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METRONOME

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April 2024



Why England Slept



Daniel Miller & The High Life



One Dime Band



Raymond Gonzalez

Metro Scene

BANK OF N.H. STAGE **Concord, NH** **(603) 225-1111**

4/4- Club D'Elf
4/5- Frank Santos Jr.
4/6- NH Jazz Orchestra
4/7- Senie Hunt
4/13- Migguel Anggelo: LatinXOXO
4/14- Capitol Tea Dance
4/15- Julia Alvarez on Main
4/18- Chris Smither; Cloudbelly
4/19- The Free Range Revue
4/20- Dueling Pianos
4/21- The Rock and Roll Playhouse - Music of The Beatles for Kids
4/27- Neon Wave 80s Prom
4/28- Opera Idol

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

4/5- Barry Goudreau's Engine Room; Best Not Broken
4/6- The Fools April Fools Show; Psychedelic Relics
4/12- Beatlejuice
4/13- Panorama (The Cars tribute); Hey Blondie
4/20- Playing Dead
4/27- SlipKid; Chris Lester

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

4/1- Jonathan Roy; Portair
4/2- Erick The Architect; Sol ChYld
4/4- Christian Kuria
4/5- CMAT; Morgana
4/6- Destroyer (Solo); Lightning Dust
4/7- Kiltro (18+); Nina de Freitas
4/8- The 69 Eyes (18+); The Bites; Budderside
4/9- Marco Benevento & Ghost Funk Orchestra
4/10- Korpiklaani (18+); Visions of Atlantis; Illumishade
4/11- Taylor's Version Dance Party (18+)
4/12- Willis
4/13- Strange Machines; Hayley Jane & The

Primates; Guess Method
4/14- Shayfer James; Machinery of the Human Heart
4/15- John R. Miller & The Deslondes
4/16- Arizona Zervas
4/18- lovelytheband; Luke Wild
4/19- Hans Williams; Kieran Rhodes; Richard Rourke
4/20- Taylor Acorn
4/22- We Three; Skydxdy
4/23- AJ Rafael; Nieman
4/24- Augustana
4/225- Sam Evian; Hannah Cohen
4/26- Moontricks
4/27- Crooked Coast; Trash Rabbit; Bowling Shoes
4/29- Decapitated; Septicflesh; Kataklysm; Allegaeon

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

4/6- Jason Ricci & the Bad Kind
4/7- Erin Brockovich
4/12- Seth Rosenbloom and Sonya Rae Taylor
4/13- An acoustic evening w/Dwayne Haggins (Ballroom); Beausoleil avec Michael Doucet (Sawtelle)
4/14- Michael Glabicki of Rusted Root; Dirk Miller
4/18- Ruthie Foster
4/19 & 20- Dark Desert Eagles (Eagles Tribute)
4/14- Chris Difford
4/26- The Roberto Morbioli Band
4/27- Invisible Sun (Police Tribute)
4/27- Porch Party Mamas (Ballroom)

CHAN'S **Woonsocket, R.I.** **(401) 765-1900**

4/5- Jason Ricci and the Bad Kind
4/6- Funky Submarine
4/12 & 13- Anthony Gomes
4/19- Confounded Bridge
4/20- Coco Montoya
4/26- Johnny Hoy and the Bluefish
4/27- Daryl Sherman Home Coming Concert w/

Harry Allen on tenor sax, Boots Maleson on bass and Jon Wheatley on guitar

CHEVALIER THEATER **Medford, MA.** **(781) 391-7469**

4/6- An Evening With Colin Hay
4/12- Get The Led Out
4/13- Johnny Mathis:
4/25- Anthony Jeselnik
4/27- Beth Hart
4/28- Marisela

CHUBB THEATER **Concord, NH** **(603) 225-1111**

4/3- Aaron Lewis Acoustic
4/5- American Spiritual Ensemble
4/7- The Price is Right Live!
4/10- Pete the Cat
4/11- Golden Girls - The Laughs Continue
4/12- Buddy Guy
4/13- Popovich Comedy Pet Theatre
4/20- Gregorian: Pure Chants in Concert
4/21- David Sedaris
4/30- A Midsummer Night's Dream

CITY WINERY **Boston, MA.** **(617) 933-8047**

4/1- Ferhat Göçer & Iskender Paydaş
4/2- Jesus Jones
4/3- säje
4/4- Driftwood
4/5- Lizzy & The Triggermen
4/6- Back To The Garden 1969: The Woodstock Experience
4/6 & 7- Joshua Radin; Maddie Poppe
4/9- Two Dykes & A Mic Presents: Topping Your Best Friend Tour
4/11- Jim Brickman
4/12- Lizz Wright
4/13- Rewind: A Journey to Motown and Beyond Featuring Jerome Collins of Straight No Chaser; Jeffrey Gaines; Alejandro Escovedo; James Mastro

4/14- Come Together - 60th Anniversary of A Hard Day's Night; BeauSoleil avec Michael Doucet
4/16- Larry Campbell & Teresa Williams
4/19- The Danielle Nicole Band
4/20- Elle Varner
4/21- Colescott & His Red Hots; Buskin & Batteau April Fools Tour w/Christine Lavin and John Forster; Kevin Ross
4/22 & 23- Gregorian
4/24- Dave Barnes with Steve Moakler
4/25- Shannon Ford
4/28- 10,000 Maniacs
4/30- EXTC - XTC's Terry Chambers & Friends

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

4/1- Open Mic
4/2- BroadBand
4/3- Rob Flax Birthday Bash!
4/4- Jess Klein; Jenny Reynolds
4/5- Caña Dulce
4/6- Lucy Kaplansky
4/7- Flynn Cohen album release
4/8- Paper Wings and Zachary Lucky
4/10 & 11- Jeffrey Martin; Tommy Alexander
4/12- Tracy Grammer
4/16- Ordinary Elephant album release
4/17- Nate Sabat; Daphne Ellen & Sam Stage
4/19- Nicholas Edward Williams & Stash Wyslouch
4/20- Rachael Davis, R.O. Shapiro & Zak Bunce
4/21- Mouths of Babes
4/23- Almira Ara EP release
4/25- Nic Gareiss & Simon Chrisman
4/26- Garnet Rogers
4/27- Natalie & Brittany Haas album release
4/28- Genticorum
4/29- The Heart Collectors
4/30- Miriam Elhajji & Paco Cathcart

THE FLYING MONKEY **Plymouth, NH** **(603) 536-2551**

4/5- Martin Sexton
4/7- Al Di Meola Electric Band

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4/9- Busta Rhymes
4/12- Benson Boone
4/19- Berklee's Perfect Pitch
4/23- Benny The Butcher
4/25- The 502s; Daniel Nunnelee
4/26 & 27- Umphrey's McGee

JIMMY'S JAZZ & BLUES CLUB
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4/1- Captain Fantastic: Tribute To Elton John
4/3- Stella Cole
4/4- Jason Ricci & the Bad Kind
4/5- Keiko Matsui
4/6- Sammy Miller and the Congregation
4/7- Delta Generators
4/8- Buoys of Summer
4/10- The Eagles Experience
4/11- Lizz Wright
4/14- Stephane Wrembel Quintet (w/Special Guest Jean-Michel Pilc)
4/15- Foreside Funk
4/17- The Dustbowl Revival
4/18- Joanne Shaw Taylor
4/19- Orquesta Akokan
4/21- Cyrille Aimee
4/23- Ana Popovic
4/24- Christian Sands
4/25- Zepparella
4/27- Ronnie Earl & the Broadcasters
4/28- Gabe Stillman Band

MAGIC ROOM
Norwood, MA.
(617) 775-4009

4/5- Nothing Safe; Song Garden
4/6- Whammer Jammer
4/12- Live Bullet

4/13- Z Company
4/19- Billy and The Jets
4/20 Deadbeat 420 Bonanaza
4/27- Rock Steady

MENINO ARTS CENTER
Hyde Park, MA.

4/12- The Bespoke Consort

MGM MUSIC HALL
Boston, MA.
(617) 960-8333

4/1- A Conversation with Larry David
4/11- Lany; Junior Varsity; Conor Burns
4/16- girl in red; Momma
4/18- Brothers Osborne; Jackson Dean
4/19, 20 & 21- Matt Rife
4/24- Jacob Collier
4/25- Judas Priest; Sabaton
4/26 & 27- Two Friends
4/28- The Black Crowes; GA-20
4/30- Sum 41; The Interrupters

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

4/5- Mystical Misfits
4/6- Fresh Cuts; Sweet Teeth; Crocs with Socks; Owl House 3pm; Choo Choo La Rouge; Lupo Citta; The Bret Tobias Set; Jay Walsh 8pm
4/8- Bad-ass Burlesque Punk Rock Dance Party
4/9- Listen Up! Originals Only Open Mic hosted by Forest Romm
4/10- Fully Celebrated Orchestra; Qwanqwa
4/12- Uncle Johnny's Band; Going To Kashmir (Led Zeppelin Tribute)
4/13- The Spots; Hilken Mancini's Punk Rock Aerobics; Bad Idea USA 3 pm; Pledge Pins; Electric Street Queens; Orange Whip; Christian Kids 8 pm
4/14- Martin/Morell/Fredette; Mike Weidenfeller; John Hovorka
4.16- Covered up! Themed Open Mic hosted by Derek Johnson
4/19- Mystical Misfits; Quattrecenta; Thalia Zedek Band; Rip Room
4/20- The Downhaults; Tim McCoy Band; The Steamies; Jay Allen & The Archcriminals
4/22- Lobohombre; TVmoms; Hands of Spite; Declaw
4/23- Listen Up! Originals Only Open Mic hosted by Forest Romm

4/24- Diamond Blues Jam (Jerry Garcia Band Tribute)
4/26- Uncle Johnny's Band; Smile Lines
4/27- The Crank-Tones

ORPHEUM THEATER
Boston, MA
(617) 482-0106

4/5- Joe Satriani & Steve Vai
4/13- Caetano Veloso
4/26- Waxahatchee; Good Morning
4/27- Belle & Sebastian; The Weather Station

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

4/1- Bas
4/2- Charlotte Sands; Cloe Wilder
4/5- Mihali Live Band (18+)
4/6- Hail The Sun; Intervals; Body Thief; Makari
4/7- Quarters of Change
4/10- Connor Price; Graham
4/11- Lee Fields; Monophonics (18+)
4/12- Keller Williams (18+)
4/13- Smallpools; Grayscale; The Romance
4/14- Ruston Kelly
4/18- Kublai Khan TX; Sunami; Judiciary
4/20- Ibrahim Maalouf (18+)
4/21- Arm's Length; Carly Cosgrove; Ben Quad
4/25- Spanish Love Songs; Oso Oso; Sydney Sprague; Worry Club
4/26- Priscilla Block; Ryan Larkins
4/28- Yot Club; Boysscott
4/30- Teenage Fanclub (18+)

SCULLER'S JAZZ CLUB
Cambridge, MA.
(866) 777-8932

4/5- Charlie Ballantine, Luis Perdomo, Dan Weiss & Peter Brendler
4/6- Greg Adams & East Bay Soul
4/12 & 13- Emmet Cohen
4/19- Anthony Wonsey Quintet
4/20- Brian Simpson & Steve Oliver
4/27- Joey Alexander

SINCLAIR
Cambridge, MA.
(617) 547-5200

4/3- Young Fathers

4/4- San Fermin; Runner
4/5- The Strumbellas; Certainly So
4/6- Bearly Dead
4/8- INIKO
4/9- Sarah and the Sundays; Breakup Shoes
4/10- The New Mastersounds; The Lucky Strokes
4/11- The Staves
4/13- La Lom
4/14- Woods & Avey Tare
4/15- Berhana; Asha
4/16- The Rebel Child Tour; Dylan
4/17- Sir Chloe; Daffo
4/18- Mike; 454; Niontay; El Cousteau
4/19- A Great Big Pile of Leaves
4/20- Jordan Mackampa
4/21- Good Kid; Adan Diaz
4/22- Canaan Cox
4/25- Blu DeTiger
4/26- Helado Negro; Marem Ladson
4/28- Ash
4/29- Breland

TD GARDEN
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(617) 624-1000

4/1 & 2- Olivia Rodrigo
4/4- AJR
4/8,10- Nicki Minaj
4/13- Dan & Shay
4/17- Bad Bunny

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

4/1- Adam Ant; The English Beat
4/4- Chris Fleming
4/5- Preacher Lawson
4/6- Tom Papa
4/10- Whose Live Anyway?
4/12- Chad Daniels:
4/13- Anthony Rodia
4/14- Kumail Nanjiani
4/15- Matthew Sweet
4/17 to 21- Jim Gaffigan
4/22- Emo Orchestra
4/23- I've Had It
4/24- Anthony Jeselnik
4/25- Alan Doyle; Adam Baldwin
4/26- Drew Lynch
4/27- Are You Garbage:
4/28- Max Amini

All Things Music Since 1985!



