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METRONOME MAGAZINE

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September 2026



Raymond Gonzalez



Mowesby & The Northern Flicker



The Name Droppers



One Lucky Bastard

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9/15- Lisa Marie Lovett
9/16- Gunhild Carling
9/18- Grace Helbig and Mamrie Hart
9/19- Rey Royale; Tupelo Honey (Van Morrison Tribute)
9/21- SoleTies Live
9/22- Roge
9/23- Mariachi El Bronx; The Dead Tongues
9/24- Sister Hazel
9/25- Musicians Playground
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9/9- Cantrip Album release
9/10- Tim Eriksen & Peter Irvine duo show
9/11- Regie Gibson
9/12- Buskin & Batteau; Sophie Buskin
9/13- The Fretless
9/14- Passim Monday Discovery Series
9/15- Isabel Oliart Album release
9/16- Richard Peña Trío
9/17- Caleb Klauder & Reeb Willms Band
9/18- Bettye LaVette at Arrow Street Arts
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9/20- Horse Feathers
9/21- Adam Hendey Album release
9/22- Wesley Stace Album release
9/24- Chicken Wire Empire
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9/21- The Garden - The Band
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9/24- The Pretty Reckless
9/25- Laura Pergolizzi
9/29- W.A.S.P.; KK's Priest
9/30- Pennywise

All Things Music Since 1985!

METRONOME MAGAZINE

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9/13- Renan Teuman/Mark Shilansky
9/16- Roslindale Comedy
9/17- Latin Lounge w/Los Mambiseros; Lola Vera
9/18- Tad Overbaugh & Late Arrivals; Freeloader; Torch Red
9/19- Mess Around
9/20- Sunday Jazz: Sonny Rollins Jam
9/21- Jazz with Hellbender
9/23- The Melt
9/24- Grimly Pleased; Grandstand Jockeys
9/25- Box of Records; Queen Rhapsody
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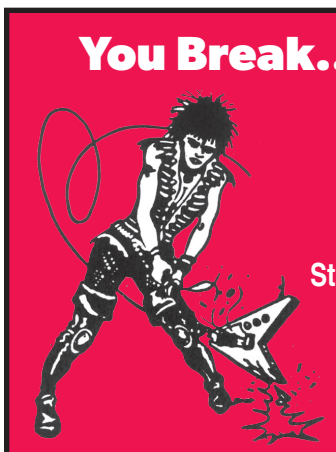
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The Name Droppers

The Connecticut-based Name Droppers are an award-winning Blues, Rock and Soul band. With performance ties to artists like Johnny Winter, Michael Bolton and Charlie Karp, the band's members are all highly talented, seasoned veterans. With multiple albums to their credit, the group has gained widespread critical acclaim and notable charting success since their inception.

Now, riding the crest of their outstanding new record, Let's Live Together, band spokesman Rafe Klein and I had a lengthy conversation about the origins of the band and where they're headed. The following is an excerpt of our conversation...



METRONOME: All of the band members in The Name Droppers have history in the music business. Could you walk us through it?

Rafe Klein: Sure. Let's start with Bobby Torello, the drummer. Bobby T was Michael Bolton's drummer. Michael Bolton from New Haven, Connecticut. His name was Michael Bolotin at the time.

He eventually started working with Johnny Winter, and was a member of Thunderhead and played in Johnny Winter's band. Then he played with Grace Slick. Bobby is a member of the New England Music Hall of Fame, and inductee in the Classic Drummer Hall of Fame.

METRONOME: How long did he play with Johnny Winter?

He played with Johnny for about three years. They had a trio with John Paris. He's a powerful drummer. He's a trio kind of drummer.

Scott Spray was also Johnny's bass player, but later on. Bobby and Scott didn't play together at the same time. Scott was Johnny's longest playing bass player. He was actually with him when he died.

METRONOME: How did *you* meet Johnny?

Through Edgar Winter. Johnny was looking for a bass player and said, Edgar, who do you recommend? Scott was with Edgar Winter prior to that. He said Scott Spray. Johnny lived in Connecticut.

METRONOME: Tell me about your keyboardist, Ron Rifkin.

Ron Rifkin is a keyboard player that has played with a lot of bands. He's done a lot of session work and he played with Charlie Karp when I played with Charlie Karp which was 10 or 12 years ago.

METRONOME: Did Charlie pass away?

Yes. He passed away in 2019. He was 65.

METRONOME: How did you come up with the band's moniker, The Name Droppers?

Charlie Karp came up with the name. He was a Name Dropper. The names he would come up with was Jimi Hendrix and Buddy Miles and other guys. He called his band, Charlie Karp & The Name Droppers. He put out an album in the 1980s, but that name really didn't last. He just recorded the album and put it out.

Fast forward about 20 years later, I met him and started working with him on a couple of projects. When we recorded an album at a studio in West Haven, Connecticut, the engineer asked, What's the name of the band? We started using Charlie Karp & The Name Droppers again.

That's when we met Scott and Bobby and Ron Rifkin was already in the band. So we all started recording for Charlie. It was his last album. It was called Back To You. He died right before we were about to release the album in 2019.

After Charlie Passed away, we just kept it The Name Droppers. The original four guys stayed together, me, Ron Rifkin, Bobby Torello and Scott Spray. We started releasing records and so far we've released a record every year since 2020. We just released our sixth album, Let's Live Together.

METRONOME: Tell me about yourself.

I became a student of the Blues later in life. When I met Charlie, I learned from him and learned about songwriting. I was never really that good, but I understood what he was doing. When he passed away, I was forced to play more lead guitar and sing more. I played with really good guys and I guess I was able to step it up. Or maybe I was forced to step it up with those guys around me.

METRONOME: Are you the lead singer of the band now?

I wouldn't really say that. Ronnie Rifkin has probably the strongest voice, Bobby T also sings. We do have a female vocalist now joining us in the studio and on the bandstand. Her name is Simone Brown.

I do sing most of the songs. It might be just because I write them. I'd like to say we share being the lead singer. We're into harmonies too. We're all singing together. Some of the songs I'm starting to write, I have a part for Simone.

METRONOME: How did you guys meet Simone?

In the studio. When we started recording our fourth album, Star Shine. Vic Steffens is our producer. Working with him, he has an enormous amount of talent available to him. There's a tremendous amount of talent available to us here in Connecticut in terms of saxophones, background vocalists, pedal steel players. If you need it, you can find it.

Simone was part of a background vocalist band which was called Devotion, which was a church choir. Sometimes they would do background vocals for recording acts. In 2024, our producer, Vic Steffens suggested Simone. She sang all the backgrounds for that record. She also did backgrounds for our 2025 album, Cool Blue Shoes. About a year later, she started performing with us.

METRONOME: What was it about Simone that you guys liked?

There's two things. Number one, her voice is just amazing. She's able to harmonize so well because of her experience being in a five part Gospel choir. Her ability to harmonize and blend in with us was obvious, but also, Simone is not a diva. She fits in, and she's part of the band. She doesn't have a lot of baggage or needs. She has a really good attitude and she's easy to work with.

METRONOME: Can she sing lead?

Absolutely. We are going to incorporate that into our songs now. One of the tracks on our new album, Let's Live Together, we recorded at The Fallout Shelter in Norwood, MA. The track is called "A Chain of Fools." She sings lead on that. She's an incredible solo vocalist.

METRONOME: Did you write most of the tunes on Let's Live Together or was it a collaborative effort?

I wrote four of the songs, Ron Rifkin wrote one, and "Talk Dirty" was written by Charlie Karp and David Hull. There's also another song called, "Love Lightnin'," which was a song that Charlie and Bruce Carter were writing, but never finished or put it out. It was a demo hanging around.

I picked up the demo and started talking to Bruce Carter about it. I changed up the lyrics a little bit and released it. It's a fresh song. It's brand new.

Then, Bobby T wrote one and we covered tunes by Don Covey, Bob Dylan, Frank Durazzo and Muddy Waters/Bo Diddley.

METRONOME: How does the songwriting work for you guys? Do you put ideas together and bring it to rehearsal?

Someone will usually bring in an idea to the bunch or someone will just bring in something that is totally complete. We will add a little stuff to it in hopes that it improves it. If it doesn't improve, we'll just say, Okay, it's fine.

METRONOME: Where was the album recorded?

It was recorded at Horizon Music Studio in West Haven, Connecticut.

METRONOME: Have they been there a while?

Oh yeah. His name is Vic Steffens. He's been there for 30 years.

METRONOME: How did you guys originally meet Vic?

When Charlie and I were recording in Fairfield, Connecticut, we wanted to do something else. Charlie knew who Vic was and I knew who Vic was. We met him somehow and then in 2016, Charlie and I started recording there in addition to where we were recording. That's where we met everyone. We started working with all these people.


Ron Rifkin, Scott Spray, Rafe Klein, Bobby Torello, Simone Brown

METRONOME: It must feel very gratifying to be playing with the same band all these years later. That's a big deal.

I'm very happy about it. Initially, I thought the band was going to break up. After Charlie died, I didn't think they band would be interested in keeping the group going with me. I was impressed and shocked that they were.

I'll tell you one thing though, when you've been playing together for seven years, you get a lot tighter. When it's just the four of us playing, people come up and say it sounds like just one instrument. It makes me feel good, but it also makes the band feel good.

METRONOME: I've been watching the band's ascent over the last few years. I think Simone has made a big impact with you guys on this new album.

I think you're right. She adds a lot. She's a game changer.

METRONOME: Did you have songs in the can for Let's Live Together or did you write all new material?

I think all of the songs were new songs. What I try to do, right around Christmas time when they're playing Christmas music on the radio, that's a good time to be in the studio because there's not a lot of things going on gig wise. I like to complete an album or get really close to completing an album by the end of the year so we can put something out in the middle of the next year.

"Watch Pocket" was a thing Bobby wrote years ago and the covers were just songs we decided to do as we got to the album. We plan on doing a live album from the Fallout Shelter session.

METRONOME: You guys work often in the Connecticut area. Do you ever tour beyond that?

We are pretty much a regional band working in the New England area. We love thinking about that, but it's also good to know that we have folks like Betsie Brown who is getting our music out there and on the radio. I'm sure touring would help that, but we're getting a lot of charting success. If the right opportunity came around, it would be okay, but I'm not looking for it and I don't think anyone else is looking for it.

