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10/1- Marc E. Bassy
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10/5-Bo Staloch; Emma Ogier
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10/10- Frankie & The Witch Fingers; Population II
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10/12- Arlie; Gretchen Klempa; Nordista Freeze
10/15- Tee Grizzley
10/16- Spencer Crandall
10/17- Kathleen Edwards
10/18- Revocation; Judiciary; Inferi; Vomit Forth
10/19- The Spill Canvas; Mae; Ace Enders
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10/21- Laundry Day
10/23- Clay Street Unit
10/24- Pouya
10/25- Próxima Parada; yeemz
10/26- Hobo Johnson
10/27- Mac Saturn
10/28- Black Pistol Fire; The Thing
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10/30- Stand Atlantic; Daisy Grenade; Sakoya
10/31- The Motet plays Jamiroquai with Michael Wilbur

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10/2- Suzy Bogguss
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10/5- Coco Montoya
10/9- Erin Harpe Country Blues Duo; Shawn Mullins
10/10- Gary Hoey
10/11- The Catnip Junkies
10/16- Toronzo Cannon
10/17- "Live from Laurel Canyon - Songs and Stories of

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10/23- Joshua Radin
10/31- The Jeff Pitchell Band - Halloween Show

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10/4- Neal and the Vipers
10/10- Confounded Bridge
10/11- ThroughThe Doors
10/17- Bad Intentions
10/18- Monster Mike Welch
10/24- Sugar Ray And The Bluetones
10/25- The Peacheaters
10/31- Johnny A.

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10/2- Micky & The Motorcars
10/3- Chanel West Coast; Toxtricity: System of a Down Tribute
10/4- Smif N Wessun; the Cabrini Kings; Alex Harris
10/5- Still Feel Like Your Band: John Mayer Tribute
10/7- Vinofile Plus Pick Up Party; Think:X An Exploration of the Music of Pink Floyd
10/8- Nate Smith; Feng E
10/9- Beccs & Katie Martucci
10/10- Solomon Georgio
10/11- Zebra "50th Anniversary Tour"; Anything But Human
10/11- City Winery and Boston Comedy Festival Present: Comedy and Cabernet
10/14- Phony PPL
10/15- Idan Raichel
10/17- Songs In The Key of AG featuring Alvin Garrett
10/18- Boy Band Brunch; Will Anderson
10/19- Juan Fernando Velasco
10/20- Carminho
10/21- Lachy Doley; Jason Eady & Gabe Lee
10/24- Ryan Lee Crosby & Todd Albright; GeGè Telesforo; Spajazzy
10/25- Rufus Wainwright
10/26- Herman's Hermits starring Peter Noone; Erik Angel
10/27- Cold; Edisun
10/29- Claudio Simonetti's Goblin; Late Night Thoughts
10/30- Ashes & Arrows
10/31- Aynur Doğan

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10/1- Rose Cousins album release
10/2- Elias Cardoso album release
10/3- Jeffrey Foucault; Old Hat Stringband
10/4- Eric Andersen
10/5- Puuluup
10/6- Hanneke Cassel Band; Keith Murphy; Jenna Moynihan
10/7- Almost Olive; Lexi Ugelow
10/8- Lisa Sanders
10/9- Joe K. Walsh album release show with Rich Hinman, Zachariah Hickman, Dave Brophy, and Ella Jordan
10/10- Bitch
10/11- Sam Reider & the Human Hands
10/12- Flynn Cohen & Laura Orshaw
10/13- Passim Monday Discovery Series
10/14- Symbio (Sweden) cinematic electro-folk
10/15- Spencer LaJoye
10/16- Paul McKenna
10/17- Lindsay Foote and Nora Meier
10/18- Passim School of Music Recital; Buskin & Batteau; Sophie Buskin
10/19- Tracy Grammer
10/20- Iona Fyfe
10/21- Joan Shelley
10/22- Kim Richey
10/23- The DonJuans
10/24- Mark Erelli; Elizabeth & the Catapult
10/25- Edie Carey
10/26- Vienna Teng
10/27- The Rough & Tumble
10/28- Tall Tall Trees; Christopher Paul Stelling
10/29- Louise Bichan
10/30 & 31- Peter Mulvey presents the Lamplighter Sessions

HOUSE OF BLUES
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10/1- The 502s - Easy Street Tour
10/2- Flatland Cavalry
10/5- The California Honeydrops
10/7- Noah Cyrus
10/8- Black Rebel Motorcycle Club
10/9- The Rapture
10/10- AFI
10/11- Petey USA
10/12- Marisyahu
10/14- Rico Nasty
10/15- Gigi Perez
10/16- Yung Lean

10/17- Richey Mitch & The Coal Miners
10/18- Strangelove
10/19- Lamp
10/23- Little Big
10/24- Chase Matthew
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10/31- Thrice

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10/1- Blaque Dynamite
10/2- The Soul Rebels
10/5- Jeffrey Foucault
10/6- Crushville
10/8- Cedric Burnside
10/9- Morgan James: Soul Remains Tour
10/10- Chief Adjuah (Formerly Christian Scott)
10/12- The Boneshakers
10/13- Higher Ground
10/15- Live From Laurel Canyon
10/16- Caity Gyorgy
10/17- Jesse Roper
10/19- Cindy Blackman Santana
10/20- Jimmy's Tom Petty Birthday Bash
10/26- Kristina Marinova
10/27- Jumbo Circus Peanuts Halloween Bash
10/29- Spyro Gyra
10/30- Ronnie Baker Brooks

LEADER BANK PAVILION
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10/8- Sombr:The Late Nights & Young Romance Tour

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

10/1- Kevin Gates; Gelo; Rob Kazi;
10/3- Jordan Davis; Mitchell Tenpenny; Vincent Mason; Mackenzie Carpenter
10/4- Chance the Rapper
10/7- Seether & Daughtry; P.O.D.; Kami Kehoe
10/8- Aminé
10/9- Haymakers For Hope
10/10- Royel Otis
10/12- El Alfa
10/13- My Morning Jacket

All Things Music Since 1985!



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 10/17- The Psychedelic Furs; Gary Numan
 10/19- DoeChii
 10/21- Big Thief; Lomelda
 10/24- Magdalena Bay; Oxis
 10/25- Mudvayne; Static-X; Vended
 10/26- Maddox Batson; Ryder Grimes
 10/30- Cage The Elephant; Hey; Nothing; Common People

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

10/1- The Coven of the Vamps (drag/burlesque)
 10/3- Owsley's Owls
 10/4- The Young Americans (David Bowie tribute); Queen Rhapsody (Queen tribute); Soraia; The Cocktail Slippers; River City Rebels; The Chelsea Curve
 10/5- Martin Morell Fredette; The Peasants
 10/6- Bent Luck; Notadog
 10/7- Bars Over Bars Hip Hop Showcase
 10/8- Fully Celebrated Orchestra; Blues Dream Box; Western Faults
 10/10- Uncle Johnny's Band; Odacova; Potluck Blues Band
 10/11- The Lazy Anarchists; Scotty Saints & TB; Flock of Rejects; Slow Coyote; Slow Quit; Tarbox; Husbands; Dogs Run Free; Tunneling
 10/12- Shiny Beasts; Wray-Ons; Black Souls
 10/12- Midway or the Highway Open Mic
 10/13- Bad-ass Burlesque Punk Rock Dance Party
 10/14- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
 10/16- Bad To The Bone (drag/burlesque)
 10/17- Promised Land; The Femmes
 10/19- Mel Levi; Ghost Girl
 10/22- Diamond Blues Jam (Jerry Garcia Band Tribute)
 10/24- The Reckoning Crew

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

10/4 Memories of Patsy Cline (Tribute)
 10/11- Carly Tefft; Nutshell (Alice In Chains tribute)
 10/16- The Brown Dog Band
 10/17- Monster Mike Welch; Paper In Fire (Mellencamp Tribute)
 10/18- The Winehouse Project featuring Lisa kay
 10/19- Meet Loaf (Meat Loaf tribute)M
 10/24- Running on Jackson (Jackson Browne tribute)
 10/25- Edwin Pabon Orchestra & Tito Puentes Jr.T
 10/30- 1th Nervouse Breakdown (Rolling Stones tribute)
 10/31- AD/HD (AC/DC Experience)

THE ORPHEUM THEATER
Boston, MA.
(617) 482-0106

10/7- Jesse McCartney; Ana Sky

10/11- The Cult & Death Cult; Patriarchy
 10/16, 17 & 18- Louis CK; Ridiculous
 10/19- Lao Lang
 10/25- Dermot Kennedy; Haffway

PALLADIUM
Worcester, MA.
(508) 797-9696

10/1- Oceano - Farewell Tour
 10/2- The Sound Of Animals Fighting; Future Palace
 10/3- The Story So Far; Life Of Agony
 10/4- Hyperglow
 10/8- haunted House presents Nightcrawler Tour
 10/9- Vertical Horizon
 10/11- Gimme Gimme Disco
 10/12- Mushroomhead
 10/14- 200 Stab Wounds
 10/17- Acceptance
 10/18- Bingo Loco
 10/24- Counterparts
 10/29- Biohazard

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

10/1- Christone "Kingfish" Ingram; Mathias Lattin
 10/2- Aidan Bissett; Zach Hood; Lulu Simon
 10/3- Kota the Friend
 10/4- Skinshape; Sons of Sevilla
 10/5- Letliv; Vanna; Hue
 10/6- Swans; Little Annie; Paul Wallfisch
 10/8- High Vis; Secret World; Cold Gawd
 10/10- Destroyer; Jennifer Castle
 10/11- Noga Erez; V1v1d
 10/12- Jack & Jack; Edwin Honoret
 10/13- The Sword; Rickshaw Billie's Burger Patrol; Moon Destroys
 10/14- Between Friends
 10/15- Destin Conrad; Mack Keane
 10/16- Xana; Siena Liggins
 10/17- Quadeca; Rozey
 10/18- Driveways; Winona Fighter; Keep Flying
 10/19- Molly Grace; Meg Smith
 10/22- Infinity Song
 10/23- Belly
 10/24, 25 & 26- Pigeons Playing Ping Pong; Big Something
 10/30- Don Broco
 10/31- Fleshwater; Chat Pile; Balmora

SINCLAIR
Cambridge, MA.
(617) 547-5200

10/1- Oracle Sisters; Boomershack
 10/2- Tops; Starcleaner Reunion
 10/3- Home Is Where; Forests; The Glitter Boys
 10/4- Bertha; Grateful Drag

10/5- The Callous Daoboys; Unity TX; Your Spirit Dies; Crush
 10/6- Marietta; Awakebutstillinbed; Gollylagging
 10/7- The 77 Tour; Colony House; Happy Landing
 10/8- Water From Your Eyes; Her New Knife; Editrix
 10/9- Adam Melchor
 10/10- Adrien Nunez; Brody Clementi; The Glitter Boys
 10/11- Pile; Nnamdi
 10/12- Miki Berenyi Trio; Gina Birch & the Unreasonables
 10/13- Pachyman & Mndsgn
 10/14- Digital Dancer Tour; 6arelyhuman; Dev
 10/15- The Frights; Remo Drive
 10/16- Tors; Ber
 10/17- Fleetmac Wood; The Glitter Boys
 10/18- Night Tapes; Cult of Venus
 10/19- Pale; Ruston Kelly; Sam MacPherson
 10/21- Vincent Lima; Chance Emerson
 10/22- The Click Five
 10/22- Sun Room; West 22nd
 10/24- Chaparelle; The Glitter Boys
 10/25- Ezra Furman; The Golden Dregs
 10/26- Big D and the Kids Table; Westbound Train; The JB Conspiracy
 10/27- Lojay
 10/28- Lydia Kollins, Suzie Toot & Kori King from RuPaul's Drag Race
 10/29- Jenevieve
 10/30 & 31- Leith Ross

