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Indie Scene Radio



Dirt Road Souls



Ryan "Bluwrath" Newman



Greg Piccolo

MetroScene

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10/11- gymclassheroes. & Lupe Fiasco
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10/19- Rockingham Groove
10/21- Danilo Perez
10/23- Coco Montoya
10/25- Acoustic Alchemy
10/26- Jumbo Circus Peanuts Halloween

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10/18- Graveyard of the Atlantic; The Instamatics; Field Day; The Zip-Ups
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10/24- Osis; Mirrormen; The Sandy Clams; Mirror Stars
10/25- Fat Ram's Pumpkin Tattoo 25th Anniversary Party
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10/30- Mystical Misfits

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10/4- thrown
10/8- Nevertel; Uncle Acid & The Deadbeats
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10/14- Holding Absence; Arm's Length
10/15- Trap; Lone Wolf James
10/16- Peelingflesh
10/17- The Dillinger Escape Plan; Wind Walkers
10/18- Wind Walkers; Scene Queen
10/20- Castle Rat
10/22- Lil Skies
10/23- Periphery
10/24- Insane Clown Posse
10/28- Arch Enemy; The Black Dahlia Murder
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10/8- George Birge
10/9- Knox
10/12- Sunn O)))
10/15- Lifehouse
10/16- Bertha - Grateful Drag
10/19- Emei
10/20- Plini
10/21- hey, nothing
10/24- Big D and the Kids Table
8/25- Holywatr
10/27- The Army, The Navy
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10/11- Tia Fuller
10/15- Vanessa Collier
10/16- Listen To This: 100 Years of Miles Davis
10/17- The Pierre Hurel Trio
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10/24- Dafnis Prieto Sí o Sí Quartet
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10/9- Bobby Oakes and TV Models Deep; The Ray Liriano Experience
10/10- Bamboo Steamers; The Hot Franks; Our Three
10/11- Sado Domestics; Jazz Jam with Calvin Limuel
10/15- Roslindale Comedy
10/16- Dirt Road Souls; Homefried Valentines; Tim Kaya & The Responsorial Psalms
10/17- Sado Domestics; Bird Mancini
10/18- Mess Around; Cindy Scott & Brian Seeger; Jeff Gardner
10/21- Jazz with Hellbender
10/22- Poetry Reading & Open Mic
10/23- Rain House; American Beauties; Sarcasmatics
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10/30- Night Train
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10/4- Kanan Gill
10/5- The Rest is Politics US
10/6- Yohay Sponder
10-7- Jennifer Welch
10/8- Randy Feltface
10/9 & 10- Michael Blaustein
10/11- Kristin Key
10/12 & 13- Fred Armisen
10/14- Erin French
10/15- Shane Dawson Live!
10/16 & 17- Akaash Singh
10/18- Improv with Cast and Writers from SNL
10/22 & 23- Nate Jackson
10/24- Trae Crowder
10/25- The Man In Black: A Tribute to Johnny Cash
10/26- L7
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Greg Piccolo *and* Heavy Juice

Photos by Tina Pastor

Greg Piccolo has managed more than 60 years of successful, high-level performing in his career. He is one of the premier tenor sax players of his time. Now, at age 75, Piccolo brings his passion for songwriting to his new release, Who Knows What the Future Holds. Unveiling songs written over the last 30 plus years, these tunes capture a lifetime of experience through R&B, Rock, Jazz, Blues and Reggae.

Greg has had a long and fascinating history, starting his first band in Rhode Island as a teenager. He spent twenty-five years as a member of the world-famous horn section with Roomful of Blues. After departing Roomful in 1994, he formed his own band, Heavy Juice, which is now entering it's third decade.

I spoke at length with Greg one August morning and he outlined his long and storied career...

METRONOME: What made you want to be a horn player when you were a kid?

Greg Piccolo: I think it was the radio when I was a kid. I used to jump up and down in my bedroom when I was listening to it (laughs). When I heard the sound of a tenor sax, I knew. The song, "The Wanderer" by Dion, I wanted to play like that.

METRONOME: How old were you?

I was probably 11 or 12 years old. I don't know when "The Wanderer" came out.

METRONOME: Were your parents supportive?

They got me a clarinet and said, "You have to play the clarinet first if you want to play the saxophone. I hated it. I mean, I love the clarinet, it's a beautiful instrument, but it's a really hard instrument to play. That lasted for about six months.

Then I got an alto sax but I knew I wanted a tenor. That was the horn that made the sound that I wanted to play. With the alto at least I got the fingering on the saxophone. Then I said, I don't want to do this anymore. I want a tenor sax. Then when I was 13, the British invasion came in.

METRONOME: Did you trade the alto in and buy a tenor?

I did buy a tenor, but I don't remember when that was. At that point, the saxophone was not at the forefront of what I wanted to do. I just wanted to play the music that we loved and the music of that time. I liked The Beatles and The Rolling Stones and The Animals especially.

I didn't get the tenor I don't think until I was 16. When I did get it, I immediately played the solo from "The Wanderer."

METRONOME: Were you taking formal saxophone lessons, or just playing in the school ensemble?

I took a couple of lessons, and I joined the band in school when I had the clarinet. I was in the band for about two weeks. We would have rehearsals in school, but I would listen to the guy next to me and then play what he played (laughs).

METRONOME: After you got your tenor saxophone, what did you do? Did you join a band?

When I was 13 I started my first band called The Rejects. That was about 1964. One night we were in my bedroom, and something came out that sounded like a song. That was the beginning.

We used to play the YMCA in Westerly, Rhode Island on a Friday night for teenagers. We would play there once or twice a month. I remember one night when I was playing, there was a new kid in town who came up to me. His name was Duke Robillard. He was a couple of years older than me. He said, "Hey, what's your favorite song?" I said, "Reelin' and Rockin'," "Roll Over Beethoven," and "Around and Around."

He said, "Did you ever hear of Chuck Berry?" I said, No. I had only heard of The Beatles, The Dave Clark Five and The Animals.

I never forgot that simply because all the songs that I liked were written by one guy [Chuck Berry] in America. I didn't know who Chuck Berry was, but Duke did. That was kind of the beginning.

He had a Beatles kind of band called Variations. As far as The Rejects went, we played for a whole year, but never got paid. We got hired for a wedding once. There were six of us. $30 was the pay. We got five bucks apiece. We were trying to play songs that we had no idea how they went. At the end of the gig, I got the money and gave each guy five dollars and said, I can't take this anymore. I quit.



METRONOME: Did you join Duke in The Variations?

Yeah, but I was in another group too called The New Englanders, but that didn't last very long. As far as I was concerned, Duke was always the best. It's really why I played in Roomful of Blues. I didn't care what he was doing. I was going to do this thing with him because I believe in what he believes in. He was the guy.

METRONOME: How long were you in Roomful of Blues?

Twenty five years. I was in The Variations for a couple of years before though. When Duke started Roomful, I was in the band for six months playing harmonica. That didn't last long though. I had to get rid of it fast.

METRONOME: Did Duke know you were a horn player?

Any guy that could play an instrument that Duke wanted, would play. That's when I really started to play the horn. That's when I started to listen to Illinois Jacquet and all those guys. When Duke asked me to be in the band I said, I want to do it. I don't care what I have to do. I'll do whatever.

METRONOME: That was a great band.

Well, we were all dedicated to making the sound that we wanted to make. We listened to the same records together. I don't think it's something that could happen anymore. We are so far removed from that now. I think a band develops by beating the bush and getting out there and playing.

METRONOME: When Duke left Roomful, you stayed, correct?

Duke left in 1979 I think. We had made the first record for Island. It was entitled, Roomful of Blues. Somehow, Duke thought he would go out and play with Robert Gordon. So Duke left and we found Ronnie Earl. We wanted to carry on.

METRONOME: The songs on your new album, Who Knows What The Future Holds are tunes that you penned over the last 30 years, right?

I would say more like 40.

METRONOME: What made you decide to do the album now?

I needed to get these songs out there. I'm 75 years old and I didn't know how much more time I had. They're all good songs and what I wanted them to be. I don't write bad songs. They are what they are. They're my children, and I love them all.

METRONOME: Did you start singing in

earnest when you formed Heavy Juice?

I have a hangup about my voice. I can never be what I wanted to be. This record takes me back to when I was 13. When I was singing those songs, I felt like a kid again. When I was 13, The Rejects played a talent show, and all the young ladies went berserk. It was the only time in my life where I actually felt like a star. This all makes me kind of laugh because I'm having such a good time doing this stuff. It's getting better as we go along. I'm learning how to sing. Yes, I've always sung. I always have.

When Duke became the singer of Roomful, he had such a knowledge of what he wanted to do. I didn't pick up on that kind of stuff. I would get to do a couple of songs a night. He would call on me. Duke was the leader of Roomful. If he wanted to do T-Bone Walker slow blues all night, that's what we did. I couldn't be a great blues singer. I just didn't look at myself that way.

METRONOME: You mixed up the musical genres on your new album. You played Funk, Reggae, Blues and more. You didn't want to be pigeonholed into one genre?

For better or for worse. If I played just the same stuff, I'd say,What did I just do? I'm always thinking about the audience. Check this out. You want to mix it up for the audience. This is all me. I have a great team of people behind this record. I've never had that before. It gave me confidence as a singer.

METRONOME: I loved the opening track of the album, "I Lost Faith." It had a great groove. Can you tell us more about that?

I see words, like on a billboard, and I rearrange them. The song came out of that.

METRONOME: Did it have anything to do with what's going on in the world these days?

To me it was, I lost faith in the girl. I remember when I got the idea. All I could think of was the band, NRBQ. I wanted to do something NRBQ inspired.

METRONOME: "People Are Hot" had a great reggae feel. Where did that song come from?

I've had that song for many years. Probably about 20 years. It wasn't the kind of tune we could do in Roomful. The first record that we did with Duke was a whole different thing.

"People Are Hot" is a reggae tune. It wasn't hard to write once I got the beat.

METRONOME: I liked the song, "Don't Tell Me The Truth." It had a great beat to it. What inspired that tune?

It's got a good groove to it like "Mustang Sally." I like that tune a well. Everything comes from somewhere. It's a good song.

METRONOME: I also liked "Dream Girl." It had a hip uptown swing to it. Did you write that about someone you know?

That was a tune I wrote in the early 2000s. I actually wrote it for a friend of mine who was filming a movie at the Knickerbocker in Rhode Island. This song was the epitome of what Roomful was. We never did it. It's never been done until now. It's fun to play and it's right up in the genre that we loved to play in Roomful.

I remember how I got the lyrics for that. I love Bill Withers. I heard his song "My Imagination" and I took that idea and put it in a Joe Turner-style jump blues. It became "Dream Girl."

