal for "Who's The Enemy." For "Spell On Me," they revert back to the early '60s as a touch of Doo Wop emerges.

The boys find just the right mix of crunchy guitars and crooning on the convincing "Before I Die." The title track, again reverts to pre-Beatles Rock & Roll with a bouncy rhythm and then drifts into hook laden pop. An element of western style intonations colors "You'll Never Be Mine Again." Best thing I heard out of Italy in eons. [Gecko]

Contact-- thepeawees.bandcamp.com

SASSYHIYA TAKE YOU SOMEWHERE 12 SONG CD/LP

- BOAT CALLED PREDATOR
- I HAD A THOUGHT
- KRISTEN STEWART
- THANK YOU AND GOODBYE
- PUPPET MUSEUM
- CRAYON POTATO
- TAKE YOU SOMEWHERE
- PERENNIAL
- LET'S SEE WHAT WE CAN FIND
- ON OUR WAY
- TRY TRY TRY
- YOU CAN GIVE IT (BUT YOU CAN'T TAKE IT)

Sassyhiya is a British ensemble consisting

of partners, Helen and Kathy on vocals, with Pablo and Neil on drums and guitar, who all have a queercore pedigree. Behind the pleasant, well produced vocal melodies, you'll find quirky nuances that will jar your reality.

The opener convinces with its upbeat tempo, but mixes in dissonance and unusual tunings to keep you from drifting off all while generating a level of tension. "I Had A Thought" slows down a bit with a complex syncopated rhythm that masquerades as 2/2, while the ladies chime in with their eerie lullaby.

The UK Indie gang belt out an ode to actress "Kristen Stewart" with earnest determination, while they return to lullaby territory with "Thank You And Goodbye" and "Crayon Potato." On "In Puppet Museum" they push out the boat in terms of self-confidence and rock out.

They can also do jangly with the Sarah-esque "Take You Somewhere." "Perennial" announced itself with darker tones, but interspersed it with an eerie, somewhat Celtic chanting until the trumpet kicks in.

They pick up the pace again for the enchanting melodies of "Let's See What We Can Find." There's an element of noodling along on "On Our Way," but you recognize jazzy and African lead guitar styling in there, as they serve up the unexpected again. "Try Try Try" is perhaps more conventional, but the heartfelt melodies and the sparse arrangement convince.

The enunciation of "You Can Give It" is very British in an indie sort of styling just to remind listeners who we're dealing with. The solo and finale will floor you. Very interesting. [Gecko]

Contact-- <https://sassyhiya.bandcamp.com/album/take-you-somewhere-2>

BOBBO BYRNES MUSIC FOR TRAIN STATIONS 5-SONG CD

- RISE
- ROOM
- REPOSE
- ROAM
- REST

Musician Bobbo Byrnes imagined sitting in a train station and what that might sound like when put to music. The result is this ethereal and trippy 5-song EP filled with layers of keyboards, guitar and otherworldly sound bytes. Imagine yourself floating in a Train Station dream... Bobbo Byrnes has captured that feeling in music. This is definitely a train station you'll want to visit over and over again. Tickets please! [B.M.O.]

Contact-- www.bobbobyernes.com



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Tomislav Goluban w/ Crooked Eye Tommy

Tomislav Goluban is an international touring blues singer and harmonica player based out of Croatia. He is a bandleader, a blues educator, a radio DJ and a festival producer and loves the American Country/Delta blues tradition. His recordings are a mix of Blues stylings that feature Delta, Country, Chicago, Rock, Zydeco and World music.

He began playing the harmonica back in 1997, with his goal being to revive the legacy of Country/Delta blues. He was greatly influenced after listening to Sonny Terry records.

His songs combine country blues with Croatian traditional music. His nickname, "Little Pigeon," is a liberal translation of his last name to English. Performing as a solo artist, as part of a duo and performing with his band, Goluban has played in the United States and across several European countries at festivals such as the International Blues Challenge (USA), Notodden Blues Festival (Norway), Amal's Blues Festival (Sweden) and Blues sur Seine (France).

His latest album, Nashville Road, on the Overton Music label, is a Blues rave-up with fellow musician-singer-guitarist, Crooked Eye Tommy. Together these two Blues masters put a high energy, contemporary spin on American Blues. I queried Tomislav in late November 2024 about the record and he outlined his Blues intent...

METRONOME: How did you develop a love for American Blues?

Tomislav Goluban: During my time at college, I put Sonny Terry's LP, Wizard of Harmonica, on my turntable and it changed in my life. I started to practice harmonica and after a few years my grandpa (R.I.P.) asked me for one of my harmonicas. He told me that he played that instrument in the 1940's and 1950's; of course Croatian traditional music but he was incredible - he knew how to tongue-block.

METRONOME: Who were some of the artists you listened to when you were young?

As I mentioned, Sonny Terry was first, then Paul Butterfield and Slim Harpo. From the contemporary side I listened to Gary Primich, Joe Filisko and Kim Wilson.

METRONOME: How old were you when you picked up the harmonica?

I was pretty old. I was 21. That's the reason why I formed something similar to the "Blues in the School" program here in Croatia, to present that form of music to a



younger audience.

METRONOME: When did you form your first band?

First we performed as a duo, just like Sonny Terry. Then we developed a fuller sound and today we perform acoustic and electric, from duo to quintet or sextet formation.

METRONOME: Who are some of your musical influences?

Joe Filisko played an important role as I attended a few of his harmonica workshops in Trossingen, Germany. He gave me huge motivation and inspiration.