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10/3- Don Jovi
 10/4- Mindy Smith
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 10/9- Halley Neal
 10/10- Morgan James
 10/11- Toranzo Cannon
 10/12- Donna Byrned & The Marshall Wood Trio
 10/15- Nosferatu: Symphony of Horror (1922)
 10/16- The Smack Dabs
 10/17- Jeffrey Foucault
 10/18- Jesse Agan (Music of Queen)
 10/20- Elin Hilderbrand discussing The Academy co-written with her daughter Shelby Cunningham
 10/22- Night of the Living Dead (1968)
 10/23- Thunder and Rain Band
 10/24- Jonatha Brooke
 10/25- Moondance
 10/26- Michael Dutra & The Strictly Sinatra Band
 10/29- House on Haunted Hill (1959)
 10/20- The Young Fables
 10/31- Ronnie Baker Brooks

TD GARDEN
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(617) 624-1000

10/2- Reneé Rapp
 10/10- Mana

10/17- Tate McRae
 10/26- Bryan Adams
 10/27- Laufey

THEODORE'S
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10/1- Jazz Series with Jason Schwartz
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 10/3- Six Pack of Blues
 10/8- Juke Joint Blues with Brother Sal
 10/9- Rockstar Karaoke
 10/10- Jr. Krauss and the Shakes
 10/11- The Peter Poirier Band
 10/16- Rockstar Karaoke
 10/17- Tommy Whalen & The Ragged Edge
 10/18- Neal Vitullo and the Vipers
 10/22- Acoustic Wednesdays with Tom Whalen
 10/23- Rockstar Karaoke
 10/24- The Amplifiers
 10/25- The Racky Thomas Band
 10/30- Rockstar Karaoke
 10/31- Brother Sal's Blues

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

10/2- Noel Miller
 10/3- Maz Jobrani
 10/4 & 5- The Princess Bride: An Inconceivable Evening with Cary Elwes
 10/8- UpDating
 10/9- Chris Distefano
 10/10- Are You Garbage
 10/11- Chris Distefano
 10/12- Ashley Hesseltine
 10/15- Geoff Tate's Operation
 10/16 & 17- Atsuko Okatsuka
 10/18- Alex Edelman
 10/20 & 21- Conner O'Malley
 10/23- Neko Case
 10/24- Beth Stelling
 10/25- Rafi Bastos
 10/26- Sasha Colby
 10/28- Tommy Emmanuel CGP
 10/29- The Moth Mainstage
 10/30- A NightMARE with Casey Sherman

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Raymond Gonzalez

Composer, arranger, producer and multi-instrumentalist, Raymond Gonzalez is back with a brilliant new singer-songwriter album entitled, *Where This Road Goes*. Never one to rest on his laurels, Gonzalez used songs from his vast catalog as well as newly penned tunes to round out the project.

I spoke with Raymond one day in July and he talked about getting back to his roots and revisiting the music he truly loves...

METRONOME: Your new album sounds great. Did you go back to your roots for this one?

Raymond Gonzalez: I'm always writing songs, so I keep a lot of balls in the air. I love poetry, so I love putting the two together. But sometimes it's just really nice to sing songs. So I went back to that.

I write a lot, but a lot of it is just crap. I found a collection of songs here that I was happy to put out as an album.

METRONOME: Did you write all new songs for the record?

"The Grey Sparrow" is quite old. I would say 12 years old or something like that. "A Notion," the second song, that's a good 15 years old. "Ana Christine" goes quite a ways back too. So there are a few things that really go back, but everything else is new.

METRONOME: Did you record those songs on passed CDs?

No, these recordings are all brand new.

METRONOME: How did you call up the older songs? Did you have them recorded on a cassette somewhere?

You're funny (laughs). Cassettes... Yeah, I have a few thousand that I'll never hear again. We're old enough to know that cassettes was the way to go back in the day.

These are the songs that actually stayed in rotation because I liked them. Sometimes my wife will say, I really like that song. So I think about it that way. They stayed in rotation because I liked them, and when I played out, the audience like them too.

METRONOME: Did you record the project yourself?

Yeah.

METRONOME: How long did it take to record everything?

Well, like I said, I've been working on

some of these songs for years. Once I got to "Highway 5," it was written in a half an hour, and I recorded it the next day. I probably added an instrument or two as the days went by. Once it's ready, it doesn't take that long.

METRONOME: Who mastered the project?

I sent it to Toby Mountain. It just adds a sheen and a silver covering that makes it sound so different.

METRONOME: Did you know going into a song that it would need keyboard or banjo or mandolin or did it just happen organically?

Once I get it in my head, I know what



it needs. If there is a rhythm implied, that dictates what's going to happen, but it can be both. It can be all worked out in my head or can just happen organically.

METRONOME: How did the vocals happen for you? Did you have to labor over some of them?

When you write something, you start with what's there. Then all of a sudden you listen to it and say, Oh, the phrasing doesn't work. You have to be flexible and try a lot of different phrasing. The best songs are written spontaneously, where the words and music come together.

You know, the older I get, the stronger my voice gets. Who knows how that happened? I feel like I had a lot more control and a lot more power.

METRONOME: Were there a couple of songs that you didn't like the phrasing of?

Yeah. I tend to put a lot of stuff on and

I'm a really harsh editor. So I will take a lot of stuff out, but for a lot of the vocals, once they were done, they were done.

METRONOME: How did the recording process work for you?

Guitar comes first, then vocals, and whatever else happens, happens. Everything else comes after the guitar and vocals.

METRONOME: Let's talk about some of the songs on the album. "Highway 5" was very imaginative. What inspired the writing of that?

That was a very spontaneous song. I grew up in California. When you're in college,

METRONOME: How old were you when you spent summers with your Dad?

This was when I was a teenager. I stopped going there when I was 18 after I graduated high school. This was a long time ago man. It was good.

METRONOME: "Just Another Cloud" had a bluesy sentiment to it. What was that about?

I love jazz standards, and I do a lot of writing in that genre. I've done a lot of guitar work in that area and I used to be a GB player for that stuff. I love that era. I was also letting go of some stuff that's been a bit of an

albatross. Once that's done, you're just sort of floating free. It's like, Oh, there's no more attachment there.

METRONOME: What are the new tunes you wrote for the album?

"Where This Road Goes," "Highway 5," and "There's A Woman On A Rock." That went through four iterations before I got to the piano. It was an acoustic rock song initially. It just wasn't working. So I wrote four other parts to it, and finally got to the piano. Then it all sort of fell together.

The other ones are sort of years old... "When It Rains," "Nereid," and "Show Me The Sea."

METRONOME: What was "Nereid" about?

Well, my father was slowly passing away. He had a bit of dementia, and he was fading.

He was always very metaphysical. That was one of his passions. So I kind of honored him with that in his slow passing. He passed away in 2022.

METRONOME: How old was he?

91. He did okay (laughs).

METRONOME: I loved the song, "Show Me The Sea." What inspired that?

That was actually just an exercise in language. There were a couple of verses written, and then I put it away. Then our neighbors down the street, they were a gay couple and together for 51 years, and one of them passed away. So I wrote that middle verse and the song had a purpose.

They always wanted to live by the sea. That was their thing. They had an incredibly wonderful life together.

METRONOME: Did they know that you wrote the song for them?

They did. I did give Luciano the album and

the lyrics, so he knows.

METRONOME: I really dug the joyous banjo instrumental, "Ana Christine (On The Day After Her Graduation)." Who is Ana Christine?

She's my niece in California. I sort of adopted cousins and it's their daughter who functions as my niece. She graduated from college 12 or 13 years ago, and on that day, I wrote this tune for her. She and I have a really positive connection. I have a deep appreciation for her and she's very smart.

She got married a couple of years ago and has a new family going. She's one of these all purpose Renaissance gals. She can do anything.

METRONOME: Are you thinking of bringing this album out and playing the songs?

That's a good question because I sort of jumped off the stage for quite some time. I do have one gig coming up in October. I was going to do a CD release show online, but I've had a couple of hand injuries. My chops are just getting back. I miss playing.

METRONOME: What happened to your hand?

I have arthritis in my thumb. It's my right hand thumb and I am a finger picker. I've been playing at a high level for decades. I've done pretty well for myself.

When you get an injury now, it takes a lot longer to heal than it used to. I also have an essential tremor. It was finally diagnosed after many years. It takes me almost a solid hour

of warm up before I can play.

METRONOME: Are you still going to do the October show?

Yes, I'm going to do the October show once it gets settled. I have a student who has this cool, old renaissance church that he uses sometimes for acoustic shows. It's a great room in Swampscott. That will be the first show for me in a number of years.

METRONOME: How many minutes will you play?

I'll probably play most of the album and do some old stuff that people like. I'll get my feet wet again.

METRONOME: What else is coming up for you musically in the future?

I have another singer-songwriter album in the works. It's going to be a little darker and have a little more drive from a guitar perspective.

METRONOME: Why do you say that?

I'm working more rhythmically with the low end of the guitar and getting down and dirty with the lower tunings. I'm really loving what's coming out and I'm gonna do a couple of covers.

METRONOME: What covers did you decide on?

One is a very avant-garde version of "Jailhouse Rock." I've never played it out. It's a very Lou Reed, '80s New York underground sound that I love.

METRONOME: What made you choose that song?

I do a lot of arrangements just to keep my chops going. I just loved this one and it really worked out well. There are changes all over the place and it's pretty fun. It was a stitch to do it this way.

METRONOME: Have you already started recording?

Oh yeah. I recorded "Jailhouse Rock" in 2010 and just updated it a month ago. I'm really enjoying playing with language again. I really enjoy poetry and poetic writing.

METRONOME: What else is on your musical horizon?

Well, I'm trying to get my hands back. I was going to go to California at the end of this summer and try to get some things lined up, but it's too hot and my hands aren't doing what they're supposed to do. It's a little bit crazy out there in the world right now. I just decided, nah, I'm gonna let it go for a bit and see how we do later on.

METRONOME: Any plans to play live again after the October show?

My wife Pam has been trying to get me to do a Holiday show online. I did a record of Renaissance Christmas music, because I love the Renaissance. I could certainly drag those songs up.

METRONOME: Are you still teaching guitar via Zoom?

I do it all by Zoom now. I have students across the country. They're all adults. Some of them are really high level players. It's great. There are songwriters and some of

them want to learn how to write and arrange. Then I have some average players that take lessons just for fun.

METRONOME: Are you completely out of teaching at the University?

No. I'm only doing the guitar ensemble now. I'm done with the classes. There's a song on the album, "When It Rains," that expresses some frustration there. When you're an adjunct, anything can happen. There's no loyalty really, but I'm still there on a limited basis.

METRONOME: How many students do you have?

It depends. You can have 10 or you can have one. It depends on the semester. It's fun. We have a good time.

METRONOME: Do you have any videos out?

Yes. If you explore my YouTube channel [www.youtube.com/@RaymondGonzalezTV], there's a bunch of guitar videos there. I have a sister-in-law who is a wizard cinematographer. She really helped with the look of them.

METRONOME: The CD front cover is cool. Who designed that?

