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METRONOME

MAGAZINE

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May 2025



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Konseptikor



Jennifer Porter

MetroScene

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

5/1- Harry Mack
5/2- G Herbo
5/3- Alison Moyet
5/9- Austin Millz
5/10- Ladies Love RnB
5/17- Rauw Alejandro's Cosa Nuestra Official After Party w/ DJ Colla
5/23- Slander
5/28- Panchiko

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

5/1- Gospel Extravaganza 2025—Through the Years: A Celebration of Berklee's Reverence Gospel Ensemble
5/3- Samara Joy
5/4- Daily Ka Kaam Hai: Standup with Aakash Gupta
5/5- Bill Pierce with Berklee World Strings
5/12- Ichiko Aoba
5/16- Ali Sethi

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

5/2 & 3- Comedian Bob Marley
5/9- Nazareth: Bite the Bullet Tour
5/10- John Cafferty & The Beaver Brown Band
5/17- Comedian & Hypnotist Frank Santos Jr.
5/23- Hollywood Nights: Bob Seger tribute
5/24- Comedian Bob Marley
5/28, 29 & 30- Leonid & Friends: Chicago Tribute

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

5/1- Deep Sea Diver
5/2- Manic Focus; Symbiosa
5/3- Corbin; Lucy (Cooper B. Handy)
5/4- Hope Tala
5/5- Bad Nerves; Spiritual Cramp
5/6- Boston Manor; Farmer's Wife; Spaced; Ellis
5/7- Sunday; Alisa Xayalith; Don't Tell Iris
5/8- Sasami; Mood Killer
5/9- DeathbyRomy
5/10- Mallrat; Anna Shoemaker
5/11- Mico; Ashley Mehta
5/12- Chase Shakur; SwaVay
5/13- Miyavi
5/15- Pet Symmetry; Pony
5/16- Mereba

5/17- Iron Chic; Samiam
5/18- Los Amigos Invisibles
5/19- Squid
5/21- Paradise Lost; Trouble
5/27- DD Osama; Sugarhill Ddot; Star Bandz
5/28- Bobby Shmurda
5/30- Florist; Allegra Krieger
5/31- Steve Rondo

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

5/2- Graham Parker
5/3- Rust Never Sleeps: The Music of Dylan and Young
5/9- The Tarbox Ramblers
5/10- The Shaelyn Band
5/15- Ally Venable
5/16- Stephen Kellogg
5/17- Mike Girard's Big Swinging Thing
5/30- Sophie B. Hawkins
5/31- Danny Klein's Full House

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

5/2- George McCann
5/3- Confounded Bridge
5/9- Dan Moretti & Brazilia w/Christine Fawson
5/10- JW Jones
5/16- Studio Two
5/17- The Peacheaters
5/23- Jimmy "2 SUITS" Capone & The Chan's All-Star Band Band w/Vocalist Heidi Nirk
5/24- Chris Bergson & Ellis Hooks
5/30- Greg Abate Super Quartet
5/31- Through The Doors

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

5/1- Brett Dennen & The River Whyless
5/2- Lady Blackbird
5/4- Mamma Mia: An ABBAfabulous brunch w/The Neon Queen; The Psychology of a Murderer; The Steel Wheels w/ Jack Broadbent; LOVE with Johnny Echols
5/8- Sea Wolf (solo); The Wildwoods
5/9- Judy Gold; Jon Muq
5/10- Asher Roth; Girl Named Tom
5/11- 4th Annual Mother's Day Jazz Brunch with the Rubin Brothers; Valerie June ; Cactus Rose NYC
5/12- Simrit
5/14- Jimmy Vivino
5/15- Denitia
5/16- Jimmy Webb

5/17- Jackie Greene; Houston Bernard; Ross Livermore
5/18- Motown Sing-Along Brunch; Zainab Johnson; Natalie Cressman and Ian Faquini
5/20- Lauren Calve & Rachel Ana Dobken; Matteo Mancuso
5/22- Ms. Lisa Fischer and Grand Baton
5/27- Beyond The Blinds
5/28- Scott Thompson is Buddy Cole in The Last Gloryhole; Gnava
5/30- Hey Nineteen - Steely Dan Tribute
5/31- Fellswater

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

5/1- James Keelaghan & David Woodhead
5/2- Olive Klug; Wyatt C. Louis
5/3- The Folk Collective
5/4- Neil Pearlman & Giovanni Kiyangi
5/5 & 6- Martin & Eliza Carthy
5/7 & 8- Barnstar!
5/9- Lucy Kaplansky
5/10- Peter Mulvey; Anand Nayak; Almira Ara
5/11- Porch Party Mamas
5/13- Countercurrent
5/14- Kathleen Parks Band
5/15- Molly Pinto Madigan CD release
5/18- Chris & Meredith Thompson; Joia Mukherjee
5/19- Joan Shelley
5/20- The Lied To's; Robert Thomas & The Sessionmen
5/21- Peppino D'Agostino
5/22- Bruce Molsky & Ale Möller
5/27- Melissa Carper; Todd Day Wait
5/28, 29 & 30- Richard Shindell
5/31- Hayley Reardon

THE CUT **Gloucester, MA.** **(978) 515-0000**

5/2- Dead to the Core
5/9- Zach Nugent Band
5/10- Mighty Mystic
5/16- Dueling Pianos
5/30- Lenny Clark

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

5/1- Duki
5/3- Stan Society
5/4- Saint Motel
5/10- Marilyn Manson
5/11- Devin Townsend
5/17- D'Aydrian Harding

5/18- Parliament Funkadelic: George Clinton
5/21- Samia
5/30- Mayday Parade
5/31- Luar La L

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

5/3- Isaiah J. Thompson
5/4- Gary Wittner/Tony Gaboury Guitar Duo
5/7- Dezron Douglas Quintet
5/8- Grace Kelly
5/9- Endea Owens & The Cookout
5/11- Mother's Day Brunch w/Brad Myrick Trio
5/12- Dan Moretti & Brazilia
5/15- Jimmy Vivino
5/16- Ally Venable
5/17- Zepparella: Led Zeppelin Powerhouse
5/18- Bywater Call
5/19- Delfeayo Marsalis & Uptown Jazz Orchestra
5/21- Lisa Fischer
5/22- Chris Bergson & Ellis Hooks
5/25- The String Queens
5/28- Marcia Ball
5/29- Benny Benack III
5/30 & 31- Trouble No More

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

5/9- The Trap Dorz; Nocturnal Adoration Society

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

5/2- Trivium; Bullet for My Valentine
5/3- Warren Zeiders; Tyler Braden
5/4- Zach Top; Jake Worthington
5/6- Rema
5/7- Japanese Breakfast; Ginger Root
5/8- Haymakers For Hope
5/9- Devo
5/10- Millyz
5/24- Empire of the Sun; Roi Turbo
5/30- 20 Years Of Bloc Party; Metric
5/31- Central Cee

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

Upstairs

5/1- Sammy Rash
5/2- Palmyra; Joseph Teller

All Things Music Since 1985!



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5/3- Calabrese; Zombeast
 5/6- Castle; Benthic Realm
 5/7- Myka Morton; Fayluna; Anthony Napolitano; Joey Jr
 5/8- Sir Woman Album Release Tour 69
 5/9- One Fall; PWRUP; DNA's Evolution; Type 66
 5/11- The Queers; Chumhuffer
 5/13- Ruby Haunt; Toledo
 5/15- Volcandra; Saidan
 5/16- North Beach Dub All Stars (Sublime Tribute);
 Bathwater (No Doubt Tribute)
 5/17- Thick; Slaughterhouse; Talk Chalk
 5/18- Khary; WHYTRI; Hil Holla; Jiles
 5/20- Degraved; Civerous; Degraved; Severed Boy
 5/22- Matthew Logan Vasquez; Jacob Alan Jaeger
 5/25- Black Pyramid; Volume; Blue Manic
 5/28- Isaiah Z Johnson; Douglas Appleman; Boymom
 5/31- West 22nd; Pretty Jane

Downstairs

5/1- Rotimi
 5/2- Shred Fest 2025: Obscura, Atheist, Decrepit Birth,
 Fractal Universe
 5/8- Clockwork Music; Jet Life
 5/10- Dave Blunts
 5/17- Bien
 5/23- Y2K Night
 5/31- Daft Punk Night Presents: Disclosure Night

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

5/2- Hippie Hour with the Owsley's Owls; Staring At The
 Sea (A Tribute to The Cure)
 5/3- Crocs with Socks; Owl House; Fresh Cuts; Sweet
 Teeth; No name
 5/4- Martin Morell Fredette residency; Richie Parsons;
 Nature Machine
 5/9- Hippie Hour with Uncle Johnny's Band
 5/10- Odacova; Music Farm; The Cowboy Boys;
 Dog2Dog
 5/11- The Thigh Scrapers; M.O.T.O; The Stigmatics; The
 Ballbusters
 5/12- Bad-ass Burlesque Punk Rock Dance Party
 5/13- Topical Popsicle: Improv Comedy Show; The
 Inkwell Open Mic
 5/14- Fully Celebrated Orchestra; Fenno Street Jazz;
 John MacLean
 5/16- Hippie Hour w/ Promised Land; The Femmes
 5/18- The Invincible Casuals
 5/23- Uncle Johnny's Band
 5/24-Neighborhood Shit; The Promised End; Fracture
 Type; Knock Over City; The Makeshift Kings; Lesser
 Birds; Saint Throwaway; The Hopeless Romantics
 5/28- Diamond Blues Jam (Jerry Garcia Band Tribute)
 5/30- Hippie Hour

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

5/2- Four Sticks Zeppelin tribute
 5/3- Only The Lonely Roy Orbison tribute
 5/16- Entrain

5/18- Viva Las Elvis
 5/23- Barry Goudreau
 5/24- The Nervous Eaters
 5/25- Ayla Brown & Rob Bellamy Band
 5/29- Quinn Sullivan
 5/30- Vanna Pacella with Yassin & Sean Terrio

PALLADIUM Worcester, MA. (508) 797-9696

5/3- Fit for an Autopsy; Beast; Thrown Into Exile
 5/4- Dying Fetus; Cradle of Filth; Fleshgod Apocalypse;
 Ne Obliviscalis; Undeath; Vomit Forth; Corpse Pile
 5/9- Wolves in the Throne Room
 5/10- Memphis May Fire; Caskets; Wind Walkers; Elijah;
 Real Friends; Broadside; Evil Felipe; Have Fun!
 5/14- AngelMaker; Humanity's Last Breath; Psycho-
 Frame; The Gloom in the Corner; Iron Gate
 5/16- Fulci; Mutilation Barbeque
 5/17- The Wonder Years; Kevin Devine
 5/21- Arm's Length; Prince Daddy & The Hyena; Riley!;
 Bike Routes
 5/23- Nekrogoblikon; Revocation; Holy Fawn; Ov Sulfur;
 Inter Arma; Brat; Glacial Tomb
 5/24- Obituary; Nails; Terror; SpiritWorld
 5/25- Dance Gavin Dance; The Home Team; See You
 Space Cowboy; Dwellings

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

5/1- The Birthday Massacre; Essenger; Magic Wands
 5/2- Bob Mould Band; J. Robbins
 5/5- George Clanton; Slater
 5/8- Melvins; Napalm Death; Titan to Tachyons; Dark
 Sky Burial
 5/9- Isabel LaRosa
 5/10- The Devil Makes Three; Bridge City Sinners
 5/11- Smallpools
 5/13- Deafheaven; Gatecreeper; Trauma Ray
 5/18- Nicotine Dolls
 5/21- Chloe Moriando; Sex Week
 5/22- Slide Away Presents; Mark Robinson; Her New
 Knife
 5/29- Annie DiRusso; Squirrel Flower
 5/30- Mike; Navy Blue; Mike Shabb
 5/31- Fortunate Youth

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

5/2- Marion Meadows
 5/3- Shawnn Montiero
 5/9- Sinne Eeg
 5/10- Little Miss & The Boom
 5/16 & 17- Emmet Cohen
 5/30- The Levin Brothers w/Pat LaBarbera
 5/31- Ari Hoenig Trio

SINCLAIR Cambridge, MA. (617) 547-5200

5/1- Joseph
 5/2- Jane Remover; Dazegxd; d0llywood1; The Glitter
 Boys
 5/3- Cheekface; Pacing
 5/4- Michigan Rattlers
 5/5- honestav
 5/6- NSB
 5/7- Papooz
 5/8 & 9- Darren Kiely; Sydney Ross Mitchell
 5/10- Jensen McRae; Elli Rowe
 5/11- Baroness
 5/12- Vs Self; Punxsutawney; New Forms
 5/13 & 14- Trousdale; Beane; Nia Ashleigh; Buffchick
 5/15- Salami Rose; Joe Louis
 5/16- Carsie Blanton; Brittany Ann Tranbaugh
 5/17- The Kiffness
 5/18- Rachel Chinouriri; Alemeda; Bizzy
 5/20 & 21- Hamilton Leithauser; Johanna Samuels
 5/22- Peter Bjorn and John
 5/23- The Glitter Boys
 5/24- The Wedding Present
 5/28- Momma; Wishy
 5/30- Wet; Julie Byrne
 5/31- Nothing Nowhere; Sace6

