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METRONOME

MAGAZINE

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November 2026



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Cedar County Cobras

MetroScene

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11/19- Patrick Wolf
11/22- Missio
11/28- Token

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

11/5- The Chris O'Leary Band

11/6 & 7- No Static: Tribute to Steely Dan
11/12- Lenny Clarke, the "Crazy Train" of Comedy
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11/14- Southern Rail
11/15- A Revolution of Her Own; Popa Chubby &
The Beast Band
11/19- The John Nemeth Band
11/21- The Slambovian Circus of Dreams
11/25- The Green Sisters
11/27- Bill Kirchen's Honky-Tonk Holiday
11/28- The Peacheaters

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11/14- The Love Dogs
11/21- Through The Doors
11/25- Crosswind (Chris Stapleton Tribute)
11/27- Confounded Bridge (Led Zeppelin Tribute)
11/28- Sarah Potenza

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11/5- Air Supply
11/6- Marc Maron
11/8- Ben Schwartz
11/13- Dweezil Zappa
11/14- Small Town Murder Podcast

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11/1- Lily DeTae; Pour Decisions
11/2- Kamasi Washington; Ami Taf Ra; Block
11/3- MaryAnne Muglia; Kofi B
11/4- JR Richards
11/5- Frank Maza; Daniel Lanois Trio
11/6- Halley Neal Sings Fleetwood Mac; Andre
Ward
11/7- Jimmy Webb
11/8- Spyro Gyra
11/9- Cem Adrian; Josh Rouse
11/10- Ball In The House

11/11- Marshall Crenshaw; Boston Comedy
Festival- Comedy Contest Preliminary Round 3
11/12- Boston Comedy Festival- Comedy
Contest Preliminary Round 5; Rachael Yamagata
11/13- Boston Comedy Festival Contest-
Preliminary Round 2; Piff the Magic Dragon
11/14- BoDeans
11/15- Gauri B; Ron Taylor
11/16- Brother Ali
11/17- Eilen Jewell; Jack Oneill
11/18- The James Hunter Six
11/19- Joshua Radin; Ryan Demaray
11/20- Rey Royale; Joshua Radin
11/21- Martin Sexton
11/22- Corey Staggers; Marcus Veltri; Rob
Landes
11/23- Simply Whitney (tribute to Whitney
Houston)
11/25- Rozzi Crane
11/27- CusCampbell
11/28- Demola; Sirsy
11/29- Demola; BertComedy
11/20- Doobie Powell; Rich Dimare

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

11/1 & 2- Peter Mulvey presents the Lamplighter
Sessions
11/3- The Lowest Pair
11/4- Basia Bulat
11/5- Jonathan Something
11/6- Mercedes Escobar, Eric Royer, Sean
Staples, and Paul Kochanski
11/7- Pamela Means, Tim Gearan, Sean Staples,
and Paul Kochanski
11/8- Maya de Vitry
11/9- Passim Monday Discovery Series
11/10- Kelsey Waldon
11/11- Jason Carter Band
11/12- Rev. Robert B. Jones, Sr.; Matt Watroba
11/13- Rosin; Antje Duvekot
11/14- Edie Carey; Megan Burt
11/15- Jenna Moynihan & Owen Marshall; Lucy
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Outage Party
11/20- Boston Fiddle Funk Folk Festival at The
Armory with Scottish Fish and Neil Pearlman &

the Wallbreakers
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Harris
11/24- Red McAdam; The Talking Hearts Trio
11/25- Jason Myles Goss
11/28- Bigfoot Research Organization with Lloyd
Thayer, Dave Dersham and Rob Laurens
11/29- The Secret Sauce with Janet Feld, Esther
Friedman and Jackie Damsky

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11/4- The Amity Affliction
11/5- Palace
11/6- Amble
11/7- Blondshell
11/8- Wheeler Walker Jr.
11/10- Ax and the Hatchetmen
11/12- Giant Rooks
11/13- Blue October
11/14- Coreyfest - Brothers Osborne
11/15- Gnarl Barkley
11/19- Trippie Redd
11/20- Tiny Habits
11/25- Frank Reyes
11/28- Bonobo

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11/4- Spyro Gyra
11/5- Greg Piccolo
11/6- The Weight Band
11/8- Oscar Rossignoli
11/9- Jimmy's Tom Petty Birthday Bash
11/11- Toronzo Cannon
11/12- Patti Austin
11/13 & 14- John Splithoff
11/15- Terri Lyne Carrington
11/16- Johnny Hoy and the Bluefish
11/18- John Nemeth
11/19- Mason Jennings

All Things Music Since 1985!



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11/28- Ira Nathaniel "Nate" Smith
11/30- Corduroy (Yacht Rock Party)

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11/2- The Goobers; Maggie Foley; Sheer Bliss
11/3- Bars Over Bars Hip Hop Showcase
11/4- The Jug Nuts
11/6- Owsley's Owls; Betty Goo; The Weissstronauts
11/7- Postmoral; Jesse Eliza Band; Moonshot; Sean Madden; The Lombards; Bangers Galore; Twice-A-Day Ray; Dark Crushes
11/8- Unnatural Axe; Warthog; The Spackles; The Sonic Wavelength
11/9- Bad-ass Burlesque Punk Rock Dance Party
11/10- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
11/11- Fully Celebrated Orchestra; Le Prestige; Seth Meicht Quartet
11/13- Catfish; Melt; Blue Envy (NY)
11/14- Hixx; Zagnutt; Sex Zombies; Tj Welch & The Wasted
11/15- Stop Calling Me Frank; Ape Hangers; Dogmatics
11/18- Matt Charette; Matt Woods; Coffin Salesman; Mic Harrison
11/20- Dead (Hippie hour!); The Femmes
11/21- Spectacle; Modern Day Idols; Tad Overbaugh and the Late Arrivals; Little Billy Lost; Typhoid Mary; Crow Follow; The BickerSins
11/22- Ghost Painted Sky; Bloodx3; Architrave; Hidden Fountain
11/23- Jack West; SilverHorizon; The Emotional Rollercoaster; A Nuclear Design
11/24- The Inkwell Open Mic
11/25- Diamond Blues Jam (Jerry Garcia Band Tribute)
11/27- The Reckoning Crew

11/29- Midway or the Highway Open Mic

PALLADIUM
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11/22- Rival Sons
11/27- Dragonforce; Ensiferum; Rhapsody of Fire
11/28- State Champs

PARADISE ROCK CLUB
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11/2- Mico
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11/4- SiM
11/5- Ethan Regan
11/6- Almost Monday
11/7- Mr. Fantasy
11/9- George Clanton
11/11- Phillip Phillips
11/12- Die Spitz
11/13- The Bends
11/14- Jalen Ngonda
11/15- Strawberry Guy
11/16- Yung Gravy
11/17- Amorphis; Insomnium
11/19- West 22nd - Band
11/21- Letters to Cleo
11/22- Fox Stevenson; Mystery Skulls
11/27- The Hotelier

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11/1- Ciara Moser -- The Rose of Battle
11/5- Joe Alterman Trio
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11/7- Donal Fox
11/12- Tierney Sutton; Tamir Hendelman Duo
11/13 & 14- Bill Charlap Trio with David Wong and Dennis Mackrel
11/15- Laszlo Gardony Sextet with Don Braden, Stan Strickland, Temidayo Balogun, Avery Sharpe

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SCULLER'S JAZZ CLUB
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11/6- Elan Trotman
11/7- Steven Feigke & Friends
11/14- Shawnn Montero
11/20- Saxophonists Gary Smulyan & Frank Basile
11/21- Benito Gonzalez, Buster Williams and Lenny White

SINCLAIR
Cambridge, MA.
(617) 547-5200

11/1- The Gringos; John Wood Band
11/2- Madra Salach
11/3 & 4- Half•Alive
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11/7- Koo Koo; Earlybirds Club
11/8- Boston Manor; Ben Quad; Spaced
11/9- Hiss Golden Messenger; Sam Amidon
11/10- The Ollam; Roni Kaspi
11/11- The Bad Plus
11/13- Donny Benét; Otnes
11/14- Carbon Leaf
11/15- Trish 4- Eva; Freak Slug; Mila Degray
11/16- The War And Treaty; Blank Page; Jordan Babbs
11/17- Caroline; Threshold
11/18- Sadurn; Kitchen; Hemlock
11/19- AJ Lee & Blue Summit; The Cody Sisters
11/20- Illiterate Light; Twice-A-Day Ray
11/22- Sweet Pill; Heart to Gold; Stereosity
11/24- Father Of Peace
11/28- A Band Of Brothers (Allman Brothers tribute)
11/30- Temples; Gift

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11/8- Sado Domestics
11/12- Silver Screams; Black Helicopte; Osis
11/13- Crime Machine; Divorce Cake; Bad Idea
11/14- The Melt

11/15- Mess Around; Brian Friedland
11/22- Slow Boat Home; Daniel Ian Smith Nonet
11/28- Amelia Cate and Friend

TD GARDEN
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11/7- 30th Annual Comics Come Home
11/10- Journey
11/18- Sombr
11/23- Doja Cat

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11/4- Jazz Series with Jason Schwartz
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11/12- Rockstar Karaoke
11/13- The Incredible Amplifiers
11/14- The Eric Ducoff Band
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11/5 & 6- Tim Dillon
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11/8- DeRay Davis
11/11- The Longest Johns
11/12- Alex O'Connor
11/13- Phoebe Robinson
11/14- Drew and Deison Afualo
11/17- Ilana Glazer
11/19- Phoebe Judge
11/20- Hannibal Buress
11/21- Ryan Hamilton
11/22- Samantha Fish
11/25- Doughboys - Nick Wiger and Mike Mitchell
11/27 & 28- Chris Botti



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Cedar County Cobras

The Iowa based Cedar County Cobras are Tom Spielbauer on vocals, guitar and foot drum and April Dirks on vocals and upright bass. Their original American Roots and Blues is authentic and moving in a deeply emotive way. The music takes on an “old time” feel and could easily be heard in a honky-tonk down a dirt road in rural Iowa.

In 2023, the duo released their debut album Homesick Blues and we featured them in our March 2024 issue. Then, in 2025 they placed as semi-finalists at the 2025 International Blues Festival in Memphis.

Their new record, Sinners & Saints is a well crafted, deep well of topical music that touches down on everything from volatile relations to Dr. Martin Luther King. I spoke to April Dirks one September morning and she brought me up to speed about what the Cobras have been up to...

METRONOME: Is it urban where you live or are you out in the country?

April Dirks: It's right in the middle. We live in Iowa City. Iowa City is a college town with the University of Iowa. There's only 100,000 people or so here. There's artistic, liberal, open-minded thinking in the middle of the cornfields.

Tom lived way out in the country when I met him. That was in Cedar County. Once he had the vision loss, he had to move into town. We are about 40 minutes from the Mississippi river, so we're in Southeast Iowa. A lot of that Delta and river blues theme is really heavy here. There's a really good blues scene here. Kevin Burt lives here in town here and Catfish Keith lives in town here. It's a hub with lots and lots of artists. It's an art town in the middle of the Midwest.

METRONOME: Are you guys happy there?

Yeah. We fantasize about moving to two different places. One is Ontario, Canada for lots of reasons, but also because we played the Kitchener Blues Festival up there. We love the Canadian scene.

We'd also like to move to Saint Paul or Minneapolis, Minnesota because of the music scene up there, but we can afford to live here. Up in the Twin Cities, it's very expensive.

The last couple of parts on our song, “Bessie Smith's Last Ride” are about Minneapolis. It's a hot spot right now politically and musically. We're about five hours away from Minneapolis.

METRONOME: When did you decide to start working on your new album, Sinners & Saints?

We knew we needed to make another album because people were saying from

Homesick Blues, you need to keep your momentum. You need to make another album. We had some songs, but we didn't quite have another album. So we meet this guy from Golden Bear Records in Des Moines. We love the studio. So we said, Okay, we're gonna make an album.