It was created by Sean de Burca in the UK. We had a long conversation about ideas and concepts. I had the initial idea of some sort of road and night sky, but he came up with the guitar, road, moon and sky and brilliantly created the work of art you see there.

-- Brian M. Owens



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Top 5 for October 2025

(In NO Particular Order)

- Ross Thorn
- Sado-Domestics
- The Grimly Pleas'd
- Monster Mike Welch
- Gerald McClendon

SADO-DOMESTICS GETTING THE GHOST 11-SONG CD

- BIG CAT
- GOOD DAY
- I DON'T KNOW YOU VERY WELL
- AUTUMN GLOW
- THE GETAWAY (Major Motion Picture)
- NEW LOGO
- WOLF
- CHANCER
- TIP OF MY TONGUE
- KILLING ME KINDLY
- BALHAZAR

The Sado-Domestics is the singing-songwriting partnership of Boston-based musicians Chris Gleason and Lucy Martinez. Their music is an acoustic-fueled blend of folk, roots and rock with an emphasis on vocal harmonies and original songs. Their latest offering, Getting the Ghost is the band's fifth album, following Camouflage: Stories by T.J. Gerlach, Beach Day in Black and White, Hey, Oaxaca and Two-Egg Scrambler.

On Getting The Ghosts, the duo aligns themselves with some heavy, local musical cats in Jimmy Ryan on mandolin, Eric Royer on pedal steel, Jim Gray on bass and Jeff Allison on drums. Collectively the band spins out a desirable collection of originals that skirt Americana, Folk and Country with Lucy Martinez leading the charge with her excellent vocals.

Songs of note include the Hillbilly elegy, "Big Cat," the uptempo "Autumn Glow," the unusually entertaining "The Getaway," the pensive "Tip of My Tongue," and the chiming "Killing Me Kindly." Good stuff! [B.M.O.]

Contact-- www.sadodomestics.com

MOTHER BLUES W/GERALD McCLENDON SLEEPING WHILE THE RIVER RUNS 17-SONG CD

- PASS YOU BY
- SMOKECREEN

- KEEP YOU FROM HARM
- LEAVES TREMBLE ON THE TREE
- GOING DOWN FOR THE LAST TIME
- COMMON GROUND
- BED DOWN
- SLEEPING WHILE THE RIVER RUNS
- COME TO ME
- THIN LINE
- ME & IAN
- GLORY TRAIN
- HABIT OF THE HEART
- CHALK LINE
- WALK WITH ME
- WHERE'S THE FIRE
- SLEEPING (Reprise)

Singer extraordinaire Gerald McClendon is known in Chicago as the "Soulkeeper." His one-of-a-kind voice seethes Soul, R&B and Soul with magnificent, emotive ability. If you love the musical genres I just mentioned, you'll dig McClendon and his extraordinary style of performing classic soul and sounds of Motown, Stax and Atlantic records. He is the torchbearer for folks like Otis Redding, Smokey Robinson, Marvin Gaye, Stevie Wonder and the folks that came before him.

Although this album came out twenty years ago, his collaboration with the Mother Blues band continues to wow listeners. Features Mother Blues guitarist-keyboardist Steve Bramer, bassist Gordon Patriarcha, drummers Gikas Marks & Jim Barklay, keyboardist Jerry Soto, harmonica man Hurtin' Burt, horn man Baabe Irving and singers Carole Baskin, Lara Jenkins & LaShann McNicholas, Gerald and company laid it down thick and heavy throughout this well-crafted record.

Best tracks: the soul drenched "Pass You By," the funky groove of "Smokescreen," the snappin' "Leaves Tremble On The Tree," the bluesy lament of "Bed Down," the progressive R&B of "Sleeping While The River Runs," the sizzle of "Glory Train," the rowdy "Habit of The Heart," and the outstanding closing track, "Sleeping (Reprise)" featuring the Halsted Street National Uptown Choir. Outstanding! [B.M.O.]

Contact-- www.geraldmcclendon.com

ENUFF Z'NUFF XTRA-CHERRIES 11-SONG CD

- HEARTBEAT
- NO COLD FEELING
- SANIBEL ISLAND (It's Outta Control)
- HEAVY METAL
- MAGNIFICENT
- BACK TO THE WALL

- TAKE IT OR LEAVE IT
- YOU MAKE ME WANNA LIE
- STAR STAR
- ZILLION MILES AWAY
- SHINE

Enuff Z'nuff is a heavy glam metal band that was formed in 1984 in Blue Island, Illinois. In 1989, original members Chip Z'Nuff on bass and vocals and Donnie Vie on lead vocals were joined by guitarist Derek Frigo and drummer Vikki Foxx. The band signed with Atco/Atlantic Records that same year and released their debut self-titled album. The album spawned two hit singles that would change the course of their history, "New Thing" and "Fly High Michelle."

Still a major force after almost 40 years and 20+ albums later, Enuff Z'nuff has maintained a legion of loyal fans and continues to tour relentlessly worldwide. On this latest recording, Xtra Cherries, founding member Chip Z'Enuff joins with guitarist Jason Camino, drummer Daxx Nielsen and guitarist Luis Kalil and an army of special musical guests: Steve Stevens, Robin Zander, Gunnar Nelson, Steven Adler, Neal Schon and Donnie Vie to deliver a musical collection on tunes that rock with fierce abandon.

Radio friendly tracks include the rockin' charge of "No Cold Feeling," the driving "Magnificent" featuring Steve Stevens, and the uptempo cover of Jagger/Richards' "Star Star." A high octane rockin' outing from Enuff Z'Enuff! [B.M.O.]

Contact-- www.enuffznuff.com

CIONICO SPOKEN PORTRAIT 5-SONG CD

- HIGHER
- ALL OF ME
- EVERYTHING'S ALRIGHT
- I'LL WAIT
- MISS YOU

In 2010, Venezuelan drummer Oscar Balza founded Cionico. The group began as a personal music project that intertwined Balza's experiences through lyrics, vocal harmonies and musical sounds. Now composed of four members: Leo Rojo on vocals and guitar, Gerardo Pérez Giusti on bass and keyboards, Oscar Balza handling lyrics, music, drums, programming, and backing vocals, and Wade Torres on guitar, the group released their 12-song debut album co-produced by Carlos Quintero and Oscar Balza, with mixing handled by Bob St. John in 2022.

This 5-song CD represents 5 tracks that were previously released on their debut album recorded all in Spanish. Entitled Spoken Portrait, the songs were re-recorded in English and crossed the barriers of language. Sounding much like U2, Cionico delivers a huge, lush sound that is highly musical and fully original. Well written, played and produced, Cionico is a fine band worth watching. Good stuff! [B.M.O.]

Contact-- www.cionico.com

MARIA MULDAUR ONE HOUR MAMA 12-SONG CD

- MY HANDY MAN
- WHAT MAKES YOU ACT LIKE THAT?
- DON'T LOVE NO MARRIED MAN
- DREAMING OF YOU
- ORGAN GRINDER BLUES
- NO, PAPA, NO!
- ONE HOUR MAMA
- FUNNY FEATHERS
- GOTTA HAVE WHAT IT TAKES
- ANY-KIND-OF-MAN
- DOWN HILL PULL
- T-B BLUES

When Maria Muldaur was an aspiring singer in the early 1960s, one of the finest Blues Queens of the 1920s and 1930s, Victoria Spivey, took her under her wing and mentored Muldaur. Maria remembers in the album's liner notes. "Although, of course, I appreciated it at the time, over the years I've come to realize just how important her encouragement and support were to me and so many other musicians!"

Boasting a 60+ musical career, Maria Muldaur finally pays homage to the woman who guided her with this well-played and sung album called One Hour Mama with Maria's voice being well suited to these slices of sassy blues. Call it race music, bawdy music hall or vaudeville, but whatever name you settle on, Maria gives us 12 generous cuts from Victoria Spivey's songbook. The album was produced by Maria and recorded in Berkeley, San Jose, Michigan & New Orleans. Duets with Elvin Bishop and Taj Mahal make this record a must have for collector's of early 20th Century American music. Good stuff! [B.M.O.]

Contact-- www.mariamuldaur.com

BRAD "GUITAR" WILSON THE CALIFORNIAN 14-SONG CD

- IT HURTS ME TOO

- LIGHTNING IN A BOTTLE
- SAY YOU WANNA DANCE
- DEAD FLOWERS
- MONTEREY
- HEARTBREAKER
- READY FOR LOVE
- BACK ROADS
- SUMMERTIME BLUES
- GOIN HOME
- I WORK ALONE
- LOVE AND PEACE
- TEASER
- GROANING THE BLUES

California based singer-songwriter-guitarist, Brad Wilson is a prolific songwriter and it shows in his continuous album releases. His latest record, The Californian, features eight newly penned originals that show off his vast vocal and guitar prowess as well as his high-octane covers of Elmore James, Jagger/Richards, Mick Ralphs, Cochran/Capehart, Arthur Adams and Willie Dixon.

Recorded in Brussels, Belgium at the world class studio, ICP, with international musicians, the album features a re-release of Wilson's hit song, "Teaser," that was featured in the movie, Vampires. Sessions for The Californian also featured some musical heavyweights like drummer Tony Braunagel, keyboard player Chris Rhyne (Santana) and renowned Belgian drummer

Toto Poznantek among other players.

Best tracks include the bluesy wail of "It Hurts Me Too," the rockin' "Lightning In A Bottle," the two-steppin' bounce of "Heartbreaker," the Eddy Cochran tune sounding more like Cochran's version than The Who's, the funky "I Work Alone," the re-recorded "Teaser," and Willie Dixon's down & dirty "Groaning The Blues." [B.M.O.]

Contact-- www.bradwilsonlive.com

**ROSS THORN
FITTING IN
10-SONG CD**

- BABY THAT'S ALL I NEED
- FIRST CLASS CLOWN WAGON
- I LOST MY ACCORDION BUT I STILL KNOW HOW TO POLKA
- PICK-A-DEE-DAY
- INTERNET BLUES
- A MIDWESTERN GOODBYE
- FAR AWAY
- MARINER'S LAMENT
- WHAT'S UP WITH YOU
- FITTING IN

Raised in Wisconsin and now based in Minnesota, singer-songwriter-multi-instrumentalist Ross Thorn continues in the folk tradition of folks like John Prine and Woody Guthrie on his latest album Fitting In. His delivery is simple, yet soulfully satisfying as a hot fireplace on a frigid

winter morning. With a friendly voice and accompaniment on either banjo, fiddle, acoustic guitar or electric guitar, Thorn paints vivid pictures of love and life with his uncanny ability to translate those events in to musical composition.

Tracks that will find their way to radio waves across the country include the dexterous, uptempo banjo workout of "First Class Clown Wagon," the cleverly penned, "I Lost My Accordion But I Still Know How To Polka," the optimistic "Pick-A Dee-Day," the lonesome feel of "A Midwestern Goodbye," and the telling tale of "Far Away" featuring the Spine Stealers, Kate Ruland and Emma O'Shea on vocals. Mid-western Americana at its very best. Bravo! [B.M.O.]

