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METRONOME

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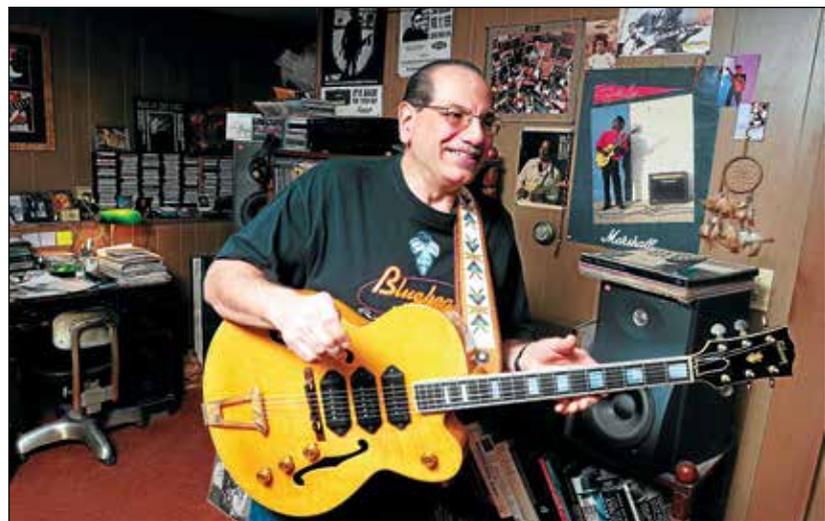
Sparky



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One Dime Band



Paul Gabriel

Metro Scene

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PERFORMANCE CENTER**
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1/11- Juan de Marcos and the Afro-Cuban All Stars
1/18- Terence Blanchard and The E-Collective
1/28- Marcus Prince: Hearts on Fire—I Won't Be Silent
1/30- Soundscapes of Spain: From Flamenco Roots to Fusion featuring Sonia Olla, Ismael Fernández & Olivia Pérez

**BLUE OCEAN
MUSIC HALL**
Salisbury Beach, MA.
(978) 462-5888

1/10- Rolling Stones Show presented by Next Best Thing
1/24- Mother of A Comedy Show with Kelli Louise, Christine Hurley & Kelly McFarland
1/26- Frozen Brunch & Skating Party

**BRIGHTON
MUSIC HALL**
Allston, MA.
(617) 779-0140

1/10- Alec Hutson: Presents 'OK Computer'; Julie Rhodes
1/11- Book of Love
1/13- The Almost; All Get Out; Ghost Atlas; Rowdy
1/17- Sixfoxwhiskey Album release; Rustic Overtones; The Buffers
1/22- Led Zeppelin 2 Plays III: a 50th Anniversary Celebration
1/23- Best Night Ever: One Direction Vs Jonas Brothers
1/25- The 69 Eyes; Wednesday 13; The Nocturnal Affair; The Crowned
1/26- Hands Like Houses; Dead American; Picturesque
1/29- Phora
1/30- iann dior; Landon Cube; Poorstacy

**BULL RUN
RESTAURANT**
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1/5- Past Life Regression Circle Brunch w/ Brandie Wells
1/9- the Subdudes
1/10- Sarah Borges & the Broken Singles
1/16- Kerrville North
1/17- Ellis Paul
1/18- Steve Forbert; Offtett's "Midlife Monkeyshine" CD release (Ballroom)
1/19- Albert Lee Band
1/24- Deadbeat w/ Guest Mark Karan
1/25- The Fools

CHAN'S
Woonsocket, R.I.
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1/3- Brian James Quartet
1/4- Heidi Nirk Band
1/10- Anthony Geraci & the Boston Blues All Stars
1/11- Jeff Pitchell & Texas Flood
1/17- Junior Watson All Stars
1/18- Greg Abate Super Sextet
1/24- Lisa Kay tribute to Amy Winehouse
1/25- Tribute to Debra Mann w/ vocalist Dane Vannatter, saxophonist Dino Govoni, pianist Tim Ray, bassist Dave Zinno and drummer Steve Langone
1/31- Duke Robillard Band

**CHEVALIER
THEATER**
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1/8- Shin Lim
1/25- The Princess Bride: An Inconceivable Evening with Cary Elwes

CITY WINERY
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1/1- Chris Trapper; Sarah Borges
1/2- Lyfe Jennings
1/3- Kashmir - Live Led Zeppelin Show; Chad Perrone
1/4- Wanted: DOA - Bon Jovi Tribute
1/5- Kindred the Family Soul
1/7- Jake Clemons (E Street Band)
1/8- Avery Sunshine
1/10- Marc Cohn; Jesse Valenzuela (of the Gin Blossoms)
1/11- Marc Cohn
1/12- Jon B (Early Show) - 1/12/20
1/13- Chris Mann: Gershwin to Gaga ; Cheikh Lô
1/14- Ranky Tanky
1/15- Taimane & Her Trio
1/16- Harpoon Beer & Cheese Pairing; An Evening with Phillip Phillips
1/17- An Evening with Phillip Phillips
1/18- Honeysuckle
1/21- Elle Varner; J Brown; Hemi Rudner Solo Show
1/24- The Heather McDonald Experience: Stand Up Comedy and Juicy Scoop; An Intimate Evening With Billy Gilman
1/25- The Heather McDonald Experience: Stand Up Comedy and Juicy Scoop; Driftwood
1/26- Yuna
1/28- Denny Laine and the Moody Wing Band
1/29- Dan & The Wildfire; Jake Swamp and the Pine
1/30- Eric Roberson - Music Fan First 10th Anniversary
1/31- Roomful of Blues; The Weeklings

CLUB PASSIM
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1/2 & 3- Alisa Amador; Nate D'Angelo
1/4- Don White; Esther Friedman
1/5- Peter Mulvey's 12-Hour Concert
1/6- Songwriter Tribute Night
1/7- Catie Curtis: Post-Holiday Revelry with Elana Arian and Rose Polenzani

1/8- Stars in Our Midst
1/9- Culomba album release
1/10- Meg Toohey album release
1/11- Americana
1/12- Masters of Hawaiian Music w/George Kahumoku Jr, Led Kaapana and Kawika Kahiapo
1/13-Kora Feder and Bella White
1/14- Lauren Balthrop & Sean Trischka
1/15- Rachel Sumner Band; Pretty Saro
1/16, 17 & 18- Boston Celtic Music Festival
1/19- Billy, Jimmy & Dave
1/20- Massmouth Story Slam
1/22- Hayley Jane; Giovanina Bucci
1/23- Taarka
1/24- Kemp Harris
1/25- Les Sampou; Jay Psaros; Julian Rundlett & Gail Finnie Rundlett
1/26- The Revenants & Hank Wonder
1/27- Sheila Del Bosque and Nacho Gonzalez with Albino Mbie
1/28, 29 & 30- Ryan Montbleau; Lizzy McAlpine
1/31- Lindsay Foote CD release; Kaiti Jones

EMERALD ROSE
Billerica, MA.
(978) 667-0500

1/3- Tom Yates
1/10- Everett Pendleton
1/18- Chris Fitz
1/25- Seth Connelly

HOUSE OF BLUES
Boston, MA.
(888) 693-BLUE

1/2- The Guilty Feminist w/Deborah Frances-White
1/4- Colors Worldwide presents: R&B Only
1/6- Motion City Soundtrack
1/7- The Dead South
1/11- Chris Lane- Big; Big Plans Tour
1/15, 16, 17 & 18- deadmau5; Cube V3
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1/21- Atmosphere
1/22- Armin Van Buuren (18+)
1/25- Greensky Bluegrass

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1/30- Tori Kelly
1/31- Grace Potter

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1/4- Patty Larkin; The Parkington Sisters
1/9- Satisfaction: Rolling Stones Show
1/16- Steve Forbert; Dennis Brennan
1/17 & 18- Cheryl Wheeler; Kenny White
1/19- Junior Watson
1/24- Courtney Barnett; Hachiku
1/28- Son Little
1/31- Moondance: Van Morrison tribute

MAIN STREETS MARKET & CAFE
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1/2- Pete and Steve
1/3- The Rampage Trio
1/4- BJ Magoon & Driving Sideways
1/6- Brukelele Night
1/7- Open Mic hosted by Tom Langlais
1/8- Dwayne Haggins
1/9- Kenny Selcer and Roberta Lamb
1/10- Piper Road w/Maria Frattura
1/11- Malin
1/14- Open Mic hosted by Tim Fiehler
1/15- Al Cath & Bob Calla
1/16- The Acton Music Project
1/17- Becky & The Swinging Bards
1/18- Workingman's Band
1/20- Bonnie - Celtic Music Rehearsal
1/21- Open Mic hosted by Bruce Marshall
1/22- Bruce Marshall Sessions
1/23- Nate Burgoyne
1/24- Bobby Kane
1/25- Sonic Union
1/28- Open Mic w/ Stacy Swider & Chris Schalick
1/29- Rivers Between
1/31- Sarah and The Joys

MIDDLE EAST RESTAURANT & NIGHTCLUB
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Upstairs

1/3- Squeeza; Heavy America; Lone Wolf

James; Sundown X
1/4- Charing Cross; The Franklin Underground
1/6- A Sunday Fire
1/10- Christian Martin; Beats
1/11- Lyres Record release party
1/17- Megan & Liz
1/18- Barrence Whitfield & The Savages; Muck and the Mires
1/19- Barishi; WVRM; Zombie Apocalypse; Ether Coven
1/20- Eva B. Ross & Jack Symes
1/21- Nightly; The Wildlife; Sawyer
1/24- Moon Tooth
1/28- Run River North; New Dialogue
1/29- Arms and Sleepers (with live drums); il:lo; drab

Downstairs

1/3 & 4- 2nd Annual NYE Hangover Cure
Comedy Festival featuring: Cris Machado, Tim McIntire, Matt Barry & Chris D
1/16- Cracker; Camper Van Beethoven
1/17- J.I.
1/31- UK vs. AUS Dance Party

MIDWAY CAFE
Jamaica Plain, MA.
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1/2- Richie Parsons
1/3- Mystical Misfits; World Wise; Keith Curbow Studio Band
1/4- The McGunks; Hamhocker; We Own Land; COB; The Shoats; Amy Mantis & the Space Between; The Stupid Robots; Threat Level Burgundy
1/5- Big Giant; The Wrong Shapes; Boom Vang; Chris Wagner of Modern Day Idols
1/7- Morgan Miller; Celseigh; Jake Perrone; Elsie Eastman
1/8- Fully Celebrated Orchestra
1/9- Britt Walsh
1/10- Uncle Johnny's Band; Sunshine Riot; The Instigators; If We Go At All; The Only Things
1/11- Crow Follow; The Scintillators; The First Supper; ydavewhy; Nick Barbarian; Loser's Circle; The Runouts; CE Skidmore
1/12- Martin/Morrel/Fredette; Lower Fallsp
1/13- Bad-ass Burlesque Punk Rock Dance Party
1/16- Jamie Cain
1/17- Mystical Misfits; Killian Whall
Killian Whall