METRONOME: "Break In The Clouds" was a great ballad. How did you put that together?

I want you to do something more serious. That was written in the early 2000s as well. I just sat in my apartment in front of the keyboards and said, I've got to figure something out here. It can't be the same old stuff. I wanted to try to write a gospel like kind of thing. Of course, I'm not a gospel singer by any one's stretch of the imagination. That song didn't come out easy. Once I got the form of it down I said, This is it. This is the song. It's another good song.

METRONOME: Your band was really instrumental in making this a great record. They played so well. Is this your band? Do you play with these guys all the time?

The keyboard player, Shinichi Otsu has been with me for 27 years. Louis Prima's sax player, Sam Butera had this drummer named Bob Ruggiero. I went to see Sam for the first time in Las Vegas. I ended up being riveted to the drums. Bob was playing. This guy's got so much tone. I latched on to Bob. So through the years whenever I got an idea to be out west for anything, I called Bob up. He would do it. Even if he was playing for Van Morrison, which he has for the last 25 years if he could do it, he would. He loves playing.

I had Paul Tomasello playing bass. What he plays is real simple and makes sense. I couldn't get Jimmie Vaughan for guitar, so I got the next best thing, Dean Shot on guitar. He's from New Jersey. I've known him for a while and his heart is in the right place. We think alike. The configuration on this record had never worked together before. I took the guys that I knew to a place like being stranded on a desert island (laughs). I got Al Gomez and Kaz for the horn section. I love Al Gomez to death and Kaz is impeccable. They did a really great job.

METRONOME: Did you fly tracks to all the musicians on the recording or were you actually in a room together playing?

The producer of this record was Terry Manning. He was living in El Paso, Texas. He had a studio called Sonic Ranch, which is about 20 miles out in the desert. It borders the Rio Grande. I was in the studio with Jimmie Vaughan and met Terry for the first time in Memphis. They had just finished up the album Powerful Stuff.

I wanted Jimmie to be involved with this, but he was going through a health crisis at the time. Unfortunately, I couldn't get Jimmie for some of the stuff. Just a thought of Jimmy made me call Terry. I said I have these songs and I want to get them done. I wanna ask you. If there's any way, you'd be interested in producing it. He said, Yeah. I said, Wait a minute. You haven't even heard the shit yet (laughs). Tell me that after you listen to it. We did the sessions and finished two years ago in November. Terry was going to do the mixing at home and said he wanted to step away from it for awhile. He ended up mixing it in March the next year. So he did the mixes and emailed a link to them. I wasn't happy with my vocals at all though.

So I called Terry up about ten hours later and his wife answered the phone. She said, "I'm so sorry. Terry passed away last night." I couldn't believe it. It was the worse news. He had an aortic aneurysm. It was like flipping a switch. Terry was my champion. His opinion carried weight. I was devastated.

A few months went by, and I had to figure out what I wanted to do. I came to the conclusion that Terry was gone, but I was here and I thought that I could make it what I wanted it to be without ruining anything Terry had done. So I got the files and took it to Power Station in Mystic, Connecticut. I worked out my vocals there and that made me feel better about the whole thing. I was stressed out from the get go with this thing. We fixed it and I'm really happy that we did.

METRONOME: How did you meet Sallie Bengtson from MoMojo Records and strike a deal with her?

Sallie from Nola Records is a sister label companion with Debra Clark from MoMojo Records. Sallie was committed with her releases and Debra was the same machine. She loved it when she heard it. Sallie liked it as well. My manager Bonnie Tallman is basically the one that made everything happen. She is an amazing person. She was the one that knew Sallie and Debra.

METRONOME: Are you going to tour this record?

Yes. I already am. The gigging situation is not what it used to be though. Bonnie is handling that for me as well. Places that I wanted to play, she's getting me into.

-- Brian M. Owens

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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for October 2026

(In NO Particular Order)

- **John Gerard**
- **Jan MacNeill**
- **BB & The Bullets**
- **Cedar County Cobras**
- **Inflatable Idols**

BB & THE BULLETS
WRONG SIDE OF THE RIVER
11-SONG CD

- MIDNIGHT RIDER
- WILD HONEY
- FREAK SHOW
- WRONG SIDE OF THE RIVER
- GET A LITTLE REAL
- OH WELL
- SOMETIMES YOU LOSE YOURSELF
- BLACK CROW
- THE BUDDHA SONG
- SHE KNOWS
- CRAWL RIGHT IN

Hailing from Whanganui, New Zealand, this deft power trio, Brian Baker on vocals & guitar, Stu Duncan on bass and Brad McMillan on drums returns to the international scene with their new CD, Wrong Side of The River, on the Overton Music label. Boasting taut rhythms, searing guitar work and convincing roadhouse vocals, The Bullets have a lot to offer on their new disc. Ten well-penned originals and the lone cover by Peter Green, "Oh Well," fill the airways with blues rockin' sounds that will appeal to a wide audience of listeners.

Favored radio friendly tunes include the album's pensive opening track, "Midnight Rider," the uptempo "Freak Show" with it's infectious rhythm, the blazing "Wrong Side of The River" featuring Baker's outstanding vocals, the Bullets outstanding resurrection of Peter Green's "Oh Well," the slap-back delay driven "Sometimes You Lose Yourself," the riff-heavy "The Buddha Song," and the album's boisterous closing track "Crawl Right In." A great album from New Zealand's favorite rockers. [B.M.O.]

Contact-- https://nixonstreetrecordings.nz/bb-and-the-bullets

JAYLER
VOICES UNHEARD
11-SONG CD

- INTRO
- DOWN BELOW
- RIVERBOAT QUEEN
- NEED YOUR LOVE
- THE GETAWAY
- BITTERSWEET
- HATE TO SEE IT END
- OVER THE MOUNTAIN
- ALECTRONA
- LOVEMAKER
- THE RINSK

Taking a page from Led Zeppelin's book of hard rockin' songwriting, the band Jayler featuring singer-guitarist-harmonica player James Bartholomew, guitarist Tyler Arrowsmith (cool name), bassist Ricky Hodgkiss and drummer Ed Evans rock socks from the opening gate on their debut album, Voices Unheard, on the Silver Lining Music label.

Hailing from England, Jayler is making their presence known with Voices Unheard and a lengthy Fall tour that takes them throughout Europe until the end of November. Great vocals, blazing guitars and a sterling rhythm section are typical fare throughout the album with songs that will appeal to listeners through out the world.

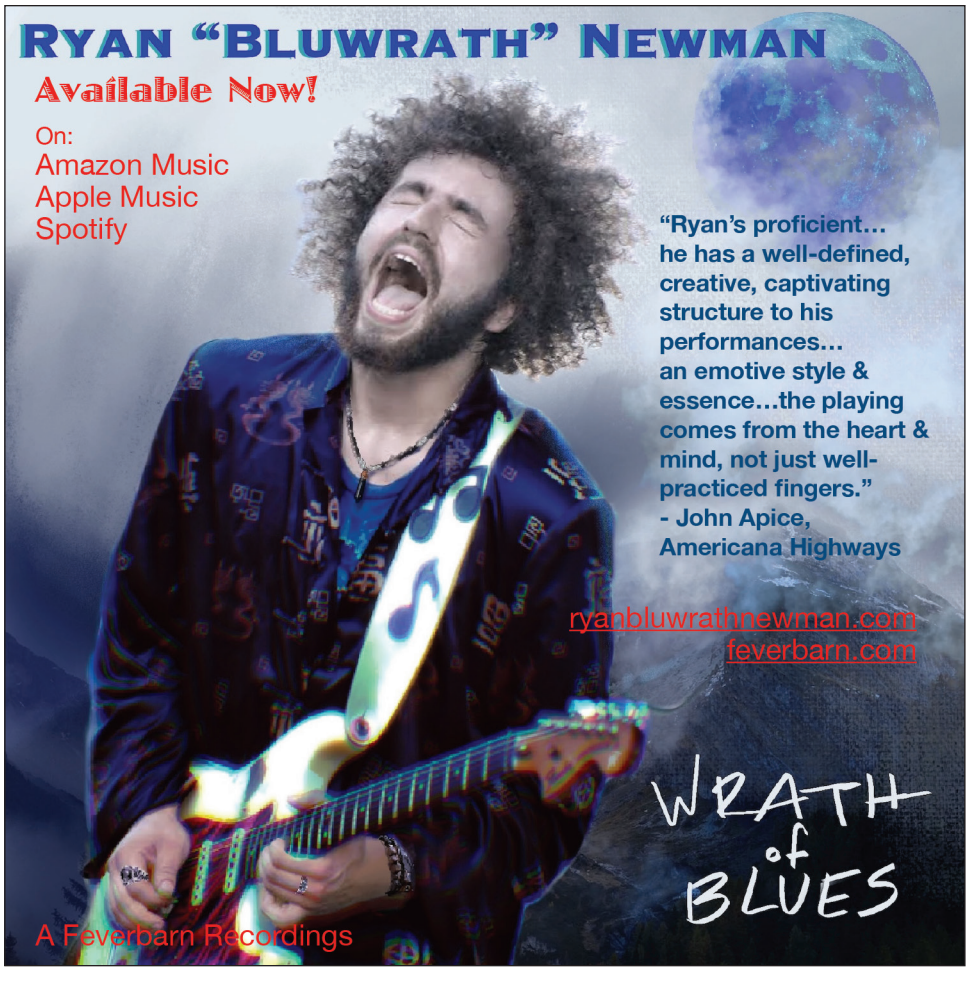
Best tracks include the busy rock & roll of "Down Below," the rowdy "Need Your Love," the beautiful ballad "The Getaway," the riff-filled "Hate To See It End," and the bounding "Lovemaker." An outstanding debut for Jayler. [B.M.O.]

Contact-- jayler.com.uk

DOUG DUFFEY AND B.A.D.D.
SOUVENIRS
9-SONG CD

- BROKEN HEART AND EMPTY HAND
- BAD LUCK
- BETTER BY ME
- DELTA MELODY
- AXE JES RITE
- SINKING IN TO THE BLUES
- LOVE SONG
- SOUVENIRS
- DON'T LET THE DARKNESS IN

Lead singer-songwriter-keyboardist





Doug Duffey is an award-winning, Hall of Fame musician who along with his band B.A.D.D. lay down tight, soul-stirring Blues on their latest album, Souvenirs. The name B.A.D.D. is made up from the first letter in each band member's name: Doug Duffey, Dan Sumner on guitar and vocals, Benjamin Ford on bass and Adam Ryland on drums. Collectively this talented band of seasoned players are as tight as any band could hope for.

Duffey's vocals are excellent throughout while his band offers up pristine backing for the songman. Guitarist Dan Sumner co-wrote most of the songs alongside Duffey and handled recording and mixing chores. Meanwhile Ford and Ryland prove to be an outstanding rhythm section keeping the songs tight and musical.

