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 7/19- GA-20
 7/19- The Jazz Depot (Tap Room)
 7/20- Anders Osborne
 7/25- Rick Estrin & the Nightcats
 7/26- The Jimmy Carpenter Band
 7/26- The Smack Dabs (Ballroom)
 7/27- A Roomful of Love for Phil Pemberton: Benefit for Phil Pemberton with Roomful of Blues

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7/5- Little River Band
 7/9- The Disco Biscuits
 7/10- Comedian Mark Normand
 7/11- The High Kings
 7/12- Voyage (Journey tribute)
 7/13- The Fab Four
 7/17- Blues Traveler; Gin Blossoms
 7/18- Rumours: Fleetwood Mac Tribute
 7/19- Trombone Shorty & Orleans Avenue; JJ Grey and Mofro
 7/20- An Evening with Yachtley Crew 2025
 7/25- An Evening with Yachtley Crew 2025
 7/26- Comedian Bob Marley
 7/27- Drive-By Truckers
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 7/11- Kenny Neal
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 7/19- Fat City Band
 7/25- Little Miss and the Boom
 7/26- Through The Doors

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7/1- Twilight Trivia w/ host Warped Tri
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 7/4- Just Fine: Tribute to Mary J Blige
 7/5- The Unteachables
 7/6- Christian Johnson; We May Be Right (Billy Joel tribute)
 7/7- The Purple Madness
 7/8- Lala Tamar and Ofer Ronen
 7/9- Buoy of Summer

7/10- Charles Langford; Puresoul Presents: Bob Marley Tribute
 7/11- Nurse's Night Out starring G. Williams; RnB Afterdark
 7/12- Jed Harrelson; King Jeremy (Pearl Jam tribute)
 7/13- Lachy Doley
 7/14- Omar; Jax Hollow
 7/15- Howie Day
 7/16- Mekons; Johnny Dowd
 7/17- Rey Royale; Sarah Hester Ross
 7/18- Paris Chansons; The Gunz Show Presents: Who Wants To Be An Emo Millionaire
 7/19- Jules; Roger Street Friedman; Middle Aged Dad Jam Band
 7/20- Kevin James Thornton
 7/23- City of Laughs: TK Kirkland
 7/24- Griffin House
 7/25- Kevin Ross; Chris Barnes
 7/26- Abe Partridge & Jack Barksdale
 7/27- Vanessa Carlton; Nick Dee
 7/29- Leela James
 7/30- Fight Night featuring Dave Wedge and Emily Sweeney
 7/31- Eric Roberson

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7/2- Scottish Fish
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 7/7- Jay Nash and Brooks Hubbard
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 7/9- Matt The Electrician, Natalia Zukerman, Kris Delmhorst and Erin McKeown
 7/10- John Gorka
 7/11- Lindsay Foote Band; Rosa Joe Jacobs
 7/15- Kalos
 7/16- Falcon Ridge Folk Festival Most Wanted Tour with Louie Lou Louis, Alex Radus and Tina Ross
 7/17- Forsyth featuring Kate Knudsvig, Kat Wallace, Helen Kuhar and Erin Hogan
 7/19- Sway Wild
 7/22- Buffalo Rose
 7/23- Tamar Korn & Kyle Morgan Album Release; Kat Wallace
 7/24- Hank Wonder
 7/25- Bold Forbes & Cricket Blue
 7/26- Cuddle Magic; davy
 7/27- Hickman, Anick & Woodsmith
 7/28- Lone Piñon
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 7/30- Nicole Atkins
 7/31- Will Orchard, Jess Kerber & Nora Meier

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(978) 515-0000

7/5- GA-20; Jay Apt and The MaliCaminos
 7/6- Zach Nugent's Dead Set
 7/11- Annie Brobst Band
 7/12- Dueling Pianos
 7/18- The Clements Brothers; Kathleen Parks
 7/19- Band of Brothers
 7/20- The Troubadours; Cables and Lines
 7/26- 'JJ' Jimmy Walker
 7/27- Kicked Off The Bus
 7/31- Thurston Howell (Yacht Rock)

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 7/6- Sachal Vasandani
 7/7- Skunk Jesus
 7/10- Chris O'Leary
 7/11- Roomful of Blues
 7/13- Kenny Neal
 7/14- Jammy Buffet
 7/16- Nikki Hill
 7/17- Alex Minasian
 7/18- GA-20
 7/19- Dumpstaphunk
 7/20- Henhouse Prowlers
 7/21- The Gravel Project
 7/23- The Cold Stares
 7/24- Masters of The Telecaster w/GE Smith, Larry Campbell & Jim Weider
 7/25- BT ALC Big Band featuring Fred Wesley
 7/27- North Mississippi Allstars
 7/28- Sharon Jones
 7/31- Dan Pugach Band feat Nicole Zuraitis

LEADER BANK PAVILION
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7/3- Kes
 7/11- Barenaked Ladies

All Things Music Since 1985!



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 7/29- Goo Goo Dolls; Dashboard Confessional

MGM MUSIC HALL
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(617) 960-8333

7/14- The Rose
 7/18- Pixies
 7/20- Trombone Shorty & Orleans Avenue; JJ Grey & Mofro; Dumpstaphunk
 7/24- The Saw Doctors
 7/25- Riley Green
 7/29- Ken Carson

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

Upstairs

7/1- Julie Doiron; Caged Animals
 7/3- Orthodox; Mugshot; Omerta; fromjoy
 7/5- Electrocuttioner; Bed of Razors; Phantom Rider; Death Strider
 7/8- The Jersey or Mars Tour; Kevian Kraemer; Dipsea Flower
 7/10- One Time Weekend; Brother Guy
 7/13- Glitter Porn; Jammwich; Atticus; Andro Queen
 7/15- Carrellee; Ex-Hyena; Misuser; Identical Palms
 7/16- Alvilda; Brower; The Downhaults; The Crimps; Balloon Thief
 7/20- MSPAINT; Lip Critic; Pat and The Pissers
 7/24- Glenn Strange
 7/25- Ed O.G.; J-Live; The Dunnas; Ju\$t Jill; Maceyomaze; Moe Dee
 7/31- The Loner: Neil Young Tribute

Downstairs

7/9- Strung Out; Death By Stereo; Oh The Humanity
 7/11-Xmortis
 7/18- Michael McColgan & The Bomb Squad; Violent Way; The Welch Boys; Klaxon
 7/19- Michael McColgan & The Bomb Squad; BadTerms; Nick and The Adversaries
 7/25- Hot in Herre: 2000's Dance Party
 7/26- Street Power "Me Time - Record Release"; The Mongoloids; COA; Risk; Years Spent Cold; Champagne; Search Warrant; Quick To Judge

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

7/1- Bars Over Bars Hip Hop Showcase
 7/2- Dean Solomon & the Wise Men, The Hip(!) Replacements, Vintage Hipsters
 7/4- Owlsey's Owls; Red, White And Brit - A Britney Spears Drag Show
 7/5- Terminal Stereo, Propolis, Dog Town, Neal Brennan; FM Collective, Borboleta, Jacob Caudell, Dogtail Corners

7/6- Martin/Morell/Fredette; Midway or the Highway Open Mic
 7/7- Professor A, Upaharaka, Painchain, Animal Hospital, Unsheathed Glory, SOSO Gutter
 7/8- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
 7/9- Fully Celebrated Orchestra; AS3; Andy California
 7/10- Powerpop
 7/11- Uncle Johnny's Band; Lovewhip
 7/12- Christo Sedgewick & The Fabulous Regrets; The Ukuladies; Salt Clouds; Michael Boezi
 7/13- Citadel; Mile 57; Stop That Man; Lampland (NY); Puppy Problems
 7/14- Bad-ass Burlesque Punk Rock Dance Party
 7/15- Crushed Vinyl; 2 Hot 4 Huskies; Mass Bluesbreakers; Mexican Standoff
 7/16- Girly and the Pops; Senior; Kayla Erhardt
 7/17- Sparrow Blue; Why Try?
 7/18- Hippie Hour w/ Promised Land; Music Farm; Bradlees

7/19- The Grommets; Harry & The Hot Flashes; The McCritters; The Instamatics; Amulette; Professor Caffeine & the Insecurities; Hunting Accidents; Fossil
 7/20- Sourpunch Babes; Euphemia
 7/21- Juicebox; The Juice Is Okay; Delon; Todd Siff
 7/22- Ice Lemonade and The Apple Snaps; David Wright; Better Late
 7/23- Diamond Blues Jam (Jerry Garcia Band Tribute)
 7/24- Ryan Cassata; Evan Greer; Molly O'Leary; Justin Arena
 7/25- Uncle Johnny's Band
 7/26- Already Dead; East End Redemption; The Frenzy of Tongs; Circus Battalion; COB; Survivors of The Kraken; Violent Brides; Lesser Birds; Lost My Balance
 7/27- Threat Level Burgundy; Lefthand Hotdog; Pink Slip; Bad Idea USA
 7/29- Femme Gaze (Burlesque Revue)
 7/30- Super Dry; Bubble Wave; Figment

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

7/2- Jim Belushi & James Montgomery with Jamison Jess Belushi
 7/4- David Hull & The Dirty Angels
 7/5- Blizzard of Ozz
 7/10- Through The Doors
 7/11- The Peacheaters
 7/17- Traveler (Chris Stapleton tribute)
 7/18- Deadgrass
 7/19- Stormbringer
 7/26- The Winehouse Project w/Lisa Kay
 7/31- Moondance (Van Morrison tribute)

PALLADIUM
Worcester, MA.
(508) 797-9696

7/5- Concert Crave Artist Showcase
 7/11- Scene Queen
 7/20- Racionais MC's World Tour
 7/25- We Came as Romans

7/26- Hot Water Music
 7/27- Sleepy Hollow & Sheff G

PARADISE ROCK CLUB
Boston, MA.
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7/11- Sarah and the Sundays; Rebounder
 7/26- Eyedress; N8NOFACE
 7/31- Cymande

REGATTA BAR
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7/9- Jade Faria
 7/16- Jiayi Guo
 7/23- Evan Fort
 7/30- The LR Collective

SINCLAIR
Cambridge, MA.
(617) 547-5200

7/4- The Glitter Boys
 7/8- Bird in Paradise; The Cat Empire
 7/10- Waves; Beach Goons; chokecherry
 7/11- The Glitter Boys
 7/12- Walter Sickert & The Army of Broken Toys; Eight Foot Manchild; Lovina Falls
 7/16- The Real Me; Kyle Mooney
 7/18- The Glitter Boys
 7/19- White Denim; Tagua Tagua
 7/21- Pelican; Porcelain; Glacier
 7/24- The Coronas
 7/25- The Glitter Boys
 7/30- Femi Kuti & The Positive Force; Madame Gandhi

SONIA
Cambridge, MA.
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7/5- Eighteen Visions; Beyond Repair; Attraction to Tragedy; Mission To Sleep
 7/8- Max Fry
 7/9- MC Chris; Swell Rell
 7/10- Isaiah Falls; Luxury Lane
 7/11- Shingo Nakamura; OTR; rshand b2b Cloudcage
 7/12- Sheppard
 7/17- Satsang
 7/18- Bashfortheworld
 7/19- Elysium
 7/24- School Of Rock Allstars
 7/25- DJ Lucas; Papo2oo4; Subjxt 5; Finesse Fresco & Friends
 7/26- Mourning Night
 7/31- New Bomb Turks; The Drowns; Gossip Collar; Static Friction

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

7/25- Comedian Mike Koutrobis
 7/26- Zeppelin Reimagined
 7/27- Branden & James with Effie Passero present CelloVoci

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

7/8 & 9- Tyler, The Creator
 7/11- Wu-Tang Clan
 7/19- Shinedown
 7/21- Ghost
 7/23 & 24- Gracie Abrams
 7/31- Linkin Park

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

7/5- The Nichols Brothers
 7/11- Richiman and Groove Nice
 7/12- Michelle Willson
 7/18- Cheryl Arena
 7/19- Tommy Whalen & The Ragged Edge
 7/25- King Saison
 7/26- Dave Keller Band; The Blues Express

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

7/10- Arrival From Sweden
 7/12- Welcome To Night Vale
 7/23- Peyton vs Cam World Tour
 7/25- Jerry Harrison & Adrian Belew

XFINITY CENTER
Mansfield, MA.
508-339-2331

7/12- Dierks Bentley
 7/17- Cyndi Lauper
 7/18- Russ; Big Sean; Sabrina Claudio
 7/19- Styx; Kevin Cronin Band; Don Felder
 7/22- Killswitch Engage; Parkway Drive; I Prevail; Beartooth
 7/24- Kesha and Scissor Sisters
 7/25- Big Time Rush
 7/26- Rod Stewart
 7/27- Rufus Du Sol
 7/30- The Offspring

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Dudley Taft

Dudley Taft is a thinking man's blues-rocker. Nominated in 2017 for "Best Guitarist" by the European Blues Awards, his career began in high school when he founded the band Space Antelope with friend Trey Anastasio (of Phish). In the 1990's he joined Seattle band Sweet Water, touring the states and then joined Second Coming. More touring followed with an album on Capitol Records and a taste of success thanks to the Top 10 single "Vintage Eyes."