METRONOME: Do you play other instruments other than the harmonica?

Unfortunately, no. When I was young, I played trumpet in a local orchestra, but only for 2 years, often performing at funerals.

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

I have fifteen studio albums and two live projects. Nashville Road is my 16th release.

METRONOME: Can you name them and the year of their release?

1. Pigeon's Flight (2005)
2. Mr. B (2007)
3. Zagorje Blues (2009)
4. 200\$ Sun Memphis Album (2010)
5. Med Bregi (2012)
6. Blow Junkie (2014)
7. For a Friend and Brother (2015)
8. Kaj Blues Etno (2016)
9. Velvet Space Love (2018)
10. Chicago Rambler (2019)
11. Memphis Light (2020)
12. Express Connection (2021)
13. Tatine Price I Pjesme (2021)
14. 20 Years On The Road (2022)
15. Folkaj (2024)
16. Nashville Road (2025)

Live:

Crazy Hill Live (2023)

Koncert Med Bregi (2023)

METRONOME: Has your music evolved over the years?

I hope so. Even when I record an album or when I have an idea for the song, I don't give a damn about evolving or anything similar, I just think about the song, meaning, message or just having fun with it. I've recorded really stupid songs over the years, but they still make me smile - mission accomplished.

METRONOME: Your new record, Nashville Road, is excellent. How long did it take to record?

We were in Jasco's Lab Studio for two afternoons. The musicians were great, and everything progressed quickly and smoothly.

What you hear on this album is only half of the material we recorded over those two days.

METRONOME: Where did you record the project?

We recorded it in Nashville at Jasco's Music Lab.

METRONOME: Who produced and engineered?

Jasco Duende

METRONOME: How did you meet Crooked Eye Tommy?

He and his brother Paddy had plans to come to Croatia and I booked their tour gaps. We played a couple of concerts here in Croatia and in that time, I already knew that I had two nominations for the Josie Music Awards, which were taking place in Nashville. After a few months we played together again, but now on US territory.

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

When I heard his song, "Hot Coffee and Pain," he immediately became my favorite singer. I knew that we must do something together. On my 14th studio album, he recorded vocals for one song.

Nashville Road is a natural continuation of our collaboration, so we knew each other even before we met in person – modern times.

METRONOME: How did the songwriting work for Nashville Road. Did you collaborate with Tommy?

Through the years I have developed a sort of connection with native (Blues) speakers, who correct my grammar and even my thoughts. Others write their own lyrics, stories, jokes that I'm trying to put in music form. Crooked Eye Tommy was a very important part of the album, helping us to make corrections on the spot.

METRONOME: Let's talk about some of the songs on the album. How did the instrumental opener, "Hard Run" come together?

For all of the instrumentals, I had a riff or two, which I played with the guys at the studio. Then they added their own stuff to it. Through the years I've figured that it's best to let my fellow musicians go with their perception of the song and their feeling that makes the song unique.

METRONOME: "Bad Choices Make Good Stories" is a clever tune. How did you come up with that concept for the song?

Jay Sieleman (former president of The Blues Foundation) played a huge role in my music and personal life, and I really like his way of talking and thinking. As the years went by, we exchanged some ideas and beers. Those ideas and words of wisdom resulted in a few songs. This is one of those.

METRONOME: "Hard Candy" is a radio hit. How did that come together?

Again, Jay "The Magnificent" Sieleman was instrumental in developing this song.

METRONOME: "Life Is Good" swings. What is that song about?

That song was written by a Croatian friend of mine. She had already written some Croatian songs for me, and she did it really well. We even received the biggest national music award (Porin) for our first collaboration. Now we have written it in English.

METRONOME: There's a noir-ish vibe to "There Is A Train. What inspired that one?

Crooked Eye Tommy is the right person to answer this question. I told him after the studio recording that I would like to end the record with an acoustic number which he should write. After a couple of weeks, I received via email this masterpiece. I just added my harmonica to it.

METRONOME: What kind of harmonicas do you play?

Only Hohner harps. The Crossover and Thunderbird are my favorites.

METRONOME: How many do you own?

A lot, but never enough.

METRONOME: How often do you play live?

In the last 2 years, I joined a very famous Rock & Roll band here in Croatia, who built their 40-year career throughout what was once Yugoslavia. The band's name is Zabranjeno puzenje – literal translation, No Smoking Band. The band performs regularly in all the large venues.

It's not often that a bluesman gets to perform in front of 15,000 people. With my

own blues band we perform regularly playing clubs and bars and some bigger Jazz and Blues festivals during the summer on the beautiful Croatian coast.

METRONOME: Where are some of the venues you perform?

Clubs where we play are mostly based in the northern part of Croatia and festivals in Istria and Dalmatia.

METRONOME: Have you won any awards for your music?

Yes, I'm a 5-time winner of "Porin" – the Croatian national music award, similar to The Grammys.

METRONOME: How did you meet Betsie Brown?

I also produce radio shows and as a DJ, I told myself, "Someday I want to be treated like a Blind Raccoon artist." We have collaborated on a few of my albums, and I am very satisfied with the results.

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

They can visit my website at: www.goluban.com There you can find all my music and social links.

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

Thank you for allowing me to share my story. I hope my English wasn't too terrible.

-- Brian M. Owens



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The Time Machine



Damn Yankees

Photo circa: June 1990

Band Members L to R: Michael Cartellone (Drums), Tommy Shaw (Vocals & Guitar), Jack Blades (Vocals & Bass), Ted Nugent (Guitar).

