

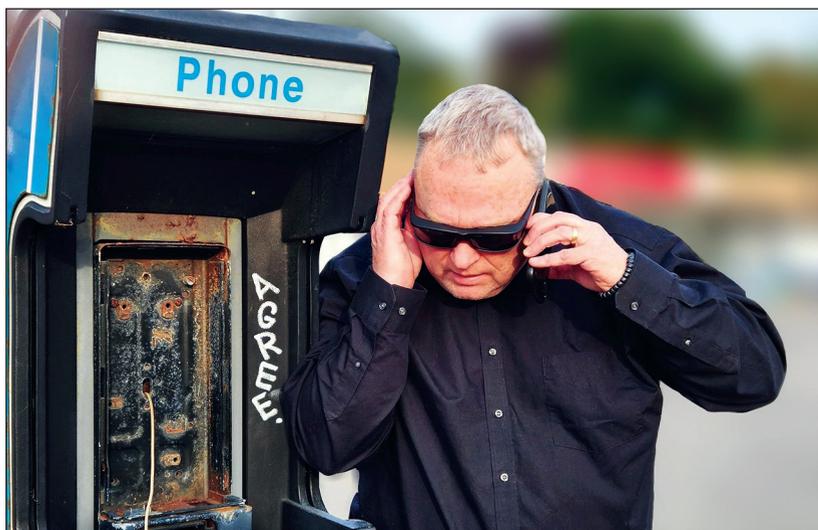
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4/3- Nothingsafe; Almost Creed
4/4- Kerri Louise, Christine Hurley and Kelly MacFarland
4/10- The Outlaws
4/11- So Good!: The Neil Diamond Experience
4/18- Queen Flash: The Real Tribute to Queen
4/23- Maureen Hancock: Postcards from Heaven
4/24- Haus of Monsters: Lady Gaga Tribute
4/25- Jimmy Kenny & The Pirate Beach Band
4/26- Sunday Supper & Sinatra

BNH STAGE **Concord, N.H.** **(603) 225-1111**

4/2- Karen Morgan
4/3- Lisa Joins a Cult
4/4- Broadway Rave
4/9- Dueling Pianos
4/10- Free Range Revue: Isle of Sapphos
4/11- Brubeck Brothers Quartet
4/12- Texas Flood
4/16- Gavin Marengi with Taylor Hughes & Dakota Smart
4/17- Deconstructing Abbey Road
4/18- Bangers Before Bed
4/19- Out There: A National Parks Story
4/24- Slim Volume with Regals & Hey I'm Outside
4/25- Sad AF Emo Nite
4/26- Rock & Roll Playhouse plays Dave Matthews Band
4/28- Author Emma Straub

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

4/2- Kylie Morgan; Kaleb Sanders; Morgan Johnston
4/3- Skizzy Mars
4/4- Enter Afterlife
4/8- Raf-Saperra
4/9- Varials; UnityTX; Heavy//Hitter; Boltcutter
4/10- MGNA Crrrta; Tommy Fleece
4/11- Broadway Rave
4/12- Happy Landing; Morrissey Blvd
4/13- Chris Grey; Allegra Jordyn
4/14- The Red Pears & Together Pangea
4/15- Getdown Services; Problems
4/16- Shadowgrass
4/17- Field Medic; Euphoria Again
4/18- Mighty Mystic; Different Strokez; Solgyres
4/19- femtanyl; Govlink; takihasdied;
4/20- The Antlers; Töth
4/21- Jae Stephens
4/22- Courtney Marie Andrews; Maia Freidman
4/23- The Nude Party
4/24- Sophie's Body, Good Sleepy, Jazz Cuti, Nico Welsh, Pat Kennedy, Leila Lamb, Beno, JimmyBoy
4/25- Zinadelphia

4/26- Khayal
4/27- UADA; Mortis; Wraith Knight; Rome
4/28- Red Rum Club; Ollie Gullick
4/29- Drugdealer

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

4/3- Selwyn Birchwood
4/4- Vance Gilbert
4/9- The Seance w/Karen Tatro Spirit Medium
4/10- Quinn Sullivan
4/11- Invisible Sun: Police Tribute Band
4/12- Walter Trout
4/17- Below Deck Band: Tribute to Yacht Rock
4/18- Amy Gallatin & Stillwaters (Ballroom); Rust Never Sleeps: The Music of Dylan & Young (Sawtelle)
4/23- Live Dead & Brothers: All-Star Celebration of Grateful Dead & Allman Bros.
4/24- The Linda Ronstadt Experience
4/25- Graham Parker
4/26- Davy Knowles Band

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

4/2- Selwyn Birchwood
4/3- The Schemers featuring Mark Cutler
4/4- Sarah Potenza Homecoming Bash
4/10- The David Hines Quartet
4/11- Bad Intentions
4/17- Mark Hummel All Stars
4/18- David Hull and the Dirty Angels
4/24- Paper In Fire: Mellencamp tribute
4/25- Roomful of Blues: CD Release Party

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

4/11- Michelle Buteau
4/12- Smokey Robinson
4/15- Melissa Etheridge
4/18- Nick Offerman
4/23- Jim Breuer
4/26- Frankie Valli & the Four Seasons
4/30- Napoleon Dynamite Live

CHUBB THEATER **Concord, N.H.** **(603) 225-1111**

4/1- Author Jenny Lawson with Rebecca Lavoie
4/2- An Evening with Chris Thile
4/9- Mae Martin
4/11- Safe Haven Ballet presents Don Quixote
4/12- Craig Ferguson
4/23- Celtic Woman

4/24- The Magic School Bus
4/27- The Princess Concert

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

4/1- VCR - April Cool's Day
4/2- Kaelin Ellis
4/3- The THE BAND Band; Musicians Playground
4/4- Isaac Slade (formerly of The Fray)
4/5- Glen Hansard; Sarah Potenza
4/6- Randy's Cheeseburger Picnic Tour
4/7- Jonathan Butler
4/8- Avery*Sunshine; The Lubben Brothers
4/9- Jane Sibery
4/10- Comedy and Cabernet; Monkeys on a String
4/12- Toubab Krewe
4/13- Anders Osborne
4/14- Grag Queen and Bright Light Bright Light
4/15- David Cook
4/16- BBMAK w/ Dream Street
4/16- Flower & Ash
4/17- Bill Bellamy
4/18- Crash Dummies Podcast
4/19- JFDR; Paloma Diamond
4/22- Chris Smither
4/23- Your Neighbors
4/23- Lee Ritenour
4/24- Charles Langford; Emma Grede
4/25- The Neon Queen Presents "All the Girls"
4/26- The Neon Queen; Matthew & Gunnar Nelson
4/27- Olivia Dean & Sade
4/28- Zuhul Olcay
4/29- Eric Bellinger
4/30- Lloyd Cole

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

4/1- Shelby Means; Kathleen Parks
4/2- Mike Block Trio
4/3- Rob Flax's Boom Chick Trio Birthday Bash!
4/4- Ari Hest; Maya Walsmith
4/6- Nidia Góngora
4/7- Gráinne Hunt; Jules Stewart
4/8- Peter Case
4/9- Emma Cook, Kara McKee and Louie Lou Louis
4/10- Alice Howe & Freebo
4/12- Jon Svetkey's Big Birthday Bash featuring End Construction Productions, The Loomers and special guests
4/13- Passim Monday Discovery Series 2025 Iguana Music Fund Recipients
4/14- BroadBand
4/16- Dan Navarro
4/17- Zoë Lewis; Kevin Keady
4/20- Paper Wings album release

4/21- Dan Mangan; Matt Pond PA
4/23- Mary Gauthier at Arrow Street Arts w/special guests Rachel Sumner & Traveling Light
4/25- Sarah Blacker & The Light
4/26- Heather Maloney
4/27- Minor Gold
4/28- Alasdair Fraser & Natalie Haas
4/29- Luke Bulla
4/30- Trace Bundy

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

4/1- Cameron Whitcomb
4/3 & 4- Hayley Williams At A Bachelorette Party
4/5- Thievery Corporation
4/8- The Wonder Years
4/11- Niko Moon
4/15- Helloween: 40th Anniversary
4/17- Health x Carpenter Brut
4/18- I Love you but... I chose the Maine
4/21- Boulet Brothers' Dragula
4/23- The Midnight
4/24- John Butler with Band
4/25- Nettspend
4/26- St. Paul & the Broken Bones
4/28- Hippy Sabotage
4/29- Mika

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

4/1- The Jive Aces
4/2 & 3- Talib Kweli
4/4- A Farewell to Kings - Rush Tribute
4/8- Club d'Elf
4/9- McCoy Tyner Legacy Band
4/11- Harvest & Rust: Neil Young Experience
4/12- Lucia
4/15- Anders Osborne
4/16- The Rumble
4/19- Shemekia Copeland
4/21- Lee Ritenour
4/22- Magnolia Boulevard
4/23- Grace Kelly
4/24- Tommy Castro and the Painkillers
4/25- Makaya McCraven
4/26- Takuya Kuroda
4/29- Kaki King
4/30- Stevie Wonder vs. Earth, Wind & Fire

MENINO ARTS CENTER **Hyde Park, MA.** **(617) 364-2787**

4/10- Highway Hosiery

All Things Music Since 1985!



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4/1- Ryley Tate Wilson; Rowan Grace; Maeve Zamuner; Jules Kessler
4/3- Owsley's Owls
4/4- Abbott Road; Nicole Dobberpuhl ; Eddy Dyer; Mariel; Renegade Cartel (release show!); At The Hands of Man; Heavy America
4/5- Martin/Morell/Fredette
4/6- Plackl; Contemporary Sound Group; Adi Uppal
4/7- Bars Over Bars Hip Hop Showcase
4/8- Fully Celebrated Orchestra; Le Prestige; Fran McConville Trio
4/9- Uncle Johnny's Band
4/11- Crank-Tones; The Fathoms
4/12- Tiger Would; The Michael Character; Voracious Heart; Dogtail Corners
4/13- Bad-ass Burlesque Punk Rock Dance Party
4/14- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
4/15- Petrol; Ronzio; Space Shot
4/17- Promised Land
4/18- Dirt Road Souls (record release party!) with Three At Home, Elisa Smith and Erin Bonnie
4/18- The Regular Casanovas; The Daylilies; Devil Love (Release Show!); Tad Overbaugh and The Late Arrivals
4/19- Ryley Tate Wilson; Rowan Grace; Maeve Zamuner; Jules Kessler
4/20- Chamber: Goth & Industrial Night
4/21- Pintail; Good June; Lucia & The Juiceboxes; Dawn As A Lark
4/22- Diamond Blues Jam (Jerry Garcia Band Tribute)
4/24- Uncle Johnny's Band
4/26- Bloodshot Bill (Canada); The Carnivals
4/27- Fish and the Folk Five; Woodfern; Shotgun Waltz; Pat Fant
4/28- Newcastle Anchorman; A Nuclear Design; Past Life Crisis

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

4/2- Comedy Night with Johnny Pizzi, Jim Ruberti, Rob Steen and John Perrotta
4/3- The Music of Johnny Cash
4/5- The Family Magic Show with Johnny Pizzi and Phil Volonino; Selwyn Birchwood
4/10- The Nervous Eaters
4/11- Annika Chambers & Paul Deslauriers; Desolation Angel (Bad Co tribute)
4/16- Comedy Night with Johnny Pizzi, Jim Ruberti, Skip Daniels and Jason Merrill
4/18- The Peacheaters
4/19- Senior Comedy with Johnny Pizzi and Phil Volonino
4/25- The Fools

PALLADIUM
Worcester, MA.
(508) 797-9696

4/2- Bleed From Within
4/3- All Your Friends
4/4- Emo Night Brooklyn; It's a 2000's Party

4/7- Guilt Trip; Malevolence
4/9- Poison
4/10- The Amity Affliction; August Burns Red
4/11- Clutch
4/14- Zero 9:36
4/15- Slaughter To Prevail; Whitechapel; Attila
4/17- The Living Tombstone
4/19- Magnolia Park
4/21- Des Rocs
4/24- Jay Webb
4/25- Bingo Loco
4/26- Melrose Avenue
4/30- The Decibel Magazine Tour 2026

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

4/1- Joey Valence & Brae; Joshua Raw
4/3- Iespecial
4/4- Throwing Muses; Poison Joys
4/8- Mclusky; Pile
4/9 & 10- Circle Jerks; Gorilla Biscuits; Murphy's Law
4/11- Fountains Of Wayne; Peter Gammons; Kay Hanley; Will Dailey; Hot Stove Cool Music All-Stars
4/12- Hepcat; Pink Slip; The New Limits
4/15- I Don't Know How But They Found Me; Young Rising Sons
4/18- Concrete Boys
4/19- Dark Tranquillity; Soen; Perséfone
4/21- Fcukers; RIP Magic
4/24- Arm's Length; The Callous Daoboys; Harrison Gordon; Super Sometimes
4/25- The Moss; Hotel Fiction
4/26- Lambriini Girls; Big Special; Big Girl
4/29- Dance With The Dead; Magic Sword; Megan McDuffee
4/30- Full City Devolucion with Chris Conley

REGATTABAR
Cambridge, MA.
(617) 661-5099

4/3- Walter Smith III with special guest Bill Pierce
4/4- David Rivera Y La Bambula
4/9- Eric Hofbauer and EHX
4/10- Laszlo Gardony Quartet featuring Don Braden, Yoron Israel, John Lockwood
4/11- Domas Zeromskas: Album Release
4/12- Robert Pinsky PoemJazz: Misrule Music
4/16- Aaron Goldberg Trio
4/17- Yoko Miwa Trio
4/18- Jane Monheit Quartet
4/19- Lenka
4/23- Billy Hart Quartet featuring Ethan Iverson, Ben Street and Nicole Glover
4/24- Dee Dee Bridgewater & Bill Charlap
4/25- Jim Caruso's Cast Party with Billy Stritch on piano

SCULLER'S JAZZ CLUB
Cambridge, MA.
(617) 562-411

4/3- Triad +
4/4- Hey Rim Jeon
4/10- Javon Jackson

4/17- Steve Davis & The We See All Stars w/Ralph Moore, Lewis Nash, Eddie Henderson and more
4/18- Marion Meadows
4/25- Suede