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Raymond Gonzalez

Composer, arranger, producer and multi-instrumentalist Raymond Gonzalez has never been one to rest on his laurels. A professional guitarist since the age of 16, Gonzalez has traveled throughout the United States bringing his skillful playing to concert stages, festivals, TV/Radio, coffeehouses and everything in between. Equally at home playing Classical, Celtic and Jazz as he is Folk, Blues, Rock and Avant-garde, Raymond's bag of musical tricks looms large.

Boasting a new album of creative electronic music entitled, Two Suites, Gonzalez continues to display his arsenal of trailblazing musical stylings from album to album. Take a listen, I guarantee you're going to like what you hear...

METRONOME: Your new CD, Two Suites, was a masterful musical departure for you. Was that planned?

Raymond Gonzalez: A lot of a departure. It was a return home actually. It's most reminiscent of my early days as a composer.

METRONOME: Were you writing on a keyboard/synthesizer back then?

No, I was writing symphonies and chamber music. I didn't have that at the time.

METRONOME: For strings?

All kinds of things. That was my thing back then. It was with a pen by hand. Sometimes you would get a piano, but otherwise, you would just write the music.

METRONOME: How did you get into doing that at such an early age?

Everybody's got their thing. I was about eight years old when I discovered I could hear and create. I was six when I started playing instruments, then I started writing music at around eight.

METRONOME: Did it come naturally to you? Was it a struggle?

No, which was good and bad. You want to have a lot of discipline, but I always did. It was very natural for me.

METRONOME: Were your parents supportive?

It was my grandmother basically. My grandmother recognized it and was supportive.

METRONOME: Your one sheet said that Two Suites came about because you lost

time teaching at the University. Did that come as a surprise to you?

It was, and it wasn't. I was thinking about wrapping it up, just the classroom teaching, because the budget cuts came through. My ensembles and my private students are still

10 hour days? 14 hour days?

(Laughing) Sometimes, and sometimes it flowed right out. I knew the sounds I wanted and went after it. Four hours later I would have the piece. I'm always crafting. The crafting part took a little longer. I would

that kind of thing. One will take over and take you somewhere for a while and then it all comes back.

I did use one sound to end almost all the pieces. That was important to me. It's very subtle, but sometimes it's not.

METRONOME: What was the inspiration for the music ideas?

I really paid homage to my early life. A lot of those titles come from way back when I was a teenager and in my twenties.

METRONOME: Did you compose some of the material on the guitar?

No. Once I started in, the ideas began to open up. I'm always thinking along these lines and when I do production, I'm always in the computer doing stuff and orchestrating.

I just went to the keyboard and said, I'm going to lay out some crazy stuff because I'm feeling aggressive and inspired. I just went after it.

METRONOME: Your one sheet also mentioned that you used Logic and that unlocked sound ideas for you. Is that how it worked?

The amount of sampling and sounds in these programs like Logic and ProTools is endless. You can't live long enough to discover them all. Then, once you're in there, you have to modify them. The details are nuts. I liked the way it developed the ideas I was after. Everything was played on the keyboard.

METRONOME: How long would it take to compose and play one of the movements?

The first one showed up in about two hours. I am an orchestrator, so I went back in to it once I got the idea and form. Then I went back in and really shaved things down. I'm in economist. I don't believe in writing long stuff.

METRONOME: You can easily overdo things in Logic and ProTools. Did you ever find yourself in that spot?

Being a composer, from the conservatory days, you learn how to develop an idea. If you listen to Beethoven's symphonies, it's one idea for 16 minutes. That's my philosophy. It's easy to reign it in that way. But it's true, you could actually go bonkers.

METRONOME: Do you believe Beethoven had all 16 minutes of his symphony in his



going on.

When that hit, I was sort of broadsided. It was very clinical; tell Gonzalez his class isn't going to run. It just opened a door. I don't even know how to describe it. I sat at my computer and asked, What was it like when I was a kid? The door just flew open. I just went crazy. I went down in my studio and two weeks later I had Two Suites.

METRONOME: Did you complete the entire album in two weeks?

Pretty much.

METRONOME: Really?

This is how I work. Once I get in my head, I work until things are done.

METRONOME: What were you looking at?

probably give it another month. Just the detailing. To me it's no big deal. It's just how I work.

METRONOME: Explain to me what "crafting" means to you.

It's a musical, so that's important. Is the melody developed? Is the germ apparent throughout the piece? Do you have something linear to hang onto instead of just random noises? That to me means nothing.

I have poly-rhythms all over the place, meaning, there's two rhythms going on at the same time. Then one of them takes over. To me, that was a real joy. You're not really aware of it until you go back in and listen again. Then you have poly-melodies and

mind or was he working it out as he went along?

Beethoven did not, but Mozart probably had the whole thing in his head. They were very different composers. His genius was his craft. My guess is that it spun out as he worked it. If you look at Beethoven's scores, there's all kinds of scratching out and corrections. It was a struggle for him, whereas for Mozart or Chopin, it just came out.

METRONOME: Did that type of thing happen for you with this project?

No. It was just an outpouring.

METRONOME: Why? Was it easier for you to create on the keyboard?

It has to be. I would just find a sound and let my fingers rip through it. Sometimes it was a total improvisation. I liked it so much I kept it and would work it further. It was very rhythmic. That really appealed to me. I wanted something visceral. I would just take the rhythm and a lot of times the rhythm had a melodic germ in it.

METRONOME: Did you set up the rhythms and tempos in logic before you started playing over them?

Because I've spent a lot of time in Logic and know the sounds well, I went and grabbed a sound and then modified a rhythm or an echo or a tempo. Then I would go with that.

METRONOME: Did you do everything to a click?

No. It's very organic. There was nothing straight ahead. Sometimes the program was static as far as rhythm goes, but then the poly-rhythms come in. That's why I wouldn't let that happen.

METRONOME: How long did it take you to go through a piece and tweak it to where you wanted it?

Once I got into the piece, maybe a few hours. I knew by that point what I wanted to do. The one that evolved the most was the "Apparition" because of the slow, middle part. I really worked that. It was important to me to have something to hang onto. I really know what I want to hear and I believe in finishing things. If something's not working, I don't continue it. I go somewhere else.

METRONOME: You included a vocal track called "Footsteps" on the album. How did you come up with that?

It's funny. It's total freestyle. I loved the background, it was so cool. I thought, I've got to get something in here. For one, I like to break up an album like that. Everything that you hear in that piece, reaches back into my past, but it really comes from Pam walking down the stairs when I was recording the instrumental part. I thought, footsteps... That's cool. I took it from there.

METRONOME: What track are you most proud of on Two Suites?

I love the very last piece, "Another Light (First Abstract)." For me, it's just a great coda for the record. It's uplifting and it has a

nice drive. It's moving constantly. I like that movement a lot. I also really like "Scherzo." It has lots of angles, and it's angry and it has this speed. If I had to pull something out, it would be those two.

METRONOME: Before you handed it off to Toby Mountain be mastered, how much time did it take you to complete the tracks?

The beauty of the mixing was that it wasn't that complicated. After two weeks I called Toby and said, I have something for you. Give me two more weeks.

Toby said he didn't know what he was going to do with it. I said, Toby I trust you. Here's what I'm looking for.

METRONOME: What were his concerns?

It's all electronic, and it almost has its own mastering built in. I said, Toby, I want presence. He understands when I say that. When you mix something, you can be a little two dimensional. When you master it all of a sudden, the three dimensions show up. That's what Toby is so good at.

METRONOME: What were you listening to as a kid to give you this kind of perspective on music?

My grandfather, by marriage, was a renaissance man. He believed in classical music as loud as you can play it. He liked modern music and classical music, but it was loud. He understood it all. He played guitar a little bit, but then I took it from him and he decided not to play anymore (laughs). But he

recognized what I was able to do. That was really astute on his part.

My other side of the family listened to Peter, Paul & Mary, and the folk stuff. Then I had friends that were listening to jazz. I got all of that and also listened to MoTown. I loved that stuff. I could hear things and knew what it was.

METRONOME: Did you listen to rock & roll?

Not me, it wasn't my thing.

METRONOME: Were your grandparents able to hear you play when you got older?

My grandmother did. She really wanted to be in on it, and that was the problem because this was my thing, not hers. She was very supportive though. As far as the conservatory, if you're not a dedicated person, it can eat you up, but she hung in there with that.

METRONOME: Can you recreate this live on stage in a solo setting?

No. There is way too much going on. To me, this is a recording and that's it.

METRONOME: The last time we spoke, I asked if you had been playing live and you said no, but you missed it. It didn't sound like you had the fire in your belly to get back out there. Is that still true?

You're dead on right about that. I thought 2024 might be the year to get back out on stage, but I don't know. If it happens, I'll go.

METRONOME: What would it take to get you back out playing live?

You get to a certain age and you get tired, plus I don't do gigs where I don't get paid anymore. I haven't been an opening act in almost thirty years and I don't do openers anymore. I've been out of the loop for so long.

METRONOME: Do you find joy being in the studio and creating?

There's so much stress in the world, and that can be hard, but yes. You can tell by Two Suites. That was pure joy for me.

METRONOME: The album art was created by guitarist-graphic designer, Sean de Burca. How did you meet Sean?

We had a gig together about 10 years ago. Sean, is this tapping guitar wizard. He came over from England and we played together, my buddy Ken, Sean and myself. Sean is always posting his graphics, so I asked, Would you be interested in doing something for me? Of course he jumped on it.

He's an acoustic metal guy so he does a ton of metal graphics for all kinds of records. He's a brilliant artist both musically and visually. My stuff is not metal, but he could still swing with it.

METRONOME: Did he listen to the tracks and then come up with the art concept?

Sean really likes direction. I knew exactly what I wanted, two doors, one that has one color coming through it and the other one with another color. They're sort of married, yet it's two doors. He came up with the visual, but it was my idea.

METRONOME: Did you discuss it with him?

Yes. We had a Zoom meeting. He likes specifics. At first, he did my exact idea, but it didn't work. Then he came back with what you see. I trust Sean.

METRONOME: Your website has really evolved. You've been working on it?

Yes, finally. Thanks for noticing. There's more Mel Bay stuff coming out, so I have to stay on top of it.

METRONOME: What are you doing at the University now?

I'm doing guitar ensemble and private students. That's it.

METRONOME: Private students there or at your house?

Both. I'm all Zoom at the house now.

METRONOME: No one comes to the house anymore?

No, because I have students from all over. I have a bunch of people who are local, but not close by and I have people from across the country. They're all adults and some of them are pros. That's been going on for a while pre-Covid. Zoom is working out great for me. It has been for a long time. The university is all in person.

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

I have enough singer-songwriter material for two more albums. All original. I have an idea for a new one, but I have enough for a couple if I want it.

-- Brian M. Owens

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Top 5 for April 2024

(In NO Particular Order)

- Leo Lyons
- The Cornfed Project
- speedfossil
- Tom Rush
- Raymond Gonzalez

ALTERED FIVE BLUES BAND TESTIFYIN' 5-SONG CD

- DON'T TELL ME I CAN'T
- WHISKEY GOT ME MARRIED
- BRAND NEW BONE
- I'VE GOT THE SCARS TO PROVE IT
- YOU CAN'T WIN (If It Ain't Within)

The Altered Five Blues Band makes their debut on the resurrected Blind Pig Records label and ignites the night sky with their raucous blues-rock wail. Singer Jeff Taylor, guitarist Jeff Schroedl, bassist

Mark Solveson, keyboardist Steve Huebler and drummer Alan Arber are as tight as any band deserves to be as they bust out these five well-penned numbers on Testifyin', with modern day vigor and execution. It's a well produced record from a group of veteran players that know how to make a dance floor come alive. Good stuff! [B.M.O.]