1/18- M.O.T.O.; Cruchtime; 1.4.5; Triple Thick; Butterscott
1/19- Feed the Beast; Devils Nite Out; Reaver; DV8
1/23- Travels With Brindle
1/24- Uncle Johnny's Band; The Young Americans (Tribute to David Bowie) with special guests Gene Dante & The Future Starlets
1/25- Firstbourne; Audio Vex; Frnemy; City of Dis
1/26- Midway or the Highway Open Mic
1/30- Rachel Lime
1/31- Mystical Misfits

ONCE!
Somerville, MA.
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1/4- Barefoot Young; The Young Prophet; Slow Loris
1/6- Geeks Who Drink Pub Quiz
1/7- Ezra Furman
1/8- Toth
1/9- Abbie Barrett Band; The Hats; Bearmonster
1/10- All Mod Cons 30th Anniversary Bash with The Cretins, Didn't Planet & more
1/12- Catch a Dinosaur; The Deadliners; Deadly Nightshade Family
1/13- Geeks Who Drink Pub Quiz
1/14- Ezra Furman Residency
1/20- Geeks Who Drink Pub Quiz
1/21- Ezra Furman Residency
1/26- Karaoke with Friends
1/27- Geeks Who Drink Pub Quiz
1/28- Ezra Furman Residency
1/29- Nascar Aloe; Crossroads
1/30- Chris Farren; Retirement Party; Macseal
1/31- Fruition; Caleb Elliott

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

1/11- Hunks The Show
1/15- Fossils
1/17- Magic City Hippies; Tim Atlas
1/19- The Motels; Bow Wow Wow; When In Rome II
1/23- Aunt Mary Pat
1/25- The Elovaters; Roots of Creation; Crooked Coast; Surfliner
1/28- Cory Wong w/Guest Scott Mulvahill



1/30- Lauren Alaina; Filmore
1/31- Lane 8

REGATTABAR
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1/25- Darrell Nulisch
1/30- KCL (Krantz Carlock Lefebvre)
1/31- Nando Michelin - Ebinho Cardoso

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1/3- Loston Harris Trio
1/4- Louis Hayes: Serenade for Horace
1/24- Jon Regen

WILBUR THEATER
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1/3- D.L. Hughley
1/4- Chris Fleming
1/9- It's Happening with Snooki & Joey
1/10- Godfrey
1/11- Brendan Schaub
1/14- Judge John Hodgman
1/18- Gary Gulman
1/23- Jackson Galaxy
1/24- Nikki Glaser: Bang It Out
1/25 & 26- Girls Gotta Eat

ZORBA MUSIC HALL
Lowell, MA.
(978) 569-7233

1/11- Mike Slater Tribute to Elvis
1/25- Bouzoukia - Fotia Live

All Things Music Since 1985!



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Paul Gabriel

by Brian M. Owens

Singer-songwriter-guitarist Paul Gabriel has been a staple on the Connecticut Blues scene for decades. His impressive resume speaks for itself and features a string of high profile musicians he's played with along with the many accolades and awards he's received over the years. Yet "Gabe," as he's affectionately known by his friends, isn't one to rest on his laurels. He's just unveiled an outstanding new CD, Man of Many Blues, that may very well be the best work of his longstanding career. I caught up with Paul during a beautiful afternoon in October and we discussed his compelling musical journey and some of the six string weaponry he's used along the way...

METRONOME: Are you an original Connecticut native?

Paul Gabriel: Yes. I was born in Bridgeport and moved to where I am now in Trumbull. It's where I got my real interest in music when I was a kid.

METRONOME: Did you grow up in a musical family?

No, not at all.

METRONOME: How did you catch the music bug?

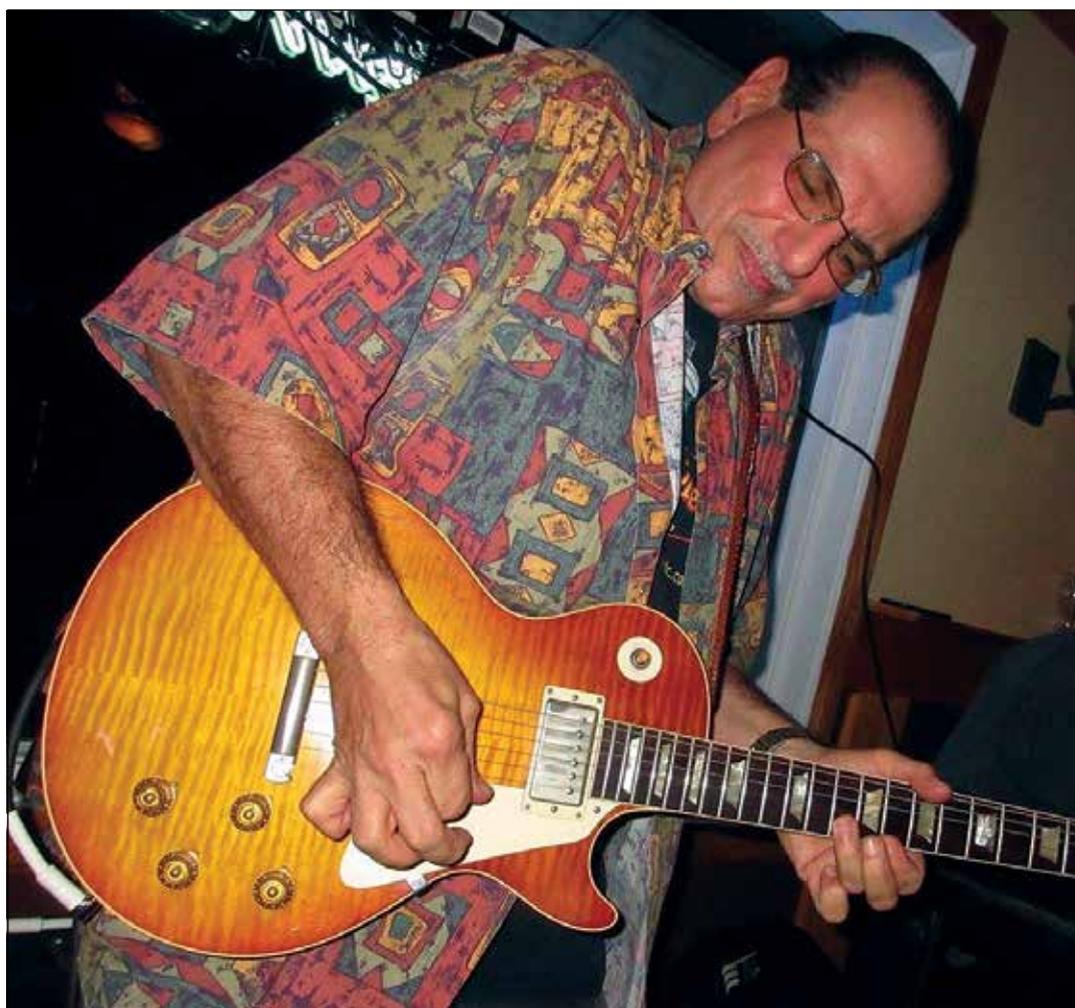
When I was about ten, I was a big fan of the Ozzie & Harriet Show. I would sit and watch Ricky Nelson with my grandmother who actually bought me my first guitar. She was my biggest advocate knowing that was what I really wanted to do at a very young age. She was very supportive and bought me my first electric guitar. We would watch the show every week and waited until Ricky Nelson came out with the band. That's where I really got my first interest in it because the guitar player was James Burton. It started to develop from there. Ricky Nelson was my first major influence before I started playing. The Everly Brothers had a big part in that too for me.

As I started to play, I got interested in the actual players. One of the very first songs that I learned was "Honky Tonk" by Bill Doggett. It was a hundred guitar lessons in one song. It had fantastic guitar parts by Billy Butler, who I believe was the guitar player.

Inherently, I had a love for the blues, but didn't know it yet. I listened to a lot of R&B at that time also. I would listen to a

lot of James Brown. Of course my second musical love is a Hammond B3. I actually have a couple of records of James Brown playing instrumentally as a Hammond organ player. I don't think many people even know about those albums but they were really great.

So I got interested in guitar players that were not soloists. They were just great rhythm players. That's how I learned how to play rhythm too.



METRONOME: Were you learning from the records or did you start to take lessons?

I did take lessons in the very beginning. My teacher was from New Haven. He was a jazz guitar teacher. I went through the typical Mel Bay books and learned how to read music while learning a minimal amount of music theory. It didn't really take shape until later.

I did have one other teacher a little later

on from Bridgeport that gave me a lot of great chord knowledge. His name was Nick Soares. I learned a lot about chords from him. I wasn't a quick learner. It took me a while to get things.

As I look back, it makes sense. The very first band I was in when I was fourteen, I started to write songs. It was right around the time when music was in an upheaval. We were listening to R&B and all of a sudden The Beatles came in. We didn't know what they

blues. A really good friend of mine, Robert Fort, that I went to college with, was a great Hammond organist. He was playing in a band called Good Hill. They were years ahead of their time. He was solely responsible for me picking up the guitar again and starting to play. We would be in college and he would say, "Why don't you start playing the guitar again? This is what you should be doing." He said, "This is what we're going to do. I want you to come to a rehearsal with Good Hill and I want to play you something. This might be what you need to get back in to it." I said, Okay. I went to the rehearsal and he locked me in a room with a record player. He said, "I'm not going to let you out until you say you're going to play again, but you're going to listen to this record and tell me what you think." At that point, I had no choice so I listened to the record and it was phenomenal. I didn't know who it was but the guitar player was just unbelievable, the songs were great and the whole thing had a great vibe. It turned out to be the first Paul Butterfield album. That was my first introduction to the guitarist Mike Bloomfield that then and even now is still one of my absolute favorites guitar players.

I said, Okay, you win. So he let me out of the room and sure enough I pulled out my guitar and started working at it again. Over the years, we never lost touch and I never forgot what he did for me. Fifty years later, I play with Mark Naftalin quite often. We've been playing on an informal regular basis for about twenty years. He's from the area now. He lives in Westport where his wife is from.

METRONOME: How serendipitous is that to be able to play with him?

That was amazing for me because he was producing blues festivals. He booked one of my first bands Blues in The Face on a couple of his festivals. We got to know him. He knew I was very inspired by Mike. It's amazing that years and years later I get to play with him quite often. Last year, we played a gig together on the anniversary of Mike's death and everyone got this vibe at the very same time- we felt that Mike's presence was in the room.

METRONOME: What kind of guitar do you play?

were doing but we realized they were great songwriters. I appreciated the The Beatles and what they did but I stuck with my R&B roots. By the time I was sixteen, I wasn't getting anywhere with this and stopped playing. I got interested in racing cars. I was a driver for about three years but I didn't play.

I was still listening to James Brown and Etta James and all these R&B groups and started to realize my ear was tuned in to the

Eric Clapton and Mike Bloomfield both played 1959 Les Paul guitars. This was one of the best guitars ever made so I fell in to that and had to get one. Over the years I've had many and I'm still using one. I've tried every guitar on earth and still come back to this one. The last four or five years I've used a Les Paul exclusively with a Fender Super Reverb amp. That's what I used for my new album, The Man of Many Blues.

METRONOME: When did you start fronting your own blues band?

My rock band has just broken up and I was broke. A friend of mine who owned a guitar store in New Haven called me and asked, "Are you looking for a gig?" I said, Yes I am. He said, "There's a guy in New Haven who's a great singer and he's looking for a guitar player." It turned out to be Michael Bolton (Bolotin). At that time he was a rhythm and blues singer. I went to see the band and they were terrific. I met with him and he asked if I could play slide guitar and I said, Yeah. I played him a couple of things and he handed me two albums and said, "Okay, you start Friday."