SONIA Cambridge, MA. (617) 354-8238

5/2- Berklee College of Music Professor Zebbler
 presents: Hypnothesis 4
 5/3- Serge Shakov International Disco 90's Cover
 Band from Chicago
 5/6- Louyah; Ryman Leone
 5/7- L.A. Witch; Daiistar; viruette
 5/8- Kevin Atwater; Renny Conti
 5/9- Tokyo Machine; Teminite
 5/10- Hilken Mancini Band; The Cujo; Mary Lou
 Lord
 5/11- Audrey Nuna
 5/13- Teen Mortgage; Upchuck
 5/14- Evgeny Havtan
 5/18- Missing Link; Death Before Dishonor;
 Shattered Realm;; Street Power;; Soulless; Give
 Up Hope
 5/20- Weathers
 5/23- Caso; Shea; Cesar
 5/30- Supersonic: Tribute To Oasis

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

5/1- Jesse Lynn Madera
 5/2- Teddy Thompson
 5/3- Psychic medium Patricia Griffin

5/8- The Steel Wheels
 5/9- Darrel Scott
 5/10- A Band of Brothers
 5/15- Jen Kearney
 5/16- Carbon Leaf w/special guest Zak Loy
 5/17- Duke Robillard
 5/18- Loretta LaRoche
 5/22- Kathleen Parks
 5/23- Bywater Call
 5/24- Tab Benoit
 5/25- Cassandra McKinley
 5/29- Goodnight Moonshine
 5/30- The Busted Jug Band
 5/31- Adam Ezra Band

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

5/17- Rauw Alejandro
 5/28- Barry Manilow

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

5/2- Wildcat O'Halloren
 5/3- Professor Harp
 5/9- The Eric Ducoff Band
 5/16- Erin Harpe & The Delta Swingers
 5/17- Shokazoba
 5/23- One Dime Band
 5/24- Jr. Krauss & the Shakes
 5/30- The Love Dogs
 5/31- The James Oliver Band

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

5/2- Paula Poundstone
 5/3- Varietopia with Paul F. Tompkins
 5/4- ramy yousef
 5/7- Alyssa Edwards
 5/8- Mo Amer
 5/9- Ziwe's America
 5/10- Troy Bond
 5/11- Gilsons
 5/12- Larkin Poe
 5/15- Vitamin String Quartet
 5/16- And That's Why We Drink
 5/17- Doughboys
 5/23- W. Kamau Bell
 5/24- Jess Hilarious
 5/29- Marsha Ambrosius
 5/30- Leonid & Friends
 5/31- Aries Spears



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Jennifer Porter

Singer-songwriter-pianist-actor and screenwriter Jennifer Porter is a gifted musician blessed with a beautiful voice. Throughout her career, she has performed a repertoire that spans from Jazz and Blues to Country and Opera and has sung with the world-famous Glenn Miller Orchestra. At her base though, Jennifer considers herself a roots musician, and is most comfortable singing at the piano while banging out a Blues number.

With ten albums to her credit, Jennifer has remixed and re-mastered her critically acclaimed record, Sun Come and Shine that was released February 14th, 2025. The new record version is called Sun Come and Shine Redux and is available through the Overton Music label.

I spoke to Jennifer right after she had returned from a European tour in February. She had caught the flu over there and was feeling under the weather, but soldiered on with great pride to tell me about her life in the music world and the making of Come Sun and Shine...

METRONOME: Where are you based?

Jennifer Porter: I live in Buxton, Maine which is about 25 minutes south-west of Portland, Maine.

METRONOME: Did you grow up in Maine?

I did. My family is from mid-coast Maine, from the Belfast/Stonington area.

METRONOME: When you were a kid, what came first for you, singing or the piano?

It was piano that came first for me. That's because my grandparents up in Belfast, my father's parents, were quite notorious in the early 1970s for having some crazy cocktail parties at their house. There was a woman named Maxine, who used to perform with her sister, Linda who would sing. Maxine would play piano and play all these boogie-woogie things. I was about five years old and was absolutely fascinated by the sound and would listen to the music. The next morning, I would go down and play by ear what I was hearing her play the night before.

METRONOME: So there was a piano in the house?

Yes. My grandparents had one. My grandmother noticed that I was able to pickup all the stuff by ear, so she got me a secondhand piano and had it sent to our house. There was no door big enough to get the piano in, so my dad had to take our dining room window out (laughs).

METRONOME: What a great grandmother, and a great dad...

I know. When I had that piano, I couldn't wait to get home from school to play it. I just wanted to play all the time.

METRONOME: Did you play in a band during high school?

The interesting thing was, when I was playing, I would sing along to myself. One day a teacher heard me singing and I got recruited into the singing world. When I went to college, I was an opera performance major and classical piano minor. So I got pulled into the classical world. When I left school, I wanted to go back into more of the jazz and blues. The things that I was interested in when I was a kid. The things that first pulled me in to doing music. My opera teachers weren't too

pleased with that (laughs).

METRONOME: When you got out of college, did you start pursuing the blues and jazz thing?

Yeah. As soon as I left school, I formed a jazz quartet. I started performing primarily jazz with a little blues thrown in here and there. Then, when I started writing music, it was coming out as a mix of everything that I had ever done. I had grown up listening to lots of country music because my parents were big country music fans. When I was a kid, I didn't appreciate it, but I grew to appreciate it as I got older.

I started to realize a lot of my music was more roots based. It was definitely a mix of all the



influences and styles I had ever performed. I most enjoy performing roots music or what I would call, New Orleans music.

METRONOME: Your new album, Sun Come and Shine has a lot of jazz elements to it. I would think that would be hard to escape. Was it?

Right. I really can't escape it. I've definitely always been influenced by people like Sam Cooke, so I can hear some of that stuff as well in my music.

METRONOME: Did it take time to develop your voice or have you been singing like you do since you were young?

I was singing like this back then. I was lucky. I was born with a big range and quite a flexible voice. I was born with it, which is partly why I was pulled so strongly into classical music.

METRONOME: Did you have any relatives that were musically inclined?

I think so. My parents would both say, "Oh, we're not musical," but my Dad built and designed his own banjo and his own guitar. He taught himself how to play by ear. He plays great and has a nice singing voice.

My grandmother, who got me the piano, is someone who plays by ear. There was definitely music on that side of the family for sure.

METRONOME: Have you always had your own bands or did you ever join one?

They've always been my bands, but at times I have performed with the Glenn Miller Orchestra. That was fun. Listening to those recordings with the exact arrangement behind you is pretty crazy. I also sung with some different classical orchestras.

Every now and again, when my friend, C.J. Chenier comes up, if he's doing dates in the area, he'll have me come out and play with him. He's played on three of my albums. C.J. is the greatest.

remaster it. I would like to re-release it as the first thing we do with you on Overton Music." I thought, Okay, the universe is intervening in a really good way here. So we remixed and remastered it with Jonathan Wyman. He did a fantastic mix.

METRONOME: How did you originally meet Betsie Brown?

I reached out to her twice for two different albums. She wrote back a very nice letter and said I had reached out a little too late and she wanted them before I released them. So when I did, Yes, I Do, I thought, I'm gonna try one more time to reach out. So I did, and she wrote back immediately, "Yes, I want to represent this album." I thought, Alright, third time is the charm. So that's how all that worked out.

METRONOME: Let's talk about some of the songs on the album. I love the title track, "Sun Come and Shine." What is that about? What spawned you to write that song?

That was one where I wondered, Did I even write that? It was one of those songs that came together in about five minutes.

METRONOME: Did it start on the piano or did the lyrics come first?

This melody came to my head, and I was sitting at the piano playing it and muttering some words. Then sun come and shine, sun come and shine, just popped out of my mouth. I thought, Oh, I've got something here.

The song just sort of wrote itself, that's how it felt anyway. I felt like I had become some kind of conduit to the creative forces of the universe.

It's usually the music that comes first. The music is much easier for me than the lyrics. Melodies usually come in a few minutes, but the lyrics can take weeks and weeks to write.

METRONOME: I really liked "Show Me Your Love." It's got a nice R&B thing going on. What influenced the writing of that?

That was again another one where the melody came quickly. That song took me a few weeks until I had the lyrics really worked out. I was making sure I was saying exactly what I meant *and* that it sounded right.

METRONOME: When you write a song, do you ever have anyone help you?

It's always just me (laughs). I've always been quite critical of everything that I do. I feel in general, I know when it feels right. There's an alignment. Suddenly the song feels aligned. When I don't notice the lyrics anymore, that's when I know that I've got it. Every now and again, little things will change while you're doing the recording, but I do eventually run everything by my husband, Dana Packard who plays drums with me. He was just on tour with me in Europe, playing drums and driving the touring van. He's a good judge. He's also one of the people that really pushed me to write my own music. He kept saying, "You have to start recording your own stuff." It was really him. He finally got me recording my own songs. I definitely owe him for that.

METRONOME: "Satin Shoes" was a very soulful song. Can you tell me more about that?

I wrote that one a long time ago actually. I wrote that song when I was sick like I am now

METRONOME: Does he tell you what songs he wants you to play in advance?

He usually has me play for the whole show, but I really don't know when I'm playing. He just throws me into the deep end (laughs).

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

This new release, Sun Come and Shine, makes number ten.

METRONOME: I understand the album was originally released in 2021. What happened? Did Covid shut down the release date?

Yeah, it did. Right when I was sending it out to all the radio stations, everybody was closed down. It didn't get any traction. The timing was all wrong. The lucky thing for me was that Betsie Brown, who runs Overton Music, had heard the record.

She represented, with Blind Raccoon Publicity, my 2024 album, Yes, I Do and did amazing things. So she approached me this past August, and said, "I'm starting a new record label and I'd like you to be one of my artists on the label. What I would like to do, is re-release, Sun Come and Shine and

and I couldn't sleep. As I was laying there, this melody line came to my head. I went downstairs, and I think I wrote that song in about an hour at three in the morning.

Gosh, that was in 1998 when I actually wrote that song and never did anything with it. I pulled it out for the Sun Come and Shine album and thought, Oh, this is the record this belongs on. So that one was pulled out of the archives.

METRONOME: Did you make any changes to it since you wrote it so long ago?

You know, it's exactly how I wrote it in 1998.

METRONOME: I really liked the uptempo, "In And Out With You." It was a really nice tune. What prompted the writing of that?

Again, the music came first. That's my travel log song of places that Dana and I have visited and the different little adventures we have had. I love traveling around with him, and I just love traveling in and of itself. For that song, I feel like I could write more verses to it after I visited more places in the world. I had a lot of fun recording that one.

METRONOME: The other song that I liked had a lot of Jazz influences in it. It was "I'll Be Here." What is that tune about?

There's a story behind that. In 1995, Dana and I bought our house that we live in now, for ten dollars. It's a three-story Victorian. They were going to tear it down, and it was in the city of Portland, Maine. They said to us, if you can move it off the lot, make us an offer. I was half joking and said, Sure, \$10. They said, "Okay." I had five dollars in my pocket and Dana had five ones. We bought this house and thought, What have we done?

So we hired building movers. The house was cut in to eight pieces. We moved it 20 miles out to Buxton. With cranes, we put it all back together and that's where we have lived. Then we had some

times that were really tough financially and we had to sell the house. The upside of the story is we didn't have to end up selling the house.

Dana took a job at the time to teach at UNE. Our house was supposed to go on the market the next day. We were feeling so badly. I wrote that song for him while he was off teaching. I played it and sang it for him when he got home.

METRONOME: How did you not lose the house?

The crazy thing is, we had a bunch of land around our house, and a solar farm is leasing it from us. It was literally the night before the house was to go on the market, a guy who owned a solar farm called me and said, "We're interested in leasing your land." I couldn't believe it. It was a miracle. That's how we ended up being able to keep the house. We have been incredibly lucky.

METRONOME: You're very popular in Europe and you go over there to perform often. How did that all work for you?

For my album that came out in 2018 called These Years, it got picked up by a promoter named, Jan Jansen in the Netherlands. He started promoting my work over there. It was doing really well and he said, "I think you should come over and play." So I set up concert dates with him. It was the first time I went over for touring and had a great time. I found people knew the words to my songs. I learned a lot on that first tour.

Jan was involved with Come Sun and Shine the first time it came out and said, "Why don't we follow up with another tour." We did that one, and then the Yes, I Do album came out and he asked, "Are you going to do any touring?" I said, I think I could set up another tour again. So, that's what we did.

METRONOME: Do you pick up musicians in Europe or did you bring a band with you?

This time we brought guitarist, George Naha. He played on this album and the Yes, I Do album. He was the guitarist for Wilson Pickett. He's a great player and fun to travel with because you never know what stories he's going to come up with. He was with us for the last two tours.