Musical Achievements: This rock supergroup was formed in New York City in 1989. Consisting of singer-guitarist Tommy Shaw of Styx, singer-bassist Jack Blades of Night Ranger, guitarist Ted Nugent and drummer Michael Cartellone, they were put together by Rock music mover and shaker, John Kalodner in response to the declining commercial success of their original bands. The band's self-titled debut album was released in 1990 and went double-platinum in 1994. Jack Blades' lead single, "Coming of Age" hit #60 on the U.S. Hot 100 and #1 on the AOR charts, while the Shaw-penned "Come Again" received extensive airplay. After the release of their debut, the Damn Yankees went on an 18-month world tour with a revamped Bad Company, Poison and Jackyl. In 1992 Damn Yankees went gold with their follow-up album, *Don't Tread*.

Where Are They Now: Ted Nugent revived his solo career leaving Tommy Shaw and Jack Blades to record as the duo, Shaw Blades. The duo released two albums. Both later went back to their respective bands, Styx and Night Ranger. Michael Cartellone joined Lynyrd Skynyrd and remains there to this day. Cartellone stated that the band never formally broke up. Reunion anyone?

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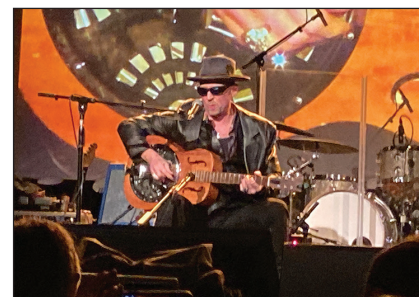
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B.F. RAID

B.F. Raid (a.k.a. Boston's Final Raid) is a heavy metal band that hails from Malden, MA. They formed in the early 1980s, fusing the aggression of metal with the rebellious energy of punk and the experimental edge of psychedelic rock. Their music sets them apart from other bands in the Boston scene and there's more to come. I spoke with songwriter-guitarist, Bruce Owens one November day and he talked about the formation of the band and where they're headed musically...

METRONOME: How long has B.F. Raid been together?

Bruce Owens: We started in 1981, me and my friend, Lenny Ponn. We kicked around for a couple of years, trying out different singers. Then in 1982, we found Bill Kotowski. That kicked it to the next level. We started recording and started playing all over the place.

We went our separate ways around 1985, and then around a year ago, conversations started happening. We brought everything back together.

METRONOME: Are the bass player and drummer original members?

Our bass guitar player, Matt Howard, is 100% a new guy. He's a 25 year old from Texas. I was playing in a cover band, and I ended up jamming with Matt and hit it off. When this original thing came around, I said, Yeah, I'd like to use Matty. He's a phenomenal bass player.

The drummer, Jamie, was in my band right after B.F. Raid. I started a band called Ill Wind. Jamie was the drummer.

He went on to play in a band called Tribal Wisdom that did really well in Boston. Then he hung up the drums for about 15 years. For Billy and Jamie, it was a dusting off kind of thing. It really started off nonchalant, and once we all got into the room together, it was like, We gotta do this. We started working on the old tunes, but then started writing some new stuff too.

METRONOME: How did you guys come up with the name B.F. Raid and what does it mean?

Everyone asks that. Lenny and I came up with the name. Originally we wanted to name the band Raid, but every time we named the band, we found out there was another band with the same name. So we said, Okay, how about Air Raid? That didn't work, so we thought, Let's just throw two random letters in front of Raid.

Out of the air we picked B and F. In our early days we were Bloody F+*#king

Raid. Then we started getting into town and getting gigs and thought, We can't put Bloody F+*#ing Raid in the Phoenix. So we arbitrarily changed it to Boston's Final Raid which means even less. Everyone thinks the name is supposed to be, Be Afraid of us. It was never meant to be that. It was just two random letters that two teenagers picked out of the air in a bed room (laughs).

METRONOME: It's amazing that the name has lasted so long. That was over 40 years ago...

I was lucky because in the early days of

the Internet, I bought the URL. I just used to post some of the old music and pictures. I just kept that going.

Five years after we posted that stuff, I got approached by a DJ in Brazil through the web site. He said, "I have a heavy metal show in Brazil, Do you mind if I play some of your music?" I said, Go ahead man, no problem. Then the guy contacts me a year later and says, "We're having a metal festival down here in Brazil. Do you guys wanna play?" I was like, What? He said, "People love your songs that I play on the radio show." I was

thinking, God, we hadn't been together for 20 years at that point.

I called the guys and they were all laughing. They said, Yeah, we're not flying off to Brazil. I have kids in diapers.

There's always been this weird undercurrent of people in Japan and Greece and Brazil contacting us because they found us online and just loved what we were doing.

METRONOME: How did you and Bill Kotowski meet?

It's funny... Bill's mother and my mother used to take us to the same park when we were toddlers. We were two and three years old. There was a park in the city. I lived on one side, and Bill lived on the other side of the park. We didn't go to the same elementary school or junior high, but when we were about 17, B.F. Raid was looking for a singer and everyone was saying, Bill Kotowski.

I knew him by reputation. I went over to his house, and his mother took one look at me and asked, "Is your name Owens?" I said, Yeah. "Is Janice Owens your mother?" I said, Yeah. She said, "You and Billy used to play together as children."

We've known each other since we were young kids. Then Lenny and I were born across the street from each other, six months apart. We are all still very close friends to this day. Lenny is down in Atlanta, but he still has a lot of feedback with the band.

METRONOME: What kind of guitar do you play these days?