Contact-- www.alteredfive.com

RAYMOND GONZALEZ JUNIPER 8-SONG CD

- TICKING
- PAINT THE WORLD
- SIGN POINTERS
- ANY LITTLE LIGHT WILL DO
- I'LL BE THE ONE RIGHT HERE
- DARK-EYED GIRL
- THERE IS NO QUIET
- JUNIPER

Master craftsman Raymond Gonzalez is a musical chameleon that's just as comfortable playing instrumental guitar pieces as he is performing singer-songwriter compositions or creating keyboard suites

that soar with complexity.

For his 2017 offering, Juniper, Gonzalez unveils a magnificent collection of songs that shimmer with telling tales of life, love, loss and humanity. His playing is masterful and exacting while his casual voice touches heart and soul with its affect. It's an album full of beautiful music that should be on your list of listening experiences. Read about him in this issue. Bravo! [B.M.O.]

Contact-- www.raymondgonzalez.net

NOLA BLUE RECORDS BREAKIN' NEWS: 10 YEARS OF BLUES 10-SONG CD COMPILATION

- BREAKIN' NEWS (Benny Turner)
- IT HURTS ME TOO (Benny Turner & Cash McCall)
- ALL MY DUES ARE PAID (Frank Bey)
- ONE WHO'S GOT A LOT (Cash McCall)
- IF ONLY WE COULD (Clarence Spady)
- GOLDEN GIRL BLUES (Trudy Lynn)
- AFTER ALL (The Love Light Orchestra)
- THE LAST TIME (John Nemeth)
- THEY CALL ME LIL' JIMMY (Lil' Jimmy Reed w/Ben Levin)
- WHO SANG IT FIRST (Benny Turner)

Incorporating her love for the blues with her savvy business knowledge, Nola Blues

founder Sallie Bengtson has managed to survive a business rife with pitfalls. This outstanding 10th Anniversary album is proof of her sharp eye and ear on talent that needs to be heard by the world as well as a chronicle of the early artists she's helped along the way. Her first foray in to the world of blues is represented here in singer-songwriter-guitarist Benny Turner (younger brother of the late, great Freddie King). It was her involvement with him that propelled a career in the music industry that continues to thrive today. Sign up other folks like Frank Bey, Cash McCall, Clarence Spady, Trudy Lynn, The Love Light Orchestra, John Nemeth and Lil' Jimmy Reed and you have a stable of artists worthy of global mention.

Congratulations to Sallie and all the folks who have helped and guided her along the way. Here's wishing many more years to come. [B.M.O.]

Contact-- www.nola-blue.com

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WhyEnglandSlept@gmail.com

- FROZEN DROPS OF FIRE
- IRL
- SHE'S DOING FINE

Room With A VU, Vol. 1, is the first in a series of EPs that will feature songs recorded in the same studio by the same engineer-producer. Featuring Garret Vandermolen on vocals, guitar, keyboards & percussion, Dan Jordan on guitar & backing vocals, Michael Scotti on bass and Chris Walsh on drums along with horns by Evan Biela (arranged by McCoy Vandermolen) and vocals by Linda Bean Pardee, the group recorded all the songs in a short period of time in one studio. The result is a radio-friendly handful of well written tracks (by Garret Vandermolen) that sparkle with contemporary flair.

Opening with the post-punk power pop of Sweetheart, Vandermolen shares lead vocals with singer Linda Bean Pardee (The Chelsea Curve), making for a stand out track. "Magic Trick" proves to be a jangling rocker resplendent with soaring vocal harmonies and well penned prose. The moody "Frozen Drops of Fire" reminds us of The Smithereens while the clever "IRL" gives us a glimpse of internet relationships. The album closes with the hypnotic riff of "She's Doing Fine." This hip tune could be one of the best singles of 2024.

Vol. 2 is slated for sometime in the Fall of 2024, while the complete sessions, Vol 1,

and Vol. 2 will be released on vinyl LP in late 2024. Outstanding! [B.M.O.]

Contact-- www.speedfossil.com

MIKE ZITO
LIFE IS HARD
12-SONG CD

- LONELY MAN
- LIFE IS HARD
- HAVE A TALK WITH GOD
- FOREVER MY LOVE
- NO ONE TO TALK TO (But The Blues)
- DYING TO DO WRONG
- THESE EYES
- DARKNESS
- WITHOUT LOVING YOU
- NOBODY MOVES ME LIKE YOU DO
- DEATH DON'T HAVE NO MERCY
- FOREVER MY LOVE (Radio Edit)

With the passing of Zito's wife, Laura Duke Zito in July of 2023 from pancreatic metastatic cancer, Mike took on the task of pouring his heart and soul in to this new album that reflects the sadness, pain and loss of the woman that helped him in so many realms of his life. The 12 tracks on Life Is Hard not only includes several heartbreakers penned by Zito, but also upbeat, meaningful blues numbers by his peers, Tinsley Ellis, Walter Trout, Tab Benoit and Fred James, as well as choice covers

by greats, Little Milton, Stevie Wonder, Reverend Gary Davis and The Guess Who. While twelve songs can't fully convey the deep feelings Zito incorporates in each and every track, it's a redeeming canvas of love that Laura would be proud of.

Joe Bonamassa, Josh Smith, Reese Wynans, Calvin Turner, Lemar Carter, Paulie Cerra, Jennifer Kumma, Anna Spina, Jade Macrae, Danielle Deandrea and Steve Ray Ladson all add their respective talents to the recording making for a lush production. Songs of note include the touching "Forever My Love," the revelatory "Life Is Hard," the tempting "Dying To Do Wrong," and the stark realization of "Without Loving You." [B.M.O.]

Contact-- www.gulfcoastrecords.net

TOM RUSH
GARDENS OLD, FLOWERS NEW
14-SONG CD

- SAILING
- GLORY ROAD
- GIMME SOME OF IT
- NOTHIN' BUT A MAN
- IF YOU WILL LOVE ME
- LULLABY IN E
- TOY BOAT SONG
- ONE MORE TIME AROUND THE SUN
- IT ALL COMES DOWN TO LOVE
- SIENNA'S SONG

- THE HARBOR
- TO SEE MY BABY SMILE
- WON'T BE BACK AT ALL
- I QUIT

Singer-songwriter-guitarist Tom Rush is a longtime veteran of the New England folk scene that began in the early 1960s playing Boston area clubs while attending Harvard. Club 47 was the flagship of the coffee house circuit where Rush held down a weekly spot there, learning from the artists who came to play. By the time he graduated Harvard, he had released two albums. Signed by Elektra in 1965, Rush made three albums for them, culminating in The Circle Game, which, according to critics, ushered in the singer/songwriter era. In the early '70s, folk turned to folk-rock, and Tom welcomed the chance to stretch out in an electric setting. Recording now for Columbia, he toured successfully across the country with a five-man band.

Fast forward to 2024, and the 83 year young New England native has just release his first album in six years called, Gardens Old, Flowers New. After listening you realize Rush hasn't lost a step through all these many years. His voice is still rich and emotive while his guitar playing chimes with joyful energy. When the great James

Continued on next page >>>

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Taylor says you were an inspiration to him, validation for your art doesn't get better than that.

Songs of note on Gardens Old, Flowers New: the upbeat bounce of "Glory Road," the sweetly elegant "If You Love Me," the child-like "Toy Boat Song," the nautical anthem "One More Time Around The Sun," the beautiful sentiment of "Sienna's Song," and the haunting jangle of "Won't Be Back At All." A great record. [B.M.O.]

Contact-- www.tomrush.com

PIERRE OMER'S SWING REVUE TROPICAL BREAKDOWN 12-SONG LP/CD

- ATOMIC SWING
- GIVE ME THE GROOVE
- TROPICAL BREAKDOWN
- L'AMOUR A LA PLAG
- IT DOESN'T SOUND (The Way It Should)
- ZANZIBAR
- GET DOWN ON YOUR KNEES
- JUST ONE KISS
- WHAT WE ARE DOING HERE
- LANEN
- LESLIE KONG
- SWING STREET

A year after his last release, the Swiss/English artist and his gang are back with their quirky vaudeville. Omer sounds a little more serious this time as "Give Me The Groove" is well within what to expect in this genre. There is still the underlying snide humor and Punk negative outlook as on "Tropical breakdown." "L'amour A La Plage," sung in French with a dainty accentuation, sounds distinctly decadent. There's an element of spy movie soundtrack to "It Doesn't Sound," but the singer is overcome by self doubt.

The trumpet of "Zanzibar" is a real treat as Omer retreats to the lounge in his dinner jacket. "Get Down On Your Knees" and it's shuffle beat could have been quite ordinary, but all the nifty little touches from odd instruments here and there make it truly special.

Again the sexy trumpet of "Just One Kiss" pimps it up to another level. After a streak of hits, "What We Are Doing Here" struggles to overcome its morosity. On the other hand, the German vocals of "Lanen" gives us new flashback to 1920s Berlin and diversity.

Pierre rediscovers his zany sense of humor for the novelty "Leslie Kong" which also introduces some Indian subcontinent sound bytes. To polish off the record, the gang wheels out Lalla Morte for a duet on "Swing Street," which is a nice surprise.

This platter is further evidence of the

Swiss scene's richness, which the Voodoo Rhythm label continuously expounds upon. [Gecko]

Contact-- www.pierreomer.com

RICK VITO CADILLAC MAN 12-SONG CD

- LOVE CRAZY BABY
- IT'S TWO A.M.
- CADILLAC MAN
- LITTLE SHEBA
- BO IN PARADISE
- GONE LIKE A COOL BREEZE
- CRYING AT MIDNIGHT
- BARBEQUE'N BABY
- JUST ANOTHER DAY
- RIVER'S CALLING
- YOU CAN'T STOP A GUITAR (From Playing The Blues)
- SLIDING INTO BLUE

Grammy-nominated singer-songwriter-guitarist Rick Vito (Fleetwood Mac; Bonnie Raitt; John Mayall; Leon Russell; Boz Scaggs) unveils a well played collection of eleven originals alongside an instrumental version of Sam Cooke's "Just Another Day," on his 11th album release, Cadillac Man. His beloved 1969 Sedan De Ville, "Mr Lucky" (with pug in the driver's seat window), gets things started with its photo on the CD's covers.

From the opening track "Love Crazy Baby," listeners of slide guitar and 12-bar Roadhouse blues will hear songs to suit every mood from R&B ditties to rockin' Blues to swinging dance floor shakers, swampy bayou numbers and everything in between. Vito even revisits his original, "It's Two A.M.," previously recorded by Shemekia Copeland and 2001 W.C. Handy Blues Award winner for "Song of the Year."

Other tracks of note include the upbeat "Cadillac Man" (inspired by his lifelong love of Cadillac automobiles), the nod to Bo Diddley in "Bo In Paradise," the swinging uptown jaunt of "Gone Like A Cool Breeze," the moody instrumental slide of "Just Another Day," and the lament of "You Can't Stop A Guitar (From Playing The Blues)." A fine release. [B.M.O.]

Contact-- www.rickvito.com

LEO LYONS HUNDRED SEVENTY SPLIT MOVIN' ON 10-SONG CD

- WALKIN' IN THE DEVIL'S SHOES
- IT'S SO EASY TO SLIDE
- THE HEART OF THE HURRICANE
- BLACK RIVER
- MAD, BAD AND DANGEROUS
- THE ROAD BACK HOME

- MEET ME AT THE BOTTOM
- SOUNDED LIKE A TRAIN
- BENEATH THAT MUDDY WATER
- TIME TO KILL

They say you can't keep a good man down and bandleader-songwriter-bassist Leo Lyons is proof positive of that. The longtime bassist for Ten Years After, Lyons has certainly paid his dues over and over throughout the years particularly with the exodus of Ten Years after frontman Alvin Lee, leaving the band adrift while at the height of their fame. Now Lyons returns with a rockin' effort featuring his trio, Hundred Seventy Split featuring Joe Gooch (of Ten Years After) on vocals & guitar and Damon Sawyer on drums alongside himself.

All ten songs on Movin' On are wickedly-penned by Lyons along with Gooch and songwriter's Koller and Nye and rock with fierce abandon. These are truly great rock & roll songs gang. Gooch's vocals and guitar work is transcendental as Lyons and Sawyer maintain solid footing for the savvy six stringin' vocalist.