Best songs include the soulful "Bad Luck," the funky "Better By Me," the steamy guitar workout of "Axe Jes Rite," the rousing jump Blues of "Sinking Into The Blues," the bounding "Love Song," the outstanding title track "Souvenirs" punctuated by Matt organ's superb mandolin playing, and the New Orleans groove of "Don't Let The Darkness In" featuring the fabulous horn works of Bob Dowell on trombone, Bert Windham on trumpet, Coby Heath on trumpet and Nate Johnson on tenor saxophone. Good stuff! [B.M.O.]

Contact-- dougduffeyandbadd.com

MADA SILVA
WHEREVER YOU GO
3-SONG CD

- ANDA
- FOLLOW THE WAY
- FALLING FORWARD

Portuguese born with Cape Verdean roots, local singer-songwriter Mada Silva's new short, but sweet EP invites listeners to join her on a nostalgic journey. The first track, "Anda" blends a playfully bouncing bass line with a sense of childlike wonder in its bilingual lyrics. Percussionists Raphael Lehen and Savien Jean infuse a lively rhythm into the acoustic soundscape.

"Follow The Way" takes a more haunting, confessional turn with loyal, pleading lyrics. Dominik R. H.'s melodic synth paired with Raphael Lehen's striking bombo build an image of a walk through a rain forest. Mada's contagious harmonies are not limited to the chilling vocals, "Follow the Way" showcases an impressive contrasting acoustic and electric guitar duet break, featuring Joshua Theodore on the solo.

The final track, "Falling Forward" presents a more dissonant, minor sound than the first two. Mada's vocals shine here with trance-inducing, resolving runs. In a melancholic timbre, she promises us "there's hope in the sunrise." With a first EP like this one, there's certainty for Mada Silva's rise. [Grace Twomey]

Contact-- www.madalenaartz.com/music

CEDAR COUNTY COBRAS
SINNERS & SAINTS
10-SONG CD

- MATCHES AND GASOLINE
- MOTORBIKE
- BESSIE SMITH'S LAST RIDE
- ST. JAMES INFIRMARY
- GET RIGHT CHURCH
- MIND MY OWN BUSINESS
- GUITAR ZERO
- RUBY RED
- SPRINGTIME
- PRECIOUS LORD

The Cedar County Cobras hail from Iowa. With upright bass, a foot drum and several different guitars, the duo of Tom Spielbauer on vocals and guitars and April Dirks on upright bass play original American Roots and Blues music based in the last century. On their sophomore effort, Sinners and Saints, released on the Overton Music label, the talented twosome deliver a nostalgic album full of emotive fervor and authentic sounds.

Tom Spielbauer is a master guitarist and superb singer while April Dirks keeps the grooves going on her bass with undaunted effort. The duo sound much bigger than their profile would suggest. Favored songs include the groove of "Motorbike," the upbeat, gospel inflected, "Get Right Church," the reflective "Mind My Own Business" featuring the great saxophone work of Heath Alan, "Ruby Red" sung handily by April and written by Lonnie Bowden, the beatific instrumental "Springtime," and the gospel infused "Precious Lord." A fabulous musical outing from the Cedar County Cobras you won't want to miss. Bravo! [B.M.O.]

Contact-- cedarcountycobras.com

THE WRITEFUL HEIRS
HEIR APPARENT
13-SONG CD

- YOUR LOVELY FACE
- IN MY WORLD
- NOT YOUR LITTLE GIRL
- SILVERTOWN
- GINGER (and Hermes)
- IN DUE TIME
- THE DEVIL
- MUSCLE MAN
- BAD TRIP TURNAROUND
- WHY?
- ONLY WHEN I'M HOME
- TAKE ME BACK TO NASHVILLE

Continued on next page >>>

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• CROOKED LULLABY

The New Hampshire based Writeful Heirs return with a new album full of well written songs and upbeat musicality. The duo of singer-guitarist John Montalto and singer Sunny Barretto lead a group of seasoned session players that feature Josh Dion on drums, Lincoln Schleifer on bass, drums and vocals, Marc Shulman on guitars, Danny Louis on keyboards, Rob Schwimmer on synths and claviola, Joe Bonadio & Gary Fritz on percussion, Aaron Heick on flute, Arno Hecht on tenor saxophone, Larry Campbell on guitars, Alan Walker on backing vocals and Charlene DeChristopher on backing vocals from track to track on this well-produced project.

Songs of note include the bouncing "In My World," the rhythmic "Shivertown," the well-penned "Ginger (and Hermes)," the beautiful "Bad Trip Turnaround" featuring drummer Josh Dion on lead vocals, the outstanding duet of "Only When I'm Home," and the delicate "Crooked Lullaby." An excellent sophomore effort from The Writeful Heirs. [B.M.O.]

Contact-- www.thewritefulheirs.com

JAN MacNEILL
COMIN' ABOUT
12-SONG CD

• OUTWARD BOUND
• FAIR WINDS
• BROKEN RUDDER
• WAITING FOR THE WIND
• ROUNDING THE MARK, BLOWIN' LIKE STINK
• PATIO LIGHTS AND FIREFLIES
• PORTER LANE
• BREAD, CHEESE, WINE
• SUNSET, BOWDITCH LEDGE
• DOWN WIND IN AUGUST
• SAILING HOME
• STILL HERE

Jan MacNeill is a Massachusetts-based acoustic guitarist and composer creating original solo guitar music. She interweaves her modern fingerstylings with Celtic and Jazz influences and finds her muse in the magnificent waters, woods and coastlines of New England. Under the direction of guitarist, composer, and producer Raymond Gonzalez, MacNeill has developed playing that is both technically refined and unmistakably personal.

On her debut album, Comin' About, MacNeill offers vividly colorful compositions that reflect her pristine sense of touch and magnificent compositional skills. Her playing is beautiful throughout.

Songs of note include the airy album opener "Outward Bound," the touching "Broken Rudder," the six-string workout of "Rounding The Mark, Blowin' Like Stink," the lovely "Patio Lights and Fireflies," the gorgeous "Porter Lane," and the affirming "Still Here." A wonderful debut outing for Ms. MacNeill. [B.M.O.]

Contact-- www.janmacneill.com

MICHAEL RUBIN
5 MINUTES OF PASSION
11-SONG CD

• DIRTY WORDS
• DOO DOO DAA
• BIG IF
• ALIEN IN A CHAIR
• 5 MINUTES OF PASSION
• DIG THAT DITCH
• LITTLE CIRCUS TOWN
• GRAVITY
• PROPAGANDA
• GRUDGE

Austin, Texas singer-harmonica man Michael Rubin has been playing the harmonica since his teen years. On his new album, 5 Minutes of Passion, Rubin displays his passionate harp playing song after song. In fact, his lyrics often reflect his love for the harp.

From song to song, Rubin displays more of rollicking New Orleans style than a Texas romp and his prose tends to lean to the humorous side of things. Musical friends Greg Izor on harp, Cesar Crespo on guitar, John Fulero on guitar, Matthew Smith on guitar, Michael Archer on bass, Jason Corbiere on drums, Emily Gimble on keyboards, Guy Forsythe on banjo, Lindsey Verrill, Dan Grissom, Ted Hadji, Ryan Conlin, and Wilson Marks on backing vocals, Gary Newcomb on pedal steel, Paul Santos on sax & clarinet and Patrick Harwell on trumpet & trombone all lend their respective talents to this musical outing. [D.S.]

Contact-- michaelrubinharmonica.com

JOHN GERARD
THREADS
12-SONG CD

• GOOD DAYS
• BRIGHT EYES
• COLORS
• BROKEN PAINTINGS
• IN THE KITCHEN
• DRAG RACING
• BETTER YEAR
• 4TH OF JULY
• YOUR SON
• APPELLATION
• NEW ENGLAND
• FORGIVENESS

Singer-songwriter-guitarist John Gerard pens beautifully scripted songs filled with touching emotion and vivid imagery. His voice is warm and inviting as he spins his tales with talent and seasoned musicality. Each song is distinctive and reflects John's advanced songwriting prowess. Listeners will only find truly original compositions and performances here.

Songs of note include the attesting album opener, "Good Days," the gorgeously penned "Bright Eyes," the sullen "Colors," the reflective "Drag Racing," the beautiful "4th of July," and the needing to please of "Your Son." This is an excellent outing from John Gerard that deserves to be heard. To hear him live, catch John busking the Boston Subway and Cambridge area. [B.M.O.]

Contact-- johngerard.com

MITCH WOODS
A NIGHT IN NEW ORLEANS
12-SONG CD

• ROCK THAT BOOGIE
• MOJO MAMBO
• CHOO CHOO CH'BOOGIE
• BLUE MONDAY
• JAMBALAYA (On The Bayou)
• AMBER LEE
• ROCKET 88
• CRYIN' FOR MY BABY
• NASTY BOOGIE
• ROCKIN' PNEUMONIA AND THE BOOGIE WOOGIE FLU
• BROKE
• SHAKE RATTLE & ROLL

On Mitch Woods' new album, A Night In New Orleans, the singer-piano player delivers a 12-song solo set with lots of spoken word in between at the Crescent City's Snug Harbor nightclub released on MoMojo Records. It's nothing fancy, but just a skilled pianist and singer casually doing his thing for an appreciative Snug Harbor audience. Songs in good standing include the album opener "Rock That Boogie," the jumpin' "Jambalaya (On The Bayou)," the barrelhouse bustle of "Nasty Boogie," and the bounce of "Shake Rattle & Roll." [D.S.]

Contact-- www.mitchwoods.com

MICAH AND THE MIRRORS
LIAR'S CHAIR
10-SONG LP

• OPUS
• YOU'LL SEE
• LIARS CHAIR
• CONDOLENCES
• YOKOHAMA MAMA
• LADY BLUE EYES
• HUNGRY HUNGRY HEART
• THEY MIGHT SAY
• TORTILLA SOUP
• AFTER I DIE

This is Micah Morris' first solo offering after the demise of Fast Eddy. The Denver denizen pulled together this diverse record that gets going after the somewhat bucolic "Opus" instrumental intro. He begins softly with the ballad "You'll See" where the lead guitar adds a lot of dimensions to the ever increasing depth. Micah downshifts from there on the slower "Liars Chair" but still builds intensity, emotionally and musically. "Condolences" rocks more, but maintains the previously introduced sentimentality for most of the tune until our songwriter gets more insistent.

"Yokohama Mama" seems like a joke novelty song, but he rhythmically nails it and has such a smooth delivery of the clever lyrics that the joke is not on us. "Lady Blue Eyes" gets grittier in a sort of lounge bar singer way that takes us back to the late 1970s, but ends with a respectable catharsis.