Contact-- www.rossthornmusic.com

**HEAVENLY
OPERATION HEAVENLY
11-SONG CD/LP**

- TROPHY GIRLFRIEND
- K-KLASS KISSCHASE
- SPACE MANATEE
- BEN SHERMAN
- BY THE WAY
- CUT OFF
- NOUS NE SOMMES PAS DES ANGES
- MARK ANGEL
- FAT LENNY
- SNAIL TRAIL

• PET MONKEY

The prototypical 1990s UK Indie Pop band is re-releasing their then last studio album as an appetizer for their new single (below) and forthcoming comeback album. "Trophy Girlfriend" is surprisingly punchy and vibrant in the way rock powers pop. For "K-Klass Kisschase" they channel schoolyard chants with a slight rap edge for a complete change of scene. They get even more rambunctious and confident on "Space Manatee," probably one of the few rock tunes ever written about this Florida sea mammal.

Ben Sherman was a clothing brand that began in the early 1960s which must have been all the rage for the mods, yet Oxford-based Heavenly created this very rhythmic advertorial for them. They return to their romantic and melodic core competence on the still very honed and muscular "By the Way." They press down the accelerator on the sassy "Cut Off" for a quick joy ride through the playground.

Serge Gainsbourg was probably the most decadent French rocker of all times, but Amelia and the gang give "Nous Ne Sommes Pas Des Anges" a new shine and make it their own without falling into the France Gall trap. For "Mark Angel"

Continued on next page >>>



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they develop a mysterious atmosphere and syncopated beat for yet another change from what fans were expecting of them. They then allow the classic Indie sound to meander into Jazz tendencies on "Fat Lenny," but still give you a good roller coaster ride for your money. The dangerously upbeat "Snail Trail" puts all the dials in the red, in a tastefully mischievous manner.

To tie this one up, Amelia duets with Beat Happening's Calvin Johnson on "Pet Monkey," but honestly they didn't need any help to make a splash. There was no flab or filler here, yet the demise of drummer Mathew Fletcher doomed the band in 1996 and impaired record sales at the time. [Gecko]

Contact--

<https://heavenlyband.bandcamp.com>

**HEAVENLY
PORTLAND TOWN
2-SONG 7" SINGLE**

- PORTLAND TOWN
- SOMEONE WHO CARES

As their very first new release in nearly 30 years, Heavenly give it their all to follow up past greatness with tasteful melodies and smart arrangements that make you care again for this genre and band on "Portland Town." The B-side is a more

pensive and sedate tune, perhaps even a lullaby for middle agers that puts you into a gentle reverie. There are a lot of nuances and counterpoints in the melody which attest for all the other projects the surviving members have experienced in 3 decades. This builds up the anticipation for the full length LP next year. [Gecko]

Contact--

<https://heavenly.bandcamp.com>

**WHITNEY'S PLAYLAND
LONG REHEARSAL
3-SONG EP**

- LONG REHEARSAL
- ONLY DAUGHTER
- TALK

This San Francisco foursome deliver fresh yet melancholic indie pop, as if they had been apprentices in early 1990s Britain. The appeal revolves around Inna Showalter's sensuous vocals and George Tarlson's punchy, yet still sensitive guitar melodies. The opener is romantic and sweet with plenty of hooks to grab you, but over in less than 2 minutes of sheer bliss. "Only Daughter" has plenty of dynamics and is cleverly sautéed in reverb to sugar coat it for you. They downshift for the more sober intro of "Talk," but make it come to life with plenty of minor note melodies and let it rip on the endearing choruses before

introducing quieter parts with Glockenspiel and other condiments. This is definitely a keeper. [Gecko]

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

**THEE STRAWBERRY MYNDE
REFLECTIONS
4-SONG EP**

- REFLECTIONS
- SHE SETS THE SCENE
- BAD LOVE
- KNOW NO MORE

From the North East of England, these 3 lads take some high powered 60s style garage rocks with loads of riffage and give it a pleasant dosage of psychedelia to really inject it into our brains on "Reflections." They slow down a bit for "She Sets The Scene" and achieve Yardbirds like vocal layers. They pull out a harp to introduce the frenetic "Bad Love" and boost it to higher levels with some gang vocals. The harp makes a come back on the more sedate, yet deeper "Know No More." This is easily the best garage I heard all year. [Gecko]

Contact--

<theestrawberrymynde.bandcamp.com>

**GOSSIP COLLAR
SPINNING SILK FOR PARASITES**

10-SONG CD

- BREAKFAST (For The Baby)
- MIDNIGHT RIDE
- DORIAN
- SHALLOW EYES
- WALK IN THREES
- SEVENTEEN
- MOONCHILD
- DEAD FLIES
- HIDING PLACE
- WINDSONG

Back in 1984 at the London Batcave, these determined Boston kids would have ruled the universe. Their 2023 EP gave them a solid calling card in the post punk/Goth/Dark Wave scene and this well thought out full length release pushes them up a few more notches into their own Valhalla.

The eerie "Breakfast" firmly establishes their intent of mastering both technique and atmosphere as well as a mega-solid rock backbeat. "Midnight Ride" is very convincing with the intense riffs combined with Victoria's cold laser-sharp vocal delivery. For "Dorian" they introduce a contrast between Victoria's early venomous delivery and the latter melancholy for an evolutionary touch.

They revive the hypnotic hit "Shallow Eyes" with the tribal beat from the older EP. It worms its way into your subconscious thanks to its precision combined with

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its ability to groove. The bass of “Walk in Threes” mimics a powerful Diesel as Victoria gets a little more emotional at the microphone. They borrow the Blood And Roses drum beat for the ballad like intro of “Seventeen” and then speed up a little for a mid-paced tale of growing up. At an accelerated pace, the foursome deliver the fervent “Moonchild,” where the glockenspiel just charms you to death. The slow, gritty lead riffs of “Dead Flies” are the icing on the cake and shows how Gossip Collar can nuance the texture around their winning formula.

Victoria steps ahead of the mix for the somewhat threatening intro of “Hiding Place” until the fuzz guitar erupts around her. They do eventually soften the tone for the softer “Windsong,” yet maintain an element of guitar drama.

This band takes all the best from their previous incantations, Secret Hearts and Spitzz, and then adds the most effective licks in the Goth genre for a cavalcade of hits. They actively gig all over Boston. [Gecko]

Contact-- gossipcollar.bandcamp.com

FOXY TONIGHT TONIGHT 10-SONG CD

- TONIGHT
- ROCK AND ROLL CRIME
- DANCIN'
- HIDE AWAY
- PROMISE
- SORROW
- OVERRATED
- SHE WAITS ALONE
- ALREADY GONE

Orange County offer us this upbeat pop-punk US and UK supergroup centered around singer LP and guitarist Greg Antista. The glockenspiel of the title track adds melancholy for the decades to the otherwise riffy and cheerful track. The foursome add some defiant dynamics and gang vocals on the chorus of “Used” to arrive at an apropos 1970s vibe. “Rock And Roll Crime” has an anthemic character with loads of character.

For “Dancin’” they introduce a few momentum changes and some call and answer effects to add variety. There is a sentimental ballad in the form of “Hide Away” which holds out loads of light at the end of the tunnel. They pick up the pace again for the bouncy “Promise” which has LP singing very confidently. With John Maurer, a former member of Social Distortion, it’s no surprise that parts of

“Sorrow” remind us of these West Coast legends.

The bassier “OVERRATED,” has core elements from Blondie for a very rhythmic track that has classic flair. “She Waits Alone” returns to a mid-pace moodier level. With the record ender “Already Gone” they full-on rock out just to exit stage left with fully raised middle fingers in what was an all too short reprieve from our bourgeois daily lives. [Gecko]

ROBERT FORSTER STRAWBERRIES 8-SONG ALBUM

- TELL IT BACK TO ME
- GOOD TO CRY
- BREAKFAST ON THE TRAIN
- STRAWBERRIES
- ALL OF THE TIME
- SUCH A SHAME
- FOOLISH I KNOW
- DIAMONDS

Veteran Australian rocker Robert Forster has been a solo singer-songwriter 3 times longer than he ever was in the legendary Go Betweens, but is not showing any loss of momentum. For the opener he finds a way to be jazzy, use a harmonica and still generate quite a bit of the shimmering magic we know him for. The upbeat “Good To Cry,” with an amusing take on life, quickly moves you into a good mood thanks to the bouncy percussion and live band feel. He slows down for the long acoustic and solo “Breakfast On The Train” and gets a bit of lead guitar accompaniment (probably himself playing it) after a minute which gives the song a significant 3-dimensions and almost a Leonard Cohen vibe.

Foster’s wife Karin Bäumlér joins him on the duet, “Strawberries,” which turns into an amusing and cheerful autobiographical anecdote. Robert accents the rhythmical elements of “All Of The Time” for a rather insistent, yet tuneful love song for the boomer demographic. The guitar solo smoked.

For the downbeat “Such A Shame” you’re reminded of an Anglo-Saxon Jaques Brell, but the song starts picking up amplitude from the backing vocals and lots of extra instruments joining in on the fun. He practically talks his way through the otherwise very melodic “Foolish I Know.” The UK Blue Aeroplanes would approve.

“Diamonds” gets frantic on the choruses, all while our bard maintains his normal modus operandi on the verses. Robert Foster is very much doing his own thing, as he has done for decades, but still

manages to surprise us every step of the way. [Gecko]

Contact-- <https://robertforster.bandcamp.com/album/strawberries>

THE GRIMLY PLEASED 8-SONG CD

- I WILL SAY
- I'D BE DELIGHTED
- MY SUPERSTAR
- AH AH AH OH
- NOBODY DANCES AT SHOWS ANYMORE
- NDE LOVE SONG
- ADULT DELINQUENT
- BUT I DID IT

The Grimly Pleased come out of the gate thrashing and bashing in the finest sense of punk music. Singer Adam Thorsell, lead guitarist Chris Busch, rhythm guitarist Ben Hunter, bassist Ed Charbonnier and drummer Anders Geering prove to be taut and muscular throughout these eight well-penned originals. Recorded at The Record Company in Boston by Mike Quinn, there’s lots to like with this recording.

Great guitar tones, tight rhythms, raunchy vocals and clever lyrics help to make these songs fun and memorable. If you have a chance to see them live, make sure to get a bloody nose in the mosh pit. It will be worth it. [B.M.O.]

Contact-- thegrimlypleased.bandcamp.com

MONSTER MIKE WELCH KEEP LIVING TIL I DIE 13-SONG CD

- KEEP LIVING TIL I DIE
- LOVE ME BABY
- YOUR PROBLEM TO SOLVE
- GOOD TO ME AS I AM TO YOU
- HELL HOUND ON MY TRAIL
- I FINALLY HIT THE BOTTOM
- DO WHAT YOU WANT WITH MY GRAVE
- SHE MAKES TIME
- DEAR LANDLORD
- I JUST DON'T UNDERSTAND
- SOME OTHER GUY
- THE WHOLE IDEA OF YOU
- BURIAL SEASON

Monster Mike Welch returns to the recording fold with these thirteen hot guitar driven numbers. Fueled by the driving rhythm section of bassist Brad Hallen and drummer Fabrice Bessouat alongside the whirring keyboard lines of Brooks Milgate, Mike’s blazing guitar work and searing vocals roar on this well played and recorded outing.

Best cuts include the wailing “Love Me Baby,” the Aretha Franklin tune, “Good To Me As I Am To You,” the Rick Estrin penned “I Finally Hit Bottom,” the two-steppin’ groove of “Do What You Want With My Grave,” the instrumental workout of Dylan’s “Dear Landlord,” and the bluesy “The Whole Idea of You.”

The album’s title may suggest a morose image in your mind but make no mistake, Monster Mike is alive and well and taking no prisoners. Good stuff! [B.M.O.]