So I talked to Betsie Brown [Blind Raccoon] on the phone, and she offered to release it on her label, Overton Music. It was such an honor. At the end of the Zoom call, I'll never forget it, I said to Tom, we'll have to write some songs now. We had to record in March and get the whole album to her by May. Betsie looked mortified. She looked like,



What did I just get into?

Three of the songs came out right away. It all came together. It was time to make an album.

METRONOME: Why were you talking to Betsie initially?

I got a hold of her because I was going to use Blind Raccoon again for promotion. She did such an amazing job for our first record. Joe and Vicki Price are kind of our mentors.

They're in their '70s. They are out of Iowa. They're our mentors for the way we're doing our music career here. Joe Price is Tom Spielbauer twenty years from now. He's amazing.

They only live a couple of hours away from us and we bonded with them. Vicki is the one who took me under her wing for the Homesick Blues record and shared her information and told me about Betsie Brown and Blind Raccoon.

METRONOME: What were the newer songs you wrote for Sinners & Saints?

We just came up with “Matches and Gasoline” this spring. Tom came up with

said that's “Motorbike.” I picked up the bass right away because my eyes were dilating from this tune he was playing. I said that's “Motorbike.” He said, No.

Then I played it on the acoustic guitar for him and his eyes got bigger and he said, Oh my, it's “Motorbike.” That happened in March. Then we got Dave Moore to play harmonica on it. He is an Iowa City ringer. He's probably one of the most famous musicians in all of Iowa. He lives in town here in Iowa City.

METRONOME: After the song was taking form, did you realize you had to have Dave play harmonica on it?

Yes. Exactly. Dave and Tom are friends, but Dave is a famous dude. He's a folk singer and a guitar player. He puts the harmonica around his neck for playing.

We've been tapping in to these really good players that we have here. We just made a video of “Motorbike” yesterday. My son did a helmet-cam on a dirt bike. We never did a real music video in our lives. We just did that yesterday.

METRONOME: I dug the song, “Get Right Church.” It was so upbeat. What inspired the writing for that?

“Get Right Church” is our version of an old Gospel hymnal. The version that people know of is from the Staple singers. They did that song, but they did it in a hymnal way. We turned it in to, Oh yeah. We have Heath Alan playing saxophone on that. He's amazing. Then we have the backup singers, Monica Faye and Krista Guillaume on it too.

Tom kept saying he wanted singers on that. He knew some singers from a Gospel choir. He had this whole vision, but their pastor died. So we couldn't get them.

So I called Geni Grouws. She's out of Omaha and is amazing. She's probably the best Blues singer we know personally that we could reach out to. I said to her, If you're coming through Des Moines, can we schedule you to come in? She said, “I'm not coming through but I can give you my singers names. They live in Des Moines.” We had played with them a month before.

So she hooked us up with Monica and Krista. They had never met us. They sang on “Get Right Church” and “Precious Lord.” They came and hung out and started singing. Tom was in the corner and he started shaking. It was like he was crying. I said, Are you okay? He was sobbing and said, I'm happy. They were singing like angels and he started sobbing. It was very cool.

METRONOME: Who played percussion?

We had Bryan Vanderpool on drums and percussion. He played on almost everything.

that line, “she brought the matches/I brought the gasoline.” Then we wrote much of the rest of the song. He wrote a verse, I write a verse. That was the first song that we wrote together. It's a duet.

METRONOME: Can you tell us more about “Motorbike?”

“Motorbike” was a song that Tom had played before in a Bluegrass band. He was playing this riff one night on the guitar, and I

Then we had Tanner Taylor. He's an amazing Hammond B3 player.

METRONOME: Your sax player, Heath Alan, sounded awesome on the song, "Mind My Own Business." Can you tell us more about that tune?

Tom wrote that song probably a year ago. If you knew Tom, it is such a Tom Spielbauer song. He's like, leave me alone. I'm doing my own thinking over here. Heath came to the studio and just listened and started playing the sax. He also added saxophone to "Bessie Smiths Last Ride."

We've played that at shows now four times live and twice people have left. A couple of tables walked out because they're so offended because the lyrics are about George Floyd in Minneapolis. It's about racism and anti-police brutality.

Tom's been playing that riff and we first called it "Packard." We called it "Packard" because that was the car she was driving during that car accident. We were rolling that song around in our heads and all of a sudden Minneapolis is happening again. I knew the woman that was shot up there this past Spring by ICE. Everyone was grieving and there was police brutality and people were getting deported by ICE. That's where "Bessie Smith" came from.

METRONOME: What made you play (and sing) the song, "Ruby Red" that was penned by your friend, Lonnie Bowden?

I didn't want to do it because I hate singing (laughs). Tom said. Let's just do it. It was something different for the album. Lonnie, Tom and I are friends. I am part of a Bluegrass scene here in Iowa. I originally played in Bluegrass bands before I met Tom. I play mandolin.

When I would go to see Lonnie, I would say, Play "Ruby Red." I just loved that song. It's a song he wrote about coming home and looking for love. It wasn't like doing another Bluegrass song.

We thought about playing "Ruby Red" at our shows and I asked Lonnie, What would you think if Tom and I played "Ruby Red" live? It was so cute because he said, I need



to talk to my wife and see what she thinks. He called me back in five minutes and said, I talked to Karen and she said we'd be honored. You can play "Ruby Red." Please record it. He was getting older, and he had never recorded it. I said, Okay, we're not recording anything now. He passed away in 2023, but I told him we would record it. So "Ruby Red" is an honor to our friend.

METRONOME: How did the instrumental "Springtime" evolve?

Tom wrote that and he had been playing it for a couple of years. I always called it "Pretty Song" because he wouldn't put a name to it. Every time he would play it, I would always say that's such a pretty

song. So we recorded it, but he said I really don't want to call it "Pretty Song." I said, It sounds like a road trip and he said, It sounds like a springtime road trip, so we called it "Springtime."

When we're playing it live, Tom is on the foot drum, he's on the National and I'm on the upright bass. In the studio, I added mandolin and he added the acoustic guitar. That's the only track on the album that has no guests.

I just love that song. When you think of spring time when flowers are blooming, it just feels like you're traveling. I think that one turned out really well.

METRONOME: Did it come quickly to you guys?

Yeah, oh yeah. I had never played it before the studio. That was the first time I ever played it. We finished the song in the studio. **METRONOME:** I liked the other Gospel-tinged song, "Precious Lord." How did that come together?

That song came to us because we had gone down to the International Blues Challenge in 2025 in Memphis and after everything with that, we spent an afternoon at the Civil Rights Museum. That Civil Rights Museum is so powerful. If you ever get the chance, you have to go. It's a tour and they have the freedom buses of the 1960s.

That museum exists because that's where Dr. Martin Luther King was shot. It was built on the land where the motel was where he was killed.

While we were walking through the museum, Tom saw a saxophone through the glass and made a beeline to it. The plaque said, that morning Dr. King was meeting a saxophone player in Memphis for the rally because it was a sanitation worker's strike rally.

He said, Will you play "Precious Lord," and play it real pretty. That's the song he played at every rally. The sax player said, Dr. King, I will. Within fifteen minutes he was dead, so he played it at his funeral instead.

About a month later, we were back in Iowa and we were opening up for Marcia Ball. Tom belted out "Precious Lord," in a theater filled with 800 people. I had never heard him sing it. I didn't know he knew it. I gave him a look and said, Okay, what key are you in? What are you doing to me (laughs)? It turned out he knew it and he did it because Marcia Paul was talking about Memphis and Dr. King. So, on our turn to play, he sang "Precious Lord." It was very organic.

METRONOME: Tom must really trust you musically?

We're partners. I just lock in. I close my eyes, I listen to what he's doing, I feel it, I breeze through it, and then we play it. Every time. We're music partners, but we're together too. We feel very lucky.

-- Brian M. Owens

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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for November 2026

(In NO Particular Order)

- Johnny Rawls & Dave Keller
- Christopher Wyze
- Strawberry Alarm Clock
- Vaneese Thomas
- B.F. Raid

THE GRIMLY PLEASED DO NICE THINGS 4-SONG EP

- YAYUS
- ESPECIALLY EVERYTHING
- RIGHT TURN, WRONG WAY
- WE DO NICE THINGS

Boston's own The Grimly Pleased remain busy making music. This new 4-song EP finds them melding Celtic themes with a post-punk sentiment. Ed Charbonnier on bass and vocals, Adam Thorsell on vocals and piano, Chris Buscon on lead guitar

and vocals, Ben Hunter on rhythm guitar and vocals and Anders Geering on drums and vocals work like a well-oiled machine musically. This would be a fun band to see live. Rock on boys! [D.S.]

Contact-- thegrimlypleased.bandcamp.com

CHRISTOPHER WYZE & THE TELLERS NAPTOWN BLUES 11-SONG CD

- I'M GOING BACK TO TENNESSEE
- NAPTOWN BLUES
- HOW LONG - HOW LONG BLUES
- THE TRUTH ABOUT THE THING
- MY OWN LONESOME BLUES
- MIDNIGHT HOUR BLUES
- KOKOMO BLUES
- TIRED OF YOUR LOWDOWN WAYS
- YOU GOT TO REAP WHAT YOU SOW
- PRISON BOUND BLUES
- BIRTHDAY IN JAIL

Bluesman Christopher Wyze returns with a brilliant new record called, Naptown Blues, paying homage to Piedmont bluesmen, pianist Leroy Carr and guitarist Scrapper Blackwell. Joining forces with guitarist-

organist John Boyle III and acoustic bassist Gerry Murphy, Wyze handles all the lead vocals and harmonica playing from track to track on Naptown Blues.

Recorded at Postal Recordings in Indianapolis, Indiana, the hometown of Carr and Blackwell, recording engineer Tyler Watkins caught the magic and delicate nuances of Wyze & The Tellers on this excellent recording.

Songs of note include the jump blues of "Naptown Blues," the swinging "The Truth About The Thing," the bustling "Kokomo Blues," the lazy "Prison Bound Blues," and the testifyin' "Birthday In Jail." Outstanding! [B.M.O.]

Contact-- www.christopherwyze.com

JOHNNY RAWLS & DAVE KELLER TRIBUTE TO SOUL 11-SONG CD

- I'M QUALIFIED
- I'VE NEVER FOUND A GIRL (To Love Me Like You Do)
- WALK A MILE IN MY SHOES
- NEIGHBOR, NEIGHBOR
- I REMEMBER
- BAD RISK

- HOLD WHAT YOU'VE GOT
- MAKE LOVE TO ME BABY
- THE KIND OF LOVE I WANT
- DROWNING ON DRY LAND
- YOU DIDN'T KNOW IT BUT YOU HAD ME

Soul crooner Johnny Rawls teams up with his old friend singer-guitarist Dave Keller to produce this debut from the duo called Tribute To Soul. Covering songs by folks like Joe Tex, Eddie Floyd, Thomas Tate/Johnny Baylor, Joe South, Rick Hall/Quin Ivy, Huey Meaux, Iona Akins, Arzell Hill, Allen Jones/Micky Gregory, Dan Greer/George Jackson and George Jackson/Robert Alton Miller, Rawls and Keller deliver a soul-stirring album full of great songs and world-class playing. Expect to see them take this show on road throughout seven continents (including Antarctica). Good stuff! [B.M.O.]

Contact-- davekeller.bandcamp.com

STRAWBERRY ALARM CLOCK WHERE'S ONE 13-SONG CD/LP

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NED HILL BAND



SAW JESUS AT THE PARK

New EP
"Saw Jesus at the Park"
From Veteran
Singer-Songwriter
Ned Hill

"Que pasa. Is everything alright. Pulls out a joint and laughs. Said, man, you gotta light? Cause love's turned overnight."
NedHillMusic.com



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- MONSTERS
- DAY TRIPPER
- WHITE LIGHT
- BLOW YOUR MIND
- I'M NOT THE ONE
- WITHIN YOU WITHOUT YOU
- SINCE YOU HAVE GONE AWAY
- LIVE WATER
- PRIMORDIAL SOUP
- THE SKY ISN'T FALLING
- TAHITIAN GARDENS
- GALACTIC SYMPHONY-PERSIAN SKIES

Strawberry Alarm Clock were one of the premiere U.S. psychedelic bands in the 1960s. The guys never gave up playing and regrouped with an amazing 5 original members a couple of years ago. Vocalist Howie Anderson only joined the band 40 years ago. They can still bend sound into mind altering shapes, as in "Monsters," which is a very polished piece of studio engineering, as if Brian Wilson jammed with Pink Floyd without sounding retro.