There's no filler here gang, just a well executed rock & roll record that stands alone in today's uninspired din. Outstanding! [B.M.O.]

Contact-- hundredseventysplit.com

BRAD MARINO GRIN AND BEAR IT 10-SONG CD/LP

- BACK AGAIN
- GRIN AND BEAR IT
- UP AND UP
- HUNG UP
- LUCY
- FIRST STONE
- LOOKING THEN
- ANOTHER SAD AND LONELY NIGHT
- I'M BROKE
- DOING HER THING
- MONKEY MAN
- OVER MY HEAD

Brad Marino is New England's hardest working and most prolific musician and still yearns for that perfect moment in the early 1970s where there was a short cross proliferation of Power Pop, Punk as well as Glam and people actually left their apartments for entertainment. Marino can easily play all the instruments himself, but actually got a full backing band together.

The interplay on "Up And Up" shows this more complex chemistry with varied textures. Marino gets all sentimental on the slowish "Hung Up" while Kris Rodgers keyboards chirp in with clever melodies. The girl based tunes like "Lucy" have a certain vintage quality. The synth of "First Stone"

reminds you of early Blondie, but Brad puts the pedal to metal in a very masculine way.

They accelerate some more for the melodic roller coaster ride of "Looking Then" while the remaining guy sugar coat it with cool backing vox. There's a bit of a paradox with Brad singing his little heart out in an upbeat manner and the title of "Another Sad and Lonely Night," but he makes it work. The guitar riffage come to the fore for the more rockin' "I'm Broke" which is a real toe tapping stomper. "Doing Her Thing" also works on account of the bouncy rhythm and Marino's usual melodic talent, but the Stonesy lead guitar adds that extra spice.

Our main man then explores a further funky 1970s Rolling Stones vibe for the unique "Monkey Man," as if he needed to go into Exile on Main Street. To really drive the point home at the end, he wheels out partner in crime, Natalie Sweet for the fireworks duet, "Over My Head," where the lead guitar provides the winning argument. [Gecko]

Contact-- bradmarino.bandcamp.com

GYM TONIC SANITARY SITUATIONS 6-SONG LP

- COLLISION FRONTALE
- MONONUCLEOSIS
- MAIN STREET
- PLAY DEAD
- MILLENNIALS ANGST
- MASCHINENMENSCH

These international Berliners, who have been around since 2017, find a cool way to combine Kraut Rock and edgy New Wave. The opener ably recreates to first primitive synth based vibes with French vocals in order to take we nerds back to the early 1980s. There's a certain innocence to "Mononucleosis" considering it used to be issue in high school, yet they imbue the tune with a dose of urgency and tension.

For "Main Street" they develop a touch more melodic, weaving in some of that Devo style bounce. While most of the tunes have a foundation of 2/2 rhythm, there's more of a groove on "Play Dead" cleverly disguised as digitalese. "Millennials Angst" increases the tempo and the anxiety, but not much more.

The real treat of the release is "Maschinenmensch." Despite the distorted robot vocals, there's a cool underlying melody and a driving beat to make this a real ear worm, while the main vocals build up a huge amount of empathy while barely suppressing a smirk. It was worth the wait. [Gecko]

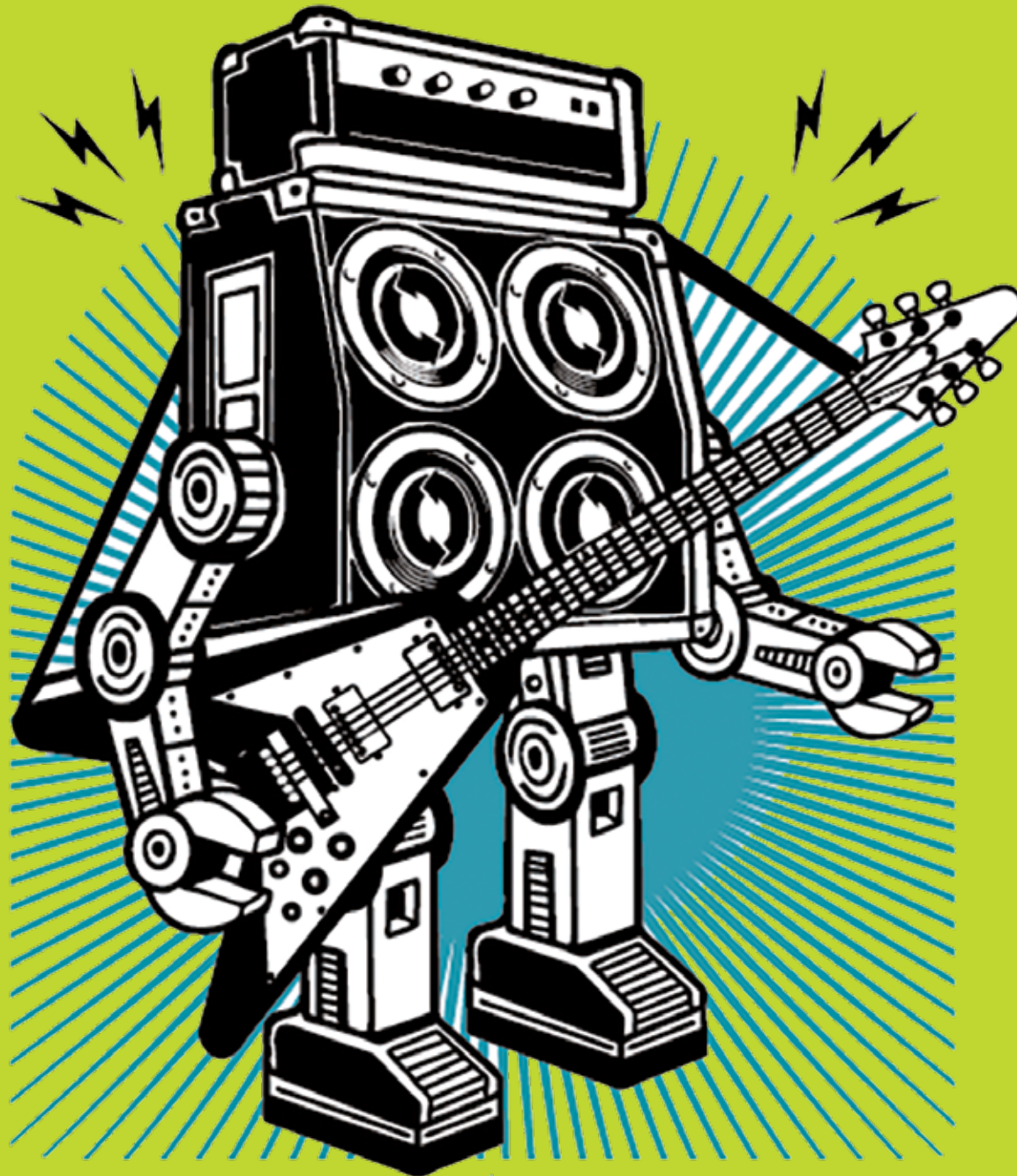
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One Dime Band

Paul Gallucci and John Brauchler (a.k.a. One Dime Band) first met in High School in New York, teaching each other Chuck Berry and Buddy Holly songs at age fifteen. The next year they formed their first band and began to incorporate Blues songs into their set list. Moving to Boston in 1986, they formed a Blues band called The Roadhouse Sheiks performing extensively into the early nineties (as well as hosting a Blues jam at Jonathan Swift's in Brighton).

Winners of the 2022 Boston Blues Society Blues Challenge in the solo/duo category, One Dime Band performed in Memphis competing in the 2023 Blues Foundation's International Blues Challenge. Then on June 4, 2023, they won the Granite State Blues Society Challenge and headed to Memphis again to compete in the 2024 IBC.

A charismatic acoustic blues duo, guitarist John Brauchler and singer-harmonica player Paul Gallucci have just released their third album entitled, Side Hustle. Featuring thirteen well-crafted originals, the duo enlisted a handful of musical friends to round out the R&B/Soul Blues masterpiece. I caught up with the duo one evening in February and we had a lengthy talk about the long friendship they have enjoyed and the music that has resulted from it...

METRONOME: Your new album, Side Hustle is a great record. How did you come up with the title?

Paul Gallucci: John came up with the concept for "side hustle," but the way the album got named Side Hustle had to do with Holly Harris. I played her a preview and that was the first song I played for her. She said, "That's a great kick off song for the album, but it's also a great album title."

We were going to name the album, "Rib Grease," which is the title of the instrumental that's on the record. That was the original plan, but when she said that, I said, Do you know what? I think you're right about that Holly. I mentioned it to John, and we both said, Yeah, we're gonna call it Side Hustle instead.

METRONOME: How did you come up with the "side hustle" concept John?

John Brauchler: I was at a restaurant, and I kept hearing the term, "side hustle." It wasn't the first time I heard it there, but I heard it several times that week. Then I heard one of the bartenders saying it, and it just stuck in my mind.

All of a sudden, I started hearing music in my head. It was inspired a bit by a J. Geils type groove. That's what I was hearing at the time. I wrote some ideas down and when Paul came

over the next time we got together, I mentioned it to him. We wrote the song from there.

METRONOME: How long did it take to write the songs for the album?

Paul: A couple of them are older. One of them, "Cemetery Waltz," I had the music for and the lyrics, but John and I reworked the lyrics for it. I had actually written the music for that one way back in 1998-99. The two of us reworked the lyrics and a little bit of the arrangement.



John: For each one of our albums, we have songs from when Paul and I first got together back in the early '90s in our first Blues band. For this album we reworked the song "Soul To Keep." We changed the melody, the words and the arrangement.

We started writing new songs at the end of 2020 because we really couldn't do anything else. The first one was "Blackfoot Sun." That was the first one we actually started working on and thought, Maybe we can record an EP. It would be just Paul, myself and the bass player. We wouldn't have any drums. We were going to have a cajon and Paul would have played that. We thought we were going to do a 4-song EP during the pandemic.

Paul: We never got that far though because we started writing more material. Once we wrote enough songs, we made it into an album.

METRONOME: How did the songwriting process work for you guys during the pandemic?

Paul: For writing, we eventually got together. There was a period where we were using that Acapella app and we were doing videos that

are still up on our YouTube channel. I did a weekly thing with all of the songs from Hoodoo & Holy Water, because we never got to have a CD release party for that album. I was posting a weekly song and describing it, who played on it, and just trying to get stuff out there.

Eventually, we came in contact with each other and had a couple of writing sessions. We also worked out some of that stuff with our bass player and did a couple of live videos together.

Ignazio at his Studio 329 in New York.

Between the two sessions, Romeo injured his shoulder and had to go in for surgery. We did half the record's rhythm tracks and then he injured himself. We wanted to wait for him because we really wanted Romeo on the entire record. So we waited for him to heal up.

He got better, and we did the second half of the record pretty much exactly a year later. It was again fraught with delays like the other album. That's why it took a lot more time to finish it, but it was waiting time.

METRONOME: You had some old friends join you on the album. When you were writing the songs, did you have them in mind for the record?

John: When we did "Blackfoot Sun," we definitely had Ilana Katz in mind. We wrote the song with space for her to play. I think we just knew that we were going to ask everyone who played on Hoodoo & Holy Water to come back if they could.

Paul: We were certain that the rhythm section was going to be Romeo on drums and Paul Kochanski on bass. For most of the stuff, we figured it out afterwards. Are we gonna put horns on this? Does this need organ? What instrumentation does it need? We knew we would use the same players if we could get them all.

For "Rib Grease," we knew that we wanted to have horns. John was hearing horns on "Side Hustle" too. We definitely wanted the fiddle on "Cemetery Waltz" because it has a country waltz kind of vibe. It all fell in naturally.

METRONOME: Robin Hathaway and Tim Curry contributed vocals to the album. How did you meet them?

John: We met Robin last year at the Boston Blues Challenge. We were acoustic and her band competed to go to Memphis. We were very impressed with her vocals and stayed in touch. At one point we were working on the song "Soul To Keep" and thought maybe she could sing some verses or a duet. That's how that came about.

METRONOME: What's the name of her band?

Paul: Robin Hathaway's Big Mouth Blues Band. They're Rhode Island-based. They competed again this year in the Boston Blues Challenge and won and went to the IBC. We all got to hang out a little bit down there.