For the very first tour, we had Adam Levy, who was Nora Jones' guitarist. He introduced us to a couple of his friends from Belgium and the Netherlands. So the first tour was with some musicians we had just met. They were fantastic.

METRONOME: Cindy Cashdollar is on your new album. How did you meet her?

Dana and I have run a theater here in Buxton. We're in our 35th season. We are also actors. It's called Equity Theater. We also do concerts here. So Cindy Cashdollar came one time with Rory Block to play at our theater. Cindy and I really hit it off. She played on both Sun Come and Shine and Yes, I Do.

METRONOME: How did you originally meet C.J. Chenier. Did he perform at your theater as well?

He did. That night he asked me, "Why don't you come play with us?" It was just going to be for a couple of songs. I played the songs and then went to leave the stage and he said, "Sit down, sit down and play." I've been a big fan ever since. We really hit it off.

METRONOME: How did you meet Christian McBride?

I got hooked up with Christian through Bernard Purdie. Bernard played drums on Come Sun and Shine. I also met George Naha through Bernard.

METRONOME: How did you hook up with Bernard Purdie? That guy is a heavyweight.

I had a lot of the basic tracks already recorded for Come Sun and Shine. Then Covid hit. We were looking for a drummer, and Dana said, "If you had

your choice of any drummer in the whole world, who would you have play on this album?" I said, a lot of these songs are R&B. I would have Bernard Purdie. Dana said, "Why don't I call him up and see what happens?"

Dana called Bernard Purdie and Bernard said, "Send me the tracks and I'll see what I think." He called back that afternoon and said, "I want to play on these songs, but I also want Jennifer to meet some of my players." That's basically how it happened. He liked the music, so we went down and recorded it with his guys and then I did my vocals back here in Maine with Jonathan Wyman.

METRONOME: When you go to Europe, do you bring an electric keyboard or do you play in venues that have a piano?

It's funny you ask. There's a great place in Amsterdam called Artists On The Road. That's where we rent our equipment. I usually rent a Nord Stage 3 which is what I play here. I love it.

The rental keyboard I had broke down in Berlin and I had to play piano at some of the venues before I could get back to Amsterdam and switch it out. The new keyboard worked great for the rest of the tour.

METRONOME: How many dates did you do in Europe this last tour?

I did six. It was quite a condensed little thing. I was supposed to do seven, but I got the flu. It was only the second concert in my life that I missed. I had a fever of 103. I couldn't do it.

METRONOME: What's coming up for you?

I'll be starring in a play here that starts rehearsing next week. It opens in April. In the meantime, I have a few performances here and there and I've been writing more songs.

-- Brian M. Owens



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Top 6 for May 2025

(In NO Particular Order)

- Kier Byrnes & The Kettle Burners
- Dede Booth
- Steve Howell & The Mighty Men
- Tim Gartland
- Johnny Williams Band
- Andrew Duncanson

EDWIN McCAIN LUCKY 10-SONG CD

- CHASING A MEMORY
- LOVE ME OR LEAVE ME ALONE
- WHEN IT DOES
- KOOL MILES
- THE CHEATIN
- SALT
- SING FOR YOU
- LUCKY ALL THE TIME
- HELICOPTER
- EMPIRE

Hailing from Greenville, South Carolina, singer-songwriter-guitarist Edwin McCain has been a staple in the music scene for more than 30 years. After a great ride, created by recording two of the biggest love songs in the history of music ("I'll Be" and "I Could Not Ask For More"), McCain slowed his road schedule to dedicate more time to his primary roles as husband and Dad.

Well, the kids are grown-ish and McCain has decided to put the machine back in gear. On his new album, McCain writes and delivers songs that are close to his life and heart. Lyrically, everyone can relate to what McCain is laying down. Musically, it's funky and groove-heavy making for a memorable musical experience.

Best tracks: the reflective "Chasing A Memory," the sweetly penned "When It Does," the touching "Salt," the groovin' "Sing For You," the spiritual borne "Helicopter," and the bounding "Empire." A great album! [B.M.O.]

Contact-- www.edwin.com

KIER BYRNES & THE KETTLE BURNERS LIVE AT WMFO: ON THE TOWN WITH MIKEY DEE 13-SONG CD

- BALLAD OF SPRINGFIELD, MA.
- GYPSY MOON
- LIVING BY THE SECOND HAND
- WHITE RUSSIAN

- QUARTER LIFE CRISIS
- TRAIN OFF THE RAILS
- WHEN THE MONEYS ALL GONE
- HURTING OR HELPING
- FURTHER DOWN THE ROAD
- MY BABY'S HAPPY
- LITTLE BIT MORE, LITTLE BIT LESS
- SOME SAY THE DEVIL IS DEAD
- KIERBASA POLKA

Music Award winner for "Americana Act of the Year," Kier Byrnes & The Kettle Burners are an upbeat crew that melds ravin' accordion, rowdy electric guitar, two-steppin' bass and drivin' drum beats alongside clever Celtic tinged lyrics.

Frontman-singer-guitarist, Kier Byrnes, has been a longtime favorite on the Boston scene with his old band, Three Day Threshold. Now, alongside his Kettle Burner bandmates: Jason McGorty on accordion, bassist Joe Miller, guitarist Dan DiBacco and Brian Lilienthal on drums, Byrnes and company are writing the next musical chapter of his life.

On their new album, the bouncing quintet entered radio station WMFO's show, "On The Town with Mikey Dee" with engineer Joel Simches and captured 13 new songs. The outcome was a spirited set fueled by Byrnes' vocals, McGorty's fine accordion playing, DiBacco's feisty six string work and the tight rhythm section of bassist Miller and drummer Lillienthal. It's a party from start to finish. Catch them live when they come to your neighborhood! [B.M.O.]

Contact-- www.kierbyrnes.com

KID RAMOS STRANGE THINGS HAPPENING 12-SONG CD

- STRANGE THINGS HAPPENING EVERYDAY
- HOW I GOT OVER
- I'M WORKING ON A BUILDING
- OH WHAT A MEETING
- JESUS DROPPED THE CHARGES
- AN ANSWER FOR ISAAC
- GOD WALKS THE DARK HILLS
- SATAN'S JEWELLED CROWN
- NOBODY BUT THE LORD
- EVERY GRAIN OF SAND
- MORE LOVE MORE POWER
- I'M A PILGRIM

Guitarist David "Kid" Ramos is no stranger to the blues rock scene. Throughout his 45+ years of performing, Ramos has played with James Harman, Roomful of Blues, the Big Rhythm Combo, The Fabulous Thunderbirds, The Mannish Boys, Bobby Jones and Los Fabulocos among others. It's an impressive resume to say the least.

On his new album, Strange Things Happening, "Kid" joins forces with Boston's own Brian Templeton and his son Johnny Ramos, both on vocals, to deliver an album of spirituality and the belief in God. Inspired by Ramos' old friend, Pastor James Rasmussen, to record the album, Ramos took the message to heart and delivered a swinging disc.

Best songs include "Strange Things Happening Everyday, the swinging gospel of "I'm Working On A Building," the lit of "Every Grain of Sand," the Tex-Mex bounce of "More Love More Power," and the jumpin' "I'm A Pilgrim." [B.M.O.]

Contact-- kidramos.bandcamp.com

DEDE BOOTH AGE OF A CENTURY 7-SONG CD

- LOST BUT NOT FORGOTTEN PT. II
- AGE OF A CENTURY
- ONE WAY TO RETURN
- LEGACY
- DROWN
- LOST BUT NOT FORGOTTEN PT. I
- RELICS

Age of a Century is singer-songwriter-multi-instrumentalist, Dede Booth's most inspired work to date. She teamed up with producer Tom MacLean to engineer, mix and master the project to get the best of what she had to offer musically, and after listening, you'll agree it was a rousing success.

Booth reflects on the release: "The album reflects on the patterns in human behavior—both societal and personal—that keep us stuck," she explains. "I delve into topics like addiction and institutionalization, inspired by the abandoned mental health facilities near where I live. But I also highlight the positive impact of history, such as the lasting impressions we leave on others and the potential for those moments to ripple forward."

Melding her progressive-rock foundation with elements of funk, jazz, reggae, goth, and stadium rock, the record is a celebration of all her musical histories. Writing and performing all the instruments herself, Dede proves again her vast, incredible talents as a musician and songwriter. She's even credited for the album's lush, expansive artwork.

Tracks of note include the beautifully penned opening track, "Lost But Not Forgotten Pt. II," the bounding "One Way To Return" with its unique, drum-heavy cadence, the uplifting "Legacy" and the gorgeously crafted "Drown." This album is a true masterpiece and one that needs to be

experienced by all. Bravo! [B.M.O.]
Contact-- www.dedebooth.bandcamp.com

ANDREW DUNCANSON CALIFORNIA TRAP 13-SONG CD

- RELEARNING TO CLIMB
- NAW NAW NAW
- HOLD ME BACK
- CALIFORNIA TRAP
- TOWN SAINT
- OUTER SPACE
- WHAT KIND OF MAN
- THIS LAND IS YOUR LAND
- FEELIN' BETTER NOW
- NEXT LIFE
- MORE LOWS THAN HIGHS
- IT'S A PLEASURE
- BETTER OFF NOW

Singer-guitarist Andrew Duncanson has more than twenty years of fronting various bands, most notably the Kilborn Alley Blues Band and more recently, Dig 3 in Champaign, Illinois. Now he steps up to release his first album under his own name titled, California Trap. Penning nine of the album's thirteen tracks, Duncanson also proves to be a worthy songwriter.

Joining Andrew on the record are co-producer Kid Andersen on guitar, bass, clavinet, organ, Theremin, mini-moog, waterphone and background vocals, co-producer Michael Peloquin on tenor and baritone saxophones, diatonic and chromatic harmonicas, horn arrangements and backing vocals, Jerry Jemmott on bass, Derrick "D'mar" Martin & Paul Revelli on drums, Jim Pugh & Baxter Robertson on Hammond B3, piano and Wurlitzer, Tia Carroll, Lisa Leuschner-Andersen, Lara Price and the Sons of the Soul Revivers (James, Dwayne & Walter Morgan) on backing vocals, Mike Rinta on trombone and horn arrangements, Mike Rose and Ed Morrison on trumpet and Doug Rowan on baritone sax. It's a real party people that you don't want to miss.

Best tracks: the cut that started all for Duncanson, "Naw Naw Naw," the uptown swagger of "Hold Me Back," the hip title track "California Trap," the bouncin' "Feelin' Better Now" and the great Mighty Mike Schermer cover, "It's A Pleasure." Good stuff! [B.M.O.]

Contact-- andrewduncanson.com

HOT CATS MAKE IT AWESOMER 7-SONG CD

- CROOKED SIDE

- YOUR TOWN
- GO AHEAD
- FOXES
- GETAWAY
- I WON'T ASK
- THE FINAL KEYCARD

Based in Hamilton, MA. the Hot Cats are a funky little trio delivering unique, original rock & roll. Singer-guitarist Pat Rich, bassist-vocalist Adam Rich and drummer Shawn Hildonen went to Small Pond Studios in Georgetown, MA. in May and November of 2022 and recorded these seven tracks. Best songs: the U2 inspired "Crooked Side," the dynamic "Your Town," and "The Final Keycard." [D.S]

Contact-- hotcats.bandcamp.com

THE JOHNNY WILLIAMS BAND
LIVE IN BOSTON
11-SONG CD

- FREE ME
- CARTWHEELS ON THE SIDEWALK
- DRAGGING YOU DOWN
- TOO ROLLIN' STONED
- DESDEMONA
- YOU'RE BREAKING MY HEART
- THIS ROOM
- WE ARE ONE
- MASTER OF THE BLUES
- OLDLOVE

• GOOD CLEAN FUN

This album collection was recorded at The Fallout Shelter in February of 2024 and WUML's Blues Deluxe radio show in September, 2024. The Fallout Shelter gig was a solid trio featuring Johnny Williams on vocals and acoustic & electric guitar, bassist Steve Potts and drummer Tim Dineen. The WUML show featured more players that included harmonica player Shane Eli Sager, bassist Dan Janis, drummer Adrian Bathurst and keyboardist Mark Donahue alongside Williams on guitar and vocals.

Both sets proved to be tight and featured great playing and singing from Williams and company. Shane Eli Sager's harmonica playing at the WUML session was a highlight along with the rhythm sections from both sessions. Make sure to check out the songs "Cartwheels On The Sidewalk," "Dragging You Down," "Too Rollin' Stoned," "You're Breakin' My Heart" and "Master of The Blues." Good live material from Johnny Williams and his groups of fine players. [B.M.O.]