Contact-- mikewelchmusic@gmail.com

THE CORDS 13-SONG CD

- FABULIST
- JUST DON'T KNOW (How To Be You)
- OCTOBER
- VERA
- DOUBT IT'S GONNA CHANGE
- YOU
- BO'S NEW HAIRCUT
- I'M NOT SAD
- YES IT'S TRUE
- WEIRD FEELING
- DONE WITH YOU
- RATHER NOT STAY
- WHEN YOU SAID GOODBYE

Scottish sisters Eva and Grace Tedeschi got signed to Skepwax and now get to us up. It’s just the two of them on jangly guitar, vocals and drums with a minimum of studio bass and keyboard filler. Their recipe for “Fabulist” and “Just Don’t Know (How To Be You)” is energetic 3-chord guitar work with cheerful singing, similar to what one would have found on Sarah Records in 1990.

The backing track of “October” sounds a lot like the irreverent Vaselines, but the vocals remain very much their own. The guitar became muscular on “Vera” as the first minor notes emerged on “Doubt It’s Gonna Change.” “Bo’s New Haircut” has some guitar riffs reminding us of “La Bamba.”

The vocals get nearly ethereal on “Yes It’s True” amidst a complete cathedral of sound. The lasses down for “Weird Feeling,” which makes for a nice break after the previous sprint. For the end, they saved the slow-paced melody of “When You Said Goodbye” as Eva chimes away like an angel. In Scotland they’ve gigged with all the rock royalty, so there’s nothing holding them back from conquering the world. [Gecko]

Contact-- <https://thecordsband.bandcamp.com/album/the-cords-2>

Kent Burnside

Singer-songwriter-guitarist Kent Burnside is the grandson of Hill Country Blues legend, R.L. Burnside. Kent learned his trade well from the master as he blends Mississippi Hill Country, Delta and Chicago Blues into a trademark style all his own. After early touring with Jimbo Mathus and opening for Buddy Guy, Kent built a 20-year career fronting his own band. His new album, *Hill Country Blood*, produced by Grammy-winner Boo Mitchell, features eight originals plus contemporary covers of John Lee Hooker and Junior Kimbrough. Raw, soul-filled, and brimming with energy, the record honors the traditions of the past while creating a new path forward...

METRONOME: Did your grandfather, R.L. Burnside have a big influence on you as a kid?

Kent Burnside: Oh my God, it was amazing. He was a great guy man. I grew up, watching him just do what he do. He used to perform every weekend at the house for people. We would help him get the sandwiches together and wait for the people.

Every weekend people of all colors would be there. It seemed like the music brought everyone together as a whole. Watching that man I said, Wow. My grandfather was something else. He always taught us and told us, always do the right thing. No matter what, it's gonna get hard, but just keep going.

METRONOME: Did he teach you the guitar?

As a kid, we used to sneak in and pick up the guitar and play it. If we started breaking the strings, would get in trouble. I didn't play with a pick as you know. I didn't play like everyone else. My grandfather would say to me, "Listen if the groove feels good to you, just drive it." I used to ask him, Why can't I play it like you play it? He said, "Don't worry about how you playing it, worry about if it's feeling good to you. Play the way you feel it. Not everybody's gonna play the same. Do the best you can do." He treated me just like I was his son.

METRONOME: How old were you when you put your first band together?

Me and Garry played when we were little kids. We played and played and played. So I said let's try to get a little band together. I was in my 20s when I decided to strike out on my own, and get a band together. My grandfather would come out and see me and say, "Just keep doing it. Don't get discouraged. Do you know how long I had to play?"

METRONOME: What was the name of

the band?

When I first started, it was called Kent Burnside and The New Generation. I figured it was a "new generation" of blues. It's different, but just as good. As I got older, I changed it to the Kent Burnside Blues Band. I wasn't a new generation anymore, I was all grown up. My grandfather said, "You have a generation of music, but the Hill Country is still in you. You're just playing slightly different." He said, "Don't give up. It's just like a tree. You keep chopping. If you stop chopping it, it will never fall. Keep chopping it and it will fall. You'll eventually get there."

METRONOME: Your videos show you playing as a trio. Is that the way you've



always done it?

I have a second guitar player, but sometimes when you add a different player it sounds great, but it takes away from it a little bit. With the trio I get to play Hill Country music. I get to play what I feel. A lot of people can't play that. You need another musician there because they can't realize the groove.

METRONOME: Tell me about meeting up with Jimbo Mathus. Did you join his band?

Yes, I did. Jimbo was doing a gig up in Iowa. I went up to see him, and when I went to see him perform, he invited me up on stage. He said, "I'm gonna let you play one song man. Are you good with that?" I said, Yeah. I played one song and the crowd was amazing. He got me back up there on the second set and I stayed up there the rest

of the night.

He had a gig at Buddy Guy's the next night, so he invited me. He said, "Hey man, why don't you drive up to Buddy Guy's. I can't guarantee I can get you up because we're supposed to be opening for Buddy in California. We are one of the bands he's considering."

I ended up going up there and I took a shot. I had seen Buddy before, but I had never met him. If anything, maybe I would get to meet Buddy. That's all I really cared about. Some I went up the next night and Jimbo started playing, Buddy was sitting there watching. Jimbo took a break and said to me, "Burnside, do you want to come

I learned a lot from Jimbo.

METRONOME: You cite your drummer, Jacob Best as one of your good friends. How did you guys meet?

Jacob has played with me for about 20 years. After I came off the tour with Jimbo and Buddy Guy, I got phone numbers from the clubs that I was playing at. They said, if you ever decide to go on your own, give us a call. We will book you.

When I finally went out on my own, I called the people up and they booked a tour in California. I didn't even have a band. So I put something on Facebook and got a couple of calls. I ended up doing one more gig with Jimbo and one of the guys that went to school with Jacob came to see us. His name was Dave Myers. He came and said, "Man, I'm a big fan of yours." I said, Cool, I'm getting ready to do a tour and I'm looking for some guys. He said, "I have a drummer." So I gave Jacob a shot, and now he's like my little brother man.

METRONOME: What year was that?

That was in 2005.

METRONOME: Does he play all the shows with you?

Yes.

METRONOME: Tell me about Garry Burnside. He's on your new album and plays bass...

That's my uncle Garry. He's just like my little brother. I have about five years on him, so he's like my little brother. We grew up together in the same household. Garry is an amazing guitar player. Just to have him on the album was cool.

METRONOME: Is he your regular bass player?

No. My regular bass player is my drummer's brother. He's been with me now for about 12 years.

METRONOME: What's his name?

His name is Colin Best.

METRONOME: Let's talk about your new album, Hill Country Blood. Is this your first release?

Yes, it is.

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

Man, in a couple of days we were done. One day I went in and dropped the music down and the next day went in and did vocals. I knew what I wanted to do. When you know what you want to do, you can just go in there and do it.

METRONOME: Were you playing this material live before you went into the studio?

For a lot of the stuff, no I hadn't. My band

still hadn't heard some of the stuff.

METRONOME: How did you show them the songs?

I just played it with them. I can play all the instruments, so I could show them. I knew exactly what I wanted. I knew the groove I wanted, so I got on the bass, but I didn't have to do that with Garry because Garry is an amazing bass player.

Garry played bass on this because my bass player got sick. It was a blessing though, because Garry was able to come in and play.

METRONOME: You got to keep it in the family that way.

Yeah. We're getting ready to go into the studio again next week. Me, Gary and Jacob. We're recording a new album called, The Dark Side of Me.

METRONOME: I really liked the song, "Hill Country Blood." It was very hypnotic. What inspired the writing for that?

A lot of people thought that when I went up north, I left all my Mississippi blood behind. They teased me and said, You're a city boy now. Even my family was joking with me. It didn't bother me, but it did bother me. So I said, you know what, I'm gonna show these guys. I have my grandfather's blood in me. I'll never go anywhere. It was a little personal for me.

I wanted them to know, I'm standing on my own, because my grandfather taught me that. Just because I don't live here anymore,

my heart and my blood is still here.

METRONOME: "I Go Crazy" had a big production. There were a lot of sounds and a lot of layered guitar work. What was that about?

Oh, I thought that my mama was messing up on me so I came home and I was angry at the time. I wrote a song about it. If you do me wrong, I write a song about you (laughs).

METRONOME: What kind of guitar(s) are you playing?

You know, I play with my thumb to get that tone. I got a Fender Strat and a Les Paul, then I got a little reverb like Junior Kimbrough normally do. My thumb is the key to a lot of what I'm doing. If you watch me play, not many people play the way I play. I play every note with my thumb. I don't use my other fingers. Every note I'm hitting, I'm hitting one time, so I'm hitting them really fast.

METRONOME: I liked the slow tune, "One More Chance." Was that personal?

Oh man, people go through relationships and I ain't always been the perfect guy, you know. I'm a blues man. I got caught messing up and I didn't want her to leave. I was saying, Hey, give me one more chance just to show you that I can be a better person. Sometimes you got to beg a little.

METRONOME: Did it work out for you?

Yeah. She let me back in the house (laughs).

METRONOME: I also liked the song, "I Miss You." Was that about your grandfather?

Yeah, it was about my grandfather and my Mom. My Mom used to play guitar too. My Mom was R.L.'s oldest kid. When my grandfather passed, I said you know what, I owe this all to him. I miss him so much. I miss the house parties and just getting that advice. He and my Mom was always staying on my case, but you know you need those people pushing you.

He was a great guy man. He would say things, but he would say it in the right way that I needed to know. He helped shape me to be the man that I am today.

METRONOME: When he had the parties at his house, would he charge people to come in?

Yeah. Sometime he would charge a dollar at the door. We would feed them sandwiches and beer.

METRONOME: How many people would show up?

We had a small house, but we would have about 30 or 40 people. Then we went from my grandfather's house to Junior Kimbrough's. We transferred over to Junior's. I played bass back and forth with Junior Kimbrough as well. I was a bass player before I was a guitar player.

METRONOME: How long did you play the bass?

I still play bass, but I didn't really like it because I wanted to play the guitar. When I was playing behind Junior, I was only about nine or ten years old.

METRONOME: Do you play some of your grandfather's music when you play live?

Oh absolutely. He's the reason why I'm here. Without him, there wouldn't be me. I'm always going to give thanks to him because he's the reason I'm able to play and be the person that I am. He always told me this, and I'll never forget it, he said, "Kent, always be yourself. Don't let this music take you away from being who you are. If you're yourself, you don't have to worry about it."

My grandfather always treated everybody good. He took everybody in. There were always people living with us. He didn't care what color they were.

METRONOME: How did you get involved with Strolling Bones Records?

Man, these guys are amazing. My friend, Doug Myers, was talking to my uncle Garry about Strolling Bones. So Garry told me about it. He said, "I'm going to check out a deal with these guys, Strolling Bones Records. You might want to talk to Doug about it too." I didn't realize Doug had a relationship with those guys. He gave me an opening to play for them and they dug it. I owe a lot to Doug for that.

METRONOME: Are you touring the album now?

I'm recording a new album, but I'm going to tour these songs too. I'm living the blues man. I write what I live.

-- Brian M. Owens

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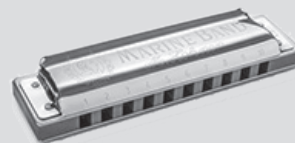
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The Time Machine



The Sighs

Photo circa: 1990

Band Members L to R: Bobby LaRoche (Vocals & Guitar), Tommy Pluta (Bass & Vocals) Matt Cullen (Lead Guitar & Vocals), Tommy Borawski (Drums).