"Day Tripper" is recognizable as an instrumental Beatles cover, but the arrangement is quite novel. "White Light," in turn, gets quite jazzy, showing how the band refuse to get completely trapped in the 1960s. A little trip to the lounge brings forth the Vegas-style "Blow Your Mind." "I'm Not The One" and "Since You Have Gone Away" are then formed into smooth

sensitive ballads without time stamps.

Back in 1967, a sitar was never far away from any recording studio and lo and behold "Within You Without You" has a very Subcontinental sound straight out of Bollywood with eerie chant like vocals. It's very well done. The playful and ultra-mellow "Live Water" feels more at home in the 1970s. The boys keep "Primordial Soup" at a mid-pace level for theatrical like production with loads of interesting section.

The most rocking tune on the disc is the gently purposeful "The Sky Isn't Falling." There's an experimental feel with a moderate cheese factor to "Tahitian Gardens" that fails to suppress a certain degree of irony. The sonic collage of "Galactic Symphony - Persian Skies" takes its own sweet time for an appropriate level of trippy-ness that will generate flashbacks with some of the older boomers out there. The jamming and studio time were well spent here. [Gecko]

Contact-- strawberryalarmclock.com

DONNA HERULA

COLD FEET

10-SONG CD

- ON MY WAY HOME
- COLD FEET
- HONEY DARLIN' BABY PLEASE
- CYPRESS GROVE BLUES
- BACKSEAT DRIVER

- WHAT YOU GONNA DO?
- WISH I COULD SEE YOU GAIN
- THINGS CAN CHANGE
- FLOAT TO HEAVEN
- DUST MY BROOM

On Donna Herula's new album, Cold Feet, the Chicago based singer-songwriter-slide guitarist proves to be a fine player along with her band, Tony Wittrock on rhythm guitar, Alton Smith on keyboards, Marc Edelstein on bass, Kenny "Beedy Eyes" Smith on drums and John Jochem on harmonica.

Produced by Jon Shain and recorded at Rax Trax Recording by Rick Barnes, Herula and company were caught in peak form for this well produced recording. Favored songs include the buzzing instrumental opener "On My Way Home," the universal message of "Cold Feet," the humorous "Backseat Driver," the beautifully penned "Wish I Could See You Again," the funky "Things Can Change," and the electrifying "Dust My Broom." [B.M.O.]

Contact-- donnaherula.com

THE HOLLYWOOD STARS

HEY! LA!

10-SONG CD/LP

- HEY! LA!
- SO LONG AND SO FAR AWAY

- I'M NOT BROKEN
- THE BOTTOM
- THIS MOMENT
- WILL THE LIGHTS GO ON AGAIN?
- I SURVIVED 27
- BRIGHT LIGHTS
- WHEN I FIND YOU
- KING OF THE NIGHT TIME WORLD

These grizzled Los Angeles veterans have been at it since 1973, with some line up changes, and have built up a sound signature taking into account the intervening decades. Singer Scott Phares leads this pack and delivers an ode to his home town on "Hey! LA!" with a frantic pace, name checking all the local institutions. Some fine guitar noodling introduces "So Long and So Far Away" while Phares recalls the Rock N' Roll good times. He drops the key and the tempo with the still defiant "I'm Not Broken" for a life affirming anthem. They come back for the all-out riotous rocker "The Bottom." THS do a proper acoustic ballad with strings accompaniment on "This Moment" where the Scott shows himself at his most vulnerable. You find him evoking a degree of hope on "Will the Lights Go On Again?" Having seen and doe it all, apparently he sings "I Survived 27," which so many did not. The sonic signature reminds us more

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some English punk anthems, though. Firmly back on the west coast, what could symbolize LA more than “Bright Lights” ? Phares laments his fate on “When I Find You.” With a respectful nod, the lads pay their respects to the Stones with “King of the Night Time World” but quickly develop their own anthemic sound signature to deliver it to the end of the CD. The guitar solo really smokes. This has been a worthwhile exercise in classic and contemporary rock you can try at home. [Gecko]

Contact--
www.thehollywoodstarsband.com

KAT RIGGINS & HER BLUES REVIVAL EVERYDAY IS SATURDAY 10-SONG CD

- HEADS ARE GONNA ROLL
- DO MY THANG
- I SAY SO
- AIN'T GOIN' DOWN
- TEARS LIKE GASOLINE
- HOLY WATER
- FEAR SLAYER
- 'TILL THE LIGHTS COME ON
- HUNGER GAMES
- LIVE IN PEACE

Without question, Kat Riggins and her band rock and her new album, Everyday is Saturday is no exception. Joined by guitarist Erik Guess and producer Tim Mulberry's deft playing on all the other instruments, Kat rocks these songs with fierce abandon. Recorded at House of Berry Productions in White Springs, Florida, Mulberry and Riggins scripted a project that's electrifying and most of all highly danceable.

Songs of note include the intense album opener “H heads Are Gonna Roll,” the sizzling “Do My Thang,” the jump & jive of “Tears Like Gasoline,” and the bumpin' grind of “'Til The Lights Come On.” Another excellent outing for Kat Riggins and her gang. Bravo! [B.M.O.]

Contact-- www.katriggins.com

CP WESTMAN ORKESTER BACKPACK BABY 4-SONG EP

- BACKPACK BABY
- ADULT ROCK
- VIDEO GUITAR
- FULL GROWN LOVER

The Italian Goodbye Boozy label brings us this trio coming together from Sweden to France for some inspired tracks. A very analog guitar intro introduces the rather menacing “Backpack Baby.” Not a lot of

words, but a lot of attitude. “Adult Rock” singer Westman gets even more emo amid the rather linear production.

The Orkester on “Video Guitar” has a respectable backbeat and a tuneful chorus that has you humming along as well as a smoking solo. The boys again offer us gritty punk delivered through clenched teeth on “Full Grown Lover.” The closest comparison is Gino and the Goons, just a little more post punk. Westman reaches a few vocals highs on the chorus at the end to reward us. [Gecko]

Contact-- <https://goodbyeboozydigital.bandcamp.com/album/backpack-baby>

DUCK & COVER NO HOUNDS IN THE CLUSTER 14-SONG CD/LP

- NO HOUNDS IN THE CLUSTER
- BORED IN THE CITY
- BURN THE SHIPS
- BAD BLOOD
- METHISTOPHELES
- YOU WRECK ME
- ATTENTION ECONOMY
- MOMENTO MORI
- HELP MYSELF
- WHAT IS LIFE
- TWO SHOTS
- BLEEDING EDGE
- UNLUCKY 17
- GIRL FROM NOWHERE

Boston's Duck & Cover compiled more than a decade's worth of tunes for this record. They deliver tuneful pop-rock on “No Hounds in the Cluster” that gets them the sympathy vote. For “Bored in the City” they deliver a punkier, raunchier sound that would get a mosh pit going.

The lead guitars on “Burn the Ships” have Celtic undertones, but this easily rivals any of the west coast luminaries. After the friendly introduction, the boys go for a darker sound on “Bad Blood.” The lads aren't reading the classics here, but somehow came up with the “Methistopheles” character to flesh out their epic and varied song. It's almost a rock opera, but the long fade leaves us perplexed.

The cyclopean riffs of “You Wreck Me” shake us and will grab the attention of 1970s classic rock fans. “Attention Economy,” in turn, bring us back to the early 1980s for those who liked Joe Jackson. The cool riffage and emphatic delivery of “Momento Mori” make this a standout.

Singer Chris Wissmuller gives it his all on “Help Myself” while the other band members suitably shake the foundations. They ease off a little for “What Is Life,”

which is almost a ballad by their standards.

Duck & Cover experiment with some found sounds on “Two Shots” and then build up again for a dramatic ending. After a long guitar frenzy, the bass underlines “Bleeding Edge.” There's a bit of an anthem lurking within “Unlucky 17” that meshes with their usual style.

The band hits the highs one more time with “Girl From Nowhere” for a good dose of fireworks as they close this chapter. Taking their time insured that almost all the songs have hit quality. [Gecko]

Contact-- duckcover1.bandcamp.com

VANESE THOMAS WINDOW TO MY SOUL 8-SONG CD

- I STILL GOT THE BLUES
- EVERY MOMENT IS A LIFETIME
- I'M A DIAMOND
- AIN'T GONNA BE NO ONE'S FOOL
- AIN'T NO REASON (For A Man Like You)
- THAT'S A WOMAN
- SAVE ME
- LIVIN' WITH A LIE

Blues crooner Vaneese Thomas returns with an outstanding new record entitled Window To My Soul on the Overton Music imprint. Enlisting her favorite guitarist Al Orlo on six strings, Dave Keyes on keyboards, Paul Adamy on bass, Russ Peterson on drums, Tim Ouimette on trumpet, Cliff Lyons on tenor saxophone, John Isley on baritone saxophone, Andy Drelles on clarinet and Rob Papparazzi on harmonica along with backing singers Kati Mac, Angela Clemmons, Jason L. Terry and Emily Bendiger, Vaneese delivers world-class vocal performances from track to track. Her voice is powerful and emotive and as good as any female Blues singer in the arena today. Coupled to the top-notch playing of her band, this record is a candidate for Grammy consideration.

Best songs on Window To My Soul include the Vaneese Thomas penned “Ain't Gonna Be No One's Fool,” the funky “Ain't No Reason (For A Man Like You),” the Gospel tinged “Save Me,” and the well-penned jazzy offering, “Livin' With A Lie.” A terrific outing from Vaneese and her band. [B.M.O.]

Contact-- www.vaneesethomas.com

B.F. RAID COMBAT ZONE 10-SONG CD

- THE GREATEST SHOW IN TOWN
- PUNCHDRUNK

- DOWN BUT NOT OUT
- DIVEBAR ALLSTARS
- THREE DAYS UNDER
- THE DAY I KILLED BRIAN SCOTT
- PILLOW PRINCESS
- BULLETS FROM THE BOARD
- WHAT YOU CRAVE
- ON CAUSEWAY

B.F. Raid [Boston's Final Raid] originally formed in Malden, Massachusetts in the 1980s. You could catch them playing The Channel, The Rat, Jumping Jack Flash and Jack's in Cambridge, along with clubs on Revere Beach. After a long hiatus, B.F. Raid returned in 2024 with a new album called, Raided Again. The record introduced the band to a new generation of listeners while reconnecting with its original audience, earning positive press and radio airplay in the U.S. and abroad.

Now they return with their new 10-song full-length entitled, Combat Zone. Rooted in heavy metal and shaped by the punk, hard rock and underground scenes the band was borne from, Combat Zone takes B.F. Raid into heavier and more adventurous terrain.

The album's songs depict growing up in the city and remembers people, places, memories and experiences that remain vivid in the band's memory. Combining heavy riffs bolstered by a driving rhythm section, B.F. Raid rocks with intensity song after song

Best cuts include the ominous album opener “The Greatest Show In Town,” the driving “Punchdrunk,” the Led Zeppelin infused “Three Days Under,” the bombastic “Pillow Princess,” the Black Sabbath inspired “What You Crave,” and the explosive “On Causeway.” A well produced and played disc from B.F. Raid. Bravo!

[[B.M.O.]