Taft has recorded and released a total of nine studio albums and one live CD, recorded on the European tours of 2014 and 2015. Reese Wynans of Stevie Ray Vaughan fame has played on three of these studio albums.

I spoke to Dudley one April day and he coolly outlined his musical career as well as the making of his outstanding new record, *The Speed of Life*. Buckle up gang, this is a ride you won't want to miss...

METRONOME: Betsie Brown told me you were leaving for Europe tomorrow morning to play some shows. Do you have a lot of gigs lined up?

Dudley Taft: I have a months worth. Basically the entire month of May then a couple of Festivals in the middle of June.

METRONOME: Do you bring the band with you or do you pick up musicians over there?

I don't take anybody with me anymore. They are all from over there, which is great because it's expensive to fly people over there. I have a drummer and keyboard player from England, a bass player from Spain, and my tour manager is a German guy.

METRONOME: Does your daughter Ashley go with you?

No, but she has come out to visit before and sang a few with us which is always really awesome.

METRONOME: As a kid, what made you get into music?

It was funny because I was living in Philadelphia, Pennsylvania in 1975-76. My stepdad started a new business in Houston. It was a bit of a culture shock for me, but it might have been the age I was too, because I was about 13.

All the friends that I had in Houston, were listening to rock. It was everything from Ted Nugent to Styx and Foreigner. ZZ Top was coming out and then there was the usual Pink Floyd and Lynyrd Skynyrd and all that kind of stuff.

I got turned onto it down there by my buddies and went and bought an eight track tape player. It was different times. There was no Internet, and if you wanted to hear a new song you had to turn the radio on and hoped it came up in the playlist. But there was something special about it.

METRONOME: How old were you when you got your first guitar?

My mom got it for me two weeks before my 13th birthday.

METRONOME: Little did she know what it would turn out to be for you...

Yeah, but she always encourage me with my art and stuff because she knew I was more art-minded. She even put my brother and I in different schools. My Montessori teacher told her I was the most creative student she had ever had. Which, of course, my mother repeated to me every day for the rest of my life (laughs).

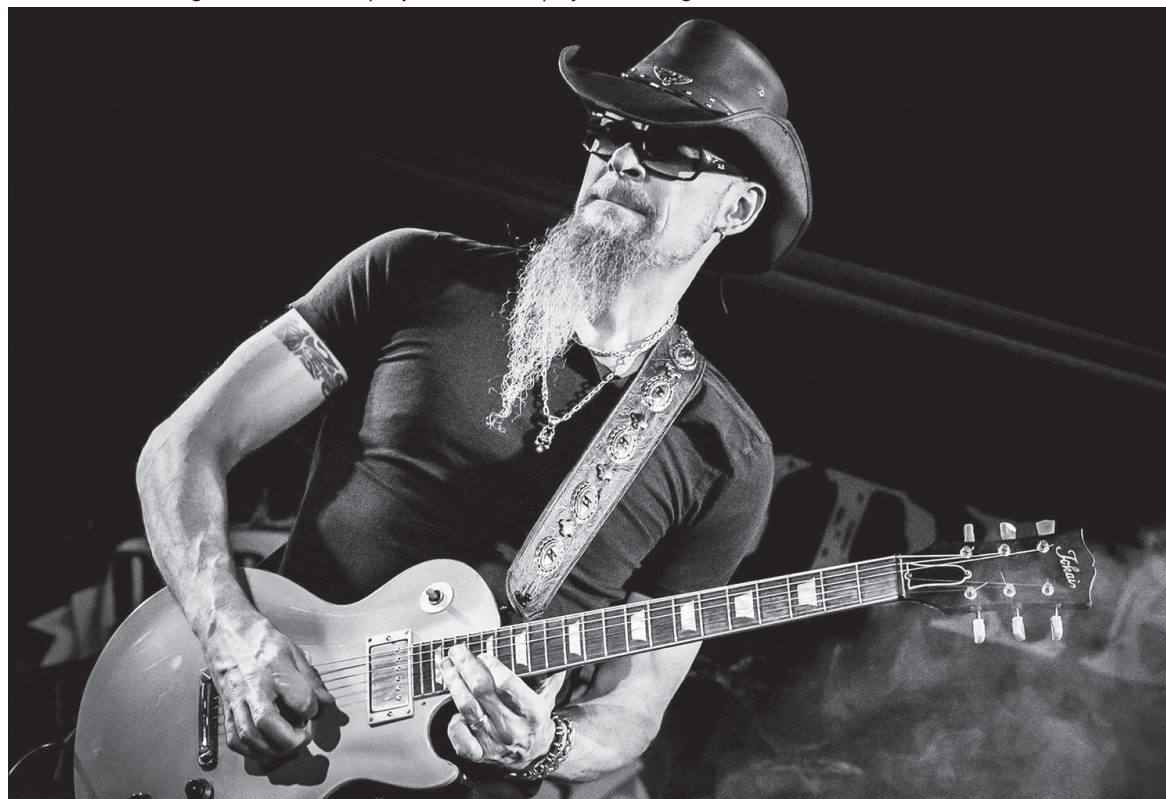
I don't think she was surprised though, but man it hit me like an infection. I was obsessed. I didn't want to go to summer camp. I just wanted to play

got frustrated and moved to Seattle.

I got really lucky because they appreciated my musicianship up there. It was just a much better place for me. Everyone supported each other. It was really a special thing. I was very happy to be a part of it.

METRONOME: What kind of music were you playing?

It was sorta like hard rock. It wasn't grunge. The singer didn't scream. He had more of a Jeff



my guitar all the time. I wrote a song within the first three months of owning the guitar. That's where it started. I don't know why, it's the way my brain works. I like writing songs and playing the guitar.

METRONOME: Were you in bands during your high school years?

Yeah. I went to boarding school in Connecticut. That's where I met Trey Anastasio of Phish and we played in a couple of the school bands. Skunk Baxter had gone there before. He had the same advisor that I did. The advisor was very encouraging. We would play parties and some pep rallies around campus.

METRONOME: Did you go to College?

Yes. I went to college in L.A. I tried to find a band that was happening at that point, but it was sort of the end of the hair metal scene. I remember once I replied to an ad in the paper, and it said, "Lead guitar player wanted for young metal band." So I mailed a tape and they said, "We love it, come meet us." I went and met these people and they were nice, but then I didn't hear from them.

I looked at the ad the next month, and it was the same exact same wording and at the very end it said, "Looks a must" (laughs). I didn't have the big head of hair. I didn't dress the right way. So I

Tate kind of voice. We had a little record deal, but the guys in the band we're frustrated with the way things were going, so they decided to kick me out, and then they got dropped.

Then I started another band that got even a bigger record deal. Gary Gersch signed us to Capitol Records in 1998, but then the rug got pulled out from under him when the vice president of BMI North America came in and decided to make Capitol an urban label and got rid of all the rock bands, which was a bummer.

In a way, I'm kind of glad I didn't have success with either one of those bands because I didn't have to deal with those motherfuckers. I'm very happy doing what I'm doing right now. I'm playing to 200 people in Germany instead of playing to 2000 people at a Festival with guys that I dislike and music I'm completely bored with.

METRONOME: What year was it that you decided to put your band together?

2008. I did a little project called Omnivoid and did some rock & roll stuff, but it was sad honestly because you would go to a venue and there would be two or three bands and it would be packed. Suddenly in 2006 and 2007, there were seven bands and the only people there were band

members and their hangers on and girlfriends and stuff. The scene was a victim of its own success. All the bands that got really successful left and toured around the country. Then other bands moved to Seattle, thinking it was the next greatest thing and diluted what it was originally.

I saw the writing on the wall. I would rather play two sets a night somewhere where I get to play lead guitar all night than play a 30 minute set somewhere. I could play seven or eight gigs a month. It helped the income for me and my wifey and the kids, because we were struggling at that point.

I learned all the bullshit. I learned some ZZ Top songs and found Freddy King and learned some other interesting, blues rock songs. I thought, I need to write this stuff because I don't want to be a cover band guy.

Now look, I might play some covers for fun or learn some Rush tunes because it's fucking hard, but that's not me. I can't do that. My ego is way too big for that (laughs).

METRONOME: Your new album, *The Speed of Life* is great. You recorded it in the Czech Republic. Was Nick and Dave and Bennett from over there?

Yeah. Nick is the drummer that I've been using really since Covid. We were locked and loaded in March of 2020. I have a studio here in Cincinnati, Ohio. I bought the house and studio from Peter Frampton. He put a studio in here and didn't get any money out of it (laughs). I was very happy to take it over.

It was cheaper for me to go over there and have those guys show up. Plus, I was using this guy, Dave Marks. He's a producer-bass player guy. He filled in on a little Spanish tour that I did. He's kind of a musical genius and a little bit on the

spectrum too. You really don't want him in the band all the time as much as you do having him help arrange songs and get good drum performances. He's a real taskmaster, and he took a lot of heat off of me. I think it shows because the arrangements are a little tighter and there are little things in there that I wouldn't have done on my own. I was very happy to work with him.

Prague is a great place in Europe, and one of my favorite cities. It's not expensive like going to Paris or Cologne. I think I got the whole studio for five days for \$700.

METRONOME: How did you get to buy Peter Frampton's house and studio?

His house was on the market for a year. No one wanted to buy it. To be honest, my wife and daughter pushed really hard to move to Cincinnati. They did not like North Carolina. It was too much of a culture shock having grown up in Seattle. My brother moved there before me, and he had known about Frampton's house. So it was hot for me to go and see it. Honestly, I didn't want to buy it. I wanted to buy a house with a flat yard and a swimming pool, but it made no sense to get anything but that house.

METRONOME: How did the musicians show up

in the Czech Republic?

The came in from Ireland, England and Spain. I met Bennett Holland later and had him do some overdubs. I usually have a keyboard player, but Bennett was hungry to do some touring. I thought it was about time to get a keyboard player out here. I have a Sprinter van now and a tour manager. We're doing better and we can afford comfort and have more people. Plus, I have a complete back line over there. I own a drum kit. I own the bass gear. I have four or five guitar amps and I own keyboards. I've been doing it for a long time. I've been going over there since 2012.

A friend of mine is a drummer named Wally Reyes and he has a DW endorsement. I had him help me get a drum kit that I use for touring. I'm just slowly putting the stuff together because I don't want to rent a back line.

METRONOME: What made you want to tour over there in the first place?

There's a guy named Randy Hanson from Seattle. He and his buddy Kevin have been doing the European thing. I would run into them in Seattle and they will talk about doing the European thing and I said, Hook me up with your booking agent, which they never did. But I started doing it in 2012, because I saw the writing on the wall.

Seattle is okay, but it's really hard to tour because your way up there in the corner. I just thought, let's try it. When all this was happening, suddenly, Seattle was getting more and more popular. People were moving there and it was getting crowded. It was getting a little more expensive to live there. So I left and went to North Carolina with the family for a couple of years before we decided to come to Cincinnati.