He really gets going on the grungy "Hungry Hungry Heart" that would have had them head banging in the early 1990s. He flips right back to singer song writer mode for "They Might Say," which could have come from Billy Joel. Morris drawls out "Tortilla Soup" in a completely laid back mode that only adds to the edginess of it. You get rewarded with a couple of rockier sections that provide a slightly psychedelic vibe to the otherwise square tune.

To put us all to rest after this stylistic roller coaster ride, he pulls out the acoustic for the western tinged "After I Die" ditty that would be at home at any campfire, assuming cynicism is allowed. Not everyone can do this. [Gecko]

Contact-- https://www.youtube.com/@micahandthemirrors

INFLATABLE IDOLS
GET STIFF!
12-SONG CD

• OXYGEN THIEF
• DRUNK ON NOSTALGIA
• GET UP & GET OUT
• HERO TO ZERO
• MAKE SOME NOISE (Quiet As It's Kept)
• NARCISSISTIC TWIST
• THAT'S MR. MOTHERF*CKER TO YOU
• AIN'T GOT HEART
• LINOLEUM WIZARD

• TWO BIT HUSTLE
• IMAGINARY MONSTER
• GOODBYE GRANDIOSITY

California bassist and lead vocalist Jim Perrault put a big band together for this gritty, uncompromising, yet multifaceted record, but they probably weren't all in the studio at the same time.

"Oxygen Thief" reminds us a bit of the Dictators and a soupcon of Social Distortion in the way hard riffing and strained vocals lean towards the anthemic. On "Drunk On Nostalgia" you start to notice the rhythm section is working overtime to keep things relentlessly slamming all while Perrault puts us through neck breaking dynamics.

Just when you least expect it, he gets some soulful female backing singers to completely upgrade "Get Up & Get Out" into a powerful early 70s protest song. Having already shown multi-dimensionality, Jim moulds "Hero To Zero" into soulful blues where his gravely vocals and hooks shine. The solo part is very Stonesy.

For "Make Some Noise" the boys add some honky-tonk piano and gang vocals to really push the envelope. The nimble percussion of "Narcissistic Twist" keeps you tapping your toes. With the next song, Perrault is probably pointing the mirror at someone else with this useful social commentary.

He convincingly hits the back of the net with the soulful "Ain't Got Heart" where the clever vocals and soulful backing singers really score. Back in punk rock mode, the lads push the riffs and tempo for some gratuitous rocking out for "Linoleum Wizard." The Idols are in full blown "Raw Power" Stooges mode on "Two Bit Hustle," though Perrault is more approachable in the vocal department.

He and the soul sisters push out the boat one more time for the "Imaginary Monster" party extravaganza. He goes through all kinds of relevant life stories on "Goodbye Grandiosity" to portray today's society.

All in all, this record was surprisingly varied and coherent at the same time with loads of clever touches and inspiring tunes. Miss at you own risk. [Gecko]

Contact-- inflatableidols.bandcamp.com

STOP CALLING ME FRANK
MILES TO GO
11-SONG CD

· GOOD ENOUGH
· BABY ON BOARD
· STOOD THERE WATCHING
· IRRITANT
· WHISKEY IN THE JAR
· WHERE YOU GONNA HIDE
· HELP ME UP
· OLLIE OXEN FREE
· MY BABY IS SO SOCIALLY DISTANT
· FEEDING FRENZY
· GOOD ENOUGH (Radio Edit-Bonus Track)

SCMF have been around for 40 years in Boston. The six-piece deliver good old time Rock & Roll with plenty of extra instruments to round out the classic guitar, bass, drums and vocals on the catchy opener. The boogie based riff of "Baby On Board" reminds us of Chuck Berry until they bring in the sax to give it an extra dose of class.

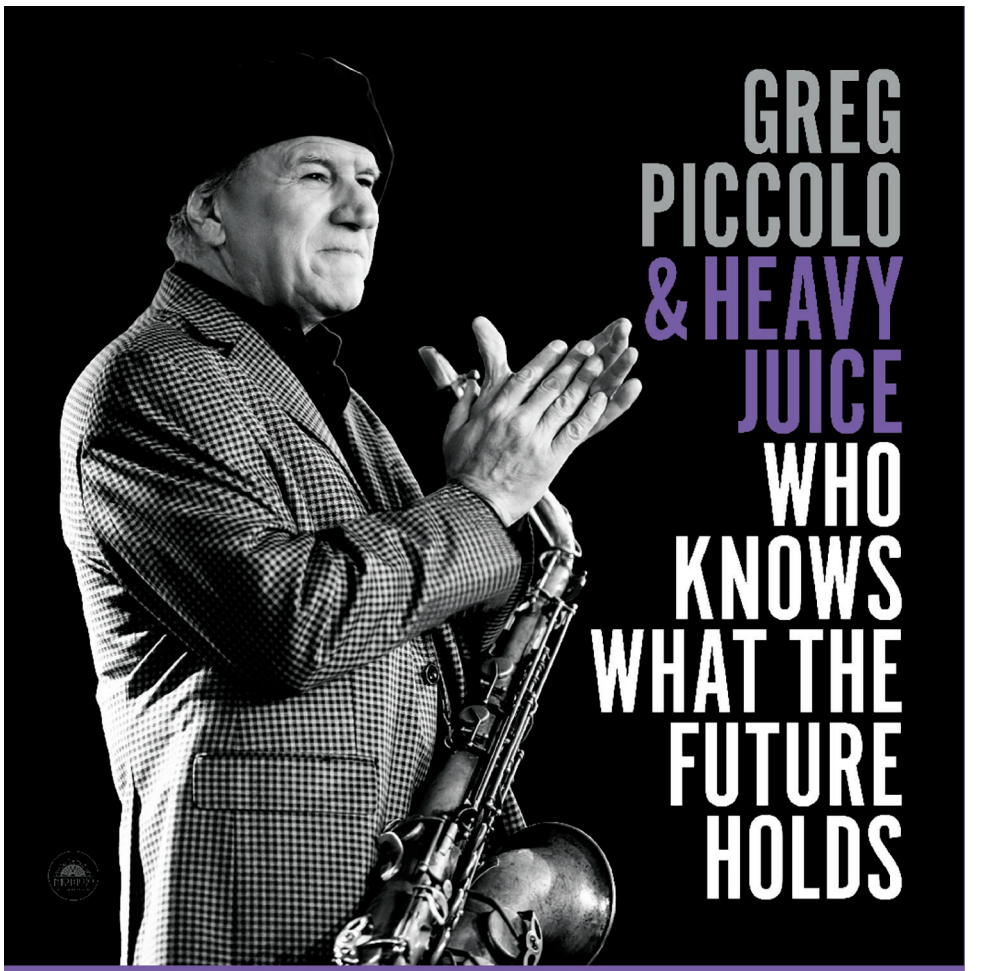
The Franks downshift towards a new wave keyboard driven piece on "Stood There Watching." For "Irritant" they go for a nearly completely unadorned rocker that clocks in at just over a minute, but still kicks ass. A bit like mixing metaphors, "Whiskey In The Jar" takes a lot from both Celtic and Western music and gives it a good dose of pathos. That probably resonates well in a live environment.

The Boogie Woogie of "Where You Gonna Hide" is given a huge sense of urgency by Lennie Donohoe's seemingly rushed vocal delivery. They add a tastefully long sax solo at the end of the apparent stampede like jam. The waver in Donohoe's singing voice allows him to generate empathy on the likes of "Help Me Up." The lads again rock out on "Ollie Oxen Free" where the full instrumentation and some dynamics give it a big production sound, without getting cheesy.

An element of early '60s Doo-Wop permeates "My Baby is So Socially Distant," assuming we needed a reminder of Covid, but still is fully formed. The bouncy rhythms of "Feeding Frenzy" and Donohoe's laments bring this well rounded disc to a close. Something to catch live about town for us boomers. [Gecko]

Contact-- stopcallingmefrank.bandcamp.com





Ryan "Bluwrath" Newman

Singer-guitarist Ryan "Bluwrath" Newman is a fixture on the Connecticut blues scene. A powerful award-winning, blues guitarist named "Best New Artist" by the New England Music Hall Of Fame, Newman has been wowing audiences with his fiery performanes and deft six string antics.

A prodigy praised for his explosive technique, backed by elite musicians and a horn section that elevates every track into a full-throttle blues experience, Newman's new album, Wrath of Blues is an homage to the players who have come before him while playing with a contemporary flair.

I spoke to Ryan one rainy day in early August and he explained his never ending love and desire for all things music...

METRONOME: I heard your new CD. Your guitar playing is excellent. How long have you been playing?

Ryan "Bluwrath" Newman: I've been playing the guitar since 2009.

METRONOME: What made you want to be a guitar player?

I heard the Beatles red cover compilation album in 2000. I'm sure it had just come out. My parents played that on a car ride to Cape Cod. I thought, What is this glorious thing?

METRONOME: How old were you?

Eight. I was very fortunate to have inherited their taste in music. Classic Rock was played around the house as well as Soul and Blues. That definitely helped form me into the artist I am today.

METRONOME: When did you start taking music seriously?

I got my first electric guitar when I was 10 years old. After playing on an acoustic guitar for a couple years, I got an electric guitar. It was so freeing because the electric guitar is a real tool of expression.

I haven't been singing as long as I've been playing the guitar, so I always felt like that was my voyage.

METRONOME: When did you play your first public performance?

I played my first public performance (besides school talent shows), at the Riverdog Music Festival in Chester, Connecticut during the summer of 2007. That was my first public performance.

I've been playing in bands actually though when I was in elementary school.

METRONOME: How did that work?

Musicians tend to meet like-minded people, and even back then, the kids that did play music, we would get together. Our parent's would drop us off for practice and little gigs. To have that foundation, especially at that age is pretty early to be performing in public. It developed a really solid knowledge about what gigs are. You have to give your best.

METRONOME: What kind of bands did you have? Trios? Quartets?

The first performance we played at, that band was two guitar players and a drummer. Those guys are now the Meadows Brothers and they're fantastic. They play in an Americana Folk group. We grew up playing together and shared a common interest, not only playing the music that we love, but beginning to write our own music as well.

I'm so grateful and fortunate that I've been able to do that from such a young age.



I also have access to some really decent gear. Anyone who knows me knows I'm a really big gear head. I always had decent equipment to play on. I just want to be able to reach as many people as I can with that. Anyone can be an artist if they just work at it.

METRONOME: How long did you work on becoming serious with your music?

I started recording the basic tracks of my album in the summer of 2018. I went into the studio with a couple of ex-Johnny Winter bandmates. I was so fortunate to be able to play with such incredible musicians like that. It was Scott Spray on the bass and Bobby Torello on the drums. They both played with Johnny Winter at different points in Johnny's career.