Musical Achievements: The Sighs is an American power pop band based in Holyoke, Massachusetts. They built their reputation playing clubs around New England over an eight year period starting in 1982. It wasn't until 1990 when they played the China Club in NYC that they caught the ear of producers Tommy Allen and John DeNicola, eventually signing with Charisma Records in 1991. The band's sound is influenced by bands like The Beatles, Cheap Trick, The Everly Brothers and others. Their debut CD What Goes On was released in 1992 on Charisma Records, while their follow up, Different was released in 1996 on Big Deal Records. The band ended their run in 1991.

Where Are They Now: More than two decades after releasing Different, The Sighs returned with a third full-length record, Wait On Another Day in 2016 that brought a new vitality to their harmony-drenched guitar pop. In 2019, they returned yet again with the EP, Tearing My Heart Again that featured great vocal harmonies and lush arrangements. Bobby LaRoche now lives in Texas. He is the lead guitarist and co-writer for singer Patricia Vonne. In 2015, he released his solo debut entitled Patient Man. Tommy Pluta created the Big Bang Music Explosion on 99.3 Rocks in Northampton, MA. As Music Director and show co-host, Pluta showcased many local and regional bands on the weekly program. Tommy released his first solo EP Breathe on OMAD Records. Matt Cullen lives in Iowa and works as a touring guitar player and studio musician. Tom Borawski played drums for Angry Johnny and The Killbillies.

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Backwards Hats

What originally turned out to be a family band with Chris, Livi and Jerry, has turned into an amazing musical act over these last few years. Exploring vocal harmonies to accompany their tunes in the early 2000s has led them to this point today. With the core group intact, veteran bass player McGregor McGehee, multi-instrumentalist-mandolin player Doug Ambos and drummer Seth Pappas were added to round out the group. Now, riding the wave of their outstanding new album, Moonwatch, it was fitting to find out more about the Backwards Hats and what makes them tick...

METRONOME: When did you form Backwards Hats?

Jerry Arnold: There's not a particular start date, but here is the background. My wife was a piano teacher, and I was a claw hammer banjo player and guitarist for most of my life. When Chris came into the world, he began studying guitar on his own. Through high school he was a follower of James Taylor and John Mayer. This was before Chris went to Berklee College for music. During that time, Chris was really good and Livi (Arnold) and I began backing up Chris on vocals. We had one star song that we played around with for several years. This goes back to 2002. It was one of James Taylor's songs called "Close Your Eyes." That was the beginning song for Backwards Hats.

METRONOME: When did you start performing as a trio?

We began to get together as a threesome around 2016. We began to practice songs by Nickle Creek primarily and then the Sweet Remains after that. We got to a point where we were going to begin to play for other people. Then the pandemic came.

Obviously in March 2020 things shut down. Livi and I lived in our house and Chris lives a few towns away. We found ourselves in this horrible situation where we weren't able to see Chris. There was a year in there between March 2020 and March 2021, we really didn't see Chris at all. It was hard. Music was not happening.

It started to creep back in 2021 and we felt comfortable distancing ourselves in our big music room.

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

Jerry: Within the next 12 months, we would invite one person at a time to come and listen to our rehearsals on Saturday mornings. One of

the people that came in was the daughter of one of Livi's best friends who is a very perceptive photographer. She was listening to our tunes and taking notes and recording stuff. She popped her head up and said, "How come you guys don't have a name?" We looked at each other and said, "We just call ourselves Jerry, Livi and Chris. She said, "How about something catchy like Backwards Hats?"

Livi Arnold: It was the first name and we took it.

Jerry: We thought about it, and couldn't figure out where she got it from. We looked it up of course online and there was no one else with that

Jerry: Pete, who Livi met, was a rock musician in London with a band called Bulldozer. So Livi and Pete got married. This was in 1979. My lady and I are still France and we come back and settle, if you can believe it, a mile away from each other. They're living on North Street and we're living on South Street. We got together a lot.

Then, in 1983, the year that Chris was born, Pete and Livi separate and my lady and I separate roughly within the same eight months. It becomes imminent. Livi and I would get together and be a partnership. So Chris came into my life when he was knee-high to a grasshopper. His father was

with him before. We had heard him play with the gospel band in church, and just thought he was the coolest guy. I knew him many years in advance when he used to bring his kids down to an antique shop that I owned in Dover Center. That's how we first got to know each other.

After that jam session, we called Mac up and said, Hey, how would you like to keep going with us. He was grinningly agreeable. We had no idea of his extensive background with so many well-known musicians. It wasn't until we played with him that we realized that he was really Dover music royalty. We couldn't believe what a professional

bassist he was and how much he added to the three of us.

He eventually moved from the big blonde bass to the electric basses that he feels more comfortable and agile on. We found that sound added even more to us.

METRONOME: How did Doug enter the picture?

At the end of that summer we were playing at the Springdale Field Festival in Dover. There was a really nice gentleman there who just happened to be Doug Ambos. He was doing the sound for us and the other band that was playing that night, Jamie Walker & Friends.

We were fascinated with his Bluetooth laptop device/mixer. We had never seen that before where he could control the sound with his iPad. We said Doug, How? Why? Can you? He said, "I would love to be the sound technician for the Backwards Hats."

Coinciding with his retirement from the Bose corporation, he joined us one time on mandolin in

a session. We thought, Oh my God, is there any chance that we can even fit this in? It's going to take a lot of practice on how to work with the mandolin, although many of our songs from Nickle Creek have mandolin solos.

Little did we know that Doug was a quick study and he came up to speed with the mandolin with such precision. He began playing with us and provided what we now call the backbeat. So Mac provides the downbeat on the one and three and Doug picks it up on the two and four beat and creates this incredible rhythmic section.

METRONOME: How did you meet your drummer Seth Pappas?

Jerry: Seth's resume is just incredible. We've been being pushed over the past several years by our studio recording engineer, Bill Smith of Club 39 in Sudbury. He said you really should try getting



name. So we decided to grab it and contacted a copyright attorney and copyrighted and registered a trademark for The Backwards Hats.

METRONOME: Is your guitarist Chris Isaacs related to you in some way?

Jerry: Yes, he is. He is my stepson. He is Livi's son. Livi and I have known each other since grade school. We first met at the Charles River school in Dover, Massachusetts. We went through dancing school together and kept in touch as friends. By the time we got to college, we had separated. Livi went to Longy School of Music and I went to a liberal arts college in Amherst and then to business school later.

During the time after college, we both separately went to Europe. Livi went to London and I went to France. We were with separate partners.

Livi: I met mine over there.

still around and working with Corbit at Centre Music. Then he moved back to London. He has since passed away.

METRONOME: How did you end up meeting Doug Ambos on mandolin and McGregor McGehee on bass?

Jerry: McGregor first. This is just post pandemic as the veil is being lifted, and the masks are still being worn. One cold winter day in 2022, we reached out to about 25 musicians that we knew locally. We reached out to McGregor because we knew him from church. We said, Hey y'all, it's gonna be sub-zero temperatures on this certain Saturday. How about you all come over for a jam session? So Mac brought his big, blonde acoustic bass which is what our vision was at first.

He added a downbeat that we could not believe to that jam session. We had never played

some percussion for your music. That's how Seth entered the picture.

METRONOME: How long did it take to record Moonwatch?

Jerry: Typically what we've done in the last several years is we end our outdoor concert series at the end of November. It coincides with Chris's work. He's a fine gardener with a company called Garden Continuum in Medfield, MA. It coincides with his seasonal hiatus from work.

We are not pub crawlers. We don't play in the cold weather at bars. So from late December until mid March, that's our studio and practicing new material time.

We're usually able to lay down 2 to 4 songs in a studio session with Bill. They're usually four hour sessions, but sometimes we will only get one song done. The stuff that takes the longest time honestly is choosing the take. We let Bill do the finishing touches and decide which cuts he likes best.

METRONOME: How did you get to know Bill Smith?

Jerry: Livi, Chris and I were in community theater which is where we learned a lot about stage tactics and vocal articulations. We were with the Dover Foundation for about 25 years. It was really semi-professional productions, and Livi and I had a number of lead roles. We were primarily chosen because of our voices. We met Bill because we started a children's theater group with some other families in Dover called Open Fields which is run by Keith Greenfield now. We did a lot of fundraisers for that theater group, which Bill was part of. Bill was also recording Chris when Chris was a solo singer-songwriter just before he went to Berklee. We were over at Bill's studio quite frequently with Chris back in the early 2000s. We've known Bill for a long time. That's how we happen to go back to

him as Backwards Hats.

METRONOME: Let's talk about some of the songs on the album. Can you tell me about "Reasons Why?"

Livi: It's not a song that we wrote. We choose songs that are different and difficult to play. I had a difficult time through all this with a kidney transplant. There was kidney disease, the kidney transplant and recovery from the kidney transplant. Everything wasn't so easy. So every time the photographer would ask me, "Why are you like this? Why are you like that?" I would say, I just had a kidney transplant. I had my "reason's why." I love singing that part.

Jerry: "Reason's Why" was a Nickle Creek tune performed by Chris Thile and the two Watkins siblings, Sara on fiddle and Sean on guitar. The three of them in Nickle Creek go back 20+ years. "Reasons Why" is a tune that a lot of people have not heard.

Livi: We often choose music that is cleaner sounding and not overproduced with lots of strings and extra effects. We like to hear the musicians and their music. Although I love Stevie Wonder. I go back to a lot of music that's way overproduced and crazy, but we are choosing cleaner sounds now.

Jerry: An adjunct to that is in the last several months of our performances, we've been playing the same set that we practiced all winter long and we are so tight on it. People are saying to us, "You guys sound like you're in a studio. You guys are sounding like studio musicians." Our response is, We like to sound the way we sound in a studio because our studio recordings are live.

METRONOME: I loved your rendition of Bill Staines' "River." What made you choose that song?

Jerry: One of our standby, studio ready,

performance ready songs is another song by Bill Staines called "Roseville Fair." It's the classic tune about a couple meeting at a country dance and falling in love. We developed our own kind of harmony to it, which is quite different from other people that cover that tune. For a number of years, that was our classic, cornerstone Bill Staines tune.

We were playing "Roseville Fair" at Davoll's Tavern in Dartmouth last summer and several people came up and sat on the floor to listen to us. Afterwards they asked, "Do you know any of the other Bill Staines' songs like "River?" That's how "River" entered in to our repertoire.

METRONOME: How did McGregor show you the song, "Beggars and Bankers?"

Livi: McGregor recorded an album and we listened to it. Every song was about death and it was hysterical. He asked if we could play "Beggars and Bankers," and we said, Sure. He heard our harmonies on his song, and he loved it. So we went on and did that one.

Jerry: We've been trying to learn as many of Mac's tunes as time allows. He solos live on Leonard Cohen's, "Hallelujah." The audience drops down when they hear Mac sing that song and we provide the background harmonies.

METRONOME: I loved the work up you did on Pete Seeger's "Quite Early Morning." Can you tell me about putting that song together?

Jerry: This has a wonderful story to it. Where we are in Little Compton, is a place where Pete Seeger used to come. Sometimes he was escaping the vision of people who were after him. It was the McCarthy era in the late 1940s and early 1950s. Down here in Little Compton he had friends where he was able to sort of disappear.

We used to follow Pete Seeger's music down here. He used to play at the Tiverton Corner's Folk

Festival with other people. You could get really close to him and talk to him and stuff.