Throughout all of that stuff, and me building my audience in the Netherlands, Germany and Poland,

it was nice- taking care of the family and I didn't have to play a whole lot during that time.

Now it's different man. I bought a house in Spain. I've been looking for something over there to put my stuff in. My Dutch buddies and my German buddies have been asking me, "Hey man, when are you gonna get this shit out of my garage (laughs)? I finally found some place that I really like which is outside of Malaga. It's very nice over there and it's not overwrought.

METRONOME: Do you play in Spain as well?

Yeah. I've done a couple of little tours in Spain, but they don't have any money. It's a money losing proposition. If you get a Festival in Spain, it's €900. If you get one in Germany, it's €3000. For a weeknight in Spain you get €300 which is ridiculous. A weeknight in Germany you might get €600. It's a different equation, however the audiences tend to be more younger couples. In Germany they're older guys who go to shows, but in Spain, the couples come out. I think they're better looking than the Germans (laughs).

METRONOME: They must really dig what you're doing though?

You know, they do. The response is always really, really good. You get a lot of repeat gigs, you know.

METRONOME: You're a Stratocaster guy, right?

Yeah, although I've adapted to the Les Paul. But yeah, I'm a Strat guy. Some songs are absolutely Stratocaster songs and others really need the humbucker. There's a couple that can go either way, but not many.

METRONOME: I want to talk about some of the songs off the new record. The opening track "Wanted Man" is an excellent tune. Can you tell me about putting that song together and what it meant for you?

That song was borne out of that drum loop

that you hear in the beginning. It's a tool I use sometimes for writing songs. Sometimes I'll write with the band, and sometimes I'll write by myself. This album I did all by myself. I did some drum loops to write to, but I also programmed some stuff.

I had this line in my mind, I have eyes in the back of my head. What does that mean? I'm a wanted man. Okay. Then I thought, What is he wanted for? He's wanted for breaking hearts.

The song in a way is just kind of fun. It's not a very serious song. Some of the songs on the album are definitely very serious, but that one was borne out of a little lyric idea that I had. The video for that song is coming out on Tuesday. There's a little scene from Josey Wales in the beginning. I love that whole match up of the Western and blues-rock.

METRONOME: Your song "Work It Out," had a great riff. What was that song about?

That definitely just came out of that riff. It's about being frustrated and not really being able to deal with a situation you're presented with. Dude, work it out! Just work it out will ya. It's funny because that's not something American guys say, but my British buddies say it. We'll get that sorted. We'll work it out! I also thought of people at the gym, they can work it out. You never know.

METRONOME: "Burn It Down" was a blazing number. What was that about?

Yeah, that's one of those lick things. Here's how I come up with that shit. I get all the stuff done that I need to do during the day, I have a cup of coffee at three and then go down and play some scales and do some vocal warm ups. Then I smoke a half a joint or a couple of bong rips because I'm old school and then I just go and let it happen. I get inspired with something and I have my phone

and I'll record something and typically I move on. I don't even think about it. Then I'll go back to it and say, Oh man, that was cool.

METRONOME: "Topaz Blue" was very unique and original. What spawned the writing of that?

My wife bought this dress that was topaz blue and I ended up getting her a necklace. That was sort of where that came from. The song's about getting older and a bit about being in love and being mature and life is good. I feel good at my age. The album has a lot of the theme of an empty nest and being able to do things now because the kids are grown. We have our health, we have a little bit of money and we can see the world. I was picking up on that theme but also very much thinking about going around the sun again and again. I'm getting older. It's more about how I feel than the numbers on the calendar. Then, my man Dave suggested that we move to the boogie feel for the solo, and that was genius. It worked out pretty good.

METRONOME: You shifted gears for the acoustic song "Into The Blue." What inspired that?

Yeah, that's very much a song about being in love. It's just another thing where I'm happy in life right now.

METRONOME: Are you looking forward to going to Europe?

Yeah. At the end of the tour, June 4th is my wedding anniversary. Wifey is going to come out to Spain and we're going to spend five or six days in Mallorca. I've never been there, and everyone says great things about it. So we're gonna go do that and then I've got a couple of more gigs. My birthday is in early July then I have some stuff going on in France in August and maybe a tour of Spain in August as well. I'm trying to get it man.

-- Brian M. Owens



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Top 5 for July 2025

(In NO Particular Order)

- Professor Louie & The Crowmatix
- Hughes Taylor
- Jetstream Pony
- Deadly Spirits
- The Kerry Kearney Band

NATHAN MCEUEN **MY ONE AND ONLY** **5-SONG CD**

- MY ONE AND ONLY
- LATELY
- UP TO NO GOOD
- STICKS AND STONES
- BEAUTIFUL NIGHT

Nathan McEuen grew up surrounded by talented musicians. By age five he started performing with his father, John McEuen of the Nitty Gritty Dirt Band and never looked back. He's appeared on American Idol and The Tonight Show, played The Stagecoach Festival, the Grand Ole Opry, Music City Roots, and his songs are played on XM/Sirius Radio.

In 2017, Nathan collaborated with songwriting legend, Mason Williams and penned the opening track of his latest release, My One and Only. The song was written for his wife, Tracy, and finally found the light of day on this EP. Add 4 more well-penned numbers and McEuen impresses with his savvy musical talent on My One and Only, released on the same record label as Dulcie Taylor, Mesa/Bluemoon Recordings. Good stuff! [B.M.O.]

Contact-- www.nathanmceuen.com

BLIND LEMON PLEDGE **LEMON LIVE!** **13-SONG CD**

- BLACKEYED SUZIE
- HARD HEART HONEY BEE
- SUGAR RUSH
- SOMEBODY LOAN ME A DIME
- SHE'S INTO SOMETHING
- I FEEL LIKE GOIN' HOME
- FEVER
- I KNOW YOU RIDER
- YOU CAN'T GET THERE FROM HERE
- BIG ROAD BLUES
- RAILROAD MAMA
- THE RED ROOSTER
- JUNKYARD DOG

Blind Lemon Pledge (aka San Francisco bluesman James Byfield), discovered music while still in his early teens. Pre-War Country Blues of Blind Lemon Jefferson, Son House, Skip James, and others had a huge influence on Byfield. He would create the persona, Blind Lemon Pledge, and begin performing and recording under that name.

On his eleventh recording and first live album, Byfield is joined by bandmembers Winston "Sioux City Slim" Andrews on harmonica, bassist Peter Grenell and drummer Juli Moscovitz. The CD includes six originals and seven covers penned by folks like Fenton Robinson, Carl Wright, John Lomax, John Davenport/Ed Cooley, Blind Lemon Jefferson, Tommy Johnson and Willie Dixon.

This is traditional, authentic blues well presented by Pledge and his band. Best tracks include the opening track, "Hard Hearted Honey Bee," the pensive "Somebody Loan Me A Dime," the upbeat "She's Into Something," the bustling "I Know You Rider," and the two-steppin' "Junkyard Dog." [B.M.O.]

Contact-- blindlemon-pledge.com

FRAN DREW & THE LUCKY STRIKES **TRIAL BY FIRE** **12-SONG CD**

- NEIGHBOR NEIGHBOR
- BREAKING UP SOMEBODY'S HOME
- FLAMIN' MAIMIE
- ROLL WITH ME HENRY
- SOMETHING YOU GOT
- FUJIYAMA MAMA
- I LOOK GOOD IN BAD
- PRETTY GOOD LOVE
- THE HUNTER
- ROCK ME BABY
- YOU CAN HAVE MY HUSBAND
- CHAUFFEUR BLUES

Fran Drew and the Lucky Strikes meld rock, blues, and funk with a groove that will have you dancin' in your chair. Frontwoman Fran Drew leads the group with her growling vocals along with bandmates guitarist Gene Donaldson, drummer Dennis Cotton, bassist Max Samson and young gunslinger Stephen Isherwood on guitar.

On their new album, Trial By Fire, that won them "Best Self-Produced CD" in 2024 by the Connecticut Blues Society, the band rolls through some well-known (and some obscure) blues numbers written by some of the Blues world's best that include Al Jackson, Jr., Willie Dixon, Etta James, Jack Hammer, Dayna Kurtz, Steve Cropper, Curtis Jones, Memphis Minnie and others.

The band is boisterous and rocks the rafters song after song. If you're ever passing through Connecticut, make sure to look them up. [D.S.]

Contact-- frandrewandluckystrikes.com

PROFESSOR LOUIE & THE CROWMATIX **CROWIN' AROUND** **11-SONG CD**

- ELEVATE YOURSELF
- TOO MUCH FUN
- MONDAY BOOGALOO
- A MILLION
- JOHNNY
- BIRD'S LAMENT
- RAG MAMA RAG
- STEADFAST & TRUE
- STICK TO THE PLAN
- WATCHING THE RIVER FLOW
- A DIFFERENT CHRISTMAS (Bonus Track)

Professor Louie & his Crowmatix return to the mix with their latest album, Crowin' Around, and a good one it is! Featuring Professor Louie on keyboard, vocals and accordion, Miss Marie on vocals, percussion and piano, Frank Campbell on bass & vocals, Todd Mihan on guitar and Dan Hickey on drums, the band delivers a rousing collection of songs sure to get dance floors shaking.

With doses of well crafted Rock & Roll, Blues, Folk and Gospel, Crowin' Around proves to be the band's best album ever. Songs of particular note include the bouncing opening track, "Elevate Yourself," the joyous "Too Much Fun," the moody Louie Harden penned instrumental, "Bird's Lament," the band's uptake on Robbie Robertson's "Rag Mama Rag," the honky-tonkin' "Stick To The Plan," and the Bonus Christmas ditty, "A Different Christmas." Dynamite! [B.M.O.]

Contact-- www.professorlouie.com

HUGHES TAYLOR **ROASTED** **11-SONG CD**

- MOONDANCE BABY
- BALLAD OF BIG BILL McGUIRE
- UNTIL IT HITS
- MIDNIGHT ANGEL
- FROM THE OTHER SIDE
- (In The Morning) WHEN IT'S OVER
- BEAUTIFUL STRANGER
- WHEN LOVE COMES HOME
- BEFORE YOU FALL
- HANGIN ON
- ROCHESTER

Expect a lot of great guitar work on

Hughes Taylor's new album, Roasted. A disciple of Stevie Ray Vaughan, Gov't Mule, Jimi Hendrix, Joe Bonamassa, Stevie Gaines (Lynyrd Skynyrd) and The Allman Brothers Band, the Macon, Georgia based singer-songwriter-guitarist brings a fresh, upbeat perspective to the rockin' blues genre.

Roasted is a melding of two parts: Dark Roast, released in May 2024, which dives deep into the heavier side of blues rock and Light Roast, which embraces an upbeat, vibrant energy. Together, these two halves form a complete musical experience that showcases Taylor's growth as both a guitarist and a songwriter.

On Roasted, Taylor teams up with his band Ben Alford on bass, Zach Wilson on keyboards, Nich Gannon on drums and Emily Lynn and Evie Somogyi on backing vocals to deliver a contemporary blues-rock album of well-penned originals. Make sure to check out the Los Lonely Boys inspired album opener "Moondance Baby," the groove filled "Until It Hits," the blues lament of "(In The Morning) When It's Over," the infectious riff of "Hangin' On," and the snaky instrumental of "Rochester." Blues rockers will truly dig this kid. [B.M.O.]

Contact-- hughestaylormusic.com

TERRY KITCHEN **WE ALL DREAM** **12-SONG CD**

- RAIN RAIN RAIN
- LORETTA'S ICEBOX
- WE ALL DREAM
- THE PROS AND CONS OF BEING MINE
- CRANE'S LEDGE
- TIME OF THE SEASON
- TWICE AS OLD AS JESUS
- IF YOU WANT ME TO WRITE YOU A SONG
- OLDER THAN YESTERDAY
- THUNDER WITHOUT RAIN
- MONA LISA BLUE
- DO YOU HEAR WHAT I HEAR

Boston singer-songwriter-guitarist Terry Kitchen returns to the recording realm with his latest album, We All Dream. On this offering Kitchen brings his songs to life with a sharp eye for detail. Centered around Kitchen's vocals and guitar playing, the album features guest players that include singers Susan Levine, Louise Coombe, Rebecca Lynch, Bob Vivona and Michael Holland, Jackie Damsky on violin, Eric Kilburn on mandolin, Seth Connelly on Dobro and Don Barry on upright bass.