I ended up playing with him for two years and made all my major musical connections in the New Haven area that I still use today. I got to be myself in that band. That led me to my first series of groups called The Paul Gabriel Band. It was fronted by the singer Howard Eldridge. He played with Matt Murphy and the secondary version of the Blues Brothers.

You asked when I started fronting my own band but even in all the Paul Gabriel Bands, Howard was the singer all the time. I started singing around 1998. I continued writing and had a lot of help from Michael Bolton, Howard and this woman named Georgia Lewis. They would all give me tips on what to do and what not to do. They all said you have to believe what you're singing. Over the years, my singing has developed. I still don't call myself a singer, though with my new record a lot of people are accepting it pretty well.

METRONOME: How did you strike up a friendship with Duke Robillard who produced your last two albums?

I saw him in the original Roomful of Blues at the University of Bridgeport right around 1969. When I saw him play I said, Wow what is this guy doing?

I met him when I was playing with Michael Bolton. I used to play endlessly at a club in New Haven with Michael called Toad's Place. I must have played there 400 or 500 times. One night I went in to see Duke and introduced myself. We kind of hit it off. When I first started the longest running original band that I had which was called Blue In The Face. We did three albums with that band and Howard was the singer. We did a bunch of shows with Duke and James Cotton. I opened up for Duke a number of times and that forged our relationship more.

I inspired me a lot.

Sometime around 1983, I got together with him at his house in Providence, Rhode Island. He showed me how to make my solos swing like his did.

METRONOME: So he broke it down for you in a scientific way?

Absolutely. He said when you want it to swing you have to use an odd number of notes and approach it like a horn player. For hard core straight blues, you use an even amount of notes. I understood what he was saying but asked how do you do that? He gave me some exercises and sure enough it worked. More and more time went by and we forged a friendship. He always would ask me to sit in when I would see him play.

During the time that I had Blue In The Face, I had a manager that could get us involved with theater shows. He did some leg work and got us on a tour with B.B. King. We did what we did and it went over like a million dollars. We played with B.B., Robert Cray, James Cotton, Delbert McClinton, and started playing festival gigs.

Then I started opening up for Duke as a solo artist. I had written a bunch of songs for a new record and one of the songs was called "Roomful of Blues." Although the song didn't have anything to do with Duke's band, I thought it would get his attention. I played it and asked Duke, What did you think? He said, "Did you record that yet?" I said, No, not yet. He said, "Why don't we

do a record?"

METRONOME: What year was that?

This would be 2012. I did the solo thing for about five or six years. It helped me develop my songwriting and to develop my vocals. The next thing you know we set up some dates to get things going.

METRONOME: Was it a solo record?

No. I think Duke wanted me to use his band, but I had some players. Bruce Bears played and the horn players from Roomful played on it. The album was called What's The Chance.

METRONOME: Who else was in the band for the album?

Nick Longo on drums, Larry Follstrom on keyboards and Billy Bileca on bass.

METRONOME: How did you get hooked up with your record label?

Half way through the project, Duke said, "I'm going to contact someone I know that has a label and try to get you signed to his label." It turned out to be Jesse Finkelstein from the Shining Stone Music Group. Jesse heard it about half way through and sent me a contract. He said, "If you're interested, sign it for a deal." That's never happened before. We did that and the record came out. We got nominated for a Blues Music award.

METRONOME: When was the album released?

2014. It sold respectively well. The fact that I was signed to a label with a group

of people that were influential in the blues industry was just wonderful. The album charted for almost 25 weeks. It got 40 or 50 really nice reviews. It was highly successful in that respect.

For the next few years, I continued to write and put together another fifteen songs for another record which turned out to be Man of Many Blues. Prior to that, the Connecticut Blues Society awarded me with a Lifetime Achievement award as player, songwriter and band leader. Then not too long after that, I was inducted in to the Connecticut Blues Hall of Fame. That gave me an extra boost.

Once again, I called Duke and said, I have another bunch of songs, what do you think? I recorded all of them as thirteen videos solo and sent them to him so he could get an idea. He said, "I have to clear some stuff off my schedule. This is an incredible group of songs, but let's use mostly my band and anyone else you want to add in. Which is what we did this time- Mark Teixeira, Bruce Bears, Mark Earley, Doug James and I had Lonnie Gasparini play some Hammond also. It got off to a tremendous start and just continued that way.

METRONOME: Can you tell us how you met your bass player and executive producer for Man of Many Blues, Frank Davis?

I was incredibly fortunate to have a new executive producer for this record, Frank Davis. Frank and I played on the road together in the early 1980s. He was interested in what I was doing and started to come out and see me. We talked a few times and he asked, "What are you going to do with this?" I said I'm trying to get someone to back me on this. Duke's willing to do it but I don't have an extra \$20,000. He said, "I do. I'd like to back your new record, but here's the deal... I want to play on it too." I said, That's fine with me. Let's get together and see what songs you feel comfortable with.

I had hired two bass players already, Scott Spray from Johnny Winter's band and Paul Opalach who was from Blue In The Face. So I went in to record these songs with three bass players and I picked the ones that I thought would be good for each person. Frank just did an astounding job. He's a great guy, a great friend and a great bass player. He's almost acting as a manager for me too. Now we're just starting to see how this record will effect the listeners.

METRONOME: What are your plans for touring the record? Are you going to take it on the road?

We're going to try to do it regionally. We have a lot of shows lined up in Connecticut. We'll be at Daddy Jack's in New London on December 27 and then we'll be in Shelton at The Twisted Vine on New Year's Eve. I'm planning on doing as much as I can to promote this record.

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by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for January 2020

(In NO Particular Order)

- Jan Akkerman
- Diane Blue
- The Amplifier Heads
- Natalie MacMaster
- Motorhead

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- FRENCH PRIDE

- FROMAGE
- GOOD BODY EVERY EVENING

Dutch guitarist Jan Akkerman is best known as one of the founding members of the progressive rock band Focus whose songs "Hocus Pocus" and "Sylvia" launched the group in to super stardom during the 1970s. During that same time, Akkerman was recognized by Melody Maker Magazine as the "Best Guitarist In The World."

Fast forward to the new millennium and Akkerman continues to play guitar with astounding capacity. His newest offering on the Mascot label, Close Beauty, finds the six-string master incorporating rock, jazz, fusion and progressive idioms in to his well-penned, fiery instrumentals. Recorded organically in a studio near Jan's hometown in the Netherlands, it features musical compatriots Marijn van den Berg on drums, David De Marez Oyens on E-Bass and C-Bass and Coen Molenaar on keys.

The recording is as stunning as the album's title would suggest. Akkerman and company create gorgeous soundscapes filled with virtuosic playing and thrilling musical interplay. There's no filler here as

you might guess. This is a seasoned artist at the top of his game. Magnificent! [B.M.O.]
Contact-- <https://www.janakkerman.com>

DIANE BLUE LOOK FOR THE LIGHT 10-SONG CD

- SAME OLD BLUES
- I NEVER KNEW
- THAT'S PRETTY GOOD LOVE
- WISHIN'
- EASY, EASY, BABY
- REACH OUT FOR ME
- I'M GONNA MAKE YOU LOVE ME
- KNOCK, KNOCK
- DON'T BOX ME IN
- IF I COULD TALK TO MY MAMA

Singer-songwriter-harmonica player Diane Blue has been honing her chops razor sharp over the last few years by fronting her own band as well as singing with Ronnie Earl & The Broadcasters. On her latest album, Look For The Light, Diane covers a wide range of blues styles from uptown swing and gospel to country blues and jazz inflected with classy reverence and

emotional sophistication. Enlisting an A-list of side players that include Kevin Barry, Lorne Entress, Dave Limina and Jesse Williams along with Brooks Milgate and Chris Vitarello with a guest appearance by Ronnie Earl, Diane Blue boasts soul-stirring vocals and tasteful harp playing song after song.

Tracks of note include the funky cadence of J.J. Cale's "Same Old Blues," the testifyin' "I Never Knew," the soul drenched "Easy, Easy, Baby," the bouncin' "I'm Gonna Make You Love Me" and the sassy "Knock, Knock." Fans of Diane will love this new album while newcomers will get a dose of "real deal" blues from this lady of the blues. [B.M.O.]

Contact-- www.dianebluemusic.com

JACK MACK & THE HEART ATTACK LIVE FROM CENTENNIAL PARK 11-SONG CD

- MORE SOUL
- BREAKIN' DOWN THE WALLS
- WOMAN THING
- I'LL TAKE YOU THERE
- SOMETHING ABOUT YA



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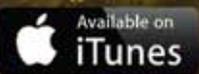
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- RESPECT YOURSELF
- SEX MACHINE
- LIVIN' IT UP
- TAKE ME TO THE RIVER
- SLY MEDLEY
- I WALKED ALONE

The eight piece high-energy R&B soul of Jack Mack & The Heart Attack has been entertaining audiences with their infectious, electrifying sound since their inception in 1980. Now celebrating their 40th Anniversary, the band has released their latest album, Live From Centennial Park-Atlanta in commemoration of their years together. In fact 2020 is proving to be a big year for the veteran band as some of the songs that appear on Live From Centennial Park will be featured in Clint Eastwood's new film, "Richard Jewell," as well as on Netflix's TV series "Manhunt."

While there have been different members of the group over the years, the "Jack Mack" brand has proved to be bigger than any one individual band member. As Joe Perry of Aerosmith once said, "Let the music do the talking," that's exactly what Jack Mack has done.

Songs of note include the funky "Woman Thing," the band's soulful renditions of The Staple Singers "I'll Take You There" and "Respectful Yourself," the out of control funkiness of James Brown's "Sex Machine,"

and the "Sly Medley" paying tribute to Sly Stone. This is a great party band. [B.M.O.]
Contact-- www.jackmack.com

THE AMPLIFIER HEADS
LOUDAH
10-SONG CD

- THE BOY WITH THE AMPLIFIER HEAD
- BEAT CLUB
- JAW TEASER
- WHO'S THAT GIRL?
- STARLEEN
- NEW OBSESSION
- TWO HEADED GIRL
- BIG WAX LIPS
- TEENAGE DAMAGE
- ROCK CANDY

The Amplifier Heads are a joyous musical recording project led by Stompers frontman Sal Baglio along with engineer-producer-musician Ducky Carlisle of Ice Station Zebra recording studio. Unpretentious, straight ahead, body shakin' rock & roll is what the duo delivers on Loudah with the help of musical friends Jeff Keithline & Brad Hallen on bass, Paul Ahlstrand on saxophone, Marty Richards on drums and Paul Armstrong & Margie Finer on backing vocals.

All of Sal's influences are wrapped up

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in a tight sounding package from Chuck Berry and The Beatles to Elvis Costello and Southside Johnny. You won't be able to sit still after you put this disc in your CD player. Favored songs include the raucous album opener "The Boy With The Amplifier Head," the footstompin' "Beat Club," the rockin' "Who's That Girl?," the Little Richard inspired "Starleen," the clever "Two Headed Girl" and the album's grand closer "Rock Candy." This album rocks brothahs and sistahs! [B.M.O.]