I was 15 years old and my Mom knew a roadie of Johnny's. Johnny lived in Connecticut for the last third of his life. He came to Toad's Place about six months before he passed. I got to meet the man. I was just so honored to be having a conversation with him, and I got to shake the man's hand. He was very nice to me.

The one thing that I always thought was funny was that Johnny Winter told me to get a haircut. I thought, No can do (laughs).

METRONOME: Why did he tell you to get a haircut? That must have been weird?

I have very naturally curly hair. I've had people actually imagine that it was a wig. I have to say, No. As a matter of fact, one time in one of those Spirit Halloween stores, I didn't buy anything. I was walking out of the store and the cashier said to me, "Are you going to pay for that?"

I decided to wear my hair this way because of Jimi Hendrix. I really got into him. I was 10 years old and I got my first electric guitar. From there I had already been into The Beatles, Chuck Berry and stuff like that. I really liked Chuck Berry because I could cop that style. Even though it's kind of primal, it is so accessible. He obviously reached millions of people back in the day. He was the foundation.

It's worth mentioning that about two years after I met Johnny, I sent a message, in the off chance, to John Mayall and The Blues Breakers wondering if there was any shot that I could sit in and play a song with him because they were coming to a nice venue that I'm trying to get in to called The Cave. This beautiful theater. To our surprise, John Mayall was actually up for the idea. I got to play two songs with him.

I had always been taking music seriously up to that point, but that was one of those big moments, where I realized I have to do this for the rest of my life because there's nothing that compares to this. The Blues is a feeling.

METRONOME: If you started your album in 2018, why did it take so long to finish?

We did get quite a bit of it done as you would imagine. I devised this album because I really didn't have enough material of my own. So I fashioned it after the Super Sessions record with Mike Bloomfield and Al Kooper. I figured it would be a good opportunity to record songs from my musical upbringing and made me want to play guitar.

A lot of those songs on the album, I'm really proud of. I do write original songs as well too, but I always loved a good cover. It was improvised music played as good as it could be. We had the basic tracks for guitar, bass and drums, and we built it up from there.

Honestly, when we started recording it, the elephant in the room for me in 2018 was that I wasn't much of a singer. I had already been a trio at that point for two years, but I hadn't really found my voice yet. So the original vocal takes that I did, I had to redo on quite a few things. That was a lot of work doing that and I'm so grateful I can actually sound like that live now.

I took vocals lessons early in 2020 just before the world collapsed. Those lessons were very instrumental in helping me to sing better. I'm always trying to improve. That was a very big obstacle for me to overcome, but

I'm grateful that we got that done. I'm very serious about my performances.

It's also worth mentioning that I was very fortunate to work with an old school producer from New York. He worked in Studio 54 and Electric Ladyland. That would be the mastermind of this album, Jon Grossbard. He's been great at helping me get my music out to stations that otherwise might not have heard it. I really appreciate what John has done to help put me into the spotlight like never before. We finished the album in 2022.

METRONOME: How did you decide which songs to cover on the Wrath of Blues?

I wanted to do songs that would appeal to a lot of people and songs that have been a part of my musical upbringing. A great song example would be, "Be Careful With a Fool. I know it's originally a B.B. King tune. When I was 12 years old, my dad brought home a blues compilation CD. I believe he bought it at Starbucks. It was called When Blues Met Rock. I heard Johnny Winter cover, "Be Careful With A Fool" and all those rapid fire 16th notes. It was just one of those things that jumped up and spoke to me. I thought, That's what I want to be playing.

I'm glad I got to put my own little take on Johnny's version and do something fun with it. We did some other songs too that didn't make the album because John said they really didn't make sense.

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

I am quite the fan of the Fender Stratocaster especially ones made back in the day from the '70s. I actually play the same Stratocaster that I got as a High School graduation present. It's a 1975 white Strat that has been played so much, it's on it's second fingerboard.

My first '70s Strat that came to me had 3 broken pickups in it. That didn't really work out for me. It was kind of a bust, but this one was a very generous present from my folks.

I know the magic has to come from the player, as many would say, but the sound of the vintage instruments and the old wood is very special. Nothing inspires me like old guitars.

METRONOME: What do you play for amplifiers?

My main stage amp that I play about 95% of my gigs is a 1979 Fender Deluxe Reverb with a Silverface. I bought an early '80s JBL C-120 and it absolutely sounds phenomenal. I still have my 1967 Black Face Fender Super Reverb. I had one chance in my life to buy a Black Face Fender amp, and I took it. It's a 4x10 Super Reverb with 50 watts. I have a solid state rectifier in it for extra tightness in the low end. It's really loud.

I use a couple JBL speakers in that too along with an Eminence and Peavey Scorpion. I like mixing speakers because they all do different things. If you're playing a Super Reverb the way I do, I'm always big on turning the amps up and making them working hard. The Super is still the best sounding amplifier of all time, but the Deluxe Reverb gets the vast majority of the work. I'm very grateful to basically have my dream equipment.

METRONOME: How often are you playing monthly?

Last month I actually played 16 gigs with a variety of different groups. This summer I'm very, very busy. I'm playing about three or four times a week. Of course, in the winter, things slow down a little bit, but I'm definitely looking to play more shows. I try to play as much as I can.

The acts that I perform with regularly: I have a power trio that I front called the Righteous Continentals with Tim Leffingwell and Mitch Igneri. We do a lot of blues-rock stuff as well as some of our own originals. I play in a traditional four piece Blues band that does Chicago, Texas and a bit of jump Blues lead by the blues harmonica of Dave Robbins. That band is called The Incredible Amplifires. I also play in a duo with my beautiful and very talented girlfriend, Kat Madrak called Katmanduo. We basically bring our living room on to the stage. I'm currently trying to assemble a road band that could perform this record.

I'm grateful to have had so much help with this record, and it wouldn't be complete without mentioning Mr. Scott Struzinski. He has done more than you could ever imagine making the record possible. He is the executive producer. He's really helped me along the way in ways that I really couldn't have imagined. So I really have to extend my greatest thanks Scott and the incredible musicians that played on my record.

METRONOME: How did you get your "Bluwrath" nickname?

That came about over dinner one night, and I thought, why not. We also did that, because as you could imagine, there are many Ryan Newman's out there. Namely, the NASCAR driver. It was John's idea to differentiate it from the other Ryan Newman's out there. I'm a pretty easy-going guy and I think everyone has that side of them. That's why I like it. It's very fitting and it works.

What I'm trying to do is bring blues and blues-rock to new fans that haven't heard me before. I feel like I have a lot to deliver as far as covers and the original side of things.

METRONOME: How did you hook up with our mutual friend and your publicist, Betsie Brown?

Betsie is the head of Blind Raccoon Publicity out of Memphis, Tennessee. She has been doing such great things for me like getting my music out to the international stage and getting played on all these radio stations. She's a real part of my team.

-- Brian M. Owens

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The Time Machine



Didi Stewart

Photo circa: 1990
Band Members L to R: Didi Stewart (vocals).
Musical Achievements: Didi Stewart came to Boston to attend Berklee College of Music in the 1970s. During those years she was the singer for Long Tall Sally, Didi Stewart & The Amplifiers and Girls Night Out. She won two Boston Music Awards for "Best Female Singer." The Amplifiers signed a record deal with Don Kirschner and released an album. When the band broke up, Stewart, Sandy Martin and Kathy Burkly came up with the idea for an all-girl band, Girls Night Out, for a one-off gig. The lineup was Stewart, Martin, Burkly, Alizon Lissance, Cercie Miller, Myanna and Wendy Sobel. They played the Inn Square Men's Bar and The Tam and both shows were highly successful. They decided to keep the band going. They went on to release one EP and had a reunion show in 2002. During the 1990s, Stewart performed a series of songwriter tributes in homage to folks like Laura Nyro, Carol King, Randy Newman, Cole Porter and others. She has also composed music for film and TV.
Where Are They Now: Didi Stewart is an Associate Professor at the Voice department at Berklee College. What began as a lure to come to Boston has proven to be a wonderful, long-term career for the singer.



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Dirt Road Souls

The Dirt Road Souls are a Boston-borne roots-rock trio that rose from the ashes of their former band, The Inebreations. Sporting a gritty, groove-oriented sound, the band balances back-porch storytelling with the swagger of classic rock & roll, while channeling raw American music into songs about redemption, love, and the long way home.

Their 2026 Josie Award nominated new album, (The Life and Times of) Johnny Moonshine, is a contemporary rock opera following an anti-hero (Johnny Moonshine) through the ups and downs of struggle and salvation. Told across 12 songs, it's a vivid tale of hope and redemption set to the sound of vintage guitars, upright bass and taut drumming.

I questioned singer-songwriter-guitarist Davis Black about the origins of the album's songs and he outlined the making of this outstanding new record...

METRONOME: Where are the Dirt Road Souls based?

We're a Boston band by way of MetroWest… Dover, Wrentham and Millis, MA.

METRONOME: How long has the band been together now?

We were once known as "The Inebriations" starting back in 2010-11. Covid convinced our bass player at the time - the great Jose Downes - to split town for Santa Fe and I took an opportunity to reimagine the band's future. It was a great time to take stock, regroup and figure out where I wanted to go with all this.

METRONOME: Who is in the group and what is their role?

From day one, Rick Weden has played drums. He's the constant. Bass duties were taken on more recently by my childhood friend Brian Sargent, who is also a very talented producer and audio engineer - it's his day job actually. He brought back for us the upright bass like our original Inebriations bassist, Dark Mark White. We came full circle as a roots band, but now with a lot more experience.

METRONOME: How did you meet the guys?

Rick and I met years ago at an open jam at our local American Legion. Soon we were playing regularly. Brian and I have known each other since the late '80s and were playing music together back then. He's a few years younger than I am, but he's light years ahead of me musically. Always has been. As Rick might say, "It's nice to have a musician in this band!"

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

To quote one of our songs… "I don't wanna be a rock & roll star/I don't wanna be a big fish in a tiny pond/I just wanna swim around in the water." That said, I really just want to be creative. It's pretty great being able to write, record, perform and simply be a small chunk of the Boston music scene.

METRONOME: How did you come up with the name Dirt Road Souls?

Brian and I came from a rural town in Connecticut… A kind of place where teenage social life revolved around dirt road keg parties. When I reimagined this band and the next album I wanted to make, and its backdrop, I was very much influenced by those days and experiences.

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



All over the map. Beatles and Stones… Stones won out. In the '90's for me it was all about Grant Lee Buffalo. The alt country thing was also big... Uncle Tupelo, Wilco and Lucinda Williams. Brian has as much bluegrass in him as '80's hair metal. Rick is an encyclopedia of classic rock music and a professor when it comes to drum grooves.