My original axe was an Ibanez Iceman, but I started to move towards Les Pauls. On the new recording, I'm using a Les Paul with a Floyd Rose on it. Then I use a Strat that's wildly modified.

For the rhythm tracks, I'm using a Gibson SG with custom pickups made by this company in Canada called Pegcity Pickups. They made a custom set for me so I can get that really rock rhythm out of the SG. They're doing a set for Matt right now that should be delivered any day.

METRONOME: How did you run into Pegcity Pickups?

A friend of mine mentioned them. I started checking them out and then called Chris and he asked, "What do you want? What are you trying to get?" Those pickups are the big cutting sound that you hear on the recording.

METRONOME: You recorded the album at the Record Co. in Boston. What made you choose them?

We have been out of the game for a while, so I was looking around at studios. When I stumbled on to the Record Co. I thought, This place is really inexpensive. When I



researched it, I found out that it's a nonprofit. So the recording time is subsidized. The only downside with the Record Co. is that you have to bring in your own engineer. Even bringing in our own engineer, we saved a ton of money.

When we walked in there, we fell in love with the place. It's state-of-the-art, and everything is beautiful. There is every kind of instrument and synthesizer that you could ever want. We booked the big room all the time. It was really nice.

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

It's funny... we had an engineer that we went into the Record Co. with at first, and it turned out to be a nightmare. When we got in there, we found out he was all talk, but didn't know what he was doing. We were in there for a day and a half and didn't even have the drums done. We had no music recorded. So we recouped and found someone.

We found this amazing engineer, Jamie Rowe, through the Record Co. We walked in and Rowe was phenomenal. He had an assistant, everything was hooked up, Jamie's drums sounded thunderous as you can hear on the recording and we said, "Okay, this is what we were looking for." We're getting ready to do a second album, and of course, we're going to use Jamie Rowe again.

METRONOME: How did Jenifer Cosgrove get involved reporting on track 3, "Hollywood with Snakes?"

I've known Jenifer since Freshman year in high school. She moved out of Boston to New York and she's working as an actress. She has this cool, unique voice.

I was watching Patriots Day with Mark Wahlberg, but I wasn't looking at the TV. I heard a voice on the TV say, "Hey, do you want an aspirin?" I didn't know she was even in the movie. That was Jenifer. I looked at the screen and it was Jen.

Jenifer is a big metal fan and a big rock fan, so she was gracious enough to do that for us.

METRONOME: Did she fly the tracks from New York or did she come in to the studio and record it?

She's in Boston now. She's back, but she does a lot of voiceover work. She has the whole voiceover set up at her house. So she did it there and then bounced the tracks over to our engineer.

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

It's interesting because our influences are all over the place. Billy and I are children of the '70s, so if you listen, Billy references "Write The Songs" and "Tears of A Clown," and even a reference to Super Tramp in "Hollywood With Snakes."

Then in the '70s, all of a sudden we get introduced to this band called KISS. Then it's game over. It went from KISS to Black Sabbath to Aerosmith, but a lot of people hear a lot of Black Sabbath in our music, which is not surprising. A lot of people hear

Judas Priest too, because there was a steady diet of that.

There's a lot of punk in our music too. Sometimes it's hidden by the metal, but I'm a huge Sex Pistols fan and I love the Stooges and bands of that nature. A lot of my guitar has that Steve Jones thing.

When you listen to Jamie, you can definitely hear Bill Ward and John Bonham in a lot in his playing. There's a lot of influences coming in from everywhere.

Then I have some jazz influences. Then, with Billy, you hear his voice and you hear all those classic singers like Plant, and a little Mercury in his voice. He has those raw, strong vocals. Whenever I write songs, I just hear Billy's voice. He's such a talented singer. **METRONOME: Who is the primary songwriter in the band?**

I've always done the heavy lifting with the songwriting. The last song we wrote, when we were first together was "Joe Schmoe." Billy did the lyrics, and I did the music with the rest of the band. Now, Billy's writing more music which is really cool.

Our songwriting process is interesting. We compare it to building a house. I'll build the foundation and frame it out and then Jamie will come in and add the walls. Then Matt will come in with his ideas and the arrangements will change. Finally, Billy comes in and he's really good at putting in subtle musical hints and motifs. When it leaves my desk and hits

the recording studio, it typically is a brand new song.

METRONOME: What did you write the song "Angel" about?

I was looking for a riff like Joe Perry does with Aerosmith. I ended up writing "Angel" which sounds nothing like Aerosmith, as you know. At the time, I was enamored by this older woman. I was 17. She was 25, and I was goo-goo eyes over her. I started writing "Angel." Then Len Ponn finished the lyrics and wrote them about a blonde that he was crazy about. So half the song is about an older brunette and the other half about a younger blonde.

That was our first really heavy tune. It's a barnburner, but it's really like a blues riff. It's the first blues riff that I could get under my fingers and play fast.

METRONOME: The cadence in the beginning of "Becky" was very different than anything else I had heard before. What was that about?

"Becky" is the one tune that was written for this session. I had written it and played it for Bill and he said, "We have to do this song." "Becky" is kind of revisionist history. When I was growing up during the '80s in Boston, it was a different climate. I would go to these rock clubs or hang downtown and I would meet these girls that lived in South Boston or Charlestown. I was going into all these neighborhoods that a black guy shouldn't

have been in. I got my tires slashed and was chased out of these neighborhoods. So "Becky" is kind of a montage to dating girls and being a black guy. "Becky" is all about an interracial relationship.

