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MAGAZINE

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June 2026



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6/13- Broadway Rave
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6/16- Daisy Grenade; Vienna Vienna
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6/13- Rod MacDonald (Ballroom); The FOOLS: 50th Anniversary Tour (Sawtelle)
6/18- A Night of Sinatra
6/19- Johnny A. Syndicate
6/21- Jason Ricci & The Bad Kind
6/25- Rory Scovel
6/26- Roomful of Blues
6/27- Matthew Curry

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6/9- Happy Together Tour
6/12- Cooper Alan
6/13- moe; Umphrey's McGee
6/18- Joe Russo's Almost Dead
6/19- Maddox Batson
6/20- Changes in Latitudes (Jimmy Buffet Tribute)
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6/26- Voyage (Journey Tribute)
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6/11- Al Di Meola
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6/6- Neal and The Vipers
6/12- Johnny Hoy and The Bluefish
6/13- The Peacheaters
6/19- Jason Ricci & The Bad Kind
6/20- Zilch

6/26- Greg Piccolo & Heavy Juice CD Release
6/27- The Love Dogs

CHEVALIER THEATER
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6/21- Josh Gates Live: An Evening of Legends, Mysteries and Tales of Adventure
6/26- Aries Spears
6/27- Comedy Bang! Bang!

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6/5- Be Like Blippi
6/9- Ken Burns and the American Idea
6/11- Judy Collins
6/12- The Wood Brothers
6/20- Live & Let Die (The Music of Paul McCartney)
6/21- Straight No Chaser

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6/1- Ann Wilson - In My Voice
6/2- Paolo Angeli
6/3- Stephen Lynch; Jill Andrews
6/5- Andy Hull; City of Laughs
6/6- Made It Out for Love
6/7- Fabulous Feud Game Show; Jamal Roberts; T Murph; Matt Vita featuring Nikki MacCallum, Collen Doyle, and Zach Remi (New England Dad)
6/8- Boston - Vinofile Plus Pick Up Party; Alejandro Aranda
6/9- Sol'Señ Live by Tolieth; Colleen Ballinger
6/11- Rita Wilson; Pete Muller
6/12- Little Lies - Tribute to Fleetwood Mac
6/13- An Evening With Nephew Tommy
6/14- Perry Maysun
6/15- Buoys of Summer - An Evening of Yacht Rock
6/16- Sergio Mendes Band
6/17- Junior Brown
6/18- Mark Curry
6/19- Mutlu; Davide De Piero
6/20- Davide De Piero
6/21- The Kings of 90s R&B Sing-Along Brunch w/ Rey Royale
6/21- The Samples
6/22- Omar Hakim & Rachel Z
6/23- Amy Grant
6/24- Caitlynn Curtis
6/25- Caleb Caudle & The Sweet Critters
6/26- Early Ones Only; Jazmyn W
6/27- Jesca Hoop

6/28- Catioosaurus; Three Piece Meal
6/29 & 30- Lyle Lovett Up Close

CLUB PASSIM
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6/1- Lucy London and The Lion Sisters
6/2- Jesse Terry and Frank Viele
6/4- Levyosn Album Release
6/5- Pamela Means, Nora Meier, Phil Berman and Beetsblog
6/10- Tim Gearan and Jesse Denatale
6/11- Suzie Brown
6/12 & 13- David Wax Museum & Lowland Hum present The Golden Hours
6/14- Erin McKeown; Gail Ann Dorsey
6/17- The Heart Collectors
6/19- Windborne
6/20- Jake Swamp & The Pine
6/21- Joe Crookston
6/23- Time Sawyer; George Clements
6/24- Windborne
6/26- Dwight + Nicole; Rosa Joe Jacobs
6/27- Meg Toohey
6/28- Anthony da Costa Album Release; Jenna Moynihan

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6/5 & 6- They Might Be Giants
6/17- Josiah and the Bonneville
6/20- Adam Ezra Group Album Release
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6/25- Wale & Smino
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6/11- Charlie Ballantine; Andy McKee
6/12- The Nth Power
6/14- John Scofield Trio
6/15- Wake Up Mama
6/18- Funky Dawgz Brass Band
6/21- Southern Avenue
6/22- The Knickerbocker All-Stars
6/25- Victor Wooten & The Wooten Brothers

All Things Music Since 1985!



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• **Subscriptions** •
12 Issues - 1st Class Mail -- \$20 yr.

Metronome Magazine is an independent music newspaper published monthly. We reserve the right to edit/delete any material submitted to this publication. All material and information sent becomes the property of Metronome unless otherwise agreed.



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6/10- Claypool Gold
6/17- Yellowcard
6/20- Young the Giant; Cold War Kids
6/30- An Evening With Goose

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6/12- Charles Coe Tribute w/b.mez
6/19- Queer Ensemble Project

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6/1- Funkyfenix5; The Girl; Minimal Sanity; The Lunch Ladies
6/2- JP Bar Wars (A Fundrasier for JP Music Fest)
6/3- Northbound; Boy Polloi; Muddy River Junction; Scrod
6/4- Dinner With Dorian Electra
6/5- Owsley's Owls
6/6- Chandler Travis Philharmonic; Femme Gaze; Sapphic Burlesque
6/7- Martin/Morell/Fredette residency; Huck 2; Saltclouds
6/8- Bad-ass Burlesque Punk Rock Dance Party
6/9- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
6/10- Fully Celebrated Orchestra; Black Lodge; Bosey Joe
6/12- Catfish
6/13- Type 66; Mercury On Mars; On What You're On; Kicked Off The Bus
6/13- Dennis Hopper; All My Friendz; Yellow 45
6/14- The Long Wait; Incendiary Device; Scumbari; Worm; Pledge Of Allegiance
6/15- Chamber: Goth & Industrial Night
6/18- Bad Boys of Summer: Volume 2
6/19- Promised Land; Muddy River Junction (plus Terrence's Birthday!)
6/20- Mile 57; Lastviolets; Andro Queen; Smog Moss; Stop Calling ME Frank; Girl With A Hawk; Tad Overbaugh & The Late Arrivals
6/23- Flop Sweat; Heather Mumford Project; Addie Verhoosky
6/24- Diamond Blues Jam (Jerry Garcia Band Tribute)
6/25- Evan Greer; Ryan Cassata; The Sea Tease
6/26- The Reckoning Crew
6/27- The Iron League; Black and Grey; Bricks of Boston; Acrylic Killers; Kidnap The Martian; Lost My Balance; DVD Extras; Spleeny
6/28- Riah; Abby Moscow; Nahli; Vyshnavi
6/29- FIST! Parental Guidance (Leather Night)
6/30- JB & the Weather Machine; Cobalt Canyon; Birds

On Thursday; The Blind Joy

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6/5- Blade Rave
6/6- Anberlin; Emery; Watashi Wa
6/12- Spite
6/13- Coheed and Cambria
6/16- I Set My Friends On Fire
6/18- Worm
6/19- Midget Mayhem Tour
6/22- Pup
6/24- Kittie; Kingdom of Giants; Gore
6/27- K-Pop Superstars

PARADISE ROCK CLUB
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6/3- Holly Humberstone
6/4- Hemlocke Springs
6/5- Vertical Horizon; Nine Days
6/6- Sapphic Nights
6/7- Feng's Weekend Rockstar Tour
6/10- Enter Shikari
6/11- Jon B.
6/12- Smokedope; Ghostface; Bartesianwater
6/13- The Rock and Roll Playhouse: Music of Taylor Swift + More for Kids
6/16- Yot Club; Renny Conti
6/17- Lambrini Girls; Big Girl
6/18- Kenny Mason
6/22- The Reytons
6/26- Flawed Mangoes
6/27- Have a Nice Life; Crippling Alcoholism; Chainlacing

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6/4- The Blues Project; The Ken Clark Organ Trio
6/5- The Either/Orchestra with special guest Munit Mesfin
6/11 & 12- Bill Frisell with Luke Bergman & Tim Angulo: 75th Birthday Celebration
6/13- Stanley Sagov & the Remembering the Future Jazz Workshop
6/14- Ize Trio: Global Prayer CD Release with Special guest Gregory Groover Jr.
6/19- Edmar Castaneda Quartet
6/20- Kinga Glyk
6/21- Antonia Bennett Father's Day Concert
6/25- Taylor Eigsti
6/26- Alex Gao

SCULLER'S JAZZ CLUB
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6/6- Kim Waters
6/12- Sarah Hanahan Quartet

6/13- Celebrate The Sounds of Soul & R&B
6/19- Jeff Pitchell All Stars
6/20- Greg Abate Quartet
6/26 & 27- Emmet Cohen Trio

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6/1- Haute & Freddy
6/2- Fun Lovin' Criminals; Rob Eberle
6/4- Le Youth; Terro
6/5- Pete & Bas Save America; Delivery Boys
6/7- Tank and The Bangas; Ariel J.
6/8- Prince Daddy & The Hyena; Remo Drive; Liquid Mike
6/10- Inji
6/11- Hrishikesh Hirway (Moderated by Min Jin Lee)
6/12- mekons; The Sadies
6/14- Eddie 9V; Nate Perry & Ragged Company
6/15- Royal & the Serpent
6/16- Jessica Baio; Britton
6/17- Rostam; Henry Solomon
6/18- Jake Worthington; Julianna Rankin
6/20- Son Little; Tonina
6/21- PawPaw Rod
6/24- of Montreal; Boyhood; Cormae
6/25- Ryan Davis & The Roadhouse Band; Elizabeth Moen
6/26- Greg Mendez; Scarlet Rae
6/28- Bixby; Bheruty
6/30- Tortoise; Basic

SONIA
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6/3- Leah Kate
6/5- Light Up the City; JerkMoney Stackz; K4SA; Bombay Breezy; T-Dawg; Tajzan
6/11- Lovegirls: a Sapphic Soirée
6/12- Tumblrcore
6/13- Kingpin; How Much Art; Vicegrip; Shred Crust
6/17- Ben Lapidus
6/19- Lora Mouna
6/20- Elysium
6/23- Cailin Russo
6/26- Chase Icon

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

6/3- The Blind Joy; Dan Warren; Justin Martin
6/4- Rick Berlin w/the Nickel and Dime Band; DS Scrolls
6/5- Public Faces; Robert Bushinsky; Elsewhere
6/6- Royer's One Man Band
6/7- Clear Audience
6/12- John Powhida Infirmary; The I Want You
6/13- Sado Domestics
6/14- Sunday Jazz
6/17- Roslindale Comedy
6/18- Box of Records; Chica Fuego; Kungiz

6/19- Modern Day Idols; Amber Angelia; Powderhouse
6/20- Mess Around
6/21- Brian Friedland's Dad Jazz; Jesse Taitt Trio
6/25- The Melt
6/26- Damien and the Displayers; Elisa Smith

TGDGARDEN
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(617) 624-1000

6/2- A\$AP Rocky
6/5- 5 Seconds of Summer
6/6- Josh Groban & Jennifer Hudson
6/7- Summer Walker
6/11- Rosalia
6/23- The Strokes
6/25- Joji

THEODORE'S
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6/3- Jazz Series with Jason Schwartz
6/4- Frank Viele
6/5- Night Train
6/6- Danny Draher
6/13- Sweet Daddy Cool Breeze
6/17- Justin "Jabbo" Martin
6/18- Danielle Miraglia
6/19- Shokazoba: New World Funk
6/20- Diane Blue and Friends
6/24- Acoustic Wednesdays with Tom Whalen
6/26- Ryan Hart and The Bluehearts
6/27- Arno and The Low Down

WILBUR THEATER
Boston, MA.
(617) 248-9000

6/5- Improv With My Friends; SNL Cast and Writers
6/6- Vic DiBitetto; Sammy Obeid
6/7- The Kevin Langu Show Live
6/13- Michael Blackson
6/14- Kiefer Sutherland
6/21- Chris Ramsay
6/26- Aziz Ansari
6/27- Duncan Trussell

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6/6- Kid Rock & Jon Pardi
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6/19- The Black Crowes; Whiskey Myers; Southall
6/20- Jack Johnson
6/21- Evanescence; Spiritbox; Nova Twins
6/24- Sammy Hagar; Rick Springfield
6/26- Hardy
6/29- Santana; The Doobie Brothers

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Charlie Barath

Longtime Pennsylvania based singer-songwriter-harmonica player Charlie Barath is riding the wave of an outstanding new album called, *Issaquena Getaway*. Featuring 12 well-penned originals and two covers by Ike Turner and Stanley Turrentine, Barath recorded the project at the Clarksdale Soundstage in Clarksdale, Mississippi with producer/engineer Gary Vincent and a band of world-class players.