Contact-- www.bfraid.com

VISITING HOUR 9-SONG LP

- LABRADOR SEA
- LONG SPRING
- HILDEGARD
- KNEEL
- SACRED ESTATE
- CROW
- SUMMARY OF FIELDS
- RUST
- NEW EYES

This Richmond, Virginia 5 piece finds interesting new ways to mix soothing melodies with moderately jarring guitar parts. On “Labrador Sea” they are still in ethereal mode as an entry point while they

work through some experimental parts on "Long Spring." They up the ante for the more than pleasant "Hildegard" which moves up-tempo with enchanting vox from Ren. "Kneel" is a little less upbeat, but has shining moments. "Sacred Estate" works up a more engaging rhythm to propel Ren's singing and Kevin's multi layered guitar.

They slow down completely into daydream mode for the longish "Crow." For more diversity, "Summary of Fields" has thought provoking spoken word lyrics amidst the meandering instrumentation.

Siren like, Ren enchants us on "Rust" while the band mesmerize us with a Gothic like temple of sound. A real winner. Deeper slow burning guitar growls contrast nicely with the melodic sections of "New Eyes" making for Postpunk dissonance meeting Shoegaze. I'm convinced [Gecko]

Contact-- visitinghour.bandcamp.com

GIRL WITH A HAWK REGENESIS 9-SONG CD/LP

- WAY WITH WORDS
- I'M IN LOVE WITH MY FRIENDS
- NO ONE LIKE YOU
- THE FIGHTER
- SHARE IT ALL
- FULL MOON
- BEAUTIFUL TODAY
- IT'S THE WAY
- WASN'T IT JUST YESTERDAY

Linda Viens is back with her second full length after innumerable singles. She kicks in with "Way With Words" and it's stripped down backbeat and semi acoustic sound. It will remind you of The Pretenders in Nashville.

Viens enunciates the lyrics more carefully, without the southern accent for the poppier and melodic, "I'm In Love With My Friends." An organ leads in the sentimental "No One Like You," but quickly picks up the pace for a defiant, but sensitive tone that draws you in. They move on with the anthemic and somewhat sorrowful "The Fighter" that has you reaching for a Kleenex soon enough. In comparison, "Share It All" seems quite low key, but seems a bit autobiographic. "Full Moon" goes for an even softer vocal approach, but maintains a nice lead guitar melody over the edgy rhythm guitar work.

Linda applies the brakes for the slow ballad "Beautiful Today." "It's the Way" turned into a big beautiful production that crafted Americana into high grade pop within a very relaxed tempo and memorable melody. Viens ends with a sassy barroom rocker in the shape of "Wasn't It Just Yesterday" and gets some judicious backing vocals from the rest of the gang. Sounds like a great local gig. [Gecko]

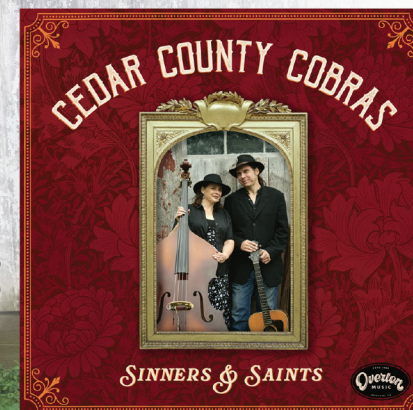
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Ned Hill

Ned Hill is one of the finest Americana singer-songwriter-guitarists in the country. His exacting vocals and sharp-witted subject matter are the things legends are made of. He recently released an outstanding new EP entitled, Saw Jesus at the Park. The six songs that grace the album are filled with Hill's sincere, straight shooting roots-rock rhythms and tales that truly unveil the realities of life.

I spoke to Ned one warm summer day in August and he explained his long musical journey that has gotten him to this unsurpassed point in his career...

METRONOME: Were you born in Kentucky?

Ned Hill: Actually, I was born in Tennessee. I moved to Horse Cave, Kentucky, which is south central Kentucky, when I was four years old with my family. I grew up there. I went to high school there. My family stayed there. My roots are there, so I consider Horse Cave, Kentucky my hometown.

METRONOME: As a kid, what got you in to music?

I was listening to music all the time. I was buying records and looking for records. I really have had only two passions in my life. I played baseball and basketball in high school and played basketball in college. My other passion is music. Those are my two main things.

Growing up in Horse Cave, you would find records when you could find them. We were looking for rock and roll records.

METRONOME: Was Country music big when you were growing up?

Being from south central Kentucky, the Grand Old Opry was always in the background. I didn't like it back then, but I have grown to appreciate it. It does work its way into my music. I always loved music and bought a lot of records.

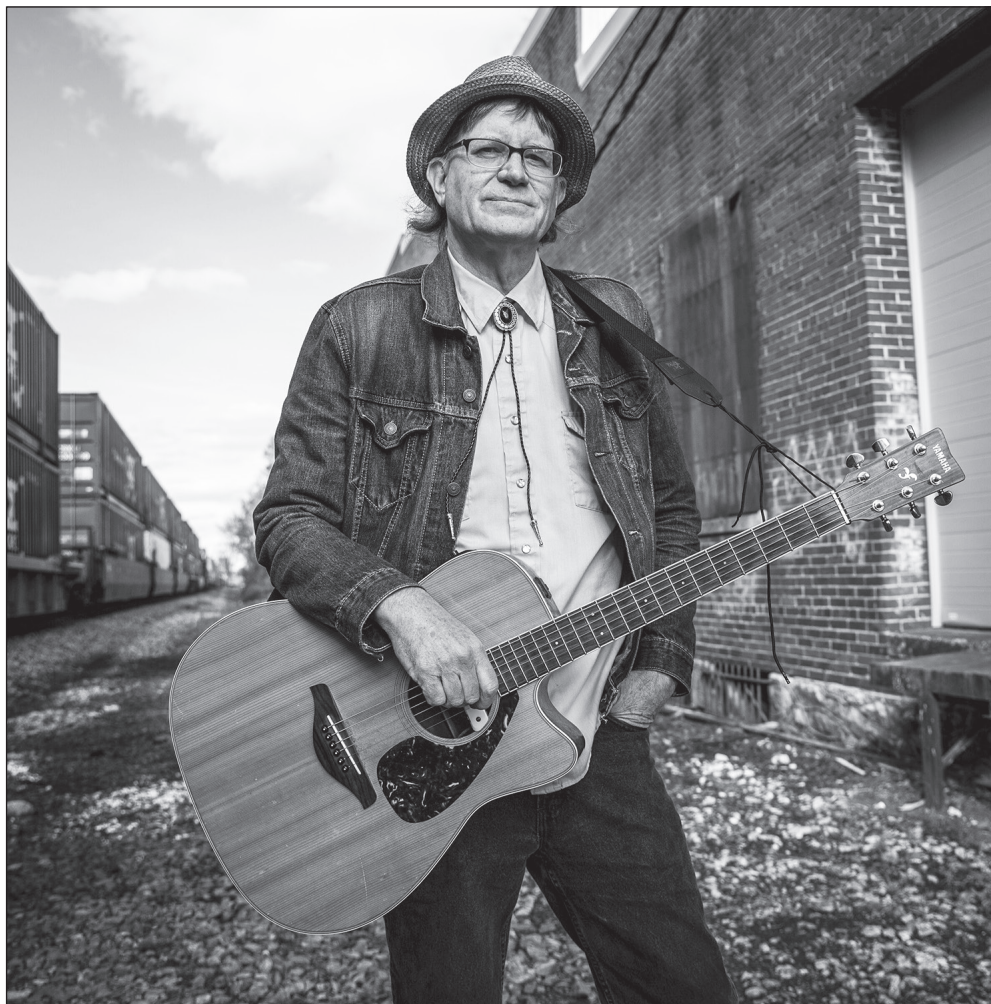
I went to college and still had not picked up a guitar or anything, but when I got out of college, I was lined up to be a high school social studies teacher and a basketball coach. In my area of south central Kentucky, I had my choice of a couple of jobs, but after going through all that, and going through my student teaching, I just didn't have a passion for that. So at the last minute, I remember my Dad asking me, "Okay son, what you are you going to take?" I said, I'm not taking any of them. I'm moving to Florida.

I had a buddy that was getting his Masters in Art in Tallahassee. He had told me, "Man, you gotta get the hell out of that little town if you have any doubt." So I moved to Florida, and started a new journey in my life.

METRONOME: What did you do?

I really didn't know what I was going to do in music, so I started going around to radio stations in Tallahassee, of course I had no experience. Then I finally realized, I really wanted to write music. My brother was in a band that was taking off in Kentucky. It was a little regional act called, Government Cheese. They were really starting to come along, and that influenced me too. I thought, Man, they were writing about what they know with three chords. I'll just do that.

METRONOME: Was anyone musical in



your family?

Not my Mom and Dad. My Dad loved listening to records, but he never played anything. But my Grandmother on his side, came to live with us when I was a kid. She was a piano teacher and taught piano and played during parties and stuff like that. If we got it from anywhere, I guess we got it from her. She's the only one that I know, in our immediate family, that got into music. My brother and me are close in age. We're ten months apart. If we got it from any kind of family genes, I guess we got it from her.

METRONOME: When did your band The Cowards come around?

I started The Cowards almost immediately after moving from the Bowling Green, Kentucky music scene. I didn't pick up a guitar until I was 26. I did my first show when I was 30. I started kind of late, but as old as I am, I've been doing it for quite a while now.

METRONOME: What brought you to Nashville?

Some of my friends started gravitating towards Nashville, so I gravitated there too,

originals in those two bands or some covers?

Well, you know we would always throw in a cover here or there, but it was pretty much original music. The Cowards were me writing most of the music and the bass player, Jeff Davis, who I knew very well from Bowling Green. I really liked his music. We pretty much wrote all the material for The Cowards.

When I moved to Ned Van Go, Jeff joined me, but he didn't stay very long. I pretty much wrote all the original material for that band.

METRONOME: In 2018, you went solo and put out your debut album, Six Feet Above The Ground. Why?

Ned Van Go lasted for fifteen years from 2001 to 2016. We had some success, and we had some failures. More failures than success. It finally petered out. I did all I could do with it. It just ran its course.

When I broke away from that, I just started playing with great players and forming a new record. My producer on that record, Dave Coleman called me one day and said, Man, let's do a record. That started it.

METRONOME: Did you know him or did he just come out of the blue?

I knew Dave because Ned Van Go used to play with his band which is still together called, The Coal Men. They were a really great band. We had done shows together. He just knew the Ned Van Go thing was done and had an interest in doing a record with me. He's been pretty close to my side since then. He's played with me a lot and done two full records with me and this new EP here.

METRONOME: Did you put a band together in 2018 and tour the album, Six Feet Above The Ground?

I toured with a full band a little bit. It just got expensive. When you're playing with people who are also playing in other bands, you have to pay them. I did get my violin player, Tina, and go out and do duos with her. Sometimes a trio with Dave. It's less expensive and you make more money at the shows.

METRONOME: This whole time you've been based in Nashville?

Yes, I've been based in Nashville since 1999.

METRONOME: In 2020, you released another album called, By The Light of Radio. Can you tell me about that?

There was a little label in Detroit that wanted to do this record with me and a guy named Bunky Hunt wanted to produce it. He had a little label in Detroit, and he caught on to me. He wanted me to be part of the label. He wanted to produce the record.

So I took a full band all the way up to

and immediately started a band called The Cowards with a couple of my friends. I was 37 or 38 years old. It started out as a rock & roll/pop act, but then it ended up having more of a punkish feel to it.

We recorded two EPs and a full record. We loved The Replacements and R.E.M., but The Replacements were really good because they had this on-stage craziness. That seeped in to my next band. After that ended in 2001, I started a band called Ned Van Go which was a roots-rock outfit.

METRONOME: Were you playing all

Detroit and we cut ten songs in one day. It was crazy. I brought a high-end band with me. The drummer and the bass player played with Paul Thorn, I took my violin player, Tina Simpson, and Dave Coleman on guitar. We cut ten songs and then cut it down to eight. We did overdubs later here.

METRONOME: You released that album in the middle of Covid. Was that a problem?