METRONOME: There was some wild sounds in the song "Victim." What was going on there?

I got my first decent guitar effect which was a Flanger. I was playing around with it and got used to it and got that sound. I wrote that opening riff over the sound I was getting with that Flanger. We started to build on it from there. It just worked.

METRONOME: "Joe Schmoe" is a really cool song. Were you thinking about someone specific when you penned that?

Yeah (laughs). Billy and I wrote that together. Joe Schmoe was an actual guy that hung around Malden Square. The guy asked Billy if he would give him a ride one time. Billy found out that he was on this wild road trip with a lunatic down to the Cape to get his stuff back from his girlfriend. It was a whole scene and Jimmy had to drive this guys giant Cadillac. He looked a little like Alice Cooper. He was a weird dude.

METRONOME: And you guys wrote a song about him?

Yeah. The sad thing is, the last verse is about Joe dying and screaming in hell. The poor guy is still alive (laughs). Joe is alive and well and still very strange.

METRONOME: Where are some of the venues that you guys play?

We know when we play our first show, it's gonna be one of our biggest shows because people will come out of the woodwork. We want that first show to be huge, so we were thinking we'll either support a national act or get together with some big Boston bands that can do a big show. We think people deserve to see us on a big stage. We have something in the works for that first show, and when we come out, we want to be explosive.

METRONOME: The album cover has a picture of four guys dressed in riot suits with B.F. Raid on the back. Who is that?

That was AI generated. Once we generated it in AI, we changed different things within the photo. If you zoom in on the license plate to the second car on the left, you'll see Lenny's initials on the license plate. It says LJP. We did that as an homage to him.

METRONOME: You mentioned you were going to record another album. When will that be out?

The next album should be out in about 6 to 7 months. The material is all penned. There are two older songs and everything else has been written fresh for the album. The new album is still gonna have the drive and Raid feel to it, but musically we're going to be doing some stuff that's really different. I want to showcase the talents of the people around me. We'll be pushing ourselves to the limits of our talents.

-- Brian M. Owens



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Metronome Madness

Hello friends of **Metronome** and welcome to the **February 2025** segment of **Metronome Madness**. There's lots of music happenings to tell you about, so let's go... **Southside Johnny** announced that he will retire from touring after 50 Years. After 5 decades of musical success, **Southside Johnny Lyon**, legendary frontman of **Southside Johnny and the Asbury Jukes**, has announced his immediate retirement from touring following ongoing health issues. On December 14, he left the stage midway through the **Asbury Jukes'** show at the Birchmere in Alexandria, Virginia. The show was finished without Johnny, who didn't return. The 76-year-old was "exhausted" when he left the stage, said a representative. Known as the "Grandfather of the New Jersey sound," **Southside Johnny** was scheduled to perform at the Count Basie Center in Red Bank, New Jersey, on New Year's Eve, as well as several other dates in 2025. Those performances have been canceled. We wish **Johnny** a speedy recovery and good luck moving forward. The legendary actor, **Bill Murray** is teaming up with Gulf Coast Records artists **Mike Zito** and **Albert Castiglia** (a.k.a. "**Blood Brothers**") to perform a series of shows in the first few months of 2025. Special

Guest on the dates is newly-signed Gulf Coast artist guitarist **Jimmy Vivino**, whose label debut, **Gonna Be 2 of Those Days**, is set for release on February 14th. The "**Bill Murray and His Blood Brothers**" tour kicks off January 3rd and 4th with two sold-out shows in Chicago; continues with multiple dates in San Francisco, Atlanta, New York and Austin; plus dates in Des Moines and Saint Louis, with additional shows to be announced. "Mike and I are close friends with Bill's brother, **John**," says **Albert Castiglia** about how the hook-up happened. "We met **John** through (fellow Gulf Coast Records label mate) **Chris 'Bad News' Barnes**. John told Bill about the **Blood Brothers** and that prompted an invitation to play a show at **The Murray Brothers annual Caddyshack Golf Tournament** in St. Augustine, Florida. Bill sang five songs with the band that night. It was surreal to share the stage with such an icon, but he carried himself onstage like he was just one of the guys; so much fun. Bill had such a good time that he reached out to Mike and told him he wanted to do shows with us. The rest is history!" **Nola Blue Records** proudly announces the signing of two esteemed artists, six-time GRAMMY nominee **Maria Muldaur** and

critically acclaimed vocalist **Candice Ivory**, with new albums planned for summer release. In addition, **Nola Blue** recording artist **The Alexis P. Suter Band** announces their full-length album, **Four Wheels Beats Two Heels**. **Maria Muldaur** will be releasing a tribute to **Victoria Spivey**, the legendary Classic Blues queen and record label owner who was her early inspiration and mentor, on July 11. Visit mariamuldaur.com for details. **Candice Ivory** will shine a light on her "Belle of Bentonia" moniker with an album inspired by and featuring **Jimmy "Duck" Holmes**, master of the hypnotic Bentonia School of blues. Ivory's album will be released on August 8. To learn more, visit candiceivory.com. **The Alexis P. Suter Band** will release the **4 Wheels Beats 2 Heels** album, on June 6. Visit alexispsuter.com for more. Gulf Coast Records proudly announces the March 28, 2025, release of **I Love Freddie King**, the new album from Popa Chubby, featuring special guests **Joe Bonamassa**, **Christone "Kingfish" Ingram** and **Mike Zito**. Some of the best players in the business appear on the album including **Michael Merritt** on bass, **Andrei Koribanics III** on drums, **Mike DiMeo** on keyboards, **Joe Bonamassa**, **Mike Zito**, **Christone 'Kingfish' Ingram**, **Eric Gales**,

