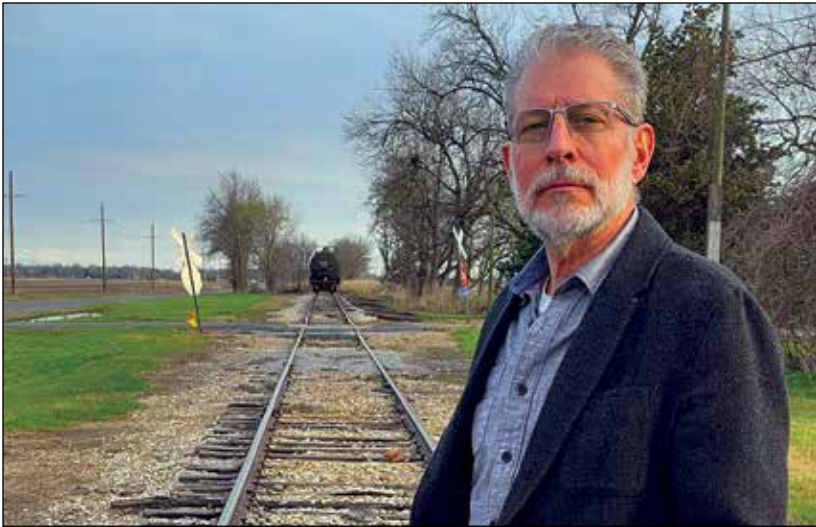


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Sonny Gullage

Metro-Scene

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10/11- Gimme Gimme Disco
10/17- Todd Rundgren
10/18 & 19- Lotus Land (Rush tribute)
10/26- Halloween Costume Ball w/WildFire Band

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

10/1- UnityTX; Silly Goose; Mugshot
10/2- Vincent Lima
10/3-Y La Bamba; Zinnia's Garden
10/4- Broadway Rave
10/5- Wasia Project
10/6- Artemas; Asal
10/7- Brooks Nielsen of The Growlers
10/8- Witchz
10/10- La Luz; Mia Joy
10/11- Friday Pilots Club; Capital Soiree; Family Dinner
10/12- Fiji Blue
10/13- Slenderbodies
10/14- Alfie Templeman
10/15- Brooke Candy; Namasenda; Tash Blake
10/16 & 17- Nick Lowe; Los Straitjackets
10/19- DEHD; This Is Lorelei
10/20- Malinda
10/22- Elmiene
10/23- Slift ; Meatbodies
10/24- Terror Reid; Eliozie; Domsta
10/25- Myles Smith; Matt Schuster
10/26- Driveways; Shallow Pools
10/27- Surfer Girl; Coyote Island; Beach Fly
10/28- Hinds
10/30- Zach Seabaugh

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

10/2- Damon Fowler
10/3- DeadBeat w/Guests Robert Randolph & Wally Ingram
10/4- Adam Ezra Group

10/5 & 6- Psychic Standup: The Future Never Looked so Funny
10/6- Kate Duffy: Why Your Loved One Won't Accept Help and How To Help Them Anyway
10/11- The Joe Bouchard Trio
10/12- Robert Ellis
10/16- Danielle Nicole
10/18- Mike Farris
10/19- Paul Rishell & Annie Raines
10/24- Pam Tillis Trio
10/25- Dayna Kurtz and Robert Maché

CASINO BALLROOM **Hampton Beach, NH** **(603) 929-4100**

10/5- Clint Black
10/9- Social Distortion; The BellRays
10/11- Voyage (Music of Journey); Desolation Angels (Bad Company tribute)
10/12- BEAT: Belew/Vai/Levin/Carey play 1980s King Crimson
10/13- Becky Robinson

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

10/3- Damon Fowler
10/4- Cold Stares Band
10/5- Willie J. Laws
10/11- Stacey Kendro Variety Comedy Show
10/12- Little Miss and the Boom
10/18- Earl Knightwood Band
10/19- Forever Young
10/25- Through the Doors
10/26- Stefan Couture and Moondog
10/31- Deep River Akoustik Band

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

10/2- Jim Henson's Labyrinth
10/5- Neko Case
10/6- The Concert: A Tribute to ABBA
10/11- MrBallen: The Strange, Dark, & Mysterious Live Tour
10/12- Bored Teachers: Comedy Tour
10/14- Billy Bragg

10/16- Last Podcast on the Left
10/17 & 18- Giggly Squad Live

THE CUT **Gloucester, MA.** **(978) 515-0000**

10/6- The Jack-O-Lantern Jive Halloween Costume Party and Concert
10/9- Los Lobos
10/11- Hey-19
10/25- Laura Cortese & the Dance Cards
10/30- Gang Of Four with Mini-Mekons

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

10/1- Ben Ottewell & Ian Ball of Gomez
10/2- Karyn White
10/3- Houston Bernard; Ashley Jordan; Darrell Scott
10/4- Tyrone Wells; Eric Hutchinson; Billy Keane
10/5- Yarn; Eric Hutchinson; Dan Rodriguez
10/6- Jonatha Brooke
10/7- Tom Sandoval & The Most Extras
10/8- Debbie Gibson
10/10- Talib Kweli - Full Band; Willy Porter/Maia Sharp
10/11- Will Wood; Shayfer James
10/12- Come Together: John Lennon Birthday Celebration; Mindy Smith
10/13- Mike Schubert; Billy Bob Thornton & The Boxmasters
10/14- Antonia Bennett; Jason Marsalis
10/15- Richie Kotzen; Mark Daly
10/17- Tim Murray Is Witches!
10/19- John Douglas (of Trashcan Sinatras); Lauren Calve; Low Ticket Alert
10/20- Renaissance
10/21- John Scofield Trio featuring Vicente Archer and Bill Stewart
10/22- Nduduzo Makhathini
10/23- Acoustic Alchemy
10/27- John Hill
10/28- O-Town
10/29- Robyn Hitchcock; Imogen Clark
10/30- Eric Benét

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

10/1- Nora Meier album release
10/2- Alash
10/3- GoldenOak
10/4- Trace Bundy
10/5- Jim Kweskin & Samoa Wilson
10/6- Dave Dersham & Rob Laurens: Double album release show
10/7- Sons of Town Hall
10/8- Hanneke Cassel's Texas Fiddle Meltdown with Tashina Clarridge, Tristan Clarridge, Matt Hartz, Bruce Molsky, Luke Price, Wes Westmoreland and special guests
10/9- AJ Lee & Blue Summit
10/10- Casey Murray & Molly Tucker
10/11- Kim Richey
10/12- The Folk Collective
10/13- Wesley Stace
10/15- Sean Rowe; Noah Derksen
10/16- Matt the Electrician
10/17- San Miguel Fraser
10/18- The Folk Collective: Curated by Kim Moberg
10/19- Gail Finnie Rundlett; Edie Carey & Sarah Sample album release; Nini Camps
10/20- John Smith
10/21- The Pairs
10/22- Tom Paxton & The DonJuans
10/23- Tish Hinojosa; Michael G. Ronstadt
10/24- The Lullafrights
10/25- Cliff Eberhardt album release
10/26- The Nields
10/27- Goodnight Moonshine
10/28- Gunning & Cormier
10/29- Laura Cortese & The Dance Cards
10/30- Noble Dust vinyl release; Cricket Blue
10/31- Peter Mulvey presents the Lamplighter Sessions: Peter Mulvey, Kevin Barry, and Jenna Nichols spin the wheel of the American Songbook

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 10/14- Carter Vail
 10/15- Blkst
 10/16- Oteil & Friends
 10/17- Judah & the Lion
 10/18- Drive-By Truckers
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 10/27- David Kushner
 10/30- MisterWives

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 10/3- Curtis Stigers
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 10/7- Mica's Groove Train
 10/9- Laurence Juber's Airfoil "Rocking the Music of Wings"
 10/10 & 11- Bob James (Quartet)
 10/12 & 13- An Evening with Van Morrison
 10/18- John Scofield Trio featuring Vicente Archer & Bill Stewart
 10/20- Peter Parcek Blues Revue
 10/21- The Brothers Project
 10/22- Christian McBride & Ursa Major
 10/23- Grace Kelly
 10/24 & 25- Acoustic Alchemy

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10/4- Waylon & Co.; Counterfeit Cash
 10/5- Heartless
 10/11- Whammer Jammer

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10/1- Tedeschi Trucks Band
 10/4- Sting
 10/7- Kings of Leon
 10/8- Dayglow

10/9- Gracie Abrams
 10/11- Parker McCollum
 10/15- Air Play Moon Safari
 10/16- Orville Peck
 10/18 & 19- Dispatch
 10/20- Marco Antonio Solís
 10/21- Die Anywood
 10/23- Stephen Sanchez; The Paper Kites
 10/25- Lee Brice
 10/26- Cyndi Lauper:
 10/27- Coin
 10/28- Lorna Shore
 10/29- Sarah McLachlan

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10/4- Owsley's Owls
 10/5- Condition Baker; Kids on Fire; Andro Queen; Butch Baby
 10/6- Martin Morell Fredette residency; Mike Weidenfeller; John Hovorka
 10/8- Listen Up! Originals by Forest Romm; The Femmes
 10/9- Fully Celebrated Orchestra w/Darien Castro & Grable Howie
 10/11- Uncle Johnny's Band; Indoor Friends; Half Dizzy; Bad Idea USA
 10/14- Burllesque Punk Rock Dance Party
 10/18- Promised Land; The Femmes
 10/19- The Pineapple Pounce
 10/20- Nicole Lebois; Tyler Jakes; The Dedications; Doctor III
 10/22- Listen Up! Originals by Forest Romm
 10/23- Diamond Blues Jam
 10/25- Uncle Johnny's Band