METRONOME: Who books the band? Do you have an agent?

Yes, we have an agent. His name is Mike Geremia. Some of it comes from word of mouth and connections that we have too, but he's the one who is in charge of negotiating everything.

METRONOME: Are you shooting any videos?

Yes, we do a video for every one of our albums. We just released one for this album for the song, "Don't Cry Over Me." We have a video for, "Cool Blue Shoes." We have a video for "Let's Live Together," which is the title track of our new album.

METRONOME: Do you have any cool live shows coming up?

Yes. We have some live shows happening... On September 18 we're going to be at the Misquamicut Fall Festival in Westerly, Rhode Island at 5pm. September 29 we'll be at The Big E (on The E Stage) at 7pm and on November 7 we'll be performing at the Connecticut Rhythm & Blues Festival in New Britain, Connecticut.

METRONOME: How is sales and airplay going for, Let's Live Together?

It's going well. I got some orders for our CDs from our distributor. They're down in Memphis. They're called Select-O-Hits. They get those CDs to Amazon. We're selling CDs.

Just last week, the album went to #1 on the National Blues Rock chart and we actually went to #2 on the National Blues chart. It's doing great.

METRONOME: How did you meet your publicist Betsie Brown?

Through Vic Steffens. Betsie is one of the radio promoters that Vic knows. Vic says, if it's Blues and it works, it's Betsie. I've used other people, but no one is as good as Betsie.

-- Brian M. Owens

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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for September 2026

(In NO Particular Order)

- **Greg Piccolo & Heavy Juice**
- **John Primer & Friends**
- **Ryan "Bluwrath" Newman**
- **Dirt Road Souls**
- **Carmen Ratti Band**

L.A. GUNS
LIVE FROM THE GUILD THEATER
17-SONG CD

- INTRO - TASTE IT
- CANNONBALL
- ELECTRIC GYPSY
- SEX ACTION
- HELLRAISER'S BALL
- HIT AND RUN
- LIKE A DRUG
- SPEED
- ONE MORE REASON
- THEREMIN JAM
- OVER THE EDGE
- GUITAR SOLO
- I WANNA BE YOUR MAN
- LUCKY MOTHERFUCKER
- NEVER ENOUGH
- THE BALLAD OF JAYNE
- RIP AND TEAR

Longtime L.A. Guns vocalist Phil Lewis and the man behind the band's name, L.A. Guns, Tracii Guns, has never sounded better on their new live disc, Live From The Guild Theatre. Considering the band has been a constant since 1983, that proves to be quite an achievement. Inject guitarist Ace Von Johnson, bassist Johnny Martin and drummer Shawn Duncan into the mix and you've got a dedicated quintet of metal rockers sure to rock your socks off.

On Live From The Guild Theatre, the band delivers their audience tunes from their last album as well as fan favorites from their storied past, all carrying a renewed fire. Best tracks: the rowdy "Electric Gypsy," the fiery "Hellraiser's Ball," the twin guitar attack of "Like A Drug," the driving "Speed," the wild "Theremin Jam," the head banging "I Wanna Be Your Man," the infectious "Never Enough," and the album rockin' closer, "Rip and Tear." [B.M.O.]

Contact-- lagunsmusic.com

GREG PICCOLO & HEAVY JUICE
WHO KNOWS WHAT THE FUTURE HOLDS
11-SONG CD

- I'VE LOST FAITH
- TRUTH IS A SLY FOX
- PEOPLE ARE HOT
- LET'S PLAY IT IN THE CAR
- SHE COULDN'T STAY
- DON'T TELL ME THE TRUTH
- DREAM GIRL
- BREAK IN THE CLOUDS
- GUILTY
- WHO KNOWS WHAT THE FUTURE HOLDS
- I'M MOVIN' ON

Singer-songwriter-sax man, Greg Piccolo remains in top form after more than 60+ years of continuous performing. Now, at age 75, Piccolo's musical passion has taken center stage as a lead singer. Flying high with his outstanding new release, Who Knows What the Future Holds, Greg exposes his salt as a singer-songwriter, unleashing songs written during the past 30 plus years.

Piccolo boasts a long and fascinating history, starting his first band in Westerly, Rhode Island at age 13. He spent twenty-five years as an integral member of the world-famous horn section with Roomful of Blues. After departing Roomful in 1994, he started his own band, Heavy Juice which is entering it's third decade in existence.

On Who Knows What The Future Holds, Piccolo joins forces with Sallie Bengtson and signs with (her label) MoMojo Records delivering a high-octane musical bag of everything from funk, blues, rock, reggae and big band swing with superior acumen. Favored tracks include the funky "I've Lost Faith," the reggae infused "People Are Hot," the chugging "Don't Tell Me The Truth," the uptown swing of "Dream Girl," and the well penned ballad "Break In The Clouds."

It should be noted that Piccolo's band featuring keyboardist Shinichi Otsu, drummer Bob Ruggiero, guitarist Dean Shot, bassist Paul Tomasello, baritone saxophonist Mark Kazanoff and trumpeter Al Gomez all play significant roles in the making of this superb album. Bravo! [B.M.O.]

Contact-- gregpiccolo.com





CARMEN RATTI BAND
featuring Jill Dineen
COME TO ME
11-SONG CD

• NO DELUSION
• GET IN LINE
• COME TO ME
• I CAN SEE
• RILEY
• BLESSING IN THE BLUES
• COMING DOWN
• ABOUT YOU
• UNCLE JOE
• PRETTY GOOD MAN
• COME TO ME - Extended Version

On their 2nd album, Come to Me, the band has signed with the rising MoMojo Records label to bring them to a wider audience of Blues aficionados. In doing so, the group continues to build on its blossoming reputation with a sound that blends soulful blues and outstanding guitar work with soul-stirring songwriting.

Winners of the 2023 Golden Gate Blues Society International Blues Challenge, the Carmen Ratti Band features the stinging vocals of singer Jill Dineen who has risen to the forefront of Northern California's burgeoning blues scene.

Formed in 2018, the band was born from guitarist Carmen Ratti's vision to unite the Bay Area's finest musicians and create original music that is authentic and distinct. That vision came to life with the release of their debut, The Road Back in 2021, recorded at Greaseland Studios with producer Kid Andersen. So for Come To Me, it was a no brainer for the band to return to Greaseland with Andersen at the helm.

The result is a highly polished and well produced album of contemporary Blues led by Dineen's powerhouse vocals that is unrivaled in the industry. Songs of note include the riff filled "No Delusion," the radio-friendly "Get In Line," the highly likable "I Can See," the deft guitar workout of the Ratti penned instrumental, "Riley," the funk-filled "Coming Down," the racy "About You" with Ratti on lead vocals, and the bold "Pretty Good Man." An outstanding outing for the Carmen Ratti Band. [B.M.O.]

Contact-- www.carmenrattiband.com

THE TREVOR B. POWER BAND
TWO CROWS
10-SONG CD

• BOBBY LANE
• LET IT RIDE
• AIN'T GOT NO BREAK
• MY NEIGHBORHOOD
• A SPECK OF LIFE
• HORIZON
• THE MESSAGE
• PUDDLES OF BLOOD
• THE FIRE BURNS
• OUR TIME IS SHORT

Two Crows is the fourth release from the New Jersey based Trevor B. Power Band. The rocking singer and guitarist wrote all ten tracks and sings with a very distinct, gravel-filled voice that can't be ignored. He's accompanied by drummer Steve Holley (former member of Wings) and New York Blues Hall of Famer, Dave Fields on guitar, bass and keys. Guest harp masters Dennis Gruenling and Will Wylde sit in on a few tracks, while bassist Kenny Thorstenson and backing vocalist Laura Kate Marshall also weigh in.

Collectively this band rocks hard and shows off Powers' seasoned guitar work and slide playing. Best tracks include the gut-bucket album opener, "Bobby Lane," the riff filled "Let It Ride," the acoustic Led Zeppelin infused "A Speck of Life," and the catchy "The Message." [D.S.]

Contact--trevorbpowerband.com

JOHN PRIMER AND FRIENDS
TRIBUTE TO THERESA'S LOUNGE
13-SONG CD

• UP IN HEAH
• 7 NIGHTS FOR 7 YEARS
• THE BLUES IS KING
• SUGAR SWEET
• CHAMPAGNE AND REEFER
• WE ALL NEED HELP
• SHE'S NINETEEN YEARS OLD
• LITTLE BY LITTLE
• MARY'S SONG
• CUT YOU A-LOOSE
• BLUES SURVIVALIST
• HERE I AM KNOCKIN' AT YOUR DOOR AGAIN
• MEAN OLD WORLD

This is wonderful tribute album from Chicago singer-guitarist John Primer and his musical friends to Theresa Needham and her world famous Chicago based, Theresa's Lounge. Featuring 13 well played Blues songs, all the tunes (except for Primer's originals), were songs you would hear in the basement of Theresa's Lounge.

All the musicians on this album, Billy Branch, Bob Stroger, Mary Lane, Willie Buck, Carlos Johnson, Harmonica Hinds, John Watkins, Twist Turner, Tony Mangiullo and Jeff Brinkman got their start at Theresa's Lounge located at 4801 S. Indiana, Chicago, IL. With the release of this excellent disc, they want to teach us the importance of this nightspot as well as keep the music and history alive. I'm sure they achieved their goal. Good stuff! [B.M.O.]

Contact-- johnprimerblues.com

Continued on next page >>>

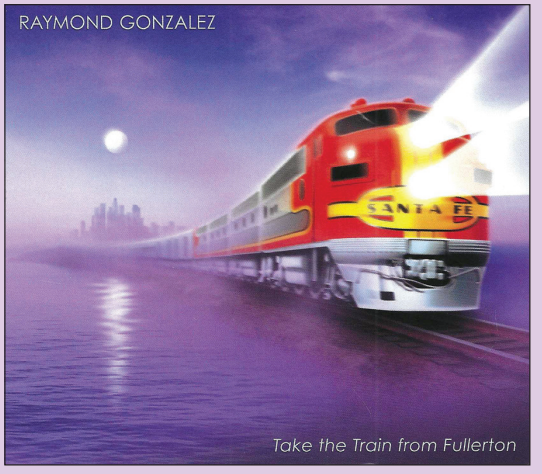
Take the Train from Fullerton

The New Album from Raymond Gonzalez

Each song is composed with intricate and detailed virtuosic fingerstyle guitar arrangements in various tunings. The elegant production makes use of a variety of instruments such as steel and nylon string guitars, piano, keyboards, bass, percussion and banjo.
Known for his poetic lyrics and twists of phrases, he adds well crafted harmonies to add to the texture.