Contact-- www.theamplifierheads.com

FLYING COLORS
THIRD DEGREE
9-SONG CD

- THE LOSS INSIDE
- MORE
- CADENCE

- GUARDIAN
- LAST TRAIN HOME
- GERONIMO
- YOU ARE NOT ALONE
- LOVE LETTER
- CRAWL

Flying Colors may be one of the finest supergroups you've never heard of. Featuring bassist Dave LaRue and guitarist Steve Morse (Deep Purple), both of the Dixie Dregs, keyboardist Neal Morse of Spock's Beard, drummer Mike Portnoy of Transatlantic & Dream Theater, along with frontman-singer-guitarist Casey McPherson, this fierce quintet was the brainchild of executive producer Bill Evans who began putting the ideas of this group into action. It needed exactly the right musicians. In addition to being extraordinary players and writers, they would need to be a natural

Continued on next page >>>

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creative fit, complementing one another's abilities. There would be proven chemistry from past collaborations, but the new band would be different from anything they'd done before.

As with the classic albums, there would also be a strong production team who, creatively, would be an extension of the band: a visionary producer, imaginative engineer and compelling visual artist. Though the players were seasoned artists with impressive backgrounds and catalogs, this would be new territory for most of them. Without a budget or a label, they came together with nothing more than a shared vision to create something special and unique.

The result is this prog-rock masterpiece Third Degree that will remind listeners of Rush, King Crimson, Styx and Dream Theater. Best tracks: the bombastic album opener "The Loss Inside," the inventive syncopation of "Guardian," the magnificent, uptempo groove of "Geronimo" and the well-penned arena anthem, "Love Letter." Don't less this album slip by. It's a winner. [B.M.O.]

Contact-- www.flyingcolormusic.com

NATALIE MACMASTER

SKETCHES 12-SONG CD

- THREE REELS
- THE GOLDEN EAGLE
- MORNING GALLIANO
- PROFESSOR BLACKIE
- PATRICIA KELSO'S
- BARNDANCES
- KILLIECRANKIE
- FILL'ER UP FOR A SET!
- JUDY'S DANCE
- WEST BAY ROAD
- TRIBUTE TO JOHN ALLAN
- I CAN'T MAKE YOU LOVE ME

The concept for Natalie MacMaster's 12th solo release, *Sketches*, came over 5 years ago when she and guitarist/accordionist Tim Edey were jamming together at her home. She was inspired to catch the simplicity and beauty of that impromptu meeting on a recording and that's exactly what she did with *Sketches*.

Based in Cape Breton, Nova Scotia, Natalie MacMaster is one of the finest Celtic fiddle players in the world today. She has toured with the Chieftains, Faith Hill, Carlos Santana and Alison Krauss, and has recorded with Yo-Yo Ma. She has received a number of Canadian music awards, including several "Artist of the Year" awards

from the East Coast Music Association, and two Juno Awards for "Best Instrumental Album" and "Fiddler of the Year" from the Canadian Country Music Association. Natalie was also awarded an honorary doctorate from Niagara University in New York in 2006. That same year, she was made a member of the Order of Canada, one of the highest honors any Canadian citizen can receive.

For her new album, *Sketches*, MacMaster is joined by musicians Tim Edey on nylon & steel string guitars & accordion, Marc Rogers on stand-up, electric and five string bass, Stuart Cameron on 12-string guitar, Frank Evans on 5-string banjo, Mark Kelso on percussion, Remi Arseneault on bass and Michael McGoldrick on flute for an uplifting foray in to fiddle led instrumentals.

Favorite tunes include: the bouncing album opener, "Three Reels," the magnificent Celtic sway of "Morning Galliano," the gorgeously crafted slip jig, "Patricia Kelso's," the dancing crowd's favorite, "Barn dances," the uplifting square dance jig, "Fill'er Up For A Set," the bounding tribute to her cousin, "Tribute To John Allan," featuring his son on 12-string guitar,

and the beautifully interpreted Bonnie Raitt song, "I Can't Make You Love Me." This wonderfully crafted album should be a part of everyone's record collection. [B.M.O.]

Contact-- www.nataliemacmaster.com

COLD EXPECTATIONS NO PANIC IN MY VEINS 5-SONG CD

- CAN YOU FEEL THE DISTANCE
- MORE STRING THAN PEARL
- ALIZA DON'T CARE
- YOU ARE THE OCEAN
- WHEN YOU ARE A WIDOW

Singer-guitarist Steve Prygoda, guitarist-pedal steeler Bob Metzger, bassist Joellen Yannis and drummer Nancy Delaney are the components of the alt-pop band Cold Expectations. With jangling guitars, effectual lead vocals and tight rhythmic cadence, Cold Expectations delivers quirky pop numbers you can dance to, chill out with or just shoegaze alongside a dance hall crowd... you pick. There's teenage angst, adult remorse and tender admissions that

dictate these five well crafted numbers. You'll dig the post punk swagger of "Can You Feel The Distance," the jangle of "More String Than Pearl," the matter-of-fact reality of "Aliza Don't Care," the bounding Celtic vibe of "You Are The Ocean," and the country tinged quirk of "When You Are A Widow." A fine effort from a band on a mission. [D.S.]

Contact-- coldexpectations.bandcamp.com

THE SHADRACKS TRANQUIL SALVATION 3-SONG EP

- TRANQUIL SALVATION
- COUNT TO TEN
- WALKING ON MY GRAVE

As you would expect from Billy Childish's Damaged Goods label, the Shadracks are solidly encamped in the punky garage rock camp with simple but effective riffs, rowdy gang vocals and driving rhythms on the title track. Guitarist Huddie's vocals actually sound a lot like Childish 30 years ago and a bit like Mark E. Smith on "Count To Ten," but the two young ladies pad out the sound with their backing vocals.

On the tasty "Walking On My Grave," they remind listeners of a very young Dead Moon as the sound is rounded out with a little twang and more vocal presence from Ellisa Abednego. It's most probably a cover. These new comers already have a number of releases and a BBC session under their belt, so seek them out. [Gecko]

Contact-- <https://damagedgoods.co.uk/discography/tranquil-salvation/>

THE MUFFS NO HOLIDAY 18-SONG CD

- THAT'S FOR ME
- DOWN DOWN DOWN
- NO HOLIDAY
- EARTH BELOW ME
- A LOVELY DAY BOO HOO
- LATE AND SORRY
- THE BEST
- POLLYANNA
- SICK OF THIS OLD WORLD
- TO THAT FUNNY PLACE
- YOU TALK AND YOU TALK
- HAPPIER JUST BEING WITH YOU
- LUCKY CHARM
- ON MY OWN
- TOO AWAKE
- INSANE
- THE KIDS HAVE GONE

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• SKY

Painfully aware of her impending ALS demise, guitarist and singer Kim Shattuck cleared all remaining unpublished material from the demo vaults as her very last act on this planet. Together with her band mates, friends and family member, the gang cobbled together this grandiose Rock N' Roll tombstone with Kim Shattuck, during her final days, hooked up to a computer from where she directed the production even if she could no longer play guitar on all the parts.

With the very short intro, "That's For Me," Shattuck sets the tone. She kicks in with the more substantial and rockin' "Down Down Down." The title track goes for more depth with loads of quiet parts neatly framed by all out chorusing. The lo-fi moments of the Muffs were always the best and the campfire aesthetics of "Earth Below Me" are endearing.

You can't help getting a little emotional on the jangly "A Lovely Day Boo Hoo" which has Shattuck out front of the vocal mix with her endearing distorting teen age singing style. "Late And Sorry" is a slower and melodic piece with loads of ups and downs. "The Best" with just an acoustic as accompaniment serves as a charming lullaby to an adult guy.

"Pollyanna" is more dynamic, faster

paced and polished. "Sick Of This Old World" reminds you a lot of some of the more innocent Nirvana songs at the beginning, just with Shattuck vox, and then gets a bit more twee. "To That Funny Place" has the vocals again more upfront and is slower paced with some Beatle-esque twists before adding Pixies Style guitars near the end.

"You Talk And You Talk" is another slow one with show tune qualities in between some languid stretches. "Happier Just Being With You" has a western/country twang and proves Shattuck could perform effective love songs. Her bratty voice makes a reappearance on "Lucky Charm" which adds an upbeat turn at this sad junction.

My favorite track is the rockin' "On My Own" with a few 1980s touches and a memorable chorus with her distorting sweet and sour voice. A young Brian Adams wishes he had written this. "Too Awake," while well re-engineered, retains a demo vibe. "Insane" has an unusual picking style on the guitar. "The Kids Have Gone" rocks out again with a bit of a jangle, though the singing is a bit buried in the mix while representing another Muffs classic with loads of fun twists and turns.

With gentle fingerpicking, "Sky" retains a childlike innocence which contrasts with her usual up-front bravado. We can be glad Kim Shattuck squared the circle from

all out rocker to vulnerable on this her suitable epitaph. The quality is superlative and remarkably cohesive for what started out as demos and outtakes. In Science fiction movies, mad scientists upload their thoughts into a computer when their time is up. Shattuck poured her soul into this album. All profits from this record go to an ALS charity and this review copy was paid for. [Gecko]

Contact-- <https://omnivorerecordings.com/shop/no-holiday/>

**MOTORHEAD
BOMBER - 40TH ANNIVERSARY
DELUXE 2-CD, 28 SONG COLLECTION**

CD 1

- DEADMEN TELL NO TALES
- LAWMAN
- SWEET REVENGE
- SHARPSHOOTER
- POISON
- STONE DEAD FOREVER
- ALL THE ACES
- STEP DOWN
- TALKING HEAD
- BOMBER

CD 2-LIVE AT LE MANS

- OVERKILL
- STAY CLEAN

- NO CLASS
- METROPOLIS
- ALL THE ACES
- DEADMEN TELL NO TALES
- I'LL BE YOUR SISTER
- LAWMAN
- TOO LATE, TOO LATE
- POISON
- (I WON'T) PAY YOUR PRICE
- SHARPSHOOTER
- CAPRICORN
- TRAIN KEPT A-ROLLIN
- BOMBER
- LIMB FROM LIMB
- WHITE LINE FEVER
- MOTORHEAD

For the second installment from the Motorhead camp comes the remastered 40th Anniversary of the Bomber album from 1979 (a good year). The 2 CD set is again delivered in a roadworthy, hardbound backpack featuring Bomber as well as a live CD offering of the band at Le Mans.

Featuring "Lemmy" Kilminster on lead vocals & bass, "Fast" Eddie Clark on guitar and Phil "Philthy Animal" Taylor on drums, this reissue proves why Motorhead became one of heavy metal's most beloved acts. This is a trio driven by sex, drugs and rock & roll with no handbooks or nets to identify with. Play it loud baby! [B.M.O.]

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One Dime Band

by Brian M. Owens

The One Dime Band masterfully melds a tasty stew of Americana, backporch Blues, Folk and R&B in to their latest release, [Gonna Take Sweet Time](#). Fueled by the soul stirring lead vocals and harmonica playing of Paul Gallucci and the deft stringed instrument work of John Brauchler, One Dime is a highly accomplished duo. We questioned them about their act and they filled us in on the long standing musical relationship the two musicians have shared over the years...