PALLADIUM
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10/4- The Menzingers; Belmont; Until I Wake
 10/6- Mushroomhead; Upon a Burning Body
 10/11- Sepultura; Obituary; Agnostic Front
 10/12- Demon Hunter; War of Ages; Opponent
 10/13- Veeze; Wizz Havinn; Star Bandz
 10/16- Opeth; Tribulation
 10/18- Fit For An Autopsy; Bodysnatcher; Distant; Sylosis; Judiciary
 10/25- Renesans; Deadlands; Ovtlier; Rose Lane; For What It's Worth
 10/27- Set It Off; From Ashes to New
 10/30- Miss May I; In Hearts Wake; Traitors; Bloom

PARADISE ROCK CLUB
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10/2- Lotus
 10/4- Wale
 10/5- Nada Surf; Office Dog
 10/6- Dharius
 10/8- Bakar
 10/9- DASHA
 10/10- Steph Tolev Special Taping
 10/11- The Moss; Hey; Nothing
 10/12- A. G. Cook
 10/13- Aaron Frazer
 10/15- Joywave; Hunny
 10/16- Empress of
 10/17- Gioli & Assia
 10/18- Enter Shikari; Yours Truly; You Me At Six
 10/19- Corey Kent; Max McNow
 10/20- Julie; Her New Knife
 10/21- Boris Amplifier Worship Service; Starcrawler
 10/22- Homixide Gang; Bear1Boss
 10/23- Sueco
 10/24- Lily Rose; Michael Warren
 10/26- Kitchen Dwellers; Sicard Hollow
 10/27- Richy Mitch & The Coal Miners; Atta Boy
 10/29- Jean Dawson
 10/30- Lauren Sanderson:
 10/31- Allie X

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(603) 431-5186

10/9- Yarn
 10/11- Clandestine feat. Bernell Jones II
 10/17- Soggy Po Boys Album Release Show
 10/21- Lyle de Vitry
 10/27- Magic Beans

SINCLAIR
Cambridge, MA.
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10/1- The Wildlife; Young Culture
 10/2- Kaizers Orchestra
 10/3- Stop Light Observations
 10/4- The Bogmen
 10/5- Mass of the Fermenting Dregs; Sleepwalk
 10/6- Nite Owls; JD McPherson; Kate Clover
 10/7- The Sheepdogs; Shane Guerrette
 10/9- KBong & Johnny Cosmic; Vana Liya
 10/10- Low Cut Connie; Will Dailey
 10/11- Yard Act; Omni

10/12- Fleetmac Wood
 10/14- Kokoroko
 10/15- Porches; sweet93
 10/16- Illuminati Hotties; Daffo
 10/17- Alex Warren
 10/18- Sun Structures; Temples
 10/19- Rival Schools; Twowayradio
 10/20- Oliver Hazard; Scott Mulvahill
 10/21- Gel; Mspaint; Destiny Bond
 10/22- Volition; Protest The Hero; '68; Kaonashi
 10/23- Will Make You Melt; Beach Weather
 10/27- Foxing; From Indian Lakes
 10/28- Doobie Mouth; PawPaw Rod
 10/29- The Pharcyde
 10/30- Performing Thunder; Lightning; Strike The Go! Team; La Securite
 10/31- Freakshow Glitter Ball

TD GARDEN
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10/3- Sabrina Carpenter
 10/4 & 5- Sebastian Maniscalco
 10/6 & 7- Gold Over America
 10/11- Billie Eilish
 10/17- Maggie Rogers
 10/31- Little Big Town

WILBUR THEATER
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 10/5- Ismo
 10/6- Heather McDonald
 10/7- Yngwie Malmsteen
 10/10- My Therapist Ghosted Me
 10/11- Brian Simpson
 10/12- Tracy Morgan
 10/13- Richard Thompson
 10/15- John Early
 10/16- Liang Haiyuan
 10/17- Therapuss; Jake Shane
 10/18- Matt McCusker
 10/19 & 20- Sheng Wang
 10/21- Hairy Situation: Comedy by Alok
 10/23- Jenny Slate
 10/24- The Moth Mainstage
 10/27 & 28- Tommy Tiernan – Comedy
 10/30- Lore Podcast

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Sonny Gullage

The Blues is alive and well because of up-and-coming artists like singer-songwriter-multi instrumentalist Sonny Gullage. The 25-year-old Louisiana native was signed to Blind Pig Records this year and released his outstanding debut album, Go Be Free, in August.

With a contemporary take on the blues, Soul music and R&B, Gullage's soul-stirring vocals and piano playing alongside the producing-songwriting-drumming of Grammy Award winner Tom Hambridge are sure to be a big hit with Blues aficionados.

I spoke with Sonny one warm summer day and he told me about working with Tom Hambridge, his time on American Idol, his band, The Blues Groovers and being related to Led Belly. You're not going to want to miss what he had to say...

METRONOME: Are you based in New Orleans?

Sonny Gullage: Yes sir.

METRONOME: What made you want to be a musician?

I was blessed to be born in a city like New Orleans. Music is quite actually everywhere. Further than that, I was blessed to be born into a family of musicians. My father has 11 siblings. Six boys, six girls. The six boys had their own gospel group growing up and the six girls had their own gospel group growing up. My grandmother was a gospel recording artist. So music has always been in my family.

When I was born, the first thing I took to was music. If it wasn't making me move and it wasn't making me groove, I didn't want anything to do with it. Seeing my father travel the world and singing with gospel groups and playing with all these blues musicians, and then coming back home, I knew that's what I wanted to do. I just loved the way he did it. It set me on a path that I wanted to be like that.

METRONOME: As a teenager, were you singing in bands?

Oh yeah. As a teenager, I was learning. I was playing in a small Italian eatery in my hometown every Sunday for about seven hours. I would play from 2 pm to 9 pm on Sundays.

METRONOME: What instruments do you play?

I play piano, I play guitar, I play bass, drums, saxophone... Anything I could get my hands on, I wanted to try it (laughs). A few of those things I've gotten pretty good at.

METRONOME: Tell me about meeting Tom Hambridge, and then writing the songs with him for your new album.

I got signed to Blind Pig Records and the owner of Blind Pig, Jeff Schroedl said, "For this first album, we want to get you a real serious songwriter." In the blues world, Tommy Hambridge is one of the top tier guys. You don't even know you're listening to a Tom Hambridge song. So Jeff said, "We're going to put you with Tom Hambridge."

I was starstruck. Then I got to Nashville for the songwriting session, and we wrote the whole album in two days and recorded

METRONOME: Tom is a good listener. I think that's what made him so successful.

That's the key to being a good musician. Being just as much a listener, as you are a writer or performer. Tom Hambridge is the bees knees.

METRONOME: How did American Idol come together for you?

American Idol not only has auditions, but they scout people to encourage you to audition. For me, I flew in very much under the radar. I was already performing professionally and was paying my dues.

During Covid, my dad kept asking me, "Hey, are you going to audition for American

The next thing you know I got a call from Hammond. They said, "Hey, we saw your audition and we like what you do. We want you to be part of our artist family." Then they looked at more clips and said, "Hey, in your band, you have an organ player. We want him to." The two of us, myself and Brandon Adams, were instantly signed to the Hammond artist family from an accident that happened on American Idol.

METRONOME: How far did you get in the competition?

So, I went to Hollywood and did the first round. I left it all on stage. I gave them all the Sonny they could find. Then the next round was duets. I thought, What can I do to make this worth listening to? I'm from New Orleans. We have to do everything high energy. So I came up with, "Anything You Can Do, I Can Do Better." and playing the piano behind that. It gave people something to say, Oh wow, I never thought that option would have gotten picked.

For my showstopper, I chose Tina Turner's, "I Can't Stand The Rain," but my showstopper never got aired. For me, there was nothing like, at the time, having a standing ovation from the entire Orpheum Theater of Los Angeles.

METRONOME: Why wasn't it aired?

There's another side of the music industry. There's another side of professionalism that people don't talk about. Not everything is good for TV and not everything is good for the plot line of the series. At the time, I had been performing at a professional level for a while. I was doing three nights a week at B.B. Kings in New Orleans. I had a lot of early showmanship experience and exposure. That's cool if that's what the show is looking for. Even when they told me I wasn't going forward, they said, "I can see you selling out arenas, but we don't have a place for you on this show right now." I said, Okay. I knew how music was going to go for me without American Idol.

METRONOME: How did the whole signing to Blind Pig Records happen for you?

After Idol, I went on my first full-on European tour. The original band is Kevin and The Blues Groovers. We're a really high energy, big-time show band. We did a 13 city tour in 15 days in six different European countries.

METRONOME: How many members are in the band?

Six, but sometimes we will throw in another horn player.



the entire record in three.

It was just this instant synergy that we were feeding off of each other. It was going great. He started off asking, "Show me what you got." I came in with a song that was halfway done and said, I have this. We worked on that one, finished it and it didn't even make the cut for the album. The album had 12 songs on it, and I think we wrote around 16. Tom was teaching me so much. He heard what I had to say, and said, "Yeah man."

Idol?" I said, Sure why not. About two weeks later, I was auditioning over Zoom. I sang "That's How Strong My Love Is" by Otis Redding. They asked, "Hey, who's with you?" I said, my dad's with me. They said, "Can you call him over." They asked him, "How would you like your son to go to L.A. and audition for American Idol?"

I auditioned with the same song. I put my Hammond Melodium on top of my piano and when I was on television, all you could see was Hammond Melodium in big letters.

METRONOME: Where did you play in Europe?

We flew into Frankfurt, Germany, and from Frankfurt we drove all the way to Belgium. We did Belgium, Germany, Austria, Croatia, Slovenia and Italy. Every time we hit the stage we were giving ground-shattering shows to any audience we could find. One of those shows, at the Grolsch Blues Festival, this guy we know called Jeff Schroedl who is now the owner of Blind Pig. He said, "This is a band you might want to checkout. I know you're bringing Blind Pig back. You might want to sign them." Jeff called me and said, "We're bringing Blind Pig back and we want you to be one of our first artists." When you get a call like that, you think, it's an honor to be asked. That's how the Blind Pig signing came along.

METRONOME: What was it like being in the studio with heavyweight players like Kevin McKendree on keyboards, Tommy McDonald on bass and Christine "Kingfish" Ingram on guitar?