The outcome was a rich tapestry of influences and flavors that touched down on Blues, Honky-Tonk, Uptown Swing and Acoustic Blues.

I spoke with Charlie one cold New England day in March and we talked about his humble musical beginnings, the making of his new record, and a move to Oklahoma that will create an exciting new chapter in his life...

METRONOME: You've been based in Pennsylvania for a long time. Have you moved to Oklahoma yet?

Charlie Barath: I'm actually still in Pennsylvania. I'm in the process of relocating to Oklahoma now because that's where my wife is from. She's been out there for the past few years taking care of her folks. Sadly, we lost both of them last year. So she decided she'd rather stay out there because that's where she's from. It seems like it will be a nice change of pace.

METRONOME: Have you been a Pennsylvania guy your whole life?

I was born in West Virginia, and grew up across the river in South Eastern, Ohio. I moved to western Pennsylvania in 1985. I'm about 45 minutes outside of Pittsburgh.

METRONOME: What got you into wanting to play the harmonica?

I always felt a kinship to performers and I was kind of a ham growing up. I didn't have the opportunity to get guitar lessons or piano lessons. Harmonica was accessible and affordable. I think I paid six dollars for my first one. That was something I could do on my own.

My father played harmonica in the traditional style and he was very good. He didn't play often enough in my opinion. A good friend of his named Big Mike was a World War II guy. They always had harmonicas with them. I picked up a couple of things from both of those guys and ran with it from there.

METRONOME: Was there Blues music playing in your home when you were a kid?

Oh no. My old man was born in 1923. His jam growing up was Big Band stuff. After he

and my mother got married in 1947, he got an appreciation for country music, which I didn't like as a kid, but I love all that traditional stuff now.

METRONOME: Were you in bands as a teenager and your early 20s?

I didn't really start performing until quite a bit later. Initially, people always realized that I had a harmonica with me at parties or hanging out with friends. Invariably someone would always say, Hey, get that harmonica out and play some music. I would wind up getting invited to a lot of parties, because they knew I would play some music at some

point.

I didn't get bit by the performance bug until the 1990s though. I would go to jams and see bands with friends of mine in them, and they would ask me up to play some tunes with them. That's when I really got bit by the performance bug.

METRONOME: When did the singing kick in for you?

It was probably at one of those jam sessions. I was trying to get someone to hire me as a harmonica player for a local band. I quickly realized, nobody was doing that. If I wanted to work, I better figure out how to sing

and lead a band. That's where it all started.

METRONOME: What year was that Charlie and what was the name of the group?

It was in the mid-1990s when all that was going on. I had been racing bicycles, and then my daughter was born and thought, I should find something that was less risky, so I dove deeper in to the harmonica.

The first band I was part of was a short-lived band. We split duties between the singing and the band leading.

The open mic sessions were crucial to the growth and development of getting good.

METRONOME: What year did you form your first band?

I was part of several bands and ensembles. They were all traditional leaning. I got into doing a lot of duo work with a good friend of mine here in Pittsburgh by the name of Jimmy Adler. In my opinion, he's the best blues guitar player in the region. He has an appearance on my last record, *Just Me and My Friends*.

Jimmy and I did a lot of duo stuff together and then we started to expand that into a band. We both had a brand that we wanted to put forward and build. Jimmy and I still do some stuff together, just not that often. We're both more focused on our own things. We called it The Adler & Barath Blues Band. That's where it all started. I got a lot of experience in booking, putting the musicians together, putting the song list together, fronting the band and engaging the crowd.

From that point on, I would put together my own bands. Essentially, I would book the gig and then call around and find out who was available to back me up. That's how The Charlie Barath Band came about.

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

My new album, *Issaquena Getaway*, is my second one. The last project I did was called, *Just Me and My Friends*. I did an EP, which was just solo harmonica in 2017. That was called, *Just A Slice*. It was just harmonica and singing. I also made an EP with a good friend of my named, Chris Sutton.

METRONOME: Where did you record *Just Me and My Friends*?

Just Me and My Friends was recorded here in western Pennsylvania at a studio called The Music Garden.

METRONOME: Did you bring people into the studio to play with you?

The idea behind that record, if you listen to it, it was seventeen tracks. All but one of them was a cover. I wrote all the songs with a couple of co-writes. It had a wide variety of styles: Blues, Swing, Honky-Tonk and



Acoustic stuff. I wanted to show the diversity of my writing along with my singing and playing. I also wanted to shine a light on all of the great musicians I was playing with. There's 19 musicians on that record and most of them I had played with on a regular basis. They were all friends.

METRONOME: Can you tell me about your trio, The Millbilllys?

I had a little Hillbilly trio called the Millbilllys that I was involved in at the time. We were doing some country content. There's a CD out by the Millbilllys that I have a few songs on.

METRONOME: You recorded Issaquena Getaway at the Clarksdale Soundstage in Clarksdale, Mississippi with Gary Vincent. What made you go there?

When I was back living in Wheeling, Gary had a fun band. We didn't know one another, but I used to go see his group. Then he moved to Nashville and had a successful songwriting career before he bought the building down in Clarksdale and started his studio.

Fast forward to 2017, I was in Memphis for the International Blues Challenge. He happened to be doing a showcase the night before the competition started. I sought him out and went and introduced myself. We've been really close friends ever since.

METRONOME: Did you talk about your project with him?

In the spring of 2024, my wife asked me, "What's next for you and this music thing?" At the time it had been a few years since my previous record, so the next thing to do was to get in the studio. She asked, "What are you waiting for?" I said it was extensive to do it right. I was squirreling away a little money, and I'll never forget it, she said, "Just schedule it. We'll work the money thing out." It was a rarity for me to have that in any situation. To have that kind of support is a blessing. It's not lost on me.

METRONOME: How did you meet guitarist, Johnny Burgin?

I had known Johnny Burgin for a while and our paths crossed from time to time. I go to Clarksdale several times a year for various events and gigs. At one of those events, I was talking to Johnny and told him I wanted to get in the studio and asked him if he would be interested. Much to my delight, he said, "Of course."

From that point on, we just had to build the rest of the band. I was going to ask some folks that I knew that had the pedigree to do it, some who I had been friends with for a while and a couple I didn't know that well. It all came together amazingly in the studio. I couldn't have asked for a better combination of musicians to do this project with.

METRONOME: Did you have any rehearsals before you went into the studio?

No real rehearsals. The only other musician from the western Pennsylvania market other than Shari Richards was my friend Andrew Sherer who is a talented guitar player here in Pittsburgh. He and I had just met that summer at a jam session I wasn't going to go to, but ended up popping in. Knowing that he was a schooled musician, I asked him to help me work out the songs that weren't a standard 12-bar blues.

So he worked out the charts for me and I flew him and the bass player, Mike Law from Connecticut, down to Mississippi. The drummer, Danny Banks was out of Memphis, so he drove down and rented a house for the few days he was there.

The keyboard player, Mark Yacovone is somewhat local. He lives outside of Oxford, Mississippi. Gary is the one who brought him in and I'm glad he did because not only did he knock it out of the park on the piano, and the Hammond organ, but he's also a wonderful cat. He and I have become good friends.

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

I would say it's a little bit of everything. It's hard not to have your personal experiences bleed into what you're creating. Somethings

are very much autobiographical, some are observational, and like everything else, sometimes they are just made up.

A song can start with a lyrical phrase or a musical phrase or snippet. It's not uncommon that a lot of people do this and use their smart phones. If I think of a line or hear something that someone says, and I think it's interesting, I'll write it down in my little notebook in my smart phone.

It's the same if I'm just driving down the road and I'm jamming with the harmonica to a backing track and a phrase sticks out that I find appealing. I'll record that on my phone.

Some of my favorite songs I wrote when I was at work or doing something else. I'm not sure of the science behind it, but I've heard other people say that when you're doing busy work, driving or whatever, it frees up the creative side of your brain to create. The stuff just comes to you.

METRONOME: I noticed your playing schedule was very busy. How will you handle going out to Oklahoma? Will you have to make all new musical connections?

Yeah, the transition is going to be just that. I have to connect with the right musicians. Thankfully, I already have a few friends in Tulsa, Oklahoma. Our new house is about 45 minutes away. That gives me a foot in the door, so to speak. But yes, the transition will require a lot of work. I'm working on getting this house in Pennsylvania emptied and sold so I can get out there and get to work. The gigs on the calendar are a little thin now until I get this move done.

METRONOME: Did Johnny Burgin play on the entire album or did he just play on a few songs?

Everyone was there for every song, with the exception of the keyboard player. We tracked 14 songs in two days and then the drummer Danny Banks had to go up to Nashville for a rehearsal for a show he had coming up at The Ryman.

Essentially everyone was there, Danny on drums, Mike on bass, Johnny and Andrew

on guitars and myself. We were there for every song.

The second day, Mark came in and played some keyboards and then came back a couple of days later and we punched in some of that beautiful Hammond organ. It was a wonderful session.

I've listened to this album 1000 times, no lie, and I still enjoy listening to what all the other musicians were doing in the studio. Danny's playing always make me smile. He's just that good.

METRONOME: You were very lucky to have found a group of talented guys.

You're right. I think the first guy I called was Mike Law. He and I go back a ways. He's the best on the East Coast as far as upright bass players. He's a first call for a lot of big names. He's been playing with Darrell Nulisch for a long time. He was the one that suggested Danny on drums.

I knew Danny and our paths had crossed on many occasions. Honestly, I wasn't sure he'd be bothered with my little record (laughs). I talked to him, and again, much to my joyful surprise, he was more than happy to do it.

METRONOME: How did you meet our mutual friend and your publicist, Betsie Brown?

I technically haven't met her yet, but when I was getting to the final process of this record, I started shopping around for promoters. If you want to be heard outside of your local gigs, you have to hire a promoter.

I knew a lot of people who had used Betsie. Her name is at the top of the list for promoting Blues records and traditional music. So I reached out to her and some others and sent a couple of tracks. They were all interested in working with me.

I waited until I got all the proposals back, and after looking at them all, I decided to go with Betsie. She was more detail oriented and organized and I'm none of those things (laughs). She's behind me, prodding me as needed.

-- Brian M. Owens



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Hearings

— by Doug Sloan, Alex Gecko or Brian M. Owens —

Top 5 for June 2026

(In NO Particular Order)

- Jonathon Boogie Long
- Rick Vito
- Tammy Shine
- The CD Woodbury Trio
- The Van Gogh Brothers

MIKE GULDIN WHILE I CAN 12-SONG CD

- DRIVING RAIN
- HEARTBREAK IN DISGUISE
- LET IT SHINE
- ALWAYS A WOMAN
- LUCK RUNS DRY
- PLACENCIA NIGHTS
- GOIN' BACK TO MEMPHIS
- WHEN THE BILLS COME DUE
- ROLL CHATTAHOOCHEE ROLL
- OH LONESOME ME
- DEADWOOD

• DOWN THE HATCH

Influenced by blues legends like Willie Dixon, Muddy Waters, Howlin' Wolf, B.B. King and others, the Sellersville, Pennsylvania-based Mike Guldin also cites The Allman Bros, Eric Clapton, Stevie Ray Vaughan and The Rolling Stones as influences as well as R&B/Soul grooves and the Muscle Shoals sounds of Lynyrd Skynyrd, The Outlaws and crossover artists like Delbert McClinton and Lee Roy Parnell. Guldin and his band The Tumblers are two-time finalists in the International Blues Challenge held each year in Memphis, TN.

On his latest album, While I Can, Guldin enlists the talents of producer/keyboardist Kevin McKendree to produce the recording while bringing in an A-list of world-class players to join Guldin on the project. The result is a well-constructed album of originals penned by Guldin, McKendree and the lone Don Gibson cover.