Contact-- www.johnnywilliams.com

TIM GARTLAND
RIGHT AMOUNT OF FUNKY
8-SONG CD

- WASTE A WORRY

- RIGHT AMOUNT OF FUNKY
- A BETTER LIFE
- WALK AWAY
- IF THIS AIN'T HEAVEN
- ALONE TIMES
- ABOUT TO CRY
- STOP WORKING ME

Formerly a native of Boston, the lure of Nashville called singer-harmonicist (and old friend) Tim Gartland to relocate and call it his new home. Relocating there in 2015, he became an active member of the Nashville Songwriter's Association. He is a prolific songwriter and collaborates with many Music City artists while performing regionally and being in demand for session work.

On his sixth solo album release, Right Amount of Funky, Gartland offers up an equal mix of great vocals and inspired harmonica work. At times you'd swear the great Charlie Musselwhite was in the room. Joined by guitarist Robert Frahm, bassist Mike Joyce, drummer Jack Bruno, keyboardist Jody Nardone, acoustic guitarist Dennis Drummond, percussionist Andy Peake (who also engineered and mixed the project) and backing singers Nalani Rothrock & Jolie Grace Wareham, these players all add their respective talents to this outstanding sounding record.

Songs of note include the groove-

inflected "Right Amount of Funky," the Latin groove of "A Better Life," the funky "If This Ain't Heaven," the reggae vibe of "Alone Times," and the upbeat "Stop Working Me." Don't miss this well played and produced record. I guarantee you're going to dig it! [B.M.O.]

Contact-- www.timgartland.com

JUNIOR VARSITY
WHERE THE GROOVE IS
4-SONG CD

- WHERE THE GROOVE IS
- BACK TO RENO
- EVERYTHING
- SHOW ME WHAT YOU'RE MADE OF

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

The guitars from Mike Dudolevitch and Mike Fornatale just work all while the keyboards of Dave Lieb add nice little nuances. Singer Paul Bertolino really means it and gets loads of help from a couple of

Continued on next page >>>

BANDS

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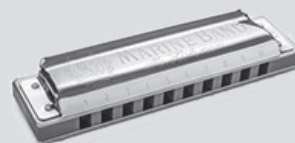
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ladies on backing vox that makes this sound like a million dollar production, on the title track alone.

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

After having us dancing on the tables and ripping some of our clothes off, they demonstrate they can also do deep on "Show Me What You're Made Of" with a nostalgic melody. I'd pay to see this live. [Gecko]

Contact-- www.juniorvarsity.com

MAX HIGHTOWER NOTHIN' BUT THE TRUTH 12-SONG CD

- DOUBLE BUBBLE
- IT'S ON ME
- HERE SHE COMES
- DAMNED IF I DO
- TWITCHY WITCHA
- MY BABY & ME

- SWEET GUM TREE
- TOO MUCH OF NOT ENOUGH
- THICK JELLO
- I AIN'T LYIN'
- SNUGGLE BUG
- ASSMOGRAPH

Born and raised in South Carolina, it was a twelve year old Max Hightower that got hooked on his first cassette of Muddy Waters that led him to the blues. The curious sound of the music had an immediate impact on him and soon he was playing his Grandmother's Silvertone guitar. Within a short time, the harmonica would become his instrument of choice and would lead him down the road of composing original songs, playing the piano, bass, guitar, singing, teaching and producing.

Now, Hightower tours the USA, Canada and Europe as a founding members of Mac Arnold & Plate Full O' Blues. He's even shared the stage with his heroes like Hubert Sumlin, Willie Smith, Bob Margolin, Eddie Shaw and Leon Everette among others.

On his debut album, Nothin' But The Truth, Hightower enlists guitarist Big Jon Atkinson to produce the record along with drummer Brandon Phelps, bassist Steadman

"Fleetwood" Williams, Jr., saxophonist James Beaumont and keyboardist Rob Davis. The result is a gritty, real-deal release of funky blues originals that swing and sway with tons of groove and energy. Best songs: the groove filled "It's On Me," the jumpin' two-step of "Damned If I Do," the bustling "Sweet Gum Tree," the uptempo "I Ain't Lyin'," and the clever, swinging instrumental "Assmograph." Oh yeah! [B.M.O.]

Contact- www.maxhightower.com

THE LADYBUG TRANSISTOR THE ALBMARLE SOUND (25th ANNIVERSARY EXPANDED EDITION) 24-TRACK CD

- ORIENTAL BOULEVARD
- SIX TIMES 04:11
- MEADOWPORT ARCH
- TODAY KNOWS
- THE GREAT BRITISH SPRING
- LIKE A SUMMER RAIN
- THE SWIMMER
- CIENFUEGOS
- THE AUTOMOBILE SONG
- OCEANS IN THE HALL
- VALE OF CASHMERE
- ALEIDA'S THEME
- MASSACHUSETTS

- ORIENTAL BOULEVARD
- SIX TIMES
- LIKE A SUMMER RAIN
- LIKE A SUMMER RAIN
- OCEANS IN THE HALL
- CIENFUEGOS
- TODAY KNOWS
- OCEANS IN THE HALL
- MEADOWPORT ARCH
- SIX TIMES
- MYSTERY TRACK

There's a bit of a cult vibe around Brooklyn's Ladybug Transistor, who made a name for themselves on Athens, Georgia's, The Elephant Six Collective label as well as Merge from the mid-1990s onward. In an era of grunge, these clean cut kids cut through the noise with their gentle bucolic more cerebral than folky ballads that channel a soupcon of lounge music. Imagine Veronica Falls with male vocals and strings all running at a gentle pace. The influence of late '60s Kinks can also be heard.

Not completely without guile, they will throw you a curve ball on the likes of "The Great British Spring." The group vocals, including the ladies, make "Like a Summer Rain" shimmer with warmth. It can quickly lead you to a relaxing reverie. The superb



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production is evidenced on “Oceans in the Hall” where the subtle arrangement between vocals, percussion and guitars is suitably layered, but it helps that the band isn’t competing with itself with amps set on 11. You occasionally get a playful instrumental.

“Aleida’s Theme” features one of the girls at the mic, which makes for a suitable interlude, amid all the playful jazzy interjections. “Massachusetts” very much reminds you of the Bee Gee’s classic, and probably borrows heavily to create this suitable homage. In general, the band is very much focused on capturing ephemeral moments rather than creating monolithic monuments.

To celebrate this 25th anniversary edition, they thrown in a whole bunch of demos and B-Sides to show you the evolution of the songs, which will no doubt please the completists among the true fans. [Gecko]

Contact-- theladybugtransistor.bandcamp.com

HELLSONGS
RETURN OF THE HELLSINGER
9-SONG LP

- JUST BECAUSE YOU GOT THE POWER
- USE WHAT YOU GOT
- BASKET CASE
- KILLING IN THE NAME
- FRIENDS
- TNT
- RATHER BE DEAD
- PARENTAL ADVISORY
- CALLING THEM OUT

With a name like Hellsongs, you might expect a hardcore metal band, and that’s exactly how these Swedes started out as teenagers 20 years ago before morphing into a thoroughly socially relevant pop band. The dramatic opener with movie sound byte ntro works up a melodic verse with a nice Swedish accent and then really capture your hearts and minds with the bouncy chorus before drifting into synth pop. The dual male and female vocals remind you a bit of ABBA, but “Use What U Got” is much more hippy oriented in a very adult sort of way. Their VW T1 Love Bus is probably much more than a statement.

If you missed out on Fairport Convention jamming with Simon & Garfunkel, “Basket Case” will do you just fine. “Killing In The Name.” The FCC non-compliant language doesn’t detract from the non-violent message presented in a most epic manner. They up the tempo and give us a sort of personal history in the catchy “Friends” that really gets you thinking. They even wheel out a piano besides the usual guitars and synths for parts of “TNT” which is just pure pop in a left field radio friendly way.

The unnamed female singer steps out way ahead of the initially minimal mix for the

ballad “Rather Be Dead,” but it becomes more lush on the way out. With one of the boys singing, “Parental Advisory” it reminds us more of the melodic British New Wave of the mid 1980s, perhaps even the Pet Shop Boys. Hellsongs appeal to our conscience on the next ballad “Calling Them Out.” This was no self-indulgent pleasure, think at your own risk. [Gecko]

Contact-- hellsongs-official.bandcamp.com

OH TELEPHONE
KILL KILL KILL
12-SONG LP

- LOW LIFE
- FEED ME
- EL ENTIERRO DE LOS GATOS
- OH NO
- CAN’T RIDE WITH ME
- REPO MAN
- FOX
- WHITE SWEATER
- THOUGHTS
- TOO SOON
- KILL KILL KILL
- BAD ADVICE

Switzerland continues to punch above its weight class with these post punk masterminds, even though they imported a Californian to run the engine room. “Low Life” could easily have fit into the 1979 London Scene, where if not for the more muscular and confident delivery as well as full sensuround production.

“Feed Me” gives you the angst you’d expect, but dispenses with the thin reedy vintage sound as a degree of much mutated psychedelia edges in. There’s more of a certain joie de vivre in “El Entierro De Los Gatos,” which may come from the Latin oriented language lyrics, but more likely the emotional singing style and the catchy chorus wailing.

Not a one trick pony, there is a bouncy quality to “Oh No” with its hokey-pokeyish chant. The science-fiction sound effects do not detract from the riveting “Can’t Ride With Me.” You can’t tell if “Repo Man” has anything to do with the cult movie of yore, but it has an unnerving garagy edge thanks to a repetitive riff that makes it just as memorable. Not just the band, but especially the singer go quite mental on “Fox” and “White Sweater” where they work up a decent frenzy. Not wanting to repeat themselves, for “Thoughts” they built up an emotional distance and colder atmosphere. “Too Soon” then relied on a more synth and squelchy oriented vibe.

“Kill Kill Kill” is obviously this records mantra and absolutely fits. Leaving the depth for last, they take us on a slower and groovier trip with the rather convincing “Bad Advice.” One to watch here. [Gecko]

Contact-- voodooorhythm.bandcamp.com

CLEAN LINES
NUISANCE
4-SONG EP

- NUISANCE
- SO SHARP
- WANT MORE
- IN THE WAY

Seattle’s Clean Lines is a supergroup of members who have been in the bands, Circle Jerks, Boss Martians and others. They deliver cheeky punk-pop in just the right ways, especially with the combustible lead guitar work on the title track, “Nuisance” as well as huge vocal choruses on the relentlessly driving “So Sharp.” For “Want More” they work up a real mission statement with less 1980s synthesizer effects than DEVO. For “In The Way,” the lads go one last catchy rampage to seal the deal. Nice. [Gecko]

Contact-- cleanlines.bandcamp.com

THE GENTLE SPRING
LOOKING BACK AT THE WORLD
10-SONG CD and LP

- SUGARTOWN
- UNTOUCHED
- THE GIRL WHO RAN AWAY
- SEVERED HEARTS
- LOOKING BACK AT THE WORLD
- COMMENTS IN THE STREAMS
- THE ASHES
- I CAN’T HAVE YOU AS A FRIEND
- THE REASON WHY YOU LIE
- DON’T BRING IT HOME

In the UK, guitarist and frontman Michael Hiscock is a bit of a legend from his previous 1980s Indie Pop band, The Field Mice, but here, he teams up with French keyboardist-singer, Emilie Guillaumot and guitarist Jérémie Orsel. “Sugartown” kicks off in a seemingly Rolling Stones mode until Michael pipes in with his trademark unmacho way. They reach their stride on the well-produced and largely acoustic, “Untouched” that has a neat mix of singer-songwriter and band feel.

Sensitivity and unrequited love is a standard in the genre and “The Girl Who Ran Away” delivers just that while Hiscock tears himself apart for our benefit. Piano, with purposely dissonant elements, intros “Severed Hearts” and marks Emilie’s debut on the microphone. “Looking Back At The World” emphasizes melodic and sweet to begin with, then kicks it up a notch in this jazzy pop-piece with neat acoustic guitar solos.

“Comments In The Streams” starts of moody and introspective with Hiscock on vocals, but comes out of its shell thanks to Guillaumont’s vocal contributions. “The Ashes” refers to the arcane British pastime of Cricket which would be largely unrecognized

outside of the Commonwealth, so it’s a surprise that we have Emily singing it. As much as it brings a melancholic sense of humor into the proceedings, in a way, it reminds us of Ray Davies.

Michael again plumbs his self-doubt on the downbeat, “I Can’t Have You As A Friend” where a droning viola like synth generates the mood. “The Reason Why You Lie” seems almost like a relief in comparison to how the singer is more affirmative in his relationship analysis and delivers a memorable chorus. Emilie fronts the light and airy “Don’t Bring It Home” that has a lot of heavenly qualities. I guess Brexit makes for unusual band fellows. [Gecko]

Contact-- <https://thegentlespring.bandcamp.com>

STEVE HOWELL & THE MIGHTY MEN
YEAH MAN
12-SONG CD

- LONG LONESOME BLUES
- YEAH MAN
- 20% ALCOHOL
- ONE MINT JULEP
- LITTLE OL’ WINE DRINKER ME
- I’M GLAD FOR YOUR SAKE
- JUST LIKE ROMEO AN JULIT
- MERCY MERCY MERCY
- DEAREST DARLING
- LOVER PLEASE
- WADE IN THE WATER
- CRIMES OF FREEDOM

Delivering inspired renditions of covers by folks like Blind Lemon Jefferson, Eddie Hinton, J.B. Hutto, Rudolph Toombs, Hank Mills/Dick Jennings, Peter Tinturin/Jack Lawrence, Freddie Gorman/Bob Hamilton, Joe Zawinul, Ellas Otha Bates McDaniel, Billy Swan and Bob Dylan, Steve Howell and his Mighty Men are the very best at what they do.