SINCLAIR
Cambridge, MA.
(617) 547-5200

4/2- Nothing; Full body 2; Cryogeysr; Violent Magic Orchestra
4/3- 1tbsp; Soltera; Vez
4/4- Dirty Three
4/6- Angel Du\$t; Outta Pocket; Jivebomb; Recollection
4/7- Yung Kai; Rin
4/8- The Wedding Present; Mark Robinson
4/9- Hannah Cohen; mmeadows
4/10 & 11- Whitney; Dari Bay
4/12- Loon and Thrust; Club d'Elf; Descent Theory
4/13- Wallace; Fake Dad
4/14- Lala Lala; Mother Soki
4/15- GoldFord; Rett Madison
4/16- Powfuy; SadboyProlific; Jomie; Snow
4/17- Krooked Kings; Night Cap
4/18- Bearly Dead; Lee Ross
4/19- Heavenly; Swansea Sound; Jeanines
4/20- A Decade of Double Vanity; Broncho
4/21- Allie X
4/23- Sam Greenfield
4/25- Ashley Kutcher; Bellah Mae
4/26- Vana; Cloudyfield; Deadlands; Redhook
4/27- Fishbone 40th Anniversary
4/28- WU LYF; Lauren Auder
4/29- Lowertown; villagerr
4/30- The Hold Steady

SONIA
Cambridge, MA.
(617) 354-8238

4/1- The Fiduciaries
4/2- Nick Lutsko
4/3- Wild Party; Capital Soiree
4/7- Matt Pryor, J. Russell, Small Uncle
4/8- NateWantsToBattle
4/9- Steinza; Elias Hix; Wormy
4/10- Maddy O'Neal
4/11- Dark Spring Boston Festival
4/14- Camping in Alaska; Dead Butterflies; Sue; Awynthay
4/15- Barns Courtney; Belle and Chain
4/16- Ritt Momney
4/17- 76th Street; Tornsey
4/8- Elysium
4/19- Dead Meadow
4/21- sosocamo
4/23- Weedeater; Conan; Telekinetic Yeti; Cancerslug
4/24- Master Boot Record
4/26- Archive; JoyCut
4/28- Tommy Newport
4/29- Gelli Haha
4/30- Ultra Sunn

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

4/1- Singer Songwriter Night with Jim Larkin, Paul

Hansen & Samantha DeLuca
4/2- Homefried Valentines; Emily Grogan Band; Louder than Milk
4/3- Monterey Mountain
4/4- Royer's One Man Band
4/5- Sunday Jazz Jam; Trivia with Ticco and Matt
4/6- Rozzie Old Time Session
4/9- Wayside Sound; Naomi Soleil; Potluck Blues Band
4/10- Spackles; Jay Allen and the Archcriminals; The Mesos
4/11- Sado Domestics
4/12- Sam Gilman Organ Trio ft. Jared Sims; Michael Donovan Trio
4/15- Roslindale Comedy
4/16- Stories by Aidan Parkinson and Music by Sado Domestics
4/17- Slamdinistas; Cassie Kollman;; Mad Jupiter; Dave Murphy
4/18- Mess Around
4/19- Nlck Brust Quartet; Dominique Eade & John Lockwood
4/20- Pop into the Chemist
4/22- Hold for The Melt
4/23- Kungiz, Stage Light; Playing with Fire
4/24- Carboy
4/30- RnB 3

THEODORE'S
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Springfield, MA.
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4/3- Ottomatic Slim and the Deadly Sins
4/8- Juke Joint Blues with Brother Sal
4/10- Carl Ricci and 706 Union Ave.
4/11- Barrett Anderson
4/5- Justin "Jabbo" Martin
4/17- Buddy McEarns
4/18- The Peter Poirier Band
4/22- Acoustic Wednesdays with Tom Whalen
4/24- Neal Vitullo and the Vipers
4/25- The Racky Thomas Band
4/29- Juliana Amato

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

4/2- On Cinema
4/3- Steve-O
4/4- Madison Cunningham
4/8- Mae Martin
4/9- Reporter Matt & Friends
4/10- Jarlath Regan
4/11 & 12- Steph Tolev
4/16- An Evening of Stories and Togetherness
4/17- Sherri Shepherd
4/18- Jessica Kirson
4/19- Rhys Darby
4/22- The New Pornographers
4/23- Alan Doyle
4/24 & 25- Kathleen Madigan

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Charles Tiner

Singer-songwriter-keyboard ace, Charles Tiner, is a soul-filled, Chicago based blues artist with deep roots in gospel music. Tiner's Father was a Baptist pastor, and music played an important role in Charles' childhood. When his father relocated the family to Springfield, Illinois, Tiner and his older brother became the musicians at their church. Educated in Springfield's public school system, Tiner participated in musicals, plays, and community arts programs, sparking a lifelong passion for performance.

He recently released his second full length album, Good Soul. Fueled by soulful singing, whirring keyboards and wailing horn lines, Charles and company have struck paydirt. I spoke to Tiner one January day and he elaborated on a musical upbringing that still brings him joy today...

METRONOME: What got you into music as a kid?

Charles Tiner: Dad and Mom. I was raised in church, literally from birth in Chicago. Dad was called to a church in Springfield, Illinois. He pastored a church there for two years and then got ordained to start his own church, the Pilgrim Missionary Baptist Church in Springfield. He was there 45 years.

METRONOME: Did you and your siblings play in the church band for him as kids?

Yes, me and my brother.

METRONOME: Is that where you learned how to play the piano?

That's where I learned how to play the piano. We were raised with a piano and an organ in our house. Dad was a musician himself. He didn't go as far as we did, but it's in our blood.

METRONOME: Your new album, Good Soul features all original songs. That's impressive. Have you had some of these songs for a while or did you write all new tunes for the album?

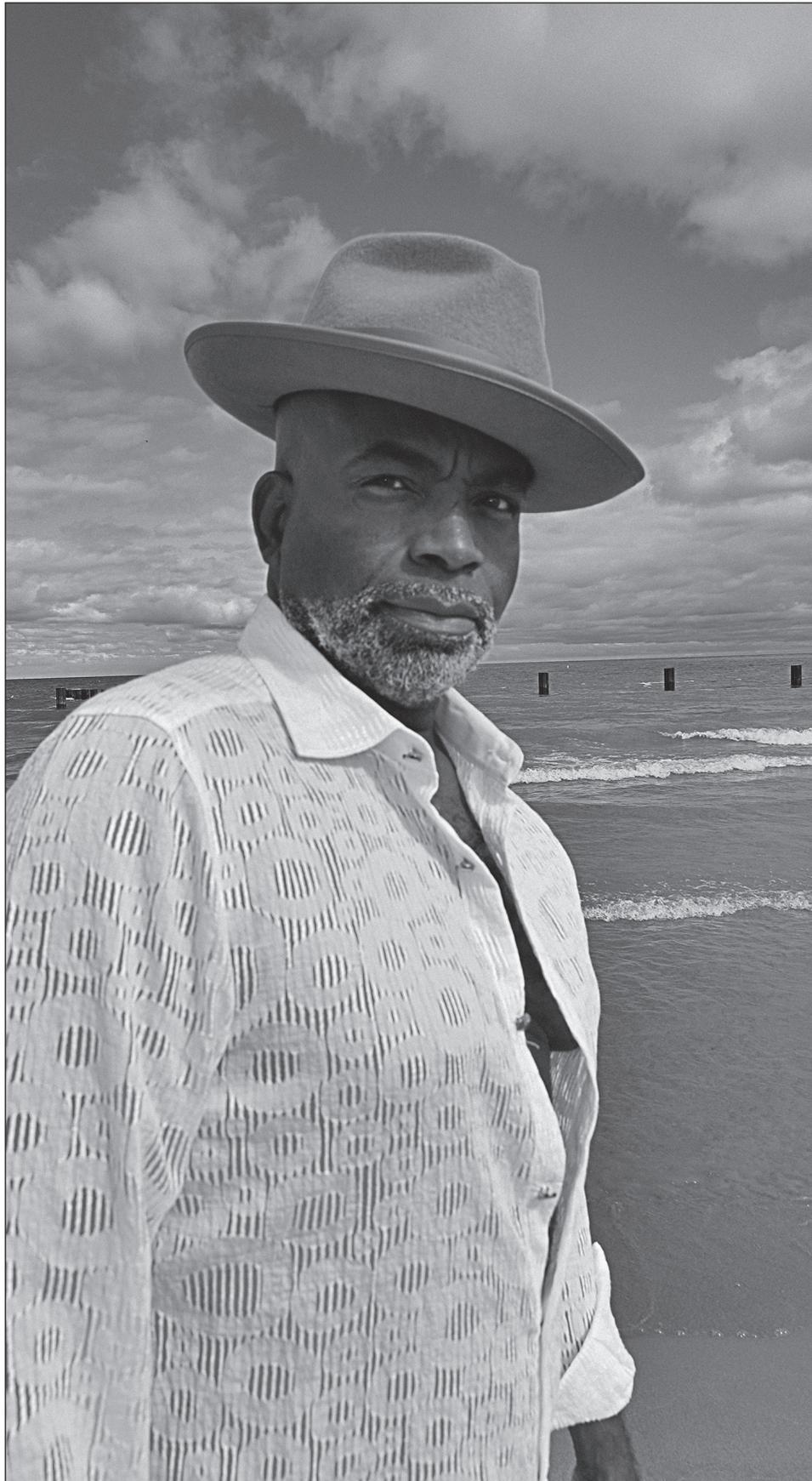
I wrote for the album based upon life experiences. I carry my cell phone with me all the time. If I'm shopping or doing something, and something comes into my head, I put it in my notes on my phone. I move on from there.

METRONOME: Do you have a small studio at home where you can bring your ideas to life?

No, just a baby grand piano.

METRONOME: Where did you record this album?

I went to a studio in Springfield. I did this album and the first album which was N'Treble there. His name is Quincy Watson. He owns Frequency Studios in Springfield. He's a great engineer. He knows what he's doing. He did the mastering and all that.



METRONOME: How did you meet him?

He's pretty well known in Springfield. It was basically through other musicians and artists around the area.

METRONOME: You had some great players join you on the Good Soul. How did you meet all these folks?

I basically met them on the circuit. Friends that I had played with through the years. Conrad [Lee], who is deceased now, rest his soul, he was on the first album and he played a little bit of guitar and bass on the second one, but he has passed. We have been playing together for years through church and local activities. I knew most of these guys through the circuit. We're in Central Illinois, but we're family here.

METRONOME: How often do you play?

I have a regular gig. I'm still a church musician at the Antioch Missionary Baptist Church in Decatur, Illinois. For the last two years, I've really been nose deep though preparing for this album. So I really haven't been doing a whole bunch of gigging. I'm just getting back into it now.

METRONOME: Is Good Soul your second full length album?

Yes.

METRONOME: What was the name of your first album and when did it come out?

It was called N'Treble, and it came out in 2022.

METRONOME: Isn't that your nickname?

Well, actually it is.

METRONOME: How many songs on N'Treble?

Ten.

METRONOME: Were they all originals?

Yes, sir.

METRONOME: Do you write with anyone or do you flesh the songs out by yourself?

100% myself.

METRONOME: When did you discover songwriting?

I just think it's inbred. I'm also an ordained minister although I don't practice anymore. I still have my faith, and I'm a theologian and I'm a suspicious guy, so the experiences that I've gone through all my life I use. I used to journalize all my life and just put things together. All my songs are true experiences.

METRONOME: How often do you play?

I am a church organist at the church. We rehearse with the choir, and we have three choirs. We have a regular choir, we have a men's choir and we have a children's choir. I play with all the choirs and do all the rehearsals. That's my main gig.

METRONOME: Where do you guys perform?

We'll go to other churches and places to

perform. But I'll say this, since Covid, it has slowed up a little bit. It's starting to get back, but it has fallen off since Covid.

METRONOME: There are some songs on the album that I want to talk about. I love "Bad Woman." It had a good groove to it. What spawned the writing of that?

Well, I'm a single guy. I got a little swagger about myself. I used "bad woman," not in a negative sense, I wanted her to be nice. Do you know Michael Jackson song, "Bad?" I wanted it to come from that.

She has to be good in what she does and the way she treats me, but I put a negative thing in it and wanted her to be bad (laughs).

METRONOME: "Blue Moon" was a great song. Can you tell me about writing that?

I was just thinking about my Mom and Dad and how we were raised. Things look different now. We didn't have cell phones back then, and we didn't have the bigger toys that people are able to give their kids. I thought I would put something together and talk about my childhood. It was just normal stuff. Mom and Dad did okay.

METRONOME: What was the significance of calling the song, "Blue Moon?"

Well, the blue part comes from the blues and the moon comes from the different attitudes and feelings you get from the moon.

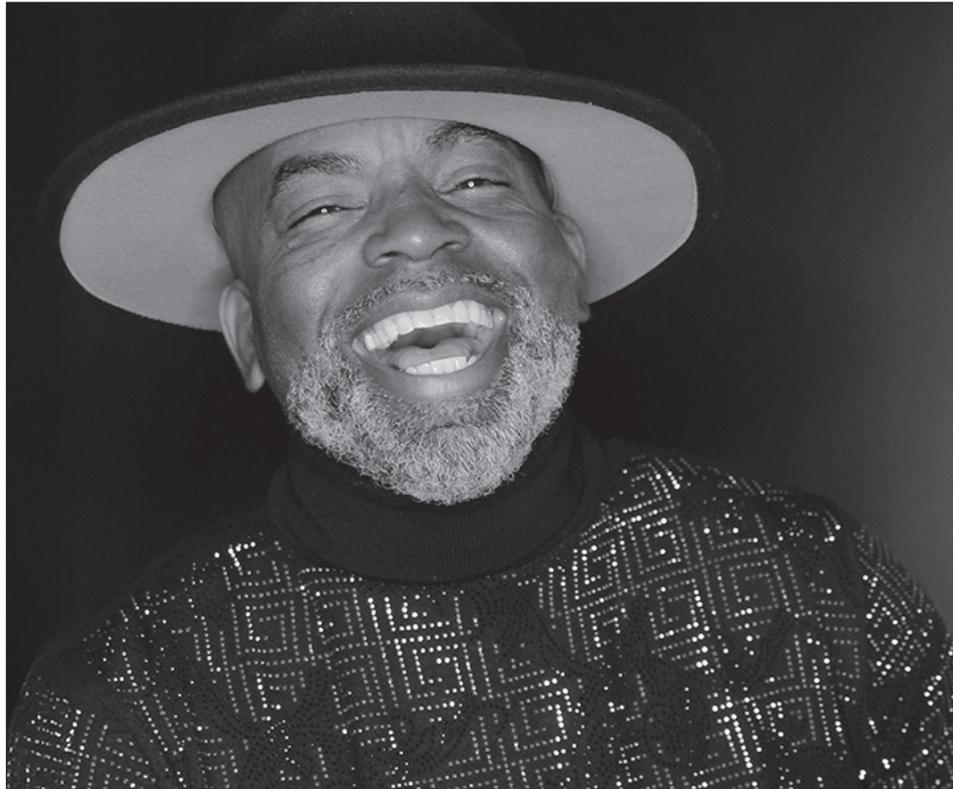
METRONOME: "Night Rider" got back to the basics of the blues. What was that song about?