It was one of those humbling experiences because of all the guys that were there. Being in the studio with musicians of that caliber, they've done so much more than I've done. It was really humbling and a learning experience.

METRONOME: How did you get "Kingfish" involved to play guitar on

"Worried About The Young?"

When we were writing "Worried About The Young," it was Tom Hambridge, myself and a man named Richard Fleming. They both said, "Wow, this song is really powerful." We thought, Who could sell the emotion of this song? Every word of that song is so strong. I wondered who could identify with the song the way I identify with it? We all said, It would be really cool if "Kingfish" would play on this.

METRONOME: Had you ever met "Kingfish" before that point?

No, but our paths have most definitely crossed at some point or another playing the same festivals, but it never got to the point of face to face, How are you?

METRONOME: Tell me about being related to Huddie Ledbetter (Ledbelly)?

Gullage is a taken name. Music has always been in our family whether it's been gospel, backporch blues or that down home sound. It's always been in our family. In 2018, I was playing in B.B. King's Blues Club and my uncle came up to me and said, "Hey, your great great uncle is right there on that wall." I looked and saw this picture of Ledbelly. I said, what? He said, "Yeah," but he said it so common knowledge. I wanted to fact check something like that.

I went and asked my aunt and she said, "Yeah, Ledbetter was our last name before it was Gullage." Once again, they said it so

common knowledge that you would think someone would have told you something like that. You would think that would have come up (laughs).

METRONOME: Did your Dad ever bring it up?

No, my Father didn't know. While his older siblings was aware of this, he was not.

METRONOME: Was Led Belly from your part of the world?

He wasn't from New Orleans, but he was from the southern Delta area. Yeah.

METRONOME: What are your plans now for this album? Are you going to tour the world?

Oh, I hope to. I can't see a future for myself where I'm not having fun going on the road with the Blues Groovers. With this new album, the fellas took to it. We'll try it. We'll go for it. We have to see how we can fit that into a show format.

METRONOME: Are the Blues Groovers capable of playing this album with you?

Oh yes. That's the fun part. All of us have dug into so many different kinds of music, it will sound exactly where it needs to sound. I have no doubt in my mind at the Blues Groovers can tackle this.

METRONOME: Did you play any of this music with the Blues Groovers before you made the album?

No, but we do have songs that have never been released. For one of our

songs we had Eric Gales play on it, but we do mainly arrangements of standard Blues songs and even songs most people wouldn't think could be the Blues. We show them the Blues is in everything.

METRONOME: Are you currently playing in New Orleans or are you on the road?

We just got back from Aspen, Colorado and we have Brazil on the books again. We're going to Austria and then to Canada. We want to be in a lot of different places. They might have signed Sonny Gullage, but you're going to get the Blues Groovers with everything that I do.

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

I think a lot of people should remember in music and life, it's not going to happen fast. It's something that comes along, and sometimes in an unexpected way. I knew I was going on a 13 city tour but I did not know I was going to be signed to Blind Pig Records after that. I didn't know people would care that much. Even when I went on American Idol, I didn't know I would get a Hammond endorsement. I didn't go on there with any expectations, but sometimes when you put your best foot forward, you do your best and stay humble, that's when the good things happen. I haven't reached the top of the mountain yet. I haven't even gotten close.

-- Brian M. Owens

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Top 5 for October 2024

(In NO Particular Order)

- Amy Rigby
- Vaneese Thomas
- Sauce Boss
- Albert Castiglia
- Lara Price

VANESE THOMAS STORIES IN BLUE 7-SONG CD

- DO Y'ALL
- WHEN YOU WERE MY MAN
- WANDERING
- 1917
- THE LAST THING ON MY MIND
- 7 MILES FROM HOME
- END OF THE ROAD

Singer Vaneese Thomas is the daughter of Rufus Thomas and is best known for her 1987 R&B chart hit single, "Let's Talk

It Over." She enjoyed success in the late 1980s, with her solo releases on the Geffen Records label, but switched to working as a backing vocalist appearing on recordings by Freddie Jackson, Joe Cocker, Luciano Pavarotti, Sting, Stevie Wonder, Michael Jackson, Celine Dion, Eric Clapton, Carly Simon, Dr. John and others.

Stories In Blue is her first new album in eleven years and a good one it is. Produced by her husband/musical partner Wayne Warneke and joined by musicians Ross Pederson on drums, Paul Adamy on bass, Al Orlo on guitar, Dave Keys on keyboards, and Tom Ouimette, Andy Drelles and Walter Barrett on horns, Vaneese's soul-stirring vocals drive this outstanding effort, song after song.

From the opening track "Do Y'all" that asks the question, "Do y'all know where the blues comes from? Do Y'all?" Vaneese and company are in total control. In fact, they make it look easy. Other songs of note include the testifin' "When You Were My Man," the moody "The Last Thing On My Mind," and the outstanding "7 Miles From Home." Good stuff! [B.M.O.]

Contact-- www.vaneesethomas.com

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- BUT STILL I PRAY
- SOMETHING IN THE AIR
- SO BLESSED
- WORK AROUND IT

Westminster, MA. based musician, Dan Kerouac has been a member of the music scene for over forty years. He was a 15-year veteran of the touring tribute band, Beatles For Sale, covering the parts of Lennon and several of the McCartney/Harrison numbers. On his latest offering, Work Around It, Dan introduces 5 well penned originals; two instrumentals and three lyrical numbers.

The 5-song album opens with the radio-friendly "Silver Wishes" ably sung by New York based vocalist Jenn Zapata until Kirouac takes over vocals on "But Still I Pray" and "Something In The Air." The all instrumental "So Blessed" and "Work Around It" wrap the album up in fine fashion. A fine outing from Kirouac. [D.S.]

Contact-- www.instagram.com/kirouacmusic

SAUCE BOSS THE SAUCE 12-SONG CD

- LITTLE RHYTHM AND BLUES
- THE WORD
- DELTA 9 BLUES
- SPACE OCEAN
- DOWN BY THE SEA
- STOP BREAKING DOWN
- DON'T KNOW HOW TO TELL YOU
- I WILL PLAY FOR GUMBO
- LONELY CROWD
- GLORIA
- LITTLE RHYTHM AND BLUES REPRISE
- LEFT HANDED SMILE

The Sauce Boss (aka Bill Wharton) offers up the hippest sounding blues and R&B on The Sauce, this side of the Mississippi River. Delivering 8 originals and 4 covers by Lennon/McCartney, Robert Johnson, Jimmy Buffett and Van Morrison, Wharton's minimal approach is entertaining and highly musical. Guitarists Damon Fowler & Neal Goree and drummer Brett Crook play with Bill on select tracks. I'm telling ya gang, this is good stuff! [B.M.O.]

Contact-- www.sauceboss.com

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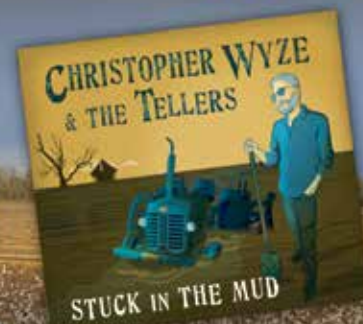
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"Stuck in the Mud"

www.ChristopherWyze.com



THE TREVOR B. POWER BAND
ARE WE EVER FREE
11-SONG CD

- LET YOURSELF FLY
- LADY LUCK
- MYSTERY
- ARE WE EVER FREE
- GOING TO WASHINGTON
- MISTAKES
- TR3
- COME ON NOW
- TROUBLE TO THE CORE
- THE NOOSE
- MAN GOES BLIND

Singer-songwriter-guitarist and radio personality Trevor B. Power is an aficionado for the “roots music” of the American South. Hailing from his unlikely home in New Jersey, Power is fascinated by this distinctive sound, and displays it on his new album, *Are We Ever Free*. Trevor and his band return with a whole new collection of rowdy roadhouse blues, sweet R&B and danceable Rock & Roll.

Produced by longtime friend and member of the New York Blues Hall of Fame, Dave Fields, he captured Power at his all time best. Musicians appearing on the record include drummer, Steve Holley (Paul McCartney & Wings), Anthony Krizan on drums, guitar and vocals, Tom Dicianni

on drums, guitarists Bob Lanza and Charlie Macarone, saxophonists Tim Timko & Baron Raymonde, Will Wilde on harmonica and the infamous Califon Chiswick Singers. Collectively this gang realized Power’s vision and helped him make it come true.

Best songs: the Hendrixian album opener, “Let Yourself Fly,” the acoustic-borne “Are We Ever Free,” the uptempo blues of “Going To Washington,” his reverent, rockin’ nod to his Triumph automobile, “TR3,” and the bluesy “Trouble To The Core.” Good stuff! [B.M.O.]

Contact-- www.trevorpowerband.com

UNDER THE HORIZON
8-SONG CD

- ORCHIDS N THE SUNRISE
- BETTER
- GOT TO SPEND A ROCK TO ROLL
- IN AND OUT
- WANT YOU
- I DON'T WANNA BE YOU
- WITHIN MY EYES
- UNDER THE HORIZON

Under The Horizon is an original, Hard Rock/Metal power trio hailing from Bennington, New Hampshire. Featuring lead vocalist-bassist Izzy McIntyre, guitarist-vocalist Jordan Sweet and drummer-singer Matt Palmer. No one in the band is older

than 17 years old but you’d never know it after listening. Musically, they represent on their new self-titled 8-song CD. Sweet’s guitar work is incendiary while Palmer’s drumming keeps the rhythms tight. Enter McIntyre’s vocal’s and bass work and you’ve got a band that’s got a bright musical future. [D.S]

Contact-- www.underthehorizon.org

ALBERT CASTIGLIA
RIGHTEOUS SOULS
11-SONG CD

- CENTERLINE
- GET DOWN TO THE NITTY GRITTY
- MAMA, I LOVE YOU
- YOU CAN'T JUDGE A BOOK BY ITS COVER
- ALL OUR PAST TIMES
- TILL THEY TAKE IT AWAY
- COME ON IN THIS HOUSE
- YOU WERE WRONG
- THE DOLLAR DONE FELL
- NO TEARS LEFT TO CRY
- WHAT MY MOMMA TOLD ME

Anytime you hear Albert Castiglia’s name, you know your going to get a healthy dose of outrageous, in-your-face blues rock guitar pyrotechnics and his new album, *Righteous Souls* is no exception. Featuring a crack band and some impressive guest players like Joe Bonamassa, Danielle

Nicole, Christone “Kingfish” Ingram, Ally Venable, Monster Mike Welch, Rick Estrin and others, Castiglia “gets on down to the real nitty gritty” track after glorious track.