Best tracks include the funky "Always A Woman," the groove-filled "Luck Runs Dry," the beat heavy "When The Bills Come Due," the Dave Edmunds infused "Roll Chattahochee Roll," and the honky tonkin'

"Down The Hatch." Good stuff! [B.M.O.]
Contact-- www.mikeguldin.com

JEFF THE BROTHERHOOD WASTED ON THE DREAM 11-SONG CD

- VOYAGE IN TO DREAMS
- BLACK CHERRY PIE
- COSMIC VISIONS
- MYSTIFIED MINDS
- MELTING PLACE
- IN MY DREAMS
- IN MY MOUTH
- ARAOKE, TN
- COAT CHECK GIRL
- WHAT'S A CREEP
- PRAIRIE SONG

Jeff the Brotherhood is a two-piece hard rock jam band consisting of brothers Jake and Jamin Orrall. They are the sons of producer, singer and songwriter Robert Ellis Orrall and grew up surrounded by music. With an impressive 11 albums and 2 live discs to their credit, Jake and Jamin are well steeped in the music biz.

For this album, the band includes Jack

Lawrence of The Greenhorns and The Raconteurs on bass as well as guest contributions from Bethany Cosentino of Best Coast along with Diarrhea Planet guitarists Evan Bird and Emmett Miller. Rock veteran, Ian Anderson of Jethro Tull, also provides an airy flute solo on the well scripted, "Black Cherry Pie."

Songs of note include the head-bopping beats of "Cosmic Visions," the stinging vibe of "Mystified Minds," the dark syncopation of "Black Cherry Pie" featuring a hip flute solo throughout by Ian Anderson of Jethro Tull fame, and the hypnotic groove of "In My Mouth." Controlled chaos at its best. Good stuff. [B.M.O.]

Contact--
jeffthebrotherhood.bandcamp.com

KONSEPTIKOR THE PROPHECY 9-SONG CD

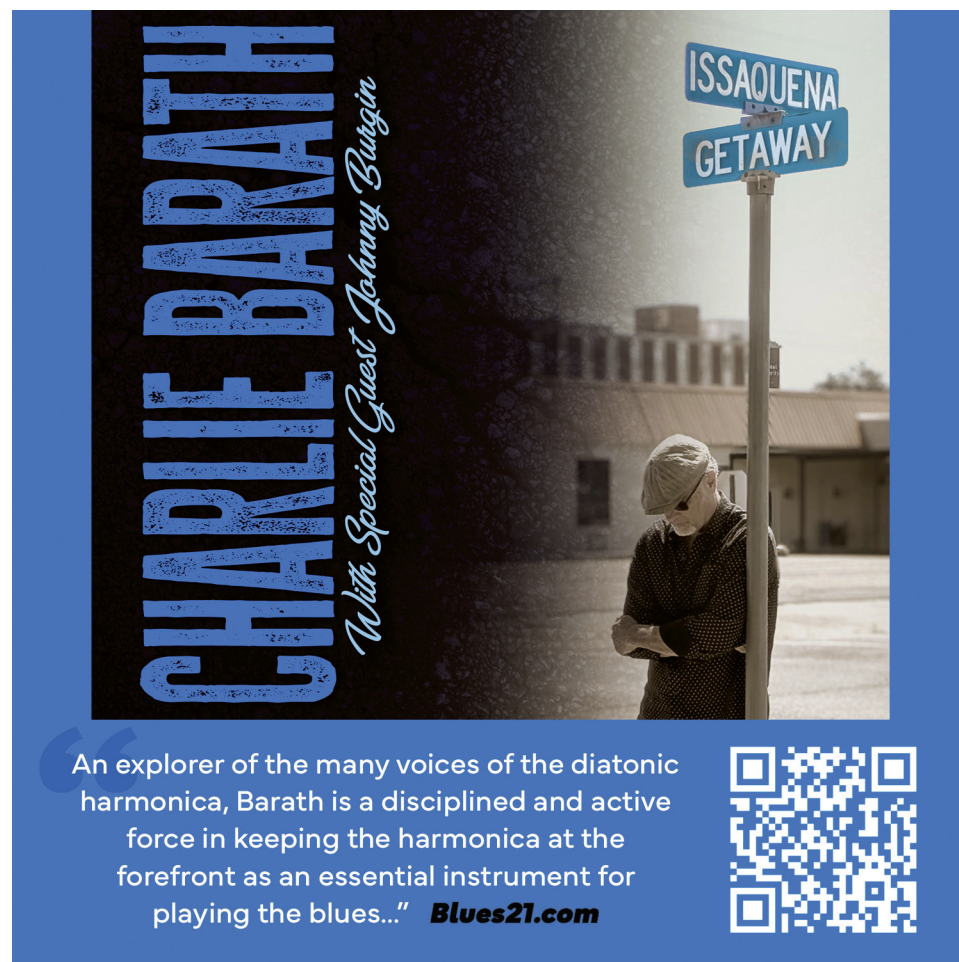
- THE PROPHECY
- SCHIZOPHRENIA
- TRANSCEND
- THIS PAIN
- I BELIEVE



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- REVOLT
- THE AXIS
- DESERT DREAMS
- CRUCIFIED

The Southern New Hampshire based power trio, Konseptikor, are back with their new album, The Prophecy. Singer-guitarist Glenn Guimond, bassist Ed Tausky and drummer Andy Desrosiers have logged miles of experience playing for audiences at rock venues throughout the Northeast and their new album is a powerful testament to their commitment to their Black Sabbath induced doom-metal.

Best tracks include the slow grind of "Schizophrenia," the grandiose drive of "Transcend," the ultra-heavy "I Believe," and the ominous "Axis." Another solid outing from Konseptikor. [B.M.O.]

Contact-- www.konseptikor.com

JONATHON BOOGIE LONG
COURAGE IN THE CHAOS
11-SONG CD

- A FOOL CAN SEE
- HELL OR HIGH WATER
- INSANITY
- EMPTY PROMISES
- THE WORLD IS A PRISON
- DRINKING THROUGH
- CAN'T YOU SEE

- BABY I'M THROUGH
- TOMORROW
- LIPSTICK
- CATFISH BLUES

Jonathon Long was born in Baton Rouge, Louisiana. He grew up in a Southern Baptist community where gospel music filled the air every Sunday. At age 14, the prodigy toured as Henry Turner Jr's bassist, followed by Chris Duarte, Kenny Wayne Shepherd and Luther Kent. At 22, Long was awarded Guitar Center's "King of the Blues," besting over 4,000 other contestants. B.B. King took notice, inviting Long to tour with him.

He's a fixture in the Blues festival scene, with the New Orleans Jazz & Heritage Festival releasing his yearly performances as a catalog of live albums. Boogie has already been inducted into the Louisiana Music Hall of Fame.

On his debut Myrical Records album, Courage In The Chaos, Boogie recorded three different sessions: the Mandeville sessions with Nelson Blanchard on organ, David Ellis on bass and Terence Higgins on drums; the New Orleans sessions with keyboardist John Gros, bassist Allan Maxwell and drummer Doug Belote and finally Live at Jazzfest with organist Corban Barnes, guitarist Brice Pastorchik, bassist Bo Burkes and drummer Brian Brignac. The

outcome is nothing short of f-ing amazing. Long is a natural entertainer with a huge voice and a loud and proud guitar prowess most people only dream of.

Radio friendly songs include the blistering "Hell or High Water," the soul-stirring "Insanity," the heartfelt testimony of "Drinking Through," the funk-filled groove of "Baby I'm Through," the electrifying "Tomorrow," and the outstanding live Blues workout of "Catfish Blues." It's about time we welcome a new guitar hero on the scene... Bravo! [B.M.O.]

Contact-- boogielong.com

RICK VITO
SLIDEMASTER
12-SONG CD

- VEGAS JUMP
- STEAL AWAY
- THE BIG BEAT
- THE DANGER ZONE
- RED HOT BABY
- ALBATROSS
- SOUL SHADOWS
- SLIDE THE BLUES
- A CHANGE IS GONNA COME
- RIVER OF BLUES
- THE SUPERNATURAL
- THE LORD'S PRAYER

Guitarist-songwriter Rick Vito is back

after his 2024 critically lauded Cadillac Man album doing what he does best, letting his guitar do the talking. On this unique recording, Rick plays all-instrumental cuts exclusively on slide guitar, in the style he's become known for. Slidemaster features both new material and some of his previous releases that have been remixed and mastered specifically for this MoMojo Records debut.

Rick's playing on his originals "Vegas Jump," "The Big Beat," "Red Hot Baby," "River of Blues," and "Soul Shadows," along with his interpretation of Sam Cooke's, "A Change Is Gonna Come," are masterful six-string treats. You're gonna dig it. I guarantee it. [B.M.O.]

Contact-- rickvito.com

SETH JAMES
MOTORMOUTH
13-SONG CD

- WHY SHOULD I SUFFER
- MOTORMOUTH
- I'M IN TROUBLE
- IT'S LATER THAN YOU THINK
- I'LL BE GONE
- HIGH HORSE
- I CAN'T FIND YOUR MIND
- JUST A THOUGHT

Continued on next page >>>

ALL ONE 1979 A.D.

SPARKY

sparky.hearnow.com

"Really like this track, brings me back to the great acoustic rock harmonies of the 1970's, yet it still sounds modern. Shows the versatility of singer/slide virtuoso Sparky (Mark Nomad)"

- Tom Guerra, musician/journalist

WHEN THE MUSIC MATTERS:

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- I CAN'T WAIT
- I GOT TO KNOW
- LONELY AVENUE
- I FEEL THE BURDEN
- START A BRAND NEW DAY

Music has a history of jumping through generations, continents, and races. Working cattle on his family's ranch in King County, Texas, James wasn't inundated with pop culture like other 90s teenagers. He was isolated, and if he wanted music, he had to dig. "There's not a radio on a horse," James says. "I was musical, but music didn't seem like it was everywhere. I was always hunting for it."

James soon found Muddy Waters and Lightnin' Hopkins, then Booker T. & the MGs, NRBQ, Delbert McClinton, and ultimately, a sound entirely his own. He emerged with an powerfully easy voice and virtuosic electric guitar playing.

His new album, *Motormouth*, puts it all on display. Produced, tracked, mixed and edited by Kevin McKendree, he pulled out the very best that James had to give. Recorded with great Nashville based players, James went to work and delivered a sterling album that seethes with his extraordinary voice, stellar guitar work and pristine songcrafting atop some of the best players in the land.

Best cuts: the album's outstanding title track, "Motormouth," the testifyin' "I'm In Trouble," the two-steppin' groove of "It's Later Than You Think," the Delbert McClinton ballad, "Just A Thought," and the groovin' "I Feel The Burden." Well done! [B.M.O.]

Contact-- sethjamesmusic.com

F*CKF*CKF*CK FUN 12-SONG LP

- AAA
- PROBLEMS
- ANAL
- GEO WIZARD
- DRINKING
- FUN
- HARD ROCK
- JAREN MEE
- DJ
- BAD HABITS
- AMSTERDAM MOORD
- GET RICH

The ever prolific Dutch Wap Shoo Wap Records permitted these irreverent, foul mouthed Garage Punks to get some studio time. The result is a coherently mixed and recorded ensemble that takes us back

to early 1970s NYC and its miscreants (Dictators/Richard Hell etc). With only one guitar, Johnny Thunderisms are largely out of reach as well as Stiv Bator's snotty delivery.

The lads go for a defiantly anthemic approach on "AAA." "Problems" has a swampy vibe with the slightest possibly funk undertone. "Anal" features a stomping beat with a cheerful undercurrent. The Foursome pick up the pace for the rapid fire "Geo Wizard." The Intro of "Drinking" could have been straight out of the Stooges 1969 record until vocalist "Jits Vlaar" pipes in. It gets even more interesting when the rest of them join in for gang vocals while guitarist Hugo de Jonge shreds on a convincing solo.

The title track reverts back to 1950s Rock N' Roll riffs straight from Chuck and Bo Diddley until they bring in their own little cabaret. "Hard Rock" delivers just what it advertised for a stomping rhythmical mid-paced track that also sees the 6 stringer lose his inhibitions. On "Jaren Mee" they sound like a Dutch singing Heartbreakers with a touch of BTO on the backbeat, which works just fine.