METRONOME: You just released a great new album called, (The Life and Times of) Johnny Moonshine. How long did it take to record?

It was recorded over three days in July last Summer. We did overdubs, mixing and mastering part-time in the following months. The album dropped April 3rd of this year.

METRONOME: How did you come up with the concept for the album?

When I was figuring out our next move, I took stock of the songs I had, whether I had recorded them before or not. Looking at them, I started to see a storyline emerge. I had a song about a guy named Johnny, a song called Moonshine, a breakup song, a couple songs of self destruction, and a song called "Hold On Soul" which is heavy on redemption. I wrote a few more new ones to fill in the blanks and Johnny Moonshine was born.

METRONONE: Was it (loosely) based on anyone you know?

Very much so - a couple of great old friends from our hometown that had all the potential in the world, but sadly are no longer with us. Brian and I knew them very well.

METRONOME: Where did you record the project?

Brian's studio, Aberrant Sound in Wrentham, MA. Highly recommended.

METRONOME: Who engineered?

Brian handled all the production and engineering.

METRONOME: I really liked the opening track, "Johnny Moonshine." Were you initially looking to make a rock opera about this character?

No. That song was originally called "Memphis" and I rewrote the lyrics to fit the storyline.

METRONOME: "Moonshine" was a

great upbeat tune. Did that come together quickly?

"Moonshine" was also one of the songs that had been written and released previously. Of course when I say released - it was self recorded and uploaded. I'm really happy to have taken the time to make an album and promote it properly.

METRONOME: Ava McCabe did a great job with the vocals on "Dreams." How did she get involved with the project?

She sure did. Very happy with that track - have always wanted to write/record a duet like that. We met at a place called Lockheart in Wellesley where they throw a great open mic on Wednesday nights. I heard her voice and just knew she was "Jenny." She knocked it out of the park.

METRONOME: "Bright Light, White Heat" was a rocker. What inspired the writing of that?

That was originally a song about social anxiety. It works nicely as the backdrop when Johnny gets busted.

METRONOME: "Whiskey Bottle Blues" might have hit home for a lot of listeners. Did you intend it that way?

There was no intention. I was just writing from a point of view of bottoming out. I may or may not know what that feels like, and I have certainly seen it up close a number of times.

METRONOME: What is some of the instrumentation you used for the recording? Did you use anything unusual?

Really nothing unusual, except for Brian playing a killer mandolin solo on "It's OK, I'm Alright." The guy can play anything.

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

I'm writing the songs and the guys nail down arrangements.

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

The Stones recording with Cowboy Jack Clement at Sun Studio. Roots rock, really.

METRONOME: How often do you guys play live?

We took the Summer off for the most part, but have a busy Fall planned.

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

Looking forward to the Fall/Winter where we'll be playing The Cave in Cohassett, The Rhumbline in Gloucester, TCAN opening for Reed Foehl, The Square Root in Rozzie, and our favorite room of all times, The Midway in Jamaica Plain.

METRONOME: Have you shot any videos for your songs?

There is one floating around for "Bright Light, White Heat." It's an alternate version of the song that was self recorded before we started production on the album. We shot that at the Bellforge Arts Center in Medfield, MA. It's also been the site of the New England Americana Festival for the past two years. Bellforge is now under renovations and hoping to open later in 2027, so that video documents the room before its new life as a 300 seat theater begins.

METRONOME: How did you get nominated for a Josie Music Award?

We're very excited about the nomination - it's for "Album of the Year, Americana (Duo or Group)." There's a submission process, and being as proud of the album as I am, I had to throw our hat in the ring. I never expected to be nominated, and now I wish I had taken a chance on Brian's production to get a nod too.

Our Boston friends Wayward Vine are also nominated in the same category for their great album, The Fall. It's going to be a blast to go to Nashville for the ceremony. Boston has good mojo with the Josie Awards. Boston's Elisa Smith picked up "Female Country Song of the Year" for her song, "Nashville Don't Forget Me" in 2025.

METRONOME: How can people find you on the internet?

They can go to @dirtroadsouls on Instagram/Facebook and dirtroadsouls.com. If you're reading this, drop us a line at dave@dirtroadsouls.com.

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

Yes sir. The "Americana" scene in Boston right now is an amazing place to be. We would like to give a big thanks to bands like Kier Byrnes and the Kettle Burners, Other Brother Darryl (both having fantastic releases this year) and all the New England Americana Fest bands for their friendship and support. *And*... please come see us live.

-- Brian M. Owens

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Indie Scene Radio

Indie Scene Radio is a popular internet radio station streaming at 320Kbps on the KryKey.com global network of internet radio stations. The brainchild of Gerg Anidem, the station's programming focuses on promoting the best original music created by independently signed and unsigned artists from around the globe.

The programming presents and promotes independent music from around the planet representing a wide variety of genres from both singer/songwriters and bands. They work tirelessly every day in search of new artists to present to their growing international audience with an average of 60K listeners monthly and 3K new listeners weekly from 141 countries and counting. We questioned Gerg on some key elements of his radio station...

METRONOME: Where are you from?

Gerg Anidem: Although currently living in the Worcester area, I'm originally from Framingham, MA.

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

One might say they were born with an ability or aptitude for a particular subject, practice or art; and I believe that this is the "bug" you're referring to. For me, music has always come easy to feel. Thus, I never really learned to read and write music, but I could always feel what was being expressed, no matter the genre. Therefore, music has always played a major roll in everything I have ever done!

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

Actually, pretty much everything that went into my ears. Because my parents were into music and I had older siblings as well, there was always some form of it in the air. It got to the point that the best sounds I felt were the new ones, therefore, at a young age when asked (which band I thought was the BEST) I started to reply with; "the music I haven't heard yet."

METRONOME: What got you interested in radio?

The radio and TV were my first mediums. However, music was always in the air either from the home stereo or from a small transistor radio. Music was what I always gravitated towards regardless of whether it was the radio or TV. In fact, back in 1968, I was listening to a classical station with my transistor radio on channel 104.1 FM, and suddenly, a new voice came on the air to announce that the station was changing it's format to Rock & Roll and the call letters would be WBCN. That was the station I listened to from that moment on, and learned what good radio production was.

METRONOME: When did you start Indie Scene Radio?

Back in the Fall of 2012, I was offered and volunteered to manage an internet radio station. In April the following year, I had parted with that station and a friend/listener said that I had to get back on the air, as he really enjoyed my efforts. Being inspired, I began to setup the broadcasting service and en-corporate it with the six page website I built to feature artists from around the globe, and by July 2nd, 2013, Indie Scene Radio was launched.



METRONOME: What was the radio stations mission when you started?

The radio station mission was, and remains to be, to present what is felt to be the best music being released by independent artists of many genres from around the world to anyone that tunes into the station.

METRONOME: How many DJs work at Indie Scene Radio?

There have only been 3: me, myself and I.

METRONOME: How did you find them all?

It wasn't easy. There were several people who showed interest in doing a show, but none of them ended up working out. Presenting on the radio is much more difficult than many would imagine.

METRONOME: When do you broadcast?

In the past, I did live shows every Tuesday and Thursday for years. At first, I was simply featuring artist albums with a live chat room. Eventually, with the abolishing of less secure coding, I started producing live feature interviews as well as monthly shows which I called "Shining Singles" shows to highlight single tracks that were chosen for airplay.

These days, we've just gone through a platform upgrade/change to the way the station library is managed and so I'm having to create new content. Recently, in June, I produced a feature interview with Brian Murphy of One Time Mountain, which aired on the station and folks can now listen to it and many others by searching for The Gerg Show on the Spotify platform. I'll be looking to do at least one new feature every month once everything is in place again.

METRONOME: How can bands get their music heard on your station?

To be considered for airplay on the station, artists should submit their tracks and information directly to the station. The information is available on the different social media platforms the station subscribes to. However, here is

the information for your readers:
For airplay consideration, simply send a detailed email including: Contact, Label (if applicable), Pro Photos, EPK, Digital Tracks in WAV or 320KMP3 formats, to: indiesceneradio2@gmail.com.
(Physical CDs are preferred. Just ask for the mailing address)

METRONOME: What informs your choice of what bands you play?

This is the most difficult question, as the answer is always considered "subjective." With that said, it really comes down to the many years and different levels of experience that I have acquired that makes the final decision as to which tracks get airplay. Because of the many different genres of today, it makes the process that much more difficult. But, in short, if the production and music is done well, there is a good chance of any track getting airplay.

METRONOME: Do bands have to pay for airplay?

In short, no. It is a labor of love for me. If you wish to sponsor the station or a show, let's talk.

METRONOME: Who are some of the bands you've played over the years?

This is a loaded question of sorts as there have been so many. Because the station promotes artists of different genres from around the world, the list would be much too long.

METRONOME: Do you do live, on-air interviews? If so, who are some of the bands you've have on?

Yes. As mentioned above, the show eventually turned to live and pre-recorded feature interviews with artists. These interviews have been archived and are available on The Gerg Show podcast channel on Spotify. Some of the more renowned artists featured have been Denise Mercedes and Nick Marden of The Stimulators, Barry Goudreau of the band Boston, Mike Skill of The Romantics, Jackie Chambers and her band Syteria, Jen Majura ex-guitarist for Evanescence, Mach Bell of The Joe Perry Project, Kelly Derickson, Tracy Bonham and many more.

METRONOME: Where do you broadcast from?

Predominately at my home studio, but in reality, anywhere there is internet access.

METRONOME: Do you do remote shows at clubs?

That is something that has not been done as of yet, but I'm interested.

METRONOME: How can people tune you in?

Anywhere they have access to the internet buy going to: indiesceneradio.com

METRONOME: How do feel about the Boston music scene these days?

Since I started the radio station in 2013, I've been involved with many organizations in different capacities. Mostly, presenting awards annually for The New England Music Awards, judging events and on the nominating committees for both NEMA and The Boston Music Awards. The one thing that always stands out is not only the number of new tracks and albums that get released, but also the number of artists that enter the scene each year. The diversity of genres that submit music to the station every month can be overwhelming and never ceases to amaze me.