Led by singer-guitarist, Steve Howell, he and his Mighty Men: Chris Michaels on guitar and vocals, Jason Weinheimer on bass, keyboards and vocals and Dave Hoffpaur on drums and vocals recall songs from the past and bring them into the 21st century with outstanding musical finesse. Along with the music playing, Howell is also a musicologist that’s happy to give listeners the history of the song and who played it when.

Produced, engineered, mixed and mastered by bassist Jason Weinheimer, he captured Howell and the group at the top of their game. Best tracks include the album opener “Long Lonesome Blues,” the high-steppin’ “20% Alcohol,” the great Rudolph Toombs instrumental “One Mint Julep,” Joe Zawinul’s “Mercy Mercy Mercy,” and Bob Dylan’s “Chimes of Freedom.” A well crafted record! [B.M.O.]

Contact-- www.stevehowell.ws/steve-howell--the-mighty-men.html

KONSEPTIKOR

Konseptikor is a three piece, Doom Metal band based out of Southern New Hampshire. When listening to their new, well-penned, self-titled CD, you'll hear heavy influences of Black Sabbath, Ozzy and Metallica laced throughout their music.

Originally playing in their band Uccultum for more than a decade, Glenn Guimond and Andy Desroiser, went on to form Soul Hammer (with a lead singer), and Times Creation. Times Creation would release a lone CD entitled, Made In Stone, before the duo finally formed Konseptikor.

Konseptikor takes the best of heavy metal and expounds on the music with their own trademark sound. I queried the trio about the group and the making of their new album. Read what they had to say exclusively in Metronome...

METRONOME: How long has Konseptikor been together?

Glenn Guimond: Our first session was on Friday April 19, 2024. We jammed a ton of cool creative stuff right away and knew immediately we had the perfect line-up for what we wanted to achieve, heavy creative psychedelic doom rock metal with riffs and hooks and crazy stuff. Fun to play and fun to listen to.

METRONOME: How did you come up with the name for the band? What does it mean?

Glenn: Ed, the bass player, literally dreamed it up. He woke up startled at 3:00 am with the name "Concept Core" stuck in his head. He wrote it down with a slight spelling adjustment, then told us about it at the next jam session and we loved it. It fits the idea of what we're

focused on.

METRONOME: Who's currently in the group and what instruments do they play?

Glenn: There are the three of us: myself [Glenn Guimond] on guitars and vocals, Ed Tausky on bass, and Andy Desrosiers on drums.

METRONOME: How did you all meet?

Glenn: Andy and I knew Ed already

from constant club touring in Philly, New York, and of course throughout New England. In 2014 when we added a lead singer and became Soul Hammer, we were playing heavy, but more commercially accessible music. After the singer left, we changed direction again, to a cleaner progressive-rock sound, under the name, Times Creation, and recorded the CD, Made in Stone.

METRONOME: Who are some of Konseptikor's musical influences?

Glenn: The three of us come from extremely diverse musical backgrounds so our influences are very broad which includes doom, metal, rock, jazz, pop, and progressive, etc. We all have a natural comfort with genres that spawn heavy distorted spacey sounds oozing riffs that grab you and hold on.

METRONOME: Is there a band/artist that you fashion yourselves after?

Glenn: We try not sound like anyone else, but I'm sure our influences shine through. We try to be original.

METRONOME: What was the initial plan for Konseptikor? Live act? Recording project? Something else?

Glenn: Once the three of us played that first session, we realized the energy level was through the roof. We haven't let up since the start and it keeps growing in intensity. We wanted to form a new and highly creative pro-quality original band to record and gig. We learned the songs for the first CD pretty quickly (which is out now and available for free on your favorite streaming apps), and are now writing our next CD



METRONOME: Did you release any music under the Uccultum name?

Glenn: Yeah, we sure did. We recorded three full length CDs, one single, and an EP which was recorded in Maryland at the legendary Phase Studios engineered and produced by Doom Metal mentor, Bruce Falkenburg. It was great to record in the doom capital of the world. While there, we had the amazing pleasure to hang out with WINO (Scott Weinrich) from Saint Vitus and The Obsessed.

because he was a big fan of Uccultum and went to a bunch of our gigs. We already knew we liked his heavy front and center bass playing style in Stepchild. So, eventually the timing was right to see if it worked – and it did.

METRONOME: I understand Konseptikor rose from the ashes of your previous band, Uccultum. What happened to Uccultum?

Glenn: Andy and I formed Uccultum in 2001 and developed a strong following

with even higher intensity and expanded creative elements. Our live shows are going to be a friggin blast. We're all anxious to hit the circuit and see what happens.

METRONOME: Glenn, what kind of guitars and amps do you use?

Glenn: My go to axe is an early 2000's Fender Stratocaster. Soldano SLO100 (best head on the planet) using a 1968 SUNN Sonoro as a slave running five 4x12 cabinets (pretty loud).

METRONOME: Andrew, what kind of drum kit do you play? Cymbals?

Andrew: They are Pdp drum. The dimensions are 8", 10", 12" rack toms, 14" and 16" floor toms and a 22" bass drum with a 14" wooden Pdp snare. I use Zildjian symbols: 14" sound edge high hats and 16", 18", and 19" crash with an 18" China crash and a 20" ping ride cymbal. DW foot pedals are my pedals of choice.

METRONOME: Ed, what kind of bass do you play and what kind of amp are you using?

Ed: I have an original pre-Gibson Tobias Signature 5-string and run it through a Sunn model T out to an Ampeg 8x10 cab.

METRONOME: You guys just released a new, self-titled album. How long was it in the making?

Glenn: The tracks were recorded in one nine-hour session in November 2024. After 300 hours of mixing and mastering it was completed in December.

METRONOME: Where did you record it?

Ed: It was recorded in Glenn's home studio.

METRONOME: Who engineered the

project?

Ed: It was engineered, mixed, and mastered by Glenn.

METRONOME: Is it self-produced or did you hire a producer?

Andrew: Glenn self-produced it.

METRONOME: Tell us about the song "Astral Plane." It had leanings of Black Sabbath and Ozzy. What's it about?

Glenn: "Astral Plane" is a song that I wrote a few years back on a solo CD project. Although Black Sabbath is my all-time favorite band, I strive not to emulate them.

METRONOME: "Visiting Hour" was a catchy tune. What inspired the writing of that?

Glenn: "Visiting Hour" is a song from another CD project that I did in 2002 with Art Melonas of progressive rock band, Spectral IncurSION. This song came from a nine-hour improv jam session. Lyrics and vocal delivery were written by Art and music written by me.

METRONOME: "Badass" was highly original. Who wrote it and what is it about?

Glenn: "Badass" is another song from a Glenn and Art project. Andrew and I composed the music.

METRONOME: Did you use any unusual instrumentation for the recording of the album?

Glenn: No, just guitar, bass, drums, and vocals so when you hear us live, we'll sound as good as on the CD.

METRONOME: Did you press vinyl as well as CDs?

Glenn: No vinyl, only CDs for now. Maybe vinyl next time, we will see. We do have posters and tee shirts available though.

METRONOME: How often does the band play live?

Glenn: We're still so new that we haven't played out yet, but that's our next step. We are actively seeking places to play live and other bands to hook up with so if anyone wants to reach us, call or email anytime.

METRONOME: Have you shot any music videos for the songs?

Glenn: Only one for "Astral Plane" on YouTube. We plan to shoot another music video in the Fall at a Haunted House attraction in Hudson, NH.

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

Ed: We're on all the primary music



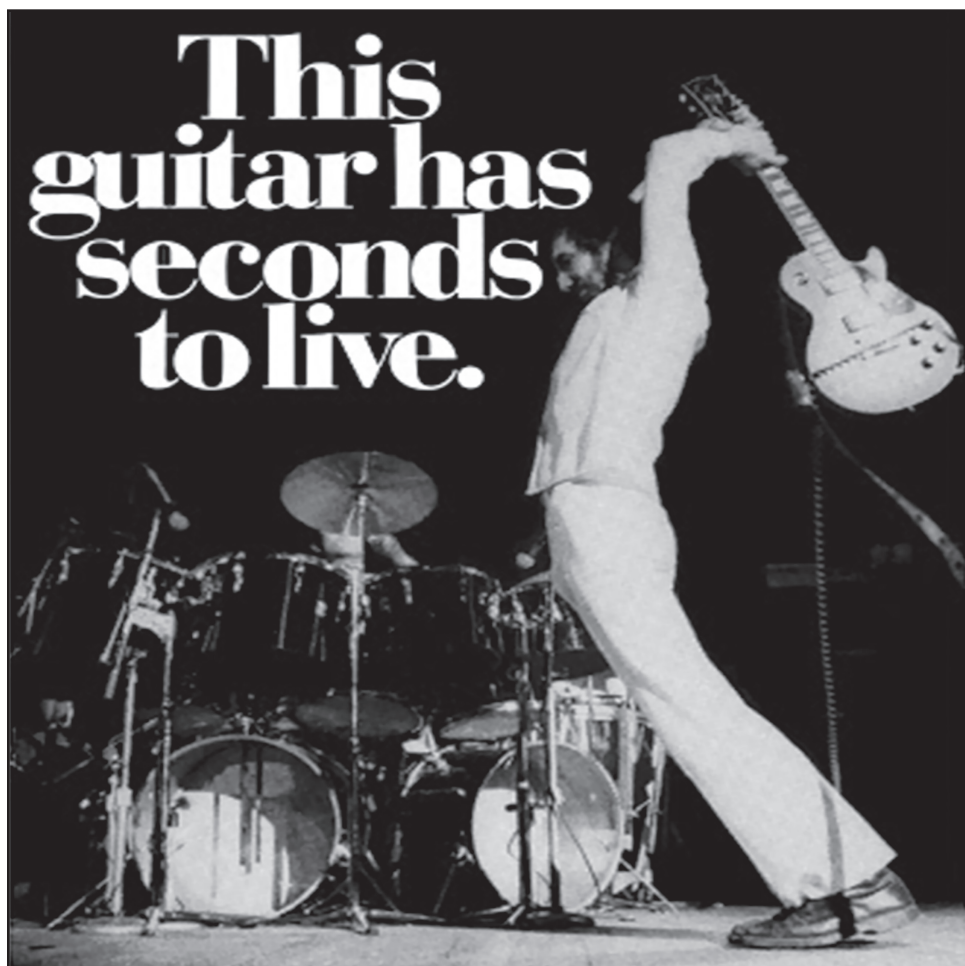
streaming apps like Spotify, Pandora, and iHeart Radio, a few metal podcasts, etc., and also in the process of creating our website, www.konseptikor.com. Hopefully that'll be up by the time this story hits the streets.

Our CDs are available at the Infectious Groove record store located at 76 NH-101A, Amherst, NH 03031.

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

Glenn: All we want to say is we're tired of fake, ready-made music in all genres. We want to be an original, hard rock band playing heavy, creative, original music. No autotune or slick production. Just great rock music.

-- Brian M. Owens



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The Time Machine

Dave Clark Five

Photo circa: 1964

Band Members L to R: Denis Payton (Saxophone, Harmonica, Guitar & Vocals), Rick Huxley (Bass & Vocals), Mike Smith (Lead Vocals & Keyboards), Dave Clark (Drums & Vocals), Lenny Davidson (Guitar & Vocals).

Musical Achievements: The Dave Clark Five was formed in 1958 in Tottenham, London. Drummer Dave Clark was the group's leader, producer and co-songwriter. In January 1964, they had their first UK top-ten single, "Glad All Over," which knocked the Beatles' "I Want to Hold Your Hand" off the top of the UK Chart. They topped the U.S. chart in December 1965, with their cover of Bobby Day's "Over and Over." Their other hits include "Bits and Pieces," "Can't You See That She's Mine," "Catch Us If You Can," "Everybody Knows," "The Red Balloon," "Good Old Rock 'n' Roll," and Chet Powers' "Get Together." They were the second British group to appear on The Ed Sullivan Show. They would ultimately have 18 appearances on the show. The DC5 were one of the most successful British acts releasing seventeen Top-40 hits in the US between 1964 and 1967.

Where Are They Now: The group disbanded in early 1970, though Clark and a few former members continued as Dave Clark & Friends until 1973. In 2008, they were inducted into the Rock and Roll Hall of Fame.