"One of America's finest guitarists and composers."
-Dave Palmater, WUMB Radio Boston

"It's hard to say which is better, his way with a six string or his way with a pen."
-Neil Fagan, Performing Songwriter Magazine



RaymondGonzalez.net



Hearings

continued

PATRICK McCORMIC
CRISIS OF CONFIDENCE
9-SONG CD

• CRISIS OF CONFIDENCE
• FIELDS OF KANSAS
• BLESS YOUR LITTLE HEART
• BLUE HYDRANGEA
• ELI AND ELLIE
• CAROLINE
• 3-4 TIME
• WE WERE YOUNG
• VACATIONS AND LETTERS

Patrick McCormic is a Franklin, Tennessee based singer-songwriter-guitarist. On his new album, Crisis of Confidence he blends dark, soulful, contemporary Americana with traditional country to deliver stirring messages of life and love.

Born in Louisiana and raised across California and Alabama, Patrick's cross-country upbringing exposed him to a wide spectrum of musical traditions. Those early influences became the foundation of his writing.

On Crisis of Confidence, he's ably accompanied by Eric Fritsch on keyboards, Adam Ollendorff & Mike Waldron on electric and steel guitars and Ken Coomer & Jamie Dick on drums.

Best cuts: the mammoth title track, "Crisis of Confidence," the dynamic "Eli and Ellie," and the emotive "We Were Young." [D.S.]

Contact-- patrickmccormic.com

RYAN "BLUWRATH" NEWMAN
WRATH OF BLUES
14-SONG CD

• DUST MY BROOM
• LEAVING THIS WORLD TONIGHT
• YOU R MIND IS ON VACATION
• TEXAS FLOOD
• THE THRILL IS GONE
• OH, PRETTY WOMAN
• BE CAREFUL WITH A FOOL
• LET ME LOVE YOU
• GET UP STAND UP
• MISS YOU
• BALTIMORE ORIOLE
• COME ON
• HIGHWAY 61 REVISITED
• GOOD TO ME AS I AM TO YOU

Hailing from Chester, Connecticut , Ryan "Bluwrath" Newman picked up the guitar at an early age and taught himself every Beatles song he could think of. At age 8, a friend introduced him to the music of Jimi Hendrix, and his love of Blues Rock was born. The music of Stevie Ray Vaughan, Jimi, Clapton, John Mayall, B.B. King and other greats all etched their way into his soul.

Newman is a fixture on the Connecticut blues scene and can be seen and heard at Black Eyed Sally's in Hartford, and the Knickerbocker Music Center in Westerly, Rhode Island. On his debut album, Wrath of Blues, for the Feverbarn label, he lets loose on a smokin' collection of familiar covers by folks like SRV, B.B. King, Gary Moore, Bob Dylan and others. He's on point with every tune busting out ferocious lead riffs and tasteful melodies. Expect to hear lots more from this young lion. [B.M.O.]

Contact-- www.ryanbluwrathnewman.com

ALAN ARENA
CAPE COD GIRL
1-SONG CD

• CAPE COD GIRL

Singer/songwriter Alan Arena delivers a buzzing summer single with "Cape Cod Girl." Featuring Arena on lead vocals, "Monster" Mike Welch on blazing guitar throughout, Brad Hallen on driving bass (who also produced the song), Marty Richards on drums, Brooks Milgate on driving piano and "Sax" Gordon Beadle on horns, Arena and friends welcome the summer with this well written and played future classic. Good stuff! [B.M.O.]

Contact-- alanarenasongs.com

THE SHAELYN BAND
CHAPTER 3
14-SONG CD

• BLUES CHOSE ME
• GUMBO
• CRUISE
• PUSH
• CARRY ON
• TAKIN' MY LOVE BACK
• BET IT ALL
• MAKE YA MOVE
• MUSIC MAKE IT RIGHT
• I'M NOT READY
• DEBT
• I WON'T SELL MY SOUL
• SLOW BLUES
• JUST KEEP MOVING

The Florida based Shaelyn Band formed in 2020 around the powerhouse vocals of singer Shae Mulberry. Rounded out by singer Win Carlson, guitarist Erik Guess, bassist Curtis Harris, drummer/singer Tim Mulberry, trumpeter Isaiah Gaytan and trombonist Moses Maldonado, the band is a high energy motion machine made to get people out of their seats and on the dance floor!

On their third full length release they bust out radio friendly tracks that include the upbeat album opener "Blues Chose Me," the guitar driven "Cruise," the melodious "Carry On," the funky "Make Ya Move," and the well gospel infused "Just Keep Moving." Good stuff! [B.M.O.]

Contact-- shaelynband.com

J.P. REALI
GRATEFUL BLUES
6-SONG CD

• EASY WIND
• LOOSE LUCY
• WEST L.A. FADE AWAY
• I NEED A MIRACLE
• MR. CHARLIE
• TENNESSEE JED

Blues guitarist-singer-songwriter J.P. Reali was a long time staple of the Washington, D.C. music scene before relocating to Delaware during the pandemic. On his new album release, Grateful Blues, Reali pays tribute to one of his main influences, The Grateful Dead. The culmination of dozens of Dead shows in the 1980s turned Reali into a life long fan. Now, forty-plus years later, Reali offers a six-song Valentine to the iconic ensemble while showcasing his fiery guitar work. If you dig The Dead, you'll love this release from J.P. Good stuff. [B.M.O.]

Contact-- jpreali.com

DAVE THOMAS
BRIDGE STREET BLUES
10-SONG CD

• GO TO LEGENDS
• CITY STREETS
• GONE FOR GOOD
• BIG FAST CAR
• HONEY
• MR. MOONCHILD
• BUSTED
• I KNOW YOU THROUGH AND THROUGH
• ALL LOVED UP
• BRIDGE STREET BLUES

First inspired by Gospel, then by the Blues, Dave Thomas picked up his first guitar at the age of 12. Music has been at the center of his life ever since. In the late 1960s and early 1970s, Dave was on the road with seminal progressive rock band, Blonde On Blonde. Blonde On Blonde's albums continue to be issued and re-issued worldwide.

In the 1970s, Dave turned back to the Blues touring all over the English folk circuit. He has worked with some of the finest musicians in Britain and the U.S. and has produced several critically acclaimed albums of original and traditional blues.

On his new album, Bridge Street Blues, he teams up with Declan Sinnott on guitar and programming to deliver these ten well crafted Blues numbers. Throughout the record, Thomas' vocals and guitar playing is beyond reproach. He's a talented guy with years of experience and he shows it off from track to track. Best cuts include the high brow album opener "Go To Legends," the Blues lament of "City Streets," the revealing "Big Fast Car," the upbeat "Mr. Moonchild," and the Thomas/Julia Smalley penned "I Know You Through and Through." Good stuff. [B.M.O.]

Contact-- www.thedavethomasband.com

THE AMPLIFIER HEADS
SUPER 8
8-SONG CD

• ROCK N ROLL RIOT
• HOT STARS
• A SONG CALLED SHA LA LA
• THEY DON'T DANCE ANYMORE
• A GIRL NAMED CHOP SUEY
• CAN'T PUT MY FINGER ON IT
• SUPERSTAR
• HOTWAX

The Star Children who came with their alien parents to conquer Earth found in the resulting debris all manner of human inventions, from bombs to recordings. The bombs were defused, but the recordings lit a fuse in these children. They had never heard music, and the nature of music was their new playground.

But they quickly grew bored with the oft repeated formulas, which did nothing to pique further amusement. That is until they alighted on rock & roll music, which threw them into a dizzying euphoria.

Record after record was their dance with our species. They begged to share their discovery with their parents, but the conquering elders were busy building a new Saturnalien world. That is until one record changed the oxygen of their labors.

"What is that sound we hear, Thrunobulax?" who was the youngest of this gaggle of gyrating alien kids. It's Super 8, father, by The Amplifier Heads. The elders saw their star children dancing, delirious with the rhythms only a four-armed creature could muster. But there was more. "This music is different father. Listen to "A Song Called She La La" or "A Girl Named Chop Suey." I feel what humans call 'endorphins'. Look, we're all singing, dancing, or banging a song—we sing the opioid electric! But are

not opioids bad? Not these, father. These heal the body. Look!

And there was Thrunobulax's mom, Caxexia, dancing away. "Something has awakened in me," said Caxexia. What is it, mother? Let's call it 'Ambaglios," she said. And the Saturnaliens heard the unpredictable changing of chords, the passionate call to live in the moment, the noise organized around the furious call to be free. Damn straight, mother. This is one helluva record. Don't swear, Thru, your father will take your T-Bird away. [Ed Morneau]

Contact-- www.theamplifierheads.com

FERAL
FERAL
11-SONG LP

- NUMBERS
- NEVER AGAIN
- DUMB
- WANNABE
- ABCDEFUCK
- PATIENCE
- SECRETS
- WANNA BE YOUR DOG
- AUTOSUFICIENCIA
- HAPPY MEAL
- FLAMENCO

This Dutch neo industrial duo build up a momentous groove on the opener, amid some juicy social commentary to start off with. They try some nuances on the slower breaks of "Never Again," but still get you head banging on the verse sections. Bass is supposed to be the foundation of the group, but the guitar parts of "Dumb" are quite Sex Pistols-ish. Don't let that fool you as the kazoo solo and the lyrics prove they don't take themselves too seriously.

"Wannabe" seems more punk than industrial due to the attitude as much as the drum machine works against this. They work on including a chaos factor in "Abcdefuck," but it still generates a convincing mosh pit in my head thanks to the infectious beat. Seeing them live in a small dark club would be a real privilege.

The vocalist is ranting emotionally on "Patience" as they drum up a storm with plenty of bass breaks. There's a doomy feel to "Secrets" as the bass takes center stage for the spoken word section, but the little break between sections is just too funny.

The universe didn't really need another Stooges cover, but Iggy would have approved of the menacing "Wanna Be Your Dog" delivery while the cute little lough at the end has you rolling on the floor. One of the band members is Spanish and he uses his native language for the delivery of "Autosuficiencia" to generate a different vibe.