Albert Castiglia, **Arthur Neilson** and **V.D. King**. Here's the track list:

- 1- **I'm Going Down** w/Joe Bonamassa
- 2- **Love Her With A Feeling** w/Albert Castiglia
- 3- **My Credit Didn't Go Through** w/Eric Gales
- 4- **Big Legged Woman** w/'Kingfish' Ingram
- 5- **She's A Burglar** w/Mike Zito
- 6- **Hideaway** w/Arthur Neilson
- 7- **The Stumble** w/Albert Castiglia
- 8- **San Ho Zay** w/Arthur Neilson
- 9- **Pack It Up**
- 10- **Heads Up** w/Arthur Neilson
- 11- **Same Old Blues** w/V.D. King

PASSING NOTES: Songwriter-guitarist, **George H. Cummings Jr.** died December 14, 2024. **Cummings** found fame with **Dr. Hook & the Medicine Show**, the group he named and founded in Union City, New Jersey in 1968. They recorded their debut album for CBS/Columbia in 1970, and sold a million copies of their single, "Sylvia's Mother," when it was re-released in July, 1972. **Cummings** sang the bass-register lead vocal on the second verse for the song, "The Cover of the Rolling Stone;" Maine native and singer-songwriter, **David Mallett** died December 17, 2024, from cancer. He was 73. **Mallett** was best known for his authorship of the folk standard, "Garden Song." His songs have been

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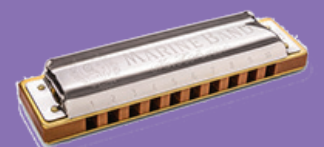
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recorded by more than 150 artists including Pete Seeger, Alison Krauss, John Denver, Arlo Guthrie, Emmylou Harris, Peter, Paul & Mary, and others. His sons, Will and Luke, perform as **The Mallett Brothers Band**. **The Mallett Brothers Band** released the album, **Live in Portland, Maine**, in March 2019. **Mike Brewer**, one half of the duo, **Brewer & Shipley**, died on December 17, 2024, at the age of 80, at his home in Missouri. They were known for their intricate guitar work, vocal harmonies, and socially conscious lyrics which reflected the concerns of their generation – especially the Vietnam War, and the struggles for personal and political freedom. Their greatest commercial success was the song, “One Toke Over the Line.” They continued to perform live until the COVID-19 pandemic in 2020; Songwriter-producer **Don Nix** died at his home in Germantown, Tennessee, on December 31, 2024, at the age of 83. After relocating to Los Angeles in the mid-1960s, **Nix** worked as a producer and songwriter with such acts as Leon Russell, Gary Lewis and the Playboys, John Mayall and the Bluesbreakers, and Freddie King, among others. Nix’s best known composition, “Going Down,” has become a

blues-rock standard, having been covered by Freddie King, The Jeff Beck Group, The Who, and The Rolling Stones. As a solo artist, **Nix** released nine albums between 1971 and 2008, and published three books; Musician **Wayne Osmond** died January 1, 2025 from a severe stroke, at University of Utah Hospital in Salt Lake City, Utah, at the age of 73, surrounded by his wife and five children. He was the second-oldest of the original Osmond Brothers singers and the fourth-oldest of the nine Osmond children. **VIDEO PICKS OF THE MONTH: Darkest Hour-** In May 1940, the fate of World War II hangs on Prime Minister Winston Churchill, who must decide whether to negotiate with Nazi leader Adolf Hitler, or fight the German advance knowing that it could mean the end of the British Empire; **Sam Kinison: Why Did We Laugh-** A few years after San Kinison died in their arms, his brother and his best friend join comedians and people that knew Sam, to talk about his life and humor; **What The Hell Happened To Blood, Sweat & Tears-** Created with the full cooperation of Blood, Sweat and Tears, this feature documentary overflows with great music, international political intrigue,

compelling human moments, and humor and fresh insight into this strange never-before-told story of a tangle with the Nixon administration, and a controversial tour behind the Iron Curtain (that put them in the crossfire of a polarized America); **The Six Triple Eight-** During the height of the conflict in World War II, difficulties in the war led to a change in priorities, and much of the mail previously reaching soldiers on the front lines. To fix this, the 6888th Central Postal Directory, an all-Black battalion including over 800 female soldiers, is sent to tackle the sorting of years’ worth of backlogged mail against all odds; **Furiosa: A Mad Max Saga-** The origin story of renegade warrior Furiosa before her encounter and teamup with Mad Max. Great action and realistic AI. 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 AQUARIUS, YOU WATER BEARER YOU.** Happy Birthday to my beautiful daughter **Avery!** Thanks for reading.

--Compiled by Brian O.

Is AI The Best Music Student Ever?

by Richard K. Berger, Esq.

As musicians, we listen deeply to the artists we love, try to emulate their notes and vibe, and then—hopefully—find our own unique musical “voice.” Sometimes, we go the extra mile, transcribing our heroes’ solos or entire songs note for note. All of this work is considered “fair use” under the Copyright Act (17 USC, Section 107). Look it up!

After we “copy” our heroes, many of us create our own music, influenced by the training we’ve given ourselves. As long as our new work isn’t “substantially similar” to an existing copyrighted piece, we’re in the clear—we’re original artists. But are we really?