Age of a Century

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~ Dede Booth ~

Dede Booth is one of Boston's finest prog-rockers. A drummer first and foremost, Dede has learned guitar, bass and keyboards to complement her deep recording chops. Her latest album, Age of A Century is a well-polished gem and her most progressive work to date, exploring the theme of "history repeating itself" through seven meticulously crafted songs.

Partnering up with English engineer-producer Tom MacLean, the duo embarked on a musical journey to create a deeply personal, one-of-a-kind, concept-driven record. I spoke to Dede at length one March morning and she outlined the crafting of the album and what fueled the writing of the songs. Strap in gang, you're going to dig this ride...

METRONOME: How long did it take to record Age of a Century?

Dede Booth: I started writing the album last February. I did all the tracking myself from February to early August. I brought Tom MacLean in to mix and master it from September to October. It was very collaborative. We did it together file sharing style. We worked rigorously together for those two months.

METRONOME: When you say file sharing, you were not in the same room together?

Correct. He's based in the UK. I sent him all my stems. He was a very diligent engineer. There were some things he heard where he got a little more creative. He made suggestions on other guitars and different approaches to how I was playing. We reworked and re-recorded some stuff and he would send files back to me. We went back and forth from there.

METRONOME: How did you meet Tom and what made you want to use him to co-produce the record?

With the last album, Parallels, I felt like I pushed myself as far as I could take things. I wanted it to be like a rock opera, yet, it wasn't as productive as I wanted it to be. So I wanted to move things in a more polished, progressive rock area. I wanted to produce more stadium rock sounds and I knew I wasn't going to be able to do that on my own. So I did a very silly Google search for progressive rock engineers. The whole list was progressive hip-hop, and one progressive rock guy, which was Tom.

METRONOME: Just one!?

Yeah, just one (laughs). He used to be in the group Haken, which is a band that I really liked. He's out of the live scene now and primarily a producer and engineer. So I listened to the stuff he was doing, and it clicked with me. I thought we would be able to come up with the right sounds together.

METRONOME: What instrument did Tom play in his band Haken?

He was the bassist in that band, but he was originally a guitarist. He can do a little bit of everything. He can sing, play keys...

METRONOME: So you recorded all the tracks and flew them over to him. Did he make any major changes to the stuff that you sent?

He made some major and minor changes. I gave him a pretty extensive list of each song, breaking down what I wanted in terms of texture and sonic

direction. I also gave him some artists that I'm influenced by and then he would send rough mixes my way. I would give him some suggestions on how to tweak them and usually by the third mix, we would have exactly what I was looking for.

He took creative license on some of the ways he produced the vocals. We were pretty much 50-50 on guitars and synthesizers. I might not have had the lingo for how I wanted something to sound, so I would describe it to him in a very abstract way, and he would have it figured out. He would say, "Oh yeah, I know how to do that."

METRONOME: When you realized he was the only Prog-rock guy out there and that he was based in England, did it bum you out a little that he was so far away?

Yeah, yeah. It definitely felt like I was taking a



chance. I thought maybe I could find a rock guy or a Berklee intern and work with them in person. But Prog originated in the UK, so I had that trust there and decided to take the chance.

METRONOME: When you started writing Age of a Century, did you have a theme planned for it?

Even though there is a selection of songs this time, there is one conceptual theme. The first thing that came to my mind was the phrase, "history repeats itself." I went from there. I don't want to say it's a Covid record or political or anything like that, but I wrote down a list of all the histories that repeat themselves.

The theme came to mind back in 2022. I like the idea of a cycle repeating itself in 100 years. It feels conclusive. Any ideas of ages: Industrial age, Technological age, I thought that could be kind of cool. That's where the album title came from. The title came to me before any of the topics the songs were going to be about.

METRONOME: So what song came first for you, "Age of a Century?"

Yeah. That one and the song, "One Way to Return."

METRONOME: Did you build the album off of those two songs?

It's built off of those two. For "One Way to Return," the chorus was from an old song a long time ago that I never released. I decided to do something different and try to rewrite it and make a new song out of it. From there, the two tracks, "Lost But Not Forgotten I & II" were what I worked on.

METRONOME: Did Tom play any instruments on the album?

I did all that, but originally I wanted him to play bass on it. He pushed me to do it myself. There's a lot more synth bass there than there is real bass on the album. He pushed me to try it first before he jumped in. He would be a last resort for that. He does play a small embellished guitar solo on "Age of The Century," but other than that, it was all me.

METRONOME: I heard some excellent guitar work on the record. Was that you?

Yeah. I don't have that much confidence in myself as a guitar player. I consider myself a drummer that plays guitar. I'm a few years away from being able to consider myself a guitarist. The tracks that I gave Tom were clean, but he had a different way of hearing things. He would suggest to play it with a guitar with humbuckers or why don't we try a Strat for this song. He would also give me guidance on techniques to get the sound a little bigger than it was before.

The solo that I do on "Drown" was done by that process. I did it one way, and then he said, "Let's bring in a different guitar and try it like this." We would do a couple of different takes and decide on the best one.

METRONOME: Were you open-minded to doing that?

Yeah, we had a great working relationship. Our level of professionalism was pretty similar. We both had a good sense of humor about it, and we could bounce ideas off of each other, so it felt very collaborative. It was a good relationship from the start.

There was definitely some vulnerabilities, but I wasn't expecting to give a stranger my songs without being worried. Once I got to know him and we got to know each other, it was very comfortable.

METRONOME: Did you break the ice with him before you started sending your tracks?

Yeah, we were going back-and-forth, getting to know each other, and breaking the ice like you said. I shared with him some earlier stuff that I had released and got his input from it. What I liked about him was there are some producers that can only hear production when they hear music. They have a hard time being able to tell if it's a good song or not. Tom was able to hear whether something was polished or unpolished. He could tell if it was a good song and would say, "I know what direction you're going in." I can take your direction and make it better in the way you want it to sound.

METRONOME: I loved the opening track, "Lost But Not Forgotten Pt. II." What spawned the writing of that and why did you put it before "Lost But Not Forgotten Pt. I" in the track list?

There were a few reasons. I wrote part one first. I knew that was going to be the traditional Prog-epic on the album, but I didn't necessarily want that to be the opening song. I also liked the way Part 1 climaxed and thought it would make for a nice ending.

Part two summarizes what those two songs are about. The songs happen to be about a couple of abandoned mental health facilities, near where I live. It was still in the theme and I doing some research and finding out about some of the horrific stuff that happened there and that history being erased. I wanted to talk first about where the history is now in Part 2 and then where the history was in Part 1.

METRONOME: Was the idea of not forgetting about these places more for you or for someone listening?

It was a bit of both. When I drive by these places, it just strikes me that we're letting these buildings fall apart, and nobody knows anything about what happened here. It's about the message of institutionalization. Why not share this history and do it in a way we can celebrate the land and turn them into Parks and do something good with them. But also, why do we have to hide the history? It was a little bit of me wanting to share what people aren't familiar with in a lot of their back yards. It was also honoring a story that hadn't been told.

METRONOME: There were a lot of hospitals and institutions in Massachusetts years ago.

Oh yeah, all over the place. There's one in Danvers that became condos. The particular one I was thinking about was in Waltham. Some of the kids belongings were still there from 50 years ago. The kids were being tested for radiation. Their serial was laced with radiation. There was wild stuff that happened there.

METRONOME: I dug the song "One Way to Return." It was very bold. What was that song about?

Musically, I did want to get a little playful and think about my own musical history repeating itself. So there's a bit of an homage to my Sententia days with the song and having a heavy, Gothic sound

to it, but also wanting that progressive anthem rock as well.

I was thinking about social justice and oppression and that we can do so many things to create peace and make progress in humanity, but all it takes is one thing to set us back.

METRONOME: The song also had a unique drum-heavy cadence. Was that planned or did it just morph organically?

Not originally, because I write the drum parts after I write all the music. I need to create a whole band sound before I can change things and get creative. It was a challenge for me to come up with a drum part for it. I messed around on the toms and came up with that rhythm. It's hypnotic, but there's something very driving about it. A lot of those cavernous, thunderous sounds and drum textures all came from Tom.

METRONOME: "Legacy" was a very uplifting song. It gave you a sense of hope. Can you tell me more about it?

I wanted to challenge myself with writing more positive music. I was thinking, why does history repeating itself have to have a negative connotation to it. Can it be a positive type of history that repeats itself? I was thinking back to my earlier music study days and I had a mentor who really taught me a lot. Outside of music too. He left an impression on me. His name is Tino D'Agostino. He's the music Director for Arlington high school.

He came to Arlington in my junior year, and I learned a lot from him. A few years ago I performed at an alumni event that he had put on. At that event, a much younger alumnus came up to me and said, "You know, when you were a senior in high school I was in elementary school and I saw you drumming. I became a musician because of watching you perform. That was wild to me. So



when I'm thinking what's a positive history that repeats itself, I'm thinking ripple effects when we leave good impressions on each other and we're paying things forward to the generations to come. We have no idea what kind of impressions we make on anyone. I was fortunate enough that someone let me know.

METRONOME: "Drown" was well a crafted song. What inspired the writing of that?

It's a personal song. The chorus on "Drown" came from an older tune. It was actually the first

song I ever wrote probably about twenty-five years ago. The chorus has always stuck with me. I decided to bring it back and try to write a brand new song out of it.

Originally, the song had a lot to do with my own mental health. Addictive behaviors and self-destructive behaviors. However, in this context, on this album, it has more to do with a life and death cycle. There is an ebb and flow of life.

METRONOME: You did the artwork for this album. What is the graphic on the front cover?

I see it as a seed that has been planted and it's growing and evolving even as things are looking like they're being destroyed. They are also being rebuilt into something else. That orb type image appears throughout the artwork.

METRONOME: The back cover is interesting because there's a man walking into flames and it looks like a cat in the middle of the right side. Did that just come out that way?

It just came out that way when the front cover giant white ball got expanded. It's this message of transformation. I saw the image after the fact and I thought, this is kind of neat. I like this.

METRONOME: What does the man walking through the flames represent?

It's walking towards the end of something, but I also see it as walking into a new beginning. The orange ball on the front cover becomes the flame.

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

There will be some YouTube videos that I'll be putting out, but in terms of doing a whole rock band sound, that's probably not going to be viable. We'd be talking a six piece band.

METRONOME: YouTube videos?

I'll be doing three or four vocal performances and some drums as well. I'll probably release one every few weeks. I'm planning on doing the entire album for the drums and probably just three or four songs for the vocals.

I'm also working with an animator who's doing a video for "Relics." His name is Sean Shinnok. He's a visual artist who's been recently getting into animated art. He has a very specific style of drawing. I thought he'd be perfect to do something animated where it's conceptual and abstract and involves this monster in a dream.

-- Brian M. Owens



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V.O.L.T.!

What do you get when you put 11 of Boston's finest players together in the same band? One of the hottest R&B, Soul and Pop groups to hit the city in years. Masterminded by DJ-Harmonica player-businessman, Fred Bement, V.o.L.T.I is a talented ensemble ready to set the East Coast ablaze. I questioned the ensemble in March and they expressed their enthusiasm for their assemblage and their music... This is V.o.L.T.I!

METRONOME: How long has V.o.L.T.I been together?

Fred Bement: Volt Entertainment LLC, the company that the V.o.L.T.I project is a part of, was formed in October of 2024. We then put together the V.o.L.T.I players and singers in November and December of last year. We played our first gig on January 1, 2025 at the Plough & Stars in Cambridge with zero rehearsals!

Lexy Lattimore: V.o.L.T.I first gathered and played together before a live audience in Cambridge on January 1, 2025. We'd performed three songs in front of a bar crowd before I knew everyone's names. We didn't have any joint rehearsals. That takes a lot of courage and trust. We haven't been together long in chronos time, but we have certainly bonded deeply in kairos time, ie. the perfect time.

METRONOME: How did you come up with the name for the band? What does it mean?

Fred: The letters, capital letters and periods don't mean anything. V.o.L.T.I! is not an acronym. However, since I'm an Electrical Engineer, I used the equation Volts x Current = Power to come up with the ensemble's name. V.o.L.T.I! intends to bring together people of all persuasions and beliefs in one place and give them the chance to be in one room simultaneously. If we can do that, maybe, just maybe they'll dance with each other, possibly even touch each other a little bit if they learn The Boston Hustle. Then there is the slightest possibility they'll talk to each other between dances and get to know one another.

METRONOME: Who is currently in the group and what instruments does everyone play?

Fred: Lexy Lattimore is our lead singer. Mark Hobbs met her and performed with her at the Blues Jam at the Porch in Medford, MA. She's an artist, director and social worker.

Holly Cameron is another lead singer. Holly sings R&B and opera.

Nephtaliem McCrary is a lead singer. He is by far, the best R&B singer in New England.

Glen David Andrews is a lead singer and trombonist. He's Trombone Shorty's cousin. He's one of the best R&B singers and trombone players in New Orleans.

Mark Hobbs is our lead singer and guitarist. He's the blue-eyed soul singer of V.o.L.T.I! He plays in tons of R&B/Funk/Blues bands all around Boston.