Gothic discos would have played the catchy and danceable "Happy Meal," but it maintains enough doom for credibility. We return to Spanish for set ender "Flamenco" which slows down for a more experimental feel. If you want drum machine driven industrial with tongue-in-cheek humor, this is your ticket. [Gecko]

Contact-- feralband.bandcamp.com

DIRT ROAD SOULS
(The Life and Times of) JOHNNY MOONSHINE
12-SONG CD

- JOHNNY MOONSHINE
- NEXT TO YOU
- MOONSHINE
- DREAMS
- BRIGHT LIGHT, WHITE HEAT
- GOING AWAY
- IT'S OKAY, I'M ALRIGHT
- JENNY'S THEME
- WANDERIN'
- WHISKEY BOTTLE BLUES
- HOLD ON SOUL
- JOHNNY GOODBYE

The Dirt Road Souls are a Boston-based American/Roots trio featuring Davis Black on vocals and guitar, Brian Sargent on vocals, mandolin and bass guitar and Rick Weden on drums. Collectively they put out a taut, contemporary roots-based sound fueled by great vocals, vintage guitars, upright bass and solid drumming

On their new album, (The Life and Times of) Johnny Moonshine, the band pens a modern day rock opera following an anti-hero through the backroads of struggle and salvation. Played out across twelve tunes, it's a cinematic story of hope, and redemption as insightful and well-produced as any band could hope for.

Singer Ava McCabe is highlighted on the song, "Dreams" with her emotive lead vocals. Other songs of note include the introductory opening track "Johnny Moonshine," the upbeat "Moonshine," the rockin' "Bright Light, White Heat," the redeeming "It's Okay, I'm Alright," the bounding "Wanderin'," the testifyin' "Whiskey Bottle Blues," and the driving album closer "Johnny Goodbye."

It should be noted this album, (The Life and Times of) Johnny Moonshine has been nominated for "Best Album-Folk/Americana" at the 2026 Josie Music Awards in Nashville and with good reason. It's a well crafted and polished Blues inflected Americana outing with hints of outlaw Country and mystery filled backwoods Southern stylings. One of the best albums I've heard all year. Don't miss the Josie Awards show on September 20th. Good stuff! [B.M.O.]

Contact-- www.dirtroadsouls.com

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Raymond Gonzalez

Raymond Gonzalez is a world-class composer, arranger, producer and multi-instrumentalist. He's traveled extensively throughout the United States performing at festivals, on radio and TV, in coffeehouses, house concerts, and everything in between. Classical, Celtic, Jazz, Folk, Blues, Rock and Avant-Garde are all in Gonzalez's arsenal of styles.

On his seventeenth album, Take The Train from Fullerton, Raymond delivers a rousing collection of singer-songwriter tunes that are joyous yet musically complex. I spoke to him one warm summer morning and we talked about his inspirations for the making of the new record...



METRONOME: How long were you involved with your new project, Take the train from Fullerton?

Raymond Gonzalez: I would say four years or maybe longer.

METRONOME: Why so long?

I was just thinking about it.

METRONOME: Were you writing the whole time?

Oh yeah. All the time. I have a huge file of junk songs. The writing was really detailed on this album because I'm often uncovering new things. I really went in to the refinement of the songs. It was almost like writing a symphony.

METRONOME: Did any of those songs make it on this record?

It wasn't until I wrote the very first song, "Take the Train from Fullerton, that it really began to come together. There was one song, "Sonnet," that was going to be part of it, but I cut that song in half for the record. "Hanging Out the New Moon" was there too for quite a few years.

METRONOME: When exactly did you write "Take the Train from Fullerton?

Two years ago, maybe a year and a half ago. It had a nice guitar riff, and I thought, That sounds like a train to me.

METRONOME: Were you purposely thinking about putting out a new album when you wrote that song?

I had an idea for an album in my head. Problem is, I was trying to write for that. Nothing worked. I was just trying to find an idea. Once I did, everything started to gel.

METRONOME: "Hanging Out the New Moon" was a cool tune. You played banjo on it. How did that come together?

When it comes to banjo, I really like to compose tunes for it because they sound so much more interesting to me and more complex. That tune was living on its own for a number of years. I really liked the tune, but it needed to be filled out so I added the guitar intro and the three other guitar parts.

METRONOME: Do you always go back to your file of songs and revisit them for inspiration?

I am a finisher. I tend to finish things even though I know they're junk. A lot of times I go in and say, That's a nice line. Let's pull that out and make something new out of it. That's how that works for me.

METRONOME: So you say this project went back four years?

Well yeah, the idea. I remember talking specifically about it with you. I wanted a little more drive and a little more of a darker feel.

METRONOME: You mention a darker feel, but I thought this was a very joyous sounding album. Most of the songs are very uplifting.

That's what I was hoping for, a more rhythmic feel. Sometimes I can get very quiet and intimate and nocturnal, so maybe more rhythmic is the word I'm really looking for.

METRONOME: What guitars did you use for this project?

I have three Martins that I used and I have a custom-made guitar from a guy that lived in Santa Cruz. His name is Ed Claxton. That guitar is killing. I went back to that guitar because I haven't played it in a while. It's a steel string.

METRONOME: What did you use for classical guitars?

I have a Hirade, which is a handmade Takamine from 1981. I made a living on that guitar for years exclusively as a classical and jazz player. That was my bread and butter for years. I still have it.

METRONOME: What made you buy the guitar originally?

I had a buddy in college whose family had a very high-end guitar store in Oakland, California. He said look, I've got this guitar for you. If you don't want it, I'm going to buy it. I drove two hours that day and bought it on sight. I'll never get that again (laughs).

METRONOME: What did you use for piano and keyboards?

A lot of it is digital. I played a keyboard with a digital piano. I combined a lot of sounds for that to get a real piano sound. In today's world, it's much easier to get that from a digital keyboard than a real piano.

METRONOME: What kind of bass guitar did you play?

I bought a Peavey bass years ago. I get a lot of bass work from my production clients. I have a feel for it. If I was playing out as a bass player, I could probably be busy every night.

METRONOME: I really liked the song "Sonnet." How did that come together?

It's funny, that song was twice as long as the song you're hearing. I trashed four verses because it made me hate the song. I played it for my wife and she said, Aah. I said, What if I cut it in half and her eyes got big. So I said, Let's trash some of it, then it came together.

I had the guitar riff for a couple of years. I said, I gotta write something in that. I just riff on words sometimes and get something in my mind. The song spun out of that.

METRONOME: Once you got those ideas, how long did it take you to put the song together?

If you can get the right line in your head, the song just goes. Sometimes it takes a long time to get there. I was actually thinking about a lot of things to bring into this song.

METRONOME: What kind of things?

I'm really thinking a lot about our situation. Our political situation and how bad it is. I was also thinking of aging at the same time. As you age, and you become honest about who you are, that was really more about what I was thinking about. And my relationship with music and how that's been for me all of my life.

METRONOME: I dug the song "Pocket Full of Crimes." What was that about?

Again, it's just sort of looking at yourself from a distance and whatever you've done in your life well or not well. It ends up in your pockets and they can be crimes, but it also ends up being poetic license. It's all those distant noises from the past. Just accept whatever has happened is done. That's hard for me and it's hard for everybody. I figured I would write about that.

METRONOME: What has brought you to the point of feeling your mortality?

Well, you get to a certain age and people start dropping. If you don't do that, in my opinion, you fight a lot with yourself and have a lot of regrets. Those can be really

exhausting. I get real tired of it.

Also, I'm in the Art world and the Music world and that's what I chose to be. That's where I am. I'm not a Zen master. My songs know a lot more than I do. I'm going to catch up with them eventually.

METRONOME: I loved "City of Mirrors." It was a very vivid tune for me. What inspired that song?

We were in New York City a couple of years ago for my niece's graduation from Columbia Law School. I took this picture of all these beautiful buildings with mirrors and started thinking about all the time I've spent in New York City since I was in graduate school.

I had an old girlfriend who lived there and a lot of musical connections. There was a lot of pain and a lot of heartache. All those things came together.

We were at the Museum of Fine Arts looking at the Raphael and Mozart exhibit and it was so incredibly inspiring. All these diverse things in New York City on the move, night and day. It was exhilarating. I thought, I have to explore all that stuff.

METRONOME: Did you write the song two years ago or recently?

Oh recently. That song is from this year. The song wrote itself truly in 20 minutes. It needed a little bit of tweaking, especially on the guitar part, but it came together.

METRONOME: Do you and Pam go to New York city often and take in a concert or a show?

Her sister lives there. We did a museum crawl two weeks ago. It's nice because we have a place if we want to go and it's right down the street from the Whitney. We go every once in a while and visit her there. We enjoy it.

METRONOME: "In the Late Hours" was a magnificent tune. What inspired that?

Again, *we* are in the late hours. Also, there was this comet that came by last Fall called "The Violet Ghost." It was only around for a couple of days, but you could see it. It struck me. Pam and I were out looking for it and we found it. It was right next to the Moon and it was twilight.

I was feeling okay about being in the late hours. It's okay with me. I'm fairly stable and I still mostly have my health. I'm happy about that. It's really about excepting those things and being okay with it. So that's what that is all about.

METRONOME: Are you still teaching at the college?

Marginally. I gave up the classroom teaching. I do ensembles and private lessons at Salem State. I enjoyed the classroom teaching a lot, but that's enough. Now I'm making a lot of music and putting out a lot of records, but I'm not doing much performing.

METRONOME: How do you do the ensembles?

I go in. It's literally 40 minutes from my place. One day a week now. I also have a lot of students at home through Zoom.

METRONOME: Do you go out and watch people perform?

Occasionally. Mainly classical music because that was my passion and my bread and butter as a kid. Pam loves that stuff, so we're alway trying to find something to go hear. She gets me out and that's good.

METRONOME: Have you seen anyone lately that knocked you out?

I do a lot of YouTube watching. There was a brother and sister act, I can't remember their name, at the Shalin Liu Performance Center. It was just top A+ virtuosity. They were young, ambitious, and passionate.

Young women, classical players these days are just off the charts. They're unbelievable. It's wonderful to see. It just blows my mind. In my day, this was just alien level virtuosity, but it's good to see.