Songs of note include the meticulously penned opener, "Rain Rain Rain," the uptempo "Crane's Ledge," the effective

cadence of "Thunder Without Rain," and Kitchen's inspired interpretation of "Do You Hear What I Hear." A solid acoustic outing from Kitchen and friends. [B.M.O.]

Contact-- www.terrykitchen.com

BRANDON SANTINI
WHICH WAY DO WE GO?
11-SONG CD

- WHICH WAY DO WE GO?
- THE WAR AIN'T OVER
- SEE THAT PONY
- AIN'T TURNING BACK
- DO WHAT COMES NATURALLY
- MILE AFTER MILE
- WORKING ON A MYSTERY
- TROUBLE STAY AWAY
- BLUES SO BAD
- BABY'S GOT SOUL
- SHE GOT THE WAY

Illinois-based singer-songwriter-guitarist-harmonica player Brandon Santini brings a Gospel vibe to listeners on his latest disc, *Which Way Do We Go?* Born in the Piedmont area of North Carolina and raised on Beale Street in Memphis, Tennessee, Santini's connection to the blues and American roots music runs deep in his DNA. His twenty years of touring and passion for the genre shine through in every note he plays and sings, proving him to be a modern day

torchbearer of the blues tradition.

On *Which Way Do We Go?*, Santini enlists his band Timo Arthur & Jeff Jensen on guitar, Cliff Moore on bass, Ron James on drums and Jesse James Davis on backing vocals to create solid footing for his gravelly vocals and blaring harp playing. Best cuts include the album's title track "Which Way Do We Go?," the rowdy "Working On A Mystery," the fingersnappin' "Blues So Bad," the testifyin' "Baby's Got Soul," the rollicking "She Got The Way." [B.M.O.]

Contact-- www.brandonsantinimusic.com

JOHN PRIMER
GROWN IN MISSISSIPPI
14-SONG CD

- JOHN'S BLUES HOLLER
- BORN IN MISSISSIPPI
- BLUES BEFORE SUNRISE
- DOWN IN THE BOTTOM
- WALKIN' BLUES
- NOTHIN' BUT A CHICKEN WING
- A BETTER DAY
- WHEN I MET THE BLUES
- BABY PLEASE DON'T GO
- LET ME BE YOUR ELECTRICIAN
- SHAME SHAME SHAME
- LAY MY BURDENS DOWN
- AIN'T KICKIN UP NO DUST
- JOHN'S CRAWDAD SONG

The blues are as raw as you can get on John Primer's revealing new album, *Grown In Mississippi*. Initially borne from Primer's guitar and vocals, he adds contributions from a list of notable friends that include Bobby Rush on harmonica, Charlie Musselwhite on harmonica, Watermelon Slim on Dobro, Eden Brent on piano, organ and backing vocals, Lightnin' Malcolm on guitar, Gary Vincent on bass and backing vocals, Lee Williams on drums, Deak Harp on harmonica, Rickey "Quicksand" Martin on drums, Harvell Thomas, Jr. on bass, Billy Earhart on piano & organ, Steve Bell on harmonica, Aliya Primer on vocals and Rosalind Wilcox on tambourine. Collectively, this group add their respective talents to these songs making for a timely traditional nod to the great state of Mississippi and homeland to singer-guitarist John Primer.

Tracks of note include the lament of "Blues Before Sunrise," the bouncing "Nothin' But A Chicken Wing," the funky front porch stomp of "When I Met The Blues," the uptempo jaunt of "Shame Shame Shame," "Lay My Burdens Down" beautifully sung by Primer's daughter, Aliya Primer, the upbeat blues-rock of "Ain't Kickin' Up No Dust," and the joyous acoustic workout and vocals of "John's Crawdad Song." You won't find traditional blues this authentic any where in the world. Thank you John! [B.M.O.]

Contact-- johnprimerblues.com

REVEREND FREAKCHILD
A BLUESMAN OF SORTS
19-SONG 2-CD COLLECTION

CD1

- GREEN AND BROWN BLUES
- CHEVROLET
- COME ON IN MY KITCHEN
- I CAN'T BE SATISFIED
- ROLL AND TUMBLE BLUES
- JESUS JUST LEFT CHICAGO
- EVERYBODY WANT TO GO TO HEAVEN
- A DAY LATE AND A DOLLAR SHORT
- RATTLING CAGES
- DUST RADIO

CD2

- BIG BOSS MAN
- ODE TO BILLIE JOE
- HELLHOUND ON MY TRAIL
- I KNOW YOU RIDER
- YER BLUES
- WISH I WAS IN HEAVEN
- DEATH BELLS
- GRINNIN' IN YOUR FACE (Bonus Track)
- AS THE YEARS GO PASSING BY (Bonus Track)

This latest double album of 19 songs from Colorado based Reverend Freakchild is presented as a posthumous retrospective collection that includes never heard before tracks, alternative takes, remixes, hidden gems

Continued on next page >>>

BANDS

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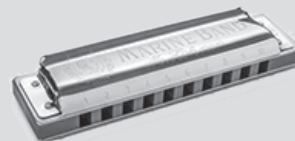
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and some blues masterpieces done in the Reverend's distinct style.

By all accounts however the Rev is alive and well on this new release as he continues his mythology of the artist formerly known as Reverend Freakchild while contemplating his own death. When asked about this album and the rumors of his death, he confesses, "I've been studying some heavy Tibetan Buddhist teachings with this dude Dr. Thurman [father of the movie star Uma Thurman, Indian philosophies professor and friend of the Dalai Lama]. He's been leading us in these vajrayoga meditations of contemplating death: First, that it is certain that we will all someday die, and secondly that it is uncertain when death will happen. Thirdly, meditation on the first two realities can cause one to rejoice in the present moment, aware of this precious human birth."

If you're unfamiliar with the Rev, this would be the best place to start to familiarize yourself with him. He's a trip for sure! [B.M.O.]

Contact-- www.www-reverendfreakchild.org

JETSTREAM PONY BOWERBIRDS AND BLUE THINGS 12-SONG CD

- SIT AND WONDER

- FRUSTRATION CAN CAUSE ACCIDENTS
- BUBBLEGUM NOTHINGNESS
- THE RELATIVITY OF WRONG
- BONANZA 2 TANGO SIERRA
- BIRDLAND '74
- ONLY IF YOU WANT TO
- TENDRILS
- BAD COMMON EARTH CONNECTION
- CAPTAIN PALISADE
- 3 AM
- LOOK ALIVE!

The Brighton UK Indie Pop supergroup is back with a new album on Spinout Nuggets in the UK and Shelflife Records in North America. They don't disappoint with the wispy heartfelt melodies and a solid driving rhythm on the opener; muscle and empathy at the same time. "Frustration Can Cause Accidents" seems more playful, but they sneak in some minor notes and perhaps alternate tunings to give it an edge. "Bubblegum Nothingness" simply tugs at your heartstrings to overwhelm your emotions thanks to the right combination of Beth Arzy's vocal melody and guitar riffs.

The little gang get more experimental with the spoken word vocals over standard music track of "The Relativity of Wrong."

They allow themselves a real long intro on "Bonanza 2 Tango Sierra" before soaring away in a well-controlled down-to-earth manner on the vocals, where you can even hear one of the boys on backing vocals during the choruses for an overall good compromise between rousing and relaxing.

The vocal minor notes of "Birdland '74" contrast amazingly with the emphatic hands-on, guitar crunch with which they reach into your psyche. "Only if You Want To" is more upbeat and bouncy while guitarist Shaun Charman takes on most of the singing, ably supported from the ladies for another dreamy interlude. "Tendrils" comes out breathy and cleverly avoids trying to sound flashy, for something that makes you think. It marks a noticeable departure from their usual fare. They really have a knack for trick song titles as in, "Bad Common Earth Connection," but the pleasing and soothing qualities come through before building to a powerful ensemble. Here you also get just enough janglyness to truly make an homage to the origins of the genre.

Melody and nicely warm, reverb-boosted vocals return to the forefront on "Captain Palisade." The machine gun barrages of drums nicely liven up the tingling guitar lines

on "3am." Set ender "Look Alive!" shines on the premise that this band just makes really lovely guitar pop music that has a certain oomph. If you liked anything on Sarah Records, but wanted it to sound grown up and still British, this is for you. [Gecko]

Contact--

<https://jetstreampony.bandcamp.com>

THE GHOST TRUCKERS GHOST TRUCKIN' 10 SONG CD

- DEAD MAN'S SHOES
- GONNA BE ALRIGHT
- THE LITTLE THINGS
- TURN ON A DIME
- GHOST TRUCKIN'
- WAY I ROLL
- ONE MORE GUITAR
- DON'T WAIT UP FOR ME
- THE GYPSY'S TATTOO
- HOME

Last time I heard trucking related music was in the late 1970s Kris Kristofferson Film "Convoy" and probably just aged myself by relating that. But you know what, it's just good old Rock N' Roll. "Dead Man's



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Shoes” could have come from 1970s vintage Rolling Stones, just that the singer is a lot younger. “Gonna Be Alright” eases in a bit more gently, but has some great lead guitar sugar coating it.

Susan Cattaneo, takes over vocals for “The Little Things” making for some useful diversity. “Turn On A Dime” is full on country with rig related lyrics and finally what I had been expecting all the time. They deliver their corporate anthem in the form of “Ghost Truckin’.” A dose of Dixie livens up the otherwise still affirmative “Way I Roll.” That boy delivers a love song for his six strings in “One More Guitar,” but until the chorus, it could have been about his woman or his truck.

The sultry “Don’t Wait Up For Me” from Cattaneo pushes all my buttons with its melancholic, yet defiant delivery. The boys explore Bohemian lifestyles on “The Gypsy’s Tattoo” and then completely ease us out on the very relaxing “Home.” That’s a big 10-4 good buddy. [Gecko]

Contact-- www.ghosttruckers.com

THE TEARAWAYS RETROACTIVE 15 SONG CD

- I’LL SEE YOU AGAIN (Gezax Mix)
- JESSICA SOMETHING
- I DON’T KNOW AND I DON’T CARE
- I’M LOST
- REMEMBER
- GRAVEYARD GARDEN
- IF I HAD IT
- THE WRECKING CREW
- FIND YOURSELF ANOTHER FOOL
- GIRLS WHO LOVE CARS
- I WALK ALONE
- ANGELYNE
- TEXT
- NEVER AGAIN
- OR SOMETHING LIKE THAT

You wouldn’t know it from their last couple of albums or looking at the promo material, but these best agers have been at it for 40 years and are hereby releasing this retrospective of non-current material. “I’ll See You Again” has been remixed with a fine layer of honey to go with their Beatlesque/Cheap Trick hooks. They continue with the softly airbrushed ballad “Jessica Something” which shimmers in sensitivity. You can detect a 1980s country-ish undertone a-la Marshall Crenshaw in “I Don’t Know And I Don’t Care,” but the trumpet solo is very anglophile.

They milk the ballad vein some more with “I’m Lost,” wearing the concept a bit thin. Thankfully they perk up with the jangly melodies of “Remember” as well as the cool lead guitar work. “Graveyard Garden” is a bit more conceptual in an ‘80s sort of way with lots of Beatles effects circa ‘Magical Mystery Tour.’ “If I Had It” is

almost a novelty song in all the right ways and catches your attention again.

The boys perform a wonderful homage to the greatest house band ever with, “The Wrecking Crew.” The rhythmic “Girls Who Love Cars” also finds a few interesting quirks and soundbytes to reel you right in. The tearaways stretch the emotional envelop on “I Walk Alone” and find new tricks to make their slowish tunes sound interesting. “Angelyne” is also worked into a clever jam. The lads make oodles of social commentary regarding current interpersonal communication with “Text.”