Songs of note: the rowdy album opener “Centerline,” the testifyin’ “Get Down To The Nitty Gritty,” and the jumpin’ jive of “Till They Take It Away.” Give it for Albert Castiglia and the gang! [D.S.]

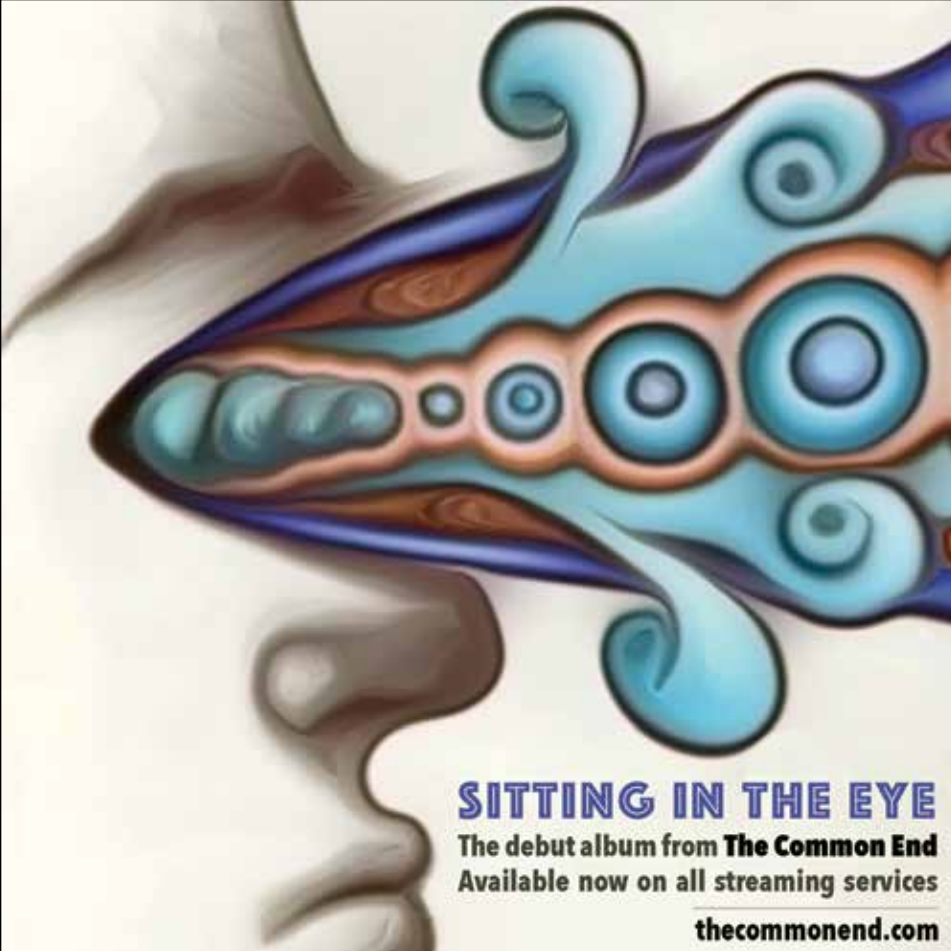
Contact-- www.albertcastiglia.com

DOUG DUFFEY AND BADD
AIN'T GOIN' BACK
11-SONG CD

- WHIRLPOOL
- YOU GOT WHAT IT TAKES
- THE WISHING GAME
- ROCK IT ALL NIGHT
- FRONT PORCH BLUES
- GET 'ER OUTA YO HEAD
- TURN IT AROUND
- NO MERCY
- PROMISED LAND
- GALLUS POLE
- AIN'T GOING BACK

Louisiana-based pianist, songwriter and music producer Doug Duffey is an acclaimed artist with a career spanning over 50 years. Duffey has written songs for

Continued on next page >>>



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Marcia Ball, George Clinton, Funkadelic, Rare Earth and others during his career.

On his new album, Ain't Goin' Back, Duffey and bandmates Dan Sumner on guitars, bass, trumpet and vocals, Ben Ford on bass and Adam Ryland on drums give listeners a healthy dose of swampy Louisiana bayou blues. Songs of note include the beautifully played "The Wishing Game," the jumpin' "Rock It All Night," the bounding "No Mercy," and the funky "Gallus Pole." A fine outing. [B.M.O.]

Contact-- www.dougduffeyandbadd2.com

LARA PRICE HALF & HALF 10-SONG CD

- WE'RE STILL FRIENDS
- EVIDENCE
- FOOLS LIKE ME
- THINGS AIN'T EVERYTHING
- RAIN
- DAYS AGO
- SOLITUDE
- THE WAY LOVE GOES
- TROUBLE, HEARTACHE, SADNESS
- HEART ON A STRING

Abandoned at birth, Lara Price became a part of the controversial Operation Baby Lift, the mass evacuation of orphans from South Vietnam to the United States. Her journey out of Vietnam to her new home was nothing short of a miracle, as 90 percent of the orphaned babies did not survive. Lara Price is a survivor.

A vocal powerhouse, Lara Price lets it all hang out on her new blues rock disc, Half & Half. Enlisting a who's who on the record including Mike Zito on guitar, Kid Andersen on production, keyboards, bass, drums & guitar and Mike Schermer on guitar & production, Lara sings her heart out track after track. She's a little thing with a big voice and she knows how to use it.

Best cuts include the justifiin' "We're Still Friends," the buzzing "Evidence," the funky groove of "Things Ain't Everything," the outstanding vocal duet with David Jimenez, "Days Ago," the beautifully played guitar work of Matt Burger on "Solitude," and the bouncing album closer "Heart On A String." Ladies and gentleman, this is an album that needs to be heard. Outstanding! [B.M.O.]
Contact--

BIS SYSTEMS MUSIC FOR HOME DEFENCE 12-SONG CD

- LUCKY NIGHT
- SHOPPING FOR TATTOOS

- HEADACHES
- IRRELEVANT DISCO
- (I DON'T THINK WE'RE) FALLING IN LOVE
- THE SAFE ROUTINES
- STRESS
- (I GOT MY) INDEPENDENCE
- WE DO STRUCTURES
- YOU'RE DRUNK GO HOME
- THE LOOKBACK
- THE WHO'S WHO OF WHAT

Bis came on the tail end of the 1990s British DIY/Riot Grrrl scene and have come back for second helpings via the Last Night From Glasgow label. They stay true to their old ethos at the start with "Lucky Night" which takes over where they left off 25 years ago with bouncy synth pop and engaging cartoonish duet vocals. Though it gets atmospheric at the end.

I'm sure they've grown up in the ensuing decades, but old fans won't be disappointed with "Shopping For Tattoos." Manda Rin kicks off the engaging "Headaches" in order to build to a cool melodic duet roasted on a bed of Casio bursts and loads of hooks. At a certain age discos become less central, which would explain "Irrelevant Disco," though you could dance your heart out to it. They can also slow down and go for depth, as in "Falling In Love," which reminds you of 1980s mainstream pop with a little electronica in the mix.

For another change of pace, "The Safe Routines" goes for a breathy, more relaxed vocal style and music accompaniment while "Stress" has a nightmarish feel, which shouldn't be a surprised. The trio explores relationships in "(I Got My) Independence" and give it more hooks amid the challenging arrangement. I'm sure "We Do Structures" is not a corporate anthem for a construction firm, but sponsors might be welcome, especially as there's a Duran Duran flair to the tune. For a Glaswegian, Manda Rin finds a polite way to tell someone to F-Off on "You're Drunk Go Home." We leave it to the listener's imagination if "The Lookback" applies to their career, but Bis do not need to be concerned about their legacy. They close with "The Who's Who Of What" which some boy bands in the heyday would have been proud to call their own. Time will tell if Bis made new fans with this platter or only made old fans happy. [Gecko]

Contact-- www.bisnation.com

AMY RIGBY HANG IN THERE WITH ME 11-SONG CD

- HELL-OH SIXTY
- TOO OLD TO BE SO CRAZY
- ANJALI

- DYLAN IN DUBUQUE
- REQUIEM
- BANGS
- THE FAREWELL TOUR
- BAD IN A GOOD WAY
- BRICKS
- HEART IS A MUSCLE
- LAST NIGHT'S RAINBOW

New York state singer-songwriter Amy Rigby, a scene fixture since the late 1970s, teamed up with the legendary Wreckless Eric for this powerful 11-song statement. "Hell-Oh Sixty" kicks off with an acoustic and some ringing lead guitar with a big sound. We're reminded of an earthier Barbara Manning with better production. The intro of "Too Old To Be So Crazy" takes a while to fire up, but then it really scorches with fuzzy rhythm guitar and lyrics most meaningful to us aging boomers.

We experience a downshift for the memorial service-like "O Anjali" which exudes a windy backing sound. Rock & Roll tends to be self referential and on "Dylan In Dubuque," Rigby creates a wonderful story on performing live amid a crunchy backing track. Despite the title, "Requiem" is actually quite bouncy and uplifting as the cool riffs of "Bangs" propels the song with relentless momentum. Amy is very up close and personal with her delivery as the arrangements build. We're back to the acoustic on the folky "The Farewell Tour," which represents the biggest change of pace so far.

"Bad In A Good Way" starts off morose with a few stops and starts and a Dylan-esque delivery, just with better vocals. For "Bricks" Rigby and Eric find a neat mixture of Indie and Americana to build some tension and impress with concise guitar work. The Rolling Stones give us a frame of reference for the impatient "Heart Is A Muscle" without clichés, though the organ solo is straight from the Velvets.