We have a lot of good music around here. The Shalin Liu in Rockport is incredible.

METRONOME: How are you marketing this new album?

I put it on BandCamp first, and I do have some CD sales. I do have a fan base that is supporting me too.

METRONOME: What's coming up for you?

The next thing is a new guitar record because I think I have one more in me.

METRONOME: How many songs are you looking at?

For my guitar records, the pieces are really short because I'm an economist. I don't believe in drawing out every four measures. I just wanna get it over with. I could put out 12 songs, but it would only clock in at about 25 minutes. That's my speed.

METRONOME: What is your favorite guitar that you always reach for?

My Martin OM-28. That is a perfect guitar. It's just great. I love that guitar. It's usually my initial recording guitar.

METRONOME: Are you beyond going out and playing live?

I'm not beyond it at all. I love doing it and I've gotten a lot of good response from doing it. People don't know where to put me. I'm not a Folkie and I'm not Country. Pam keeps telling me, Let's target museum concerts. My audience would be there.

There are some acoustic clubs that work really well for me, but the festivals are better. The big festivals. I'm not beyond it. I love doing it when it comes up. It's just getting motivated again.

METRONOME: Would you like to go out and play this album live?

I have a patron and Pam pushing me to do a CD release show. My patron said he would underwrite it so please find a nice venue. I would do it, yeah. I haven't done it for the last five releases, but now I'm going come on, come on.

-- Brian M. Owens

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The Time Machine



Private Lightning

Photo circa: 1979

Band Members L to R: Steve Keith (bass), Paul Van Ness (guitar), Patty Van Ness (violin), Adam Sherman (vocals), Eric Kaufman (keyboards), Scott Woodman (drums).

Musical Achievements: Private Lightning formed in Boston in 1975. With their debut album on A&M Records in 1980, Private Lightning went national. The band was known for their unorthodox fiddle playing by Patti Van Ness in a rock band. For the last two of their four years they reigned as one of New England's premiere local bands. Despite strings of sold-out gigs, ecstatic reviews and heavy radio play for their independently released singles that preceded their signing, they waited until they knew they were ready.

Where Are They Now: Singer Adam Sherman went on to join The Souls and more recently The Nervous Eaters and The Adam Sherman Band. Paul Van Ness owns and operates Van Ness Creative, a full-service film and video production company based in Beverly, MA. Patricia Van Ness is a composer and lives in Saco, Maine. She is also the Staff Composer for First Church in Cambridge, MA. Steve Keith is the Principal Owner of Baselines Designs: Specializing in Professional Music Production and Creation. Eric Kaufman joined the band Bushwood and released the album, Tidal Wave in 2013. Scott Woodman would go on to be an engineer and work with many artists including Los Lobos, Tom Waits and others.





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Mowesby & The Northern Flicker

The Worcester based sextet, Mowesby & the Northern Flicker is an engaging outfit that is pushing the boundaries of contemporary music as we know it. Drawing insight from artists like Bon Iver, Pink Floyd and Sigur Rós, they offer up an originally unique sound, weaving introspective lyrics with a dynamic, improvisational musical background. I tracked the band down in June and questioned them about their origins and their distinctive music. The following is an excerpt of our interaction...



METRONOME: Where is Mowesby & The Northern Flicker based?

Matt Sowersby: Worcester, Massachusetts is our home base and where I play most often, but our members are from different parts of Massachusetts and New Hampshire.

METRONOME: Who is in the group and what are their roles?

I'm on vocals and guitar. Adam Soucy plays drums, Andrew Davis plays fretless bass, Sylvia DiCrescentis plays violin, Katelyn Mae plays viola, and our newest member, Andy Metzger, plays upright bass, guitar, and sometimes percussion. We all sing backing vocals.

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

Honestly, before the band, I didn't have much of a plan beyond recording a solo demo album and getting comfortable performing on my own, hoping I might meet collaborators along the way. At the time, I envisioned it as more of a studio project built around my songs rather than a band, but it evolved naturally into this group, and I'm really glad it worked out that way.

METRONOME: How long has the band been together?

We had a five-piece band for almost three years, but this spring I asked Andy Metzger to join as a full member after he had been filling in on bass for shows when Andrew couldn't make it. This group feels very well-rounded and has great chemistry as a six-piece.

METRONOME: How did you meet them all?

Mostly by chance. I first met Sylvia through playing weddings for her company, Blackstone Valley Entertainment, that books live music for private events. She joined me for a show at The Middle East in Cambridge in 2022, and that night Adam happened to be playing drums with another artist on the bill. He recognized me from UMass Lowell, introduced himself after the show, and we stayed in touch.

Through Sylvia, I also met Katelyn, and Adam later introduced me to Andrew. Andy originally started filling in on bass for shows Andrew couldn't make. One introduction led to another, and over time I found people who weren't just great musicians, but also understood the emotional space the songs were trying to create. They're wonderful people, and we have incredible musical chemistry together.

METRONOME: How did you come up with the name Mowesby & The Northern Flicker?

I had already been using the Mowesby moniker for a few years and wanted a separate name for the band. "Mowesby" is a partial anagram of my full name. The Northern Flicker is a beautiful woodpecker native to most of North America. I think the first time I heard of the bird was while listening to "Human Hands" by one of my favorite folk groups, Bowerbirds. It just sounded cool to me and had a nice association with nature.

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

I'm really drawn to artists like Bon Iver, Sigur Rós and Peter Gabriel, but we all bring different influences, from prog metal to classical, which is probably why our take on folk music doesn't stay in one lane for very long.

METRONOME: You just released a great new EP called <u>The Long & Lonely Wave</u>. How long did it take to record?

The songs developed over several years. Some began as demos I recorded myself and evolved organically through the band's live performances and everyone's input during the recording process. We have several other songs in various stages of development, so Adam and I took time deciding which ones belonged on this EP and prioritized those for release first. Hopefully that gave the record a cohesive feel rather than sounding like a random collection of songs.

METRONOME: Where did you record the project?

Everything was DIY. My scratch tracks are recorded at my home studio. Typically I send the early tracks to Adam, and he records drums at his studio. Then Andrew records his bass at home. After that we add violin, viola, and upright bass at my studio.

We sometimes rent a larger room for recording strings. When it comes time for me to add my final guitar and vocal tracks, those are recorded at home as well.

METRONOME: Who engineered?

Before the band, I produced and engineered my solo releases in 2020 and 2022 myself, which gave me the freedom to let songs evolve naturally without watching the clock. Now I handle most of the initial editing and arranging of the tracks we record, while Adam has taken over most of the mixing. We work closely on every part of the production, and his engineering contributions have really elevated the recordings. For mastering, we send our finished mixes to Dave Locke so we can have an unbiased set of ears on the final product.

METRONOME: I really liked the song "Perspective." How did that come about?

It's a song about trying to be there for someone who's carrying more than they can hold. Honestly, the core of that song was written for a friend back in high school, but it stuck with me and has existed in a few different versions. With the band version on our EP, it finally feels finished.

METRONOME: "Love Tangled In The Wind" was a great tune. What was the inspiration behind the writing of that?

I actually wrote the melody about five years ago using a free, open-source online sequencing tool called BeepBox that one of my high school students introduced me to. I was trying to create an example for an assignment, but I ended up laying out the verse melody as well as chord and percussion ideas that would later develop

into a full song. The white noise percussion layer from BeepBox even stayed as a vestige in the final mix.

METRONOME: What inspired the lyrics?

An 8-hour deep-sea fishing trip inspired the lyrics. I found myself sitting next to someone whose worldview was very different from my own. The experience made me reflect on the tension between empathy, respectful disagreement, and accountability because some beliefs cause harm to others. Ultimately, the song is a reminder to choose kindness.

METRONOME: "Retrograde" was very ethereal. What was that about?

It's about acknowledging a problem that other people either don't see or don't want to believe is true. It's about living in an unsettled world without losing hope and finding the balance between acceptance and resistance.

METRONOME: What is some of the instrumentation you used for the recording? Did you use anything unusual?

Alongside my dobro we used acoustic guitar, fretless bass, upright bass, drums, violin and viola. We were interested in layering acoustic instruments in ways that felt spacious without losing the intimacy of the performances. We also experimented with samples and found ways to weave them into the arrangements. The reversed sample in the EP's first track, "The Long & Lonely Wave," comes from an iPhone video I recorded in 2020 while experimenting with a loop pedal. The samples you hear on the final track, "Retrograde," were taken from the first track, reversed, and layered beneath the live instruments.

METRONOME: What informs the band's songwriting? Is it personal? Observational? Off-the-wall?

Lyrically these songs feel introspective and worn-in, but they're usually trying to zoom out from being just tied to my experience so that others can relate and have their own interpretation. Sometimes I don't even have the full picture of what I'm writing about in the moment and other times it's very purposeful.

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

Our band started as my solo songwriting project, but the music has become more collaborative over time, and I think that's how it's going to continue. With our layered recording process, the arrangements have become much more of a band effort and a lot of our playing is improvised. Everyone brings ideas that shape where the music ultimately ends up, and sometimes a completed song includes parts I never would have imagined on my own.

METRONOME: Who did the album artwork?

The artwork was created by Sarah Croughwell Lincoln. We loved her surreal collage style because it captured the atmosphere of the EP without being too literal. I discovered her work at a gallery in Lowell, MA, and reached out to see if she'd be interested in collaborating. We had some great conversations, and she created something that felt mysterious while still fitting the emotional world of the music.

METRONOME: If someone was unfamiliar with Mowesby & The Northern Flicker, how would you describe your music to them?

We sometimes say post-folk or Bon Iver-adjacent folk because it can be a useful starting point, but the arrangements tend to wander a bit. We love acoustic instruments, but we also experiment with electronic textures, dynamic contrasts, and letting songs gradually unfold. The lyrics are introspective and touch on topics like mental health, environmentalism and the human connection.

METRONOME: How often do you guys play live?

We play a full-band show every couple of months. We try not to play too often in the same area. I also play a few solo or duo shows each month, along with open mics and bar gigs around Worcester to stay connected. Recently I've also been spending more time checking out the music scene in Easthampton.

METRONOME: Where are some of the places people could see you perform?

Backyards, old mill buildings, coffee shops, dive bars, and arts centers have been some of our favorite places to play. My favorite local spot for a pop-up show is the Melody Maker in Clinton, MA. We also have a show coming up on November 21 at WCUW's Front Room in Worcester that we're really excited for.