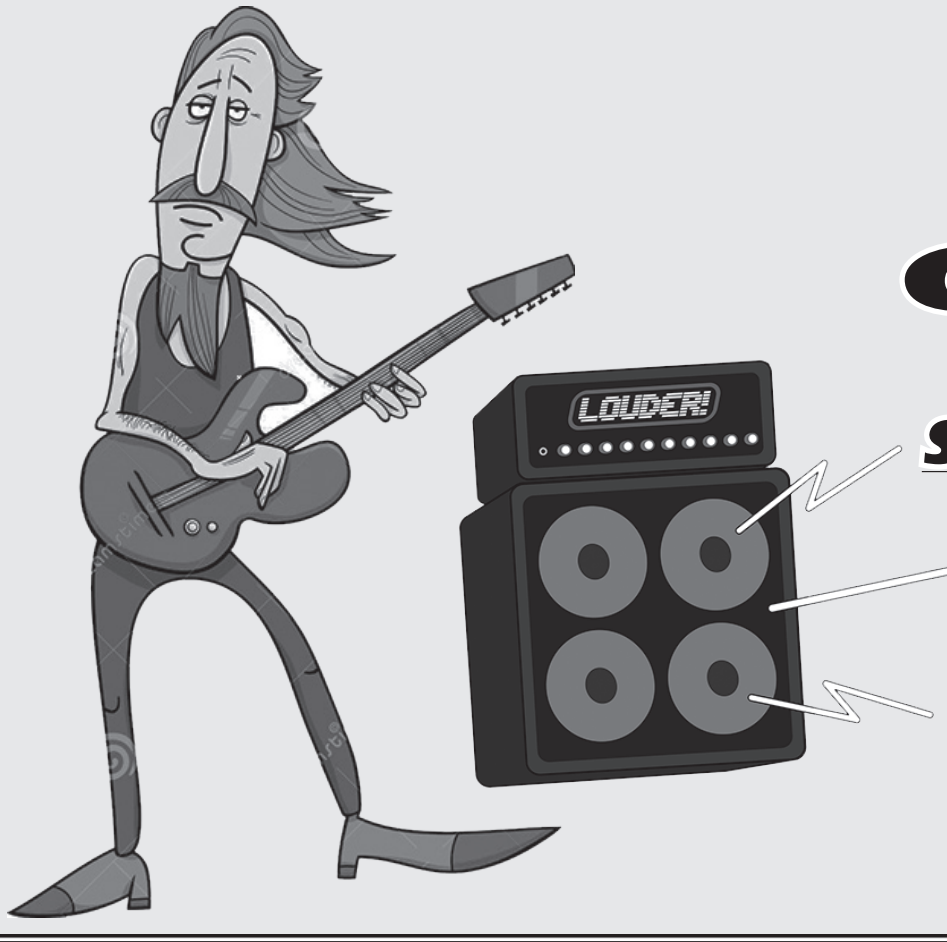
METRONOME: Where can people go on the internet to learn more about you?

When the station first started, there was a web page dedicated to the station story as well as how to submit music for airplay consideration. The website no longer exists, but the information is readily available on all social media platforms the station is subscribed to.

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

Indie Scene Radio is an internet radio station streaming 24/7 and is regularly ranked the #1 Indie station on the KryKey global network of internet radio stations since our launch on July 2nd, 2013. The station focuses on promoting original music and we are constantly in search of independent artists from around the globe. Music genres include Rock, Folk, Pop, Metal, Americana, Reggae, Singer/Songwriters and more. We do so for our growing international audience with an average of 60K listeners monthly and 3K new listeners weekly from 141 countries and counting. It is our hope that you will enjoy what we present to you for your listening pleasure and tune in regularly as well as share our station URL with family and friends from wherever you may be on this wonderful planet we all call home. Please SHARE: https://indiesceneradio.com/. Indie Scene Radio - All Indie All The Time.

-- Brian M. Owens



BANDS

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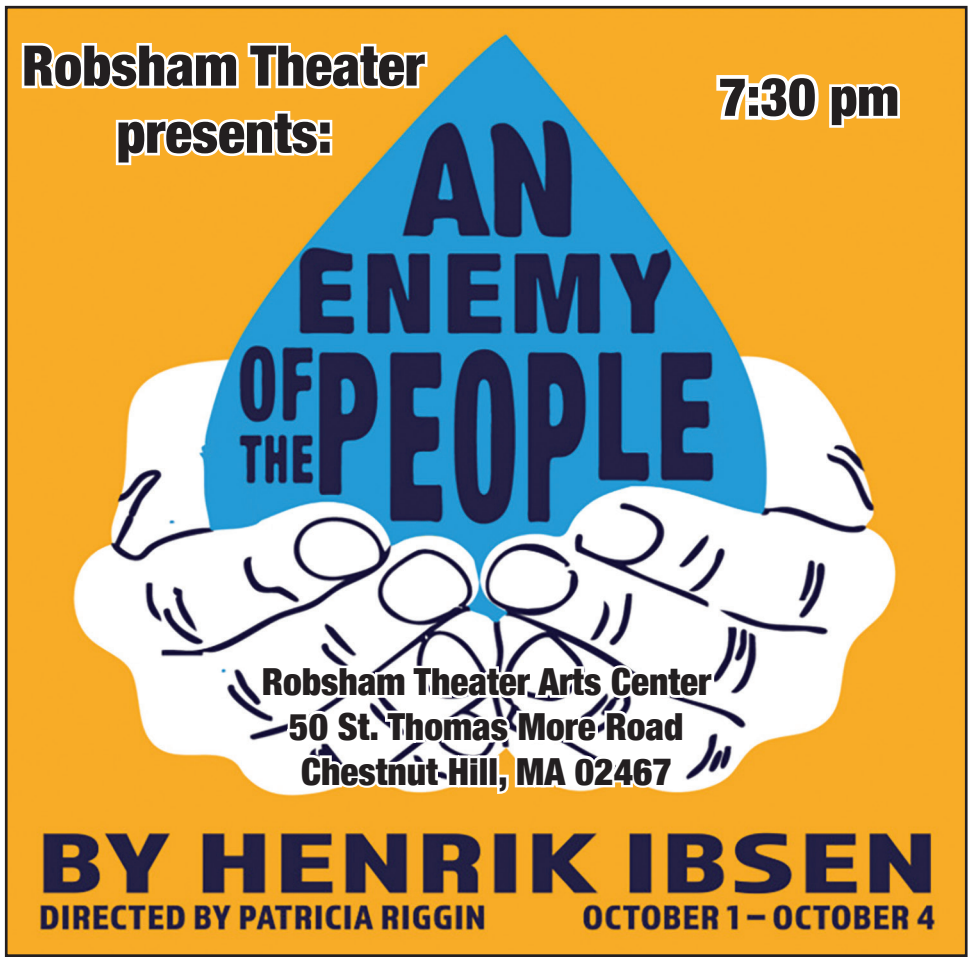
Metronome Madness

Greetings **friends of Metronome Magazine** and welcome to the **October** installment of **Metronome Madness**. There's always lots of music news to let you in on, so let's get started... **The Northeast Guitar Expo** is landing in Boston again on **September 27** at the **Verve Hotel, 1360 Worcester Street (Rte 9)** in **Natick MA.** It will happen between 11am and 6pm that Sunday in a new Ballroom showcasing more than 100+ guitars. We'll see you there! More than 55 years after forming in the U.K., **Foghat**: **Roger Earl** (founding drummer), **Bryan Bassett** (lead/slide guitar), **Scott Holt** (lead vocals/guitar) and **Rodney O'Quinn** (bass/vocals)remains one of rock & roll's hardest working and most respected live bands. Throughout their 2025 **Slow Ride 50th Anniversary Tour** and in-progress 2026 **Twang & Bang Tour**, **Foghat** has kept the wheels turning with performances across the U.S., Canada, Mexico and Europe, as well as their grand return to the U.K. after 52 years, bringing audiences the



Foghat releases New Live Album, Live and Loud Across The USA

blend of blues, boogie, and straight-ahead rock that has become the band's trademark thanks to their classic hits "Fool for the City," "Slow Ride," and "I Just Wanna Make Love To You," among many others. As they look ahead to 2027, **Foghat** is bringing their live show from the stage to speakers with their new triple vinyl release, **Live & Loud Across The U.S.A.**, which is due out October 30 on the band's label, Foghat Records, distributed by Select-O-Hits (part of the Sun Records family). **Live & Loud Across The U.S.A**. captures the first live album by the current **Foghat** lineup where they have always been at their absolute best, on stage. Recorded during performances in cities across America throughout the 2024 and 2025 tours, this powerful collection highlights a band that continues to play with the passion, chemistry, and fire that has defined them since 1971. Featuring many live recordings being released for the first time, it's a testament to a group that refuses to slow down. Instead, **Foghat** remains exactly what it has always been: a great live Rock & Roll band. In 2014, **Roger** and **Bryan** met **Scott Holt**, who had toured and recorded with **Buddy Guy** for over a decade. They immediately hit it off.





"The performances on this album were recorded in cities across the United States during the past two years. We didn't set out to make a live record--we simply wanted to capture **Foghat** doing what we've always loved to do: playing live. Most of these songs have never been released as official live recordings before, and I think they show where the band is today." **Rival Son's** guitarist **Scott Holiday** announced his solo album **Topology** will be released September 25. Recorded and self-produced in his home studio, **Topology** represents complete creative independence. The genesis of the project was partly shaped by a bike crash at the end of last year, when everything stopped. Just minutes from home, **Holiday** was struck by a car while riding his bike home after an evening with friends. He has no memory of the collision. The accident left him with six broken ribs, a shoulder injury, a head injury, and months of recovery. Unable to move but still thinking creatively, Holiday kept developing the unfinished pieces in his mind. A few compositions remained instrumental, but the rest started asking for lyrics. For the first time in his career, **Holiday** sings on his own recordings. Every aspect of the project was developed according to its own internal compass, free to become exactly what the music demanded. "For this project the visual aesthetic is especially important to me. I want to evoke different feelings in the listener and viewer, and it's so much more effective when there's both elements (audio and visual) present. So every song on this album will have some degree of visual element to it. Colors and textures, people and places that evoke deeper feelings in us. Feelings that rest in the back of our minds and hearts through our ears and eyes." He screamed his way into metal history. Then cancer tried to silence him for good. Now, for the first time, **Chuck Billy**—the iconic frontman of Bay Area thrash legends T**estament**—tells the whole truth in his unflinching memoir, **Holding My Breath: The Two Testaments of Chuck Billy**, publishing November 10, 2026, from Permuted Press. This is not your typical rock memoir. Structured as two interlocking testaments, the book traces the full arc of a life lived at maximum volume—and then something louder than any riff: the fight to stay alive. **The Old Testament** plunges readers into the explosive birth of Bay Area thrash metal, the formation of **Testament**, the rivalries, the brotherhood, and the reckless, glorious chaos of becoming one of the genre's most powerful voices. **The New Testament** is something rarer and more raw—a frontman at 38, blindsided by a devastating cancer diagnosis, drawing on his Native American and Mexican-American heritage, spiritual healers, visions, and the fierce love of a metal community. At the center of that community: the legendary **Thrash of the Titans** benefit concert—one of the most galvanizing moments in heavy metal history—which rallied old rivals into brothers and helped ignite a genre revival while keeping **Chuck Billy** in the fight. "This book is about two versions of me that are really just one story," says **Billy**. "The guy who thought he was invincible, and the guy who learned how fragile life really is." Co-written with **Dave Erickson**, **Holding My Breath** delivers the unfiltered insider story of thrash metal's rise alongside a deeply human account of mortality, miraculous recovery, cultural identity, and chosen family. It is, equally, a gift to lifelong **Testament** fans and to anyone who has ever faced the unthinkable—and refused to let go. The book features a foreword by **Rob Halford** (Judas Priest) and an afterword by **Randy Blythe** (Lamb of God)—two of metal's most revered voices bearing witness to **Chuck Billy's** enduring legacy.