I ride a motorcycle, so I was trying to put together some terms of a bike rider, a guy who is fearless and riding at night. You have to be careful out there, but I'm a guy who likes to do things that people don't normally want to do. You have to be careful with it. That's where that came from.

METRONOME: What kind of bike do you ride?

I ride a Honda, but my next bike is going to be a Harley.

METRONOME: I really dug the song, "She Made A Move On Me." You threw a curve ball with that one. It's really well orchestrated. What inspired the writing for that?



That one's a little spicy. It just calls for some brothers to sit back and say, She's going to buy me a drink.

METRONOME: "Don't Let The Devil Ride" was a rowdy tune. Can you tell me more about that one?

I didn't actually write it. I just rearranged it. Oris May is the original songwriter, but I rearranged some of it. It was originally a church tune. It's a bluesy church kind of song. I just made it more upbeat and bluesy. Do you know the gospel comes from the blues?

METRONOME: Did you first hear it in the church?

Yeah, years ago. I've been knowing that song for over 60 years.

METRONOME: How often does your Soul band work?

I'm really trying to get back into it. I just did a show this past Saturday in Springfield, Illinois. I'm trying to put a decent band back

together. I was up in Chicago about six or seven months ago, at Buddy Guy's. When the calls come in, we're gonna do it. We just need to get it satisfied.

METRONOME: Do you have some guys that you can play with that you've known over the years?

Yes.

METRONOME: When you go out with the band, how big is it?

Man, I gotta have the horns. Usually it's bass, guitar, drums and keyboards and I have to have at least a saxophone. I like a big band sound, and I like background singers. I like to get people up dancing.

METRONOME: How big a band did you bring last Saturday?

I had myself, two keyboards, drums, bass and guitar.

METRONOME: Why did you bring two keyboards?

I have a regular keyboard player and I am extra. I like to have my hands-free. I'll do solos to make the show interesting. I like to have a regular keyboard player just laying it down. I'll do the extra stuff.

METRONOME: Is it a B3 player or is he just playing a regular keyboard?

I have a Nord, which has the B3 sounds in it. Man, I'd love to have a real B3 that I could haul to the shows. That's what I want.

METRONOME: Did you ever play a B3 regularly?

Oh yeah. That's what I play in church. The Blues wouldn't be the Blues without a B3.

METRONOME: What's coming up for you in the next few months?

I'm gonna get out there and play this album for people. I'm basically gonna get out there and promote the album.

METRONOME: Do you have an agent that books you or do you do it yourself?

I do it all myself. I'm going to start using an agent again though. I used to have one out of Springfield. He's ill now, but I'm looking for a good agent.

METRONOME: Have you shot any videos for your songs?

I've done one for the song, "Don't Be A Fool Too Long." It's out there now.

METRONOME: Did you hire someone to shoot it for you?

Yes, I hired someone to shoot it. It's pretty decent and it has a good message to it. He did a pretty good job.

METRONOME: Can people see it on your YouTube channel?

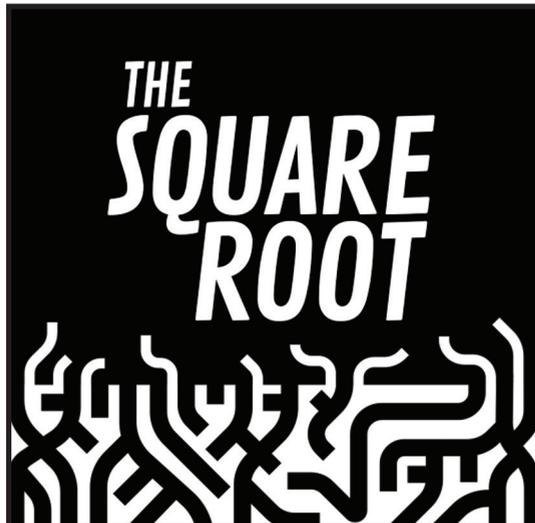
Yes.

METRONOME: What else is happening for you?

I'm a retired guy and I'm trying to do this music thing full-time. I'm moving on into my next life here and I'm really having a blast doing it.

I will say this... When I went to Memphis for the International Blues Challenge, I met some very nice people. I had a great time. I made the finals. That was in 2022, right when N'Treble came out. It was a great experience.

-- Brian M. Owens



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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for April 2026

(In NO Particular Order)

- Itches
- Bobbo Byrnes
- Duke Robillard & His All Star Band
- Nick Vecchio
- Charlie Barath

BOBBO BYRNES TOO MANY MILES 17-SONG CD

- HEART LIKE MINE
- MILLSBORO
- THIS IS HAPPENING
- HOLD ME
- MASSACHUSETTS
- WINTER OF '71
- NOTHING NEEDS TO BE SAID
- CHASING ROCK & ROLL
- EVERY SOUND THAT CRASHES
- STRONGER THAN STEEL
- PLAIN STREET

- ANGELIA
- TOO MANY MILES
- DINER DOOR
- NEVER LEARNED TO FLY
- BAD DECISIONS
- GOOD TROUBLE

America's traveling troubadour, Bobbo Byrnes returns with a double delight that includes his aptly titled new book, Too Many Miles and 17-song CD of the same name. While the new CD features songs from Byrnes' past catalog, it is the non-fictional writings he offers up in the book that will surely engage his fans and newcomers alike. Byrnes has kept a road diary for years and the book's pages feature some of the amazing tales he's experienced on the road. You can't make this stuff up kids, you're got to live it first hand and Byrnes certainly has whether good or bad.

The accompanying CD is a great companion to Bobbo's tales with exceptional note to the outstanding duets he sings with his wife Tracy. Don't miss this Byrnes offering, it will keep you pinned to the pages *and* tracks. Dynamite! [B.M.O.]
Contact-- bobbobyrnes.com

ALEX LOPEZ AND THE EXPRESS RETRO REVIVAL 11-SONG CD

- ONE MORE TIME
- YOUR LOVIN
- WHEN I SING THE BLUES
- HERE I AM
- WHAT THE WORLD NEEDS NOW
- HEY LITTLE SISTER
- ANGRY
- LOVING YOU GAVE ME THE BLUES
- NAME OF LOVE
- BLACK HOLE
- KEEP ON LIVING

Singer-songwriter-guitarist Alex Lopez is recognized for his electrifying, high energy live performances and after listening to his new album, Retro Revival, you'll understand where he and his band are coming from. The trio's sound (Lopez, bassist Steve Roberts and drummer Kana Leimbach) transcends genres with urgent vocals, powerful fretboard work and a stalwart rhythm section second to none.

Songs of note include the funky album opener, "One More Time," the blues rockin'

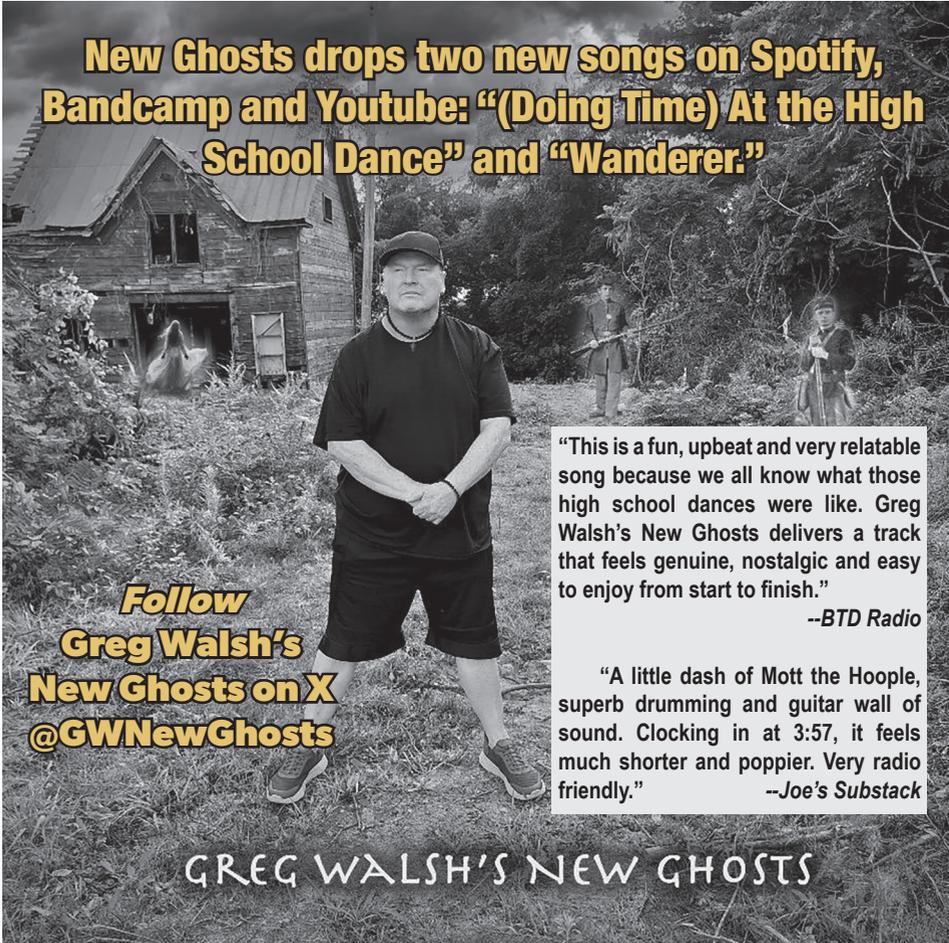
fire of "Your Lovin," the bustlin' "Here I Am," the bold swagger of "Name of Love," and the introspective "Keep On Living." [B.M.O.]

Contact-- www.alexlopezmusic.com

ITCHES HOUSE ANIMAL INCLUDED 10- SONG CD

- INDIANS
- HURRY
- FAKE SMILE
- DONE
- KILL THE TEASE
- MAHAHUAL
- ANALOGUE CURSE
- WITHOUT YOU
- SUPERFICIAL SOUL
- BY HEART

The 3 Belgian hipsters revive 1960s garage in a competent and studied manner. They have the riffs and the tone down pat on "Indians" and even include a searing guitar solo to establish our submission. For "Hurry" they give it a lighter vibe and give the production an airier feel that sounds



New Ghosts drops two new songs on Spotify, Bandcamp and Youtube: "(Doing Time) At the High School Dance" and "Wanderer."

Follow Greg Walsh's New Ghosts on X @GWNewGhosts

GREG WALSH'S NEW GHOSTS

"This is a fun, upbeat and very relatable song because we all know what those high school dances were like. Greg Walsh's New Ghosts delivers a track that feels genuine, nostalgic and easy to enjoy from start to finish."
--BTD Radio

"A little dash of Mott the Hoople, superb drumming and guitar wall of sound. Clocking in at 3:57, it feels much shorter and poppier. Very radio friendly."
--Joe's Substack

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vintage. For “Fake Smile” the Itches include a fast beat with real swing and include some cool drum fills and a solo to die for.

I wasn’t expecting a spaghetti western themed tune, but in “Done” they pull it off with aplomb and without plagiarizing Ennio Moricone. There’s a bouncy vibe to “Kill The Tease” where the gang vocals call for your attention. The tingly lead guitar work superimposed the hypnotic riff of “Mahahual” makes this truly enchanting despite it’s shortness and near lack of vocals (if you ignore the tactical moaning).

The singer shows us his vulnerability in the way he delivers the longing melodies of “Analogue Curse.” Again it features a period authentic production with a lighter touch as opposed to modern over-the-top settings. They really explored the old B-Sides, not just the hits.

There’s a reassuring manner in how “Without You” plods along in a tuneful manner even when the singer wails. The kicker, again, is the lead guitar work. The 3 boys must have taken acting lessons and studied rare period Super 8 clips to get the bratty vocal tone of “Superficial Soul” just right. You could swear you’re in a genuine Texas garage with 3 pimply high schoolers back in 1966.

There’s a slight vocal echo on “By Heart” that offers a lo-fi feel while the drummer simplified his percussion and the guitarist

mostly played acoustic until his signature solo was required. The amount of variety and authenticity they managed to include in a ‘60s garage platter is truly phenomenal. [Gecko]

Contact-- itches.bandcamp.com

TERESA JAMES & THE RHYTHM TRAMPS
BAD AT BEING GOOD
12-SONG CD

- LOVE’S A FULL TIME JOB
- IS ANYTHING ALRIGHT
- I GOT THIS THING
- ALL ABOUT THE BENJAMINS
- TROUBLE IN PARADISE
- ANGEL ON MY SHOULDER
- TREAT HER LIKE YOU WANT HER TO TREAT YOU
- BAD AT BEING GOOD
- SAY WHAT YOU WILL
- WE CAME TO ROCK
- ANYTIME IS ALRIGHT
- CLOSE DOWN THE BLUES BAR

California’s Teresa James and The Rhythm Tramps are back and lighting it up with their dynamite new record, Bad At Being Good. Teresa along with her bandmates husband-bassist-multi-instrumentalist Terry Wilson, guitarist Billy Watts, drummer Tony Braunagel, along with John Porter on slide, Dean Oarks on guitar, Jay Bellerose on drums, Richard Millsap on percussion

and backing vocals, Kevin McKendree on keyboards, Bennett Salvay on piano, Jon Cleary on piano, David P. Jackson on accordion, Darrell Leonard on trumpet and Paulie Cerra on saxophone fill the tracks with lush instrumentation bolstered by an ultra tight rhythm section and James’ sassy lead vocals.

Radio friendly tunes include “Loves A Full Time Job,” the funky “I Got This Thing,” the whirring “Angel On My Shoulder,” the swinging “Say What You Will,” and the full-tilt “We Came To Rock.” [B.M.O.]