METRONOME: Where is the One Dime Band from?

Paul Gallucci: We're based in Boston, MA. John lives in Malden and I live in Swampscott. We're originally from New York State and moved here in 1986.

METRONOME: How long have you been together?

Paul: This project, One Dime Band, was formed in 2015, but we've been playing music together since we were 16 years old. We've been in and out of many different bands and projects together over the years.

METRONOME: Who's in the group and how did you guys meet?

Paul: John Brauchler is on guitars, banjo and anything that has strings on it. I handle vocals, harmonica and rhythm guitar. We met in our Middle school music class in 1976 and that brought us together as friends and bandmates.

METRONOME: What was the mission statement when forming One Dime Band? Live act? Recording project?

Paul: We didn't necessarily have a mission statement, but we have always striven to write great songs and make high quality recordings. We've always been live musicians, so it's important we put on a good show and can reproduce what we record in a live setting.

METRONOME: Has One Dime ever been more than just a duo?

Paul: Yes. We play as an acoustic trio these days with Neil McEvoy joining us on upright bass. We also play full electric gigs as a four piece with a couple of different local drummers.

METRONOME: Who were some of the musical influences that inspired the forming of the group?

Paul: Sonny Terry and Brownie McGee, Howlin' Wolf, Taj Mahal, Muddy Waters, Buddy Guy and Junior Wells, among many others.

METRONOME: John, how long have you

been playing guitar?

John Brauchler: I started playing guitar when I was about 9 years old. Don't do the math (laughs).

METRONOME: What made you want to play guitar initially?

John: Seeing Johnny Cash on television and watching Roy Clark, Buck Owens and all the guest stars on "Hee Haw" pretty much on a weekly basis.

METRONOME: When did you start playing the banjo?

John: About five or six years ago. I kind of just picked it up. It was something I wanted

to do for a long time. I started writing a couple of songs on it and they made it onto the CD.

METRONOME: Did you take any formal music lessons?

John: Initially I started out taking organ lessons. I did that for about six months until I was able to switch to guitar which was my goal. I took guitar lessons for quite a few years when I was young. I never took any lessons on the banjo though.

METRONOME: When did the songwriting kick in for you?

John: I started dabbling in songwriting

in the late 1980's or so. I'd been listening to artists like Albert Collins, The Kinsey Report and Lonnie Brooks who were writing their own blues tunes at the time. When Paul and I started writing together we decided to start writing songs in a blues style

METRONOME: Have you played in bands in the past? If so, can you tell us about some of them?

John: We formed our first high school band at 16, and have played in many bands and projects together. Our first blues band was called The Roadhouse Sheiks which was formed in 1991.

METRONOME: Paul, who or what inspired you to be a singer?

Paul: My earliest memory of singing was harmonizing with my Father at around 4 years old. My Dad was a WWII Vet who loved big band era swing and was infatuated with Frank Sinatra and Tony Bennett, so we started singing together when I was a very young kid. He was the first person who inspired me to start singing

METRONOME: When did you start playing the harmonica?

Paul: I got into it in 1991 when John and I decided to form the Roadhouse Sheiks. I started getting into some of these heavy hitter harmonica masters from the Delta and Chicago. I loved amplified harp, but to start to learn I would play on my hour walks from my place to John's place where we would write songs. That's when I took the opportunity to practice so that no one could hear me. Which was better for everyone (laughs). Eventually it started to come together.

METRONOME: Who are some of your favorite harp players?

Paul: Sonny Boy Williamson II, Little Walter, James Cotton, Sonny Terry and Charlie Musselwhite. There are some great local harp players too like Annie Raines, Cheryl Arena and Diane Blue, just to name a few.

METRONOME: Did you sing in any bands before One Dime Band?

Paul: Oh yes. Starting in high school and moving to Boston in the mid 1980's with a band called Crash Palace. Then I formed the Roadhouse Sheiks with Johnny and then went on to sing in a couple of American rock and roll bands in the 1990's, most notably the group Four Day Creep.

METRONOME: When did you start writing songs?

Paul: I started writing with another friend



during our high school years who was the first person that I knew that really had the motivation to write his own songs. It was actually a big inspiration for me. I eventually started to write my own lyrics and have continued writing songs ever since.

For the two of us, we started writing songs all the way back in 1990 for the blues band we had at that time. The majority of our songwriting together has been over the last 4 years.

METRONOME: Your new album, Gonna Take Sweet Time is excellent. How did you come up with the CD's title?

Paul: It's a lyric from the first song on the CD that's titled "Driving Blind." We feel like it defined the process of making this record.

METRONOME: Where did you record the album?

John: Paul's basement studio in Swampscott.

METRONOME: Who engineered?

John: Audio was recorded by the two of us and the record was mixed by Rob Ignazio.

METRONOME: Did you write songs for the album or did you already have them in the can?

Paul: We wrote "We Needed the Rain" in 1991 and had never recorded it. This began our latest songwriting and recording collaboration. Inspired by that initial recording, we wrote 9 others. With the addition of two songs previously written, we

completed the album.

METRONOME: How long did it take to record Gonna Take Sweet Time?

John: About two years.

METRONOME: "You Impress Me" is a great tune. What inspired the writing of that?

Paul: My lovely wife of twenty years, Kristine.

METRONOME: "Bodhi" is a cool tune. What's that about?

John: My nephew who came along at just the right time. A poignant visit inspired the song.

METRONOME: "It All Comes Down" has a heavy blues groove. How did that come together?

John: Paul was relocating, so we wouldn't have access to a live drum space any longer. We got together with the intention of recording as many drum and bass tracks that we could to finish the album. Building off of those rhythm tracks, we wrote four songs: "It All Comes Down" being the first, along with "It's Always Something," "Red Light Blues" and "Bodhi."

METRONOME: "It's Always Something" carries a universal message. Does it hold any special meaning for you guys?

Paul: The everyday challenges in our lives kinda brought that phrase about. We thought that would certainly be universally relatable.

METRONOME: "Screamin' and Cryin'"

features some great banjo playing. Are you employing the banjo more in your repertoire?

John: That song was written on the banjo. I've played it on five other songs we've recorded. Eventually we'll incorporate it live.

METRONOME: Who else played on the album with you?

Paul: "Tequila Tim" Curry sang harmonies on "Screamin' & Cryin'," Jay Gillies played percussion on "Dyin' Bed" and Johnny "Blue Horn" Moriconi played and arranged the horn section on "It All Comes Down" and did trumpet solos on "Crumbled to Dust."

METRONOME: How did you meet those players?

John: Tim Curry is a close friend and school mate from our home state of New York. He was a member of our high school band. Jay Gillies played drums in a band called Four Day Creep with Paul years back. We met John Moriconi at a blues jam that we were hosting at Jonathan Swift's in Brighton. He eventually replaced Paul as the singer in the Roadhouse Sheiks. He went on to play with Mission of Blues (winners of the 1998 Boston Blues Challenge), The Chicken Slacks and now fronts his own band, Johnny and the Caretakers. He recently released his debut solo CD, It's What I Do.

METRONOME: Do they ever play live with you?

John: We frequently sit in on gigs with Tequila Tim. Jay is our former drummer and

percussionist.

METRONOME: How often do you play out?

Paul: 3-4 times a month on average.

METRONOME: Is it always in a duo setting?

Paul: No, we play sometimes as a trio or four piece band.

METRONOME: Where are some of the venues you play? Do you play in Boston?

Paul: Mainly Boston, the North Shore and the South Shore as well as Southern New Hampshire.

METRONOME: Are there any live YouTube videos of you that people can watch?

John: Yes, there is a link on our website.

METRONOME: Where can folks find out more about the band on the internet?

John: Visit www.onedimeband.com. You can listen to our first CD, and see where we're performing. You can also find us on Facebook and Instagram.

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

We'd like to thank Chi Altro for the photographs he took of the band. Besides regularly performing live, we've been hard at work recording our second CD at Woolly Mammoth Sound in Waltham, MA with Rob Ignazio as engineer and co-producer. It features guest appearances by several fantastic local musicians like Paul Kochanski, Alizon Lissance, Chris Anzalone, Mario Perrett and John Moriconi.

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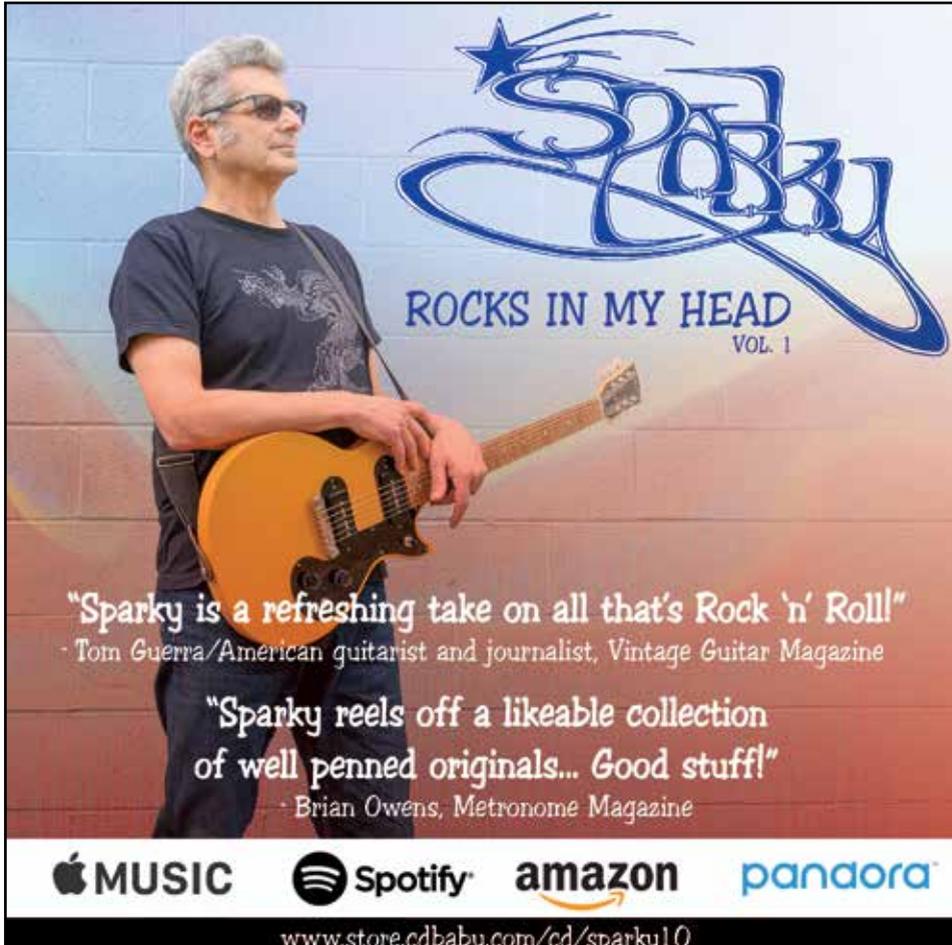
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SPARKY

ROCKS IN MY HEAD

VOL. 1

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- Brian Owens, Metronome Magazine

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The Time Machine



Heavy Metal Horns

Photo circa: 1993

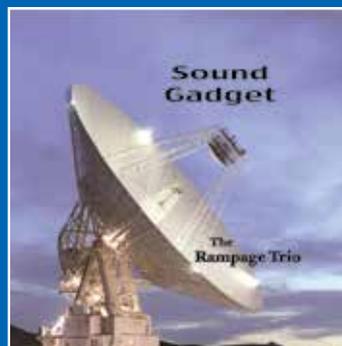
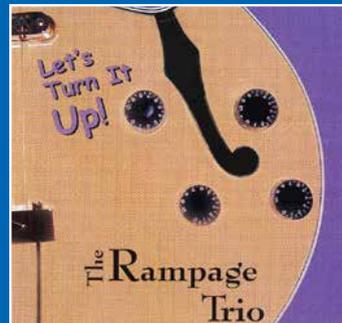
Band Members: *L to R Top Row-* John Vanderpool (Alto & Tenor Saxophone), Garret Savluk (Vocals & Trumpet), Thaddeus Hogarth (Vocals & Guitar), Hudson Samuel (Steel Drum & Percussion), John Matthews (Keyboards), Jim Sturdevant (Drums)

L to R Front Row- Ed Spargo (Bass), Hikaru Tsukamoto (Trombone) & Henley Douglas, Jr. (Tenor & Baritone Saxophone).