METRONOME: Have you shot any videos for your songs?

Yes. For our song "Perspective," I collaborated with two dancers to film a partner dance choreographed by Jess Howard. We shot the entire video in single takes with no cuts with me holding GoPro on a stick trying to keep up with the dancers. It was a lot of fun, and I love the interpretation Jess brought through her choreography.

METRONOME: How can people find you on the internet?

The best place to find us is our website, mowesby.com. There you can sign up for our email list to stay up to date on shows and releases and also buy CDs and merch directly from us. We're also on streaming platforms and social media under @mowesby.

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

We're really proud of The Long & Lonely Wave EP, but it's just the beginning. Since its release we've recorded a new single called "Code Red," which will be out by the time this interview goes to press. We have our sights set on a full-length album and eventually getting our music pressed on vinyl. More than anything, we hope people listen to our music and hopefully stay tuned for what's next.

-- Brian M. Owens

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One Lucky Bastard

Photos by Brian Doherty

After 15 years fronting the Boston-based band Dalton & the Sheriffs and headlining venues like the MGM Music Hall and music festivals, lead singer-guitarist Brian Scully is launching a new singer-songwriter act called One Lucky Bastard with his wife Kate.

Currently holding down weekly residencies in Boston and NYC, One Lucky Bastard is testing the waters for a wider audience that will discover their prolific songcrafting and musicality.

I queried the duo about their shift in direction and they answered candidly about the makings of the act. This is *their* story...

METRONOME: Where is One Lucky Bastard based?

Scully: We initially launched One Lucky Bastard as a New York City-based weekly residency. We're still living just outside of Boston, but we sort of envision this as a songwriting project with a focus on New York City, San Diego, Chicago and Boston..

METRONOME: How long has the act been together?

Scully: We launched OLB in December of 2025 after Dalton went on hiatus, but it's really a formalization of our writing partnership. We've been writing songs together since high school. It's the one thing that has linked every project I've been a part of since 1996. Our goal is to write as many songs as possible.

Kate: We finally gave ourselves permission to focus on the songs together. It's been fun learning how to record and just quickly write the songs, record them, and post them the same day. We're trying not to overthink it.

METRONOME: Is One Lucky Bastard a duo with you and your wife, or is it a solo project? Band?

Scully: None of the above. Our focus for this project is: songs first. Right now that means solo shows, but that's just because that's the least intrusive pathway to getting the songs out there while focusing on writing. There is no logistical overhead here. Basically, the kids go to school, we sit down to write at 9 am, we fumble through recording it and its up on Spotify by that afternoon.

Kate: I would only write what I could picture - Scully singing with the band. It's been freeing to just write everything I want and not worry about where it lands.

METRONOME: How did you and Kate meet?

Scully: Kate and I met in high school and we've been writing ever since. We just released a song that we wrote 20 years ago under OLB, which is pretty sweet.

Kate: We've known each other a long time and grew up together.

METRONOME: What was the initial plan? Studio project?

Scully: It's definitely a writing project. We almost moved to California when we were 23 to try and be songwriters. We view this project as a second chance at the choice. Everything we do is speculative. We're trying to forget most of what we know and have learned about the industry and just make it about the songs.

I've been trying to do this for a long time, but you get to a point where you realize that you are 30 years in and no one has ever really asked you to be a part of the music industry.

We've been extremely lucky. We have a great community that has always supported us and gotten us on some pretty incredible stages, but outside of that community, the industry's perception of who we are or what we do has been, "those are the weird party country guys from Boston." This is an attempt to try and become actual songwriters.

Kate: The songs are at the center. Our initial plan was to write as much as possible. All other aspects of life always push for our attention, but this is the first time that we're trying to prioritize writing.



METRONOME: How did you come up with the name One Lucky Bastard? Does it have any meaning for you?

Scully: I've always felt very lucky. Most people don't get to have our kind of happy. I've always been aware that any success we've had — from shows to our family — has been the result of an incredibly fortunate group of people that built the community around Dalton & the Sheriffs.

"One lucky bastard" is a phrase that would pop into my head in real time as we were moving through our career. We both come from big Boston Irish families and I think that kind of self-deprecating humor is prized. I couldn't believe the name was available.

Kate: It's the perfect name. It just fits because the ones who like it are exactly the people we want listening. They get it.

METRONOME: Who are some of your musical influences?

Scully: My biggest influence is Counting Crows. I don't think my music sounds like Counting Crows, but that band has been the through-line of my life. I love the intelligence of the songs. I love the way the band feels live.

I'm also a big fan of Rhett Miller and Better Than Ezra. I like songs that stand for the band, instead of bands that stand for the brand. I'm a big fan of this neo-folk movement right now with guys like Zach Bryan and Noah Kahan. Again, I don't really write like them, but I find their bravery as songwriters inspiring.

Kate: The amount of time I spent listening to Counting Crows, The Wallflowers, Lisa Loeb, Jewel, Better Than Ezra and Rhett Miller must have left a mark. I love Chris Stapleton's songs. It is all about his voice and the message of the song. I listen to music in the car and I'm inspired by the writing of Old Dominion, Gracie Abrams and Maisie Peters.

METRONOME: Are you still in the band, Dalton & The Sheriffs?

Scully: The full band is on hiatus. I'm still playing solo and releasing some music. We've had several line-ups over the years, but the last line-up was the definitive line-up. I have some dates on hold for 2027. Time is the great equalizer. I'm not sure which way it will play out.

METRONOME: How long have you been with them?

Scully: The band has been around for 16 years. This latest lineup has its roots in 2019 right before the pandemic. Jay Tagg and Dennis Walsh were the mainstays of the band since then.

Joey Pantaleo and Dan Vassallo have been on board for most of that time. There's also Bryce Brashears, who is our First Gentleman of Sound. I've been lucky to have him on board since the early days.

METRONOME: What's going on with Dalton & The Sheriffs?

Scully: I ran out of money. We took a lot of big swings, but eventually it caught up to us when we couldn't figure out that big breakthrough.

Kate: We lived by the idea of "Will we regret this if we don't try it?" We went for it for a long time. We gave it everything we had.

METRONOME: One Lucky Bastard has songs up on Spotify. The songs are excellent. Where did you record them?

Scully: We are up to 17 now, which is awesome. They all start as home recordings in our living room. I've spent a lot of money to record music with Dalton & the Sheriffs. We've done 26 releases over the 16 years, across four live albums and five studio albums, not including 20 or so singles or EPs.

For this project, the goal is just to write them and get them out there. We're keeping it simple and letting the songs, voice, and guitar do the work.

When we find a song we really like, we bring it to Benny Grotto at Mad Oak Studio and he produces and engineers a more formal recording.

METRONOME: Who engineers?

Scully: For "Kenmore Square," "But Tonight" and "Castiglione," Benny produced and engineered. All the rest, Kate and I are figuring out at home on Logic with an SM7B and an Apollo Twin.

Kate: I have really enjoyed working with Benny. He produced our son, Tommy's song as well that he wrote with his brother, Charlie. The band could not make it to the studio and we already committed to the studio time, so the boys got an amazing experience.

METRONOME: I really liked the song "Kenwood Square." How did that come about?

Scully: I went to BU and I spent a lot of time in that Kenmore Square area over the years. I didn't have much success being in a working band before I was 30 —I was in a lot of failed projects — but almost everything I have ever done started in that area, from open mics at Ri Ra, to DIY shows at Copperfield's, to the first Dalton shows at Lansdowne.

I also used to work at NESN in college and spend some incredible time at Fenway during the Pedro years. As we started OLB, I was back again playing at the bars on Lansdowne and I was just struck by how much I still love playing, despite starting back at the beginning again.

It's both daunting and comforting to know how

much work went into moving from the House of Blues Restaurant back in the early 2000s, to headlining every venue on that strip across the 16 years. We wrote the song to remind ourselves that we walked that whole path. I've sung in every building on that street and if we do it right, I think we can do it again.

Kate: Scully woke up with the idea. We were feeling nostalgic and I think he was dreaming it up as he slept. I went to Emmanuel College and have the same love for the area and we had been thinking a lot about college because our oldest is heading to college in the fall.

METRONOME: "Slow Leak" was a powerful tune. What was the inspiration behind the writing of that?

Scully: Well, like most of our stuff, it comes from real life. I was heading out for an opening slot for a country artist in western MA. and ended up getting a nail in my tire. So, I'm on the road filling up every 70 miles to keep it full and Kate texted me that there was now a screw in her tire on our other car.

At the same time, we were sort of dealing with some industry stuff and we were just struck by how much the business side is like have a slow leak on a tire. You don't realize how much it kills your momentum.

Kate: It was crazy. I mean back-to-back days getting nails in tires. The photo art is the picture I texted him of my tire as soon as I discovered the screw. I told him that this was our next song. There are also people in your life that you realize are — and maybe have always been — taking the wind out of your sails.

METRONOME: "Castiglione" sounded very personal. Is there someone you know named Castiglione?

Scully: I'm a huge Sox fan. Growing up, we didn't have cable, but as a result, I got the gift of listening to the Red Sox on the radio. Once I had my own car, listening to the Sox on my drives to gigs has been constant.

When Joe Castiglione announced his retirement, it was really kind of nostalgic for me. It made me miss my grandfather and AM radio and all these things I was lucky to have been able to have in my life. My kids will never listen to sports on the radio. I just felt privileged to have had that in my life and wanted to write about it.

Kate: When Scully was driving late and I was home with the kids, I was always relieved when there was a Sox game he could listen to because I knew it would keep him awake.

METRONOME: Your songwriting has a heavy side to it. Is that just what comes out when you write?

Scully: Well, there's probably a build up. There is a contract you make with your community when you are in a band. The crowd that built Dalton came for the positivity and the heartfelt songs about families and friends. Our job was to share that side of our writing with them.

I think with OLB, we are sort of free to write whatever we want. We're not really selling anything. Some of the songs are completely from Kate's perspective. She'll hand me a poem, like "Easy Goodbye" or "Learning Your Heart" and we'll just find the song version of it. It would be cool to see a female artist record one or two of them, because I may not be the best deliverer of the content.

Kate: Strong emotions have always helped me get the song writing process started. We write what we know. We are very lucky in love. Also, life can be hard and people can disappoint you.