Contact-- www.teresajames.com

KYLE ROWLAND
NOT HOLDING BACK
15-SONG CD

- CONVICT NO. 1
- WISHING YOU THE BEST
- I’LL TAKE YOU BACK
- WE’RE STILL FRIENDS
- KISSING AT MIDNIGHT
- YOU GOT THE NERVE OF A BRASS MONKEY
- GAMBLIN’ BLUES
- E.G.O.
- COMPLETE THIS ORDER
- COFFEE MAN 2:12
- STOCKTON BOULEVARD
- BACKTRACKING
- MUST’VE BEEN A DREAM
- THE COUNTY PEN

• THIS TRAIN

Singer-harmonica man Kyle Rowland developed his sound with help from a few of his heroes like James Cotton, Lazy Lester, Hubert Sumlin, Billy “Boy” Arnold, Matt “Guitar” Murphy, Henry Gray, Charlie Musselwhite and others. Through these pioneers, Rowland learned technique and stage presence as well as a few revered harmonica secrets. In August of 2022, Rowland signed an endorsement deal with Hohner harmonica company which he’s used throughout his career.

Then, in the Spring of 2025, Rowland signed with Little Village Foundation, a California based record label, and released his album, Not Holding Back!, securing a 2026 Blues Music Award nomination for “Best Emerging Album.”

On the record, Rowland is joined by Blues royalty like Anson Funderburgh, Johnny Burgin and Kid Andersen on guitars, Jim Pugh on keyboards, Randy Bermudes on bass and Lisa Andersen on backing vocals among others to craft a slick blues collection of eight original tunes and seven covers. Produced by singer-songwriter-harmonica ace Rick Estrin, the Nightcats frontman captured the best Rowland had to offer and it shows up loud and clear on

Continued on next page >>>



CHARLES TINER
GOOD SOUL

powerhouse vocals tempered with just the right touch of focus and sheen to make any song he takes on a commanding performance... an early “Best Of” candidate for the year.”
*Roots Music Report Review ******




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No Holding Back.

Favored tracks include the laid back vibe of "Wishing You The Best," the R&B groove of "We're Still Friends," the well-penned "E.G.O.," the funky grind of "Stockton Boulevard," and the rocking "This Train." Good stuff! [B.M.O.]

Contact-- www.kylerowlandblues.com

SWANSEA SOUND

ALL IS CALM

8-SONG LP

- NOT MY ORDER
- (I Wanna Wear A) MIRRORED HAT LIKE SLADE
- HAPPY CHRISTMAS TO ME
- THE LIFE WE LED
- SANTA BAIL ME OUT
- DREAMLAND
- CLICK IT AND PAY (Walking In Air)
- MERRY CHRISTMAS DARLINGS

Swansea Sound represents the UK's Indie Pop stronghold with the 1980s survivors of Heavenly, Pooh Sticks and innumerable projects in between. This time they deliver a somewhat throwaway Christmas special with a few twists. They explore online consumerism in a near hardcore punk manner with "Not My Order." The clichéd X-Mas traditions all get a turn getting roasted on the more structured pop altar of "Mirrored Hat Like Slade" all while also giving Rock & Roll culture a run for its money.

"Happy Christmas To Me" is more pop from a vocal point of view while the riffage is pure punk circa 1978, especially the reassuring bass line. With so much musical experience, they can turn on the pathos at a moment's notice and do exactly that on the melancholic "The Life We Led" which remains a pure pop gem no matter what.

"Santa Bail Me Out" seems more muscular in terms of the guitar work and convinces with loads of minor key pop hooks. Hugh and Amelia do what they do best and that is duet on "Dreamland" which carefully studies yuletide cheesecake.

The commercialism surrounding the festive season seems like low hanging fruit on "Click It And Pay" where guitars and synths complement each other. They lay it on extra thick for "Merry Christmas Darlings" to top it all off. I imagine our Swansea popsters had a tough time keeping a straight face while concocting this new season classic. They are probably still holding their bellies from laughing so much. [Gecko]

Contact-- swanseasound.bandcamp.com

THE GOLD NEEDLES

MOOD ELEVATOR

10-SONG CD

- I DON'T KNOW ABOUT THAT
- ELEVEN ELEVEN
- PALE BLUE SILVER EYES
- KEEP ON TELLING ME WHY
- SUPERNATURE
- I'LL TAKE MY CHANCES
- SOMEONE SOMEDAY
- TURNS TO GOLD
- CRESCENT MOON
- MOOD ELEVATOR

Big Stir signed these 5 Englishmen on this pop-rock outing. "I Don't Know About That" sounds as if Genesis had jammed with Toto and slips in with a fervent politeness. For "Eleven Eleven" they elect to rock out more with distorted guitars, but still include very polished vocals from Simon Dowson. The subtle organ-like keyboards from Mark English is a nice touch.

Dowson goes a little twee for the delivery of "Pale Blue Silver Eyes" which is soft, yet obviously quite romantic. For mid-tempo Rock, "Keep On Telling Me Why" has a slight country rock feel with a note of

Marshall Grenshaw in some of the vocals.

The acoustic ballad "Supernature" marks the midpoint and sees the band taking stock. Dowson counts down his limitations and decides to live with them on the mid-paced rocker, "I'll Take My Chances." It works very well. Simon consoles one of his women friends in "Someone Someday," while the circa 1977 NYC loungy keyboard solo will push you out of your comfort zone.

The 5 lads pick up the pace again for the fervent "Turns To Gold" where the lead guitar delivers something special. The title track "Mood Elevator" ably ends the disc with a slight detour towards synth boosted New Wave that shows they can also vary the creative content in another direction. [Gecko]

Contact-- thegoldneedles.bandcamp.com

BETA VOIDS

SCRAPE IT OFF

7-SONG EP

- NOTHING TO ME
- MEATHEAD LOOK
- PALPITATIONS
- ALAN
- BRAIN MALFUNCTION



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- BABY'S IN DETOX
- M-O-T-H-E-R

This Oregon based large band generate a raucous garage punk noise suitable to shake the frustration out of your bones. A certain frantic anger permeates "Nothing To Me" that rushes past you with jarring lead guitar work and short bursts of dissonant saxophone. The Voids go for a lower and heavier sound on "Meathead Look" which drives on angular dynamics. The gang vocals become more apparent on "Palpitations." I'm most reminded of 1990s NYC Queercore band God Is My Co-Pilot. "Alan" is over in less than 30 seconds, yet still seems complete. "Brain Malfunction" relies a bit more on the somewhat thin rhythm guitar as the slogan/title is repeated over and over. "Baby's In Detox" has a certain adolescent fervor in the way it approaches a sensitive subject with suitable irreverence. "M-O-T-H-E-R" suitably rounds out the set with an anthem to Moms (Middle age Riot Grrrls) everywhere with the most sustainable groove yet. The overall sound is very much lo-fi and spontaneous and has the signature of a fun project that just had to get done. [Gecko]

Contact-- betavoids.bandcamp.com

BÖDEL

DÖDSBRINGAREN

12-SONG LP

- EXTREMT JÄVLA VANSINNE
- DOMARE OCH BÖDEL
- DÖBYGD
- SKARPRÄTTARE JANSSON
- KORSFÄST OCH DÖMD
- DÖDSBRINGAREN
- INTE DITT JÄVLA VAL
- DEPRIMERAD
- 1789
- STILLA NATT, BLODIGA NATT
- NIO ÅRS TRÄNING I LIKGILTIGHET
- ÄNGEL AF DÖD

With "Deathbringer," frosty Sweden offers us real no nonsense Crust Punk to shatter the icicles off your house this winter. 19-year-old Leya may look elfin, but was recruited by her father Arvid (The Crown, Deny) and his gang Henke (Pastoratet, The Liptones, Vänsternäven), and drummer Micke (The Crown, Adept, Impious) of seasoned veterans to cut through the doomy yet relentless sonic wall of sound they make. The songs, in most cases, barely reach 2 minutes as they generate such an unforgiving maelstrom you hardly notice it's all sung in Swedish. The sentiment is

universal. The balanced production ably positions Leya's furious voice ahead of the musical onslaught, though you often hear Arvid's backing vocals roaring behind her. Unless you're overly sensitive or comatose, this will put a knowing grin on your face and warm your cold heart into the right mood for some serious slamming. Highly refreshing. [Gecko]

Contact--
denihilrecords.bigcartel.com

**DUKE ROBILLARD AND HIS ALL STAR BAND
BLAST OFF!
12-SONG CD**

- WHEN I GET LUCKY
- I'LL BE GLAD WHEN YOU'RE DEAD
- FEEL MY CARES
- LOWDOWN
- PLAY BOY HOP
- CONFUSION
- BLAST OFF!
- STAND BY ME
- THE KING
- WARM AND TENDER LOVE
- GALACTIC GREASE
- LOOK A THERE LOOK A THERE

On Duke Robillard's debut Nola Blue Records release, *Blast Off!*, the veteran swingmaster singer-songwriter-guitarist covers all the bases from uptown swing, jump Blues, roots Rock, Jazz and R&B.

Enlisting his All Star band: Chris Cote on vocals and lead guitar, Bruce Bears on piano, organ and backing vocals, Marty Ballou on electric & acoustic bass and backing vocals, Doug James on baritone & tenor saxophones, Mark Earley on tenor saxophone, Billy Novick on clarinet and Mark Teixeira on drums and backing vocals, Robillard has the right outfit to deliver a well crafted collection of songs.

Highlights include the bouncin' swing of "When I Get Lucky," the humorous Tom Waits penned "Lowdown," the all band instrumental gem "Play Boy Hop," the Ventures inspired instrumental title track, "Blast Off!," the beautifully crafted "Warm and Tender Love," and the fretboard workout of "Galactic Grease." Don't forget to dig on the very hip album artwork too. A standout record! [B.M.O.]

Contact-- www.nolabluerecords.com

**NICK VECCHIO
MAN OF MY WORD
10-SONG CD**

- HELPLESS
- YOU NEVER KNOW
- LIMBO
- GET ME DOWN
- SILHOUETTE
- MAN OF MY WORD
- THE ONLY ONE
- WATER

- SHINE YOUR LOVE LIGHT
- SLEEPING IN

Singer-songwriter-guitarist Nick Vecchio is no stranger to the Boston music scene. From 1988 to 1991, Nick was in the Boston band King V releasing two albums. From 1993 to 2000 he was a staff member of the Fine Arts Department at Xaverian Brothers High School. From 1991 to 2011 Nick was the Regional Director/Instructor for National Guitar Workshop through Daddy's Junky Music in Dedham, MA. and from 1996-2010 he was Program Director for National Music Workshop before opening his own lesson studio in 2008 called Band Gig School of Music and Performance.

Nick returns once again with a new 10-song CD called, *Man of My Word*. Featuring a band of top shelf player: Justin Kleya on bass, Pat Santorelli on drums, Betsy Pabon on violin, Nancy MacCallum & Colleen Kleya on backing vocals, Kathleen O'Connell on banjo, Patrick Logue on keyboards, Mike Kyle on keyboards and Kristy Foye on cello, the band all turn in excellent performances from track to track.

Radio friendly tunes include the rowdy album opener "Helpless," the down and dirty "Get Me Down," the poignant "Silhouette," the dreamy instrumental "Water," and the catchy "Sleeping In" with real "thunder." [B.M.O.]

Contact-- nick@band-gig.com

**CHARLIE BARATH with Johnny Burgin
ISSAQUENA GETAWAY
14-SONG CD**

- I GETS AROUND
- THE WEEKEND SONG
- WAITIN' FOR THE QUEEN
- CUBAN GETAWAY
- I MIGHT FALL IN LOVE
- THE BEST THING YOU CAN DO
- BRASS MONKEY
- JUST WANNA WALK WITH YOU
- THAT WASN'T ME
- RENEE
- CAN I HAVE THIS DANCE
- I'M GONNA LET YOU
- SUGAR
- HONEY I GOT NO MONEY

Pennsylvania based singer-harmonica man Charlie Barath has released a traditional album of twelve originals and two covers on his new album, *Issaquena Getaway*. Recorded at the Clarksdale Soundstage at 313 Issaquena Avenue in Clarksdale, Mississippi, Barath used all the voodoo of the Delta to find inspiration for the recording of this record. The Blues tradition never sounded so good. Joined by guest Johnny Burgin on guitar, the album proves to be as traditional as the earth it was recorded on. The real deal! [B.M.O.]

Contact--

www.facebook.com/charlie.barath



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Greg Walsh's New Ghosts

Greg Walsh is one of New England's finest drummers. His long time stints with Boston bands, Pop Gun and Huck 2 have molded him in to a hard hitting rhythm machine that drives the music he plays.

Stepping out on his own as Greg Walsh's New Ghosts has not only fueled his passion as a drummer but outstanding singer-songwriter as well. I quizzed Greg about the new band and his new musical direction and his New Ghosts came to life...

METRONOME: Do you still play drums with Pop Gun?

Greg Walsh: No. Pop Gun fell by the wayside after Covid. Our guitar player Jim Melanson was getting busy with some other projects, and our lead guy and I had a falling out. He decided to resurrect our old band Huck 2 without me. I'll admit, it was a real "you sank my battleship" moment, but I'm over it. I do think they started off as a really good Pop Gun tribute band.

METRONOME: How long was that band been together?

We were on and off so many times, I couldn't begin to do the math with any certainty. The band has been pronounced dead more times than an episode of "Quincy," but it always finds a way back to life somehow.

METRONOME: Where is Greg Walsh's New Ghosts based these days?

We're based in Billerica. The only constant members have been myself and unofficially my son Dylan who has contributed loads over the years. My old bandmate Jim has also been a godsend. But really, I just call people in as they're needed for the song. It's a studio project, and it will never be anything more than that because I'm not a front guy.

METRONOME: Never say never?

In the back of my mind, I think sometimes that maybe I could do a Jason Bonham thing and lead a band from behind the drums, play some guitar, and have someone else sing and front the band. Is Gary Cherone busy?

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

Calling it just Greg Walsh was out because there's another artist out there with that name putting out some great music. I needed to add something to it, to make it unique. I came up with New Ghosts.

New Ghosts gives you something to think about it, and I love that. We all get ghosts, but why new? "What's the deal with that?" as Seinfeld would say. I know when I Google Greg Walsh's New Ghosts, I won't find another band with the same name in Constantinople or something.

Pop Gun got a lot of cease-and-desist

orders back in the day. We should have known with a name like that, but how could we? It was 1992.

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

Time is a funny thing because I am not sure if I completely remember the order of things. It was around 2017, and Pop Gun broke up. I started planning out New Ghosts to do some recording, and then Pop Gun returned for a while. I do know the plan was always to be a studio project.

It's really cool to record songs and then just release them into the ether. You never know

what's going to happen. I got interviewed on a show in Australia because the host dug the tunes. There was a lot of airplay in Europe, even Spain. That kind of thing still blows my mind.