Some minor notes and Celtic strains float the set ender "Last Night's Rainbow." This is a mighty impressive record to introduce ourselves to Amy Rigby. [Gecko]

Contact-- www.amyrigby.com

1800-THIRDS EIGHTEEN HUNDRED AND FROZE TO DEATH 9-SONG CD

- CARRY OUT
- BAD WEEKS
- SIGNAL BURNS
- WRECK THE DECKS
- RECOVERIES LTD
- OLD PAINFUL
- ELEVENS
- ANOTHER END

- MINUTEWOMEN

These New York lads take us back to the late 1980s and early 1990s with their emotional post punk. A syncopated rhythm from Brendan Kuntz propels the ebbs and flows of "Carry Out's" high strung narrative. The lads use minor notes to give "Bad Weeks" a more subdued intro, but the ensuing guitar conflagration from Joe Kepic and David Nutt remind us of a healthy mix of Green Magnet School and Albini era Nirvana.

They lead us on gently with the intro for "Signal Burns" that builds tension, then gives the tune a moving epic quality. Aptly named, "Wreck The Decks" is a slow burning conflagration of singer Nutt's pain, accented by searing swirls of non-linear guitars. The first half of "Recoveries LTD" is an instrumental, but they soon warm up to their usual fire and brimstone.

Nutt is straining on "Old Painful" and thereby gives the tune a Celtic vibe. "Elevens" has a percussive nature that throws you around while giving you a false sense of relief during the melodic interludes. 1800-Thirds subvert traditional rock with contrasting disharmonies on "Another End" without resorting to Sonic Youth tricks. They're not letting us off easy on "Minutewomen" with slowing down and lowering the volume, but it's a suitable book end.

This is quite polarizing, in a good way and will leave you emotionally challenged. [Gecko]

Contact--

www.eighteenhundredandfrozetodeath.bandcamp.com

RUTHIE PURVES SMITH PIANO IN THE FIELD 11-SONG CD

- CALL AN ANGEL
- CHELSEA
- PIANO IN THE FIELD
- CROSS OVER TO YOU
- LOOK FOR LOVE
- MY OWN TRUE LOVE
- LEONARD COHEN COVER
- CAPTAIN KIRK
- MAMA'S GOT WHEELS
- HEAVY FOR US ALL
- WATER UP THE CREEK

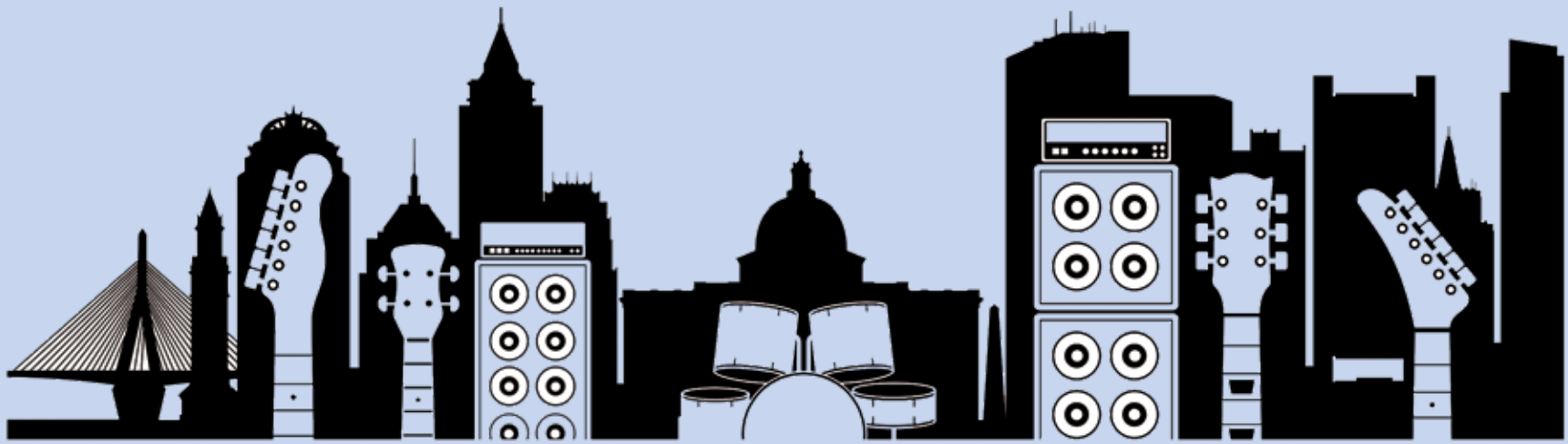
Ruthie's got a cool vibe that's easy to like on her new record, Piano In The Field. The Alberta, Canada native writes songs that touch the heart and she and her band deliver them in spades. There's lots to like here. Don't miss Ruthie's beautiful tales of life, love and everything in between. Good stuff! [B.M.O.]

Contact-- www.ruthiepurvessmith.com

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Christopher Wyze *and* The Tellers

With twenty years as a cover blues-band singer, Indiana's Christopher Wyze has become a clever lyricist and songwriter in his own right. His original songs blend sounds and experiences that have shaped him: Blues, Americana, Rock & Roll and country, and he melds them all with his distinctive voice and clever musical tales.

Wyze has been deeply influenced by his time spent in the Mississippi Delta and his new album, Stuck In The Mud, reflects those influences. Spending time in Clarksdale, Mississippi's, Shack Up Inn and recording at Ivy Manor at The Shoals in Sheffield, Alabama has afforded him a real deep look in to the Blues.

I spoke with Chris one warm summer day in July and he outlined how Stuck In The Mud came together and was recorded and how it has transformed his life...

METRONOME: How did you gain an appreciation for the Delta blues?

Christopher Wyze: My brother came home from college and I'm still in high school. He brings home the double or maybe even the triple EP of Bobby Blue Bland and B.B. King live. When I heard that, I was just taken away.

I remember watching Joe Williams, the old lounge singer, on Johnny Carson one night when I was a kid. I thought, Oh my God. I was a singer, I sang in high school. I would just sing along, but it all started with that Bobby Blue Bland and B.B. King record.

METRONOME: Were you in bands during High School?

No. I was a choir guy. In my high school, that was the only thing we were worth a damn at - the music department. As a freshman, I was a first tenor, a second tenor as a sophomore, a baritone as a junior and a bass as a senior (laughs). We traveled all over the state, and I won a gold medal in the state competition.

When I went off to college, I really didn't do anything with music. This was the 1970s. We listened to a lot of music, and had a lot of enhancement to help our musical enjoyment as well. It was so cool. It was just great. Then I became a working stiff and forgot about it.

METRONOME: What got you back into performing music?

About 20 years ago I was at this church dinner. It was a wine dinner. There was a guy up on stage playing guitar. He was a very good guitar player. He took a break, and I went up to him and said, That was really cool. He said, "Thanks." Then he asked me, "Are you a musician?" I said, Well, I sing. He said, "Let me go grab a drink, and then come up on stage and we'll do a few songs."

I went up on stage with him and sang a few blue songs, I don't remember what they were, and it just kept going and going. People were hanging around. When we were done, I said, I'll see you later man. I didn't even know the guy.

He said "Dude, wait up, we need a front man

in our band." I said, What's a front man? He said, "Why don't you come over to my place next Wednesday and I'll have the guys over?"

I'm telling you, from that moment on it was like, Hey guys, let's do this. Let's put this band together. They asked, "What do you wanna do?" I said, Well, if it's gonna be a band, it's gonna be a Long John Baldry cover band.

They didn't even know who he was, but we ended up doing "Seventh Son," "Hambone" (which was an unbelievable, swampy delta blues song) and a couple of other Baldry tunes. We just started playing out. That was 20 years ago.

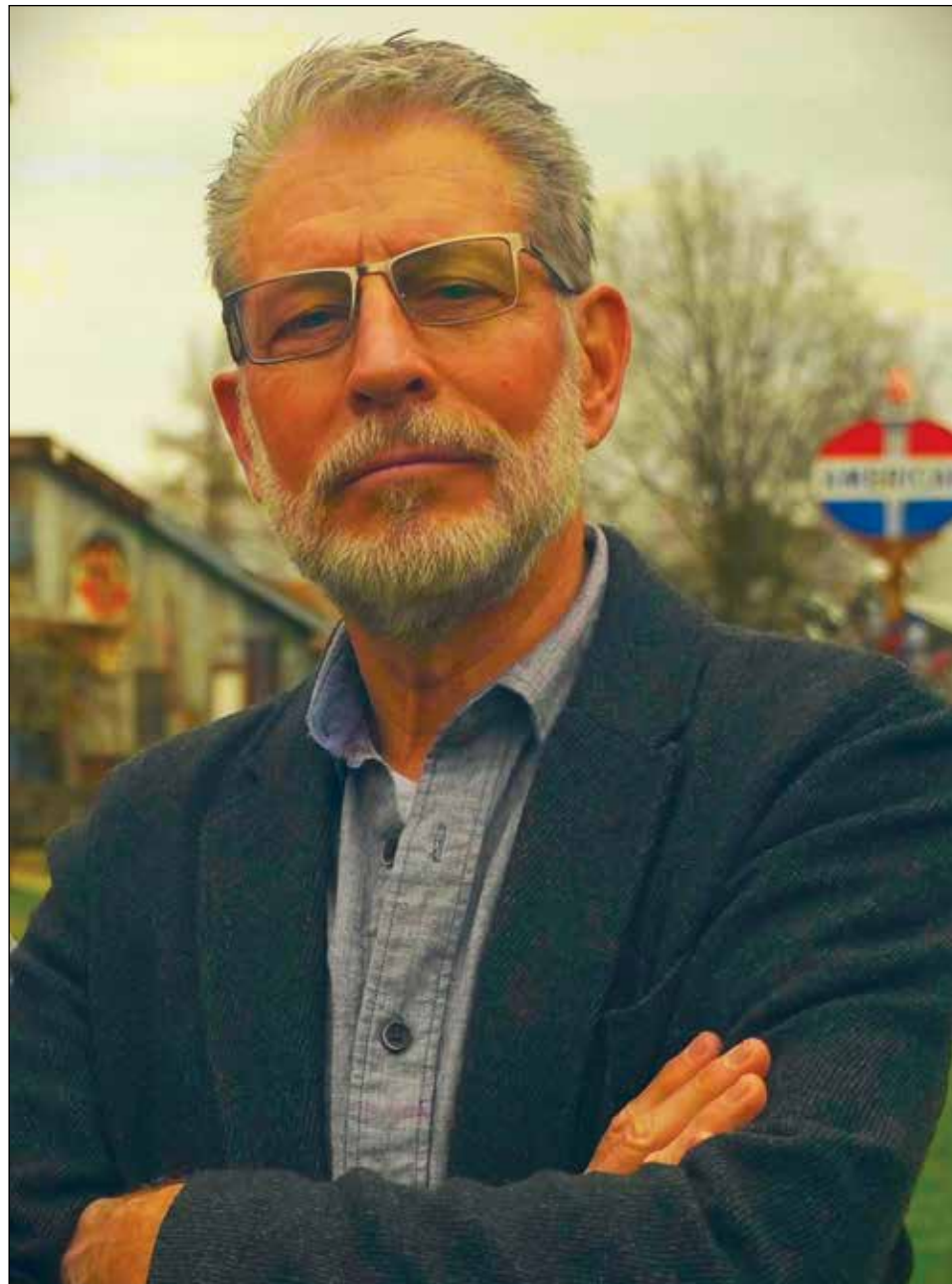
METRONOME: So you joined the band?