Worth a listen. Minor notes, a Hammond B3 and the harp get a thorough workout for “Never Again.” This is a perfect way to get into the legacy of the Tearaways, but you need a soft spot for ballads. [Gecko]

Contact-- www.tearaways.com

MUCK AND THE MIRES BEAT GENERATION 14-SONG LP/CD

- BEAT REVOLUTION
- BECAUSE OF YOU
- OVERNIGHT DELIVERY
- JULIA (I Want To Kill Your Boyfriend)
- LEMON AND LIME
- YOU CAN’T TRY IT (Before You Buy It)
- THE WORLD’S GONE MAD
- SHE’S TOO GOOD FOR YOU
- DOWN IN THE UNDERGROUND
- MARY ANN MAN
- COOL IMPOSTER
- ONE HIT WONDER OF LOVE
- CAREFREE
- BEAT REVOLUTION 9

Boston’s own Mires are back with a vengeance, combining garage punk with oodles of Beatlesque hooks. We know Muck, AKA Evan Shore, for 40 plus years from his days in the Pets and the Voodoo Dolls.

“Beat Revolution” has a sense of urgency that gets your toes tapping in no time flat. For “Because Of You” they roll out the heartfelt endorphins to reel you in. “Overnight Delivery” shows what expert musicians they are with plenty of delicate nuances and details crammed into the genre. “Julia” builds up the speed for a shady romance and kicks in with an incandescent solo.

The Mires are famous for humor and turns of phrases that they can wrap a song around in seconds, of which “Lemon And Lime” is a perfect example. “You Can’t Try It” takes us back to the innocence of the 1960s.

The foursome tend to avoid dark thoughts in this troubled age, but in the case of “The World’s Gone Mad” they make lemonade when reality hands them lemons. “She’s Too Good For You” explores relationships from a 60s vantage in a jangly manner

and once again adorns it with a succulent short solo and clever little twists and turns. “Down In The Underground” surprisingly isn’t a cover and features subtle organ and slightly raspier vocal style.

With “Mary Ann Man” they find a catchy way to reference the cult Gilligan’s Island sensible woman. “Cool Imposter” seems like a bit of a throwaway, but has Shore going mental and taking you along with it. “One Hit Wonder Of Love” again exemplifies the ability to combine clichés into a thoroughly usable song. “Carefree” is pure power pop for the 21st century. Don’t miss out on this prolific good time band. [Gecko]

Contact-- <https://muckandthemires.bandcamp.com/album/beat-revolution>

DEADLY SPIRITS SHADOWS AND SERENADES OF THE DEADLY SPIRITS 12-SONG CD

- WHY DID YOU DO (The Things You Did)
- NAILS AND WOUNDS
- SUNSHINE ALLEY
- HAIL CLEOPATRA
- I CHANGED MY MIND
- BRASS KNUCKLES BOOGALOO
- CREEPIN & CRAWLING
- TOO HARD TOO FAST
- DEAD TO ME
- DOUBLE OR NOTHING
- OCTOFUZZ BOUND
- SUN DEAMON (Of The Night)

These Swedes play up a storm as if they were the house band in a seedy Vegas club yet have a certain rakish charm. “Why Did You Do” has just the right combination of beat, riffs and a subtle underlying keyboard melody to generate the right kind of pseudo 1960s drama. The riffs of “Nails And Wounds” are straight from the Pebbles and Nuggets era, but the production and self-confidence is all 21st century state-of-the-art.

For “Sunshine Alley” they experiment with a funkier vibe with just a twist of Bo Diddley before building up the dynamics for a soulful finale. The boys turn up the fuzz for the Fleshtones-like “Hail Cleopatra,” but the relentless drums are the clincher. The eerily psych oriented “I Changed My Mind” has a vibe as if the Yardbirds were playing at the Delta frat house. “Brass Knuckles Boogaloo” suggests the 5 piece can hold their own in a dark alley, but the laid back beat is the clincher. The determined rhythm always keeps you focused until the solo sideswipes you into a ditch.

By previous standards, “Creepin & Crawling” seems like a standard rocker, but the Spirits add a few novel touches. The tempo picks up again for the raunchy “Too Hard Too Fast.” The Farfisa like keyboard sound gives “Dead To Me” an authentic garagy aroma with the real

stench of sweat and stale motor oil. They down shift a couple of gears for the eerily melodic “Double Or Nothing,” yet still include judicious amounts of fuzz. The lads lay it on thick and slowish one last time for the psych, yet romantic “Sun Deamon” for a semi slow dance at the spooky retro zombie mixer. After this epic platter, my next dirty weekend is in Karlstad, Sweden, not Vegas. [Gecko]

Contact--
deadlyspirits.bandcamp.com

HEART ATTACK ALLEY I PUT A BANN ON YOU 2-SONG 7” SINGLE

- I PUT A SPELL ON YOU
- CRYIN’

The Mississippi river takes a detour through New Zealand for these groovy miscreants. Kristal G. on guitar, Dr. Karl Steven on percussion and harmonica and Caoimhe Macfehin on vocals cover Screamin Jay Hawkins’ classic, “I Put A Bann On You,” in their very own gritty and swampy lo-fi manner that transports you back into a gyrating 1950s sugar shack. The real kicker here though is the hypnotic groove of “Cryin’” where the backbeat puts a knowing grin on your face all while the good doctor flails away at the harp while kicking his box. Voodoo Rhythm has this on vinyl. [Gecko]

Contact--
heart-attack-alley.bandcamp.com

THE KERRY KEARNEY BAND 10-SONG CD

- ALL YOUR LOVE
- HARDER TO BREATHE
- WALK RIGHT OUT THE DOOR
- RUB ME RAW
- VODOO WAYS
- BOBBIQUE ROMP
- MEET ME IN THE MORNING
- WEST OF THE ASHLEY
- OFF TO THE JUBILLE
- SANTA’S GOT A BRAND NEW BAG

The New York based Kerry Kearney Band plays an upbeat mix of American Blues and Roots spawned from writing and performing on the music circuit for over 40 years. Kearney’s upbeat style of blues is driven by electrifying slide work and infectious rhythms. On his new self-titled album, Kearney and company wail through seven originals and three covers by Otis Rush, Warren Zevon and Bob Dylan. Best tracks include the ass-kickin’ “All Your Love,” the bouncing “Walk Right Out The Door,” the bustling instrumental workout of “Bobbique Romp,” and the holiday tune, “Santa’s Got A Brand New Bag.” [B.M.O.]

Contact-- paradiddlerecords@gmail.com

Alan Arena

Singer-songwriter-guitarist Alan Arena is a well-known figure on the Boston music scene. Honing his songwriting skills since he began in 1978, Arena has penned the finest album of his career with his latest effort, Deceived. Written and recorded within a year-and-a-half, the project was not devoid of sadness however. Teaming up with Johnny Winter's guitarist, Paul Nelson for the album, Nelson unexpectedly passed away during the recording process leaving Arena stunned. With the help of bassist, Brad Hallen and engineer, Jared Ghioto, Arena was able to finish the project with a few new twists.

I spoke with Alan one day in April and he outlined the making of the record and the sadness he still feels from losing his talented musical friend. The show must go on...

METRONOME: It's been a while since we talked. How have you been?

Alan Arena: Things are just fabulous right now.

METRONOME: I'll bet. Your new album is excellent...

It took me almost a year once the Music Room was open before I could even get down there, because of the situation with Liz. I didn't have all the caregivers that I needed for her. I had some dark nights when I was watching Liz by myself, and didn't have any help. I didn't want to waste my energy making a phone call because I wanted to keep her safe.

So I finally got down to the Music Room and stepped up on the stage. I said to Brian Serpone, the owner and Paul Nelson, I'd like to rent the stage for two hours. My band is shooting a video. Paul said to me, "Why don't you do it on your phone like everybody else? By the way, what's in your guitar case?"

I pulled out my old Epiphone and played "Raised On Radio" which was still a very new song. He said, "You wrote that? Let's hear another." So I played "Believe in Yourself," which I had just finished. He says, "So you wrote those two songs? You have to let me produce you."

Here I was getting no respect on the music scene down here because it's mostly a cover scene on the Cape. Then I go in there and the next thing you know I'm working with Paul Nelson and he makes me the stage manager of The Music Room. I'm opening for Albert

Lee and Mike Zito, Shemekia Copeland... I thought I was gonna be famous when I died for my songwriting (laughs). Paul said, "No, you're going up on stage. I'm putting you on the map kid."

METRONOME: Did you write more songs for the record or did you have them in the can?

I said to Paul, I don't have enough songs to make an album. He said, "Well, you've got to get to work. The industry doesn't like lazy writers." So the next thing you know they were doing some things down there and they

lyrics, but I didn't have a chorus. So Paul and I would talk about his days playing with Johnny Winter. We would talk about the old artists. We didn't want to sound like Stevie Ray Vaughan or Robert Johnson. We were looking for a contemporary take on it.

So I was there one day hanging around and we were talking. I was underneath the Johnny Winter guitar at a private table and I said, Hey Paul, I really think the guy in the song is being deceived by the girl. I think we should make that the chorus. At that point, Paul says, "Let's run into the studio." We

We can work with that." So I brought in "Devil In a Bottle" and we came up with an arrangement for it and I finished the lyrics.

"Mother Earth" was a song I started performing up on stage. I kind of had a Magic Sam influence the way that I performed the song. That was the first cover that I ever recorded. I brought in Jerry Portnoy to harp on that.

Paul had connections, but we lost him after we had recorded eight songs. We had also talked about doing an instrumental, so we ended up bringing in Sax Gordon; all people we had talked about when he was still alive. I really respected his ideas.

METRONOME: How did Paul die?

Paul had a heart attack on the road. He was driving the van, not sleeping and eating wrong. He was the same age as me and we lost him. He was on the road with his road brothers, a hot trio, Lawrence Chapel on bass & vocals and Joey Pafumi on drums. They were ripping it up. Paul had a great show and he could play anything.

METRONOME: Can you tell me more about the live CD release show that you're having at the Music Room on June 26?

I'm working with Brad Hallen. He's producing that live show on June 26. He's bringing in Monster Mike on guitar, Jeff Armstrong will be on drums, Brooks Milgate will be on keyboards and the singers will be coming in to town. Allysa Jones is flying up from Florida for the gig and Joe Russo will be

singing. Those two have been on three of my albums. They are singer's that I really respect and love working with.

METRONOME: Brad Hallen also co-produced your album. How did that happen?

To be honest with you, when I met Paul and we wanted to do a record, we were working on songs and working on ideas. Brad was at the Music Room playing with The Nervous Eaters one night. He heard me when I opened for them. He said to me, "If you need any help with projects or anything like that, call me." So I asked Paul, Do you want to work with Brad? Brad was great because he knew Marty Richards.

METRONOME: Jared Ghioto engineered and mixed the album. How did you meet Jared?



were having a talent show and they asked me if I would perform at the talent show and I did.

I wrote a song and finished it up on the way to the gig. I wrote this song called, "Big Black Cat." The music for it was influenced by Albert Collins out of Texas. The lyrics were influenced by Bo Diddley out of Chicago. I combined those two. I played it that night. Willie J. laws was there and said, "You just finished that?" I said, Yeah, I just finished the third verse. It was that fresh. So that song that developed.

Then I was working on an R&B tune that was influenced by Albert King's, "Born Under A Bad Sign." I came up with this riff. Paul thought we might have something there so we worked on it. It was called "Deceived."

That song took a long time to write. It was a development song. I was writing the

grabbed our guitars, ran in the studio and in five minutes Paul and I wrote the chorus for "Deceived." At that point, the song only needed to be fine tuned. Paul has a co-writing credit on that song with me.

METRONOME: How did the other songs develop like "Devil In The Bottle," "Speed of Life" and "Hypnotized?"

Well, I was Paul's project. That's what he said to people. He said, "I'm going to shape this kid up." "Speed of Life" was a song that I had, but it needed a kick in the rhythm. Paul's greatest musical gift was his ability to understand music and coming up with contemporary Blues rhythms.