METRONOME: Greg, how long have you been playing the drums?

My mom said I was banging on pots and pans before I could walk. My mom's best friend who lived downstairs and who is still with us, concurs. When I was a little older, my parents bought me a Sears toy drum kit for Christmas. I tried to set up like Ringo's set you can see in the overhead studio shot on the [Let It Be](#) album. But it wasn't until high

school that I started taking it more seriously. I was learning guitar, banging on my friend's kit and taking lessons. And I had my own band and I was playing guitar and writing songs, but we didn't play out. We just recorded on these cheap tape decks. But I wanted to get out of the house, maybe meet some girls, so I tried out with a band in high school on guitar, and they said I was in if I played the drums. So, I borrowed my friend's kit.

METRONOME: What made you want to be a drummer?

That is a really interesting question. We are the butt of most musician jokes, right? What do you call a drummer who broke up with his girlfriend: homeless! During junior high and high school, I noticed myself listening more and more to the drums and picking out the sounds, rhythms and patterns. Once I started concentrating on the drums, I never heard songs the same way. I remember buying the [All the Young Dudes](#) album by Mott the Hoople and when I listened to "One of the Boys," the sounds of the toms kicking in hit me hard. That might have sealed the deal.

METRONOME: Who are some of your musical influences?

Definitely Mott, which one reviewer picked up on for "Dance." I also love Queen, Alice Cooper and Be Bop Deluxe. In the 1980s, it was the local bands that consumed me like The Neighborhoods, Outlets and New Models. To me, they were every bit as good as the bands in my record collection.

These days I listen to almost anything. I even love modern country music. It beats listening to the same old songs on the multitude of Classic Rock stations.

Recording wise, bands like The 1975, The Rentals and Blink-182 have really made an impression on me. Their sounds are unique and you can tell they pay attention to the details.

I love sneaking in little fx you might not notice the first 10 times you listen to a song, and then suddenly there they are. The more layers, the better, which is why recording is not a quick and dirty process for me.

METRONOME: What kind of drums do you play?

The last three kits I've owned have been Tamas, but I'm not adverse to other types of drums. I think that I just found the right sets for the right price at the right time, and they happened to be Tamas.

During The Precious Few in the early '80s, I owned a Ludwig Octopus, the one with the eight drums. I felt like Roger Taylor playing fills across the toms. But eight drums are a lot when you don't have a road crew, and usually the stages at these clubs were too



small to accommodate them all. Eventually I stopped using all the drums and made it a 5-piece. At a rehearsal space we were renting, I had a chance to play a Yamaha kit that was in the room, and I realized I did not have the right drums.

METRONOME: You just released a single named, “(Doing Time) at the High School Dance.” What is the song about?

It's a true story about the one and only dance I attended at Marblehead High School in the late-70s. I felt uncomfortable there, even though I was with my buddies, including my bandmates. We were together all the time. The good thing is back then they had bands play these dances, so you could have an excuse to go and not dance and just listen to the music, and we happened to know of the guys in the band. They were a little older than us and their band was called Whip. They achieved legendary status in Marblehead. A couple of us ended up playing in a band with a couple of them later, but that's another story.

METRONOME: Did your bands ever play dances?

After high school I was in a band with the unfortunate name New Waves. Unfortunate because we didn't play new wave, and we got a lot of crap for that. We looked at it like we were charting new waves, and I get it that people didn't pick up on that.

Looking back, I loved that band. We were pretty good and believed in what we were doing. We played our share of dances and even played in the same gym at Marblehead High where the genesis of the song began.

METRONOME: Where did you record “Dance?”

The instrumental portion was done at home while it was later embellished with overdubs at Wonka Sound in Lowell. All vocals were done there too. It was a tricky situation. Last winter I had a bad fall and separated my right rotator cuff. Before my surgery in the spring, I was trying to get some stuff recorded because I knew I'd be out of commission for months. Writing songs is tough, and having a bum shoulder did not help. My son Dylan felt sorry for me, I think, and gave me a song he recorded a few years back. It was perfect for the lyrics I was putting together for “Dance,” but the problem was he mixed the instrumental down to an MP3 and no longer had the stems. So, all I could do was record a drum track at home and play along with it. It wasn't perfect because my shoulder was killing me, but it was good enough to work with.

METRONOME: What was the mixing process like?

At first it was limited because everything we did to enhance the instruments affected the entire mix. We had room to play with the drums and the vocal tracks because they were separate, but that was it. Then there was a breakthrough, a game-changer. I found a website where you could use AI

to split the tracks and create stems. They weren't perfect, there was some bleed from the other instruments, but it was enough to work on each instrument separately and we were in business.

METRONOME: How long did it take to mix it?

It took about 12 hours over three sessions. I would take it home and I always seem to find something I wanted to change. This was after my surgery, so I was in a sling and popping pain pills here and there. Once I healed, I was able to go back in and clean up the drum track.

METRONOME: How long have you been singing?

It depends on who you ask. In our high school band, I used to sing “Rebel Rebel” and “Suffragette City” because I knew the words, but I mostly did backing vocals. I feel like by the time I got to Pop Gun I was getting pretty good at them. They would call me “The Harmony King,” but looking back maybe they were messing with me.

Bob at Wonka paid me a big compliment in the studio when I put together a gang vocal for “Dance.” I sang a bunch of choruses, and he noticed how purposefully I didn't always line up the lyrics. If you have a crowd singing a chorus, that's what happens. He loved that I knew that, and I loved that he loved that I knew that.

METRONOME: Who are some of your favorite singers?

Ian Hunter, of course, Freddie Mercury and Bowie. For a pure rock and roll aesthetic, you can't beat Robin Zander of Cheap Trick, “The Man of a Thousand Voices.”

In the late-90s my wife and some friends saw Cheap Trick for three-straight nights at The Paradise. Because we bought the three-night package, we got to remain in the club after the first show for a Q&A with the band. I got to ask Robin why his voice isn't brought up when people talk about the great rock singers of our time. Basically, I was asking him why are you awesome? (laughs). He had a great answer, though. He said his favorite singers were guys who were not known as great singers, like Bob Dylan or Ray Davies.

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

A lot of it is observational but I am getting more and more comfortable being personal. Ironically, “Wanderer” is what you'd call personal, but I wrote that when I was 20 years old (laughs). Once and a while, I will pull a song out from my early days to record because, as my friend Mark said from The Precious Few, whether I like it or not, I was probably writing better stuff back then.

METRONOME: Do you agree with that?

Up to a point. I was definitely churning out songs at a faster clip when I was a teenager, and I don't cringe much when I listen back to what we used to do. On the first New Ghosts' release, I did “Trigger Happy” which I

wrote in the late-70s, and I'll do more of that. Maybe my newer songs take longer because I'm more deliberate about what I'm trying to convey. It takes time, at least for me, to get it right.

METRONOME: How many recordings do you have out?

With Huck 2, Pop Gun, Zippo Raid, Neon Tan, The Precious Few and solo loads of 7" singles, EPs and full length albums. Too many to count.

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

I've done a lot of what you'd consider pop rock and punk rock, and lots of stuff in between. I guess it's still rock and roll to me. (laughs)

METRONOME: Have you shot any videos for your songs?

I did a lyric video for the song “June Gloom,” which is from my first release. I worked with a guy in Florida named Derek Hughes, who was doing work with my Precious Few bandmate Mark, and he came up with some great original images and video. I could not be more proud of it. It was a weird first release for me because it was so mellow and didn't really represent the energy of the music.

I recently put together a video for “Dance.” I started fooling around with some programs that can produce lyric videos for you, and this one I stumbled upon had lots of AI photos and video suggestions. The look of it is completely modern and definitely more optimistic than maybe the song is meant to be, but I really liked it and decided to go with it.

It took some time because you don't have to use all their suggestions. You can type out a scenario and see what it comes up with, but it knew to stay within the high school dance realm.

I'm currently shooting a video for my song “Wanderer” with my brother Tim, but that will be a more traditional approach with me in the video.

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

Just that I'm thankful, especially to my wife Kelly for her support over the years. In the early days she was picking up beers for the band and helping move my drums. Right now, it's kind of an expensive hobby with all the studio time, but when we can do it, she is behind it. I also want to thank my best friend Eric, who has always been there for me and supported me in his unique, ball-busting way. I'd also like to thank the local DJs who have been so supportive including Aaron Bornstein, Mike Stewart, Skybar, Brian Young, Mike Newman, Kristen Eck, Marian Ferro and Evan Mauser. Love also to Bob Nelson and Doug Mascott, who have both left us too soon, but we know they're here with us.

-- Brian M. Owens

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The Time Machine

Atlanta Rhythm Section

Photo circa: 1980

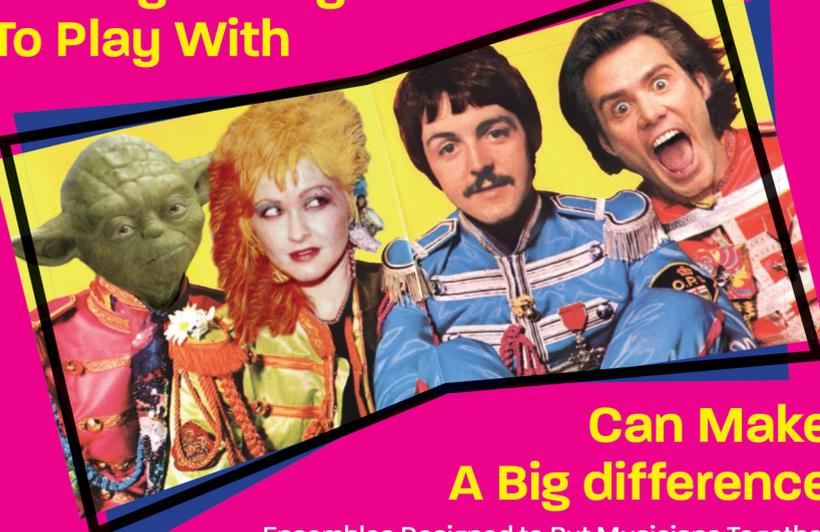
Band Members L to R: J.R. Cobb (Guitar), Barry Bailey (Guitar), Dean Daughtry (Keyboard), Ronnie Hammond (lead Vocals) & Paul Goddard (Bass).

Musical Achievements: Formed in Doraville, Georgia in 1970, the Atlanta Rhythm Section consisted of former members of Roy Orbison's band The Candymen and the band, Classics IV. Lead singer Hammond would join the lineup in 1972 following the recording of their debut album. From that point on they enjoyed commercial success with two Top-10 hits including their signature record "So In To You" (1977, reaching number 7), "Imaginary Lover" (1978, peaking at number 7) and their cover of the Classics IV's "Spooky" (1979). They would go on to enjoy a successful career.

Where Are They Now: All the original members in this photograph are dead. The band still continues to tour however with new or returning members. Their most recent album of new recordings, *With All Due Respect* (May 2011), was largely covers of other artists' songs (Lynyrd Skynyrd, Allman Brothers, etc.) alongside re-recordings of classic ARS tunes, done with longtime engineer Rodney Mills. The album also featured guest performances by original singer Rodney Justo and bassist Paul Goddard and Ronnie Hammond, in his final recorded appearance. *From The Vaults* (May 2012), released on both the Fuel and Sunset Blvd Records labels, was a double CD collection of unreleased tracks of both studio and live performances.



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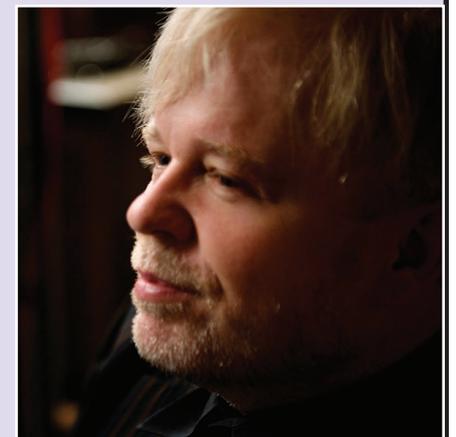
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Anthony J. Resta

I would personally like to thank all the artists in New England (past, present and future) who have trusted me to elevate their music and create magical, musical memories both at The Studio in North Chelmsford, MA. and in Laurel Canyon, Los Angeles for three decades.

"I'm still composing and making records in Laurel Canyon in the Los Angeles area. Please feel free to contact me here:

Cinematicmojo@gmail.com
On Instagram as [@anthony.j.resta](https://www.instagram.com/anthony.j.resta)



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EVAN GAVRY

Multi-instrumentalist, Evan Gavry is a veteran singer-songwriter based in the Capital Region of upstate New York. His songwriting flirts with Country, Bluegrass, R&B, Soul and Rock & Roll and he maintains a decidedly original edge that incorporates them all seamlessly.

While Americana, alt-Country, or Roots-rock may suggest a direction to his sound, he is strictly an original player with many facets to his music.

I spoke to Evan one frigid day in February and we talked about his days in Boston, New Orleans and his home town of Amsterdam, New York as well as the making of his fine new recording, The Lonesome Death of Bunny Dangerfingers...

METRONOME: Where are you based?

Evan Gavry: I'm in the town I grew up in, Amsterdam, New York.

METRONOME: What brought you to Boston?

I went to Northeastern University in 2001.

METRONOME: Did you meet Kier Byrnes at that time?

Yes. He was running the mail room when I was a freshman.

METRONOME: I love your new album, The Lonesome Death of Bunny Dangerfingers. How did you come up with that title?

It was kind of a Ziggy Stardust thing. I had a stage name when I was living in New Orleans. I was going by the name, Bunny Dangerfingers. It was my character. When I moved away from home, I called myself whatever I wanted, but when I moved back, people I grew up with asked me, "What are you talking about?" It seemed like the time to put everything under my own name.

METRONOME: Is this your first full length release?

It's the first full length release under my real name. Everything else has been under a band name or an alter ego.

METRONOME: I heard a lot of different instrumentation and some Bluegrass and Rock & Roll and Country on the new record... Did you plan it that way?

Yeah. My taste is all over the place. Those are some of my main things, Bluegrass, Country and Blues and then Punk Rock. Those are my two flavors.

METRONOME: Where did you record the album?

I recorded it at my friend's studio in Amsterdam called Consolidated Groove.

METRONOME: You're a recording engineer

yourself. Did you do that for a while?

Yes. I did that as a living for a while. I'm not doing that much now. I was doing convention center stuff when Covid hit and everything shut down for a year. I really haven't gotten back into it.