METRONOME: Who is Tim Curry?

John: I've known Tim since third or fourth grade. He lived in the same area of New York as us. We went to middle school and high school with him. He was also in chorus with us. In high school, Tim was the drummer of the band that Paul and I were in. We're old buddies.

For our last album, *Hoodoo & Holy Water*, he wrote "Hard Luck Daddy" for us. He also sang harmonies on the first album and *Hoodoo*. We knew we were going to have him sing harmonies. Tim's and Paul's voices blend really well together. They can harmonize on the spot. **METRONOME: How did "Blackfoot Sun" come together?**

Paul: John introduced that riff.

John: I started playing slide on a 12-string guitar. Originally, I had this idea that our third album would be acoustic based like *Led Zeppelin III*. When I started playing "Blackfoot Sun," that's what I had in mind.

Paul: John had that riff and I said, We should write a song around that. There was also an aspect to it that was Native American to me for whatever reason. At the time, there was trouble with the Blackfoot tribe and the pipeline going through their property. It was weighing heavy on my heart for them. So I did some research on their tribal rituals and that's where the lyrics came from- the forest and the earth, and smoking the holy pipe. It was all about that.

John: I started following them on Instagram and other sites. It made me more aware than I usually am about things going on with them. **METRONOME: "Mockingbird Way" was a great song. John, did you play a resonator guitar on that track?**

John: No. We have two versions of it. We released a single a little while ago and we have another version on the album.

METRONOME: "Brooklyn Town" had an old timey feel to it. Was that spawned from your days growing up in Brooklyn?

Paul: Actually, we wrote that one in honor of my Dad and my family in the part of Brooklyn that they first lived. My grandparents were immigrants from Italy and my father was a World War II veteran. After my Father passed, my stepbrother gave my brother a book of letters that he had collected; typed and handwritten letters from my Father from boot camp and Europe, when he was in the war. I read the letters and they had so many great phrases and slang that they used at that time in New York. I told John, We have to try to get all this into a song some how. The feel was really born from that time period.

My father was very much into Big Band music, but he also liked the '20s stuff. The first song he ever taught me was called "Coney Island Washboard Roundelay," but my dad changed it with a version he came up with called the "Tuna Puna Washboard Serenade." That was really the first song I learned to sing and harmonize on with my Dad. That was very much personal for the birth of the song. Then John came up with a great chord progression and we knew for sure that Johnny Blue Horn was the guy. It had to be a muted trumpet and it had to be Johnny. He absolutely crushed it. **METRONOME: "Babylon Clouds" was a cool tune. How did that come about?**

John: Paul came up with a harp riff for that one.

Paul: I was thinking a Junior Wells vibe that I was going for. We just fell into it naturally after that. John came up with that boogie feel.

John: A little bit of a John Lee Hooker type feel.

METRONOME: "Rib Grease" was the only song you guys didn't write together. You brought a horn section in and gave them song credits. How did that all work?

Paul: I came up with a guitar riff, but it was much slower. It was definitely different. John and I were playing around with it and it turned into that quicker tempo. Then John fleshed it out and came up with that brilliant organ like thing that he did with the chords. We both felt like, Okay this feels like The Meters meets Booker T. and the MG's. We were going in that direction.

The horns did their part on the spot in the studio. We found Wachusett Sound out in Princeton, MA. and Mike Harmon recorded the horns for us. It was just a horn session. Mario and John together were just unbelievable. They banged out the arrangement on the spot. The horn line was so much of the song, we had to give the guys writing credits. That's how that happened.

METRONOME: "Gator In My Pond" was a very clever song. What inspired the writing of that?

Paul: A flight to Florida listening to Chicago stuff and roots stuff. You've got gators on your mind when you go to Florida. It seems to be the thing that floats around in your head.

I just culled the idea of that metaphor which to me was, you have a gator in your pond and your pond is your local watering hole. You have your girls there and this guy prowls the place. You have a gator in your pond- it's your competition. It's the other guy going after your girlfriend. That was the idea. Then I brought it to John and we pulled it together.

John: That was the last song for the album. We originally had 12 songs, but then Paul went on vacation and came back and said, I have another song.

METRONOME: Do you have any big shows coming up?

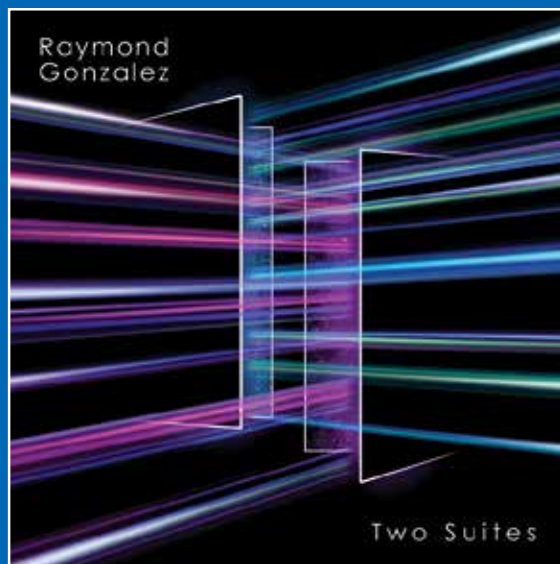
Paul: We have some good ones coming. The one we really want to make sure that we get in is our album release party. Everyone on the record is going to be playing this show at the Boston Harbor Distillery on Saturday, March 23. Show time is at 8:30. We're going to play *Side Hustle* in its entirety and then take a quick break and do two or three earlier tunes. Everyone is on board. We're really excited about that.

That's the big one and then we have some other things going on. Another really good one is going to be in Londonderry, New Hampshire at Tupelo Music Hall on Saturday, April 6. Then we're playing at Daryl's house in Pawling, New York on April 28. In July we'll be playing in Plymouth at Rhythm Room Afternoons opening for Mark Hummel. We have some really good shows lined up this year.

-- Brian M. Owens

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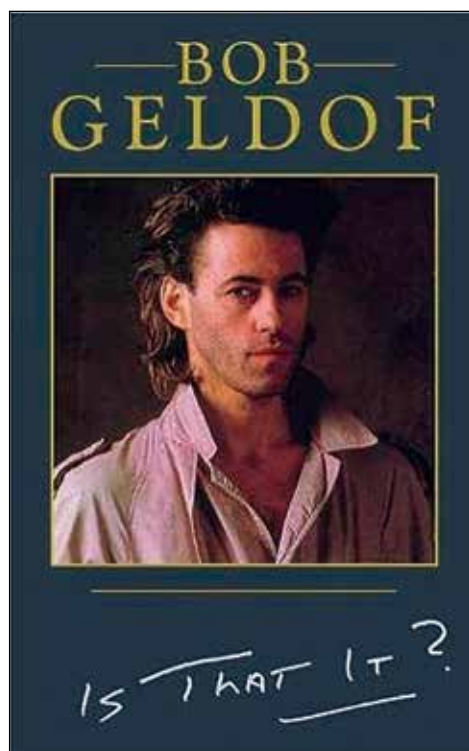
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Musician's Autobiographies

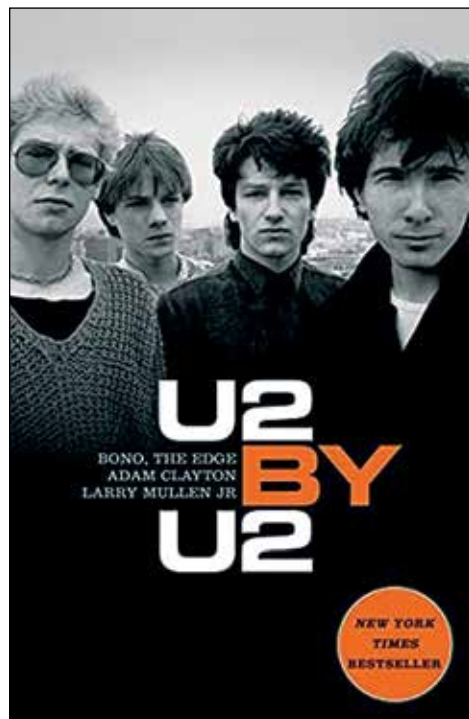
• Book reviews by Alex Gecko •

Irish Musician's Autobiographies: The Irish, without making distinction between Eire and Ulster, have made great contributions to both rock music and literature but, unfortunately, few famous musicians have put pen to paper. Phil Lynott of Thin Lizzy and Dolores O'Riordan of the Strawberries died too young while the likes of Van Morrison, Shane MacGowan, Feargal Sharkey of the Undertones or the members of Stiff Little Fingers have so far resisted the temptation to leave a lasting legacy in words. Nevertheless, we assembled an iconic selection.

Bob Geldof published Is That It? in 1986. Best remembered for the band Boomtown Rats and running Live Aid, it might be said that Geldof peaked early and took it on the chin more than once. He describes his bleak Dickensian Dublin childhood, which is a tough slog for the reader. The mood starts picking up when he moves to Canada for about a year to try his luck as a journalist and entrepreneur. The book really brightens up when he returns to Ireland and has to choose between starting a business or ramping up the Boomtown Rats. Even the natural terminal decline of the Rats doesn't spoil the mood as his work with first band Aid and then Live Aid provide a massive jolt of adrenaline. The riveting narrative and modest dialogue are imminently readable, even if peppered with expletives. His boundless energy carries



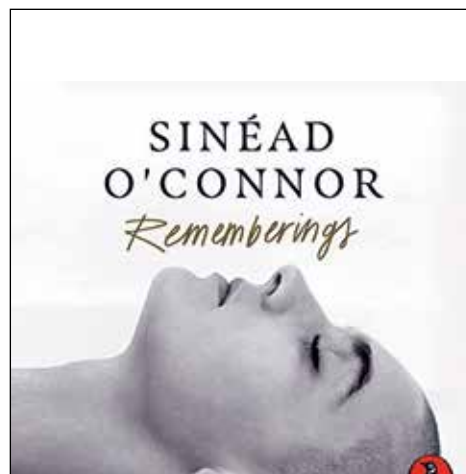
through. There is plenty of material on the sings and the tours. He gives us a thorough peak into his private life of the time. In the ensuing near 40 years, he has attempted a solo career and saw his family tragically implode. He has remained active in charity work and runs an investment fund in Start Up African firms on which I witnessed him lecture on with suitable adult language and controversy. The book is occasionally re-issued, and has stood the test of time. There is also a book of Lyrics.



The **U2** Members **Bono** (Paul Hewson), **The Edge** (David Evans), **Adam Clayton**, and **Larry Mullen** collectively published U2 by U2 in 2009. It was edited by Neil McCormick. They start with lengthy-ish chapters on their early live but then switch to a mode of short sharp paragraphs that document the moments with surgical precision. In between they are also joined by their manager Paul McGuinness, who provides an alternate viewpoint. This makes the book imminently readable. You get a good sense of a bunch of middle-class Anglo-Irish kids growing up in Dublin, gradually figuring out the Rock N' Roll business and eventually mastering it. The format stands in the way of much dialogue, and it's as if they are on a very long, even if fascinating, TV interview. They give you an incredibly thorough dose of the band dynamics and the song writing process.

They tend to stay clear of private matters after the start of the band, but make some exceptions for the odd divorce, recoupling and substance abuse issue, which are dealt with terse 2 liners. Increasingly Bono's social and political views come into play and also serve as a backdrop to the concerts or as source for the lyrics. The band also showcase their technological prowess with all the innovations they brought to their concerts. All in all, you get a huge body of information within a concise 400+ pages encompassing the band's 40+ years of existence. Bono is scheduled to release his own autobiography this fall.