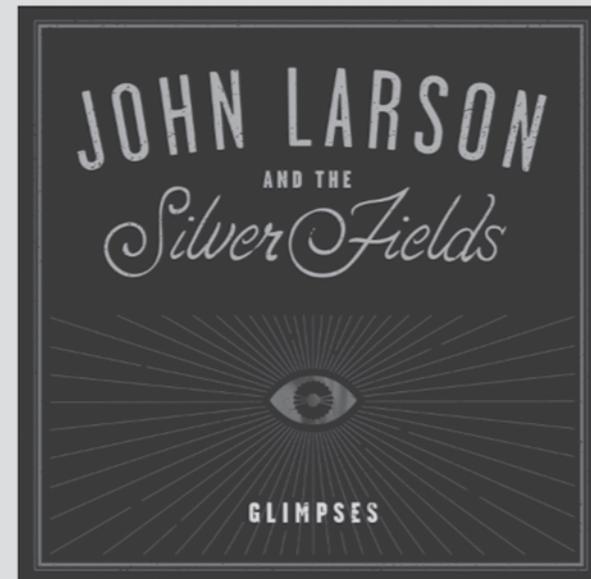
Musical Achievements: The Heavy Metal Horns first hit the Boston music scene in 1989 as the horn section for the Del Fuegos RCA release *Smoking In The Fields*. They would go on to form the band mixing a four-piece horn section with rock band instrumentation to create a gumbo of R&B, funk and rock. H.M.H. released two demo cassettes before releasing their self-titled full length debut on the Square Records label. The group then moved on to Danger Records for their second release, *Horns in the House* followed by *Dakini* in 1997 and *4:20 in the Land of Plenty* in 1999. The band won countless awards during their time together and toured the U.S., Canada, Japan, Europe and Australia with Extreme on their 1992-93 *Stop The World Tour*.

Where Are They Now: Heavy Metal Horn members all continue to perform in various bands today. In 2011 the Japanese label Agate released *Steppin' on a Live Wire*, a 17-song compilation from previously released albums, *Dakini* and *4:20 in the Land of Plenty*. Most members of the original 11-piece band will celebrate a special 30th Anniversary Show at The Cabot Theater in Beverly, MA. on January 24, 2020.

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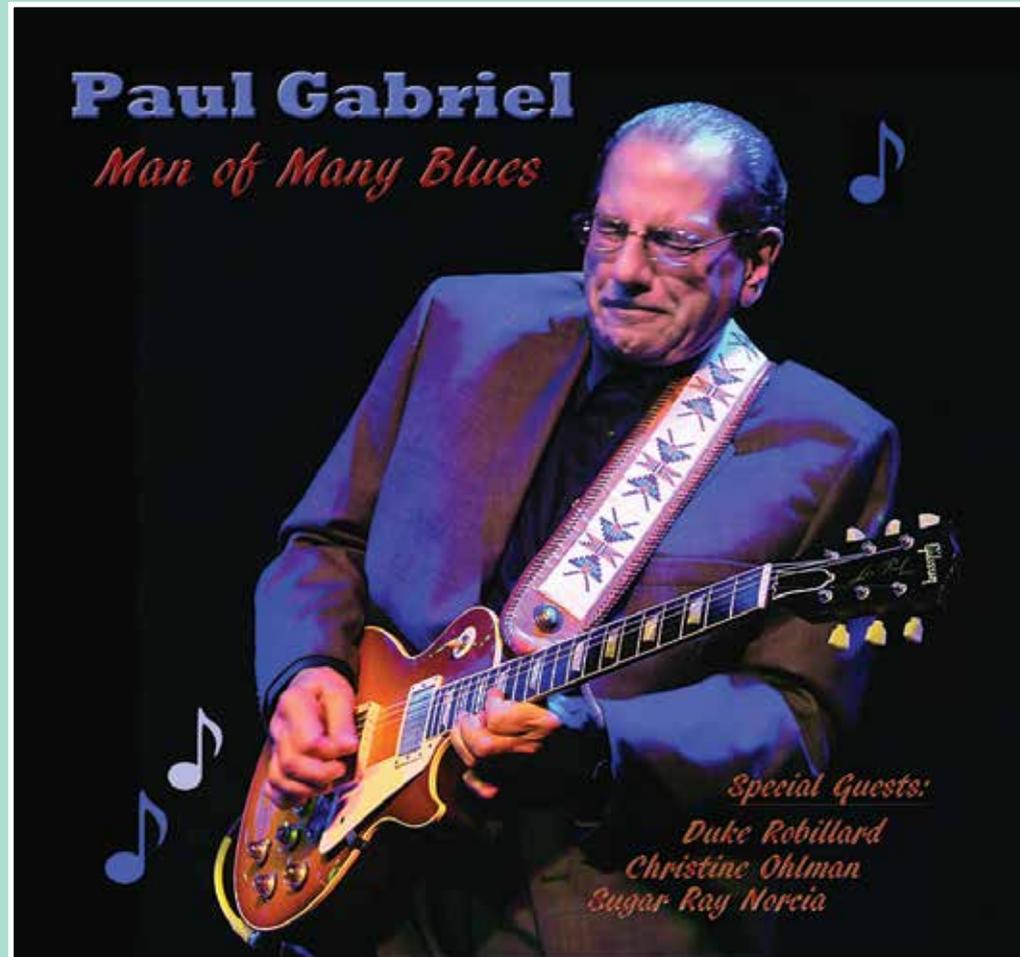


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– Bill Wilson, *Reflections in Blue*

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– Eric Schuurmans, *RootsTime (Belgium)*

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Sparky

by Brian M. Owens

Mark Nomad is a well respected New England blues singer, songwriter and guitarist, yet occasionally he flashes another shade of music that courses through his veins, rock & roll. This entity is a rarely heard from character called Sparky, a nickname Mark picked up years ago playing the Connecticut rock scene which brings us to this story. After unearthing some old archival tapes of early rock & roll originals, Mark was determined to hear the songs played in a modern day band setting. The result is a new album of vintage material called Rocks In My Head-Volume 1. I tracked down Mark one Fall afternoon and we talked about the making of the album and some of the things that inspired it...

METRONOME: How long have you been dealing with your Sparky alter-ego?

Mark: (laughs) Interestingly, things happen the way they happen. We don't always love everything, but things happen. When I was in the band Little Village years ago, my nickname was Sparky. That's what everyone called me. I had a short lived band called Sparky after I left Little Village.

When I left Little Village I was trying to get a way from partying and be a little more conscious as we say. The band was just so in to partying. Alcohol and drugs were rampant in the band. We needed a good manager, but our manager partied worse than the band, so we let him go and I took over. I was the main songwriter and that was way too much responsibility for me.

Sparky was my nickname so when I happened upon these songs years later as original guitar/vocal demos, with the exception of the song "Fix It," I started thinking about rock & roll a little bit because I love rock & roll. It's kind of a dying art form. I know there are a lot of bands that still do it, but in terms of the public awareness of it, it's a very niche oriented music form now whereas back in our day it was the thing.

METRONOME: Country music and Hip-Hop dominate radio, CD sales and music charts. What's your take on all of that?

You're right. Peter Bogdanovich did a documentary of Tom Petty thankfully while he was still alive. I'm guessing it's been a dozen years ago when it came out. I loved Tom Petty. I think Tom Petty & The Heartbreakers were the best American Rock & Roll band around.

So Bogdanovich asked Petty, "So what do you think of country music?" Petty

looked at him and goes, "It's bad rock with a fiddle." Of course this was before the hip-hop cadences in country music.

Ken Burns just revealed his new documentary on country music. Now that was country music! He goes from Jimmy Rogers, Buck Owens and Hank Williams to modern country and then the Bluegrass thing with Bill Monroe, Lester Flatt & Earl Scruggs and all these cats. That was country. The stuff that they're putting out now, is fast food country. I have to say that most of the hip-hop is fast food hip-hop. There was no one like Run DMC and Public Enemy.

So when I came across these tunes, I said I want to hear what they sound like fully

produced with guitars, bass and drums. I didn't want to confuse or piss off the blues police though, so I used my old rock & roll nickname.

There was a short lived band named Sparky and Jimmy Bell was in it for a while. He takes an incredible solo on the song "All I Want" on this album. I love rock & roll. Little Village was named after the Sonny Boy Williamson song way before the Ry Cooder-Nick Lowe band Little Village, which was a great band that I thought were never realized. I was a little pissed off that they took my name though (laughs). They were brilliant on the John Hiatt Bring The Family album. Ry Cooder and Nick Lowe? C'mon. Jim Keltner was John Lennon's second

favorite drummer in the world.

I actually had a dream where I told them, whoever writes the song, owns the song and the other guys back him up. Stop trying to be a democracy. That's what they did so brilliantly on Hiatt's record. That's what happens when you try to collaborate in a democracy sometime.

METRONOME: Talking about Nick Lowe... Rockpile? Does it get better than that band?

I had their remastered album where Nick and Dave Edmunds covered all the Everly Brothers tunes. That's rock & roll. The period of the songs that are on this Sparky record, Rocks In My Head-Volume 1, there could very well be a Volume 2. There were that many songs.

METRONOME: When were the songs originally written?

They were all written from 1978 to 1984 with the exception of "Fix It" which I wrote recently about the stuff going on in Washington now.

Quite a few were written in 1979 when I was going through the "dark night of soul."

METRONOME: So you never recorded and released any of this material before this new CD, Rocks in My Head-Volume 1?

That is correct. One song, "All I Want," Sparky recorded a demo in 1978, but it was never released. That was before Jimmy Bell joined the band so that's why I recorded it again and wanted Jimmy to take the solo. He plays more notes in that solo than I play on the rest of the record (laughs).

Jimmy Bell almost made it into Ozzy Osbourne's band. I don't know if you ever saw the movie "Light of Day" with Joan Jett and Michael J. Fox. They were siblings in a band and the backing band was Jimmy playing lead guitar. He's regarded as one of the world's best guitar shredders. He's played with a lot of other bands.

Jimmy's the only other guitar player on this record and he only does a solo. I had six different drummers and five different bass players on this. Usually that's a recipe for disaster.