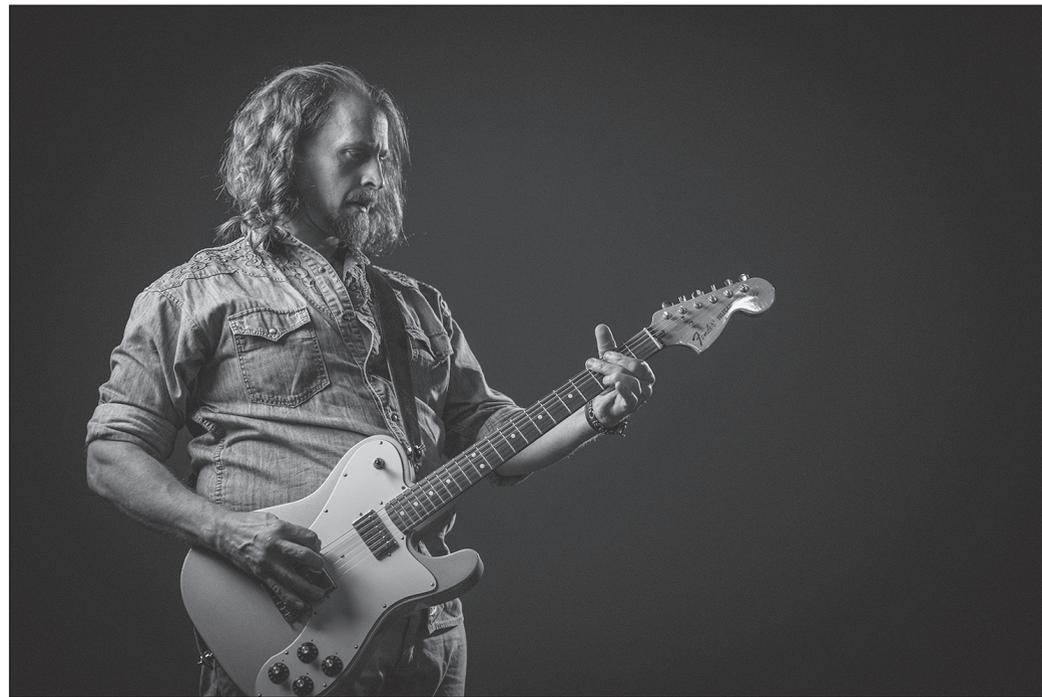
METRONOME: These days, do you teach music more than you play? What is that dynamic?

No. It's about even. When there is a lull in the winter when there aren't as many outdoor

personal to you or observational?

A lot of it was personal. I always scribble little notes to myself when I feel something in my own life. Then, you try to fictionalize things. Although, the names have been changed to protect the innocent. The songs are not all strictly autobiographical, but they kind of are. There's a fictionalized version there of what actually happened.

That was kind of the idea of killing off the alter ego too. Maybe I don't just have to write



brewery gigs, I teach more, but when the weather gets better, it's about even. I teach two days a week, and I usually play two or three days a week.

METRONOME: You had the Insolent Willies on your album. Who are they?

Frank and Bill are the two main guys in the Insolent Willies. They used to have a band out here called Junk Rocket. When that broke up, they brought my Father in an formed the Insolent Willies. There's been a couple of other people in and out of the band too.

METRONOME: Does your Dad play all the time with them?

He played a lot around the house when I was a kid, but he never really played any gigs. I got that before he did. He always went to jams around the campfire, but he never played a gig in a bar for money until he played in the Willies. A lot of the things I learned, I learned from Kier [Byrnes] from playing with him for years.

METRONOME: Were the songs on The Lonesome Death of Bunny Dangerfingers

things that happened to me and can start writing things that are more fictional.

METRONOME: When you were a kid, you studied the saxophone for quite a while. How long did you do that?

Yeah. I played the saxophone from fourth grade until I graduated high school. It was about eight years.

METRONOME: Do you still play saxophone?

No. I don't have one that works and I'm out of practice. I'm trying to get back into it actually.

METRONOME: You're a multi-instrumentalist on strings. What made you want to be able to play different stringed instruments?

My Dad played guitar and had a couple laying around the house. I grew up way out in the country. The year before I got my driver's license, I was stuck at home and I pulled out my Dad's guitar and started fooling around with it, trying to learn a couple of songs. By the time I had gone back to school, I

had learned a couple of things, and found a couple of other kids that played and that was pretty much it.

That following Christmas I got an electric guitar and started taking it to school with me. I remember my high school band director was always mad at me because I would be in the band room all the time. I had a bunch of study halls, but I would be down there three or four times a day, but I would never play my saxophone. He would say, "Well, you're down here doing music, but can you practice that thing I need you to do?"

METRONOME: What is your favorite instrument to play?

The guitar is probably what I'm most comfortable playing. It's always in the context of who am I playing with and what are they doing? If I'm playing with someone who is just strumming an acoustic guitar, I'm going to find a way to fit in around them.

METRONOME: When you play, is it usually solo or do you like a band situation?

There's things that I like and don't like about both of those. Playing by myself, I can go to any song I want to. It's a little more free form, but it's a little harder to play solos if you're playing by yourself. There are things you get when playing with a band that you can't get when you play solo. I like to do both of them, but there are pros and cons to both.

METRONOME: When you play solo, do you ever use a looper?

I have fooled around with one pretty extensively at home, but I have never gotten around to do it in front of people. That takes a whole other set of skills.

METRONOME: What is your favorite guitar that you play?

If I have to pick a desert island, favorite guitar, I'd have to say it's a 1967 Gibson B-25 acoustic. It's my Dad's guitar. If the house is on fire, that's the one I have to grab.

METRONOME: How about electric?

My three main electrics are a Gibson SG, a Les Paul and a Fender Telecaster Deluxe. The newest one is the gold Telecaster. They all have names. That one is Dolly, for Dolly Parton.

If I had to choose my favorite electric, it would probably be the Les Paul. That's the first guitar I bought with my own money from a catalog when I was eighteen. That's when I was playing with Kier. It's been all around the world with me. It's even got cigarette burns on it. I could never sell it for anything.

METRONOME: How long have you had it?

Probably 25 years. I would have ordered

it around 2001.

METRONOME: How long did you play with Kier?

I played with Kier for a couple of years while I was living in Boston.

METRONOME: What were you playing with him, electric guitar or slide guitar?

I played with him a couple of different times, but I used to play a lot of slide with him. There was one stint though when I was playing a lot more lead guitar.

He does a bunch of Irish stuff too. I was playing accordion with him and banjo.

METRONOME: You seem to be an all purpose player...

Yeah, I'll try anything.

METRONOME: Does it come easy to you?

I find the more things I try, they all feed into each other. Now that I teach lessons, students ask me to teach them a song. 20 years ago I couldn't do it. Now, I can automatically play it without even trying. It does seem that the more you do it, and the longer you do it, the easier it gets.

METRONOME: What brought you down to New Orleans, Louisiana?

That was trying to make music full-time and do it for a living. My sister had lived down there and we used to go down and visit her. I saw it was a place where music was year-round, every day. It seemed like that was a place where you could make a living playing music.

METRONOME: Have you had a CD release show for your new record?

Yes.

METRONOME: How did it go?

Pretty good. We had a good crowd and pretty much everybody who played on the record, played on the set.

The Insolent Willies and the TV Doctors are the two bands that I play with around here. They each played on about half the record. We did two separate sets, and then all jammed together at the end. I wanted to get everybody to play together on the same set.

METRONOME: Do you play any of the songs when you go solo?

Yeah, I do play a lot of them solo. I'm trying to figure out how to make them sound a little fuller in a solo setting. I grew up with Bluegrass. I love a straight acoustic into a microphone just as bare as it can be, but I also do a more Rush produced type of sound, so I'm trying to split

the difference like get a little more effects through an amp. When I play solo, it's all acoustic and stripped down.

METRONOME: Who are some of your musical influences?

When I was learning how to play lead guitar, I wanted to be Slash, Jimmy Page or Angus Young of AC/DC. Those were my three guys. Then a couple of bands broke up and I wasn't really singing or writing songs, I realized I have to do that. That shifted my whole perspective.

From Slash and Jimmy Page I worked my way back to Keith Richards, who is a songwriter and then Townes Van Zandt and Bob Dylan and some of the real songwriters.

METRONOME: How did you get into Bluegrass?

I was listening to Bluegrass at home and the heavy stuff I would listen to with my friends. My Dad would take me to Bluegrass Festivals on the weekends and we would

play acoustic and learn how to play banjo or whatever and then when I would go to school during the week, it was electric and Hardcore and Metal. That was kind of my rebellious stage. I loved both. I try to keep both streams alive.

METRONOME: What's coming up for you this spring?

I'm going to try to put a band together and do more of this material. I have a local podcast TV taping coming up next week and that's what I'm trying to do more of. I'm also trying to book some more stuff for the spring and summer. This is the time of the year where things really start to pick up.

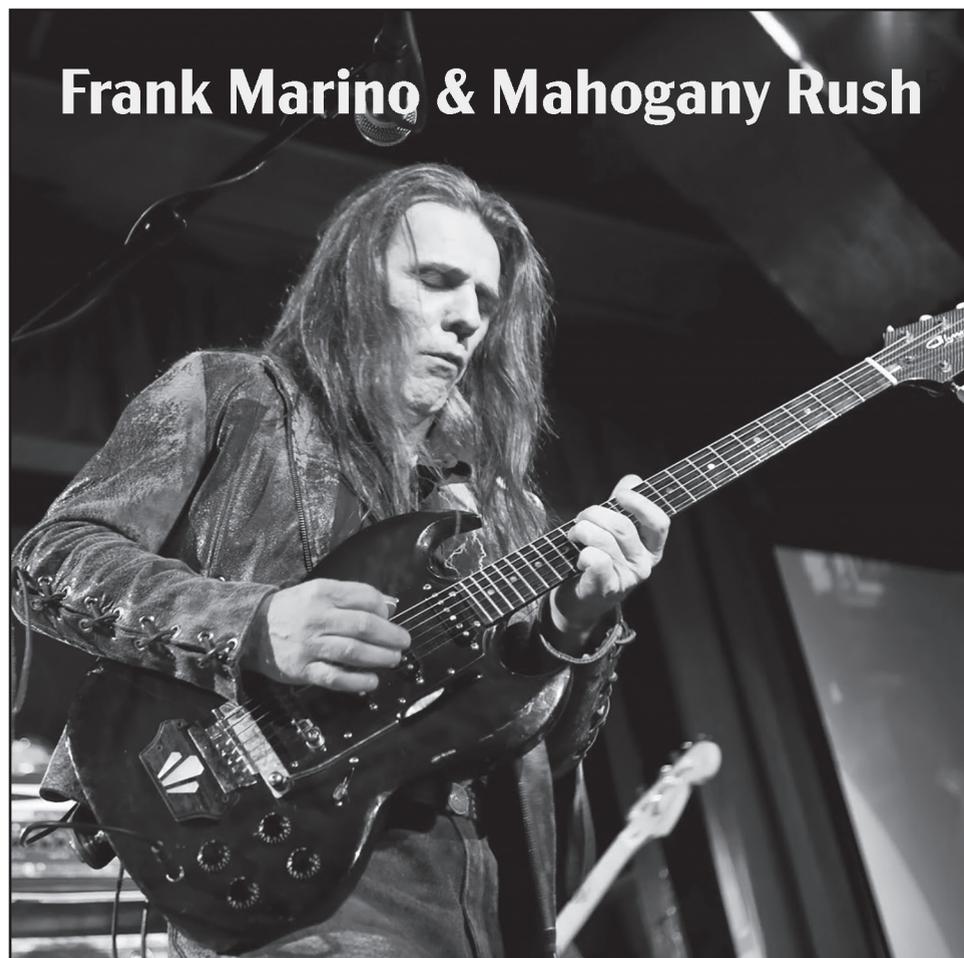
METRONOME: Do you have enough musical friends in the area to call on to play this material?

I would call a bunch of people first that I already know. It will be a little bit of a patchwork band, but I'm definitely going to go with people I know.

METRONOME: Is there enough of a scene where you live in New York to stay busy playing?

I live in the Capital region because it's near Albany, New York. There are a lot of backwoods bars here. Growing up, I never really knew about them. Now, I'm finding all these little places that I never heard of. They've always been here, I just didn't know about them.

-- Brian M. Owens



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Anthony Resta

Gold and multi-platinum awarded producer-composer-multi-instrumentalist Anthony Resta is the real deal. Since his humble beginnings recording artists at his studio Bopnique in No. Chelmsford, to moving his family to Los Angeles in 2013 to chase his musical dream, Resta's career arc continues to rise. Working with clients like Duran Duran, Elton John, Collective Soul, Perry Ferrell, Guster, Needtobreathe, Shawn Mullins and others has cemented Anthony's name as a super creative who can make any musical project sound amazing.

From age seven, Resta always had an eye for music and art. He studied drums, guitar, piano and flute and became a master of all. In the mid 1980s, he learned to program the LINN Drum machine and began producing bands. Lately, Resta has been focusing on composing and film scoring, receiving awards for his exceptional work. He also took time out of his busy schedule to record a song that he has loved since he was young. The song "Guitar Man" by Bread was no easy feat to conquer, but Resta turned in a stunningly crafted reenactment of the hit tune.

I spoke with Anthony at length one frigid January day and he explained how his musical life continues to evolve and how some of the simpler things in life mean the most to him...

METRONOME: What have you been up to since the last time we spoke?

Anthony Resta: I've been in Los Angeles now coming up on 13 years. I have an incredible studio in Laurel Canyon. I'm a mile from the country store where Jim Morrison wrote "Love Street." It's such a vibe. It's super cool. When I close the gate, it doesn't feel like Los Angeles.

For the first five years I was here, I had a real hard time with it. I love Gloucester and Cape Cod. I'm a die-hard New Englander. It almost killed me to be here. It was the worse five years of my life. Now, I've been slowly transitioning over to doing more corporate work towards the composer side.

METRONOME: Does that pay better?

I've had some unbelievable things happen, but currently, over the last eight months, they laid off 2000 people at Disney. Everyone is going to Vancouver and the United Kingdom to do all their projects because there's no tax credits here and over there they have insane tax breaks for making movies. It's been pretty dry here. It's been tough.

METRONOME: What is the name of your studio?

The studio is in Laurel Canyon. I'm doing

more passion projects. That's why I did "Guitar Man" by Bread. It's something I've wanted to do since I was a kid.