Oh yeah. We called that the Covid record. You do as much as you can do. I did a whole show in a bar down here and the whole band had a mask on. I didn't because I couldn't sing. It put a damper on all that.

METRONOME: Was there another record after that?

Actually, I put out an EP in 2021. It was a five song EP about some characters I knew when I was living in Horse Cave, Kentucky. I did that pretty much for the hometown people.

In 2023, I put out a record called Thousand Watt Town. That was a full record again produced by Dave Coleman. That brings us up to this new EP, Saw Jesus At The Park, produced by Dave as well.

METRONOME: Did you have songs in the can for Jesus or were they all newly written?

I didn't really know I was going to do a record or an EP or anything. When you get to my age, you have some songs in your catalog that you hold onto, but you want to

record them at some point. I've been kind of doing that for my last couple of records. I had this one song that I hadn't put on anything called, "Little Miss Cairaco." I wrote that song 30 years ago. I told Dave, I want to get this down. I played it for him, and he loved it. Once we had that, I said, Let me try to write something around it. I just started writing some new material.

The first three things I wrote were "Why In The World," "Saw Jesus At The Park" and "Drive." I had written a song six months earlier called "Goodbye Everything," so that got us up to five.

Dave and I, a few months earlier had been playing around in his studio and he brought up "Hey Tonight" by Creedence Clearwater Revival. He said, What do you think? I said, Hell, I love it. I had the single. I'm surprised you brought it up. We just ran with it and threw it on there. So that's what happened.

METRONOME: "Why In The World" was a wonderful tune. What was the impetus behind writing that?

Well again, going back to the feeling of what's going on in the country. The song just kind of came out. I was a little squeamish about it because I really don't write love songs. It's a fine line for me, but when I came to the chorus, if I'm going to have a song about the time we live in, maybe love is the appropriate word. Maybe that has to be the guiding force about how we progress.

How we get out of this mess we are in. I know people that don't even talk to each other because they're on either side of this political fence. Once I got pass all of that, and the song was done, I said, Yeah, I'm happy with this.

METRONOME: "Saw Jesus At The Park" was very clever. What fueled the writing of that?

Again I was writing and I had the chord structure. Then I had the idea, What would Jesus think of all this? What if I humanized Jesus not unlike Joan Osborne's "One Of Us?" What if you saw Jesus walking his dog at the park and went up to him and said, Hey man, is everything all right? He pulls out a joint and says, Hey man, got a light? That idea of humanizing Jesus and having that interaction appealed to me. That's how that came about.

METRONOME: "Little Miss Cairaco" sounded like something R.E.M. would do. Are they one of your influences?

I've gotten those comparisons my whole time playing music. I loved R.E.M. back in my Bowling Green music days. We did several R.E.M. covers, and I really leaned into it. I was really plagiarizing his voice back then, but not so much now. I always get that. I think there's a little quality in my voice where I always hear from people, sounds like Michael Stipe.

METRONOME: Is there a real Miss Cairaco?

I had a friend whose wife was having manic depression problems. I took that idea and just made a whole different story out of it, to the extreme in a sense, about a husband and wife and the husband having to live with an unstable life. He has to rescue her and be there for her from time to time. Then things kind of go back to normal. That was the impetus for the song.

METRONOME: Are you going to tour this EP at all?

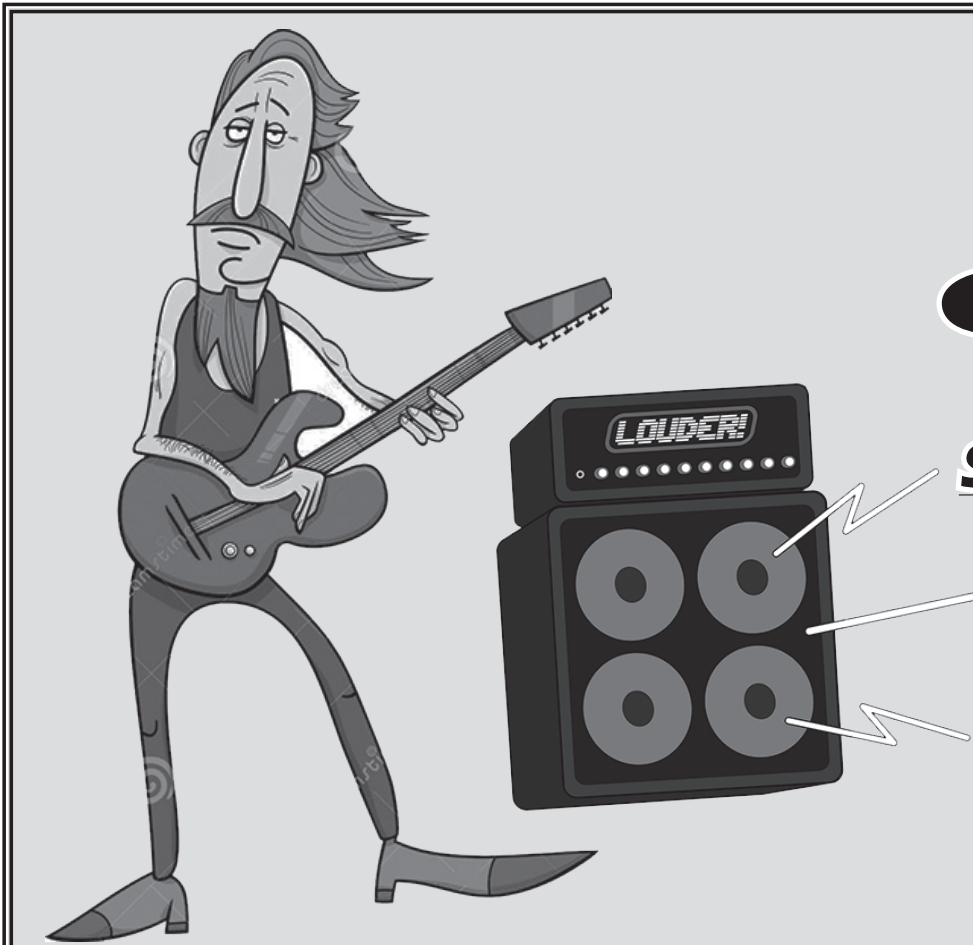
Yeah. I'm going to tour this as much as I can. We're going up to Lexington, Kentucky. I'm taking the full band that was on the record there. Then I'm going out with the trio, Tina Simpson on violin and Dave Coleman on guitar. I'll be doing as much traveling as I can afford to do and that I'm able to do. I'm going to get out there as much as I can.

Are you based in Billerica? I've actually played in Billerica. Six or seven years ago my violin player and I did a Northeast tour. We played at a house party in Billerica. It was a blast.

METRONOME: Have you done any official videos for one of these songs?

"Why In The World" has an official video. I did it here in town with Jeff Wedding who does independent film work. He did a great job on it. It came out pretty good, so please check it out. We have a few more we're going to shoot as well.

-- Brian M. Owens



BANDS

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The Time Machine



Uncle Tupelo

Photo circa: 1990

Band Members L to R: Jeff Tweedy (vocals, guitar & bass), Mike Heidorn (drums), Jay Farrar (vocals, guitar & bass).

Musical Achievements: Uncle Tupelo was an alt-country music group hailing from Belleville, Illinois. They were active from 1987 to 1994. Jay Farrar, Jeff Tweedy, and Mike Heidorn formed the band after the lead singer of their previous band, The Primitives, left to attend college. The trio recorded three albums for Rockville Records before signing with Sire Records and expanding to a five-piece. Uncle Tupelo split on May 1, 1994, after completing a farewell tour.

Where Are They Now: Uncle Tupelo is credited as one of the founders of the alt-country genre, a blend of alternative rock and traditional country music. While the genre eventually became associated with artists such as Gram Parsons and Lyle Lovett, Uncle Tupelo is considered the first alt-country band. Uncle Tupelo's sound was unlike popular country music of the time. Shortly after the release of the band's major-label debut, *Anodyne*, Jay Farrar announced he was leaving the band due to a soured relationship with Jeff Tweedy. Farrar then formed Son Volt with drummer Heidorn, while the remaining members of Uncle Tupelo have continued on as Wilco.

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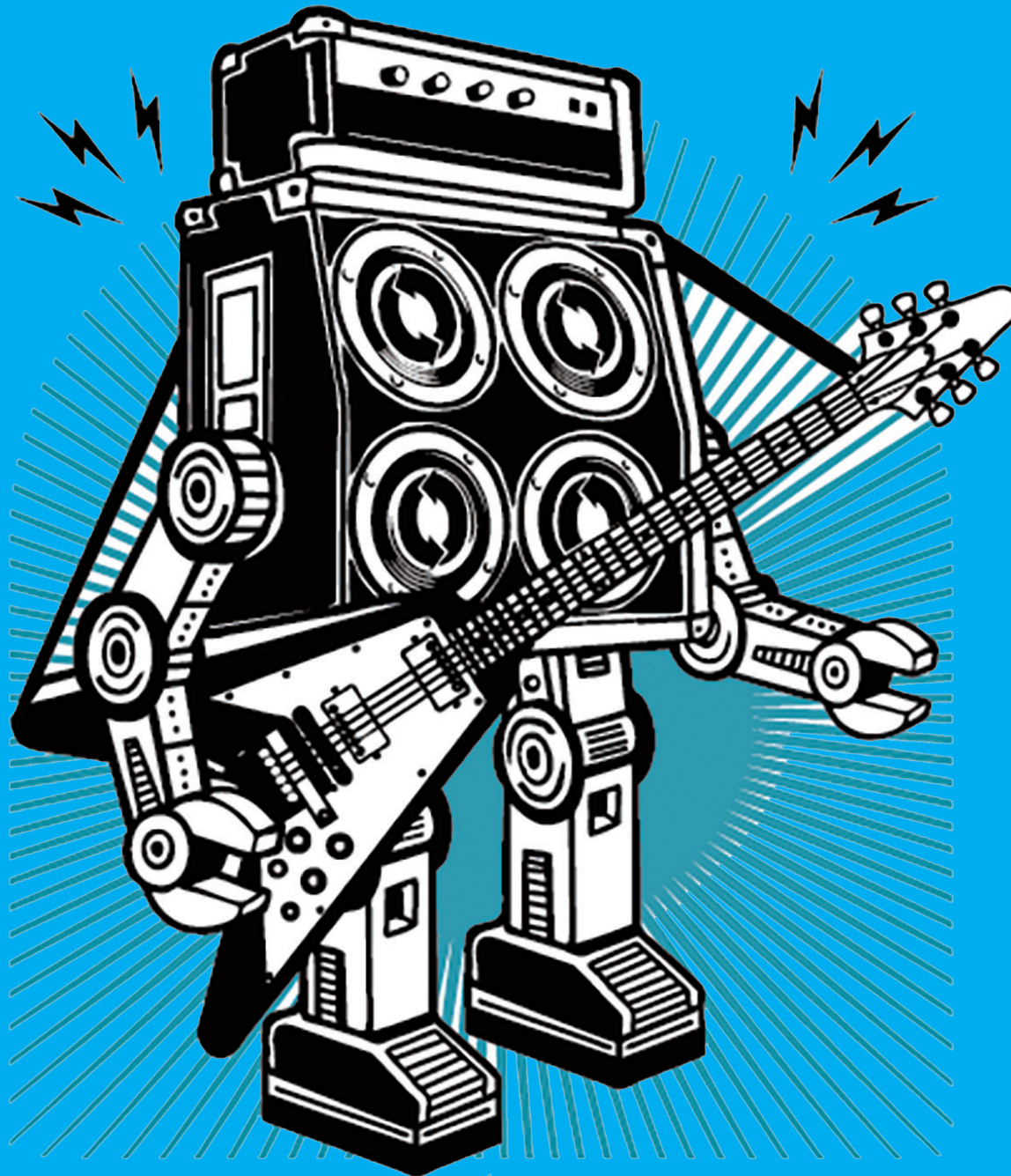
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BB & The Bullets

BB & The Bullets is a high-energy blues rock trio hailing from Whanganui, New Zealand. Featuring Brian Baker on lead vocals, songwriting and guitar, Stu Duncan on the bass and Brad McMillan on drums, the band has earned international notoriety for their electrifying performances and two critically acclaimed albums.