Yeah, I started playing with these guys. They're

really good musicians. One of them is on the record with me. He's been with me since day one when I showed up at the guy's basement. His name is Gerry Murphy. He's our bass player. He's like my muse that sits on my shoulder and says, "Man, you can do this."

So I'm playing with these guys and I thought, "We need a harmonica in this band, so I picked up a harmonica and a few instruction books and I learned to play the harmonica in the car. I carried harps in the car the whole time. Every minute I was driving, I was listening to instructional CDs. The dude who is the man of instructional blues, at least in my mind, was Jon Gindick.

METRONOME: Did his lessons help?



Yeah. I was into Gindick's stuff and I saw that he puts on this harmonica jam camp in Clarksdale, Mississippi. I got up the gumption to sign up for the camp.

I was an okay player when I showed up there, but then I fell in with the guys who were there. R.J. Mischo became kind of a muse for me on the harp and took me under his wing, but the guy that really did was Ralph Carter who was one of the guys that played in the Jam band.

METRONOME: What did Ralph do for you?

I got to know Ralph and he's like, "Man you're good. You can do this." We had a jam and I asked, Is it okay if I sing and then play a little harp? He said, "Yeah." So I sing and he pulls me aside and says, "Dude, you have to start writing some music." So I'm hanging with him, we're drinking beer and I learned his story.

He was from the East Coast, but as a kid he ended up in Eddie Money's band. He was writing songs with Eddie Money. He became his tour musical Director. Now he does guitar camps, songwriting camps, and harmonica camps in the Mississippi Delta.

METRONOME: Did you go to his camps?

Yes. I would go back to these camps and every time I would go back, Ralph and I would stay up all night, shoot the shit, drink beer and play music. Then he says, "You and I are going to do a record." I said, Okay, what songs you got? He said, "You're gonna write the songs." I said, What do you mean? I don't write music. He goes, "Well, you need to." So he goes back to Los Angeles and I go back to Indianapolis.

METRONOME: Did you end up writing some tunes?

I'm reading in the Wall Street Journal about this new recording studio in Muscle Shoals. It's called Ivy Manor at The Shoals. This guy buys this old mansion and re-does it. He says, "Hey bands, come here, stay for the week, we cook for you, you play music night and day and the whole place is yours. We run the studio."

So I take this cell phone shot of the article about Ivy Manor and I text it over to Ralph. I said, Hey man, this is where we're gonna make our record. I was just messing with him. He texts back and says, "Okay, when are we recording?" This was early December 2021.

So I start fooling around with some songs and he and I set a date. I go down and meet him in Clarksdale. I take my lyrics that I started on and we finished them all there. We came out with about a dozen tunes.

METRONOME: Tell me about the songs on Stuck In The Mud.

The first song on the album called "Three Hours From Memphis..." I was driving down to Memphis to pick up Ralph at the airport. We were going to go to Clarksdale, Mississippi, sit on a picnic table and finish the songs. I'm in my Ford Explorer and I'm looking at the GPS and thinking, Where the hell am I? I'm three hours from Memphis. Then, I said,

Holy shit, that's a song.

I instantly had the whole idea of the song in my head. I pretty much wrote all the lyrics to the entire song on the armrest of my car while I'm trying to keep it on the road. When I was done with it, I looked up and it said, one hour to Memphis. That was one of the first songs he and I worked on, and we made it into a Blues rocker. It was just magical.

METRONOME: When did you record the album?

We made the record in May 2022. We spent five days in Ivy Manor at Muscle Shoals. Ralph auditioned the session guys - Justin Holder on drums, Brad Kuhn on keyboards, my bass player Gerry Murphy, who came down with me, and Eric Deaton on guitar (Black Keys).

METRONOME: It says you recorded some songs in The Juke Joint Chapel, and the Shack Up Inn in Clarksdale. How did that all work?

I had a bunch of tunes with a bunch of session guys. I asked, What am I gonna do with them? I thought, I want a record label. So I joined a national songwriters association. I send them some songs and I get this "One To Watch" songwriter award from them. Then they had this mentor program, and I ended up talking to a guy named Jim Riley, who is a wonderful man. I sent him my songs, and he said, "Man, this is good stuff. You've got to put this out there on your own." I said, No, I want a record label. He said, "You don't want a record label," and he goes through all the reasons. I said, Yeah, but I do want a record label. So he says, "Talk to this guy."

It ended up being Johnny Phillips who is Sam Phillips nephew from Sun Studios. He's down in Memphis and runs Select-O-Hits with his brother.

I sent him my stuff, mentioned Jim Riley, and lo-and-behold, we put it together.

One of the things that helped me was Ralph saying, "Why don't you talk to Betsie Brown. She might be able to help you." She took me on as a project. She's worked on projects with Ralph.

So I get with Betsie and we start talking. There's a few songs on the record that I wouldn't say are Blues. I said to her, I have a few more songs. She said, "Why don't you record those and put them on the record?" That's what we did.

We went down to Clarksdale and we recorded in one day. That was in March of 2024. We did three songs: the title track, "Stuck In The Mud," "Hard Work Don't Pay" and then "Soul On The Road."

I called Ralph when he got back to Los Angeles and said, I really want to do this right. I want to make this into more of a Blues record. We took a couple songs off and had a couple of slots. I asked, Would you be willing to come back to Clarksdale? Let's get Cary, I'll bring Murph and he's a got a drummer that he knows in Memphis. So we showed up to record in a studio in Clarksdale, and the day I'm on my way down there, the guy calls Gary Vincent and says, "I have Covid. It's not like a cold. I'm sick. I'm down. You can't use the studio." **METRONOME: Where did you record?**

We recorded at The Juke Joint Chapel there at The Shack Up Inn with some very rudimentary equipment. I rented the mics from Gary, and Ralph and our engineer, Levi Land, made that in to a recording studio. We recorded three songs. One of the songs, I wrote that morning. It's a song that me and Murph had played for years, but for a lot of reasons it needed different lyrics. Ralph said,

"Why don't you write new lyrics?" I woke up the next morning and wrote "Hard Work Don't Pay" and we recorded it that afternoon.

METRONOME: Tell me about writing the song, "Soul On The Road." What is that song about?

I went to a songwriter camp in September 2023. That's where I was introduced to Cary Hudson. I was sitting on the front porch of my shack at the Shack Up Inn. I saw a guy loading up his stuff and leaving. I thought, Who is that guy? Where is he going? All of a sudden, I conjured up the story and made him a truck driver. I just started writing the words. An hour later, I had the song done. That's when I asked, Hey Cary, will you help me put some music to this? It didn't take Cary and I more than 15 minutes to make it a song.

METRONOME: "Money Spent Blues" was a great number. What inspired that?

I guess I used a little bit of editorial license. I had written that song, or most of it a couple of years ago. I imagined this guy who is my perfect sucker. Any commercial he sees, he buys that product and he's constantly out of money. He's the guy every advertising guy dreams of.

METRONOME: "Looking For My Baby" was a real upbeat tune. Did you write that about someone you know?

I imagined this guy who is just a blowhard. He meets these guys in a bar and says, Hey fellas, I'm looking for my baby. But he's full of shit because he doesn't have a girl. He's a liar. In fact, when he says he's looking for my baby, what he means is, someday I'd like to have a chick. At the end of the song you find that out. He says, I searched both night and day, but there is no girl that got away.

I'm looking for my baby cause I never had a girl. Brad Guin came in and played the baritone sax on that one.

METRONOME: I really liked the song "Someday." What was that about?

Well, you know it's another loser guy. It's probably the brother of the guy who doesn't have a chick. I don't know, but this guy is also a blowhard. He just kept telling stories about all the stuff he was going to do. He's just full of shit. But I did it like a Bluesy, melancholy lounge singer song, like the dude was a stud, but he's actually a bonehead.

I really had fun with that one. My thing is these songs are all stories. It's not as hard as writing a book especially when I get an idea. The song just comes through. I don't remember laboring over any of these songs. It's kind of cool because in my work, as an advertising writer and a book writer, I labor. It's hard work.

METRONOME: Did you take all the photographs in the booklet and on the CD jacket?

Pictures of me. No. They were done by Coop Cooper. But all the sort of decorative photos, they're all mine.

METRONOME: Who did the front cover graphic of you looking at the tractor stuck in the mud?