METRONOME: It can be, but you have succeeded in getting that whole sideman thing down to a science. You have used multiple players on your past blues records with great success. Is it because you play so often with those guys?

Well, what do all six drummers have in common? They've all gigged in the Mark



Nomad Band. In fact, one of the drummers was with me in Little Village and Sparky. They all have history with me. This record is different though because it's three minute songs. It's rock and roll. It's not the endless guitar solo type album. I joke that the Sparky project is my hobby (laughs).

METRONOME: Have you brought these songs out live?

No, I have not. It would have to be the right circumstances. I would actually love to though. I think, What kind of rig would I use. I may bring my Vox AC15 out and play it in stereo with a Fender Deluxe Reverb. The Vox is the prevalent amp on the record along with different guitars. My Gibson Melody Maker Special with real P-90s was a predominant guitar. I just approached it as, I want to hear these songs and what they would sound like. It brought me back to where I was forty years ago.

METRONOME: How did you happen upon all these songs?

We moved a few years ago and I found a box of cassettes. My son who is turning 42 was only 2 years old. I had his voice on the cassettes. Rock & roll is timeless. I just wish more people cared, but I'm not going to complain because I do the Mark Nomad thing and I play solo gigs. I also do a lot of playing with different bands. I play lead guitar with George T. Gregory. He was in James Cotton's

band for years and then he had his own band. He's 71 now and fairly well preserved. I'm also playing with this funk band called Perfect Company and the Rich Badowski Blues Band. I'm playing with five different bands but I don't want to be a mercenary lead guitarist. I want to sing too.

METRONOME: How long did it take to arrange and record the songs once you decided to release them?

I'll tell you, it was a surprisingly short time. I just got right back in to it. It was like an actor or poet that had done something forty years ago and you got in to the zone and said, Oh yeah. You just do it.

METRONOME: How did you present the material to the other players?

Most of the people got demos. They heard the original demos. I think the feeling got across to them so that when we manifested the tunes more solidly, they already knew the songs. Now that I think of it, for 90%

of the recordings the rhythm sections heard the demo. Even the last song "Fix It." We recorded it two years ago and they had my vocals/guitar demo. They learned it and we recorded it. That's what happened.

METRONOME: Were you pleased with the outcome of the tracks?

I believe that I was able to manifest them much to my satisfaction. I wouldn't have been able to do them as well when I first wrote them because I learned a lot about crafting, recording and playing because nine of the ten songs were recorded in my studio. It was done over the course of a year- Spring of 2018 to Spring of 2019. Over



that year I had the different rhythm sections come in and record their parts.

METRONOME: What were some of the things that inspired the writing of these songs?

I was going through this dark night of soul after I left Little Village. I wanted to put together my band Sparky in hopes that it would be truer to what I wanted to do musically and spiritually. It crashed and burned. It just didn't work, so I broke up Sparky less than a year after it started and went to my acoustic solo act.

The next year and a half I did 256 solo gigs. It helped me get my acoustic chops together. It's so different from playing an electric guitar They are completely different. Those 256 gigs helped me get my solo act together but I felt humiliated going from the top with Little Village to the ash can. When I was done the solo act the songs were coming through. I was writing like crazy.

I was also going through a very painful divorce and had a two year old son. All that precipitated the musical heartbreak and heartbreak of a family, so I wrote.

In those days I wrote like crazy. Somebody asked me a while back, "How come you don't write much anymore?" I said, Because I'm happy. Now I have nothing to prove.

METRONOME: I heard influences from John Mellencamp to The Sighs on Rocks In My Head. Is that a fair assumption?

I'm playing my way on my time now. I do it because I love it. I have nothing to prove and nothing to lose. Sparky is my hobby and a fun one. For The Mark Nomad

thing I'm proud of the blues and I'll continue, although I've pushed the envelope on some Nomad albums that have pissed off the blues police. It is what it is and it's fun to do it.

METRONOME: Tell me about some of the players on the album- Bernie Palka, Billy Klock, Doug Jones, Tom Terry, Mick Niewinski and others. How did you meet them?

Bernie Palka was the second drummer in Little Village and then he followed me in to Sparky. Then he got me in to Arizona Maid Band which in some semblance the lead singer still has the band. They were a very popular regional band.

Doug Jones has been with me in the Mark Nomad Band on

and off for over thirty years. He also has a significant smooth-jazz career. He plays with me because it's the exact opposite (laughs).

Billy Klock I've known for 25+ years. He plays with so many different bands.

Tom Terry is one of the hardest working bass players. He tours the country with a lot of big blues acts. He made the "Fix It" song possible.

Mick Niewinski was in the Arizona Maid Band with Bernie and myself.

I've been very fortunate to have met and known so many good players and have been able to continue to work with them off and on. I could also make the Spinal Tap joke about drummers (laughs). The music business is a small world in some ways. Every scene has so many unheralded players and bands that are really good. Life is good and I'm grateful for all the players and friends I've met along the way.



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Metronome Madness

Happy New Year 2020 friends and welcome to the January's installment of **Metronome Madness**. There's some New Year news to let you in on, so make yourself a hot toddy and do read on... **Chick Corea's** new album, **The Spanish Heart Band – Antidote**, has been nominated for a **GRAMMY Award®** in the category of **Best Latin Jazz Album**. Delving deeply into the Latin side of his musical heritage, his debut recording with the **Spanish Heart Band**, released June 28, 2019 on Concord Jazz, revisits classic pieces from two of the bandleader's most beloved works, "My Spanish Heart" and "Touchstone," along with new compositions and favorites by revered composers like **Antônio Carlos Jobim**, **Paco de Lucía** and **Igor Stravinsky**. The album also features guest appearances by Panamanian vocalist **Rubén Blades** and singers **Gayle Moran Corea** and **Maria Bianca**. To embark on

this vibrant exploration, Corea assembled a brilliant eight-piece band: Flamenco guitarist **Niño Josele** and saxophonist/flutist **Jorge Pardo** both hail from Spain and have both worked with the late flamenco master **Paco de Lucía**. Bassist **Carlitos Del Puerto** was born in Havana, Cuba and played on **Chinese Butterfly**, Corea's 2017 collaboration with legendary drummer **Steve Gadd** – as did Venezuelan percussionist **Luisito Quintero**. Trumpeter **Michael Rodriguez** and trombonist **Steve Davis** form an unstoppable horn front line, while **Marcus Gilmore** follows in the footsteps of his grandfather, the great **Roy Haynes**, as a master drummer (and close collaborator with Corea). The band is augmented by the fiery footwork of rising star flamenco dancer **Nino de los Reyes**. Winners will be announced at the **62nd Annual GRAMMY Awards®** airing live from Staples Center in Los Angeles on Sunday, January 26th, 2020. One common thread weaves throughout the staggeringly diverse tapestry of music that producer, composer, keyboardist and vocalist **Sergio Mendes** has created over his remarkable six-decade career: the spirit of joy. From his pioneering contributions to the foundations of bossa nova alongside the likes of **Antonio Carlos Jobim**, through the era-defining Latin-pop sound of his iconic group **Brasil '66**; his scintillating collaborations with jazz legends like **Cannonball Adderley** and **Herbie Mann** to his chart-topping adult contemporary smash "Never Gonna Let You Go," to his 21st-century reinvention with the **Black-Eyed Peas** and **John Legend** or his Oscar-nominated theme song from the animated hit **Rio**, an infectious spirit of joy pervades everything **Mendes** has ushered into the ears of listeners. The Brazilian legend's new album is no exception. On **In the Key of Joy**, due out February 28, 2020 from Concord Records, **Mendes** looks back



The Heavy Metal Horns Celebrate 30!

the only way he knows how – by once again moving forward. Released to coincide with a spectacular new documentary on his life by acclaimed filmmaker **John Scheinfeld** (*Chasing Trane*, *Who Is Harry Nilsson?*), **In the Key of Joy** melds the classic Brazilian, jazz and pop sounds that have long characterized **Mendes'** music with stunningly contemporary inspirations that make the album sound at once utterly timeless and wholly of the moment. The album brings together fellow Brazilian legends with modern-day hitmakers and young rising stars, bringing familiar voices and fresh life to a set of new original songs penned by **Mendes** and his collaborators. Guests on the album include **Common**, **Hermeto Pascoal**, **Joe Pizzulo**, **Cali y El Dandee**, **Buddy**, **Sugar Joans**, **João Donato**, **Sheléa** and **Mendes'** wife and longtime singer, **Gracinha Leporace**. "This album is all about joy and celebration,"

Mendes says. "I'm very curious, and I love to work with different people from different cultures, different countries, different generations and different styles." Boston's own **Heavy Metal Horns**, a force on the music scene throughout the 1990's, is slated for a 30th anniversary reunion concert at the historic **Cabot Theater** in Beverly, MA on January 24th, 2020 at 8 p.m. Their **11-piece ensemble** will bring a signature sound of bluesy jazz, soul and funk to the Cabot for a special performance that brings band members together from far and wide. This heavily anticipated event reunites a highly acclaimed band -- once named as **Boston Magazine's** Best New Band, **Boston Phoenix/WFNX** for Best R&B/Soul/Blues Act, and winning two **Boston Music Awards**: "Outstanding Club Band" and "Outstanding Funk Act." The **Heavy Metal Horns** also received a sponsorship from Budweiser's



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"In Concert" program. The "Horns" reached world-wide fame on **Extreme's** 1992-93 **Stop The World** tour which took them throughout the United States and Canada, to Europe, Japan, and Australia. Tour highlights included multiple sold-out shows at London's **Wembley Arena** and Tokyo's **Budokan**. In London, the Horns performed with guitarist **Brian May of Queen**. The **Heavy Metal Horns** have also been featured at multiple festivals including **Montreal Jazz Festival**, **Newport Jazz Festival** and in Seattle, Portland, and San Jose. In total, they've released five albums. The reunion will feature these renown artists:

Henley Douglas- tenor & bari sax
John Vanderpool- alto & tenor sax, vocals
Garret Savluk- trumpet, vocals
John Ferry- trombone, vocals
Peter Calo- guitar, vocals
Felix Rentschler- guitar, vocals
Ed Spargo - bass
Jim Sturdevant- drums
Bobby Hickman- percussion
John Matthews- keys, vocals
Thaddeus Hogarth- lead vocal

Check out this month's **Time Machine** for more on the Heavy Metal Horns. **The Rock & Roll Rumble 2020** is on for April at **ONCE Ballroom** in Somerville on Highland Ave. Heralded as **The World Series of Boston Rock**, the **Rumble** has been an anchor in showcasing live music and fostering community within the music scene. **Submissions for Rock & Roll Rumble 2020** will be accepted as a courtesy for all active New England-based bands to submit information in a thorough and deliberate manner. **Rock & Roll Rumble** consideration has always been based on submitting music to **Boston Emissions** and it remains as such. Here is the link: https://docs.google.com/forms/d/e/1FAIpQLSey_LG5Nw3M0-

sOeUreB0YxRyp_7pUITSewm4-fEwaG3YKdg/viewform. Good luck! Acclaimed guitarist/songwriter **Forrest McDonald** announces a February 7, 2020, release date for his new CD, **Blues in a Bucket**, on World Talent Records. Recorded mixed and mastered at Dogwood Recording & Mastering in Oxford, Georgia, with **Ron Benner** engineering, **Blues in a Bucket** showcases **Forrest McDonald's** guitar mastery in full bloom, aided and abetted by a stellar cast of backing musicians, featuring the dynamic lead vocals of **Andrew Black** and special guest vocalist **Becky Wright**. **Forrest McDonald** has been performing and recording earth-shaking, soul-stirring music distilled in the blues for nearly six decades. His insightful song writing skills embrace the journey of an adventurous explorer who plunges head first into every twist of fate life throws his way. The addition of a full horn section and background vocalists to many of these musical tapestries adds remarkable texture as each song unfurls. The result is an array of finely polished, deeply faceted musical gems contained in **Blues in a Bucket** - reflecting those personal stories that evolve into universal experiences and outcomes. **Johnny A.** announced that he'll be heading to the West Coast for a series of tour dates beginning on January 9, 2020. "Most of these venues will be a first for me and I'm excited to be bringing the **Just Me... And My Guitars** show to them. I usually only get to the West Coast once a year, so I'm counting on all my friends and fans to please help me get the word out." **Johnny** takes a musical left turn with his **Just Me... And My Guitars** performances to present his distinct, instrumental guitar approach for the very first time in a completely "solo" intimate atmosphere...combining his keen arrangement instincts and guitar skills with his adept understanding and use of effects

for a high--wire, one man tour de force, performance in real time without a net.