I go by Cinematic Mojo now for my studio name. That's my new company. I just signed with this company called Megatrend Management. They're a company that manages composers. I'm going to work my way up their roster. I'm getting more into publishing and sync licensing kind of stuff.

I just wrote a song that came out of nowhere. I wrote it in the middle of the night. It's called, "A Place Where No One Dies." I wrote it when I was half asleep. I don't even know where the words came from. When I woke up the next morning, I said, This doesn't even sound like me.

There is a company called Reel Crafter. What they do is, you can send a piece of music to a publisher and it will tell you when and where they opened it up, how many

times they listened to it, where they fast forwarded and where they rewound. They will give you all the data about the track. It's really helpful. When you talk to a publisher, you know, they've never even listened to it.

So I sent this Reel Crafter link to a famous author, who is doing a Biography on the Rolling Stones. His name is Marshall Terrill. So Marshall called me and asked, "Can I send this to a couple of friends?" I said, Sure. He takes the link that I sent him and he sends it to 1500 people on a mass email. It took off and went viral. Suddenly, I'm getting an email from everyone who's listening to it. From that, I had a bidding war between two publishers and three directors of films, and it literally saved me.

I've been doing this for 35 years and now, I absolutely needed that. It bailed me out. What I do is not like a regular job. You never know what's coming. I've been doing

this since 1988. It's hard.

METRONOME: I just had Jon Butcher on my cover a few months back. I saw that you had interviewed him for your podcast. How did you connect with him?

Yeah. We did it through Zoom. I have a podcast called, Studio Secrets A to Z. It was just great to connect with him. I remember sneaking in to the Mohawk Club and seeing Johanna Wild. He's one of my heroes.

METRONOME: Tell me about putting together the song, "Guitar Man." Did you play all the instruments?

Most of it I did myself, but I did bring in Matt Girard who did a great bass track and then Jim Pierce, the famous studio musician who played lead, slide and some of the fills. I played the keyboards and the drums and the atmospheric, Pink Floyd type guitar stuff.

METRONOME: I saw you playing guitar on the video. Were you doing some of the lead work as well?

I was doing some of the lead things in the verses. The guitars in the video are built by a company called Kauer... Doug Kauer. What a craftsman this guy is. His guitars have been life-changing for me because all of a sudden I could do things on guitar I could never do before.

METRONOME: Why?

It was the action. For me, it was life changing.

METRONOME: Were you playing his guitars in the video?

Yeah. Both of those guitars in the video, they built for me. One of them is made out of driftwood. That one weighs nothing. It's like picking up air. The other one is Mahogany. It's like a reverse Firebird. That one is heavier.

METRONOME: What does he do to his guitars that made them so easy for you to play?

He uses a plek machine. It's a special planer that makes everything high tolerance. He's really refined how he uses it and it's pretty special.

METRONOME: How did you meet Doug?

I think I met him at the N.A.M.M. show. His guitars are fairly expensive, about \$5,000 to \$7,000.

METRONOME: Do you ever come back to Boston to visit?

My sister lives up in New Hampshire, and I get back there every once in a while. I actually just did some work at a really incredible, big studio in Woodbury, Connecticut. It's unbelievable. It's world class. It's insane. I'm planning on doing more work there.

I'm planning on getting back to New England more often. I really miss my friends.



My mom died a year ago and I reconnected with my sister in kind of a profound way. We had drifted apart for a couple of decades, and now I call her every week. I'm trying to reconnect with New England.

METRONOME: Isn't it funny that there are still world-class studios around?

It's unbelievable. There are a lot of them closing out here. Legendary ones. It's been a tough time for studios. In New York, the real estate becomes so valuable, that having a recording studio is never gonna make sense.

The guys that own Paramount out here, I was there for two years, own about four or five studios, but they bought the property in the 1970s for nothing. They don't have the overhead.

METRONOME: Everything has really changed in the music business especially since Covid.

It's sad. Back in the day, the scene was so alive. It was such a vital scene.

METRONOME: Tell me a about your daughter, Milana. I heard her playing violin on "Guitar Man." She sounded great.

She's a virtuoso. She's just 16, but she's already played Carnegie Hall with the L.A. Youth Orchestra. She became the concert master at age 12. She's going back to Carnegie Hall next year.

She works with this orchestra, and the guy who conducts the orchestra is Russell Steinberg. He whips these kids in to a frenzy. When they played Carnegie Hall, they got a 15 minute standing ovation. I mean, I cried. They sounded like 50 year old musicians. She plays on projects for me all the time. She's super fast and really efficient. She has better ears than I do.

METRONOME: I'll bet you never had to force her to practice?

She loves to play. She used to practice three hours a day, but now that she's become a brooding teen, she's cut down quite a bit (laughs). She plays and makes it really special.

When Bob Ezrin heard "Guitar Man," he called and said, "I gotta tell you, your daughter is your best production (laughs)." Bob Ezrin did The Wall, Alice Cooper and Aerosmith. He elevated all that stuff. It's incredible all the stuff that he has done.

I was just working with a band from Canada called the Manic Boys and Girls Club and we did this song with this really long slow build up. The climax is in this giant Queen moment. It's a crazy track. So I sent it to Bob and he loved it. He said, "But you know nobody's going to wait 3-1/2 minutes to get to that big climax." He said, "You know what you need to do Anthony, you need to take the drums out, put all the voices in and make the song start with that great, big climactic explosion. That way there you're going to tease them and let them know there's something huge coming."

It was an obvious thing but coming from Bob Ezrin, it made total sense. I had to give

him credit because that's how we start the song now.

METRONOME: When you compose, do you do it by yourself or do you collaborate with someone?

I have people coming in and helping me if I have an orchestration. Neal Desby who is a Pixar guy helps me a bunch. My life changed when I heard this composer on Instagram. His name is Sean Gould. His stuff is insane. I was watching him do it and he was doing it on his computer in Logic. I direct messaged him and asked, How did you learn to do this? He said, "I studied with Neal Desby. He's a famous Hollywood orchestrator. I can't guarantee anything, but I'll give you his email." So he gave me his email.

In L.A. people ignore you, so I sent him an email every few months. This went on forever. Then, one day, I got an email from Neal. He asked, "Who are you again?" I mentioned Sean Gould, and said, I'd like to change my direction and I need some help. You're the best. So he said, "Okay, come down."

I went to his house in the Hollywood Hills. He said, "Sit down, play me something." I thought, What am I gonna play this guy? I sat down at his piano, and I closed my eyes and started playing the stuff I did back in the late 1970s when I was skipping gym in my practice room at Westford Academy.

He says, "Huh, wow." So he sits next

to me and reaches over to a pile of sheet music and picks out one piece of paper and he sight reads Alban Berg's Opus 1. Alban Berg was a student of Schoenberg. It's like what I was doing only 100,000 times better. Tears are rolling down my face. He said, "Whoa, you really want this. I'll tell you what, you have so many rules you have to learn before you start." I started working on four part counterpoint, double fugues and triple fugues and 16th Century Choir writing with very strict rules.

Neal is very dry. I never got one compliment from him. I put this album out that you need to listen to called, The Art of Wrong. Wrong was my introduction of all this stuff to the world. There's a piece on there called, "The Forever and Now" and I wrote it for 7 cellos. It's the guy that did the Game of Thrones cellos playing all seven cellos.

When Neal heard it, he wrote me this huge, long paragraph about how incredible it was and how it was the fifth of the fifth. He wrote, "You have the potential to be one of the greatest Hollywood composers." Ever since then, he hasn't charged me a dime. We're peers now. He's become like my mentor. That's a very important part of this story because that's what led me to this new journey so late in my life.

METRONOME: Who shot the "Guitar Man" video for you?

That's another good story. There's a

new movie out and they interviewed me three times, so I'm in the movie. The guy that directed the movie also did Echoes In The Canyon. I said to him, I did this song, can I play it for you. So I played him "Guitar Man." I looked over at him and he had a tear coming down his face. He said this is unbelievable. I have to shoot this video. I was thinking, there's no way I can afford you guys. He said to me, "If you can play that weird, Brian Eno atmospheric guitar stuff that you do for 45 minutes at my wedding, I'll do the video for you for free."

I lucked out. His name is Joe Rubenstein. I had nothing to do with the video. He did everything. He made every decision on his own. The interesting story about that mix is I did the track and then monkeyed around with it for about a year. I could never get the mix the way I wanted. I was never happy. I said to myself, Bob St. John, my old buddy needs to mix this. I told him the story and he did a 13-channel Atmos mix.

Bob killed it. He kept revising it and revising it, and then said one day, "You're gonna love it." The minute I heard it, I said, I don't care if people say this has too much bass, I don't care if they think it's too dull, no matter what anyone says, this is it.

METRONOME: Where is Bob now?

He's in Miami. He's been there about 20 years. He's worked with everyone out there. He's doing great and I'm going to do more stuff with him. Because of this, we have reconnected.

METRONOME: What else have you been doing?

I have this really cool EP coming out with this girl, her name is Mosh. She's a famous fashion model. She's got millions of followers. Oh my God, the music I'm making with her, everyone is just losing it.

My friend Mike Lawler, who played organ with James Brown when he was nineteen, was Stevie Winwood's musical director, played with The Allman Brothers and wrote hit songs for George Jones and all these people, he never gets back to me. I sent him this duet with Mosh and he sent me back this long email saying, "If The Beatles wanted to get back together and it was today, what you're doing with her is what they would be wanting someone to do." I sent him the first two singles.

I don't know, it's just a weird thing happening in my life. I feel like I've reached this place where you see so much sand in the bottom of the hour glass, but at the top, there's not so much. You start to think about things differently. I approach things differently now. "Guitar Man" is part of it. It's all like the bucket list.

METRONOME: When you first reached out regarding the song, "Guitar Man," I didn't know what you were talking about. After listening, I realized. It's excellent.

Yeah. What a crazy, crazy ride it's been.

-- Brian M. Owens

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Metronome Madness

Hello all and welcome to the April's **Metronome Madness**. There's lots of music news to let you in on, so what do you say, lets get to it... In 2012, the late, great legendary guitarist and songwriter **Steve Cropper** recorded electric guitar on "I Could Love You Still," a stirring soul ballad by artist and songwriter **Sheri Miller**. The session came together quietly, without plans for a marquee collaboration. Invited by producer and legendary bassist **Will Lee**, **Cropper** joined the recording simply because he loved the song. Today, **Miller** is sharing a newly re-edited tribute video for "I Could Love You Still," built around previously unseen studio photos from the session alongside carefully selected archival images spanning **Cropper's** career. The video arrives alongside a deeply personal essay by **Miller**, published by Guitar World, reflecting on what that day in the studio revealed about **Cropper** as a collaborator, musician, and human being. There are no flashy flourishes or lead moments designed to draw attention. Instead, his guitar part moves gracefully through the song, accenting space between lines and responding to the poetic vocal phrasing with precision and care. It's a side of **Cropper's** artistry that often lives between



Steve Cropper, Sheri Miller & Will Lee

the lines of his larger legacy, rooted in listening, camaraderie, and trust in the song itself. In her essay, **Miller** recalls **Cropper's** approach in the room: his focus on lyrics, his attention to phrasing, and the way he treated

the session as a conversation rather than a showcase. "At a point in his life when Steve had nothing left to prove," she writes, "he still showed up whole-heartedly, bringing his full presence and care to a piece of music simply

because it spoke to him." She also reflects on the personal resonance of the collaboration, noting that the arpeggiated guitar part she originally wrote for the song had been unconsciously shaped by the R&B and soul music she grew up with - much of it influenced by **Cropper's** playing. Beyond the technical details, the video and essay together offer a portrait of **Cropper** that complements the historical record rather than restating it. There are moments of warmth and humor - happy stories from the session, recollections of Steve's ease, joy and generosity - but the lasting impression is of a musician deeply invested in the integrity of the work. "I Could Love You Still" has long been one of **Miller's** signature recordings. A celebrated presence in songwriting and artist communities across the country, she has built a career rooted in classic craft, timeless storytelling, soulful singing and powerful emotional clarity, most recently reflected on her acclaimed EP, **Waking Up To This Miracle Life**. The tribute video re-frames the song not as a milestone, but as a document - one that preserves a rare glimpse of **Steve Cropper's** brilliant musical humanity late in his career. "I felt his genius, honored that I was sitting at the foot of a master," Sheri

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closes. **Johnny Nicholas** and **Jimmie Vaughan** are celebrating a significant career milestone following the Grammy Award win for **A Tribute To The King Of Zydeco**, which received the award for Best Regional Roots Music Album at the 68th Annual **Grammy Awards** on Sunday February 1, 2026. Produced by **Steve Berlin of Los Lobos** and released on Louisiana-based **Valcour Records**, other featured artists on **A Tribute To The King Of Zydeco** include **The Rolling Stones, Taj Mahal, CJ Chenier, Lucinda Williams, Augie Meyers, Sonny Landreth, Steve Earle, John Hiatt** and many more. **Johnny Nicholas** and **Jimmie Vaughan** celebrated their Grammy win with an appearance together at the **Rockport Blues Festival** on Saturday Night, February 14th. **A Tribute To The King Of Zydeco** honors the legacy of Zydeco pioneer **Clifton Chenier**, whose influence bridged Zydeco and Blues and helped shape American roots music for generations. **Nicholas** and **Vaughan** are featured on the recording with their interpretation of **Chenier's** blues composition "My Soul," a song choice suggested by **Vaughan** and embraced immediately as a fitting tribute to **Chenier's** deep blues roots. Both artists trace their connection to **Chenier** back to the formative years of the **Austin** music scene in the 1970s. **Chenier** and his band were performers at **Antone's** in **Austin**, appearing on a regular basis for week-long engagements following the club's opening at 6th and Brazos on July 15, 1975. Those performances played a critical role in establishing what would become **Austin's** internationally recognized Blues culture anchored by the now legendary and world-famous **Antone's Night Club**. Guitar virtuoso **Nili Brosh** (Dethklok, Danny Elfman's band, Michael Jackson ONE by Cirque du Soleil) will release her first new album in six years entitled, **Eventide**, due out March 13. **Brosh** brought along some very special guests for **Eventide**, including an electrifying solo on "Roulette" by **Brendon Small** (creator of Metalocalypse and singer/guitarist of Dethklok) and bassist **Pete Griffin** from Dethklok on "Lavender Mountains," "Losing Grip," and "Every Player Wins." From **Danny Elfman's** band: engineer **Shachar Boussani** mixed five of the songs, **Sidney Hopson** (percussion) joins **Brosh** on "Every Player Wins," and they're all joined by **Irene Kim** on keyboards, as well as Rock & Roll Hall of Fame drummer **Ilan Rubin** (Foo Fighters, Nine Inch Nails), on "Tip the Cap." Rounding out the musicians on the album include **Alex Argento** keyboards, synthesizers & mixes, **Virgil Donati** on drums, **Hubert Gall** on accordion, **Tyreek Jackson** on bass, Moog & mixes, **Matt Laug** on drums and **Nick Semrad** on synthesizers. California's **The Carmen Ratti Band** featuring **Jill Dineen** will release their second studio album, **Come to Me**, on May 8th. The announcement follows the band's recent signing with **MoMojo**