That was done by a friend and a great, creative guy by the name of Koldo Barroso. I knew what a great illustrator he was. He's from Spain. My wife Sally shot 1300 photos of me to get that illustration on the cover. I sent the photos of myself and the tractor to Koldo. Koldo made me look super cool I think. He made the whole thing happen. He also did the artwork on the booklet as well.

-- Brian M. Owens

Go Be Free - A Modern Blues Odyssey and the Debut Album by Sonny Gullage



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The Time Machine



RTZ

Photo circa: 1991

Band Members L to R: Tim Archibald (Bass), Dave Stefanelli (Drums), Brad Delp (Vocals; Guitar), Barry Goudreau (Guitar) and Brian Maes (Keys; Vocals).

Musical Achievements: In 1989, singer Brad Delp was on hiatus from the band Boston and looking to write and play. He contacted Barry Goudreau about a possible collaboration and RTZ was formed. Delp and Goudreau landed a deal with Giant Records and the first RTZ album, Return to Zero, was released in 1991. The band hit the road and Delp gave Boston his notice. After touring the US extensively, a video was shot for the single "Until Your Love Comes Back Around" penned by Brian Maes. The single was successful and reached #1 in several markets and #26 in the U.S. In 1998 Lost was released and later in 2004, Lost and Found was released.

Where Are They Now: Lead singer Brad Delp committed suicide from carbon monoxide poisoning on March 8, 2007 at his home in Atkinson, New Hampshire. Guitarist Barry Goudreau continues to play with his band Engine Room. Keyboardist Brian Maes plays with Engine Room, with his band and solo. Bassist Tim Archibald continues to play and can be seen with Engine Room and Once An Outlaw. Dave Stefanelli plays with [Godsmack's] Sully Erna's solo projects and works as a studio musician.



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The Common End

Musicians Chris Joyce and Michael Kivi are deeply rooted in the age old traditions of folk and rock music, drawing inspiration from The Beatles, Neil Young, Crosby, Stills & Nash, the Grateful Dead and others. Unassuming in their approach, they focus on creating songs rich in harmony and melody, with lyrics that speak to life, death and everything in-between. I queried the duo about the formation of the band and the making of their outstanding debut record, [Sitting In The Eye](#). This is what they had to say...

METRONOME: How long has The Common End been together?

Chris: We started working together in 2007, so 17 years..

Mike: For the first 5 years, we had a bass player and a rotating cast of drummers, thankfully, not in a Spinal Tap way. During that time period, we also spent a year playing in a classic rock cover band together. It was fun, but I think that experience made us realize that we really preferred working on original songs.

METRONOME: How did the two of you meet?

Chris: I had been playing in an acid-jazz combo playing keyboards. One day the bass player of that group emailed me and said he was jamming at his house with a couple of guys and I should come over. One of those guys was Mike. We played some Beatles and Dead songs along with some other stuff. I remember that jam session not being very good, but I noticed that Mike was a good singer and guitar player. So later when I wanted to put together a more singer-songwriter type project, I reached out to him.

Mike: I had jammed with Joe a few times and he told me that he thought Chris and I might hit it off musically. I remember that first meeting was at Joe's apartment in Watertown, where I also lived at the time. Chris was living close by in Brighton. I was late getting there and Chris had to leave early, so we only played for about an hour, but in that hour we both realized that we shared a lot of the same taste and musical sensibilities. A few months later, Chris asked me if I'd be interested in playing a gig at the Paddock in Walpole. I grew up in Walpole, and I had played my first "real" gig there many years before when it was known as the Barleycorn Pub. I agreed to give it a shot. We learned 3 hours of material in about 2 weeks and actually had a great, well-received first gig.

METRONOME: How did you come up with the name for the band?

Chris: One night when I was brainstorming names, I was looking at articles online and picking out short phrases that I thought might work. One of those phrases was "the common end." I don't remember what article it was or even what it was about, but I liked the phrase visually. It almost has a symmetrical look to it. And I thought in terms of meaning, it could be interpreted in a few ways, and I liked that vagueness.

Mike: I also liked the visual symmetry of the name and agree that it's kind of a blank canvas and people can sort of interpret it how they will. But for me personally, it has always been a polite allusion to death, our universal "common end." This is pretty appropriate for our material. When people ask what our songs are about, I like to say they're about life, death and everything in-between.

Chris: But it could also be referring to a shared goal. Or it could be an allusion to contributing to the greater good, which is a nice thing to think about.

METRONOME: Who are some of your musical influences?

Chris: The Beatles and the Grateful Dead are probably our biggest influences that we share. In fact, during our practices, we usually



end up discussing how great the Beatles are at length, which has become a running joke for us. Also CSNY, Dylan, Floyd, Zeppelin, and a lot of 60s and 70s rock bands and songwriters. I personally was influenced by a bunch of 90s and 2000s indie and alternative rock too. Beck, Elliott Smith, Pavement, Wilco, Radiohead... that kind of stuff. Lately I've been really into St. Vincent and Rubblebucket. I also love jazz, like Miles, Herbie, and MMW. That may not be an obvious influence considering how our music sounds, but it does manage to get in there in little ways.

Mike: The first time we played together, I think we might have tried Dear Prudence in the style of the Beatles and the Jerry Garcia Band, so that immediately got my attention. My first musical love was the Beatles and I have been a huge Deadhead for a very long time, so for both of us, those two are primary source

material musically. We're also both huge fans of Phish, Neil Young, The Allman Brothers, Jimi Hendrix, CSN, Steely Dan, Dr. Dog, and many others. Our musical Venn Diagram has a lot of overlap.

Over the last 5 years or so, I've been listening to a lot of Tedeschi Trucks Band and I've been to several shows. They are an incredible band. As a guitarist, I really love listening to Django Reinhardt and the Hot Club stuff with Stephane Grapelli is amazing. As a songwriter, I am definitely inspired by Ryan Adams. His solo albums and Whiskeytown stuff are both really great, and he's so prolific. Listening to the Garcia/Grisman albums and Old and In the Way stuff was my intro to bluegrass and I've really enjoyed discovering and listening to Billy Strings.

taught me how to play acoustic guitar. Once I started learning all these great Beatles and Neil tunes, I wanted to be able to sing them, so that started early on. Once I discovered CSN, Dan and I taught ourselves how to sing harmonies as well.

METRONOME: Have either of you played in any notable Boston bands? (If so please name them and how long you played with them)

Chris: I played in a Guns N Roses tribute band called Mr. Brownstone that got pretty successful for what it was. We played a lot of shows around Boston. I played with them for 8 years. I also played in an original rock group called Zagnutt for a few years. They were around for a long time before I joined. I think they were featured in Relix magazine once.

Mike: Mr. Brownstone was on Late Night with David Letterman and played at Bonnaroo. So, "pretty successful" is an understatement. Prior to The Common End, my most significant musical endeavor was a band I founded in Boulder, Colorado in the late 90's called Zen Highway. We were a four piece band and described our sound as Folk-Blues-Metal-Funk. I posted some of that stuff to YouTube a few years ago. We were together for about 4 years, performed a bunch of gigs in the Boulder/Denver area and recorded a 6 song EP. One of the tunes got a little radio play locally in Denver. I still keep in touch with those guys. I moved back to Boston in 2001 and continued writing songs, played a lot with old friends from Walpole, and did some home recording projects, but only played a few random gigs until I met Chris in 2007.

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

Chris: I play a Martin D-15, and an Epiphone Sheraton.

Mike: My primary guitar is a Martin D-28 that I've had for almost 20 years. My main electric is a G&L Legacy. I used that on the album quite a bit. I also have a Breedlove 12 string that I played on several tracks. I have a Fender P-Bass as well which my wife got me for my birthday a few years back.

METRONOME: How many albums do you have out?

Chris: Just one, [Sitting in the Eye](#) (2024).

Mike: We did spend significant time at Woolly Mammoth recording 8 or 9 original songs back in 2011. Two of those songs were actually mastered, but the rest are somewhat unfinished. Chris, myself, plus the bass player, drummer and engineer are the only people that have ever heard them. We joke that they'll be included in the boxed set someday.

We worked on another recording project back in 2017, but it was problematic. The studio (my basement) and the engineer (me) weren't quite up to the challenge at that point. The bright side is that we learned a lot of lessons from that first failed attempt at home recording that we put into practice on [Sitting in the Eye](#).

METRONOME: Sitting In The Eye sounds great. How long was it in the works?

Chris: We basically spent all of 2023 recording it in Mike's basement. Using our last gasp of energy on Thursday nights after our respective long weeks of work and family duties.

Mike: We recorded the initial tracks in December of 2022 and had the mastered tracks almost exactly a year later. The process was time consuming, but we really enjoyed it. We wanted to try to capture the acoustic duo feel, so we started by recording our acoustic guitars live together with no click-track. We fully understand that is an unconventional approach, but we really liked how it felt and sounded - organic and natural. Not using click tracks made tracking and mixing a lot more time consuming, but we were okay with it.

We added vocals next and then spent 4 or 5 months layering everything else on top of that - bass, keys, electric guitars, 12 string acoustic, volume swells, drums/percussion, background vocals and some tasteful layers of psychedelia. We added a lot, but still wanted the acoustic duo to be the core of each song. **METRONOME: What informs your songwriting? Personal? Observational? Off-the-wall?**

Chris: I tend to start with musical ideas, like chord progressions and riffs, and sort of scat sing a melody over that. When it's time to come up with the lyrics, I lean into my stream of conscious. Then I'll go back and edit it into something that makes some sort of sense, although I don't mind leaving it somewhat abstract and nebulous. Later, after the writing is done, I usually find my subconscious was trying to say something personal, or express some emotion that I was feeling.

Mike: I usually start with a chord progression that I like and let the words sort of come out as they will... a stream of conscious approach as well. A few are definitely a little more personal and more thoughtfully crafted. Once in a while, a song will come out fully formed - music and lyrics all in one sitting. It doesn't happen very often, but 3 of my tunes in regular rotation have sort of just appeared that way. Writing songs for the last 30 years, I've found that I usually don't really understand where the lyrics are coming from until years later.