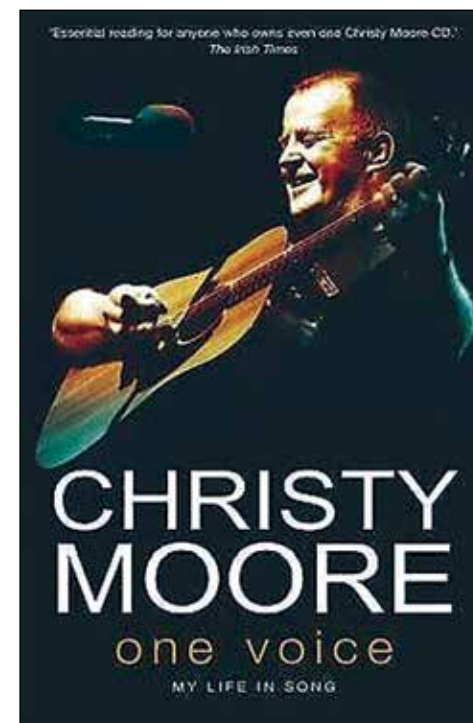
Sinead O'Connor published Rememberings in 2022. The Irish singer with the shaved head made a splash with her album "The Lion and the Cobra" coming out of nowhere in 1987 when she was just 20, which she was able to follow up with her million seller in 1990. Nevertheless, she had always been struggling with just about everything, as is often the case with sensitive people with difficult backgrounds. Sinead came from a thoroughly middle-class Dublin background but suffered from her mother's physical abuse, which is described in detail. The



book flows chronologically for the first half, until she reached the year 1992, as she had a breakdown in 2012 when those passages had already been written. The later chapters cover specific issues in with only a cursory order. You read about her interest in partners, Rastafari, Religion, her children, meeting Mohammed Ali, mental health and selective social issues. In between, the reader receives an acceptable amount of content relating to the songs. The grammar or sentence structure is rather basic, but Sinead freely

admits to having only had a selective interest in education. At the very end, Sinead blames her unsteady state of mind to a head injury, absolving her parents of blame. O'Connor lost one her 4 children to Suicide in 2022 and passed away in July 2023. The books cover somewhat regrettably foreshadows her untimely passing.

Christy Moore published One Voice: My Life In Song in 2000. By the end of the last millennium, in contrast to many other musicians, Moore started making a list of 500 songs he could recall having performed, whether his own or covers, and then built his autobiography around that. While there is a chronological autobiographical table of his life event, there is no specific order to the chapters which just include the song text and the memories and thoughts this evokes. The lyrics are unfortunately in very small print. The recollections would include his own life events as well at the political circumstances in Ireland. As a folkie, the "troubles" and its impact on the people are never far from his concerns. He gently weaves in his private life and family. To square the circle, He also recounts his substance problems and a nervous breakdown around 1998. Christy Moore, ever his heart on his sleeve, can truly called a bard in the old Celtic tradition. This book will appeal to readers who appreciate an emotional and roundabout approach to an otherwise well-trodden genre.



The Time Machine



Alan Parsons Project

Photo circa: 1975

Band Members: Alan Woolfson (Vocals & Piano), Alan Parsons (Keyboards, Guitar, Bass & Flute).

Musical Achievements: The Alan Parsons Project was active between 1975 and 1990. The core band consisted of songwriters Alan Parsons and Eric Woolfson and were accompanied by varying session musicians and lead vocalists. Parsons and Woolfson shared writing credits on the Project's songs, with Parsons producing or co-producing all of the band's recordings. The band released eleven studio albums in its 15-year career, the most successful being *I Robot* (1977), *The Turn of A Friendly Card* (1980) and *Eye in the Sky* (1982). Many of their records are conceptual in nature and focus on science fiction, supernatural, literary and sociological themes. Among the group's most popular songs are "I Wouldn't Want to Be Like You," "Games People Play," "Time," "Sirius"/"Eye in the Sky" and "Don't Answer Me." After those successes, however, the Project began to fade from the public eye. There were fewer hits, and declining album sales. 1987's *Gaudi* was the Project's final release, though they had planned to record an album called *Freudiana* in 1990.

Where Are They Now: *Freudiana* was meant to be the band's 11th album, but Woolfson was keen to explore the project as a musical. With help from Brian Brolly [Andrew Lloyd Webber], Woolfson was able to turn *Freudiana* into a stage musical. Eric Woolfson died from kidney cancer in London on December 2, 2009. Alan Parsons continues to record and perform. On July 19, 2018, Parsons and engineer Noah Bruskin opened a recording studio, ParSonics. In April 2019, Parsons released the album, *The Secret*. In July 2022, Parsons released, *From the New World*. It should be noted that Parsons was the sound engineer for the Beatles' *Abbey Road* (1969) and *Let It Be* (1970), Pink Floyd's *The Dark Side of the Moon* (1973), and Ambrosia's debut in 1975.

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Why England Slept

Based on the North Shore, Why England Slept's music is just as original as their namesake. Incorporating elements of Jazz, New Age and Progressive rock in to the mix, their full-length instrumental debut House of Pizza is a mesmerizingly engaging record that will appeal to a wide swath of listeners. I queried band founder and composer, Don Hammontree about the band's origins as well as the making of the new album. The following is an excerpt from our correspondence...

METRONOME: How long have you been playing music?

Don Hammontree: Almost 40 years now. I started on keyboard when I was 14, and then moved to guitar at 15.

METRONOME: What got you in to it as a kid?

Don: I was always listening to the radio when I was a kid, always loved music. When I was a teenager, I really liked the idea of writing my own songs in the vein of the stuff I was listening to like Chicago, Rainbow, U2, etc. That's why I started with keys and eventually guitar.

Another big influence was this kid at my high school, about a year older than me, who was more or less a guitar prodigy. He and his band played a pep rally in front of the whole school once and I just thought it was the coolest thing I'd ever seen. I thought, I wanna do that!"

METRONOME: Where are you based?

Don: I've been living in Salem, MA for about 10 years now. I was raised in Peoria, IL and spent most of the 1990s in Chicago before moving to Massachusetts in 2000. I lived in Fall River for the first 10 years before moving north.

METRONOME: What came first, piano or guitar?

Don: I got a Casio keyboard for Christmas when I was 14, and that started me down the path. A few months later, one of my sisters bought a beat-up acoustic guitar at a garage sale. When she eventually lost interest, I started playing around with it and bought an electric about a year after that. It was the height of the MTV era and I wanted to shred. Being a die hard Ritchie Blackmore fan helped push me in that direction.

METRONOME: Did you take formal lessons?

Don: Not for keyboard, I pretty much taught myself and played by ear. Because I started on such a small keyboard, my left-hand technique was, and honestly, still, is pretty weak. There were no low keys to speak of on this particular keyboard, just small bass buttons. I got pretty fluid with my right hand and have used piano mostly as a writing and studio tool. With guitar, I was pretty much self-taught, though I did take lessons for a few months that were very helpful.

METRONOME: Have you played in any notable Boston bands before?

Don: Not in Boston. When I lived in

go the solo acoustic route. I did a few solo CDs and I still do a lot of acoustic gigs. I missed being in a band though, and started up a pop-punk trio called Bad Fogelberg around 2013. We cut a decent CD in 2017 and played around Boston a bit, though not as much as I would've liked. There's a big difference in playing out when you're in your 20s compared to when you're in your 40s.

METRONOME: How did you come up with the name Why England Slept for your recent project?

Don: I had a bunch of off-the-wall names I was thinking of, and at some point Why England Slept came up for consideration. I'm a history buff and knew that was the

release?

Don: Yes, this is the first album under the Why England Slept name, which is what I release my instrumental projects under. I'm hoping to have a second record out at the end of the year that will be a little more guitar-oriented.

METRONOME: What spawned the songwriting for the record? Personal experience? Observational? Off-the-wall?

Don: Over the years I've written a number of piano-based instrumental pieces, and I always thought it would be fun to eventually record them. As I've gotten older, a lot of the music I've been listening to has been more instrumental in nature, whether it be jazz, classical, post-rock, progressive rock, so it feels like a natural progression. Some of the songs I've had hanging around for years – "Gimme Some Brighton!" is at least 25 years old, while others, like "Tragabigzanda Road," "Veronique," and "Montmartre from Space" are pretty fresh. There's also four songs from previous albums I decided to re-record to round out the CD.

METRONOME: Where did you record the album?

Don: At Josh Gold's, the Basement Studio, in Malden, MA.

METRONOME: How long did it take to record?

Don: Recording actually started in late 2019 at Feedback Studios in Freetown, MA (near New Bedford), which is where we did the Bad Fogelberg CD. Then the pandemic came along and slowed things down a bit, to say the least. When 2021 came along and things turned a little more normal, Feedback Studios was pretty booked, so I started looking for another studio closer to Salem. I found Josh's studio online and moved operations there, doing about one or two sessions a month through November 2023.

METRONOME: Who engineered?

Don: Josh Gold, he's pretty much a one-man operation. He was great to work with, really chill and a fountain of knowledge. He really helped out on the keyboard front.

METRONOME: You were joined by Eric Roebuck on drums and Matthew Edwards on bass. Are they bandmates or session



Chicago, I was in a band called 6 Feet Over that played out quite a lot. We put out two independent albums and I had a hand in writing all the songs.

When I moved to the East Coast in 2000, I was hoping to start a similar project, but I had a hard time finding the right band members. After awhile I just decided it was easiest to

title of JFK's senior thesis at Harvard, which his dad later printed in book form. In the end, I thought it was clever and had a ring to it. I could've released it under "Don Hammontree," but I like the mystique of a band name.

METRONOME: Your new CD, House of Pizza, is excellent. Is this your first

players?

Don: On this project, they were session players. Early on, I wanted to make it an actual band out of it and we had a bass player on board, but then Eric broke his foot and was laid up for awhile. Then the bass guy dropped out before the three of us ever had a chance to play together. At that point, it just made more sense to do it as a recording project.

METRONOME: How did you meet them?

Don: Eric and I were roommates in Medford back in the early aughts, after I'd gotten divorced. All three of us guys who lived in that apartment played music, so someone was always coming or going with an instrument in tow. At some point, Eric and I started jamming in the basement and formed Bad Fogelberg around 2013. We played together in that band until 2017. When I told him about this project, he was happy to help out. He played drums on six of the songs.

Matt played on three of the tunes, "Gimme Some Brighton!," "House of Pizza," and "Montmartre from Space." After the first bass player crapped out, I actually went out and bought a bass to do the tracks myself out of sheer frustration. But for those three songs, I eventually decided I needed someone who had better bass chops, maybe someone who played upright bass. I put an ad on Craigslist and Matt answered. He was the guy. He has his own recording equipment, so he and Josh worked everything out between the two of

them. I've never actually met him in person, but he did a great job.

METRONOME: Did you use any unusual instrumentation for the album?

Don: Not really, just different keyboard voicings. Eric can play the vibraphone and we considered using that on some tracks, but his schedule was pretty busy and it was just easier to do it on keys. I thought about using a brass section on the title track, but again, I couldn't find the people and just said "Forget it, let's do it on keys." I get impatient. I don't like projects to get hung up for too long.

METRONOME: What is the song "Playtime With Chafe" about?

Don: That one was originally recorded in 1997 with 6 Feet Over. It was this kind of spooky, Erik Satie-type piece I came up with on piano. I threw it at our drummer and said, "Let's do something with this!" We did it on the fly in the studio. Fast forward a few years, it just seemed natural to do an update of it for Why England Slept.

And the title? My old supervisor told me she was worried about her young daughter, apparently she was playing with an imaginary friend named "Chafe" who was supposedly the ghost of a murdered child. It fit the mood, so I named that song in Chafe's honor.

METRONOME: What was the inspiration behind the album's title track, "House of Pizza?"

Don: That track was *the* inspiration for this project. I really wanted to get it on tape

because it was so jazzy and reminded me of Vince Guaraldi's work on the "Peanuts" cartoons. I think for a certain generation of kids, the "Charlie Brown Christmas" soundtrack was our gateway drug to jazz. It's the song I'm proudest of, and the one I enjoy listening to the most.

METRONOME: "Veronique" is a great song. What's that about?

Don: That was the last song written for the record, it was a piano piece that just kept evolving the longer I worked on it. There was a deep, ethereal beauty to it, and it was only natural I should name it after my wife.

METRONOME: We couldn't help but hear Steely Dan in "Gimme Some Brighton!" Are you a fan?

Don: Absolutely. As a kid, I started out liking all the hits, but eventually I got into the deeper cuts. I always smile when "Black Cow" shows up on my playlist.

METRONOME: Who did the artwork and photography for the album cover?

Don: I did. I liked the title "House of Pizza" because it's such a New England thing, and I had this idea of using this old Edward Hopper-like photo I'd taken of a pizza place in Fall River for the cover.

Then I stumbled across this photo I'd taken of my son at that same pizza place back in 2016 and thought it would be perfect. I gotta say my other great passion besides music is painting, so I decided to paint a canvas based on the photo. We ended up using the

canvas for the cover, and the photo's inside the jacket.