The vocals are a bit muddled on "DJ" but the beat oriented delivery keeps us interested. FFF kick out the jams in there zany manner one more time for "Bad Habits" and "Amsterdam Moord," getting out of the mid-paced trot. On "Get Rich" they work up some swampy funk one last time for a hypnotic piece that gets under your skin and has you head banging. It's unlikely these reprobates will get nominated for a Grammy any time soon, but a good beer drenched night out in Amsterdam is guaranteed. [Gecko]

Contact-- wapshoowaprecords.bandcamp.com/album/fun

JOANNE SHAW TAYLOR BLACK & GOLD 11-SONG CD

- HOLD OF MY HEART
- ALL THE THINGS I SAID
- BLACK & GOLD
- WHO'S GONNA LOVE ME NOW?
- I GOTTA STOP LETTING YOU LET ME DOWN
- SUMMER LOVE
- GRAYER SHADE OF BLUE
- HELL OF A GOOD TIME
- LOOK WHAT I'VE BECOME
- WHAT ARE YOU GONNA DO NOW?
- LOVE LIVES HERE

Joanne Shaw Taylor was discovered by Dave Stewart of the Eurythmics at the

age of 16. After hearing her remarkable guitar playing, Stewart immediately invited Taylor to join his supergroup, D.U.P., setting the wheels in motion for a musical career. Joanne's journey over the past two decades has seen her evolve into a prolific songwriter, with each of her albums being more successful than the last.

On her tenth studio record, *Black & Gold*, Joanne stretches the boundaries of her influences offering up more than just the Blues. Songs like "All The Things I Said," the album's title track, "Black & Gold," the fiercely rockin' "I Gotta Stop Letting You Let Me Down," the well-penned "Summer Love," and the moving groove of "What Are You Gonna Do Now?" boast her maturity as a performer and songwriter. A great album from this talented gal. [B.M.O.]

Contact-- www.joanneshawtaylor.com

THE VAN GOGH BROTHERS 15-SONG CD

- AS LIFE GOES BY
- HIS OWN RESOLVE
- BAD, BAD THING
- RUNNIN' SCARED
- THE ROAD GOES ON FOREVER
- SAVED A LIFE
- ONE WAY STREET
- ONLY LIES
- SHOOT A LITTLE LOVE
- BILLY BOY
- SINNER GIRL
- LIFT ME UP
- LONG WAY FROM HOME
- OPEN HANDS
- SINNER GIRL (featuring RAL)

Van Gogh Brothers brainchild, John Cate formed the van Gogh Brothers in 1992 after a 15 year musical hiatus. He worked house sound and stage management at Paul's Mall/Jazz Workshop in Boston with artists like the Little River Band, Pat Metheny, B.B. King, Muddy Waters and others. In 1995, Cate met singer-songwriter-guitarist Paul Candilore, who has served as Cate's musical foil and as half of the production/writing team since.

The duo formed the van Gogh Brothers production partnership as a reference to each having "one good ear." Now the van Gogh Brothers encompass Cate's full band lineup with Candilore on guitar along with Clayton Young on bass, piano and backing vocals and Andy Plaisted on drums.

On their new self-titled album, the band offers up 15 beautifully constructed originals that shimmer with world-class musicianship and pristine songcrafting. Honestly, the band has never sounded

better musically and vocally.

Favored songs include the quirky groove of "As Life Goes By Way," the ethereal vibe of "Bad, Bad Thing," the country-western hoedown of "The Road Goes On Forever," the album's hit tune "One Way Street," the rockin' "Shoot A Little Love," the magnificently crafted "Lift Me Up," the beautiful "Open Hands," and "Sinner Girl (featuring RAL)." An outstanding offering from the Van Gogh Brothers. [B.M.O.]

Contact-- vangoghbrothers.com

SICK SHOOTERS SUPER SONIC ROCK SAGA 11-SONG CD

- HEARTBREAKER SOULSHAKER
- EVACUATION
- SICK SHOOTERS
- DAISY
- SWEET TELEPHONE
- SUPERSONIC LOVIN
- NEVER COMIN HOME
- IN BETWEEN
- HOLDING ON
- GAMBLING GIRL
- GREAT ESCAPE (On The Run)

These young lads from Utrecht, Netherlands throw together some rather energetic garage punk with fast paced guitars right at the forefront. The production might not be futuristically fancy, but it's as if they are playing their agile yet muscular 3 chord wonders directly in my office on "Heartbreaker Soulshaker." You can't get more in-your-face. "Evacuation" is a powerful assault of power chords with an earnest message, empathic delivery and plenty of rhythmic variety. On their personal anthem, "Sick Shooters" they leave a bit more space in the arrangements at the beginning until going hell bent for leather again. "Daisy" is a bit more quirky at the beginning with higher notes and it then gets into personal relationships. After breaking umpteen speed limits, they take a breather at mid-pace level on "Sweet Telephone" but still generate lots of emotions with the guitar. The syncopated start of "Supersonic Lovin'" will refocus your attention to another scorching rocker. On "Never Comin Home" the cheesy kazoo solo will give you a healthy smirk after all the previous heavy riffage. The boys introduce some textural diversity on the otherwise still rockin' "In Between." Generally there is a no-prisoners attitude, but on "Holding On" we find some sensitivity and minor notes creeping in, almost as if they were channelling their inner Buzzcocks, particularly on the voice. Despite the relentless tempo, "Gambling

Girl” also has a lighter funnier tone that endears it. The call and answer gang vocals on “Great Escape” finally allow us to hear the rest of the band. The wonders of youthful exuberance. They get my vote. [Gecko]

Contact-- wapshoowaprecords.bandcamp.com

**TAMMY SHINE
OK SHINE OK
12-SONG CD**

- SHAKY SHAKY
- BABY I’LL BE THERE
- SO VERY LITTLE
- JUNK MAIL
- LOVE LETTER
- SPEED DATE
- NOT TODAY
- BLUE JAY
- PRIZEFIGHT
- TIC TAC
- AUTO PILOT
- LIL FENCES

Indiepop legend Tammy Ealom from Colorado’s Dressy Bessy delivers us this quirky, yet thoroughly entertaining solo album. Compared to the usual angst laden fare, she works up amusing everyday bouncy ditties such as “Shaky Shaky” with her trademark glass cutting voice all while avoiding the novelty genre.

“Baby I’ll Be There” has a similar rhythm but different dynamics in-between where she swerves off on a worthwhile tangent for the choruses and offloads effective hooks. Ealom increases the intensity for the rather dramatic “So Very Little” that move us nearly to Kate Bush territory. Tammy hits the back of the net with the well-rounded “Junk Mail” that really works well.

The clincher about what I heard up to now and on “Love Letter” is that Ealom’s singing sounds 110% committed and instantly gives the songs more credibility. She must mean it? “Speed Date” in return, reminds me of a revved up Cindy Lauper.

“Not Today” and “Blue Jay” slow down and get more experimental for some extra depth. For “Prizefight” Ealom offers poppy Girl-Group like vocals with rockin’ guitar riffs amid a stop and go rhythm that works effectively thanks to this clever melange.

Our star picks up an acoustic for most of “Tic Tac” and simplifies the arrangements for this rhythmic tune covered with sassy raps. The keyboard-bursts on “Auto Pilot” add a lot on this more frantic tune. There’s a very friendly and slightly Celtic feel to “Lil Fences” that endears it to us. It’s possible that Tammy Shine’s vocal approach might be polarizing to one or the other listener, but it certainly allows the quality songs to cut through the mustard of everyday Top 40 fare. I’m sold. [Gecko]

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

**RED MONEY
DAYS OF TOMORROW
4-SONG EP**

- PANDORA
- HANG TIGHT
- DESIRE’S LIMBO
- WHAT YOU WANT

The French Duo record and tour diligently, often on the German side of the border for a clever nuance of Kraut Rock in the mix, but the vibe is very much dancy-synth and dark wave with loads of drama. Arnaud seems to supply the beats and riffs while Laure tends to work off her demons on the microphone.

“Pandora” delivers raw confrontational intensity while still maintaining a sensuous backbeat. Laure is more controlled on most of “Hang Tight” until the band abandon expectations for a more abrasive intent, like heavy sheet metal dragging on a cobblestone street in a historic town just to defy convention.

Slowing down for “Desire’s Limbo” and its doomy guitar work emphasises the heaviness and the message. The backbeat of “What You Want” draws you in for a varied emotional rollercoaster ride where Red Money creatively build the tension until they decide to gingerly drop you off a cliff. I’d love to name some bands they sound like, but find myself awed. [Gecko]

Contact--www.redmoneymusic.com

**THE CD WOODBURY TRIO
BULLDOG
11-SONG CD**

- WICKED GRIN
- BORN UNDER A BAD SIGN
- LITTLE SISTER
- I WOULDN’T TREAT A DOG (The Way You Treated Me)
- GASLIGHT ROAD
- POLITICIAN
- DOLLAR STORE READERS
- I GOT YOU (I Feel Good)
- SPOONFUL
- A SONG IN THERE
- (Call Me The) BULLDOG

The CD Woodbury Trio is a fiery guitar-driven blues and roots powerhouse from Seattle, Washington. The band has become a celebrated staple throughout the Pacific Northwest, representing the region at the International Blues Challenge in Memphis. On their latest album, Bulldog, singer-songwriter-guitarist CD Woodbury, bassist Robert Baker and drummer Bill Ray deliver 3 well-penned originals along with eight numbers by the likes of James Brown, Pickett/Nicholson, Mark Dufresne, Booker T. Jones, Doc Pomus, Willie Dixon, Jack Bruce and Walsh, Omartian, Price & Barri. Well played and highly entertaining, the trio proves their mettle throughout this great album. [B.M.O.]

Contact-- cdwoodbury.com



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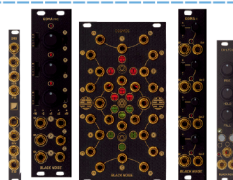
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Alex Kilroy

As a child growing up in Transylvania, Alex Kilroy hung an American flag above his bed. He was only six years old and he told his Mother he was only visiting Romania.

Today the gifted singer-songwriter-guitarist resides in America with his fiancée, Sophia, and their daughter in Orlando, Florida. His debut album Break My Chains, arrived Friday, May 15th, alongside the release of the album's title track and lead single, introducing American audiences to Kilroy's blazing guitar work and multi-dimensional, worldly songcrafting.

I spoke to Alex one day in late March and he outlined his amazing journey from humble beginnings in Transylvania to his world-class music...

METRONOME: Where are you based?

Alex Kilroy: I'm in Orlando, Florida.

METRONOME: How old were you when you left Romania for good?

I was 23.

METRONOME: Is that when you came to Berklee College of music or were you here before then?

I came to Berklee before then in 2015. I was 20 years old when I went to Berklee.

METRONOME: How long did you attend college?

I did a summer program, so I was there for a couple of months.

METRONOME: Was that the first time you had been in the United States?

Yes. Boston was the first place I had been to in the states.

METRONOME: Did you get to play in any bands here in Boston?

Only at Berklee. Really I never played in Boston. I went to one of Tomo Fujita's jams, but I'm looking forward to coming back to Boston and playing some time.

METRONOME: I know you love Stevie Ray Vaughan, but after listening to you, I heard a lot of different influences. I thought you sounded a lot like Stevie Wonder vocally. Who are some of the bands you listened to when you were younger?

When I started playing guitar, I was dedicated to Stevie Ray Vaughan. Then, my father said to me, "Listen to more music so that you can find *your* voice." I did listen to Stevie Wonder, Michael Jackson and Sting. Sting is another one of my big influences. Then Chris Stapleton, but that came later.

I listen to other artists to like Diego El Cigala, which is a Spanish Flamenco singer. He's wonderful. Oh and Michael Buble. I was

a big fan of his growing up. Bruno Mars is an amazing singer too.