Then "Devil In a Bottle" was an idea that I brought to the studio. Paul would look at a bunch of my songs, and I would play songs for him. He would say, "I really like that one.

Jared was Paul's engineer. He was the one that mixed everything. Jared is a musical genius. He deserves that title, because his ears are impeccable. He's as good as anybody that I've ever worked with. He deserves a lot of credit for this album.

Once we lost Paul, Brad came in to help Jared finish up the songs and produce the project. Brad was very good at listening to the mixes and Jared was the master at putting it all together.

METRONOME: The project was mixed at Lighthouse Studio. Is that Jared's studio?

Yes, that's Jared's studio. He did some of the mixing at Paul's when he was still alive. That guitar solo on "Big Black Cat" was a first take for Paul. A lot of his solos were first or second takes. He found his sound, figured it out and boom, done. He wasn't the one to go back and fix things.

The acoustic guitar solo on "Deceived" wasn't really the one he wanted. He wanted to play it on a different guitar. Luckily, he recorded it before we lost him and Jared really had to work to give that one a little extra love. It sounds like a Spanish guitar now.

METRONOME: What made you play "Deceived" again on the album as an instrumental?

We had talked about doing an instrumental. Gordon "Sax" Beadle helped me so much. Gordon plays a great solo on the song and then Brooks Milgate plays the second solo on the piano. I love this song because Sax

just brings it up with more intensity.

METRONOME: When you opened for people at the Music Room, did you have a band or were you playing solo?

When the band was needed, I would bring in the band. With Albert Lee, my band open for him one night. A lot of the stuff at first was just solo, but when Entrain needed an opener, my band came in. Entrain was playing on New Year's Eve and he wanted to push it right until 12 o'clock. Paul knew how to make every band feel like a superstar. I learned that from him. Don't get nervous under any situation. Remain calm. Look at the positive side of everything. Make everybody comfortable and treat them the way you would want to be treated.

METRONOME: Who is in your band?

The band that's going to play on June 26 is called Alan Arena & The Believers. That's an all-star band featuring Monster Mike Welch on guitar, Brooks Milgate on keyboards, Brad Hallen on bass and Jeff Armstrong on drums. Alyssa Jones and Joe Russo will be singing with me. They'll both be doing a duet with me. Opening that show will be Dave Falk and Blues Power.

METRONOME: How long did it take you to record your new album?

The recording was fast, but just the writing of the song, "Deceived" took about six months to do the lyrics. It was a development song.

METRONOME: So for the entire album,

about a year?

It would have taken a year if we didn't lose Paul. Because we lost Paul, it took us a year and a half. We had to figure out what to do. It took me almost 2 months just to wrap my head around it. We were going to record four more songs and bring in some of the local favorites like Willie J. Laws and Cheryl Arena.

I have about 300 copies of my CD out in LA right now. A guy named Frank Roszak, an award-winning radio and press promoter in the country, is sending the CD to radio stations all over the United States and Europe. He's even talking to some people about international distribution of the record. People are buying the record. I'm starting to get a pretty good buzz.

METRONOME: How did you meet Frank Roszak?

I had talked to Frank in 2006-2007 when Where's The Rainbow was coming out. I saw one of his promos and I called him at that time. He talked to me about the music business and what was going on and he knew that I wasn't ready, and I knew I wasn't ready. But he was very generous with his time, and he spoke to me very kindly.

In 2021, when Fortune Wheel came out, I called him again. He spoke to me again very kindly and gave me a lot of time. He gave me suggestions on what to do regionally. He knew I wasn't ready again. So when this album was coming out, I called him again. We talked quite a bit, and he said, "Kid, you

might be ready now." Come to find out, he was really good friends with Paul Nelson. Paul had talked to him about me. Frank loves me now. I completely trust him. Frank called my song, "Believe In Yourself" a masterpiece.

METRONOME: Are you going to shoot any videos for these songs?

We have a plan. We're going to record the live show and video tape it. We're going to do a video for the song, "Believe In Yourself" and eventually "Deceived."

METRONOME: Who did the artwork for the album?

Heather Balchunas. She was the woman that worked at Smokin' Joe's doing the promotion. She drove to Boston to produce those photos. She really put in a lot of time. She did the artwork on the album and she's doing posters.

I have a team and they're all positive upbeat people that want to help me. Plus, the staff at the music room, especially the sound guy, Jonathan D. Leary, and the video guy, Bob Schriber are great. I've earned their respect. They're real pros. They have a professional staff down there.

METRONOME: What's coming up for you in the future?

I'm going to let Brad Hallen produce my next album. He had connections with Paul. Jared will engineer it and be associate producer. He'll bring in all the same people for the next record.

-- Brian M. Owens

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The Time Machine



The James Gang

Photo circa: 1970

Band Members L to R: Jim Fox (Drums), Dale Peters (Bass), Joe Walsh (Lead Vocals & Guitar).

Musical Achievements: The James Gang was formed in Cleveland, Ohio in 1966. The band went through a variety of line-up changes until they recorded their first album as a power trio consisting of Joe Walsh (guitars, lead vocals), Tom Kriss (bass) and Jim Fox (drums). Dale Peters replaced Kriss on bass for the band's second [James Gang Rides Again] and third [Thirds] albums. Two of the band's songs, "Funk #49" and "Walk Away," continue to be played on classic rock stations. **Where Are They Now:** Joe Walsh, who was tired of the pressure of doing most of the writing and singing and being the only melodic instrument in the trio, left the band in December 1971. He relocated to the mountains of Colorado and eventually formed the band, Barnstorm. Walsh would later join the Eagles. The James Gang carried on with a number of other guitarists and singers. The band finally broke up in 1977. Walsh, Fox and Peters have reformed for reunions since then, including September 3, 2022, when the power trio returned for a performance at the Taylor Hawkins (drummer for The Foo Fighters) Tribute Concert held in Wembley Stadium.

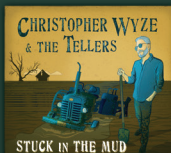
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Christopher Wyze & The Tellers

Originally formed as a studio project by singer-songwriter Christopher Wyze and producer Ralph Carter, Live In Clarksdale, is the latest CD/DVD from the remarkable musical duo. Christopher Wyze and his five-piece Tellers put on a live show on the grand stage of the Juke Joint Chapel in Clarksdale, in front of a small, yet enthusiastic crowd of blues aficionados. The evenings performance yielded a live 10-song album, video footage shot by Coop Cooper of the show and a 50-minute reel of Wyze and Cooper taking viewers on a journey through the musically historic Clarksdale and its surrounds.

Released on Memphis' Big Radio Records, Wyze is poised to bring his show to a worldwide audience.

I spoke to Chris at length one April day and he outlined the making of the album as well as his plans for the future...

METRONOME: Let's talk about your new album and DVD.

Christopher Wyze: Yeah, we've got a new record and it's live. You may know that this whole band started as a studio project. We recorded at Ivy Manor in Muscle Shoals, Alabama and released the album last year. You covered it for us.

People started asking us, "When and where are you guys playing? So we thought, Do we put this band together and play? If we were going to do that, we ought to do a show. So we did a show in Clarksdale, Mississippi at The Shack Up Inn at The Juke Joint Chapel music hall. A lot of people have performed there. Charlie Musselwhite recorded an album there. Kingfish filmed his videos and played there. John Mayall did stuff there and on and on it goes.

So we did the show there. It's a cool place. We thought, If people want to know how this band looks (it was a mystery band), we'll run some video too. We actually had five cameras set up and we used a great film maker in Mississippi named Coop Cooper. He's a great guy.

He lives in Clarksdale and he's done a lot of stuff down there. He did Kingfish videos and all sorts of stuff. He's a fixture there. He filmed the videos we did for the release of our first album last year.

METRONOME: Who was on stage with you when you played this live show?

Obviously myself. I sang and wrote songs and played harmonica.

Ralph Carter was our producer and on stage played percussion and sang backup vocals. Ralph produced our first album. He's just a musician's musician. He got started as a young man with Eddie Money. He toured and was his musical director and wrote songs with him. He lives in Ventura, California, and came to Mississippi to produce this show.

Gerry Murphy plays bass and sings backup vocals. He and I wrote a couple of songs

She's from the Netherlands. She and her husband were there. They make a pilgrimage to Clarksdale, the home of the blues, every few years. They were doing a live show the day before and said, "Hey, we're in town," and I said, I'm in town too.

I said, "Hey Irene, do you want to sing backup on one of the songs we're recording? So she jumped up on stage with us and sang backups on "Stuck In The Mud," and I'll tell you she was the best looking thing on that stage (laughs).

Her name is Irene Smits. She has a band in the Netherlands called, Goodnight, Irene.

just those 10 songs on stage that night?

No. We thought we would just do this short little set in front of a small crowd. We had cameras everywhere, so it was a little hectic, but a lot of fun.

METRONOME: When you got off the stage, did you feel like you guys had done something special?

To be honest, we all felt really good about it. If I did it over again though, I would play 20 songs and take the 10 best. But we played 10 songs and there you go.

I knew I was going to use the video as a promotional item for the band. By and large it was, let it rip and let it roll.

METRONOME: There were 13 songs on your Stuck in The Mud album. How did you decide what eight songs you were going to play that night?

We wanted to have a nice, up-tempo show, and a couple of the songs on that album was just a guitar and me singing. Ballads. We wanted lively, upbeat songs for the show. Some of the songs just didn't fit what we wanted to do and we wanted to fit right in the pocket with the blues. It was really easy to select these eight songs because they would fit with Clarksdale and fit with the vibe of what we were trying to do. So it was pretty easy to sort through.

METRONOME: How did the DVD come together for you?

We have an actual video of the full 10 song show. All 10 songs. That was 42 minutes long. We did the show on October 1, 2024. I came home to Indiana and I had this nagging feeling, Why didn't I do more footage when I had Coop Cooper there? I should have walked around Clarksdale and showed people the sights. I couldn't get it out of my head, so I called Coop and said, What if I come down there and you get your camera and you and I will make it up on the spot. We will show people Clarksdale.

So Gerry Murphy and myself made a trip down there on December 28, 2024. We drove down and met Coop Cooper. I said, Coop, I don't know what we're going to do, but let's roll the camera. We just made it up the whole way.

We filmed at The Shack Up Inn. We took a trip to Tutwiler, Mississippi ten minutes



for the first album. He's from Indianapolis like me.

On guitar is John Boyle. I've played in bands in Indianapolis with John for years. He's a great solo artist too. He plays guitar, he plays bass, he plays drums and he's a cool dude on stage.

Douglas Banks is our drummer from Memphis. He was on three of the songs on our first album, and he lives in Memphis, an hour and a half away from Clarksdale, Mississippi.

Then a super talented keyboard player that I just met before we did the show was Mark Yacovone. He's played with all sorts of people: Charlie Musselwhite, the guys from Dire Straits, Little Feat and others.

Then we did one song where we had a female backup vocalist. I met this gal in Clarksdale in 2019 at the Shack Up Inn.

They were in Clarksdale the night before doing a gig. It's like Piedmont blues, her and her husband.

METRONOME: Did you guys have a chance to rehearse before the show?

We had one day. Ralph Carter worked a rehearsal for us the day before. We were done in an hour and a half, and it was really the only time we had played together as a group. I give special credit to John Boyle because on the studio album we have two and three tracks of guitars. J.B. brought that alive on stage and Mark was just a great improvisational player on keys.

Ralph produced the first album so eight of these songs we played live from that record. Then we did two covers, "How Long, How Long Blues," and "Nobody Knows You When You're Down and Out."

METRONOME: Did you play anymore than

away. That's where W.C. Handy reportedly discovered the blues in 1903. We went Tutwilier and recorded video there then we took a short drive a few minutes away to Sonny Boy Williamson's gravestone which was erected by Vocalion Records to commemorate him. Then we went to Clarksdale and just walked down the street.

I had several people there that I said, I'd like to pop in with a camera and just roll film and talk to you. So we talked to Bubba O'Keefe who runs "Visit Clarksdale" tourism and had a chat with him. Then we went to Cat Head Records with Roger Stolle. He's a real icon in Clarksdale. He's been real instrumental in making Clarksdale the worldwide music Mecca that it is. He's promoted it and had festivals and he's got his Cat Head Record Delta Blues and Art Emporium.