METRONOME: Do you play live?

Don: Not as a group, no. I'll be playing some piano at open mics to promote the CD, but getting a trio or quartet together would be a bit more than I can handle at the moment. It's not completely out of the question for the future though.

METRONOME: Where are some of the venues you play solo at?

Don: I play acoustic shows and my singer/songwriter material a lot in the summer. The Lobster Shanty in Salem, MA. has been very good to me.

METRONOME: Where can people go to find out more about Why England Slept on the internet?

Don: They can go to our site at Bandcamp: www.whyenglandslept.bandcamp.com, and email whyenglandslept@gmail.com to talk to us directly.

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

Don: I'd just like to encourage people to seek us out and listen to *House of Pizza!* Our music is available on most of the major streaming services – Spotify, Apple, Pandora, Amazon, etc. I find this is one of the few albums I've done where I can detach myself as a listener and enjoy it like I would any other record. It's a great listen.

-- Brian M. Owens

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Metronome Madness

Hello friends of **Metronome** and welcome to the **April 2024** pages of **Metronome Madness**. There's lots of music news to tell you about, so let's get on with the show! **Boston RUMBLE 2024 is coming!** Dates have been announced by **Boston Emissions' Angelle Wood**:

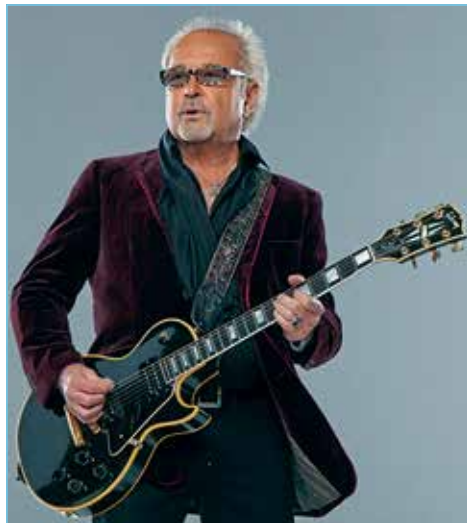
April 4, 5 & 6- Preliminaries @ The Middle East upstairs

April 11, 12 & 13- Preliminaries @ The Middle East upstairs

April 19 & 20- Semifinals @ Sonia

May 4- Finals @ Sonia

Foreigner founding member, **Mick Jones** has announced his ongoing absences from the band's farewell tour, which began in 2022, has been due to a recent diagnosis. "Several



years ago, I was diagnosed with Parkinson's disease," **Jones** revealed in a statement shared on social media Wednesday. "I want everyone to know that I am doing alright. However, I've always liked to be at my best when performing onstage, and sadly, at present, I find that a bit difficult." The 79-year-old musician behind hits "Feels Like the First Time" and "I Want to Know What Love Is" added that he is "still very much involved in the background with **Foreigner** and remain a presence." "Parkinson's is a daily struggle; the important thing is to persevere and remind myself of the wonderful career I've had in music," Jones added. "I thank all the fans who have supported **Foreigner** throughout the years and continue to attend our concerts. I want you to know I appreciate your support. It always means so very much to me, but especially so at this point in my life." **Jones'** announcement comes a week after **Foreigner** received their first nomination for the **2024 Rock & Roll Hall of Fame**. The inductees will be announced in late April, with the ceremony returning to Cleveland this fall and streaming live on Disney+. **Speedfossil** founder **Garret Vandermolen** has joined

legendary power pop garage rockers, **The Plimsouls** as bassist and backing vocalist. He will join them for a U.S. and Canadian tour this summer as part of the **Totally Tubular Festival**. The tour starts on June 25 in Seattle, WA, targeting 20 markets, and features not only **The Plimsouls** but also **Thomas Dolby, The Thompson Twins, Modern English, The Romantics, Bow Wow Wow, Tommy Tutone** and **Men Without Hats**. In addition to **The Plimsouls** tour, **Garret** will be releasing a new Speedfossil EP, **Room With A View, Vol. 1**, on April 12 on the Sonic Escort label. "Sweetheart," the 2nd single off **speedfossil's** forthcoming new E.P. will be released via The Sound Cove, a digital singles label founded by Vandermolen in late 2023 after the tragic death of **Red on Red** label owner **Justine Covault** (Speedfossil was signed to Red on Red). **The Sound Cove** will release new singles in 2024 from **Flreking** (featuring Anthony Kaczynski of the **Magnetic Fields, Figures on a Beach**), **Eric Barlow, Me In Capris** and **The Plimsouls**, among others. Besides touring and releasing records, **Vandermolen** also has a busy roster of live performances leading up to **The Plimsouls** tour, including **speedfossil's** first-ever U.K. shows in **Liverpool** at the **Cavern**

Club on May 28 and May 29 as part of the **International Pop Overthrow Festival**. **Joanne Shaw Taylor** is set to enchant the music world with her latest studio album, **Heavy Soul**, produced by **Kevin Shirley** (Black Crowes, Journey, Aerosmith). **Heavy Soul** is set to release on June 7th through **Joe Bonamassa's Journeyman Records**. Fans can also look forward to Joanne's Spring U.S. 2024 Tour, where she will treat audiences to her latest hits and classic anthems. Catch her live Tuesday, April 16 @ the Kate in Old Saybrook, CT; Thursday, April 18 @ Jimmy's Jazz & Blues Club in Portsmouth, NH and Friday, April 19 @ Mahaiwe Performing Arts Center in Great Barrington, MA. Singer-guitarist, **Quinn Sullivan** explores depths of love and liberation on his new album **Salvation** out June 7th on the Provogue/Mascot Label. Catch him locally...

May 18- The Music Room, West Yarmouth, MA.

May 30 & 3- Jimmy's, Portsmouth NH

June 6- Portland House Of Music, Portland, ME.

June 7- City Winery, Boston MA.

Marshall Chess, son of the legendary **Chess Records** co-founder **Leonard Chess**, is releasing a monumental release

called **New Moves: The Chess Project**, a trailblazing new collection released on his **CZYZ Records** label. **CZYZ** was the original family name of his father and uncle before they came to the United States in the 1920s and changed their name to "**Chess**," which set the brothers on a path to create their own music history. Executive produced by **Marshall** and his son **Jamar**, along with producer **Keith LeBlanc**, **New Moves: The Chess Project** dives into their family's hallowed **Chess Records** vault offering stunning reinterpretations of **Chess'** blues legends, many of whom **Marshall** worked with firsthand. Featuring **The Chess Project** - a band hand-recruited by **LeBlanc** with **Marshall and Jamar** - the album highlights world class musicians who've backed artists like **James Brown, Aretha Franklin** and **Tina Turner** as they re-imagine **Chess** gems first recorded by **Howlin' Wolf, Muddy Waters, Memphis Slim, Little Walter, Sonny Boy Williamson** and others. The **Chess** family continue to be pioneers in the industry today; as this new collection is co-executive produced by **Marshall's** son, **Jamar Chess**: a Billboard "30 Under 30" alum, 2019 **ASCAP** award-winner, and co-founder of **Sunflower Entertainment** and **Wahoo Music Fund One**. Now living in Upstate New York and at 82 years old, **Marshall Chess** is still a record man above all - tending to the **Chess Records** legacy for his grandchildren and generations to come. He maintains **The Chess Records Tribute YouTube channel**, which features recorded live performances of **Chess Records** artists and a multi dozen-part **Chess** podcast hosted by **Marshall** where he chats about producing classic **Chess** albums and songs. In an unparalleled blend of blues, rock, and orchestral majesty, **Joe Bonamassa** will release **Live At The Hollywood Bowl** on May 17th via J&R Adventures. This CD/DVD, also available in CD/BR, 2 LP Vinyl (180-gram), and digital formats, immortalizes Joe's first-ever performance at the iconic **Hollywood Bowl** in August 2023, accompanied by an impressive ensemble of 40 orchestra members. GRAMMY Award-winning blues musician **Cedric Burnside** will unveil his new album **Hill Country Love** on April 5th via the Provogue Records/Mascot Label Group. Burnside's musical journey began at the age of 13, playing drums for his grandfather, the legendary **R.L. Burnside**. His recording career has spanned more than a decade, marked by critical acclaim and artistic growth, with GRAMMY nominations for **Descendants of Hill Country** and **Benton County Relic**. Recorded in the heart of Mississippi, **Hill Country Love** captures the essence of the region's rich musical landscape, offering

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listeners a glimpse into **Burnside's** world through his unique blend of storytelling and musicianship. **Black Country Communion**, the iconic rock supergroup featuring the talents of **Joe Bonamassa, Glenn Hughes, Jason Bonham, and Derek Sherinian**, have announced the upcoming release of their highly anticipated fifth studio album, **V**, available worldwide on June 14. Since their debut in 2010, **Black Country Communion** has delivered a series of critically acclaimed albums, each showcasing the group's ability to fuse British blues-rock with American soul in a way that captivates audiences worldwide. Bluesman **Walter Trout**, released his new studio album, **Broken**, via Provogue/Mascot Label Group on March 1. The album features performances from **Beth Hart, Twisted Sisters' Dee Snider** and harmonica virtuoso, **Will Wide**. The album was recorded at **Kingsize Soundlabs** in L.A. with producer **Eric Corne**. Trout will come to New England in August for shows on/at:

8/23- Jimmy's Jazz and Blues Club, Portsmouth, NH

8/25- North River Blues Festival, Marshfield Fair, MA

8/26- Payomet Performing Arts Center, Cape Cod, MA

PASSING NOTES: Guitarist, bassist, vocalist and songwriter known as "The Godfather Of Austin Blues," **W.C. Clark**, died March 2, 2024, of natural causes. He was 84.



Walter Trout

He released eight albums and performed countless live shows, but was famous for mentoring an entire generation of younger Austin blues artists that included **Stevie Ray and Jimmie Vaughan, Angela Strehli and Lou Ann Barton**. He was a prolific songwriter and co-authored Stevie's classic song "Cold Shot."

VIDEO PICKS OF THE MONTH: Genie- This wacky fairy-tale comedy finds a workaholic man who enlists the help of a magical genie (Melissa McCarthy) to help win his family back before Christmas. Melissa McCarthy is

a comical hoot (as usual); **Mr. Monk's Last Case-** Depressed by the pandemic and the loss of his book advance after he's unable to finish his memoirs, Monk prepares to end it all and reunite with his dead wife Trudy. But he has to first solve the murder of his future son-in-law at the hands of a ruthless billionaire who has masterminded the perfect murder. However Monk manages to thwart the villain with his strange ways. Tony Shalhoub is a riot throughout; **Oppenheimer-** This magnificently scripted film chronicles the life of physicist, J. Robert Oppenheimer (Cillian Murphy), who was enlisted by the United States government to develop the atomic bomb, which eventually led to ending World War II. Watch his life unfold from his university days to his days after WW2, where his initial fame became tarnished in political machinations. A riveting movie; **Sick-** During the pandemic, college friends Parker and her best friend Beth decide to quarantine at the family lake house alone. When uninvited strangers break in to the house, the story grows in to a murderous case of revenge. Well, that's all for now friends and fellow musicians. We'll be back next month with more stories from the music world, but until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY ARIES, YOU RAM YOU.** Don't be an April Fool! Thanks for reading.

--Compiled by **Brian O.**

What Do You Know About Publishing and Copyright?

by *Richard K. Berger*

For the last 15 years, I've had the great pleasure and honor of teaching publishing and copyright at the University of Massachusetts in Lowell in the school's music business program. After graduating with their bachelor's degree in Music Business, many of our students go on to work in this industry that they love. The program is awesome and my students are awesome.

When I teach this class, I do two events which I call "A Night of 1,000 Questions." Each one of these events proceeds a quiz. It's not really 1,000 questions, I just chose that because it sounds cool. It's more like 70-100 questions. After we go over the questions for the evening, the next week, the quiz is comprised of 20 questions from that body of the "1,000" questions.

I thought this month I would share with you the questions that appeared on my students' first quiz just before they left for spring break. I don't mind sharing this with you, even if someday, you might be a student of mine because the questions change over time. Check out these questions and see how many you can answer correctly:

Question 1: What does a "PRO" do?

Question 2: What kind of license do you need to record a "cover" song?

Question 3: Where can you get a compulsory license to record a cover song?