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

Scully: I think we — to a fault — write from personal experience and observation. I think some of it comes from being born in 1980 and not really being fully Gen X or a millennial. I think a lot of creators our age are sort of limited, in that we remember growing up before technology but also being forced to adapt to it during our college years.

Kate: We go for drives and talk about everything. We are in this crazy music world, we are readers and writers and parents. We see all these patterns and connections in real time and it often becomes the initial brainstorming for the next few songs we write.

METRONOME: Your tunes are very much about Boston and our world here. Does that come from writing what you know?

Scully: 100 percent. I went to school for journalism and I think that really influenced my writing process.

Kate: Yes. I look forward to traveling to new places and getting inspiration elsewhere.

METRONOME: How did you meet Kate?

Scully: We met in high school. She was — and remains — much cooler than me.

Kate: Scully used to help me with my math homework. When we started dating, we would go to record stores, buy music, and then listen to it on repeat.

METRONOME: Does she play an instrument? Sing?

Scully: She is pretty great at percussion and we're starting to incorporate that in our OLB recordings. She's also a better singer than she gives herself credit for.

Kate: Lyrics, melodies and percussion are in my comfort zone.

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

Scully: It's the coffeehouse singer-songwriter music revisited.

Kate: I can hear the songs playing in the background of TV shows and movies because they communicate authentic and relatable emotions.

METRONOME: How often do you play live?

Scully: OLB is playing at least once a week, mostly in New York, Boston, and San Diego right now.

Kate: It might make more sense to share when he is not playing. He is usually home on Mondays.

METRONOME: Where are some of the places people could see you perform?

Scully: There's a great spot in New York City called Ulysses Folk House. In San Diego, I play at Patrick's Gas Lamp and in Boston I'm doing Sundays at Roza Lyons.

Kate: We build residencies in places that have the best vibes. You go to a show and you end up meeting the coolest people and have the best time. The community is unmatched in drinking and singing along.

METRONOME: How can people find you on the internet?

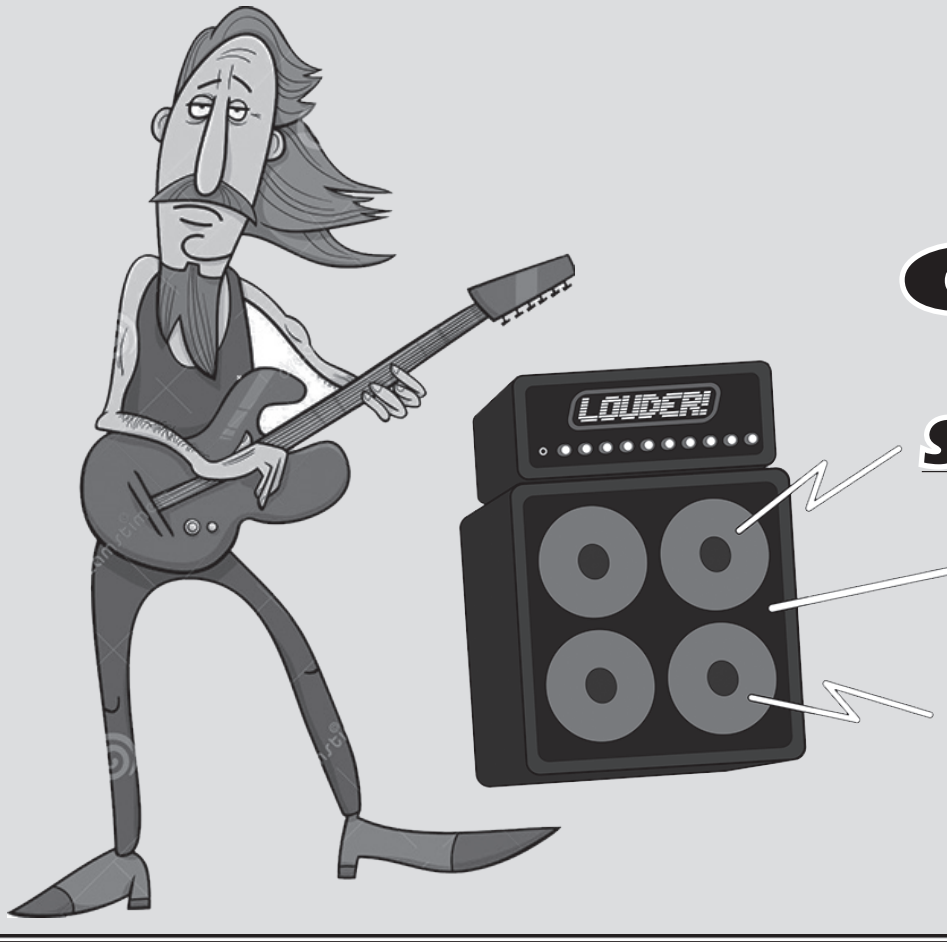
Scully: Instagram is great (instagram.com/one_lucky_bastard), but the music is up on all streaming services as well.

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

Scully: We're basically putting out songs to no one and seeing how they go. We really value someone finding them and telling people they exist.

Kate: Songs are so important. They help us process our feelings and set us up for success. They help us grieve and move forward. They help us understand ourselves and celebrate each other.

-- Brian M. Owens



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Metronome Madness

Hello friends of **Metronome Magazine** and welcome to the **September** installment of **Metronome Madness**. There's always lots of music news to let you in on, so let's get started... **Blow By Blow** an in-depth biography of **Jeff Beck** that digs into his music, his relentless reinvention, and the stories behind the records and collaborations that changed guitar playing forever. It was written by **Brad Tolinski** and **Chris Gill** from **Guitar World**. The book goes beyond the usual "guitar hero" narrative, drawing on his challenging upbringing, early successes and disappointments to explore **Beck's** restless curiosity, his shifts from the **Yardbirds** through jazz-fusion and beyond, and the way he constantly rebuilt his sound while shunning the usual rock-star script. It also looks at the lesser-known chapters: the projects that almost happened, the tours that changed his playing, and how other musicians really saw him. Watch for an in-depth review in next issue. **The Texas Headhunters** will release



The Texas Headhunters Release New Album

their sophomore album, **Rise and Shine**, on October 9 via Hardcharger/ Blue Élan Records. The new release finds the acclaimed guitar-slinging trio of **Ian Moore**, **Johnny Moeller** and **Jesse Dayton** doing what they do best: delivering scorching guitar work, swaggering grooves and the unmistakable chemistry that happens when three of Texas' most distinctive players share the same stage and studio. Since the release of their debut last Summer, **Texas Headhunters** have earned widespread acclaim for their fearless blend of Blues, Rock, Country Soul and Roots music. On June 10, 2026, hundreds of fans gathered at the corner of **West 8th Street and 6th Avenue** in **New York City** to mark the unveiling of the new street sign dedicated to legendary guitarist **Jimi Hendrix**. In co-naming West 8th Street as **"Jimi Hendrix Way,"** this milestone ensures that Jimi's story remains woven into the fabric of Greenwich Village. It is a testament to years of dedication from friends, fans, and community members determined to honor **Jimi's** legacy. "This neighborhood was important to **Jimi**. It was here that he found a creative home," reflects **Janie Hendrix**. "A street sign may seem like a simple thing, but





streets tell stories. They remind us who came before us and whose contributions helped shape our communities. From this day forward, every person who walks past this corner will be reminded of a young musician who dared to imagine something different and, through talent, perseverance, and creativity, helped change the world." String man **Arlen Roth** is proud to bring us **Blues Grass**, an intriguing melding of styles and genres. This sublime slice of Americana blends heartfelt storytelling, masterful musicianship, and the rich soul of roots music. With every track, **Arlen** reminds us why authentic American music still matters. "**Blues Grass** was really a labor of love, especially because of my feelings for the Blues and for Bluegrass and Country. I wanted to meld these genres together," says **Roth**. "My **Rank & File Band** assembled for this project were wonderful to play with and sure are the real thing. I hope this album shows folks another part of my musical vocabulary!" **Rush** singer/bassist **Geddy Lee** has shared a surreal moment from the start of **Rush's Fifty Something** tour, describing an encounter that left him questioning whether the band's late drummer **Neil Peart** was somehow nearby. The bassist-and-vocalist was asked whether he has felt **Peart's** presence during the run. He laughed at the "spooky question" before revealing a story from the tour's opening night in Los Angeles. Appearing on Toronto's Q107, he was asked if he's ever felt Peart's presence since his death in 2020.The 73-year-old rocker responded: "Spooky question! "Well, it's funny. I'll tell you a little story. After the opening night, we were staying in L.A., and I was texting Al [**Alex Lifeson**]. We were in the same hotel, but we were texting each other. "My door to my room was open a crack, and the posters for **Rush's Fifty Something** tour have two birds on a wire and the one bird is flying away. I looked in front of me, on the floor, and there was a bird on the floor that looked just like that bird in the poster. I was kind of shocked. And, you know, I love birds, so I approached it, and it flew by me and flew into my bedroom and sat on the edge of my bed. And when I approached it, it was like it was looking at me, and then it flew out the door. So, I quickly ran to the computer and was texting Al this crazy story that had just happened." **Lee** stressed that he's not someone who believes in "mumbo jumbo," but admitted the timing and symbolism made the moment feel "remarkable."