PASSING NOTES: Linda "Been" Pardee, bassist and singer with Miles Dethmuffin, Permafrost, Orbit, Helicopter Helicopter, The Chelsea Curve and Gang of Four passed away August 16, 2026 after a long battle with Cancer. She was 60 years old. Pardee brought The Chelsea Curve together in 2019. She first picked up the bass as a high schooler in 1980s Malden. Pardee found inspiration in music by garage, punk and English mod bands including The Jam, Stiff Little Fingers, Blondie and Chrissie Hyde. She became a rock scene fixture around Boston and added her bass lines to a slew of other bands through the years. The Chelsea Curve members are planning a memorial service for December to honor Pardee's life and joyful spirit; **Dolly Parton**, one of the most groundbreaking and successful musicians in the history of country music, with a hit making career that spanned six decades and launched her into TV and movie stardom, died August 25, 2026 from cancer. She was 80.

VIDEOS OF THE MONTH: **The Whisper Man**- When his 8-year-old son is abducted, a widowed crime writer (Adam Scott) looks to his estranged father (Robert De Niro), a retired former police detective, for help, only to discover a connection with the decades-old case of a convicted serial killer known as "The Whisper Man" which the retired detective caught and put away; **The Wrecking Crew**- Estranged half brothers Jonny (Jason Momoa), and James (Dave Bautista), reunite in Hawaii after their private investigator father is murdered; **Mayday**- Lieutenant Troy Brennan (Ryan Reynolds) takes part in a top secret surveillance mission over Soviet airspace. When he is forced to eject from his plane over the Russian wilderness, he is rescued by an KGB Russian agent (Kenneth Branagh) who helps Brennan escape the country; **Hung Up On A Dream: The Zombie Documentary**- British Invasion icons, The Zombies, reflect on 60 years and counting of their musical path from teenage friends to legends in the Rock and Roll Hall of Fame. A great documentary; **Jimmie and Stevie Ray Vaughan: Brothers In Blues**- Using never-before-seen photos and home movies as well as the only on-camera interviews of Eric Clapton and Jimmie Vaughan who were there the night Stevie died, Jimmie and Stevie Ray Vaughan: Brothers In Blues provides revelations about one of the greatest guitarists of all time and the person he called his favorite guitarist, brother Jimmie. Featuring interviews with Billy Gibbons, Jackson Browne, Nile Rodgers and their earliest band mates, the film traces the climb of two young men from a small, frame house in Oak Cliff, to the top of the rock heap; **Thin Lizzy: Rocker On The Loose**- Singer-bassist Phil Lynott was Ireland's first Rock & Roll superstar. His larger-than-life image helped him stand out to the world as one of the most influential rockers of the 1970's. Explore Phil's life and career in this very cool movie. Well now friends, music fans and fellow musicians, that's it 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 LIBRA, STAY BALANCED.** Thanks for reading.

--Compiled by Brian O.

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Musician's Autobiographies

• Book reviews by Alex Gecko •

John Illsley (1949), bassist of **Dire Straits** published **My Life in Dire Straits** in 2021. Illsley's book is a good choice due to the breath of fresh air he offers us. For once you get a band that was semi grown up when they



started and thus avoided signing contracts without legal representation, bad managers, getting hooked on hard drugs and becoming their own worst enemies like so many others. Instead you have a man from a northern English upper middle class background bringing controlled positivity in an erudite, well composed vernacular.

It's largely in the correct linear order from his childhood onwards until he fades out the narrative at the end of Dire Straits' chosen lifespan. John puts a lot of effort in describing the band chemistry and the personalities involved. There is enough about the songs, given that Knopfler was the chief songwriter and a lot of background regarding touring. His only regret was ruining 2 marriages with the endless touring, but fatalistically contends that Dire Straits wouldn't have happened as successfully if anything had been done different. He is on good terms with his former band members and paints for fun.

Christ Stein, guitarist of **Blondie**, published **Under A Rock** in 2024. The music of Blondie defined the airwaves of the 1970s and 1980s with Debbie Harry as the focal point, but Stein was the other mainstay of this operation.

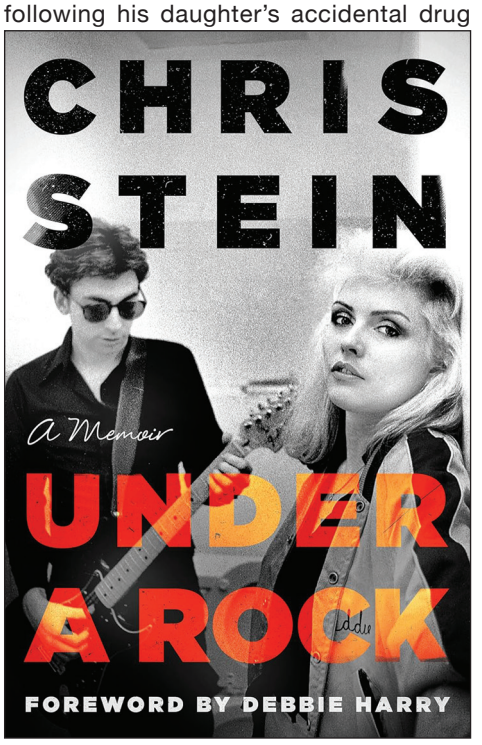
He recounts his music and art life in chronological order, until he loses his focus towards the end. His sentences have a certain immediacy, while he emanates a certain slow wide-eyed bewilderment for the world around him. In writing, he essentially reminds us of a musical Mister Bean where pathos and glamour cancel each other out.

He discovered Dylan and guitars before he stumbled upon pot and actually got a start gigging in the late 1960s, even opening for the Velvets, but was largely a late bloomer until meeting Harry. As a partial renaissance man, he could be enthused by loads of audio-visual projects and socializing with his artsy contemporaries. These topics get as much column inches as the writing, recording and performing of the legendary back catalogue.

You will get a decent impression of the band members while taking into account that Harry wrote her own book and didn't need the publicity. Nevertheless, if one ever wonders how Blondie disappeared so suddenly, he reaches the awareness that smoking a lot of pot probably resulted in a lot of very poor business decisions. Joint Heroin addictions, an auto-immune disease and the dull Hunter album swept Blondie from the scene, just as MTV was promoting a lot of other bands.

After a long period of sorting themselves out, Blondie continued into the new millennium not only as a nostalgia act, but also a creative act with new albums on small labels.

He doesn't mention the sale of all the Blondie publishing rights in 2020. Instead he philosophizes about his regrets relating to the glorification of drug use in the music industry following his daughter's accidental drug



overdose in 2023. All in all, Under A Rock emanates a certain artsy, soft-focused, dark decadence one would expect from Blondie.

Drummer **Alex Van Halen** published **Brothers** in 2024. The Van Halen co-founder recounts their origins as Dutch immigrants who grew up in a lower middle class musical family and found their way in the West Coast music scene. Alex survived his guitar legend brother Eddie and offers us this memoir also in the name of his defunct sibling in a sensitive and emotional manner.

The sentences are structured in an engaging an emphatic manner that reflects



the exiting times as seen through the rose colored glasses of 20/20 hindsight. Alex overcomes the lack of direct dialogue by offering countless quotes from period sources that underlines the careful research.

There have been preceding autobiographies by David Lee Roth and his replacement Sammy Hagar. If anything, Brothers complements this and confirms that the more introverted Van Halens needed the narcissistic and larger-than-life showmanship of Roth to make the show work. The conflicts within the band actually helped move them forward. Alex recounts many interesting anecdotes, so readers will not lack entertainment.

Van Halen pretty much ends the narrative the moment Roth leaves the band and omits the Hagar or Gary Cherone era of Van Halen. Perhaps this leaves an entry point for a sequel, but the music really died for him with Eddie.

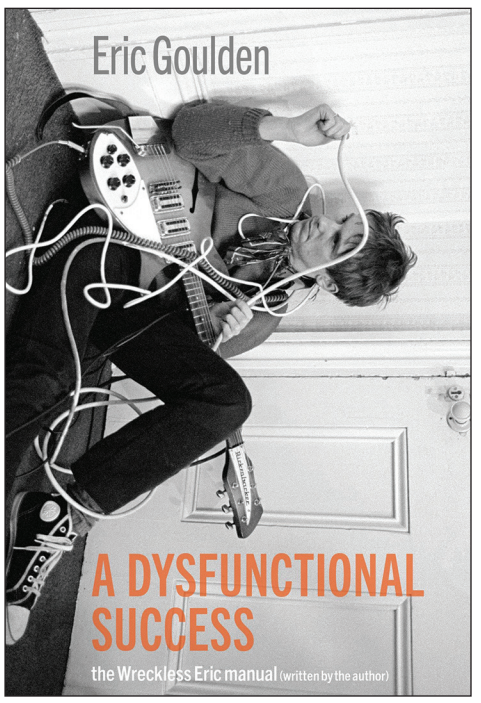
Wreckless Eric (Goulden) (1954) published **A Dysfunctional Success – The Wreckless Eric Manual** in 2004 with a new edition coming out in 2024. Wreckless Eric emerged on the coattails of Punk with high quality emphatic rock music that was too genuine for Pub Rock and not as aggressive as Punk. He gives you a chronological run down from his childhood in a thoroughly middle class northern English family.

If you ever wanted confirmation of how eccentric the British educational system was and how moody teenagers fare in it, you have it here. After recounting in detail the release of his epic hallmark single "Whole Wide World," there is also a gap between around 1977 and 1980, the height of his success at Stiff records.

If anything, he focuses on his alcohol fueled decline, neglecting his craft and the administrative paperwork. He ends the narrative around 1985 where he sobers up. In the new intro he does mention his new wife Amy Rigby, but that comes after.

He writes in a nimble well thought out style that keeps your attention focused on the narratives, albeit with choice expletives as interjections. He has a penchant for telling you about the odd jobs he survived on and the decrepit used cars he drove around in for added period flavor.

Wreckless Eric released dozens of records under this and other band names. There is plenty of material for a sequel of this lovable rogue's life story.



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