Question 4: What business factors would a publisher consider in deciding whether to enter into an

"Administration Agreement" with an artist?

Question 5: What is a "Controlled Composition"?

Question 6: What is a SYNC license?

Question 7: From whom would you need clearance to get a SYNC license to include a song in the version recorded by a major label, in a movie or YouTube video?

Question 8: What are the six exclusive rights under the United States Copyright Act, 17 USC Section 106(1)-(6)?

Question 9: What's the primary difference between a traditional record label deal and a 360 deal?

Question 10: How much money do record companies get paid from PRO's when songs are played on terrestrial radio?

Question 11: What is a "sunset" provision?

Question 12: Under a publishing deal, an artist may have the right to "earn out" enough money to cause a reversion of his or copyright in the subject composition. To achieve this earn out the gross revenues generated must be sufficient to repay the publisher for his/her investment in the artist (i.e. advances) and to compensate the publisher with an expected Return on Investment. How do you determine the "Magic" Multiplier to calculate the earn-out number?

Question 13: This question follows up on Question 12. So, in a publishing deal, the ROI is 25% and the writer's share is 75%. The investment is \$100k. What is the earn-out number? Show your math, please.

Question 14: What are four factors used to determine where a use is a fair use under 17 USC Section 107?

Question 15: 17 U.S.C. Section 114(f) was part of the Digital Millennium Copyright Act (DMCA). What right does this section grant streaming services with respect

to streaming copyrighted sound recordings on the web through non-interactive formats?

Question 16: For music created after 1978, what is the duration of copyright for authors generally and separately when the work was a "work for hire"?

Question 17: Name the three Performance Rights Organizations in the US (excluding SoundExchange).

Question 18: In a co-publishing deal, how is copyright ownership typically handled?

Question 19: What is SoundExchange and what does it do?

Question 20: What is an "indemnification" clause in a contract and how does it typically work?

How did you do? Look, I'm not saying that you have to know all of this stuff, but if you're an original musical artist and you got less than five of these right you should study up on the legal and business end of the business because (a) that's how all the rights are secured, and (b) that's where the money is made (or left on the table). "You can't win the game if you don't know the rules." I want you to win, to be the artist you dream of being! Keep playing, writing, and learning.

Richard Kent Berger a/k/a Ricky Berger has practiced and written about entertainment and business law for over 30 years and is an award-winning professor teaching in the areas of publishing and copyright, and music business entrepreneurship, at UMASS Lowell. Attorney Berger may be contacted at rkentberger@gmail.com with any questions or suggestions for future articles. Disclaimer: This article is not to be relied upon as legal advice or tax advice. Consult your professional advisors before making decisions about these issues.

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04-13 - **Dwayne Haggins**
(Ballroom)

04-14 - **Michael Glabicki & Dirk Miller of Rusted Root**

04-18 - **Ruthie Foster**

04-19 - **Dark Desert**
&
04-20 - **Eagles**

04-24 - **Chris Difford of SQUEEZE**

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Daniel Miller *and* The High Life

Americana artist, Daniel Miller and his band, The High Life are one of Boston's finest roots-music acts. Born and raised in Knoxville, Tennessee, Miller's songwriting reflects his personal experiences on the road for the past twenty years. Planning a new album and the first to be billed under the band name, Daniel Miller & The High Life, the full-length record is scheduled for release this Spring.

I queried Daniel about the group and he outlined how the band came together and where they would like to go...

METRONOME: Where are you from originally?

Daniel Miller: We're from all over. I was born and raised in Knoxville, Tennessee. Tom was born in Irvine, Scotland. James is originally from Columbia, Missouri. Drew is from Acton, MA. and Bob is from Andover, MA. Everyone who wasn't originally from MA. settled here in their youth.

METRONOME: What made you land in Boston?

I moved to the Boston area for college (Wheaton College) right after I turned 18. I ended up falling in love with my future wife, and then made the decision to stay once I graduated in 2001.

There were a few times we considered moving back to Tennessee, but Massachusetts is home now. I do love it here. I used to complain about the winters when stating my case for moving back, but the weather seems mild these days.

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

I was exposed to lots of great music growing up and then started performing in a local singing group from about 3rd through 8th grade. Being on stage and getting to travel to perform was the greatest thrill, I was hooked. I started a little band in high school and then really started to focus on music once I graduated from Wheaton.

METRONOME: How long has Daniel Miller & The High Life been together?

I think we're calling it a decade at this point with this band name and most of the guys in it. Bob and I started working together in 2009. Tom and James joined about a decade ago when the name changed. Drew is our newest member having joined us almost six

years ago.

METRONOME: Where are you based now?

I live in North Reading, MA. with my family. The other guys live not too far away. We practice in Lowell at Bob Nash's studio, Wonka Sound.

METRONOME: How did you come up with the name for the band? Is it a play on the Miller beer slogan?

Yes, it's as simple as that. Having been blessed with a relatively common name, there are about a million Daniel Millers, Daniel Miller

have been friends for multiple decades and were the founding members of an incredible band called PCR. I went to college with Tom and James and used to love going to see their band perform on campus. James and I lived next door to each other for a year on campus and swapped all kinds of music. That solidified our friendship. After forming my own band, Getbox, after college we'd sometimes share bills with PCR but mostly remained out of touch with each other.

When I decided to shift the style of my

the missing piece to our puzzle. I've been fortunate to work with some really special musicians over the years. This group is family. I'm beyond lucky to get to take the stage with these four gentlemen.

METRONOME: What was the plan when you formed the band? Live act? Studio project? Something else?

I think really it was just a chance to play my original music with my friends wherever we could. Everyone had a common appreciation for older/vintage country music and for playing loud. As mentioned, James, Tom and Drew had a long connection to each other and I knew they'd love Bob.

I'm really grateful to these guys and to their families. It's been the most rewarding experience to be able to do this for so long. I didn't imagine making music in my mid-40's when I first picked up a guitar.

METRONOME: Who's the main songwriter for the group?

I write the songs for the band, but all of the guys are pretty impressive songwriters. The nice thing is that everyone has great ideas when I bring a song to the group and their work in arranging the music makes it sound like 'us.'

METRONOME: Who are some of the band's influences?

Tom's influences on drums include: Ringo, Roger Taylor, John Bonham, Keith Moon, Stewart Copeland, Nick Mason, Chad Smith and Manu Katché. James points to Neil Young,

Jerry Garcia, Greg Ginn, The Clash and Daniel Lanois as influences on guitar. Bob's been heavily influenced by the Beatles since first discovering his parents' record collection in third grade. Some of Drew's influences are: Robbie Shakespeare, Donald Duck Dunn, Bee Spears, James Hutchinson and Barry Bales.

METRONOME: What came first for you, the guitar or the vocals?

For me it was the vocals. I was singing in front of crowds long before I picked up a guitar.

METRONOME: Who influenced you to become a guitar player?

I picked up guitar toward the end of my 8th grade year. There were all sorts of random music influences at that point



Bands, etc. I added High Life to the name and the guys in the band have lived up to the moniker as the champagne of bands. We're still waiting on a sponsorship deal or a cease and desist letter, but we'll be okay if we never receive either one.

METRONOME: Who are the members of the group and what are their roles?

Bob Nash and James Chiarelli both play electric guitar and share lead duty depending on the song. Bob also adds harmony vocals to some songs and James plays mandolin on a few songs. Drew Fincke plays the bass and adds harmony vocals. Tom McKnight is on drums and keeps us in line.

METRONOME: How did you guys all meet?

There are all sorts of fun backstories with this band. Essentially, Tom, James and Drew

music and focus on songwriting, I reached out to Bob in 2009 as he had recorded some local bands that I loved. We worked on my 'Daniel Miller' record with mostly session musicians and then would perform out with Bob and various local musicians who were kind enough to add my shows to their busy schedules. We had lots of fun, but it never felt like a 'band.'

About a decade ago, I reached out to Tom and James to see if they'd like to get together and play through some music with Bob and myself. Everything clicked. It felt really great to reunite with old friends and that coincided with the shift to the band name, Daniel Miller & The High Life. I was lucky enough to convince Drew to come out and start playing with us in 2018. He was really

in middle school (The Beach Boys, Pearl Jam, John Denver, Big Head Todd & The Monsters, Springsteen, etc) and I had seen the power that holding a guitar in your hand could have, so I wanted to give it a shot. My parents were kind enough to buy me an Ibanez Performance acoustic guitar for my birthday that year. I loved that guitar and I'm happy to say I still have it.

METRONOME: What kind of guitars do you play now?

I play Collings guitars and have switched around over the years from standard dreadnoughts and slope-shouldered models. I've settled on playing their OM models. They feel the best in my hands, specifically their traditional models. I was directly influenced by Lyle Lovett who plays Collings guitars.

METRONOME: Have you ever had formal lessons?

I took lessons for a few years as a teenager and then tried to learn more lead stuff during the pandemic, but I'm just meant to be a solid rhythm guitar player.

METRONOME: Who are some of your favorite guitar players?

Always a tough question. I love Willie Nelson's playing, Ry Cooder, Jerry Garcia, Muddy Waters, Bonnie Raitt, Billy Gibbons, Keith Richards, Vince Gill... I could do this all day. So many greats and I know I'm blanking on more of my favorites. For younger guitar players I love Gary Clark Jr., Billy Strings and Hermanos Gutierrez.

METRONOME: When did the songwriting thing kick in for you?

I attempted to write songs in my teenage years. I wish I would have done more of that, especially in college. I really started to take songwriting seriously in my late twenties and early thirties after I had a couple of albums under my belt. I feel like I'm finally beginning to 'get it' now.

METRONOME: How many albums do you have out?

I currently have five albums out. They are: Southbound (2005), Backporch (2007), Daniel Miller (2011), East Tennessee (2015), and Dusk (2018).

METRONOME: I understand you're working on a new album. Where are you recording?

Yes. I'm excited to be working on an album now with the band, the first one that will be under our full band name. We're recording at Bob's studio, Wonka Sound, in Lowell.

METRONOME: Who's engineering?

Bob is the engineer. This will be our fourth album together. I know I'm biased, but he's really talented at what he does.

METRONOME: Is it an EP or full-length?

This will be another full-length album of original music. We'll be including one song written by our dear friend Melvern Taylor.

METRONOME: Do you have a working title for it yet?

I think this one will likely be a self-titled album to mark our first official album as a

band. I've considered calling it Better Days after one of the songs on the album. We'll see what happens.

METRONOME: How often do you play solo?

I don't play solo as often as I used to. It tends to be whenever I'm traveling with the family or to a location that might be too tough to bring the full band.

METRONOME: Do your songs translate well from a band perspective to solo?

I believe some do, especially because many of my songs are just stories. I tend to play a solid amount of 'band songs' solo, but it also gives me the chance to sometimes play songs from my albums that the band hasn't learned.

METRONOME: How often does the band play live?

We try to play every month or every other month at a minimum. I think we'll naturally play a bit more to promote the new album once it's out, but generally once a month or so feels good at this stage. I'd love to be performing every night, but that hasn't happened yet and sometimes I wonder if it would lose its luster if I was.

METRONOME: Where are some of the venues you play at?

We've played almost everywhere that accepts original live music in the region over the years. It's been discouraging to see so many great venues disappear. We really loved playing at Atwood's Tavern in Cambridge and

were crushed when it closed. We just played Rockwood Music Hall and the Plough and Stars. We really enjoyed performing at The Porch in Medford and will be back there on March 30th. We're excited to play at Faces Brewing in Malden in early June, that place is a sight to behold. We're overdue for a show back at Warp and Weft in Lowell. They're really a supportive venue. Providence has been wonderful to us as well; we love Askew and Alchemy.

METRONOME: Do you have any videos out?

Yes, we have a series of animated videos that we collaborated on with Andrew Colunga. You can find them on YouTube as well as my website. Songs include: "Bastard Child of Two Towns," "900 Miles," "Your Man," and my favorite, "Dixie's Lullaby."

METRONOME: Where can people go to find out more about the band on the world wide web?

The easiest would be my website: www.danielmillermusic.com. That has all our tour info, links to music and videos, and to our social media accounts. Please feel free to follow us at @danielmillermusic on social media. That means a lot to local bands.

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

We feel honored to be able to keep doing what we love and that folks are still interested in the music we create.

-- Brian M. Owens

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