Two years ago when we were playing the Art Café during the Open Studio tour, there was this ceramicist/potter sitting near us as we were playing. We got into a conversation with her. She was a very beautiful woman in her advanced years. She introduced herself as Mika. We didn't realize, because she was very quiet, that it was Pete's daughter. We were taken into her circle and asked to play at some poetry and music readings at her house here in Little Compton along with her husband Joe, who is a banjoist. That's a long way around how we came to "Quite Early Morning." It seemed like a song of hope to us. We had so much fun singing that.

METRONOME: What made you choose to cover John Mayer's, "Your Body Is A Wonderland?"

Jerry: That particular recording was done a little earlier than this year. That was done in Bill's studio. This is the kind of stuff you can hear Chris doing as a solo artist when not playing with Backwards Hats. We have a collection of Chris's solo music that we should publish because it's all like that. Chris is a master musician.

METRONOME: You guys have had a busy performance schedule. Will your dates end in mid-November?

We are turning down some dates now because we're feeling a bit too busy. The last several years we haven't felt as if we have time to relax and read books, get out in the water and twiddle our toes in the sand. We're also celebrating Livi's kidney transplant, which was exactly a year ago. While we are loving being at the top of our game, we have to make sure that it doesn't overtake our lives.

-- Brian M. Owens


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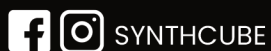
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Zion Rodman

Multi-instrumental singer-songwriter Zion Rodman is a captivating singer. Coupled to his ever evolving guitar work and adept songwriting skills, he manages to meld melodic folk and rock influences with deft precision.

A staple in the Boston music scene, Zion brings a mix of self-reflection and power to the stage, both as a solo act and with his band. On different nights of the week you can catch him running sound at the Burren in Somerville, hosting an open mic at the Medford Brewing Company or holding court on McCarthy's/Toad's stage in Cambridge.

I spoke to Zion one Monday in June and he gave me some background about his humble beginnings as well as how his music has evolved over the past few years...

METRONOME: Are you a local guy?

Zion Rodman: Yes. I grew up in East Falmouth on Cape Cod. I moved to Boston when I went to college in 2013. I lived in Boston until 2017 and then moved to Chicago for five years.

METRONOME: Did you go to college in Chicago?

No. My girlfriend, and now fiancé, went to the University of Chicago. She was getting her PhD. When she finished, we had the option of staying in Chicago or going to California, but we came back to Massachusetts to visit our families. Now we're back and we love it here.

METRONOME: What formed your interest in music as a kid?

I originally wanted to play the drums. It came from a lot of stuff that I heard on the radio. Ever since I was a little kid, I was drawn to music. There was always something about it. I remember seeing footage of drummers playing and it looked like they were having so much fun.

I remember being 12 and loving Green Day. That drummer, Tre Cool, he was having the greatest time. That was honestly the first thing that drew me to music. I was taking drum lessons. One day we were back to school shopping at TJ Maxx, and there was an acoustic guitar in a bargain bin. I remember

saying, Can I get this? My dad said, "Yeah it's only 30 bucks." I never got lessons on the guitar until I had been playing for about three years. For me, it was pretty instant. This is what I wanted to be doing. No one ever told me, you need to practice, it was just going to happen. That's what I would do all day.

METRONOME: Were you in a band as a teenager?

My first shows were around 14 or 15 years old. I remember local shows like VFW halls and community centers. I would play solo acoustic. The first band I ever played in, I was the drummer.

METRONOME: Do you like the band dynamic more than playing solo?

For a long time, I was always a solo

acoustic guy. A band is great when things are rehearsed, but when you play solo acoustic, you have more freedom.

METRONOME: When did you get serious about your music?

Honestly, I've always been pretty serious about my music. I went to U-Mass, Boston and in between studying I was always trying to find an open mic to play at. I tried to play whatever show I could. When my first record finally came out in 2017, I had a physical product of my music to show people. Once I recorded that, I guess you could say technically, I became serious. It was always something I was trying to do long before that.

METRONOME: Was it a solo project

or a band project?

It was a solo project, but I recorded all the parts. Everything on it is arranged. I played the guitar and bass on it, and a friend of mine played drums.

METRONOME: At that point were you playing more open mics or did you have some regular gigs?

I was a solo artist, but the shows were limited because you're usually relegated to an opening slot or a smaller venue. It was never anything consistent.

METRONOME: How would you put together your bands? Word of mouth? Online ads?

All of the above. I was just trying to get something going. Even when I moved to Chicago, I would have several different incarnations of the band. Usually I would just put together a trio, guitar, bass, and drums. That was always the easiest to manage.

What I do now though is I have a bassist, a drummer and a keyboard player. It opens up the world to what we're able to do. I do have a lot of gigs now where we're playing originals and covers, but we really try to make a show out of the original stuff.

METRONOME: How did you get involved with the open mic at McCarthy's/Toad and the Medford Brewing Company?

My bass player, Christian Colegrove knew one of the guys that ran the Medford Brewing Company. I think it was his former high school English teacher. Christian was talking it up to him about doing an open mic. We wanted to start building community that way. Now we do an open mic there. It's just once a month. It's the first Thursday of the month. We've been doing that a little over a year now.

I'm the sound engineer at the Burren on Sunday nights. I know Tom Bianchi who runs the back room there. When McCarthy's was opening, since it's the same owners as the Burren, they were looking to start an open mic. Tom told them, you should let Zion do it. He's already running an open mic. He'll do a good job. Now, we do that open mic every Monday night from 7 to 10.



METRONOME: How did McCarthy's get involved with Toad?

They brought Toad's back. It used to be Christopher's and Toad in Cambridge, and then it closed down. It was up in the air for a while. When it closed, everyone was bummed out. It worked out with the McCarthy's ownership taking over. The Toad name is back and it's opened as a venue again.

METRONOME: How many CD releases do you have?

I released my first record, You're Invited, back in 2017. The year after that, I released a five song EP called Did Not Wake Up Today. That was arranged as full band stuff where I recorded all the parts. In 2020, during the Covid outbreak, I released my second full length record called, Whatever Happens. That was released on May 11 in 2020. We had shows planned, but at that point we were all locked down in our apartments. Everything got canceled. That record got released, but I didn't get to play any of the material until almost 2 years later.

Since then, I released an EP in November 2024 called The Lives I've Kept. We played the record to a sold out

show in the Burren backroom. That was a really nice release. Currently we have recorded and finished tracking for our third full length record which is going to be titled The Acquisition of All Things. This was the first album that I went to a studio to record. I went with the band that I'm playing with now to record it. I have a drummer, David Grieff, Christian Colegrove on bass and some keyboard work by Aaron Weitekamp. I hope to have that released by September or October of this year.

METRONOME: How did you meet David and Aaron?

Christian knew Aaron from before. They played in a band together. I met David when I was filling in on guitar for a friend's band. David was the drummer for that group. I thought he was their drummer, but that was actually his first gig with them. He played really well on all the songs.

After we played the show, I started talking to him and told him about my thing. I asked if he would be interested in playing with us. That's how that all worked out.

METRONOME: Where did you record the new album?

We recorded this record in Salem, Massachusetts at a place called Rusty's Recording Studio.

METRONOME: How did you hear about that place?

It's just two guys that run it in a converted garage. I met them because I was playing a show and the audio engineer was one of the guys from Rusty's. A year later, I checked it out, and we recorded there.

METRONOME: How long did it take to record?

We did it over five days.

METRONOME: Who engineered it for you?

Ben Vosk.

METRONOME: Are the tracks all mixed and mastered at this point?

We're still finishing that up. They should be done soon.

METRONOME: How did you get on CBS News Boston?

I played the show Fenway's Got Talent at Boston's Lookout Market. Christian told me about it. It was one of those random things you show up for. They had a singing competition. I was playing my tunes, and there were other people singing covers to backing track

and others playing their originals. I won the thing and they told me to come back for the finals.

Three weeks later, I came back and played and ended up winning that. The winner of the competition got two tickets to the Boston Calling Music Festival. For some reason they let me on TV because of it (laughs). I was sitting there with the general manager of the Lookout Market. They had a quick five minute news segment about us. It was pretty fun.

METRONOME: What else is on the musical horizon for you?

I have more shows coming up. Closer to the release, we're going to have a release show of course.

METRONOME: How do you know Kier Byrnes?

I met Kier through Medford Brewing Company. His band the Kettle Burners have played there. Christian talked to him and he offered us a slot at the Americana Festival that he put on. It was out in Medfield. It's a great spot to have shows. It's very easy to get to and it's not that far from Boston. It was very cool. He got a lot of folks out there and it was a beautiful day. I hope to do it again.

-- Brian M. Owens

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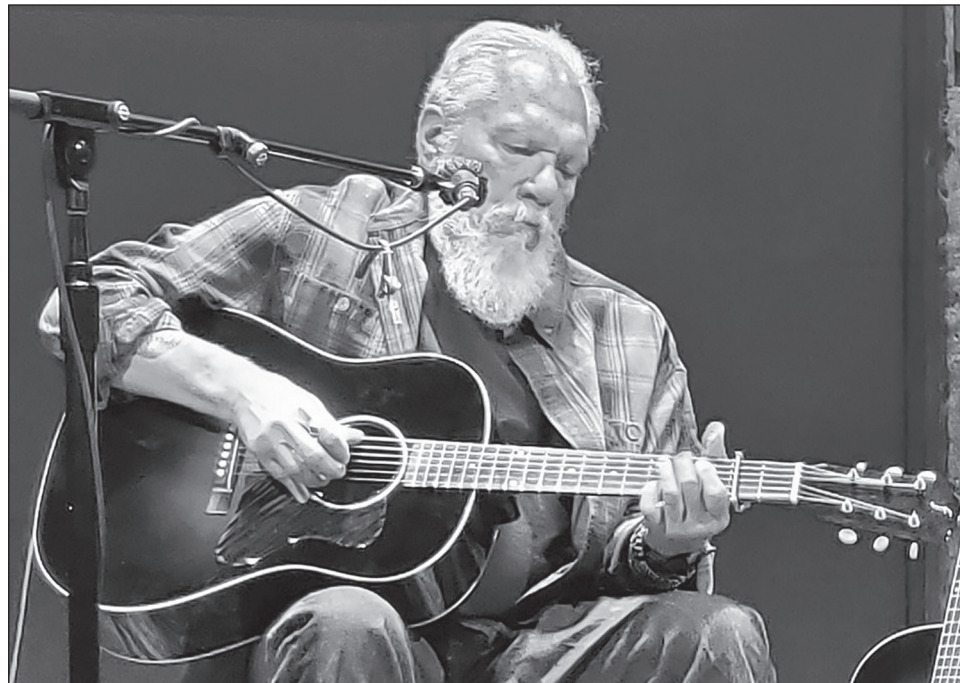
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NEW ALBUM FROM COMPOSER, GUITARIST, SONGWRITER AND MULTI INSTRUMENTALIST,
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Where This Road Goes