Michael Miksis plays bass. He also performs in a bunch of bands, including Nephtaliem's bands.

Eric Schindler plays alto sax. He too is in a bunch of bands, including Nephtaliem's groups.

Karl Bryan Jr. is our tenor sax player. He's the nicest, most professional guy you'd ever want to know and a killer player.

Tim Lewandowski is our trombone player. He's the most popular trombone player in the Cambridge/Somerville area.

Fabio Pirozzolo is our percussionist. He's a full-time musician and one of the most popular drummers in the city.

I'm Fred Bement. I DJ and put this group together.

METRONOME: How did you all meet?

Fred: Mark Hobbs and I met at the Blues Jam at The Porch in Medford. Mark met Lexy at the same, but I'd never met her until our 2nd gig at our Plough & Stars residency back in January.

Holly and I met on the Facebook group: Boston Musicians Network.

Nephtaliem and I have known each other forever.



He and his son Paisley have been over to the house for family gatherings. I met Michael at one of Nephtaliem's gigs and offered him a slot on the spot. Eric and I met at one of his Baker Thomas Band gigs at Toad in Porter Square. Same with Tim, except that Tim and I've known each other for much longer and he's sat in with many of the bands in which I've played. I met Karl through a friend (Johnny Williams) who had him play in his blues band. He was in a photo with Johnny and the band on Facebook, so I asked Johnny about his chops and he told me he was the best, and he is.

Fabio came highly recommended from a local touring singer-songwriter, and I went to see him play with Club D'elf at the Lizard Lounge. He was just fantastic. Glen David Andrews is a whole story in himself. I used to take our sons (now 39 and 31) up to Jamaica, VT. to go skiing at Stratton Mountain when they were kids. After a day on the slopes and a big, hot meal, both of them would go to bed and I'd head out to the Red Fox Inn in Winhall to catch the music. The owner of that inn used to travel to New Orleans all the time and find talent for his place. He found the best bands I've ever heard in Vermont. Glen and his band were playing there one fateful night, and as always, I dragged my harmonicas, a mic and a cable along for the ride. I approached Glen during a set break and asked him if I might sit in. He immediately said "Yes" and then he brought me up for the 2nd set. We have been the best of friends ever since.

Lexy Lattimore: In 2023, I was showing up to

every blues jam I could. It was intimidating. I was mostly the only black woman, and certainly the only young black woman. I thought these "white dudes" wouldn't welcome or accept me. I was wrong in the best way and was quickly adopted into the family. I met Mark Hobbs (V.o.L.T.I! guitarist & vocalist), at one of those jams and he was one of the warmest, talented guys that really invited me into the fold.

A year later, he called me saying his buddy Fred is working on a disco project and was looking for female vocalists. Mark wanted to recommend me, but thoughtfully asked my permission first. We all got on a Zoom call and I learned that Fred and I have one essential thing in common: we both

have wild dreams that we are completely devoted to realizing. I felt (and still feel) that those dreams align. So, I said yes. The rest is history waiting to be made.

Eric Schindler: Some of the V.o.L.T.I! players I met through the group, and some I've been playing with for years. I've been playing with Nephtaliem since 2011, and Tim since 2016.

METRONOME: Do some of the members play in other Boston bands?

Fred: Yes. Besides Mark, Tim and myself, all of the V.o.L.T.I! singers and players are full-time professionals.

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

Fred: James Brown, the Trammps, Earth, Wind & Fire, the Emotions, Lyn Collins, Aretha Franklin, Stevie Wonder, MFSL, Jackson 5, Harold Melvin & the Blue Notes, J. Geils Band, The Rolling Stones and Loleatta Holloway.

METRONOME: Is there a band/artist that you fashion yourselves after?

Fred: Yeah. Booty Vortex did this first. I saw them when they were playing their 3rd gig at Johnny D's over 20 years ago. Kelly & Grace Schauf, the founders of Booty Vortex, and many members of the band are all friends to this day. Booty Vortex played in our garage for my wife's 50th (and twin sister's) birthday party.

METRONOME: What was the initial plan for V.o.L.T.I!? Live act? Recording project? Something else?

Fred: We want to combine what Boston Disco DJs did in the 1970s with the way in which record companies recorded/released records in the 1960s. Disco DJs would introduce new music to the dance floor to the tune of about 3 songs/week. They would then determine if the crowd liked the song and then tell all the Billboard reporters about the findings. They would take their personal experiences, add the feedback from the rest of us DJs and then report to Billboard's Dance Music report. As a result of this process, Boston became the #1 dance music breakout market in the world.

Regarding recording, we're going to write new songs and try them out on the dance floor(s). If we consistently get the right reaction, we will then record that song at Revival House Studios and drop it on Spotify.

We've taken Bob Lefsetz' advice: "Only release hits." This approach is the one that I recall record companies did in the 1960s. They dropped 45s sequentially and then released a "Best Of" LP.

We're going to play at venues from 250 up to 10,000 person venues across every major market in New England and do exclusive, smaller shows with a special theme at an elevated ticket price. We are going to begin to tour Universities in the Fall of 2026 and then Festivals in the Spring-Summer-Fall of 2027.

METRONOME: Fred, how long have you been playing harmonica?

Fred: 30 years. I fell in Switzerland back in the early 1990s, broke my leg and was laid up for months. A friend brought a Blues CD by. The first song on it was "Juke" by Little Walter. I asked another friend to purchase a harmonica for me to while away the time. I began frequenting blues jams with my 12 year-old son, since I was on crutches and needed a "roadie." I was dreadful, but the jam organizers felt sorry for me due to the broken leg thing.

About 20 years ago, Jeff Conley invited me into my very 1st band: Tin Can Tele. From that point, I've been in a series of bands and now I'm in 6.5 of them (the .5 is Jeff, since it's just he & I doing it).

METRONOME: Lexy, what made you want to be a singer?

Lexy Lattimore: I was born singing and dancing. My parents were so captured by the fact that I was a little black ballerina; that took center stage for most of my childhood. However, the soul and gospel root never left me. It was always my dream to become a "pop star" and combine music and dance on huge stages. I left the professional ballet-concert dance world to pursue that dream, to return to the little visionary I was at age 7.

I started vocal training and writing music two years ago with the intent of strengthening my

voice literally and artistically. Ultimately, I am a storyteller. I believe in the power of stories to reach beyond race, gender, politics, hate, war, all of it. Stories reflect our humanity and music is the fastest, sturdiest bridge to that human connection. I became a singer to lift my voice and tell powerful stories. That little pop star, she lives on.

METRONOME: Holly, how long have you been singing?

Holly Cameron: As my mother would say, I came out of the womb singing. I sang in my first talent show in the first grade. I attended a performing arts middle and high school in Florida and continued on thru undergraduate and graduate studies at New England Conservatory and Cincinnati Conservatory, exclusively in classical voice and opera.

About 10 years ago I started dabbling in other genres and I now enjoy singing R&B-Soul-Jazz-Pop-Rock and everything in between, while still singing a lot of classical music. You can find me singing Verdi with an orchestra one night and a band like V.o.L.T! the next. Variety is truly the spice of life and I love continuing to learn and develop my own unique sound and break down barriers between genres. As the great American soprano, Jessye Norman, said "Pigeon holes are only comfortable for pigeons."

METRONOME: Nephtaliem, when did you start singing and why?

Nephtaliem McCrary: I began to sing at the age of 9. Professionally at the age of 18. Why? Because music is a conduit to a spiritual realm. Those of us blessed with the hardware of that conduit have no choice in the matter. We exist to serve a purpose far greater than understanding.

METRONOME: Glen, how long have you been singing and playing trombone?

Glen David Andrews: I've been playing trombone and singing since 1994.

METRONOME: Mark, what came first singing or the guitar?

Mark Hobbs: Guitar came first and singing was added because no one wanted to sing in the bands I was. I wanted to vary the repertoire, so I volunteered to sing. I used to stand by the piano as a little kid and my Mom and I would sing tunes she would play like, "My Favorite Things" and other standards. I'm still self conscious about it, but not enough to prevent me from doing it.

METRONOME: Michael, what made you pick up the bass?

Michael Miksis: Like a defenseman in hockey, I had an appreciation for the standard role the bass played in music, but I also fell in love with its ability to step up and score a couple goals when the opportunity presents itself.

METRONOME: Eric, who are some of your favorite horn players?

Eric Schindler: Some of my favorites are Joe Henderson, Cannonball Adderley, Sonny Rollins, Charlie Parker, Paul Desmond and Maceo Parker.

METRONOME: Karl, how long have you been playing the saxophone?

Karl Bryan Jr: I've been playing the saxophone for 42 years.

METRONOME: Tim, what made you pickup the trombone?

Tim Lewandowski: When we were choosing instruments for fifth-grade band, my first choice was clarinet. Second choice was Alto sax. I put down trombone as my third choice just because a friend was doing the same. They already had enough clarinets and saxophonists, so there it was. My friend dropped out the next year, but I kept going.

Music sparked as my passion when my dad took me to see the high school band POPS concert. It was a student-produced variety show, with full band performances, comedy routines, dance numbers, and most of all, the high school jazz band. That's where I first saw the power of music, and the thrill of performing in front of an audience that was just loving it. The high school band director, Don Bates, was an amazing teacher and mentor, both for me and for so many others. He passed away this past summer and the number of former students that came to his funeral was truly inspiring.

METRONOME: Fabio, what made you want to be a drummer?

Fabio Pirozzolo: The group responsible for making me want to be a drummer was Grind Core music, specifically the band Napalm Death which I was listening to in my teenage years. The aggressive music and the fast drumming was very much in-tune with who I was at the time. Also watching a video of drummer Dennis Chambers playing with John McLaughlin and Joey De Francesco was immensely influential in my formative years as a drummer.

METRONOME: How often does the band play live?

Fred: During January at the Plough & Stars residency, once a week. Now that we're in "proper rehearsals" mode, it'll be 3 gigs in Q2, we'll take the summer off and then likely 3 gigs in Q4.

Lexy Lattimore: Every chance we can. I performed with the VPs three times before we had a single rehearsal. The rehearsal then, felt like a family reunion, a positive exhale. I love performing. I've enjoyed the wild ride of delivering a show as we're building the show. It's been a blast.

METRONOME: Where are some of the venues

you perform?

Fred: May 29th, we'll be at the Crystal Ballroom in Davis Square, Somerville. June 6th we're at Electric Haze in Worcester and October 12th at Top of the Tower in Worcester.

METRONOME: Have you shot any music videos?

Fred: Yup. That was our #2 priority for the Plough & Stars residency back in January.

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

Fred: We're on Facebook, Instagram and working on a web-site.

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

Fred: The players and the singers of V.o.L.T! are some of the best in New England. We focus on the three tenets of music entertainment: Play great music. Play it extremely well. Every 30-45 minutes, inject an element of surprise into your show. But, there's a more important distinction about the V.o.L.T! ensemble, not only do we play music, we play with the music. We rethink it. We rearrange it. We remix it.

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"While the majority of synapses in the brain are chemical, there are also electrical synapses. These use specialized connections that allow ions to pass directly from one neuron to another without the intermediary step of releasing neurotransmitters." These idea-generating synapses are what V.o.L.T! is all about.