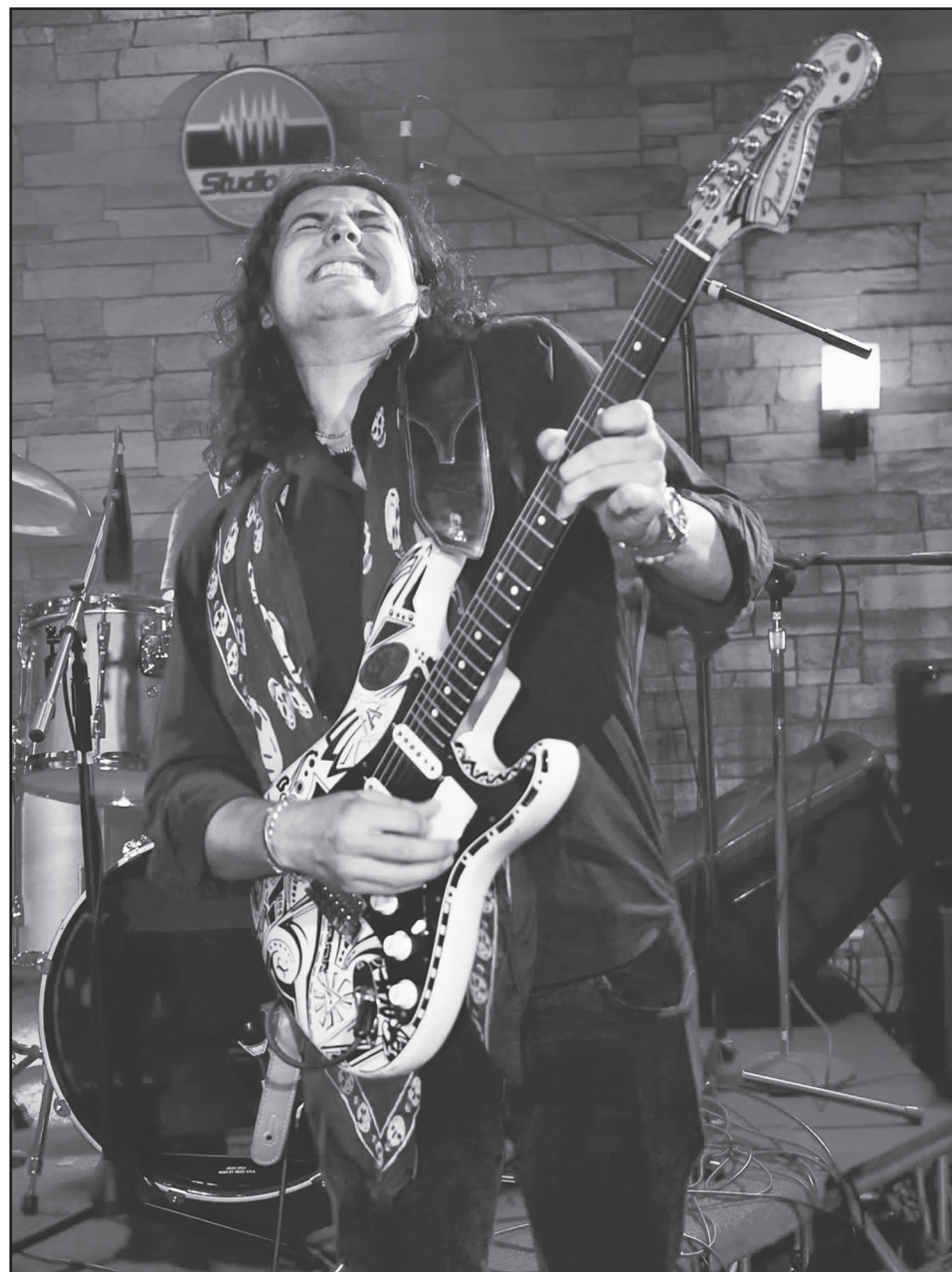
METRONOME: You played a wonderful duet of "It's Now Or Never" with Sophia Medina. Who is Sophia?

Sophia is my fiancée. We met in Nashville. She's the one that took the photo for the cover of my new album, Break My Chains. She's a multi-talented artist. She's a songwriter, too. We actually wrote the song, "Break My Chains" together. She came up with the hook for the chorus. We have two other songs on the album that we co-wrote together.

We met in Nashville. That song, "It's

Now or Never" was a Christmas gift for her grandmother. She was gifted a guitar for Thanksgiving a couple of years ago. The guitar was made in 1932. Her grandmother gifted the guitar to us. She took good care of it. It still had the original strings on. It was incredible. They weren't rusty or anything.

So I played it and Sophia said, "Why don't we do a song for my Grandmother?" She loved Elvis, so that song was done at our home studio at our house. I put a microphone in front of that guitar, created that arrangement, and Sophia sang. That's how that song came to be. Everybody loved it so much.



METRONOME: I dig the tune you wrote called, "Cry." What was that about?

That was the first song that I had ever written. I produced it with a good friend of mine. His name is Brent McCollough from Nashville. He's also the musical director and keyboard player for Trace Adkins. I played it for him and he said, "Yeah, I can produce it and record it for you." That's how that song came to be. I should be performing it more, because I think it's been forgotten.

METRONOME: The song that got me hearing Stevie Wonder was, "Miss My Lovin'." How did that happen?

That was from the same batch. We did "Cry" and "Miss My Lovin'." It was a time in my life that I was going through a heartbreak, so the heartbreak songs were very popular for me at the time.

METRONOME: You did a great cover of The Animals tune, "House of The Rising Sun." What prompted you to play that?

We flew to Kentucky for a concert series there. I was playing with my band from Nashville and we were getting bored of playing the same songs. So I said, Let's try "House of The Rising Sun." We kept playing it and playing it and creating our own version.

We played it in Middlesboro, Kentucky, and everybody stood up. They were so enamored by it. We thought, That's a cool reaction, but why so crazy?

The guy who organized everything, the presenter of the show told me a whole story that the song originated in Middlesboro, Kentucky because Alan Lomax recorded a 16 year old miner's daughter named, Georgia Turner there singing "The Rising Sun Blues." He recorded her and brought the song to New York. It's supposedly the first recording of that song done anywhere in the world. Everybody told me we should record it.

METRONOME: What prompted you to record your new album, Break My Chains?

It was interesting because the album came first and the management followed. I started writing music more seriously in 2023. I was imagining an album. I really wanted to record an album. When my daughter was born in 2024, it really pushed me to do something. It gave me such a life boost.

In October 2024, I was talking with my friend Tres Sasser, who is my producer now. He saw me play at the International Blues Challenge and said, "I'd like to produce an album for you." He said, "We can do this." So he gave me a list of things to do to make it happen.

A lot of things were happening in 2024 because we relocated from Nashville to Florida. I kind of started over again. I was playing at Blake Shelton's place and a guy walked in named, Clyde Harris. He asked, "Hey man, are you signed?" I said, I'm not signed. He said, "Maybe we should talk about it." Meanwhile, everything was going on with the album in the background. It was a perfect storm.

So Clyde brought me to Pat Armstrong, who is now my manager. Pat is a legendary manager. He was the one that signed Lynyrd Skynyrd. I can't believe we're neighbors. We're literally ten minutes from each other.

So he said, do you have any songs? I said, Funny enough, I'm working on an album. He listened and said, "Okay, you've got me, let's make this album a reality." Before you know it, we got the funding ready, got Tres to Florida and we got in to the studio. It was teamwork. It takes a village (laughs).

METRONOME: Did you have your band together before you went to the studio?

Yes, I was playing with them. When I moved here, I didn't have my own band. I was just playing in different people's bands. I met amazing musicians. At some point I was doing this gig and playing with a bass player and I wanted to play at his church. It was an African-American church. I always wanted to play in an African-American church because

of the gospel and it is such a powerful and spiritual experience. I wanted to be part of that.

The bassist, Berlan Henri, approached me and asked if I would like to join his church band because their guitarist had recently left. That's where Berlan introduced me to an incredible group of musicians in Orlando, known as the On1 Band. There are 20 or 30 musicians, and they are all incredible. We became friends.

I said, I have some original music. Would you be interested in hearing it? They said, "Sure, let's see what we can do." I went to the rehearsal space, and we were playing one of my songs. They were playing it the way I heard it in my head. They played it exactly how I imagined my music should sound. I thought, we have something going on here. We started creating a sound together. When management came, the album, the band and everything was ready to go.

METRONOME: Who's in your band now and what roles do they play?

Berlan Henri is the bass player, Jarquis Dolphus is the drummer, Matthew Lynxwiler plays guitar and we have Leonard Jackson on keyboards. It's a five piece band with me.

The name of the band is called On1 Band. It's Alex Kilroy and On1 Band. These are the guys who played on the record except for Matthew Lynxwiler because he came after

the album was recorded.

On one of the tracks we have a special guest. We got Vince Gill to play on "Let The Good Times Roll." He played the guitar solo on that cut.

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

It took us just a week. That was it. For pre-production, it took two months of rehearsing. We got together every Tuesday with the band for two months. Those were 10 to 12 hour days.

When the album happened, I wanted it to be ten days and relax, but something happened with my band. They play with other bands, so the schedule had us one day recording in Orlando, and then they had to play the next day in Miami. It gave us no choice except to record a whole album with drums and bass in one day. It was thirteen hour days.

The keyboard player was the next in line. He played the synth, he played the piano, he played organ, he played everything. He really worked hard.

After that, it was my turn. It was so funny though, because when my turn came to do my thing, I got extremely sick. I couldn't talk (laughs).

METRONOME: Did you take some time off to get better?

No. I didn't have any time to get better.

We did as much guitar as we could. We got it all out of the way. We were left with two days to do the vocals. When I woke up, my voice was still not right. Tres and I were in the studio and we just prayed that God would allow us to do this. And it happened. I went in and started singing, and we got it all done. I don't understand how it all happened, but I'm really just grateful that it did.

METRONOME: When is the album scheduled to come out?

We released the single "Break My Chains" on March 28, but we're releasing the whole album on May 15.

METRONOME: How many songs on it?

There are 12 songs on the album. It's eleven originals and one cover by the Allman Brothers - "Midnight Rider." Since my manager has worked with them, and we're in the southern rock capital, I had to add that song to the album. There it is.

METRONOME: Will you be touring this album?

Our team is looking for the right booking agent right now. We've already started playing locally, but when the album drops, I really want to go out there and play. We have to find the right agent that will put us in front of the right people in the right festivals. We're ready to go.

-- Brian M. Owens

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The Time Machine



The Blues Brothers

Photo circa: 1978

Band Members L to R: Blue Lou Marini (saxophone), Alan Rubin (trumpet), Leon Pendarvis (piano), Matt Guitar Murphy (guitar), Larry Thurston (vocals), Birch Johnson (trombone), Eddie Floyd (vocals), Steve Potts (drums), Steve Cropper (guitar), and Donald Duck Dunn (bass).

Musical Achievements: The Blues Brothers were a Blues/Soul revue band founded in 1978 by comedians Dan Aykroyd and John Belushi, who were original cast members of Saturday Night Live. The band was handpicked and featured some of the biggest names of the time. Primarily a Blues, R&B, and Soul music band, the group also featured influences from other classic American genres such as Jump Blues, Country music, Jazz and Rock & Roll. The band released two hit movies and several live, studio and "Best Of" albums during their time together.

Where Are They Now: On March 5, 1982, John Belushi died of an accidental overdose of heroin and cocaine. After Belushi's death, updated versions of the Blues Brothers performed on SNL and for charitable and political causes. Aykroyd was accompanied by Jim Belushi and John Goodman in character as "Zee" Blues and "Mighty Mack" McTeer. The copyright owners have authorized some copycat acts to perform under the Blues Brothers name. One such act performs regularly at the Universal Studios Florida theme park in Orlando, Florida and Universal Studios Hollywood. Alan Rubin, Matt Murphy, Steve Cropper and Donald Dunn have all passed away.