Metronome Madness

Happy Fall 2025 and welcome to the **October** segment of **Metronome Madness**. There's lots of music news to let you in on, so let's get on with the show... **Frank Hannon**, co-founder and lead guitarist of the multi-platinum band **Tesla**, released a solo album entitled **Reflections** on September 12th. **Reflections** is Hannon's most intimate work – a phone-recorded, Western-tinged instrumental album tracked as raw first takes during a period of loss, return, and renewal. It places the guitar at the center as a lead voice, with cinematic melodies, soulful slide, intricate fingerpicking, and moody chord progressions that move like open sky. The album will be available at frankhannon.com. Gothic indie Americana band **Del Roscoe** has released its self-titled debut album, available now on all digital platforms with CD and vinyl via Waydrift Records. Arriving on a wave of early singles that introduced the group's grit, harmony, and haunted storytelling, the full-length widens the frame on a band forged by lived experience and anchored by a deep collaborative spirit. **Del Roscoe** took shape with urgency and love. Shortly after recording began, the band's close friend and bassist **Paul Abrelat** was diagnosed with terminal cancer. Determined to capture the songs they had been building together, the group pushed forward. **Abrelat** recorded all of his bass parts shortly before his passing, and the album is dedicated to him. The record centers **Robert Lee's** songwriting while drawing vital color from every member, with arrangements shaped by instinct and trust. Across the set, you'll hear acoustic and electric guitars, mandolin, lap steel, mellotron, piano, accordion, Hammond B3, and stacked harmonies that feel lived in rather than polished smooth. From the hand-drawn artwork to immersive live performances using handmade masks, props, and carefully chosen symbols, **Del Roscoe** builds a world that is tactile and human. These songs carry stories of memory and distance, resilience and release, each one grounded in emotional truth. Omaha-based indie rock band **Bad Self Portraits** released their debut album on Friday, August 26th, exclusively on vinyl via the Buy Before You Stream initiative, with a digital release to follow September 19th. Formed in Omaha in 2017 by longtime friends **Howell, White**, guitarist **Cole Kempcke**, and guitarist/keyboardist **Connor Paintin**, **Bad Self Portraits** has become known for their emotionally charged songwriting, magnetic live performances, and willingness to dive headfirst into uncomfortable truths. The band will hit the road ahead of the vinyl release, with a one-week tour including stops in Wichita, Denver, Fort Collins,



Jorma Kaukonen does select solo shows across the country and plays with Hot Tuna

Colorado Springs, Oklahoma City, Kansas City, and a hometown album release show in Omaha. Six-Time Independent Blues Award-winners Guitarist **Jorma Kaukonen** will celebrate his 85th birthday on the road with marquee performances in Washington, D.C., New York City, San Francisco and Denver this November and December. From the psychedelic heyday of San Francisco's Summer of Love with **Jefferson Airplane**, to the intimate acoustic settings of **Hot Tuna's**

storied live performances, **Kaukonen's** guitar work has long been celebrated for its virtuosic fingerpicking and heartfelt expressiveness. Over the course of his career, he has released more than twenty solo albums and collaborated with some of the most respected names in American roots music. His enduring commitment to authenticity and musical exploration has made him a touchstone for folk-blues aficionados around the world. The legendary



Bad Self Potraits Releases Debut Album

guitarist and founding member of **Jefferson Airplane** and **Hot Tuna**, celebrates his 85th Birthday with four dates this Fall. These special events mark a milestone in a career that has spanned more than six decades and influenced generations of musicians with a seamless fusion of folk, blues, rock and a now classic original form. The 85th Birthday Celebration Tour will offer fans a rare opportunity to honor Kaukonen's remarkable influence on the American music landscape. November 1- The Warner Theatre, Washington, D.C. November 29- Carnegie Hall, NYC December 5- Masonic Auditorium, San Francisco December 13- Paramount, Denver, CO **The Lucky Losers** arrive big-time with their new album, **Arrival**, set for release November 7th on MoMojo Records, distributed by MVD Distribution. Special guests on the album include guitarists **Danny Caron** and **Kid Andersen** (who also produced). **Arrival** is **The Lucky Losers'** sixth studio recording from the San Francisco--based group with producer and engineer **Kid Andersen**, who recently won a Grammy Award. **The Lucky Losers**, led by soulful vocalist **Cathy Lemons** and dazzling harmonica player and vocalist **Phil Berkowitz**, have been releasing high quality music now for a decade--most of it original, all of it with **Andersen**. By the end of this 47-minute creative exploration, there's a feeling of satisfaction and completeness. The different stories expressed in each of the songs are, simply put, quite wonderful. August 31st marked the **55th Anniversary** of **Jimi Hendrix** headlining the **Isle Of Wight Festival of Music**. In the late 1990s and early 2000's **Experience Hendrix** teamed up with Academy Award winning Director **Murray Lerner** to develop an extended **Jimi Hendrix** concert film and accompanying soundtrack release. Debuting in November 2002, **Blue Wild Angel: Jimi Hendrix Live At The Isle Of Wight** was the first comprehensive film to document this historic performance in front of 600,000 fans. On August 26, 1970 **Jimi Hendrix** officially opened **Electric Lady Studios**. It was his private enclave providing the creative freedom to develop new music. While **Jimi** had plenty of opportunity to record in the studio as early as June 1970, 8/26/1970 marked its official grand opening. Following the opening night festivities, **Jimi** packed his bags and headed to Europe for a series of performances including a headlining spot at the **Isle Of Wight**. He sadly never returned to his beloved new studio. In October 2024, the super deluxe box set **Electric Lady Studios: A Jimi Hendrix Vision** premiered as a 5-LP+Blu-ray, 3-CD+Blu-ray, and digital release featuring 39-tracks highlighting



Revisit Hendrix DVDs: Blue Wild Angel: Jimi Hendrix Live at The Isle of Wight and Electric Lady Studios: A Jimi Hendrix Vision and check out the new boxset, Axis: Bold As Love.

many of his early output recorded between June-August 1970 at **Electric Lady Studios**. The collection is highlighted by the critically acclaimed feature-length documentary film of the same name, 20 newly mixed recordings in 5.1 surround sound including all 17-songs from **First Rays Of The New Rising Sun**, plus a lavishly illustrated book featuring song-by-song recording details and more. In other Hendrix news, Experience Hendrix L.L.C. and Legacy Recordings, are releasing **Bold As Love Box Set** by The **Jimi Hendrix Experience** on November 7. Produced by **Janie Hendrix**, original Experience recording engineer **Eddie Kramer** and **John McDermott**, this expansive collection is available as either a five vinyl LP plus Blu-ray, or four CD plus Blu-ray set. The deluxe box set includes the original stereo and mono mixes of **Axis: Bold As Love** remastered from the original mixes created by **Hendrix**, the album's producer **Chas Chandler** and original engineer **Eddie Kramer**. The box set presents an additional 40 alternative versions, unreleased studio takes, demos, live tracks and television appearances from the album's gestation and recording period, 28 of which have never-before-seen the light of day. The first anthology devoted exclusively to **Paul McCartney's** post-**Beatles** band **Wings** is set for release on Nov. 7. Simply titled **Wings**, the set will be available across formats. Though they'd somehow remain in the shadow of **The Beatles**, **Wings** saw every one of their 23 singles reach the U.S. Top 40. The group revolved around a core trio of **McCartney**, **Linda McCartney** and **Denny Laine**. **Wings** lasted from 1971-80. With Linda's death on April 17, 1998, all hopes for a reunion were put to rest. Laine died in 2023. New York keyboardist, singer and songwriter, **Dave Keyes** is a 40-year veteran of the Blues and American Roots music scenes and will be releasing his new album, **Two Trains**, on

October 24 on the MoMojo Records label. "For me this album is about coming home to my roots and paying tribute to all the styles that have influenced me since I was a kid," states Keyes. "Blues, boogie, country blues, urban blues, gospel and some funky stuff. From **Ray Charles** to **Leon Russell** and everyone in between. I'm not a purist, but I respect my roots and stand on the shoulders of those that have gotten me here."

PASSING NOTES: Bobby Whitlock, singer-keyboardist with **Derek & The Dominos** died August 10, 2025. He was 77 years old. He co-founded the band with **Eric Clapton** in 1970 and co-wrote half the tracks on **Layla and Other Assorted Love Songs**; Saxophonist **Michael "Tunes" Antunes** passed away on August 19, 2025 of kidney failure. He was 85 years old. He is most noted for playing the tenor saxophone with **John Cafferty and the Beaver Brown Band** and for his acting role as the saxophonist in the 1983 movie **Eddie and the Cruisers** and its sequel, **Eddie and the Cruisers II: Eddie Lives**; **Tom Shipley of Brewer & Shipley** died August 24, 2025. He was 84. The duo were best known for their 1970 hit, "One Toke Over The Line." His musical partner **Michael Brewer** died on December 17, 2024. He was 80; Singer-songwriter-guitarist **Mark Volman** died September 5, 2025 at the age of 78 from *Lewy body dementia*. He was best known as a founding member of the 1960s rock band, **The Turtles**, and along with his bandmate and friend, Howard Kaylan, formed the 1970s rock duo, **Flo & Eddie**, where he used the pseudonym Flo (short for The Phlorescent Leech). Volman also became a stand-out figure when joining **Frank Zappa's** band, **The Mothers of Invention**; English musician **Rick Davies**, best known as founder, vocalist and keyboardist of the rock band, **Supertramp**, died September 6, 2025 of cancer. He was 81 years old. Through the years, Davies was the

only constant member and composed some of the band's best-known songs: "Rudy," "Bloody Well Right," "Crime of the Century," "Ain't Nobody But Me," "From Now On," "Gone Hollywood," "Goodbye Stranger," "Just Another Nervous Wreck," "My Kind of Lady," "Cannonball" and "I'm Beggin' You." As of 2007, **Supertramp** album sales exceeded 60 million.

VIDEO PICKS OF THE MONTH: Humble Pie: Life and Times of Steve Marriott- This excellent documentary features one of rock's most dynamic and exciting musicians of rock and roll. Showcasing revealing interviews with Peter Frampton, Jerry Shirley and Greg Ridley, the Black Crowes' Chris Robinson, Rick Nielsen of Cheap Trick, John Waite, Bad Company drummer Simon Kirke, Quiet Riot's Kevin Dubrow, Ricky Byrd and Marriott historian John Heller, the film tells the tale of Steve's life through the use of photos, memorabilia, and home movies. Rare fiery performance footage of The Small Faces and Humble Pie frames the action, drawing the viewer closer to Marriott. An excellent film not to be missed; **Van Halen: A Mammoth Legacy-** Redefining the world of rock, this is the story of Van Halen and their meteoric rise to fame as well as the infighting and continued search for a lead singer. A well done documentary; **The Burrowers-** Set in the late 1800s in the Wild West, unexplained things are happening in the Dakota Territory. A missing family of settlers that has vanished from their home under mysterious circumstances and friends form a group along with soldiers to find out exactly what's going on. A wild western-horror flick not to be missed; **Born In Chicago-** This insightful documentary chronicles a uniquely musical passing of the torch. It's the story of first generation blues performers who had made their way to Chicago from the Mississippi Delta, Arkansas and other southern locales and their ardent and unexpected followers - young white, middle class kids who followed the evocative music to smoky clubs deep in Chicago's ghettos. Passed down from musician to musician, the Chicago blues transcended the color lines of the 1960s as young, white musicians Paul Butterfield, Mike Bloomfield, Nick Gravenites, Barry Goldberg, Elvin Bishop, Harvey Mandel, Al Kooper, Charlie Musselwhite and others apprenticed themselves to legends such as Muddy Waters, Howlin' Wolf, Hubert Sumlin, Willie Dixon, Otis Spann, B.B. King, Buddy Guy and many others. The film is well done and the music is superb. If you're a blues lover, this movie is a must see. Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY LIBRA, STAY IN BALANCE. Go Patriots!** Thanks for reading.

--Compiled by Brian O.

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