PASSING NOTES: On July 18, 2026 we lost **Jennifer Finch**, long time bassist and frequent songwriter of late 1980s and 1990s Los Angeles all female grunge band L7, from an aggressive brain cancer. She was 59 years old. In intervening years until the 2014 reformation of L7, she also played in OtherStarPeople, The Shocker, Sex in Progress and was always a successful photographer with a few notable acting parts; On July 31, we mourn the passing of one of Boston's most unique musicians, **Jeff Conolly**, from Bladder Cancer. He was 69. Conolly started the garage punk band **DMZ** in 1976. From there he created **The Lyres** in 1979, whose line-up changes defied counting. He was famous for such classics as "Help You Ann" and "She Pays The Rent" but also for choice obscure 1960s garage and soul covers that he truly made his own, no doubt inspired by his legendary record collection. He always sang and/or played his Vox Continental keyboard. He did spend a brief time in San Diego from 1989 to about 1990 attempting to tap into their garage rock scene and building helicopters for a living, but quickly returned home to Boston; On 15 June, singer **Bonnie Tyler** woke up from the medically induced coma, although she remained "very unwell." **Tyler** underwent emergency surgery in Faro, Portugal, near where she lived, to treat a perforated intestine, and was placed in an induced coma in the intensive care unit. When doctors attempted to bring her out of the coma, she suffered a cardiac arrest and was resuscitated. She died from complications of the illness on July 8, 2026. Known for her distinctive husky voice, she came to prominence with the release of her debut studio album **The World Starts Tonight** (1977) and its singles "Lost in France" and "More Than a Lover." Her 1977 single "It's a Heartache" reached #4 on the UK singles chart and #3 on the US Billboard Hot 100. In the 1980s, **Tyler** ventured into rock music with songwriter and producer **Jim Steinman**. He wrote **Tyler's** biggest hit, "Total Eclipse of the Heart," which sold over 13 million copies worldwide and was released as the lead single from her UK chart-topping album **Faster Than the Speed of Night** (1983). **Steinman** also wrote **Tyler's** other major 1980s hit, "Holding Out for a Hero." **Tyler** was 75 years old; **Clive Davis**, music executive and champion of legendary pop artists, has died at 94. The record executive was instrumental in shepherding the successful careers of a number of monumental music stars, including Aretha Franklin, Bruce Springsteen, Janis Joplin, Billy Joel and especially, Whitney Houston; **Glen Hansard** died July 29, 2026. The Irish singer who won an Oscar for the musical movie **Once** and that led the bands, **The Frames** and **The Swell Season**, died following a single vehicle motorcycle crash in Dublin. **Hansard** was 56 years old.

VIDEO'S OF THE MONTH: **The Gorge**- Two operatives (Miles Teller; Anya Taylor-Joy) from different countries are appointed to posts in guard towers on opposite sides of a classified gorge that holds horrors below. Once they find out what's down there, they systematically try to eradicate the problem; **Sebastian Maniscalco: Beyond The Punchline**- An awkward interviewer, Graham Bensinger and his crew head to the Chicago suburbs to sit down with stand-up comedian **Sebastian Maniscalco**. **Maniscalco** reflects on his early days working at the Four Seasons Hotel before getting his big break. He delves into his comedic style and creative process, explaining how a negative mindset fueled his success. **Maniscalco** also opens up about his friendship with comedy legend **Jerry Seinfeld**. **Sebastian** should be praised for his handling of the ridiculous questioning approach of Bensinger; **Downtown Abbey: The Series**- **Downton Abbey** is one of the finest British historical drama television series set in the early 20th century, created and co-written by Julian Fellowes. It first aired in the United Kingdom on September 26, 2010 and in the United States on PBS, which supported its production as part of its Masterpiece Classic anthology, on January 9, 2011. Watching the show again is better than the first time! Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more stories from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY VIRGO, YOU VIRGIN YOU.** Thanks for reading.

--Compiled by Brian O.

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Musician's Autobiographies

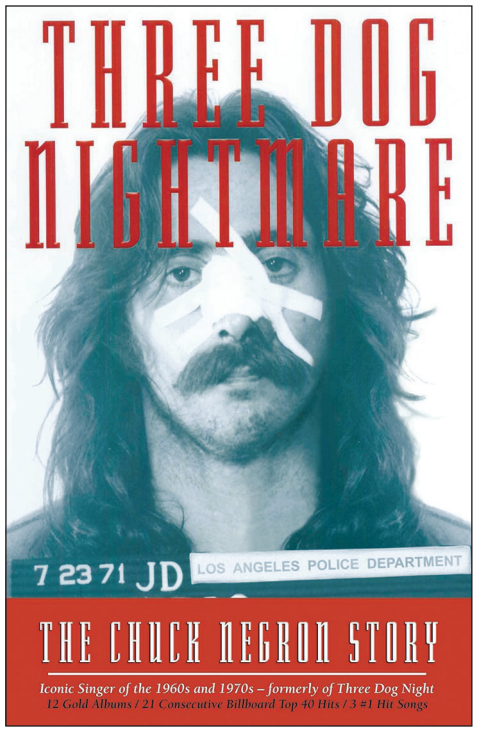
• Book reviews by Alex Gecko •

Rock music Autobiographies: Last of The 1940s

The 1940s born generation that created what we now call classic rock are now pretty much at the end of their journey, musically or on paper, but a few Autobiographies can still be found through careful detective work.

Perhaps at some stage, posthumous publications may emerge if we are lucky. The vast majority of new material is coming from the now also aging baby boomers. The late 1940s rockers managed to catch the late 1960s but then managed to evolve the genre into its myriad of sub styles for ever more variety.

Chuck Negron (1942) published he latest edition of **Three Dog Nightmare; The Chuck Negron Story** in 2017. The 60s and 70s band Three Dog Night didn't really stand the test of time on account of not writing their own songs, but nonetheless were hugely popular and sold millions of records. Their main singer, Negron recounts his bewildering story from his humble NYC working class beginnings in near perfect chronological order.



While he was also a talented Basketball jock, his main gig and largest problem was narcotics. Singing in a Rock & Roll band was a fortunate happenstance.

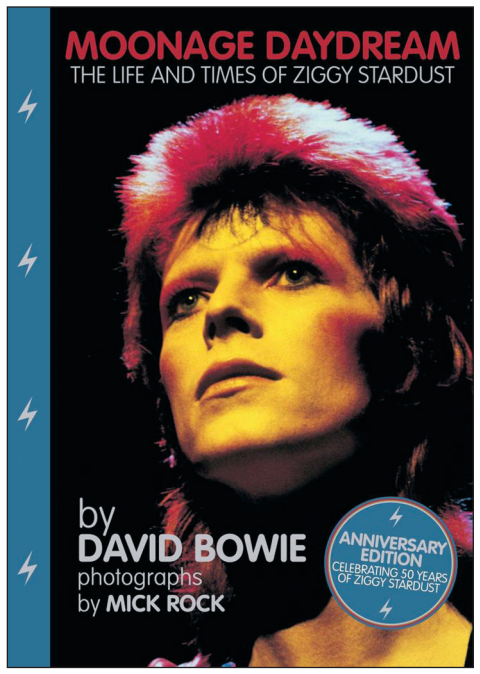
Having come in via the studio and producer side, the emphasis was always commercial rather than through sheer luck becoming a cult phenomenon. Chucks permanent mission to keep dope sickness away overshadows his art and his families until he finds his peace on his 38th attempt. The pathos of needing to hit rock bottom several times is all too self-evident, nevertheless the book is an easily digestible page turner with plenty of quotes from the participants.

Negron did use Ghost-writers to put his tapes together, but wrote the nearly hundred page afterword where he updates the last 20 years. Chuck Negron passed away in February 2026.

David Bowie (David Robert Jones 1947) published **Moonage Daydream; The Life And Times Of Ziggy Stardust** together with photographer Mick Rock first in 2002 as a limited edition and then gain in 2026 as a reissue. It is one of those dreaded coffee table books, but about your only chance at any written content from David Bowie who died in 2016.

Bowie had a decent start in the 1960s and had a noteworthy hit with "Space Oddity" in 1960. The Ziggy Stardust album and 1972-1973 tour without a doubt made him a superstar. The book text can be seen as large stage instructions, style notes as well as lightweight commentary on the tour and a smaller extent the interaction with the backing band.

Bowie instinctively figured out how to cut through the early 1970s hippy debris with his very polarizing, yet colorful androgynous image. He also experimented with mime and theatre groups. As mercurial as he was, at



the end of the exhausting tour, having achieved his goals, he moved on to what suited him next.

The colorful photos of him (and to an extent the Spiders From Mars band) and umpteen costumes ably illustrate the artistic and business proposition. Nevertheless, looking past the icon, one notices the ropey backdrops and lack of stage props as all the budget went into clothes, not props. All of that would have to be thought of years later.

The book, nearly as large and thick as a traditional phone book, will however interest die hard Bowie fans more than music fans at large.

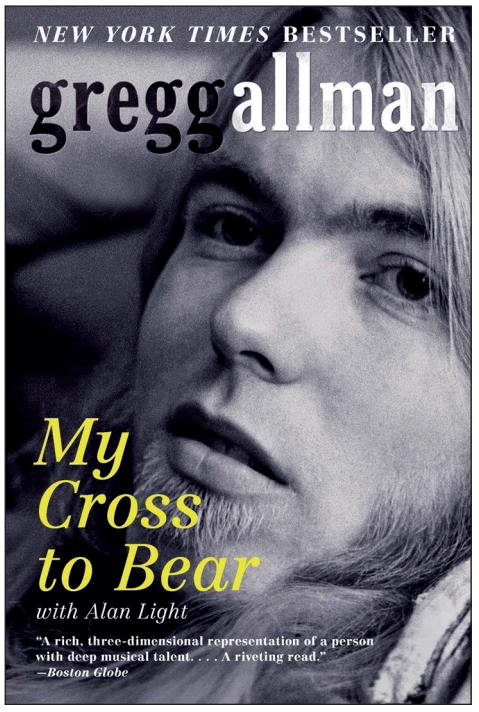
Gregg Allman (1947) published **My Cross To Bear** in 2012 with ghost writer Alan Light. **The Allman Brothers**, Gregg and Duane, basically invented Southern Rock and became the stuff of legends in the late 1960s and 1970s after learning the ropes with covers during most of the 1960s.

Duane became a guitar hero, but was tragically killed in a motorcycle accident in the 1970s, leaving Gregg to carry on with the rest of the gang. He recounts the modest upbringing in a single parent home and how they honed their chops in a thick southern accent that actually transferred to the pages of this book.

He gives you loads of background to the earlier classic tunes, the touring and recording as well as a lot of atmosphere. The ever escalating alcohol and narcotic problem is not glanced over and becomes the secondary theme.

Allman offers loads of quotes to illustrate particular episodes, but not all of it would be regarded as dialogue. The vernacular and grammar reflects the tape recordings transferred to text and edited into a cohesive whole that give it about as much authenticity as sitting with him on the porch of his former Macon home. Family and band members feature prominently and achieve full 3 dimensionality thanks to Allmans emotional connection.

His issues with his wives, including Cher, are well documented. All in all, despite the drug and health problems,



Greggory, as he preferred to be called, emanates a bright and shiny aura of child-like wonderment throughout. He died in 2017 at the age of 69.

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