Enter AI, doing exactly what we humans have been doing for centuries: learning from what came before to create something new. AI platforms are “trained” on vast libraries of lyrics, music, and recordings, learning to compose original lyrics, music, and even produce fully radio-ready sound recordings. But is this okay? Is it fair? Is it “fair use” under 17 USC, Section 107? The answer is complicated, with billions of dollars on the line and the potential for an unimaginably significant impact on human creativity. The popular YouTuber Rick Beato has discussed these issues at length, and those segments are worth checking out.

None of this is settled yet. There’s a lot of litigation happening to figure it all

out. In my view, AI is doing what we do as humans—training and learning from the work of others—but there are key differences: (A) in the digital realm, copying the original work for training could itself be an unauthorized use, and thus an infringement, and (B) because AI can replicate original works with such perfection, the resulting “original” music may be too close to the originals to be considered “fair” under the law. Worse yet, a court might rule that anything created by AI is a derivative work, prohibited by 17 USC, Section 106(2). That would be a nightmare for AI platforms, though the market might eventually adapt.

Ironically, I asked ChatGPT (or was it Chat?) to show me the most recent AI music generation lawsuits and the current procedures. There’s a lot happening, and from what I can see, the cases are mostly in discovery, meaning they’re gathering facts for summary judgment or preparing for trial. Plaintiffs include the usual suspects—Universal Music Group, Sony Music Entertainment, and Warner Music Group.

Where the courts will land on this is anyone’s guess, and I’m still sorting through my own feelings on the matter. I mean, if I could dial in a mix of Coltrane, Hendrix, and Holdsworth on my guitar, then tweak it just enough to make it my own, would that be so wrong? If you have an opinion on this, or if you have any questions you’d like me to

answer, feel free to email me and let me know.

Oh, can I add you to my email list for my monthly newsletter and random notifications of my shenanigans? People seem to like it. If you can’t figure out how to do this, shoot me an email to rkentberger@gmail.com and I’ll do it for you. Thanks!

Oh, Oh (a Second Oh). I am considering having a name for this column. If you have any suggestions let me know. Thanks, again!

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.

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

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Lonely Leesa

Lonely Leesa and The Lost Cowboys is fronted by lead singer, Leesa Coyne. The band was formed in 2017 and boasts a rotating lineup of seasoned musicians from notable Boston bands like The Rationales, Eddie Japan, Gene Dante, and Naked on Roller Skates, anchored by Coyne's hard-hitting vocals. The group was nominated for "Best Country Act" at the Boston Music Awards in 2018, 2019 and 2020 and more recently hit the semi-finals in Boston's renowned "Rock & Roll Rumble."

I talked with Leesa one seasonably warm day in November and she outlined the band's history as well as the new album they've been working on, due out in 2025. It doesn't get better than this kiddies...

METRONOME: How long has Lonely Leesa & The Lost Cowboys been together?

Lonely Leesa: Since 2015. It started as a studio project and had a couple of different rotating lineups over the years.

METRONOME: Was it you and someone else that started the band or has it always been your baby?

It's just me. I actually played in a bunch of other bands around Boston prior to Lonely Leesa & The Lost

Cowboys. I was in a band called Naked On Rollerskates from 2006 to 2010. That project is up on Spotify.

After that, I was in a band called The Easy Reason. Also, at that same time, I was in a punk band that was very different from what I normally do. It was a bunch of women that were super collaborative and super edgy called Viva Gina.

METRONOME: What got you into wanting to play music?

I came up in the Passim open mic scene. I worked at Newbury Comics throughout high school, and most of college and grew up in the music scene without playing.

I write songs about my feelings. I'm not

a hyper-technical musician, so growing up, I didn't know if I wanted to talk about the songs that I write. I don't play Metallica covers, I'm more like Sheryl Crow.

METRONOME: How did you get involved with the Passim open mic?

In college, someone suggested that I go to an open mic. I asked, What's an open mic? I really fell in love with the Passim open mic, so for years I was just doing the singer-songwriter stuff without a band. I was trying

Even in The Easy Reasons, there was this other guy named Will Davies who played drums. He was such a good songwriter. Will and I worked in tandem on that, so it was a really fun songwriting experience. It all came naturally.

METRONOME: With Lonely Leesa & The Lost Cowboys, it sounds like you've gone into the Country realm. Is that true?

Yeah. It's definitely a very Southern rock and Fleetwood Mac crossover in the

This is crazy. I had a pretty big lineup shift in the past year. That last record had different people playing on it. It was Chad Raleigh, Chuck Ferreira, Eric Donohue and Dave Lieb. The current music releases all have that lineup on them. The earlier EP was a bunch of session guys, and the singles that I put out was the past lineup.

METRONOME: Over the years, you've dabbled in some different musical genres. Are you still trying to find your voice?

No, not really. The singer-songwriter stuff was the roots. Working at Newbury Comics, I learned to love everything. Main stream Hip-Hop to a lot of dance music. I didn't grow up with a lot of Country music in my home. That's not what my parents were in to. I got really into Whiskeytown and Son Volt and outlaw Country type of stuff. Then I discovered Lucinda Williams, Emmy Lou Harris, Patty Griffin and Jillian Welch. It fits my voice pretty well.

I went from a singer-songwriter and went in to an indie rock band. The punk band though, was the best part of having a complete side project. In that band, everyone was a different Gina. We all had different

personalities. It was crass and edgy. I was writing the songs from this character called, Man Eata' Gina. I was going through a breakup too so it was like the perfect outlet to write horrible, angry songs. It was almost like a song writing exercise though. It wasn't not serious, it was just different. Viva Gina was this fun side of your personality where you could write these ridiculous, crazy songs. They would never get played on the radio. It would have been wrong (laughs).