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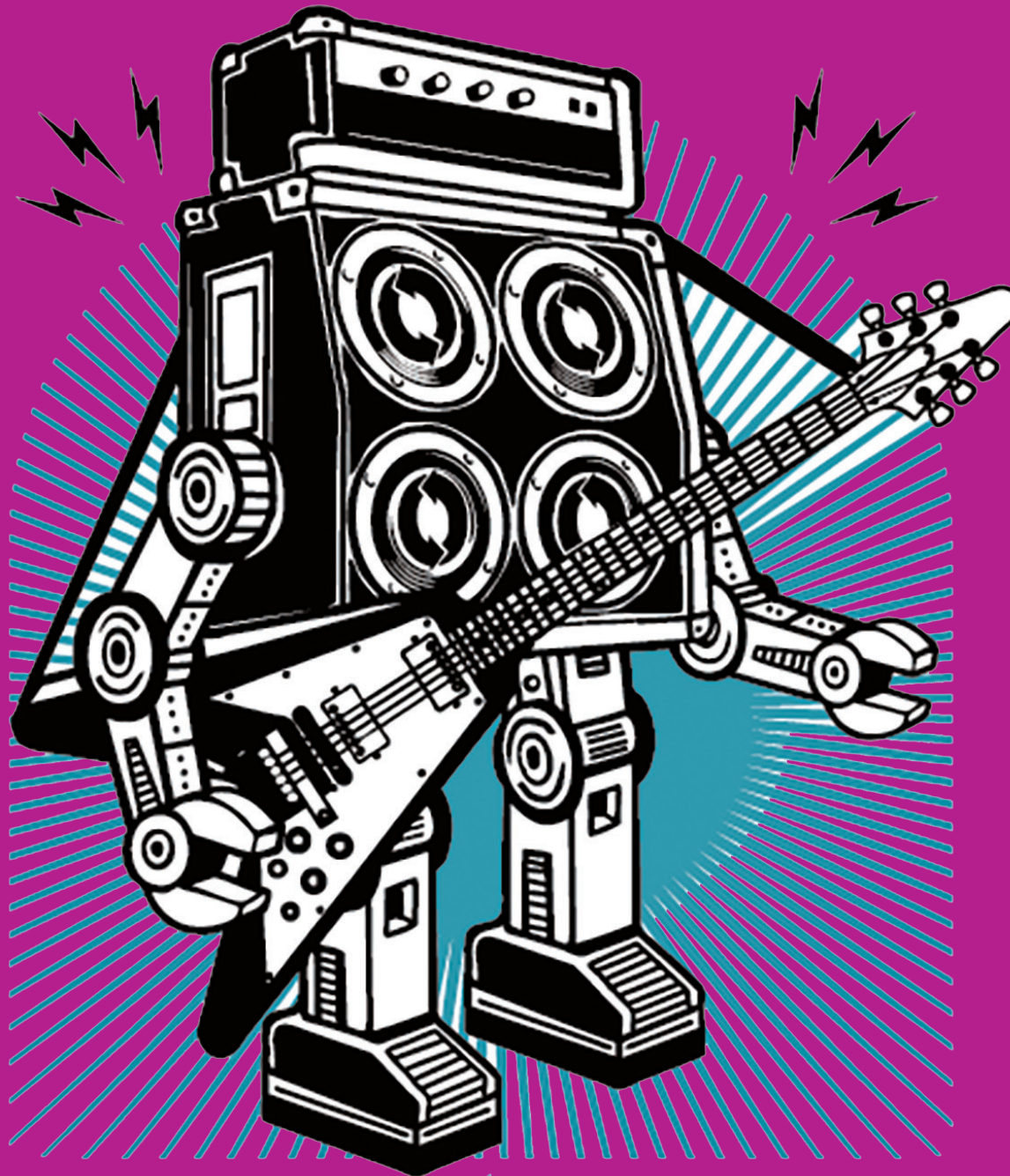
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Jesse Ahern

Jesse Ahern has spent the last few years touring endlessly and sharing stages with the Dropkick Murphys, Rancid, Chuck Ragan, Frank Turner, the Violent Femmes, X, Jaime Wyatt, The Interrupters and The Record Company. While on the road, Ahern was inspired to write the music for his latest release, Mercy and releasing it on his own label, Roots Rock Rebel Music.

Following his stripped down folk release, Roots Rock Rebel, Jesse made a decisive shift with Mercy, embracing a full-band Rock & Roll sound while taking full ownership of his career. During this period, Ahern parted ways with his management and stepped away from his booking agency, choosing an independent, self-directed path that aligned with his musical vision. The result is an album that's confident, urgent and deeply personal.

Recorded at Rare Signals in Cambridge, Massachusetts, Mercy captures a renewed sense of momentum, resulting in a record that is emotionally charged and sonically rich. With Mercy, he explores themes of everyday life, redemption and personal transformation.

I queried Jesse about his musical journey and he responded in kind with the following...

METRONOME: Where are you based?

Jesse Ahern: I'm based in The City of Presidents Quincy, MA

METRONOME: How did you catch the music bug as a kid?

My mother had a beat up Yamaha acoustic in the attic that I strung up and learned to play.

METRONOME: Who were some of the artists/bands you were listening to when you were young?

Public Enemy, The Clash, and The Grateful Dead, were some of my earliest favorites. The Grateful Dead helped me find my way to the plethora of American

Funny you should ask - I've been thinking about getting back into busking because I want to connect with people on a more personal level. I just inquired about getting a permit, so who knows - maybe I'll start up again.

METRONOME: What bands have you played with?

I started in a bar band called The Ramblin Souls, where we played a mix

and The Record Company.

I've shared the stage with Turnpike Troubadours, Cock Sparrer, Tim Barry, and Kneecap. It's wild to think about how many amazing bills I've been part of and how many great people I've met. I feel like I take it for granted sometimes because I don't really think about it until someone asks me.

METRONOME: Are you a band guy or do you prefer to play solo?

I would love a full time band, but at the moment, I'm digging the solo thing. It's easier to get around.

METRONOME: Who are some of your musical influences?

My musical influences are always changing, but Joe Strummer has remained a constant throughout.

METRONOME: You're associated with the Dropkick Murphys. How did you get involved with them?

I happened to get to know Ken Casey, and he took me under his wing like an older brother. I love those guys, and I think they appreciated that I was always willing to

show up and play. Being a good hang on the road counts just as much as talent.

METRONOME: How many albums do you have out? (Please name them and what year they were released)

I have a few miscellaneous recordings from 2005-2008, but I started officially releasing albums around 2013. I've released five albums and one EP:

~ Tales From the Middle Class
Self-released, Roots Rock Rebel Music (2013)

~ Searching for Liberty
Self-released, Roots Rock Rebel Music



music.

METRONOME: What came first, vocals or the guitar?

The guitar came first.

METRONOME: What got you in to busking?

It was the late 90's early 2000's and it was hard to get gigs in Boston for a young folkie from Quincy. Punk was big, but I was never one to be in a scene so I started playing the subway. It was great because I learned how to perform in the subways.

METRONOME: Do you still busk?

of originals and covers around Quincy, Boston, Somerville and Cambridge, along with a few regional gigs. Then I started Jesse Ahern and the Roots Rock Rebel Revue, which is when I began playing with other Boston singer-songwriters - Lenny Lashley being one of my favorites to play with.

Eventually, I connected with the Dropkick Murphys and toured all over the U.S. and Europe with them. I've also been lucky enough to tour with Rancid, Chuck Ragan, Frank Turner, Violent Femmes, X, Pennywise, Jaime Wyatt,

(2017)
~ Jesse Ahern EP
Self-released, Roots Rock Rebel Music
(2019)
~ Heartache and Love
Self-released, Roots Rock Rebel Music
(2021)
~ Roots Rock Rebel
Dummy Luck Music (2023)
~ Mercy
Self-released, Roots Rock Rebel Music
(2025)

METRONOME: You released several singles last year. Did you find that easier to do than releasing an album?

I released my album Mercy in 2025, but I lost some momentum on the business side afterward. I had already parted ways with my management and booking agency in early 2024 because I didn't want to be part of that side of the industry, along with some other personal reasons. Not long after, I felt like doors were starting to close, which led me to begin recording Mercy.

The release went well and got some solid radio play from WUMB in Boston, but I struggled to stay engaged with promotion while the world felt like it was in such turmoil. During that time,

though, I found myself writing about the current state of the world and how I was viewing it. Those songs started to feel especially relevant, so I decided it made more sense to release them as singles.

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

I would say all three.

METRONOME: How long have you been writing tunes?

I've been writing songs since my mid 20's and hope to keep doing as long as I can.

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

A working class folkie with a Townie edge.

METRONOME: What kind of guitar(s) do you play?

I play a Gibson J-45 that I absolutely love, but I have a few lying around. I love Teles and prefer to use them when playing with a band. Lately, I've been digging my Duesenberg hollow body that I picked up in Germany while on tour. I normally wouldn't play such an expensive guitar, but I got it at an artist price.

METRONOME: How often do you play live?

I used to play local and regional gigs all the time and was touring quite a bit from 2020 to 2024, but these days I'm laying low and have been very selective about shows. I hope to be back on the road this Fall if my muse takes me there.

METRONOME: Where are some of the places people could see you perform? Do you have a regular weekly gig?

Glad you asked. I'm in the process of looking for a place to start playing and booking shows. I've lost my taste for big venues and really dislike Ticketmaster and Live Nation, so I want to get back to putting on shows and building a community around artists.

METRONOME: You played the Ryman Theater. How did that gig happen for you?

Yes, what a dream come true! I'll always remember the feeling I had walking out on that stage—it's truly indescribable. That was part of a Dropkick Murphys acoustic tour called This Machine Kills. The incredibly talented Jaime Wyatt and I were invited to open the show.

METRONOME: Do you like to be on the road?

I love the road. It opened my whole being to the world and made me realize how connected we all are. In a perfect world, I wish everyone could go on the road at least once in their lives.

METRONOME: Have you shot any videos for your songs?

Yes, I have a YouTube page where you can find some videos, with "Just A Moment" and "The Older I Get" being my favorites.

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

They can go to my website at: www.jesseahern.com. They'll find everything about me and my music there.

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

I want to sincerely thank everyone who has taken the time to listen to my music. I truly believe that as long as there's music, there's hope. To all of you who've given my music a chance, your support means the world.

As the great Joe Strummer said: "It's time to take the humanity back into the center of the ring and follow that for a time."

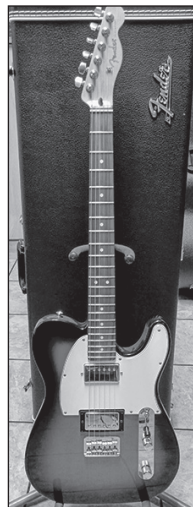
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Sparky

My good friend, Mark Nomad, is a highly accomplished singer-songwriter-guitarist in the Blues idiom. However like many players of his stature, not all the songs he writes are steeped in the Blues. That's why he's adopted an alter-ego called Sparky who's able to write and perform these songs without repercussions from the Blues police.

As Sparky, he's just released a well-penned single written by him in 1979 and recently recorded the way it was originally written. If you like Americana (or folk-rock as it used to be called), "All One 1979 A.D." will be right up your alley. In addition to his impeccable guitar work and steadfast vocals, Sparky is accompanied by Tom Terry on upright bass, his nephew Dylan Maulucci on cello and drummer Kevin Lennon on percussion. The outcome is nothing short of simple brilliance.

Mark and I talked at length one March day and he waxed nostalgic about his lengthy career and the making of his new single...

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

Sparky: I still play 2 to 3 times a month, but I have slowed down a bit. I'm very grateful for my life. It took me a long time to adjust to the fact that I never made the big time, but in retrospect, I look back and say, You know what, I made it. I have a great life, a great wife, I'm gigging, I have more guitars than I can play, and my health overall is pretty good. I'm just grateful man.

METRONOME: I noticed that you're doing some playing with the Flying Monkey gang in Connecticut. Can you tell us more about that?

That has become an exceedingly important gig for me. I've been doing it off and on now for seven years. I did it for about a year when Covid hit in March 2020. I had been in Europe the previous Fall for over three weeks. I got to travel and enjoy, and also played with a couple of different bands over there.

When I got back I had my 50th High School reunion. My dear friend, who I had founded the band, Little Village with in the 1970s, had passed away. It was quite a time for me.

So we were playing outside at the Flying Monkey during Covid. We started playing on Father's Day of 2020. We went right up to Halloween that year. The frost was on the pumpkin. This was pre-vaccine. I told the guys, I'm sorry, but I can't risk going inside to play. We had no vaccine, but we were all wearing face masks. You can't really sing with that on.