Their impressive new disc, Wrong Side of The River, on the Overton record label is a full-tilt Blues-Rock outing that takes no prisoners. I queried Brian Baker about the band and the making of the new record and he outlined the bands origins and how the songs on Wrong Side of The River came to life...

METRONOME: Where is BB & The Bullets based?

We are based in Whanganui, New Zealand. It's a small town on the west coast of the North Island. It's where the Whanganui River (the Awa), flows to the sea. So we have a beautiful town on the banks of a medium sized river and amazing black sand beaches with wild waves.

METRONOME: How long has the band been together?

About 2-1/2 years. We all live in Whanganui and met when I was the Musical Director for a local songwriting competition and needed to put a band together to showcase the contestants.

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

Stu Duncan is on bass guitar, Brad McMillan is on drums and myself, Brian Baker is on guitar and vocals.

METRONOME: How did you meet the guys?

I met Brad at a birthday party of a mutual friend. It was lucky really as I was also looking for help with the Musicians Club Songwriting Competition. The first rehearsal for that was when we met Stu. I had a good idea of how I wanted the band to be and feel very fortunate that it's ended up this way. It not only takes talented players, but there's a certain level of commitment and focus needed to sustainably get the music out there. Plus we need to be able to enjoy each other's company enough to survive the time on the road. We do a lot of driving together.

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

I put the band together to be able to

tour this beautiful country, play kick ass shows and enjoy the music. Since I'm a record producer with a studio and years of experience, writing, recording and releasing music is a big part of what I do. There really wasn't much more to it than that.

I was surprised when we got the opportunity to release our albums overseas. But having a band like this, dedicated and hard working means that the music directly reaches more



people. It's made all the difference. We have proper fans and supporters who believe in the band and love the whole thing. That pushes us and elevates it to another level. It's quite an amazing thing to be a part of.

METRONOME: How did you come up with the name, BB & The Bullets?

I'd had the thought of the name hanging around for some time, a few years at least. It seemed like a bit of a joke to me, playing

on the beebie shot and the bullets. But it seemed like a good name for a blues band and I think we've grown into it.

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

Definitely British blues of the 1960s. We all love that blues rock vibe. Peter Green, Jeff Beck, Hendrix and a biggie there is Led Zeppelin. Then there's U.S. blues of course, Johnny Lee Hooker, Muddy Waters, Buddy

River. How long did it take to record?

I was working on the writing of this new album even before the first album High Tide was released and we were workshopping the songs in our live show to see how they might sit. It probably took 4 months from start to finish. We work quickly and cleanly. We pretty much know what we're looking for.

METRONOME: Where did you record the project?

We record in my studio in Whanganui. It's a small set up. We record the rhythm tracks all together, trying to get a good take that feels right.

METRONOME: Who engineered?

I'm the engineer on the album. My studio has the great sounding apogee converters and I have a pretty good selection of mics, but the real secret to the album sound is the drums. Brad brings in his beautiful and amazing sounding Sonor kit. They're great drums played by a great drummer. That makes it a lot less stress to pull great sounds. The Nude stereo ribbon mic really helps too.

METRONOME: "Midnight Rider" was an excellent album opener. What was that about?

That song is about a car driver out on the road at night when a motorbike comes around the corner. The driver realizes he's got nowhere to go and is facing his own mortality. His life flashes before his eyes as he asks himself, "How did I end up here?" Was it just fate or did I somehow choose this?

To me it dovetails the Allman Brothers song of the same name. In the Allman Brother's tune, the midnight rider is on the run, in this one we get to meet him, perhaps for the last time.

METRONOME: "Freak Show" was a very catchy tune. What inspired the writing for that?

The ever unfolding carnival of life. It seems crazy sometimes, one illusion after the other. When I write, I like to draw on personal experience, things that actually happen, but then let the song speak for itself. Never let the truth get in the way of a good story.

"Freak Show" is such a fun idea, we're all freaks in one way or another, time to celebrate our freakiness. People sing along to this one at our shows.

METRONOME: What made you choose to

Guy, B.B. King on to ZZ Top, also Little Feat, Dr John and The Meters.

Plus contemporary blues acts like Joe Bonamassa, Eric Gales, Derek Trucks and John Mayer. There's a feast to choose from. Also into funk, James Brown and inventive weirdness. We can all quote Frank Zappa songs to one another.

METRONOME: You just released a great new album called, Wrong Side of The

cover Peter Green's, "Oh Well?"

It works so well in our live set and I think that the drum feel we ended up with really brings something special to the song. There are a lot of versions of this song, but no one does it in quite the way we do.

Once Brad had nailed that feel, the rest fell into place. For me it really connects that early British blues scene where Led Zeppelin took things. I'm sure Jimmy Page must have been influenced by Peter Green and in this track we try to connect the dots a little bit. Plus I enjoy the sneaky little gender change in the 2nd verse lyric. We usually find it resonates with the ladies in the audience too.

METRONOME: What did you use to get that heavy slap-back delay on "Sometimes You Lose Yourself?"

Ahhhh, the magnificent J37 Abbey Road tape machine plug in. It's actually all over both our albums. I love the sound on it. It's something I picked up from working with Hugh Padgham, the famous Abbey Rd/Peter Gabriel/Sting/Phil Collins engineer. Tape delay and saturation is the bomb.

METRONOME: The riff filled "The Buddha Song" was a cool number. What was that about?

It was directly inspired by a quote from the Buddha and is about how our thoughts can drive us. That the negative elements in our lives can't be exiled with more negativity. A subject close to my heart and not so easy to express in a blues song, but we got it I

reckon.

METRONOME: "Crawl Right In" rocked. What inspired the writing of that tune?

I think we all want to be unconditionally loved and accepted and the lyric of this song draws on that vision of having your lover appear and a perfect connection made. It's a fun track that draws strongly on our Led Zeppelin influences. It works so well live, people sing along, a nice simple yet effective lyric and a stomping beat.

METRONOME: What instrumentation did you use for the recording? Did you use anything unusual?

I love the natural and earthy sound of guitar, bass and drums. Sorry, nothing fancy or complicated here, just building up effective arrangements that work. I do use a variety of guitars, but lean heavily on my beautiful 1989 Fender Strat.

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

I'm the songwriter of the group. I create demos of the songs, Brad and Stu learn them, but then work on their parts at our live shows until we're ready to record them. Even then we workshop them heavily in the studio and leave ourselves open to options.

Case in point is the title track "Wrong Side Of The River" where the bass and drums were completely replaced with an updated version after the guitars and vocals were already recorded. The song had evolved further live and we wanted to capture that.

METRONOME: You signed a deal with Overton Music. How did you meet Betsie Brown and how did that happen?

Betsie worked as publicist on our debut album High Tide and did an awesome job. When I let her know that we were looking for a label for the second album, she suggested we sign to Overton. We didn't hesitate. We are absolutely blessed to be working with her again. Betsie is a legend.

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

High energy Blues-Rock with a Kiwi twist. Guitar gives you SRV and Jeff Beck vibes, with a wicked rhythm section making a tight, rocking three piece unit. The kiwi twist serves you great songwriting, memorable hooks and melodies. Antipodean blues, with a slice of shred.

METRONOME: How often do you guys play live?

We are touring New Zealand constantly, 2 or 3 shows most weekends. We can't wait to extend our reach, we would love to come and tour in the U.S.

METRONOME: Have you shot any videos for your songs?

We film videos for most of our singles. Our YouTube channel is bursting. We have a lot of fun with the videos Check out the hot rod in "Midnight Rider" or the homage to the Beastie Boys in "She Knows."

We also film our adventures on the road

so there is a great collection of our travels around this beautiful country. Travel plus kicking blues music on the road.

METRONOME: Tell me about some of the awards you have won.

We haven't won any awards so far, but both our albums have charted in New Zealand and worldwide. We've been #1 on the Roots Music Reports International Blues Rock Album Chart with six singles in the singles chart simultaneously. We've also made some appearances in the NACC college radio charts with the first album High Tide. We hope our second record, Wrong Side Of The River will be received favorably too.

METRONOME: How can people find you on the internet?

www.bbandthebullets.com is easy but we're at Facebook, Instagram and TikTok as well. And of course our YouTube channel where you can see loads of video clips, live, tour diaries, all sorts: <https://www.youtube.com/@bbandthebullets>.

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

We're very grateful to our fans and supporters who got us here and who sustain us on our journey. We work hard and do our best to produce music and shows that make everyone proud to be part of this thing. We hope you enjoy the new record, Wrong Side Of The River, coming at you from New Zealand.

-- Brian M. Owens

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Platorum

Stu Ginsberg is an unforgettable character. He's the kind of guy you'll see at a rock show talking to everyone, making connections, and somehow helping make it all happen. The moment he walks through the door, he has a way of raising the energy in a room.

Former owner of The Pond, an old Cambridge rock club, he's worked at both major and independent record labels over the years. He's a talent buyer for Atomic Booking. Even though he hates attention and is one of the most humble people in the music business, Stu is a mover and a shaker. He's a genuine good guy, and a man with a thousand stories.

I recently sat down with Stu to talk about Platorum, his music production promotions talent buying company, and to get his behind-the-scenes perspective on the people, challenges, and inner workings of the local music scene...

METRONOME: What is Platorum and what are some of the things Platorum does?

Stu Ginsberg: It's an LLC that I started a long time ago. Colonel Bruce Hampton gave me the name. Through Platorum, I put on events (mostly for music). I also host a bunch of charity shows, because music and helping people are my two favorite things.

METRONOME: How did Platorum get started?

In 1990, I started promoting and booking multi-genre shows simply because I love music. I quickly realized that, while I wasn't going to make much of a career as a musician myself, I had a real passion for bringing artists and audiences together. With some encouragement and sound advice from folks close to me, I realized that promoting and producing live music was where I could contribute. Over the years, that passion has grown into my calling.

METRONOME: When you're looking for performers to work with, what makes you say, "I want to work with this artist?"

There are many reasons. The obvious one is if the band kicks ass. Or it could be that they have a following and are

working hard to promote their existence. I did a little A&R for some labels back in the 90's and have a knack for finding good music. I know good people and good music when I hear it.

METRONOME: What makes you say, "This artist isn't ready yet?"

I won't say that, but sometimes I'll say, "Find me a headliner you can fit with." I always try to look at things from the



venue's perspective. As a former venue owner and talent buyer, I understand the argument that you should pay a band for their work just as you would pay a plumber, carpenter, or any other professional. And I agree, bands deserve to be paid fairly for what they do. At the same time, I always remind people that venues have significant expenses of their own. Rent, utilities, staffing, food and beverage costs, marketing, insurance, and countless other expenses all add up. When you wonder why venues are closing, those realities have to be part of the conversation. Each side carries expenses and there is no wrong answer. I love paying bands.

METRONOME: What's the biggest mistake you see talented musicians making when trying to advance their careers?

I'm never 100% sure on this, but some of the mistakes I've seen are overkilling a market, staying in only one market too long, or not taking chances and playing with bands you may or may not fit with. Not being kind is a big one, no need to

business. My advice is simple: find gigs, play them, get better, have fun, and enjoy the ride. You never know how long it's going to last, so you might as well enjoy every minute of it.

METRONOME: What's something musicians obsess over that really doesn't matter as much as they think it does?

Fame and money. Remember why you love music and surround yourself with that. If things are gonna happen, it's gonna happen. If not, be happy that you get to play music and make others happy.

METRONOME: Can a band still break through today without a huge social-media presence?

It could happen. Some bands have the funds to help push that along, but in today's world, it helps to yell the loudest on social media. And sell stuff too.