Records, marking a major milestone in their fast-rising career. Formed in 2018, the **Carmen Ratti Band** quickly built a reputation for high-energy performances and a distinctive sound blending blues and roots influences. Their 2021 debut, **The Road Back**, introduced audiences to their powerful chemistry. Now, with **Come to Me**, the group deepens that artistic vision. Recorded at Greaseland Studios in San Jose, California with **Kid Andersen**, the album captures a band in full creative stride. **Jill Dineen** describes the recording process, "**Carmen** and I continue to challenge each other in our songwriting. In the studio, the songs just flowed. This album carries a lot of heart, and I hope it helps create a bit of connection in the world." Joining **Carmen** and **Jill** are **Tony "Macaroni" Lufrano** on keyboards and backing vocals, **Randy Hayes** on drums and **Steve Hazlewood** on bass. **The Claypool Lennon Delirium** will return this spring with their third and most outlandish album yet: **The Great Parrot-Ox and the Golden Egg of Empathy**, due out May 1st on ATO Records. Reuniting after several years of intergalactic solo missions and sonic side quests, **Les Claypool** and **Sean Ono Lennon** once again combine their mutant minds to deliver an elaborate, 14-song concept record reflecting on morality, mortality, and the warnings of A.I., with a story-world that doubles as a cautionary tale about sustainability and the slippery slope of optimization without empathy. The physical edition expands the album's mythology into a true companion piece: a 2-LP set in a tip-on gate fold jacket paired with a 24 page comic book, with each song mapped to its own illustrated chapter. Following the album's release, **Claypool** will hit the road with **Claypool Gold**, a full-evening tour that brings together **Primus, The Claypool Lennon Delirium**, and **Les Claypool's Fearless Flying Frog Brigade** in one surreal, genre-defying night, with each band performing a full set. **JP Soars** and **Anne Harris** will release their highly anticipated collaborative album, **Gypsy Blue Revue**, on May 29, 2026, via Forty Below Records. For more than two decades, **JP Soars** has built his reputation the way roots music was meant to be built — onstage, night after night. A fiery guitarist, soulful vocalist and inventive songwriter, **Soars** blends American Blues with Rock & Roll, Latin grooves, Country, and Gypsy Jazz, guided not by genre but by feel. That musical vision comes into sharp focus on **Gypsy Blue Revue**, a collaboration with acclaimed Chicago-based violinist, vocalist, and songwriter, **Anne Harris**. The partnership began in 2019 after the two artists crossed paths on the festival circuit and joined forces at the **Big Blues Bender** in Las Vegas. The chemistry was immediate, and what began as a one-off performance quickly evolved into a powerful creative union rooted in Southern soul, roadhouse blues, rock, and

eclectic folk influences. The album was recorded live at a rural Ohio studio without click tracks or overdubs, capturing the immediacy and chemistry that define their performances. "We approached it exactly like a show," says **Soars**. "All in one room, playing together. We just wanted it to sound like us." The record also features **Soars'** longtime bandmates: drummer **Chris Peet** and bassist **Cleveland Frederick**. **Gypsy Blue Revue** unites classic influences with contemporary energy. "This is a music lover's record," says **Soars**. "There's everything from Caribbean grooves to country songs to **Django Reinhardt** influences. If music moves me, I don't care about the genre — and I think our audiences love that diversity." Catch them live **April 4**, at the **Fall Out Shelter** in Norwood, MA.

PASSING NOTES: Phil Kaplan, founder and leader of **Men & Volts**, a quirky Boston based rock group that he fronted for over forty years, as well as other various sidesteps into Indian music and funky grooves, died February 20, 2026. **Mr. Curt** remembers him... "He was a dear friend of mine for over 45 years. As Boston school bus drivers - as musical cohorts - as supporters of our individual creativities - and an integral part of my Life family. It has been inspiring to have spent time together. All things do pass. Keep living Life"; Singer, songwriter and pianist **Neil Sedaka** passed away February 27, 2026 at the age of 86. Beginning his music career in 1957, he sold millions of records worldwide and wrote or co-wrote over 500 songs for himself and other artists. He is well known for hits that include "Breaking Up Is Hard to Do" and "Calendar Girl."

VIDEO'S OF THE MONTH: Masterminds- Starring Zach Galifianakis, Owen Wilson and Kristen Wiig, an armored car guard in the Southern U.S. is the focus in one of the biggest bank heists in American history; **Expendables 4-** Starring Sylvester Stallone, Jason Statham and Megan Fox, the Expendables are the world's last line of defense and the team that gets called when all other options are off the table. Plenty of things blowing up; **Wakeup Deadman: Knives Out-** Starring Daniel Craig, Josh O'Connor and Glenn Close, Detective Benoit Blanc (Craig) teams up with an earnest young priest (O'Connor) to investigate a perfectly impossible crime at a small-town church with a mysterious history. A cool who-done-it; **Paul McCartney: Man On The Run-** A superb documentary of Paul McCartney's life and music after The Beatles, as he and his wife Linda form Wings. Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY ARIES, YOU RAM YOU.** Thanks for reading.

--Compiled by Brian O.

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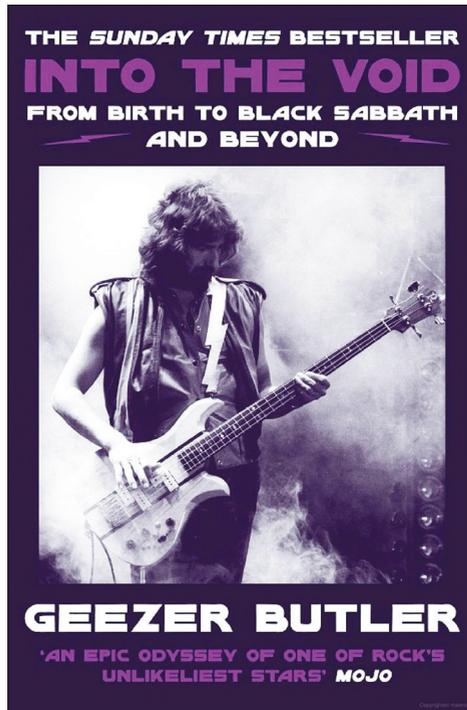
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Musician's Autobiographies

• Book reviews by Alex Gecko •

Here we have 4 male Rock musicians from North America and England from both the 1960s and the 1980s that made their mark in their very own ways.

Terence "Geezer" Butler bassist of **Black Sabbath** published **Into the Void: From Birth to Black Sabbath—And Beyond** in 2023. While the excesses of Black Sabbath often made "Spinal Tap" look like an airbrushed and sanitized version of "The



Sound Of Music," Butler was often the reasonable one in the band and though not completely innocent, the perfect witness and raconteur for a good 3rd party perspective to this legendary outfit.

He grew up in a good, solid working class Birmingham factory home and naturally gravitated to heavy rock music during the glorious 1960s. Interestingly, Geezer came up with most of the lyrics to the songs, often from the fantasy realm, while Ozzy Osbourne made up the melody. This made him the natural glue between the edgy riffmaster Tony Iommi and the chaotic Ozzy. Drummer Bill Ward unfortunately comes off as the sickly, oafish drunk, but not in a mean way.

As one of the more literate rockers of his genre, the text is imminently readable with sentences that grab you without losing you in rants. The most valuable part of the book is his understanding of the complex vocalist line-up changes and personal chemistries between Ozzy, Ronnie James Dio, Ian Gillan and some lesser luminaries.

Even Geezer had some wilderness years away from Sabbath, with Sabbaticals in Osborne's band and minor solo projects. Nevertheless you get a decent executive summary of the studio work and the tours as well as a reasonable amount of band mischief. He is now officially retired with this book as the perfect testament of a wild ride survived in style.

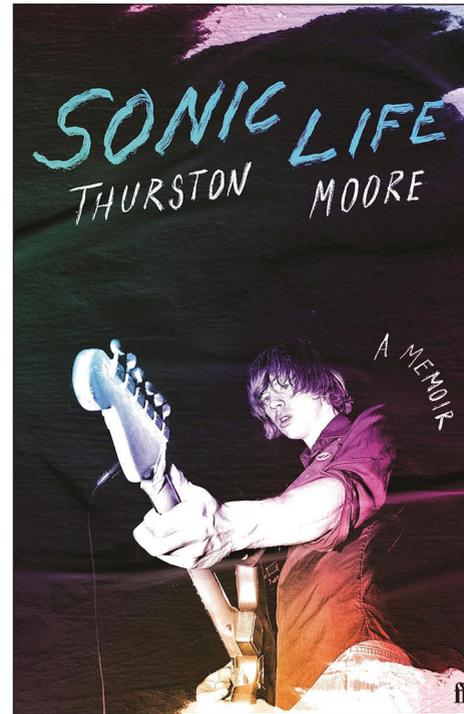
Will Sergeant, guitarist of **Echo and the Bunnymen**, published **Echoes: A Memoir Continued** in 2023. It recounts the band's progress from 1979, when they got signed, to 1982, when they were peaking, and sees the moody, self-conscious and taciturn teenager come out from behind his floppy fringe to a big colorful world opening up to him. He remains a bit self-deprecating about his guitar skills despite progressing well beyond 3 chords and then sometimes drops out of character in this tome for relevant asides that then catch your attention.

There isn't much dialogue and the sentences remain reasonably short, yet relevant. Will, one of 2 constant members, profiles new drummer Pete de Freitas, who tragically died in 1989. Ian McCullough is allowed to position himself as the prima donna of the ensemble by going off on his own and never helping set up the gear at gigs. Sergeant seems to have been nearly bewildered by the studio processes and technology and gives you only the basic background to the songs.

The band shenanigans on tour are quite innocent by Rock N' Roll standards and are not the focal point of this book. Due to the short time span covered here, it seems very likely that a third and possible final volume is in the works if the numbers add up.

Thurston Moore, guitarist of **Sonic Youth**, published **Sonic Life: A Memoir** in 2023. While the relentless Sonic Youth pretty much defined the make do work ethic of 1980s and early 1990s US Indie Bands, Moore is seen evolving from a directionless kid from an academic Connecticut family to a musical pioneer only to then pack it all in. During this chronological narrative, the budding guitarist develops a complex gonzo writing style while attempting journalism in college and spending most of his time following bands at CBGBs or Max's Kansas City in NYC.

Having come of age at the absolute right time in the mid-1970s, he really was in a privileged position to witness the greatest punk bands that passed through the lower east side. The shy young slacker takes his time to approach other musicians and for that



matter to even talk to other people, and really only develops drive after meeting bassist and later wife Kim Gordon and fellow guitarist Lee Ronaldo. The drummer situation proved to be delicate with the transition from Bob Bert to Steve Shelley, the least controversial.

The writing style becomes more matter of fact at this stage, but you clearly see his will to remain musically edgy by not pandering to the lowest common denominator as his influences come from the farthest reaches of left field. This kept Sonic Youth a major taste maker during the 1980s. He develops the creation of the more epic songs in some detail while also describing their momentous indie label dynamics.

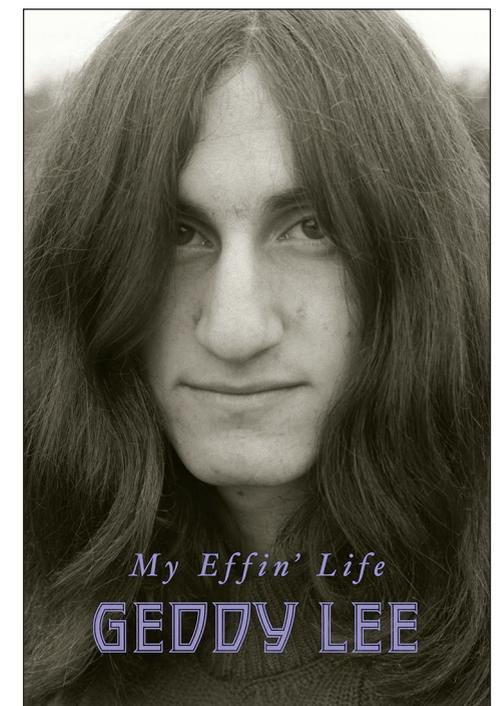
Moore seems content to have passed the baton to his protégées Nirvana only to see Sonic Youth progressively becoming less and less relevant in the ensuing 20 years where they lose themselves in minutia. At this later stage they pack in the marriage and the band at the same time. Thurston Moore remains occupied with solo and cooperative projects as well as literature with little or no commercial intent.

Geddy Lee (Gary Lee Weinrib) bassist and vocalist of **Rush** published **My Effin' Life: From Holocaust Roots to Rock and Roll Stardom** in 2023. As one the most successful Canadian rock musicians ever, Lee's autobiography comes as a breath of fresh air while not avoiding sensitive subjects. With his family having survived the

holocaust, Lee also relates their story and his difficult time after his father's early passing. He overcomes the immense family pressure to get a haircut and pursue a proper job and doesn't exactly make it easy on himself by performing prog rock, which requires a more sophisticated audience.

While the book is about his life, his partners Alex Lifeson and Neil Peart feature as full 3 dimensional characters essential to the whole. Geddy has an immediate humorous style that keeps you on edge. There are however some sections describing the transformation of the Polish Jewish family names to his stage name as well as the band members numerous nicknames that leave you both bewildered and smirking. It's all part of the transformative evolution of this multi-faceted man.

With Rush, the drummer, Peart, wrote most of the lyrics while Lee builds the sonic architecture with Lifeson. While prog rock doesn't really pursue hit singles, Lee does describe the concept of the albums as well as the work with the producers that shaped the sound. Interestingly, Rush stuck to their management for decades without having been cheated. Many found Lee's idiosyncratic singing polarizing at the beginning, but it was more than good enough for a 40 year career until drummer Peart succumbed to a brain tumor, effectively ending the band. Geddy didn't want to retire, but ultimately accepted this as it left time for his long suffering family. Geddy Lee wins the sympathy vote with this refreshing book.



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