They tried a couple of different guys and finally found someone to replace me for the better half of a couple of years. I would do

fill-ins though, after the vaccines were out. Then, a few years ago, they asked me to come back, and I did. Now, I play every other Sunday with them.

METRONOME: Do you enjoy playing with them?

Yes. Here's the bottom line why I love this group. The bass player I've known since 1969. His name is David Stoltz. He's a virtuoso. He played in Dickie Betts' band for five years. He's been in Jaimoe's band for

more than 20 years. Those are pretty good credentials.

Then Tyger MacNeal drummed for José Feliciano for more than 20 years. It might be 25 years. Then he played with the Average White Band for five years. If you're a singer guitar player and you're playing with a rhythm section like that, it's pretty good.

The interesting thing is the Flying Monkey is really quite a progressive eatery. The food is really good and it's a family establishment.



When we play on a Sunday, you look out at the crowd and it's almost mixed equally. A third of the crowd is white. A third of the crowd is Hispanic and a third of the crowd is black. It's a very comfortable room.

Lately, the owners have wanted us to bring in a guest saxophone player or a keyboard player. After years of doing the trio thing, we do that now. They are all great guys and great musicians.

METRONOME: What made you bring back your Sparky persona?

I revived Sparky back in 2019 because I wanted to do an album of songs of mine that I had never recorded before. I wanted to hear what they would sound like, but I didn't want to put them out as Mark Nomad. I couldn't because the blues police wouldn't like that. So I was using Sparky as my alter ego.

Sparky was my nickname when I was in the band Little Village in the 1970s. Little Village was on the cusp, but we were also on a couple of cusps (laughs). We were on the cusp of the big time, but we were also on the cusp of wreckage, because of the partying in the band. The craziness in the band. You remember the 70s. It was crazy times. I was starting to change spiritually, so I decided to leave the band. Then the band broke up.

I formed a very short-lived group called Sparky. We were a trio. In fact, I found some lost tapes of Sparky live. We were playing on Long Island. These two songs I found were great. I couldn't get the songs out of my head after not hearing them for over 40 years. They were mixed off a live recording console to a cassette.

METRONOME: Tell me about your new single, "All One 1979 A.D." Is it a tune you resurrected?

All One was the name of my 11th Mark Nomad CD. It was a blues arrangement of this new single. About 20 years ago I thought, This is a cool song. What can I do with it? So I turned it into a bluesy song.

A couple of years ago I was thinking about "All One" again. I wanted to hear the way I originally wrote it, that's why I tagged that 1979 A.D. on there. So last summer, I recorded it solo. I did two stereo acoustic guitars, sang and then did some vocal harmony. Then I brought my friend Tom Terry in to play upright bass. He's playing with Anthony Geraci now. He's toured the country with Anthony and played in Europe.

He was on the first Sparky album. All those songs on that first album were all new songs that I had written that I had never recorded. I decided to bring Tom in on "All One" and he did a great job.

Then, my cousin happened to be visiting

me. He brought his cello, but he's a shredder guitar player. His name is Dylan Maulucci. He listened to the tune and said, "Let me play some cello on it." I said, Okay.

I don't know if you noticed, but that cello brings it to a whole new level. Then I thought, I have to bring some percussion in. My friend Kevin Lennon, who is a drummer that I've known for 45 years, moved to Nashville and his playing has just opened up. So Kevin came in and played percussion on this track. So these three other guys are on this song with me.

METRONOME: Are there any plans to use this song with some other tunes to make a record?

Oh yeah. It's going to be on Rocks In My Head-Volume 2. The song is on all of the streaming platforms now though if you want to listen.

METRONOME: I thought it was a very catchy tune. It reminded me of '70s folk-rock...

You and I grew up during a renaissance. I honestly believe that. My mother, God rest her soul, was legally deaf. She would blast the radio during the day, which I had no problem with. She played the local Top 40 AM station.

Go back to 1965... If you're playing Top 40 radio, in one hour you're going to hear James Brown, The Beatles, The Stones, The Beach Boys, Frank Sinatra, Herb Alpert... right?

Back then, artists could try things. Frank Sinatra never rocked out, but The Beatles certainly tried things as did The Stones. You heard everything.

If you listen to Sirius XM now, all the stations are separated. Maybe I have to make up my mind what genre I'm in. That's why I use Sparky for all the other stuff Nomad doesn't do.

METRONOME: I saw a lot of photos of you playing in Italy. How did that happen for you?

I was very close with my Italian mom. All my grandparents came over on the boat. My triumvirate is music, food and love. I always wanted to go to Italy, because that's where my people came from. In 2010, I decided, I'm going. I went by myself.

Back then I was Mark Nomad and my music was distributed around the world. There was an Italian Blues magazine, and they had reviewed several of my albums. So I wrote to them and said, Hey, I'm coming to Italy, can you hook me up with any bands? They ended up hooking me up with this band called, Pulin and The Little Mice. Believe it or not, they have become more of a Celtic folk band since then, but at that time they were more straight blues. Sight unheard, we did three shows together. I also got a solo gig at a place in Parma.

METRONOME: You didn't know anyone there?

Here is the real reason why I got to do some of the things I'm telling you about. Do you know Sergio Bellotti? Sergio was selling Yamaha drums and Paiste cymbals for five years. So I met Sergio and of course we hit it off. He would go back to Italy fairly often and play there.

Do you know a guy named Tino D'Agostino? He's a music Director at Arlington High School and teaches at Berklee College. He's from Salerno, Italy. So they were going to play in Lugano, Switzerland and Bologna, Italy and they said, "Let's play together." I flew in and we rehearsed it. They were teaching at this school, and there was a symposium, and we played there. Then we went to the Italian version of the N.A.M.M. show to play outside, but it got rained out. We played as a trio. Because I was playing with those guys, I reached out to Pulin and Little Mice and played with them.

So fast forward nine years later, my wife and I decided to do a European trip. She did a brilliant job of arranging this whole thing. We spent four nights in London, and went up to Liverpool to pay our respects. We visited her friends in Switzerland, and then we went back down where I had a dear friend that lived in Milano. I hooked up with Pulin again and then we went down to Florence and Rome. I played with another band in Rome. These guys were a really great blues band. They were very good, and we played a

show in a room in Rome. Italy is pretty much everything you've heard. It was wonderful experience.

METRONOME: How is your songwriting going? Do you still write new tunes?

I've only written two songs in the last 10 years. Two songs, and they are both about the times we are in. One of them was on the first Sparky album. It was called "Fix It." The second one will be on the next Sparky album. It will be called 20/20 vision. The reason I wrote it is because it was before the 2020 election. Let's have the vision to make things right.

A friend of mine asked me a few years ago, "Why aren't you writing?" I said, Because I'm happy (laughs). We may be more of archivists now, because we have a body of work. When I find some of the stuff I did in the past I go, Oh my God. By the way, with Sparky we had added a fourth piece. His name was Jimi Bell. He's a world-class shredder. He's played with some pretty intense people. He plays the real hard stuff. He's an amazing guitar player.

METRONOME: So what else is coming up for you?

It's a journey. When I think about how grateful I am to have been on this journey to see Hendrix live, to have met Duane Allman and Muddy Waters, Freddie King, John Lee Hooker, Eric Clapton and Stevie Ray Vaughan... It's really been a wonderful journey.

-- Brian M. Owens



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Metronome Madness

Hello all and welcome to June's installment of **Metronome Madness**. There's always lots of music news to let you in on, so, lets get on with the show... **GRAMMY-nominated** guitarist and singer **Samantha Fish** will release **Paper Doll Live**, her first official live album, capturing the electrifying stage presence that has made her one of the most compelling performers in modern blues and roots music. A leading guitarist of her generation, **Fish** is known for her bold musicianship, emotional depth and fearless songwriting. A multi-award-winning festival headliner, she has built her reputation on explosive live performances that blend raw guitar power with deeply expressive vocals. Following the critical success of her **GRAMMY-nominated** album **Paper Doll**, the new live record showcases the intensity and chemistry that define her shows night after night. Recorded at the historic **Bijou Theatre** in Knoxville, Tennessee, **Paper Doll Live** captures a band fully locked in and feeding off a packed crowd and feeding off the addition of Nashville gospel legends **The McCrary Sisters**. Emerging from Kansas City's blues lineage and shaped by influences ranging from **Prince** and **Leonard Cohen** to the legends of Mississippi Hill Country



Samantha Fish

blues, **Fish** has long treated performance as her proving ground. From cold-calling bars as a teenager to headlining international festivals, she has developed a live show that balances catharsis and control, boldness and

vulnerability. With **Paper Doll Live**, she isn't reinventing herself, she's documenting the power of what she and her band do every night. Multi-award-nominated musician **Greg Piccolo** announces a June 19th release date for his new album, **Who Knows What the Future Holds**, on MoMojo Records. Produced by the legendary **Terry Manning**, known for his work with artists ranging from **ZZ Top** to **Shania Twain**, **Who Knows What the Future Holds** marks a significant shift: a deliberate concentration from **Piccolo** as a singer and songwriter. Drawing from a vault of previously unreleased material, the album presents eleven songs that reflect a lifetime of experience capturing joy and hardship, humor and heartbreak, all delivered with emotional clarity and an enduring sense of rhythm. The recording process with **Greg's** band, **Heavy Juice**, along with special guests, however, carried added weight. **Manning**, whose warmth, humility, and creative instincts helped shape the sessions at **Sonic Ranch Studio** in El Paso, Texas, passed away suddenly just after sending the first mix for review. Completing the project became both a challenge and a tribute, with careful effort taken to preserve Terry's production vision while bringing the album

to completion. The band featured **Piccolo** on vocals & tenor sax, **Shinichi Otsu** on Hammond B3, piano, Wurliizer, synthesizer, bass synthesizer and vocals, **Bob Ruggiero** on drums & vocals, **Dean Shot** on guitar & vocals, **Paul Tomasello** on bass & vocals, **Mark Kazanoff** on baritone sax, **Al Gomez** on trumpet and **14 Karat Soul** on vocals. **Greg Piccolo** has spent more than six decades shaping the sound of blues and rhythm & blues with a voice and a tenor saxophone style purposely reminiscent of the big fat, wailing sound of the 40s and 50s, when "sax was king." From his beginnings in Westerly, Rhode Island, where he formed his first band at just 13, until now, recognized as one of the genre's most respected performers. **Colonel Claypool's Fearless Flying Frog Brigade** will release **Return Of The Live Frogs: Volume 1** on May 22nd, a new live collection capturing the band's long-awaited return and ever-evolving onstage chemistry. Originally formed by **Claypool** in 2000 as a creative outlet during a transitional period for **Primus**. After more than 20 years away from full-scale touring, the **Fearless Flying Frog Brigade** returned to the stage with a lineup that once again includes longtime members **Skerik** (horns) and **Mike Dillon**