METRONOME: What's the difference between an artist who can sell 100 tickets and one who can eventually sell 1,000?

Talent-wise? Nothing. A great band can capture the energy and vibe, win over the audience, and use the opportunity to establish themselves in a market they've never played before.

METRONOME: What is one piece of advice you wish every emerging musician would hear before contacting a booking agent?

0% of zero is still zero. You have to have a product that's worth selling. If your band kicks ass, has a great live show, or has a member with a recognizable history in another successful band, that can certainly help. Being an agent is hard; they earn their percentage. My advice is to be your own agent until you've built enough momentum to make it worthwhile.

METRONOME: If you could give every local musician one piece of advice about building a sustainable career, what would it be?

That's a tough one. Spread out your shows. Don't over play a market. Swap dates with bands you like in different markets.

METRONOME: You are putting together a big benefit show coming

be a douche. We're all on the same team with the same goal. My advice is don't let business get in the way of friendship. Have fun. Know the business, but don't let it become a fight... and laugh for God's sake people. Gotta be able to laugh at yourself and have fun..

METRONOME: What is the single thing an artist can control that will have the greatest impact on their career?

Get a wealthy band member. In all seriousness, I've seen some pretty terrible bands make it big, while some incredibly talented bands never make it beyond their hometown. There's no guaranteed formula for success in this

up in November. Can you tell us a little more about that?

I love doing charity shows, not only to raise money for a good cause but because they raise awareness as well. My third annual charity show for families with children with disabilities takes place in Marblehead, MA. on November 14th. This year, we are fortunate to have local legends, Buffalo Tom with Marblehead's own Sarah Swain and The Oh Boys as a special guest.

I'm a single father of a child on the autism spectrum, and through my own experiences, I've had the opportunity to talk with a lot of other families. Those conversations have meant a lot to me. Most communities have a SEPAC (Special Education Parent Advisory Council) and I wanted to give something back to the people that have helped families like ours.

For me, it's not just about raising money, it's about bringing people together, supporting families, and giving back to a community that has given us so much. Tickets are available through DICE Tickets (<https://dice.fm/event/187vvp-buffalo-tom-3rd-annual-charity-concert-14th-nov-abbot-hall->

marblehead-tickets) or by contacting me directly via email at platorumpresents@gmail.com or social media.

METRONOME: Who are some of your favorite acts you have worked with over the years and why?

For National acts, I love the Supersuckers, Dreadnoughts, Mephiskaphl and Teenage Bottlerocket. I could go on and on. Smaller shows also make me happy. Local acts that I love are The Kettle Burners, Krishna Guthrie, The McGunks, Scumbari, and The Downhauls. I think Muck & The Mires are one of the greatest New England bands of all time

METRONOME: What's the most unusual booking request you've ever received?

Pornstars making music.

METRONOME: What are some of the craziest things you've seen happen backstage?

Out of respect for the artists involved, I politely, must say "no comment" but the hijinks are real. I have lots of stories, and I try to keep them secret, but Ian Dury wasn't wrong.

METRONOME: Have you ever passed on an artist and later regretted it?

I hate rehashing the past but the answer is yes. Too many to name.

METRONOME: What's an artist you've watched grow from a small local act into something much bigger?

I love when a band I used to book blows up. One that comes to mind is Big D and the Kids Table. I gave them their second show ever. Dave is one of the greatest frontmen of all time and now they are too big for me to book. They have a killer side project called Cuidado, who I still work with from time to time.

METRONOME: What's one misconception about the music business you'd love to erase?

Everyone assumes the venue or promoter makes all the money or doesn't pay the bands and that's crap. I'm happy at this point if I just break even.

METRONOME: Who are some of the folks in the local music industry that you enjoy working with?

I can't thank everybody enough: a slew of bands, Stephan and Jack, and the owners of the legendary Stone Church in Newmarket, NH are fantastic. Ian from Deep Cuts is another good dude. John (aka Cyco) from Intrinsic/Alchemy in Providence, RI is my guy.

Bobbi at Neptunes, down in Hyannis, is also great.

Other folks in the biz who I really enjoy are Zac Peters from Play to the Plants, Hugo Burnham from Gang of Four, Matt from Black Mold Market, Dolly from Looseleaf Talent Agency, Pat May from Crossover Touring, Ted Kurland from the Kurland Agency and Bootleg Dan, my 70 year old intern (haha).

The folks at Concerted Efforts are great. Jeff from Wizard Security, Al Quint, Sean McNally, Chris and Larry from Bridge 9 (Records label). I could go on forever. I also can't leave out the writers, promoters and scenesters from The Boston Groupie News. I love them all.

METRONOME: Anything else you want to add?

I just want to say how much I appreciate the friends, fans, musicians, and everyone who comes out to support live music and me. I'm incredibly grateful. I've met so many great people through music, and I never take that for granted.

RIP Babs O'Brien and Linda Bean, all those before them.

For more info on Stu or his talent agency, go to www.platorum.com.

-- Kier Byrnes

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Metronome Madness

Greetings friends of **Metronome Magazine** and welcome to the **November** installment of **Metronome Madness**. There's always lots of music news to let you in on, so let's get started... British blues-rock artist **Joanne Shaw Taylor** returns with her forthcoming studio album **The Trouble With Love**, on October 23rd via Journeyman Records. Joanne's highly anticipated new studio album is produced by longtime collaborator **Kevin Shirley**. Across the record, Joanne dives headfirst into the beautiful chaos of the human heart, exploring love in its many forms through a blend of Blues, Rock, Soul, Americana, and Pop. **The Trouble With Love** continues the artistic evolution that has defined Joanne's recent work, pairing some of her most personal songwriting with the expressive guitar playing and unmistakable voice that have made her one of contemporary blues-rock's most acclaimed artists. The release comes as Joanne prepares for another extensive run of live dates. Following a

busy summer of U.S. touring, Joanne will launch her Fall 2026 headline tour on October 28th in Albuquerque, with dates across the Southwest, Mountain West, Pacific Northwest, and California. Blind Pig Records announces the signing of Bluesman **Larry McCray**, a powerhouse Michigan-based guitarist, vocalist, and songwriter whose soul-soaked voice and blistering guitar work have made him one of the most expressive bluesmen of his generation. Born in Smackover, Arkansas, and raised in Saginaw, Michigan, McCray has spent decades grinding it out in clubs, honing a style built on raw emotion and hard-earned mileage. Over a career spanning 11 albums, he has performed in more than 30 countries and shared stages with blues and rock royalty, including B.B. King, Buddy Guy, Albert King, the Allman Brothers, Joe Walsh, Jonny Lang, Levon Helm, and Joe Bonamassa. Under the terms of a multi-album deal, **Larry McCray's** debut release for **Blind Pig** will be his first-ever acoustic



Larry McCray Signs With Blind Pig

blues album. **Emotion Factory Reset**, **Armored Saint's** ninth studio album, is a resurrection of sorts, a tearing down and a rebuilding in eleven songs of diverse musicality and lyrical themes.

Produced, as were the previous four albums, by bassist **Joey Vera** and mixed by **Jay Ruston** (Anthrax, Stone Sour), the record finds the quintet challenging themselves. Songs like "Close To The Bone," "Hit A Moonshot," and "Every Man-Any Man" have **Armored Saint** honoring their past as one of the most respected and recognizable bands in heavy music while making forward-thinking music rooted in the present. **Emotion Factory Reset** was recorded across several studios including 606 Studios, Secret Hand Studios, Skullseven Studios, Constantine Studios, and Bridge Recording, engineered by Oliver Roman, Bill Metoyer, Joey Vera and Jason Constantine, and features cover art by DDKing. **Magic Boy: The Jimi Hendrix Experience Live At Berkeley** (First Show) was released on October 16 on **Experience Hendrix, L.L.C.** and **Legacy Recordings**. Produced by **Janie Hendrix**, original Experience recording engineer **Eddie Kramer**, and **John McDermott**, this historic 1970 concert is

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Armored Saint Releases New Album, Emotion Factory Reset

presented for the first time in its original running order, and will be available on 2LP vinyl, CD, and all digital platforms. The final lineup of **The Jimi Hendrix Experience** (Hendrix on guitar/vocals, **Mitch Mitchell** on drums and **Billy Cox** on bass) performed two sets on May 30, 1970, at the Berkeley Community Theatre. For almost three years, **Hendrix** had been an international superstar and was widely hailed as the highest-grossing live act in rock. At this point in his career, **Jimi** had decided to only tour on weekends because his primary focus was on building **Electric Lady Studios**, his own state-of-the-art recording facility in Greenwich Village. **The Experience**, ripped through repertoire both familiar and foreign to the audience. The audio was captured onto tape by Hendrix's front-of-house engineer **Abe Jacob**, who had worked with him on previous tours. **Magic Boy** finally assembles the performance in the order it was experienced by attendees. The album provides fans with the opportunity to hear **Hendrix** confidently shift between familiar favorites such as "Fire" and "Voodoo Child (Slight Return)" to then-brand new material like "Ezy Ryder" and "Freedom" before they had been completed in the studio. **Hendrix** also incorporated **Band Of Gypsies** material into the set list; "Message To Love" and "Machine Gun" were executed with returning drummer **Mitch Mitchell's** unique flair. **Janie Hendrix**, President and CEO of **Experience Hendrix**,

L.L.C. commented, "**Jimi** called himself a 'Magic Boy,' so this title has a very personal meaning. He was always reaching for something new—exploring, experimenting and pushing his music forward. At Berkeley, you can hear that journey happening in real time. He gives the audience the songs they already loved while opening the door to where he was headed next."

PASSING NOTES: Gary "Angry" Anderson front man of **Rose Tattoo** passed away at age 79. He had just started a farewell tour of Germany/Europe, but was hospitalized, sent back to Australia and finally succumbed to his illness. **Rose Tattoo** was the only real competition **AC/DC** ever had in Australia and also saw their hit song, "Nice Boys (Don't Rock N' Roll)" covered by the likes of **Guns 'N Roses**, amongst many others. He also performed in **Buster Brown and the Party Boys** as well as solo. Anderson had an acting sideline and actually featured in the 1979 cult **Mad Max** film and other local Australian productions; Actor/singer **Tim Curry** died on August 25, 2026 at his home in Toluca Lake, Los Angeles, at the age of 80. His cause of death was disclosed as coronary artery disease, with his stroke and kidney cancer being contributing factors. Curry gained wide recognition for portraying **Dr. Frank-N-Furter** in **The Rocky Horror Show** (1973–1975) and its 1975 film adaptation, **The Rocky Horror Picture Show**; Guitarist for **Dead Boys**, **Cheetah Chrome** (a.k.a.

Eugene O'Connor) died in Nashville on September 13, 2026, at the age of 71. The **Dead Boys** had planned a debut album tour to mark its 50th Anniversary; Canadian rock singer, **Sass Jordan** canceled her remaining tour dates in September and stepped away from professional commitments due to an undisclosed medical condition. Soon after, **Sass** died on October 2, 2026, at the age of 65. The cause of death was not given.

VIDEOS OF THE MONTH: Mob War: Philadelphia vs. The Mafia- Philadelphia is the City of Brotherly Love, but in the 1990s, it was a bloodbath. Two warring mob factions, one led by **Joey Merlino** and the other led by **John Stanfa** battled for control; **The Ministry of Ungentlemanly Warfare-** The British military recruits a small group of highly skilled soldiers to strike against German forces behind enemy lines during World War II. An excellent movie; **Becky-** A teenager's (Lulu Wilson) weekend at a lake house with her father (Joel McHale) takes a turn for the worse when a group of convicts (Kevin James) wreaks havoc on their lives; **The Wrath of Becky-** Two years after escaping a violent attack, a teenage girl (Lulu Wilson) must again defend herself against a domestic terrorist (Seann William Scott) cell; **The Other One: The Long Strange Trip of Bob Weir-** A documentary that explores Bob Weirs life, through his childhood, the Grateful Dead, Ratdog, and his wife and daughters; **The Widower: Til Death Do Us Part-** A journalist (Dan Slepian) and a detective (Dean O'Kelley) uncover the truth about a killer (Thomas Randolph) married six different times, whose charm masked a trail of failed marriages and suspicious deaths; **Animals-** Desperate to pay their son's ransom, a mayoral candidate (Ben Affleck) and his wife (Kerry Washington) resort to extreme measures, revealing dark secrets they never intended to bring to light. When they meet a woman (Jillian Anderson) who'll put up the ransom for the son, they see light at the end of the tunnel. Well now friends, music fans and fellow musicians, that's it for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY SCORPIO, YOU SCORPION YOU.** Thanks for reading.