-- Brian M. Owens

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Metronome Madness

Hello friends of **Metronome** and welcome to **May's Metronome Madness**. There's lots of music happening, so let's get on with the show... Boston-based country artist **Elisa Smith** got her start when, as a student at Harvard, Garth Brooks invited her on stage to sing a song. She is thrilled to announce the launch of her Kickstarter campaign for her highly anticipated new album, **Perfume**. This campaign marks a major milestone in Elisa's music career, with fans having the opportunity to help bring her vision to life while also supporting a cause that is close to her heart. In addition to supporting the album's production, Elisa has partnered with **Olfactory NYC**, a renowned custom fragrance company, to create a signature scent as an exclusive reward for Kickstarter backers. The scent, inspired by the essence of the album with notes of rosewood and jasmine, will offer fans a multi-sensory experience tied to the themes of **Perfume**, blending notes of nostalgia, warmth, beauty and power. "I've always believed in music's power to evoke emotions, but I wanted to take that a step further," Elisa says. "Partnering with Olfactory NYC to create a signature scent gives my supporters a chance to immerse themselves in the album in a new way, creating a full sensory journey that complements the music." Elisa has committed to donating 10% of the proceeds from the \$20,000 Kickstarter campaign to Rosie's Place, a nonprofit organization dedicated to providing crucial services to unhoused women in the Greater Boston area. **Terry Kitchen** will be performing at the Somerville Armory Cafe on Saturday May 3, along with **Dennis Brennan** and **Kemp Harris**. **Kitchen** is releasing a new album called, **We All Dream**. Look for a review in an upcoming issue. With **Live in Clarksdale**, **Christopher Wyze & the Tellers** give fans around the world a first look and listen to the band... live! It all happened on October 1, 2024, at the **Juke Joint Chapel** in front of a live audience. **Wyze** and the five-piece **Tellers** put on their show right there on the grand stage. History tells us the now cozy **Juke Joint Chapel** had been cranking out heavy sounds in the area for decades, albeit of a wholly different sort. We're talking the incessant whirring and whizzing known to folks back then as the familiar, sweet and bitter strains of cotton ginning. Scores of beloved blues acts have clambered up onto that stage and let it all hang out: from **Charlie Musselwhite**, **Kingfish** and **John Mayall** to **Cedric Burnside**, **North Mississippi All Stars**...and now, **Christopher Wyze & the Tellers**. **Live in Clarksdale**, the soundtrack and DVD video, features eight of the band's original radio-charting **Stuck in the Mud**



Christopher Wyze

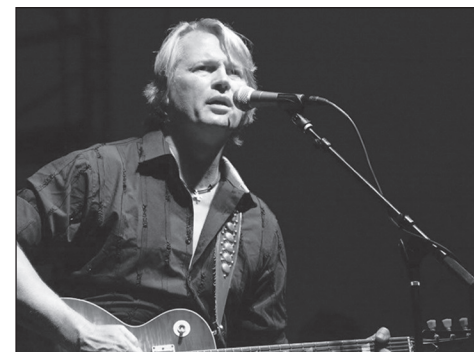
album studio singles, including their RMR #1 hit "Back to Clarksdale." Plus, it features two all-time blues standards from the 1920s: "How Long, How Long Blues" and "Nobody Knows you When You're Down and Out" made famous by early blues recording stars **Leroy Carr** and **Scrapper Blackwell**. Along with the soundtrack and live show video, the combo CD/DVD set features a 50-minute "all things Clarksdale" documentary filmed in the Delta and hosted and produced by **Christopher Wyze**. Look for an in-depth feature with **Wyze** in the July issue of **Metronome**.

The 2025 edition of the **Jimi Hendrix Experience Tour** which started on March 11 in Ohio continues to wind its way along the east coast and will conclude on April 12 in Georgia. The tour once again features a diverse, star-studded lineup of mainstays such as **Kenny Wayne Shepherd**, **Zakk Wylde**, **Eric Johnson**, **Devon Allman**, **Samantha Fish**, **Mato Nanji**, **Noah Hunt** and **Christone 'Kingfish' Ingram**. **Marcus King** is a first-timer for 2025 and brings fresh, new energy to **Hendrix's** timeless repertoire. With inspiring originals and beautifully re-imagined classics, **Father & Son**, the forthcoming debut collaboration by legendary bassist **Nathan East** and his



Nathan & Noah East

wunderkind 24 year old pianist/organist son, **Noah** was released April 18, 2025. The album which captures the intimacy of the jazz duo and trio format, infused with the powerful spirit of rhythm & blues was recorded at the legendary EastWest Studios in Los Angeles by GRAMMY®-winning engineer and producer **Moogie Canazio**. Guest artists appearing with **Nathan** and **Noah** are some of their famous friends and collaborators including **Eric Clapton** (with whom **Nathan** has toured for over four decades), famed flautist **Hubert Laws**, vocalists **Merry Clayton** and **Billy Valentine** and many more. With **Father & Son**, **Nathan** and **Noah** showcase their rich interplay and chemistry and join an illustrious group of many famous musician fathers and their sons across all genres of music, including **Ringo & Jake Starkey**, **Bob & Jakob Dylan**, **Joshua & Dewey Redmond**, the **Marsalis family**, and **Bob & Ziggy Marley**, among others. **Nathan** brings his signature grooves, fluid runs and deep musicality to the project. For **Noah**, this is a powerful introduction to the jazz world, highlighting his soulful touch on piano and masterful command of the Hammond B3. Together they create a sound that is heartfelt and electrifying. Vermont-based singer-songwriter **Reid Parsons** will release her new, debut album **Back to Back**, on April 25th. **Back to Back** is a product of passion, persistence, and deep introspection, partially funded through a crowdfunding campaign and completed with income from Parsons' work in farming and food systems. "These sounds I had in my head are now tucked in this magical little locket that, when I open it up, transport me to a wonderful world," she says. "Making this record has been the most meaningful thing I've done in my life." Southern California rockers **Robert Jon & The Wreck** have officially announced the release of their ninth studio album, **Heartbreaks & Last Goodbyes**, due out August 22nd via Journeyman Records. Produced by the legendary **Dave Cobb** (Chris Stapleton, Jason Isbell, Rival Sons), the new album finds the band firing on all cylinders—raw, reflective, and tighter than ever. **Heartbreaks & Last Goodbyes** captures the band at a creative peak, drawing from real-life experiences of love, loss, and redemption. Across ten riveting tracks, **Robert Jon & The Wreck** explore the full emotional spectrum, delivered with thunderous riffs, razor-sharp grooves, and some of their most compelling lyrics to date. It will be available on CD, limited edition colored vinyl, and in special merch bundles, including an exclusive shirt and bandana package. See the band live when they stop by August 9 at The Blue Ocean Music Hall in



Rockie Lynne

Salisbury, MA. Celebrated country and roots music artist guitarist **Rockie Lynne** will bring his unmatched energy and musicianship to living rooms around the world with the release of his new concert film **Rockie Lynne: Live From The Sharon**, premiering April 18 on Amazon Prime. Filmed live at The Sharon L. Morse Performing Arts Center in Lady Lake, Florida, the performance captures **Rockie** and his band at their most electrifying—an evening of soulful ballads, driving roots rock, and virtuosic guitar playing that showcases why he's one of country music's most captivating live performers. Directed by **Mike Scott Bogdonoff**, **Live From The Sharon** is a dynamic, front-row-seat experience that blends **Rockie's** heartfelt storytelling with the high-level musicianship that has earned him a devoted following throughout the Southeast and beyond. **PASSING NOTES:** On January 30, 2025 we lost **Marianne Faithfull** at age 78. She had a string of successful singles and an album in the mid-1960s as well as some leading film roles. Her status as **Mick Jagger's** muse overshadowed these achievements especially as she descended into a long period of drug dependency and lived on the streets during most the 1970s. She made a highly successful comeback with the 1979 album **Broken English**, which featured the hit "The Ballad Of Lucy Jordan" and eventually cleaned up in the 1980s while continuing to release a slew of respectable album, that suited her raspy voice, as well as acting; On February 28, 2025, **David Johansen**, the last of the legendary **New York Dolls** passed away at the age of 75 from brain cancer. While not a commercial success in the early 1970s, the trashy and glam **New York Dolls** achieved cult status and were highly influential as a proto-punk band while Johansen was not unknown for performing in drag. He continued as a solo act and rebranded as **Buster Poindexter** in the late 1980s and also performed in the blues act, Harry Smiths while taking on acting roles. There were **NY Dolls** reunions in the

early 2000s that enthused the old fans; On Marc 6, 2025, Punk pioneer **Brian James** passed away at age 70. With the **Damned**, he recorded the first ever Punk single and album and was the first of the British scene to tour the US. Always on the look out for innovation, he co-founded the gothy and poppy, **Lords Of The New Church** with **Stiv Bator** which lasted until 1989. Later he played in the U.S. Super Group **The Racketeers** as well as his own, **The Brian James Gang**. In 2022 there was one last **Damned** reunion that was highly welcomed and suitably rounded out his musical contributions; **Clem Burke**, **Blondie** drummer, passed away from cancer April 6, 2025. When not in **Blondie**, he also played with the **Romantics**, **Pete Townshend**, **Bob Dylan**, **Eurythmics**, **Dramarama**, **Fleshtones**, **Iggy Pop**, **Joan Jett** and innumerable side projects. **Burke** was known for his dynamic and emotional drumming as well as his sense of humor. He also founded a drumming charity.

VIDEO PICKS OF THE MONTH: Dungeons and Dragons: Honor Among Thieves- A charming thief and a band of unlikely adventurers undertake an epic heist to retrieve a lost relic, but things go dangerously wrong when they run into the wrong people.

Dungeons and Dragons: Honor Among Thieves brings the rich world and playful spirit of the legendary roleplaying game to the big screen in an action-packed adventure; **Kraven-** In Siberia, Sergei Kravinoff kills drug lord Semyon Chorney in a maximum-security prison and flees to meet his partner that is waiting for him in an airplane. While traveling back home, Sergei recalls his saga sixteen years ago, when his father Nikolai Kravinoff travels with his brother Dmitri “Dima” to Tanzania for a hunting trip to prepare them to take over his drug trafficking business. When Nikolai shoots a lion, the wounded animal attacks Sergei. Seriously injured, a girl named Calypso finds him, gives a potion to him saves his life. She leaves a tarot card with him, and Sergei is miraculously healed. Nowadays, Sergei is a vigilante and urban legend known as Kraven, the Hunter, who hunts criminals. Aleksei “Rhino” Sytsevich is a powerful competitor of Nikolai that uses Kraven’s brother as bait however Kraven teams up with Calypso (who is now a lawyer in London) to help him in his quest to defeat the Rhino; **In The Land of Saints & Sinners-** Living a quiet existence in a small Irish village, World War II veteran and widower Finbar Murphy (Liam Neeson) leads a double life

as a hitman working for an underworld boss. However, three IRA members shows up in his home town and pulls him back into the world of vigilante justice; **Hustle-** After being fired from the Philadelphia Seventy-Sixers, pro basketball scout (Adam Sandler), Stanley Sugerman, is excited, for the first time in a very long while, when he unknowingly discovers Spanish amateur baller, Bo Cruz, playing in a park outside Madrid. Fueled with new-found purpose, Stanley makes it his mission to groom Bo for the NBA as he believes they both can make it. One of Adam Sandler’s finest films; **The Life List-** A young woman revisits her childhood aspirations through the urging of her dying mother, only to discover that pursuing her lifelong dreams takes her on an unforeseen journey of reconciliation and joy. Hey now friends and fellow musicians, that’s all for now, but we’ll be back next month with more tales from the world of music. Until then, stay safe, be happy *and* keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY TAURUS, YOU BULL YOU.** Happy Mother’s Day to all you beautiful Moms out there. Wishing you all a wonderful day. Thanks for reading.

--Compiled by **Brian O.**

Trump Takes On Ticket Scalpers. Will It Change The Game for Fans and Artists

by *Richard K. Berger, Esq.*



In 1978, I saw ZZ Top at the old Boston Garden for \$5.00. For almost two decades, my family and friends have gone to the Saratoga Jazz Festival to hear great jazz, be a part of a super-cool community of music lovers, and also not have to spend too much money to see the likes of George Benson, Etta James, Tony Bennett, Stanley Clarke, Dave Brubeck, and so many more. Then, a few years ago, Live Nation acquired rights to the venue (SPAC), and it doesn’t look or feel the same to me—plus, everything got more expensive. I am sad.

As of the date of this writing (April 1, 2025), President Trump signed an executive order to fix everything. But will it? As a caveat, this article is not a political statement—it’s a discussion of what, if anything, can fix what may be broken here. The order, signed on April 1, 2025, directs the Federal Trade Commission (FTC) to ramp up enforcement against ticket brokers who use bots to buy up massive amounts of tickets, only to flip them for ridiculous markups. It also calls for greater price transparency, ensuring that fans see the full cost of a ticket upfront instead of being blindsided by extra fees at checkout. The move follows ongoing antitrust scrutiny of Ticketmaster’s parent company, Live Nation, which has long been accused of monopolistic practices that squeeze both

artists and consumers.

For those old enough—remember the Ticketmaster counter in the basement of the old Shopper’s World? Yeah, this is not that. It is very much unclear if FTC enforcement will lower ticket prices, although it might increase pricing and fee transparency. So, it may still cost you \$900.00 to see Taylor Swift, but at least you’ll know that right up front. YAY! Great! Also, keep in mind that big players adjust themselves to changing market conditions to find ways to get just what they want—albeit with different strategies. When the internet threatened to destroy the big record labels, the labels lobbied, and SoundExchange was created to collect and pay performance royalties for the non-interactive streaming of digitally transmitted sound recordings. Normal folks call that streaming. Other laws, such as the Music Modernization Act, adjust how the market is organized (how the game is played). Those at the height of money generation in the music business are always protecting and adjusting their positions to maximize and protect their revenue streams. If a president, an agency, or a court tells them to zig, they will plan ways to zag. That is, after all, how markets work.

And this is not happening in a vacuum. Live Nation and Ticketmaster are facing

major antitrust actions. The DOJ, joined by 29 states, sued in May 2024, alleging monopolistic control over ticketing and concerts. A consumer lawsuit also challenges their pricing practices. Both cases are ongoing, with mounting pressure for structural changes, including a potential company breakup or regulation.

So, will this executive order change the game? Or is it just another political move with little real impact? Time will tell. But for now, fans, artists, and industry insiders alike will be watching closely to see if this is the beginning of a fairer live music experience—or just more of the same.

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

Disclaimer: This article is not to be relied upon as legal advice or tax advice. Consult your professional advisors before making decisions about these issues.

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