METRONOME: Is Lonely Leesa a Country band?

I don't know, it's very classic. It's raw with a little bit of a twang to it. A lot of the songs border on hyper-political because



to figure out what my sound would be, and what direction I wanted to go in and what musicians I wanted to play with.

METRONOME: What were your early bands like?

In my earlier bands, I leaned more towards the Indie rock side of things, but I always liked the folk crossover kind of stuff. It felt more like the vein I wanted to go into musically. That's how Lonely Leesa came in to play.

Throughout all these bands, I was the primary songwriter. I would do all the lyrics and the melody and then bring stuff to the band except in Viva Gina. That was very collaborative. We all wrote.

Americana vein. It's great because that's where I want to be musically. The music is always evolving, so I try to serve the song, but it leans more on who plays and the vibe. We got nominated a couple of times for "Best Country" with the Boston Music Awards. We were falling into that genre, but I wouldn't say that we're super Country either.

METRONOME: Who is currently in the band with you?

Currently, John Brad on guitar, Jim Collins on bass, Chris Coughlin on keyboards and Randle Kreasi on drums.

METRONOME: How many albums do you have out?

there's a lot going on right now. I write a lot of love songs, and things that are personal, but then some of the things in the universe just evolved into writing about some of the current topics.

Now, I'm not always writing about relationship problems. This more of a statement about politics or a statement about socioeconomic things or what that looks like. The songs talk about abortion and domestic violence and stuff that's going on now. It's more serious.

METRONOME: Do you think you've found yourself in the Lonely Leesa persona?

I think Lonely Leesa is me at my most authentic self. I don't think we're going to turn into a dance band. I've structured the band so that I'm the primary songwriter and these are my songs. I have different players in the band and they dip in and out as needs be. That way, I don't have to rebrand every time something shifts. At the end of the day, these are all my songs. **METRONOME: How does the writing process work for you?**

I'm a guitar player, so I sit down with an acoustic guitar. I write a lot. Over the years sometimes I have a lyric pop in my head and I'll email it to myself. Then stuff keeps tweaking. Over the years, sometimes I've been more diligent. I'll have a capo on a fret and say, Okay, these are the chords that I'm playing and work on that.

I play piano, but I don't really play well. Sometimes I will sit down at my keyboard,

and just the way the notes are played on the piano is different than the way it would happen on guitar. I'll try to branch out to get a different energy, but it's very loose. Once you get with the band, and you're bringing the parts into it, stuff will move a little bit structure wise. I know enough to be competent, but if I just won the lottery, I would go back to music college and learn theory. I'd like to get really solid with that.

METRONOME: When you get on stage with the band, are you playing an instrument?

I play an acoustic guitar. There are one or two songs that I don't play guitar. I do have one song where I play mandolin. In Viva Gina I played bass. In Viva Gina we all rotated instruments. I was predominantly the bass player, but then the guitarist and I would switch off on bass and guitar. Even on one song I played drums. That band was crazy, but it was nice to move around on different instruments. I really love playing bass, but obviously in Lonely Leesa, that's not how I write.

METRONOME: Where are some of the venues that Lonely Leesa & The Lost Cowboys play?

The Burren, Sally O's, The Jungle, The Square Root... those kinds of clubs. Naked On Rollerskates had their first show ever at The Middle East in Cambridge. I thought, I grew up, seeing my friend's bands play there, now I'm playing here. It's such a special venue for Boston.

METRONOME: How do you find band members?

I know enough people in the scene and I ask around. I'm also out seeing a bunch of other shows every week. I've been playing music for twenty something years at this point around Boston, so I just know everybody.

METRONOME: Do you have a tentative title for the new album that you're working on?

I was going to call it Restorative Justice. It will be nine or ten songs. This album will address heavy stuff that's happened. I grew up in Burlington, MA. in a very conservative family and I addressed the stuff I went through when I was younger for the album.

METRONOME: Have you shot any videos of your songs?

Yeah. We shot this really cool video at the Museum of Modern Renaissance in Somerville. It's bizarro. It's right near Powder House Square. It's somebody's home, but it's also a museum. I just rented the space from them. Every inch of the place is like a mural artwork. It's all trippy.

I shot a cool trippy video of just the band playing with cool camera angles. I was a video producer for an ad agencies and I edited everything and directed other people's music videos.

Then, Lonely Leesa, during the pandemic, shot a three camera live set in my parent's backyard. We played a whole set.

METRONOME: How many songs did you play?

It was like ten. It was a full set. It was shot really nicely and we had someone do an audio mix on it. Then I shot this video around domestic violence just with myself and an iPhone. It's pretty heavy. It was for a song called "Stay."

METRONOME: What is the future looking like for Lonely Leesa?

I'm hoping to wrap up the new record. With the lineup change, it's been hard, but it is about 90% done. I think we're gonna have some digital string parts flown in for it. I've spent a lot of time and money on it.

We did some lucrative Bose gigs right before the pandemic. Those Bose gigs funded all of our recordings. They paid us really well to play in-house. During the day they have a professional audio division, so we were playing these sale shows for them. They had a huge soundstage, and we had these crazy in-ear monitors.

METRONOME: How did you get hooked up with Bose?

I knew someone that worked there, and our band was on a roster of female fronted bands with good vocal dynamics. It was to showcase their professional audio equipment. The band was tight and they just decided to go with our band. We thought we would just ride the wave. We paid for the record with those shows.

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