--Compiled by Brian O.

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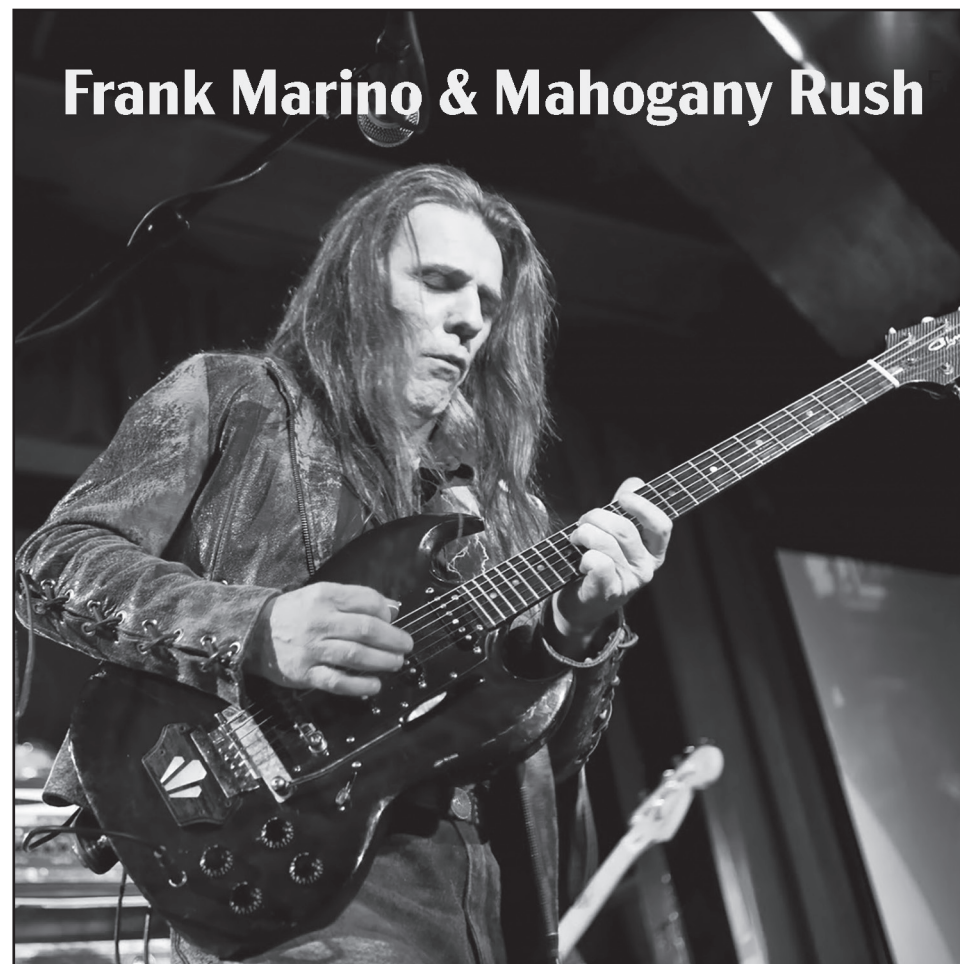
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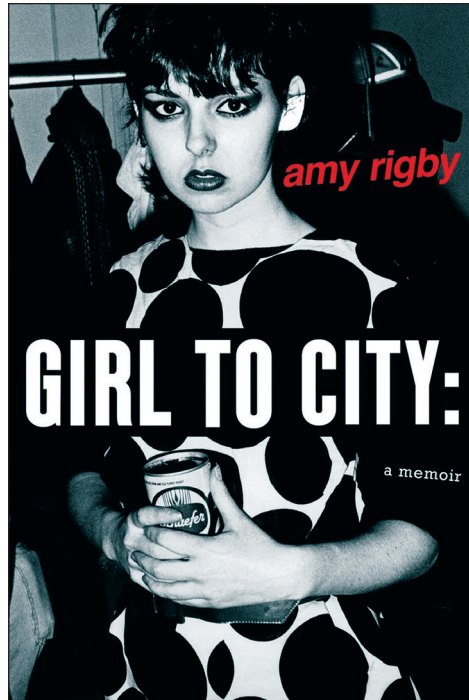
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Musician's Autobiographies

• Book reviews by Alex Gecko •

Amy Rigby, nee MacMahon, published **Girl To City** in 2019. The prolific country and indie artists may not be a household name, but has released over 17 albums

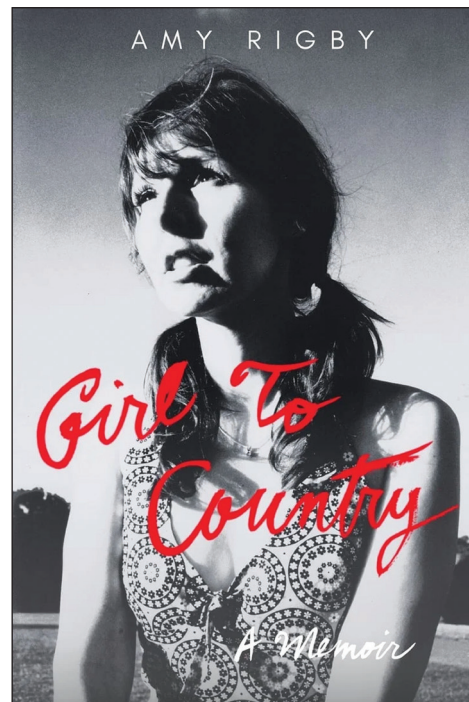


under the Last Roundup and Shams bands and as a solo performer, with or without partner Wreckless Eric. This volume relates her early years moving from her native Pittsburgh to NYC in the 1970s as an art student. Inspiration for the stage seemed to come quicker than on canvas, so MacMahon had a life of temping in order to afford performing in unique and creative ensembles like so many others. Her timing in the mid to late 1970s saw her witness most of the punk and no-wave NYC greats, still as she matured, doing country with her brother's band seemed more punk than the hardcore that had become the norm. The average girl, with perpetual acne, managed to focus her talents and tell a riveting tale of her scene and her ability to prevail in a sordid environment full of junkies and thieves. There is only a minimum of dialogue in this strictly chronological narrative. The text varies between simple structures, complex compound sentences and exclamations that reel you back into the flow before you can even think of drifting off. After some trial and error relationships, she

eventually settles down with former DBs drummer Will Rigby before moving on. She protects the privacy of her co-conspirators to varying degrees so that some are cardboard cut-outs while others take a more active part in the plot. The reader is constantly on the edge of their seat as one hopes for the next project or release to be her breakthrough but the point is not winning but to keep going; a bit like her idol Marianne Faithfull. Amy's tale gets you curious about her music, but her earliest band releases are not on Bandcamp, yet.

Amy Rigby published **Girl To Country** in 2026 as a sequel to the first autobiography. Here she makes up her mind to leave NYC in the late 1990s in order to move to Nashville and become a country music songwriter after her marriage failed.

The overriding theme here is the struggle of being a responsible parent on a budget coping with unreliable used cars and maintaining a footing at the bottom rungs of the music industry. She also illustrates the travails of a divorcee with new difficult relationships. While many male and female musicians have poured their hearts out regarding their substance issues, Rigby keeps you on the edge of your seat as she opens her



soul about the everyday emotional roller coaster ride of juggling normality and the fickle machinations of the country scene.

Regardless, the show must go on, and she actually tours, often with a band of hired guns, to maintain her visibility. Progressively, she moves back towards a traditional rock genre with a nod to indie.

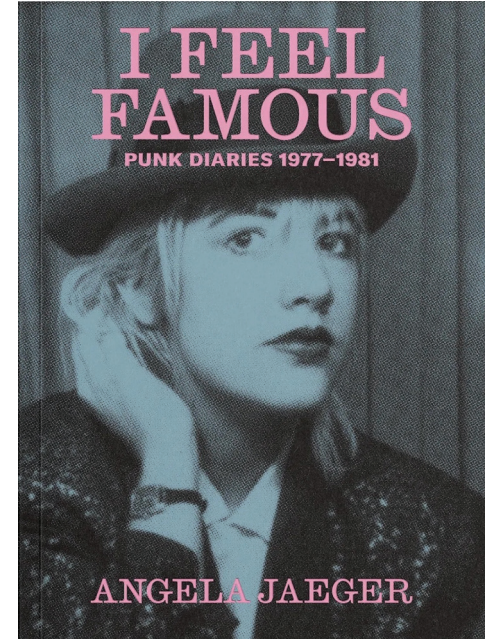
Amy Rigby appreciated being critically acclaimed, but sure would like to have sold a more remunerative amount of records. Cleverly, in a wide reaching arc, she leaves clues of how she and English Rocker Wreckless Eric moved into each other's orbit. It's practically a fairy tale ending when she ends the Narrative in 2006, leaving the door wide open for a 3rd volume. I can hardly wait.

Not all heroes are rich and famous or wear capes. The plethora of Amy's later releases on Bandcamp now easily rivals that of major label artists, numerically and qualitatively.

Angela Jaeger, singer/scenester (1959) published **I Feel Famous; Punk Diaries 1977-1981** in 2026. Angela, then a teenager, offers us an eyewitness Diary account of the NYC and London Punk years. She started attending gigs at CBGBs and Max's Kansas City and was not only on a first name basis with all relevant NYC and London musicians but also singing in bands by the end of time span.

It's a veritable who's who of now legendary rockers and even journalists who come out quite 3 dimensional without having their privacy unnecessarily intruded. Sensing talent and determination, Lydia Lunch did a lot of cajoling to get Jaeger on a stage, but Amy (McMahon) Rigby and her brother were the eventual first band mates in the band Stare Kits.

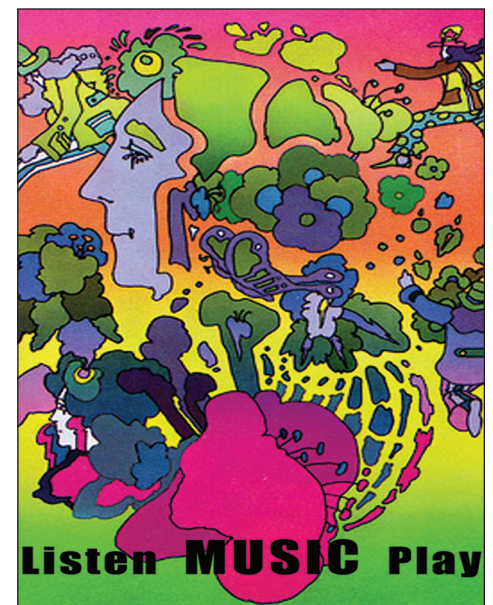
Jaeger, from a well to do and educated family, did sacrifice a college education to do this, but also proved you can prevail without a careerist mind set. Somehow, Angela became a catalyst for events to unfold. The diary entries are transcribed verbatim from the handwritten originals, together with some drawings and a relevant amount



of photos, but benefit from really helpful footnotes and italicised notes that thoroughly explain the context.

One detects a slight British intonation after her trips to London, but there is no dialogue. She does have a moderate infatuation with the Clash, but there is the absolute minimum of hanky-panky. The narrative ends after 1981 with a decent postscript.

While this could have been a nice little look into a 1977 CBGBs key hole it becomes a full 3D sensuround entry into a legendary epoch. Next best thing to being there oneself.



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