Then we went over to Deak Harp's Harmonica Shop which he bills as "The World's Only Harmonica Shop." We walked in and had a chat with Deak and I had him make me a custom harmonica and we filmed it. We did it over two days and just had fun. When we got done we edited it and we had 50 minutes worth of content.

METRONOME: What was the turnaround time from Coop when he was editing to giving you a final product?

I would say two weeks. It was a one hour TV show basically. The funny thing was, it was all made up on the spot. I don't think we did a retake of anything.

METRONOME: Will you play other shows with these guys down the road?

I actually have a show here in Indianapolis in June. It's a small outdoor brewpub show. Then we've been invited to do a radio show in Memphis. We're trying to get the Indianapolis fellows to meet up with the Memphis fellows and do the radio show and a few gigs around there. We could do a week or two and see where it goes. We're in the embryonic stage of doing some live shows. We'll see where it goes.

METRONOME: Are you still singing with the band that you were with in Indiana?

Kind of no, kind of yes. Last summer I was so busy with the album. I think we maybe played two gigs. That band is called Factory Authorized Technicians. We just play covers and some one-hit-wonder kind of blues. It's just fun stuff.

METRONOME: Have you recorded any videos for the songs themselves?

Yes. We're going to release 10 individual music videos on YouTube, in fact, there's one there now of "How Long, How Long Blues," which we released as a single a week ago. We're going to release a song every three weeks. You gotta have content, so there you go.

As a music business guy, this was a real efficient way to do things because we walked out there with a live CD and DVD video show. We started this as a recording project, and it ended up doing really well around the world.



Now I'm wondering, What do I put out there next?

The next move for me is I have 150 song ideas in little fragments here and there, so it won't be a killer to come up with another fifteen songs and go back in to the studio and bring them out to the world. That's the next hill to climb.

METRONOME: Did Ralph Carter record the show at the Shack Up Inn in the Juke Joint Chapel for you?

It's funny, I originally met Ralph at The Shack Up Inn because I went to a harmonica workshop there. So there is recording equipment in there because he does guitar camps, songwriting camps, harmonica camps and he records the sessions that people do. If you get other equipment in there, it turns out to be a nice little recording studio. So we hired Levi Land who is right in

Clarksdale to engineer it and then I sent the raw tapes to our studio Ivy Manor in Muscle Shoals and had Michael Wright mix it. He knows our sound. That's where we made our first record. He did a wonderful job. So between Levi Land doing the raw recording and Michael Wright doing the mixing and then Ralph Carter doing the producing, I was in very good hands.

METRONOME: Can you tell me more about your record label, Big Radio?

Well, with this record label, Big Radio out of Memphis. I just fell into that through a guy I met through the Nashville Songwriter's Association. He introduced me to Johnny Phillips who is Sam Phillips' nephew. He runs Select-O-Hits, Inc. which is a company that Sam started. They ship out records. They were founded in 1960. Sam said, "I have a recording studio, so why don't I ship out records too?" He started Select-O-Hits and that company is still here today run by his son Sam and nephew Johnny.

Now they do all the digital distribution of records and they put us on Big Radio Records.

Johnny has been great. He's got this quote, "These guys have done something that's hard to do today, they've got streams, press coverage and reviews and they're not out there playing. He said it's been kind of fun to watch this. It's out on Big Radio Records and it's great.

-- Brian M. Owens



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Metronome Madness

Hello friends of **Metronome** and welcome to the **July** segment of **Metronome Madness**. There's always lots of music happening, so what do you say... let's get on with the show. Blues singer and guitarist **Larry McCray** was born in Magnolia, Arkansas, and raised in Saginaw, Michigan, where he developed a searing guitar style and emotive voice that would earn him comparisons to the genre's greats. A pioneer of modern blues-rock, **McCray** helped shape the genre throughout the '90s with albums on Virgin's Point Blank label and through collaborations with legends like B.B. King, Albert King, and Buddy Guy. After years of grinding it out on the road and surviving personal struggles, **McCray** has emerged with a renewed sense of purpose—and a voice that's deeper, richer, and more powerful than ever. **Larry McCray** returns with his new album **Heartbreak City**, released June 13 via KTBA Records, the label founded by **Joe Bonamassa**. Produced by Grammy-nominated duo Bonamassa and Josh Smith, **Heartbreak City** is a bold, unfiltered collection that finds McCray at the height of his powers. The ten-track



Larry McCray

album fuses raw blues with vintage soul, Southern grit, and a hard-won sense of joy, featuring standout contributions from **Reese Wynans**, **Kirk Fletcher**, and background vocalists **Jade Macrae** and **Dannielle De Andrea**, as well as guest guitar work from **Bonamassa** himself. The album was recorded at Sunset Sound in Hollywood and mixed by **Alan Hertz**. The album follows **McCray's** 2022 comeback **Blues Without You**, which debuted at #2 on the Billboard Blues Chart. The record marked a triumphant return after a seven-year hiatus. In 2024, he was inducted into the Michigan Rock and Roll Legends Hall of Fame. Singer **Maria Muldaur** continues her exploration of the great American roots music songbook with



Maria Muldaur

the July 11 release of **One Hour Mama: The Blues of Victoria Spivey**, on Nola Blue Records. She's joined on the new disc for duets by special guests multi-Grammy winner **Taj Mahal** and legendary bluesman **Elvin Bishop**, plus sessions with acclaimed New Orleans band, **Tuba Skinny**. "When I was a young aspiring singer in the early 1960s, one of the great Classic Blues Queens of the 1920s and '30s, **Victoria Spivey**, took me under her wing and mentored me," **Muldaur** remembers. "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. This album is a loving tribute to **Victoria Spivey** for all she brought to the Blues and for the great influence she was on my musical journey. **Rudy Love & The Encore** announced the release of their album **11**, available exclusively on vinyl starting June 11th as part of the Buy Before You Stream initiative. This groundbreaking model redefines the artist-fan connection, giving fans the chance to own a tangible piece of music history ahead of its digital release on July 11th. Frontman **Rudy Love Jr.** carries forward a rich musical legacy as the son of **Rudy Love Sr.**—a revered soul singer, session musician, and songwriter whose work has been sampled and recorded by icons ranging from **Jay-Z** to **Little Richard** to **Eric Clapton**. Love Jr.'s grandfather, who originally wrote "Good Morning Little School Girl," later covered by **Eric Clapton**. **11** is both a personal and artistic reckoning with that legacy—and a declaration of independence. Enjoy!" Americana duo **The Imaginaries** (husband-and-wife team **Maggie McClure** and **Shane Henry**) announced the release of their sophomore album, **Fever**, due out August 22nd. "This new album is about being on the

other side of struggle," **Maggie** shares. "It's about breakthrough—not that we have it all figured out!" **Shane** adds, "There are a lot of hopeful stories on this album. We want to put smiles on people's faces." The 12-track collection, recorded in the legendary musical haven of Muscle Shoals, Alabama, features dazzling guest guitar solos from **Vince Gill**, **Joe Bonamassa**, and **Ariel Posen**, and showcases the full spectrum of the duo's talents. With **Maggie's** intimate lyricism and piano-led storytelling paired with **Shane's** electrifying guitar work and blues-rooted swagger, **The Imaginaries** strike a rare balance between vulnerability and power—drawing on influences from Tom Petty, Bonnie Raitt, Fleetwood Mac and The Civil Wars while building a sound uniquely their own. The Perth Mint, Australia is celebrating **Jimi Hendrix** with a stunning silver colored tribute coin. Struck from 99.99% pure silver, this 1oz coin portrays a colored photo of **Jimi Hendrix** playing his famous Stratocaster guitar at the **Northern California Folk-Rock Festival** in 1969. Wearing flamboyant garb synonymous with the '60s era, the design also includes a purple and pink psychedelic pattern capturing **Jimi Hendrix's** innovative style and mesmerizing stage presence. Get yours at Perthmint.com. British blues-rock singer-songwriter-guitarist, **Joanne Shaw Taylor** released her highly anticipated new album **Black & Gold** June 6 on Journeyman Records. Produced by **Kevin Shirley**, **Black & Gold** finds Joanne pushing her sound into bold new territory, balancing fiery blues-rock with elements of soulful pop, introspective songwriting, and sweeping cinematic textures. The 10-track album features a mix of originals and covers, and showcases



Joanne Shaw Taylor

Joanne's evolution as a songwriter, guitarist, and vocalist. Catch her live locally in support of **Black & Gold** at The Blue Ocean Music Hall on August 8 in Salisbury, MA. and again at Nashua Center For The Arts in Nashua, N.H. on November 1st.

PASSING NOTES: Guitarist-singer **Rick Derringer**, lead singer-guitarist of **The McCoys** and later a solo artist, died May 26, 2025 at a hospital in Ormond Beach, Florida. He was 77 years old. Derringer's wife, Jenda Derringer, said he "died peacefully after being taken off life support Monday night following a medical episode." His close friend, Tony Wilson, said Derringer had undergone a triple bypass two months earlier, but had been doing well. Derringer was known for his songs "Hang On Sloopy" and "Rock and Roll, Hoochie Koo" and worked extensively with Johnny and Edgar Winter; **Joe Louis Walker**, an acclaimed blues guitarist whose work earned him entry into the **Blues Hall of Fame**, died April 30, 2025, of a cardiac-related illness at a hospital in Poughkeepsie, New York at the age of 75.

VIDEO PICKS OF THE MONTH: 1917- As an infantry battalion assembles to wage war deep in enemy territory, two soldiers are assigned to race against time and deliver a message that will stop 1,600 men from walking straight into a deadly trap; **Havoc-** After a drug deal goes bad, a hardened detective (Tom Hardy) must fight his way through the criminal underworld to rescue a corrupt politician's estranged son, unraveling a web of corruption that engulfs the entire city; **American Manhunt: Osama Bin Laden-** This outstanding documentary retraces how America mobilized to hunt down Osama bin Laden after his orchestrations of the September 11th, 2001 attacks on the World Trade Center in the United States; **Trial By Fire-** The controversial story of **Cameron Todd Willingham**, who was sentenced to death in Texas for killing his three young children even after scientific evidence and witness testimony bolstered his claims of innocence; **Becoming Led Zeppelin-** This extraordinary documentary unravels the journeys of the four members of Led Zeppelin as youngsters and through the music scene of the 1960s and then becoming one of the world's greatest hard rock bands.

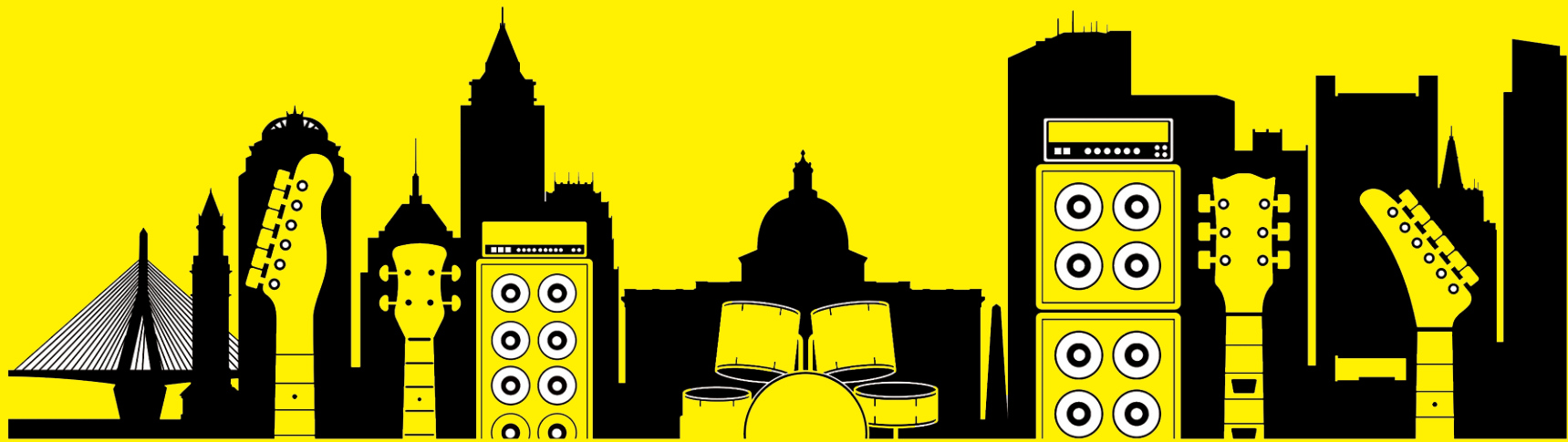
Hey now friends and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY CANCER, YOU CRAB YOU.** Happy 4th of July to all! Be careful. Don't blow any guitar playing fingers off! Thanks for reading.