PASSING NOTES: **Irving Burgie** songwriter for the calypso song "**Day-O (The Banana Boat Song)**" which became a huge hit for singer **Harry Belafonte** in 1956, died Friday, November 29, 2019 at the age of 95. **Burgie**, who went by the name **Lord Burgess**, co-wrote the song with **William Attaway**, based on a traditional Jamaican folk song. "**Day-O**" spent 31 weeks at number one on the Billboard chart and later was featured in a popular scene in the movie **Beetlejuice**. He wrote many more calypso songs for **Belafonte** including "Island in the Sun." **Burgie** was a member of an all-black unit in the Army during World War II. After the war, he worked the folk music circuit in Greenwich Village and then began writing for **Belafonte**. His mother was a native of Barbados and **Burgie** wrote the country's national anthem. He was elected to the **Songwriters Hall of Fame in 2007**; Syracuse, New York native **Jimmy Cavallo** was a rock and roll pioneer with his band **Jimmy Cavallo & His House Rockers**. They are believed to be the first white band to play **Harlem's Apollo Theater**. **Cavallo's** band caught the ear of legendary rock DJ **Alan Freed** who put them in his 1956 movie **Rock, Rock, Rock!** Featured in the title song and appearing in other scenes in the film, the band played the **Apollo Theater** in December 1956 to promote the movie, a year before **Buddy Holly and the Crickets'** more publicized **Apollo Theater** performances in 1957. **Cavallo** and his band also appeared in **Freed's** 1959 film **Go Johnny Go**. **Cavallo** became a music legend in his hometown of Syracuse, New York and then in South Florida, where he continued to play his sax and sing every week well into his 90s. **Cavallo** died Monday, December 2, 2019 at a hospital in Florida at the age of 92. **VIDEO PICKS OF THE MONTH:** **Overlord-** This superb war horror film stars **Jovan Adepo, Wyatt Russell, Mathilde Ollivier, John Magaro, Gianni Taufer, Pilou Asbæk** and **Bokeem Woodbine**. The film was produced by **J. J. Abrams** and **Lindsey Weber**. When American soldiers are dropped behind enemy lines the day before **D-Day**, they discover gruesome secret Nazi experiments being performed on the people of France. Great special effects! Don't miss this new age horror flick; **Revival: The Sam Bush Story-** A well conceived Rockumentary about **Sam Bush** and his pioneering **Newgrass Revival Band**; **Ashby-** starring **Mickey Rourke**, this box office sleeper is a great film about heart, determination and confidence. A must see; **Serenity-** When **Matthew McConaughey's** ex-wife, played by **Anne Hathaway**, tracks him down on a remote island where he takes tourists on deep sea fishing trips for Tuna and Swordfish, he can't begin to fathom what he's about to get himself in to. Is it real or just an illusion. A great film. Well ladies and gents, that's a wrap for this month. Until next issue, keep making, listening & supporting beautiful



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John Larson & The Silver Fields

by Brian M. Owens

Singer-songwriter-guitarist John Larson is a master craftsman of the power pop genre. Enlisting an army of influences that include heavyweights like Greg Kihn, Elvis Costello, Buddy Holly, The Beatles, R.E.M. and Paul Westerberg, Larson and his band create memorable rock & roll with lasting effect.

Riding the wave of his new album, *Glimpses*, Larson and his band, The Silver Fields are only beginning to scratch the surface of their significant pop-rock contributions to the local music scene. We queried the bandleader on the making of *Glimpses* and some of the experiences that fueled the songwriting.

METRONOME: How long have you and your band The Silver Fields been together now?

John Larson: We've been together for two years. The band consists of Bill Jette, David Richardson, John Simpson and Jen Macpherson, who recently replaced our original drummer, Angelo Franco.

METRONOME: How did you all meet?

I've known Bill and Dave for a long time. They both played guitar in my previous band, The Marlowes. They weren't in the band at the same time though—Dave replaced Bill. I met

our bassist John Simpson and drummer Jen Macpherson through Bill after the band they were all in at the time split up.

METRONOME: You were the frontman for The Marlowes for ten years. Why did that band break up?

It had run its course. Even though we were still gigging and putting out records, after ten years together, we lost the enthusiasm and simply needed some time apart. We are all still friends.

Bill and Dave are still with me in the Silver Fields. Several of the other Marlowes—John DiGiulio, Keith Larson, Paul Curcuruto and Jay Capaldi still help if I need their unique talents to enhance a track or fill in at a gig. I'm lucky to know so many talented players.

METRONOME: What was the mission statement for forming The Silver Fields?

Melody is always my number one priority when writing a song, so not much has changed in that sense. The Silver Fields are primarily a rock/power pop band, but we also have a lot of songs that could be classified as Americana and generally work better in an acoustic setting. We just love to play and write music and don't want to be tied to one genre.

Pretty much my whole life. When I was 17 years old, I started to play guitar, write songs and eventually put a band together. Since I was the main songwriter, by default I became the singer. Initially, I wasn't very comfortable with it, but as the years have gone by, I've grown to love singing.

METRONOME: Did you ever take any formal music lessons?

I took a few when I first started playing guitar, but I'm primarily self-taught. I've also learned a bunch just by surrounding myself with top-notch musicians and observing the way they play.

METRONOME: What informs your songwriting?

I'm an observational writer. I don't write about my personal situation that much.

Stones there. I immediately thought of the opening lines: "I saw this girl in Boston who kinda looked like Ronnie Wood/I never did talk to her, but I knew just where I stood." Throughout the rest of the show I made up a story about how our paths were not destined to cross. When I got to my car, I started singing a melody. The song was pretty much done by the time I got home. I wish they were all that easy!

METRONOME: How many albums do you have out?

The Silver Fields have two—*Glimpses* and *The Lost Refrain*. Before the band was formed, I released a solo album called *Songs About Music*. The Marlowes put out five full-length CDs and a 7-inch single

METRONOME: Your new CD, *Glimpses* is excellent. How long did it take to record?

It took nearly two years, which seems to be the average for us to write, record and mix an album these days.

METRONOME: I heard influences as varied as the Greg Kihn Band, Gin Blossoms, The Knack and The Outfield in your songs. Do you like any of those bands?

I like all of them except The Outfield. I have nothing against them, they're just not a band I've listened to much. I'm glad you picked up

on the Greg Kihn influence. I've been a big fan of his for years. Way before the whole "Jeopardy" phenomenon happened in the MTV-era. I like the albums he did before that in the 1970s and early 1980s better.

METRONOME: Where did you track the album?

At Motion State Studio in Foster, Rhode Island. It was produced and engineered by Anthony Franco. He also played keyboards on many of the songs.



METRONOME: Who are some of the musical influences that inspire your songwriting?

That's a very long list, but some of my primary influences are The Beatles, Bob Dylan, Squeeze, Tom Petty, Paul Westerberg, Jeff Tweedy, Fountains of Wayne, Elvis Costello, Graham Parker and Nick Lowe.

METRONOME: How long have you been singing?

Although I have written a few love songs for my wife Jane over the years.

I like to tell stories, usually through the eyes of a character that's either real or imagined in my mind. The song "Ramona Ramone" from our new album *Glimpses* is a good example of that. That one came about because I was attending the Bash and Pop show at the Middle East in Boston a few years ago and I saw a girl who strangely looked like Ronnie Wood from the Rolling

METRONOME: Did you write tunes for the CD or did you already have them in the can?

Ten of the twelve songs were written specifically for the CD. "Fix It In The Mix" and "Why Can't Every Day Be Like This One?" are older tracks that I hadn't gotten around to finishing. The album is purposely upbeat and rocking. The only real reprieve is the last song, "Why Can't Every Day Be Like This One?"

METRONOME: "Class Actions" is a rowdy album opener. What's that song about?

It's a statement about the "haves and the have-nots" in society. It's an age-old subject; how those born into privilege and money generally have an easier path in life. I wish it was as good as "Fortunate Son" by Creedence Clearwater Revival though. Both songs share a similar sentiment.

METRONOME: "Fix It In The Mix" was brilliant. Was that song one of those happy accidents you hear bands talk about?

That title came to me one night years ago when I was working in the studio. Most recording musicians are familiar with the phrase "fix it in the mix." It really means, "I don't feel like re-doing this guitar or singing this harmony over right now. We'll work it out in mixing."

In our song, the phrase is used as a metaphor for a couple, who on paper, don't



seem to have a lot in common, but love each other anyway. They're willing to meet in the middle to make their relationship work.

METRONOME: "Now I Know" had a great post-punk swagger. What inspired the writing of that?

Just that. I wanted to write an upbeat, short and catchy song that would go by so fast that you couldn't help but want to listen to it again. That one is an example of having the title in my notebook for years before

finding a melody that worked with it.

METRONOME: "Girl In The Band" was a cool tune. Did you have someone in mind when writing that?

That one is tongue-in-cheek. It's about a band of guys who blame the fact that they never made it big to not having the right looks. They think that having a girl in the band would have made the difference... And they're probably right.

METRONOME: Did you have any musical

guests play on the album?

Yes. The strings on "Lost Time" were done Maria Grigoryeva. Some of my old Marlowes bandmates, John DiGiulio, Keith Larson, Paul Curcuruto and Jay Capaldi all contributed some cool parts while Peter Linanne, a Boston area musician, contributed keyboards parts.

METRONOME: How often does the band play live?

We play about two times a month. Being an all original band, we've learned that it's best to spread the shows out a bit. We play mostly in Rhode Island. We recently played at Exhibit A Brewery in Framingham. We're always looking to take a road trip and play out of state.

The Marlowes played Boston all the time – The Middle East, TT's, and many other now defunct spots. It's harder these days for an original band to play as consistently as it was 10 or 20 years ago.

METRONOME: Do you have any YouTube videos of the band that people can watch?

Yes. We have several lyric videos and a few snippets from some live shows on our web site.

METRONOME: Where can folks find out more about you on the world wide web?

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