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(percussion), alongside **Sean Ono Lennon** (guitar), **Harry Waters** (keys) and **Paulo Baldi** (drums). In the Meantime, **The Claypool Lennon Delirium's** new album **The Great Parrot-Ox and the Golden Egg of Empathy** is out now digitally via ATO Records. The sprawling 14-song concept record finds **Les Claypool** and **Sean Ono Lennon** building their most elaborate Delirium world yet. Recorded at **Claypool's Rancho Relaxo** studio in Sonoma County and **Lennon's** studio **The Farm** in upstate New York, the album pairs elaborate narrative arcs with the band's signature mix of psychedelic-prog theatrics, absurdist humor, inventive musicianship, and conceptual imagination. Following the album's release, **Claypool and Lennon** will take this latest chapter on the road with **Claypool Gold**, a full-evening summer tour that brings together **Primus**, **The Claypool Lennon Delirium**, and **Les Claypool's Fearless Flying Frog Brigade** for one genre-bending night. The coast-to-coast run begins May 20th and finds the two collaborators sharing the stage in both the **Delirium** and **Frog Brigade**. Catch them live Wednesday, June 10 at Leader Bank Pavilion in Boston. Thirty years after a Fender Strat-wielding teenager from Shreveport, Louisiana helped bring the blues back into the mainstream, the platinum-selling, six-time **GRAMMY-nominated** guitarist **Kenny Wayne Shepherd** continues the rollout of his newly recorded **Ledbetter Heights (The 30th Anniversary Sessions)**. At a time when grunge dominated the cultural conversation, **Shepherd** emerged unapologetically rooted in a genre often pushed to the margins. With fiery fretwork, pop-rock hooks, and a deep reverence for the blues, his arrival cut through the noise and connected with a new generation of listeners. Signed by legendary executive **Irving Azoff** at just 16, Shepherd recorded **Ledbetter Heights** while still in high school, splitting his time between classes in Louisiana and sessions in Memphis. "This is the album that put me on the map, and I still enjoy listening to it because my goal has always been to make music I want to listen to," Shepherd says. "Unfiltered and straight from the heart." Digging deep into her Southern roots, **Leeann Atherton** brings her soulful sass in her powerful new release, **Good God**. Harkening to **Mavis Staples** and **Sam Cooke**, **Leeann** calls on her Alabama/South Carolina/Texas upbringing, steeped in soul and gospel. **Leeann** teamed up with **Johnny Vernazza**, guitarist with **Elvin Bishop** and **Gideon**, sharing his deeply soulful groove-oriented influence. Whether in a dancehall, church or sacred gathering, the message is the same; God is Good and you are loved. Nashville-based Southern rock band **Parker Barrow** will release their new album **Hold the Mash**, due out July 17th. **Hold the Mash** builds on the foundation of their 2023 debut **Jukebox Gypsies** while marking a clear shift in how the



Parker-Barrow

band operates in the present tense. **Sarafina Belafonte**, the youngest granddaughter of **Harry Belafonte**, has always lived between two worlds. The emerging artist released her debut EP, **Like A Man**, on May 15th, along with her first full New York performance at MMAC Theatre at Manhattan Movement & Arts Center that same evening. The release show featured a live band and a six-song performance culminating in "Wandering Eye," bringing together singing, dancing, and the stage presence she has been developing since childhood. Raised on the Upper West Side of Manhattan, a few blocks from her grandparents, **Sarafina Belafonte** grew up in a family where music, movement, intellect, and activism were part of daily life. She is biracial, carrying both her Black and European heritage in equal measure, and that sense of duality has shaped how she moves



Sarafina Belafonte

through the world and how she makes music. **PASSING NOTES:** Guitarist-singer-songwriter **Dave Mason** died April 19, 2026 at age 79. He came to prominence in 1967 as a founding member of **Traffic**. He wrote and sang lead vocals on "Hole in My Shoe" and "Feelin' Alright?" His song "Only You Know and I Know" became a signature song for Delaney & Bonnie, while "We Just Disagree," has become a staple of U.S. classic hits and adult contemporary radio playlists. After leaving **Traffic** he pursued a solo career and recorded with artists including George Harrison, the Rolling Stones, Jimi Hendrix, Eric Clapton, Paul McCartney and Wings, Michael Jackson, David Crosby, Graham Nash, Steve Winwood, Fleetwood Mac, Delaney & Bonnie, Leon Russell, and Cass Elliot. In 2004, **Mason** started an electric guitar company with business partner **Ravi Sawhney**. That same year, he was inducted into the Rock and Roll Hall of Fame as a member of **Traffic**; Singer-songwriter **David Allan Coe** died April 29, 2026 at age 86. Coe took up music after spending much of his early life in reform schools and prisons. He first came to prominence for busking in Nashville before transitioning to country music, becoming a major part of the 1970s outlaw country scene.

VIDEO'S OF THE MONTH: The Family Plan- A former assassin (Mark Wahlberg) living as a regular suburban dad must take his unsuspecting family on the run when his past catches up to him; **Family Plan 2-** Dan's (Mark Wahlberg) assassin days are behind him and all he wants for Christmas is quality time with his kids. When he learns his daughter has her own plans, he books a family trip to London putting them all in the crosshairs of an unexpected enemy; **Your Friends and Neighbors-** A hedge fund manager (John Hamm) resorts to breaking in to his rich neighbors homes after losing his job until he breaks into the wrong home. A moody TV series; **War Machine-** The tension of Army Ranger selection dissolves into survival horror when they encounter a mechanical nightmare from another world in the Georgia backwoods on a training mission. A cool high-energy action flick; **Zombieland: Double Tap-** Columbus (Jesse Eisenberg), Tallahassee (Woody Harrelson), Wichita (Emma Stone), and Little Rock (Abigail Breslin) move to the American heartland as they face off against evolved zombies, fellow survivors, and the pains of an entirely organic commune of blissful vegetarian pacifists who love to party. Lots of great action. Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY GEMINI, YOU TWIN YOU.** Thanks for reading.

--Compiled by Brian O.

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Musician's Autobiographies

• Book reviews by Alex Gecko •

Jacques Dutronc published **Et Moi, Et Moi, Et Moi** in 2023. Dutronc was born in the same neighborhood as Halliday and Hardy in the middle of WWII era Paris in a thoroughly middle class family. Jacques was confined to bed by a disease for a long time as a teenager, and so learned to play guitar really well as there were no distractions like



TV, video games or Tic Toc in those days. He matured quickly from playing in bands to being the head studio guitarist at the Vogue label, also the home of Françoise Hardy and Johnny Halliday.

One day, his scratch vocals on the recording of "Et Moi, Et Moi, Et Moi" proved to be vastly superior to those of the wannabe stars, so a yet more promising career was born with millions of platters sold. Ahead of his time, his dry cynical style was more nihilistic post-punk than what one would expect from someone from the 1960s. Some comparisons with Bob Dylan would also not be completely out of order.

Nevertheless, he grew bored of touring in shitty provincial French venues and started acting in French Films for the longest time until being able to alternate between screen and stage in the 1990s. There's a definite attitude in how he refers to most of the other artist or acquaintances only by their first name, almost as an aside, leaving perhaps less well informed readers wondering who he's talking about (Halliday, Hardy and countless others).

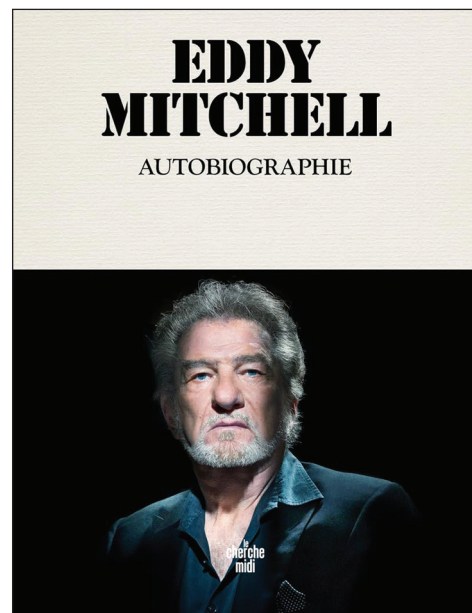
Jacques uses a lot of French slang (argot) and his writing is very succinct and dry with

very short concise sentences, making this a very quick and efficient read. Not being overly self-reflective, one has to rely on Françoise Hardy to point a mirror at him and his wandering eye. Dutronc also, bit by bit, reverted back to a chansonnier style but also intentionally ruined political appearances to show that he's no-one's fool. So far it is the French autobiography of the 1960s to own. Without hyperbole, he easily establishes himself as a successful all-rounder who's still occasionally touring at the age of 80+.

Eddy Mitchell (Claude Moine), or Scholl to his friends, published **Autobiographie** in 2024. Also born in wartime Paris in a loving stable working class family, Mitchell managed a largely scandal free French Rock N' Roll career. He preferred the down to earth performance of Bill Hailey & The Comets rather than the pretty boy antics of Elvis and got a good performing start in the band Chausettes Noires even ahead of his lifelong friend, Johnny Halliday.

He largely subsisted on doing translated covers of Anglo Saxon hits to begin with until ditching the band and taking up with Nashville session musicians and then performing originals, thereby conforming again to the French vedette system in a roundabout way.

The writing style is quite down to earth and sober with a reasonable amount of dialogue. A minimum of private life intrudes the narrative. It's very much a book about staying the course in the music industry and not faltering. He does find a reliable sideline in acting at the 2/3 mark of the book. At the end he rants about modern music and computers and grieves over Halliday's



passing.

Françoise Hardy published **Chansons Sur Toi Et Nous** in 2021 in which she listed all her song lyrics and wrote a small passage about most pieces. Françoise was also born towards the end of WWII in occupied Paris in a modest single parent household and eventually got an acoustic guitar as a birthday present. Having graduated early from French high school, the shy teenager had time to translate English rock songs in order to play them on her own terms, and eventually started writing her own tunes.

With her soft but direct acoustic guitar pop pieces, the young Hardy brought a hitherto unknown freshness and youthfulness to French music in 1962, in what became known as "Ye Ye" movement, as soon as The Beatles became more famous.

In 1962, The Vogue record label signed the youngster who's innocent Rock N' Roll captured the imagination of a generation. Françoise would not have been out of place on K Records in Portland, Oregon in the mid-1980s in terms of the aesthetics she brought us.

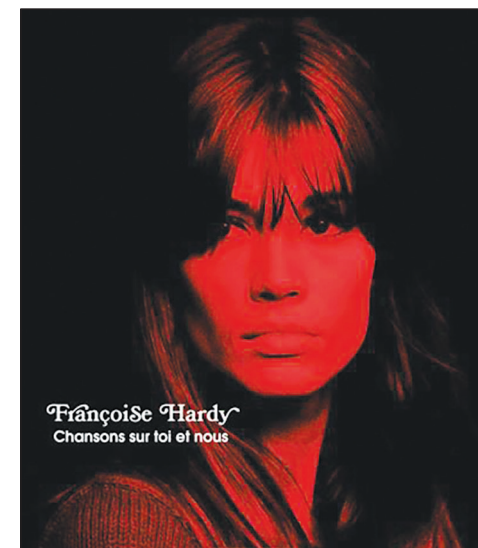
The book follows a strict chronological order with only short prose commentary between longish song texts. The most interesting anecdote was that French musicians couldn't publish their songs unless they passed a trade exam and could read and write notes, meaning that she lost the publishing rights to her best and most successful tunes.

Hardy was however very dismissive of her early material, as she dreamed of big productions, not realizing that her enchanting early simple indie like songs cut through the contemporary background music like a laser. By the 1970s she started to use composer's backing music and in the song texts you can see the unrequited relationship oriented lyrics getting more complex towards the 1980s. In them she works through the relationship with her manager/lover Jean-Marie Périer and later her musician husband, Jacques Dutronc.

The notes tell you of her interaction with co-writers, the vast majority of French musicians of her era, including the degenerate Serge Gainsbourg. Crippling stage fright got the better of her and she gave up live performances in 1968, concentrating on TV appearances. Issues with the recordings, producers and other industry types are all discussed in an effective matter-of-fact style without dialogue. This is the Françoise Hardy book for the true musicologist.

Françoise Hardy published **Le Desespoir Des Singes** in 2008. Here she opens up on her private life from her somewhat underprivileged youth to her later years in the shape of something the Paparazzi would approve of with only rudimentary musical content. Her relationships and her son figure prominently.

If anything, this should be read as complementary to Jacques Dutronc's Autobiography. Her friendships or working arrangement with many French musicians is also covered, particularly the ultimate self-induced demise of Gainsbourg. You get enough material to understand her anxieties and she also reveals her fascination with Astrology, which somehow provided her with a second income.



Despite being a 60s icon, Hardy always felt inadequate as a woman, especially when comparing herself to the likes of Brigitte Bardot or the Franco-German actress Romy Schneider, with whom Dutronc had a fling. The main issue with this tome is the archaic and formalistic 1950s writing style which creates a barrier between author and reader. She uses the imperfectly defined French 'simple past' tense instead of the more spoken oriented perfect past tense. It makes her sound like a real stick in the mud, or at best a 95 year old aristocrat.

Her house moves from one end of Paris to the other might tickle the fancy of Paris fans, but are hardly a concern to most Anglo Saxon fans. In the end, she became yet another typical conservative French chansonnière with a dysfunctional marriage and failing health despite her auspicious beginnings in the swinging sixties. Françoise Hardy only wrote books towards the end due to health issues and passed away in 2024 from cancer.

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