--Compiled by Brian O.

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FauxMenco

Cover Photo by Kelly Davidson

FauxMenco is comprised of the talented duo, Catherine Capozzi and Rafi Sofer. Trading in their electric axes for nylon string guitars, the duo creates beautiful guitar arrangements that are both energetic and musical. Drawing from classical, flamenco and gypsy, FauxMenco explores the boundaries of the acoustic guitar.

Selected by Queen's Brian May to win his famed "Red Special" electric guitar, Catherine Capozzi is a genre-bending and award winning film composer and producer.

Israeli-born Rafi Sofer is a sound and visual artist. He's the head engineer at Boston's legendary Q Division Studios by day and street and macro photographer by night. As FauxMenco they explore the worlds of instrumental guitar opened up by Django Reinhardt, Paco de Lucia, Gary Lucas, John Fahey, Mahavishnu John McLaughlin and many others. I queried the duo about the band and they responded with the following. Enjoy...

METRONOME: How long has FauxMenco been together?

Rafi Sofer: We started playing together in 2018. That's 7 years at this point.

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

Rafi: I can't remember how we came up with it exactly?! I think it's basically a joke... it means fake flamenco (which is an accurate description of the basics of our style). I still think it's a better album title than a band name - but people seem to like it, so it stuck.

Catherine Capozzi: Agree, I can't remember the specifics but I think we came up with it after jamming on something with our nylon string guitars and accepting the fact that we weren't schooled in the art of true flamenco guitar. So yup, we are 'fake' flamenco.

METRONOME: How did you two meet?

Rafi: Can you remember exactly how or when we met? I can't quite put a finger on it except that when the Invisible Rays were playing shows we'd try very hard to book bills that featured instrumental bands. Axemunkee was one of the bands that we invited to split bills with us at that time. This would have been the mid oughts.

Catherine: It was in the mid 2000's and I believe one of the first shows we played together was at T.T.'s in Central Square.

I remember specifically that Rafi had a Marshall head (me too) and a fuzz factory (me too!!). I was an instant fan of the Invisible Rays - loved the music, the visuals and I was a fan of Rafi's guitar playing. Axemunkee and Invisible Ray shows were some of my favorites to play.

RS: I often played through a Fender Bassman at that point - sometimes into a rotating speaker cab - I don't actually love Marshalls, but don't tell Capozzi that.

While Catherine is often busy composing music for films, she has also produced an

, I also had a Fender Bassman that I played through at one point and then it disappeared.

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

Rafi: When I was in my late teens I came across Friday Night in San Francisco by Paco DeLucia, John McLaughlin and Al Dimeola. That record really opened up the possibilities of instrumental guitar music. It had a foot in Flamenco, but was also looking outward in a way that still appeals to me. I've always enjoyed instrumental and experimental guitar music of all kinds.



ambitious multi media show called Bring Us Your Women. This massive endeavor has been staged 3 or 4 times. Axemunkee is the core band for these shows, but they're joined by strings, woodwinds, and singers. Not only that, there are generally films and dancers. At one point I helped Catherine produce a 15-track album that also had videos made for each one of the songs, made by international filmmakers. We collaborated on all of this before we ever played nylon string guitars together, though for the last show at the Somerville Theatre we did play some nylon string guitar pieces.

Catherine: Super fortunate to have Rafi produce and engineer the Bring Us Your Women CD. I remember during the recording it was always a pleasure and a surprise to see what and how many pedals Rafi would gather for a particular guitar track.

Now, about that Marshall (sad). However

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

Rafi: I think Rodrigo y Gabriella are really the guiding light for us - learning to play their songs has helped us arrange our material and elevated our approach significantly.

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

Catherine: If I remember correctly, Rafi and I ran into each other on the Somerville Bike path. Somehow we started talking guitars which led to, Hey, let's play some nylon string guitars together and see what happens.

I had recently returned from the Zihuatenejo International Guitar Festival (Mexico) and was inspired to get back to my roots. I was psyched to create something new with Rafi since I was a fan of his playing, his approach to guitar and creativity. After we got together and jammed, I think we felt like there was some potential to explore new guitar territory which was cool and intriguing. That led to shows, refining of ideas, and eventually the idea that we should record something.

Rafi: I always thought the initial plan was to have fun.

Catherine: Define Fun?! Yes, all the other stuff would not have happened if it wasn't 'fun' to begin with.

METRONOME: If someone had never heard you before, how would you describe your music to them?

Catherine: Our roots are rock, with explorations into a hybrid of flamenco, manouche, metal,

progressive rock, melodic rhythms and curious arrangements. Or as a fan recently said to me, "I hear Flamenco meets Tool" or "The legacies of Paco de Lucia and Jimi Hendrix lead to FauxMenco's take on relaxed mayhem."

Rafi: I think I made up that last part for a press kit at some point. I usually tell people it's a sort of rock-based instrumental guitar pieces played on nylon string guitars... or instrumental punk for adults.

Catherine: That's a great quote, but the one about Tool was from someone who listened to our tunes and that was their take on what we do.

METRONOME: Rafi, what kind of guitar(s) do you play?

Rafi: I play a Furch. It's made in the Czech Republic. I just got it recently and it's been a game changer. It has a smaller neck than a traditional classical guitar and is much easier

for me to play.

When we started out I had picked up what you'd call a nylon string "beach guitar," made by Cordoba, at Rockin' Bob's in Davis Square. That guitar was sort of the excuse for starting FauxMenco. I then upgraded to a slightly better Cordoba (also found at Rockin Bob's) a couple of years later, and was using that until a few months ago. I had been guitar shopping for almost two years at this point, looking for an instrument that had a small body, a narrow neck, and the electronics mounted discreetly.

I finally broke down and spent real money on a nylon string instrument made by Furch (a Czech maker), that fit the bill perfectly. The controls for the pickup are mounted in the sound hole, and the guitar is on the smaller size with a cutaway. I often tap on the side of the guitar, where many guitar makers put the volume and other controls, so this specific issue has been tricky to work around.

This Furch guitar has been a game changer though. It's so much easier and more satisfying to play than those "beach guitars" and it has really changed how I approach this music.

METRONOME: Do you ever play through an amp? If so, what kind?

Rafi: We both bought Fishman Loudbox Minis a couple of years ago so we'd be able to play shows and venues where there's no PA. We haven't been using that many pedals - but we're exploring some new sounds these days.

On the new EP we used all sorts of sounds - but we haven't quite pulled them into our live show yet.

During the Zihuatanejo Guitar Festival we got to hear quite a few nylon string guitarists who played through pedal boards and were using textures in ways that we're very interested in exploring ourselves.

METRONOME: Catherine, what kind of guitar(s) do you play?

Catherine: Right now, I am using a Cordoba GK pro guitar which is perfect for me since it compliments the melodic percussive approach I have for FauxMenco. However, I would love to add a thin body Godin Multiac nylon string guitar to my mix at some point. Longer neck, more notes.

METRONOME: Do you ever use an amplifier?

Catherine: Yes, I'm using the Fishman Loudbox Mini which is perfect for FauxMenco. I'm excited too about adding a 'small' pedal board into our live shows. Emphasis on small, because with Axemunkee I use two amps and a very big pedal board.

METRONOME: You guys just released a new EP. How long was it in the making?

Rafi: In a way it was several years in the making. When push came to shove, which is when we were invited to perform at the Zihuatanejo International Guitar Festival, we had to move fast and commit to actually producing something we didn't hate.

I make records for a living, which for most people means we should have made several records by now, but I could never figure out exactly how to produce our material. I think I had hoped we'd find someone who could produce us and bring a different perspective to the process.

Then suddenly we had a deadline and we really wanted to travel with something in hand. We tried a few different things - throwing out a couple of attempts/starts, but finally settled on an approach that I think works for this particular batch of songs - and possibly for another batch of 5-7 songs - completing an LP. All told it probably took us about three months to get these five songs to a place that I felt was respectable.

Catherine: I am glad it took this long to record. It was a process to figure out, but ultimately the end result is something that I am very happy to share with people. As an early mentor of mine would say "Art takes time."

METRONOME: Where did you record the project?

Rafi: We recorded it at my "day job" - Q Division Studios.

METRONOME: Who engineered the project?

Rafi: We got help recording my parts from a few different Q engineers: Joel Edinberg, Izaak Biewald and Jay Kolp. I engineered Catherine's parts, and recorded myself on at least one song.

METRONOME: How many songs are on it?

Catherine: Five. We've written about an album's worth of material - but these days releases of just a few songs at a time are a fun way to go.

METRONOME: How does the songwriting work for you two? Collaborative? Individual?

Rafi: A little bit of both. We do each bring ideas to the group, but we generate a fair amount of ideas together via improvisation and during writing sessions. We spend a lot of time trying different things out and we're constantly tweaking arrangements and approaches. Even songs that we've been playing a certain way for a long time are subject to tweaking at the drop of a hat.

I really enjoy the writing and arranging aspect of being in a band or a duo (and of course, producing) and I'm always looking for ways to make the material compelling, impactful and exciting. And we're both always trying to learn new things about guitars and music, so the songs are constantly in flux.

Recording them has actually proven really helpful from a songwriting perspective because we break our parts down individually in a way that can actually provide a lot of freedom to improve and tweak the parts.

Catherine: When we got serious about recording the EP and started the process, I had to rethink the approach to many melodic lines. I would take the rough mixes from the sessions and redefine parts that I had been

playing for a while. I appreciated the tweaking collaboration in real time as I relied on Rafi's ears and production to make the best out of what I was contributing to our tunes.

METRONOME: Do you play covers as well? If so, who are some of the artists you cover?

Catherine: We have a few covers and arrangements of some well known tunes in our set including: Rodrigo Y Gabriela, John Carpenter (the Halloween Theme), Sarah Vaughn, Deep Purple and Nirvana. We usually save those for the extended gigs.

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

Rafi: We stuck to the nylon string guitars in the studio, but we did explore a bunch of unusual (for this format) treatments: Leslie rotating speaker cabinets, distortion of all sorts, and lots of delays and reverbs. It's possible that the next batch of songs will feature some percussion.

METRONOME: Did you press vinyl, CDs or both for the EP?

Rafi: We pressed 100 CDs, and the material is currently available on Bandcamp. By the time Metronome hits the stands, it should be available on streaming platforms.

METRONOME: How often do you play live?

Rafi: It's fluctuated over the years. We had a residency at the Square Root in Roslindale for a while, and played there at least twice a month. That was a great opportunity to get our performance chops to a higher level, but it also made it a little hard to write. At the moment we're probably averaging a show a month - trying to alternate between Boston and the Connecticut area where Catherine lives.

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

Catherine: We have some performance video's up on our website and YouTube channel, but we haven't shot a fancy thematic music video yet for our tunes.

Rafi: At a show in April at the Piano Craft Gallery we did incorporate some video into our show.

METRONOME: Rafi, how long have you been an engineer at Q-Division?

Rafi: I've been working out of Q Division Studios for over 20 years at this point and have been the "head engineer" there for about 15 years or so.

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

Catherine: Visit our website: <https://www.fauxmenco.com/>.

Bandcamp: <https://fauxmenco.bandcamp.com/album/speed-x-volume-fauxmenco>

YouTube: <https://www.youtube.com/@fauxmenco>

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-- Brian M. Owens

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