METRONOME: Where did you record the project?

Chris: Mike's basement mostly, in Stow, MA. I did a few overdubs at my house in Harvard, MA too, which we'd paste into the track when we'd get together at Mike's house.

Mike: I had a 1982 Les Paul Standard which I sold a couple of years ago to pay for some home studio upgrades. With the money from the Les Paul, I got a new Mac Mini, a Scarlett 4i4, a matched stereo pair of Oktava MK-012s as well as some soundproofing for my home office. We used the Oktavas to record acoustic guitars and all drums and percussion and SM58s for all vocals. I also set up a little makeshift vocal booth with some PVC and heavy blankets/comforters. I could set that booth up in about 20 minutes.

METRONOME: Who produced and engineered?

Chris: Mike and I self-produced it. All the arrangements and musical ideas come from the two of us, which makes it quite an insular vision, which I like. Mike handled most of the engineering duties.

Mike: I've been a web developer for over 25 years and I learn and use new software all the time. I did my first project with Garageband about 8 years ago, but for this recording project, I decided to try Logic Pro. I loved learning it and using it, but I feel like I still have a ton to learn. As the project progressed, I would learn something new and go back and re-do some things I had done earlier, so it was a very iterative process. At times it was difficult to be the engineer and then try to immediately switch hats and record a great guitar or vocal take, but ultimately we were happy with the tracking.

The mixing process was long, very fun but definitely tedious at times and after going through that mixing process, we decided to have it professionally mastered. We knew it really needed some "fresh ears" listening and giving us honest feedback. A friend recommended a mastering engineer named Dana White based in Portland, Oregon.

METRONOME: I dug the song, "Up In The Pines." Who wrote it and what is it about?

Mike: That's one of mine. I moved out to Stow, MA. about 14 years ago, and I was reading a book at the time called A New Earth by Eckhart Tolle. He's a new age guru type guy and the book is largely about the power of being present. So, the lyrics are me talking to myself about that idea of trying to live in the present and not allowing thoughts of the past or the future to take away from that. The "deadening world of mental abstraction" is referring to getting mentally stuck in the past or future and that phrase is right from that book. My yard in Stow is surrounded by giant pine trees, so lyrically it's a combination of

these ideas of trying to appreciate moments in the present - like hearing the peeper frogs and crickets chirping at dusk or listening to a Beatles song - and trying to find peace and be present in the pines of Stow.

METRONOME: "Back Again" was a great song. What's that one about?

Chris: I wrote that for my wife, early in our marriage, before our daughter was born. At the time I was in 3 bands, and I was doing a lot of studio session work. I was saying yes to any invitation to play music. I was always traveling to rehearsals, gigs, and sessions, and getting home very late. I just had this kind of romantic feeling that even if I was going on all these music related adventures, I would still always come home to my loving wife. It's a pretty wholesome love song really.

METRONOME: "A Thousand Miles Per Hour" was well-orchestrated. Can you tell us about writing that song?

Chris: That's one of the songs I wrote during the pandemic/quarantine times. I was just thinking about the Earth spinning around so fast, and all of us holding on for dear life, while sometimes not even being aware of the fact that we are doing that. The album title, Sitting in the Eye, comes from that song. The arrangement is one of the more straightforward ones on the album, at least regarding the palette of instruments. It's just acoustic guitars, bass, hand percussion, and vocals. But we built up a lot of layers of guitars, including harmony lines and counter melodies. And we added a lot of background oohs and aahs, and evoke our Beatles and CSN influences.

METRONOME: Who wrote "Battleground"?

Mike: "Battleground" is one of my older

tunes. I wrote it in the early 2000's in the first few years after 9/11 and it was a reaction to that event and the media coverage of it. It's a really short song and it describes an ominous, apocalyptic vision. As Neil Young used to say when introducing the song, "Don't Let it Bring You Down"... It's guaranteed to bring you right down."

METRONOME: "Finally Free" was a great album closer. What inspired the writing of that?

Mike: That's another old one of mine. Like "Battleground," the lyrics for that one were part of how I processed 9/11. I was also reading The Dark Tower series by Stephen King at the time. It was sort of a weird combination of those two very different things.

One of my favorite things about Neil Young's songwriting is how in a song like "Cortez the Killer," he can still inject personal lines like: "And I know she's living there. She loves me to this day, I still can't remember how or when I lost it, my way." That ability to weave a personal line into a larger story was always powerful to me as a listener. I tried to employ that approach a bit in this one with the bridge: "What's yours and mine? You want to believe. You want to believe that we're finally free, and I thank God that you're here with me." So, in my mind, it's a stew of 9/11 processing, Dark Tower surrealism and some personal sentiments.

METRONOME: Who did the artwork for the record?

Chris: I drew that quite a few years ago. I have a thing about drawing eyes, and trippy-surreal images. It was Mike's idea to use that drawing and pull that phrase out of "A Thousand Miles Per Hour" for the album title.

Mike: I've always loved Chris' artwork and I really wanted to use one of his drawings for this project. We liked the idea of a lyric that was not a song title. Our continued practicing through the pandemic kind of felt like a refuge during the first year of the pandemic, and the line from "A Thousand Miles Per Hour" - "A storm is raging by, and we're just sitting in the eye" seemed to really capture how that time period felt. That psychedelic eye image that we used fit perfectly with the title Sitting in the Eye.

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

Mike: We've played at a lot of venues in Cambridge, Boston and Somerville: The Middle East (upstairs), Precinct, The Cantab, The Midway Cafe, O'Briens, Porter Bellys, Think Tank (RIP), All Asia (RIP), Copperfields and many others. We played a very fun gig at the Foundation Room at the House of Blues at one point. Over the past few years, we've played at Medusa Brewery in Hudson, the Harvard General Store in Harvard, Serendipity in Maynard, and a few other places along with a few house parties.

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

Chris: thecommonend.com

Mike: The website has links to the new album on Spotify, Pandora, Apple Music and a few other streaming services. Despite being a web developer for the past 20 years, I haven't been very active on social media, so we don't have much of a presence there. We could really use a manager.

-- Brian M. Owens



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Metronome Madness

Hello friends of **Metronome** and welcome to the **October 2024** segment of **Metronome Madness**. There's plenty of music news to tell you about, so let's get on with it. **Ten Years After** will unveil their first standalone recording of their famed Woodstock appearance in 1969. Recorded on the evening of Sunday August 17th, 1969 at the legendary three-day **Woodstock Festival** in upstate New York, **Ten Years After** played an extraordinary set, including a blistering performance of the anthemic "I'm Going Home," which became a highlight of the award-winning documentary movie **Woodstock: 3 Days Of Peace And Music**.

This new release marks the first standalone release of the performance, newly restored and featuring fresh mixes from the original 2" multitrack tapes, with new liner notes by **Chris Welch**. Catfood Records announces an August 1st release for **Floreada's Boy**, the new album (and third for Catfood) from Texas-based award-winning blues singer/guitarist **Zac Harmon**. Catfood Records released Zac's label debut, **Mississippi Bar BQ** (2019), followed by **Long As I Got My Guitar** (2021), which was named "Best Soul Blues Album of the Year." "**Floreada's Boy** is named after my mother and this album is a reflection of the rich musical environment that I grew up in Jackson, Mississippi. As a matter fact, the only thing more fertile than the Mississippi soil is its musical culture. Mississippi is the birthplace of American music and this album is a reflection of my growing up in that culture." **Floreada's Boy** (pronounced "Flo-Reeda") was produced by **Christopher Troy** and **Zac Harmon** and contains 12 songs. The players include Zac's core band, **The Drive**, plus special guests including **SueAnn Carwell** on lead and background vocals, **The Texas Horns** and guitarist **Caleb Quaye**. On September 6th, MoMojo Records will release **Happy Hour**, the new album from five-time Blues Music Award nominee **Mitch Woods**. The new disc features a baker's dozen 13 tracks from the San Francisco Bay Area-based **Woods**, backed by his long-time band, **The Rocket 88s**. **Mitch Woods and his Rocket 88s** have been the torchbearers of a great American blues musical heritage for four decades. Taking their inspiration from the great jump 'n' boogie outfits of the late '40s and early '50s, they breathe fresh life into the music that gave birth to rock & roll. Adding a healthy dose of New Orleans rhythm and blues, his trademark pile-drivin' piano, and some of his own playful lyrics, Woods and the 88s forge their own brand of music they call "rock-a-boogie." The disc features **Mitch Woods** on vocals & piano, **Kid Andersen** on guitar, **Larry Vann** on drums, **Dave Somers**



Ten Years After Releases Woodstock Appearance

on saxophones and on bass. "It felt so good to be able to play music again, even if it was in a studio with no live audience. I decided to break out my most popular original tunes that I have performed for decades and record them in a new light with new arrangements. We are all so thankful that live music is back and we hope this album captures that spirit. So pour yourself a tall one, sit back, and enjoy **Happy Hour**." Multi-Blues Music Award-Winner Horn Player Extraordinaire **Jimmy Carpenter** is proud to announce the release of his new album, **Just Got Started**, on **Gulf Coast Records** out September 13. Having been voted in the "Best Instrumentalist/Horn" category with seven nominations and two wins, **Carpenter** proves he's **Just Got Started**. The album was recorded in March at Greaseland Studios in San Jose, California, and was produced, engineered, mixed and mastered by **Christoffer "Kid" Andersen**. Grammy-nominated powerhouse singer-songwriter **Beth Hart** has announced her new studio album, **You Still Got Me**, which will be released on October 25th via Provogue/Mascot Label Group. The album features appearances by **Eric Gales** and **Slash**. **You Still Got Me** is **Hart's** eleventh studio album, and finds her riding a career trajectory that has been heading for the stars for several years. Find out more about her at: www.bethhart.com. Legendary guitarist and songwriter **Steve Cropper** marks a monumental moment in his career today with the release of his highly anticipated new album, **Friendlytown**, now available via Mascot Label Group/Provogue. The release of **Friendlytown** has been met

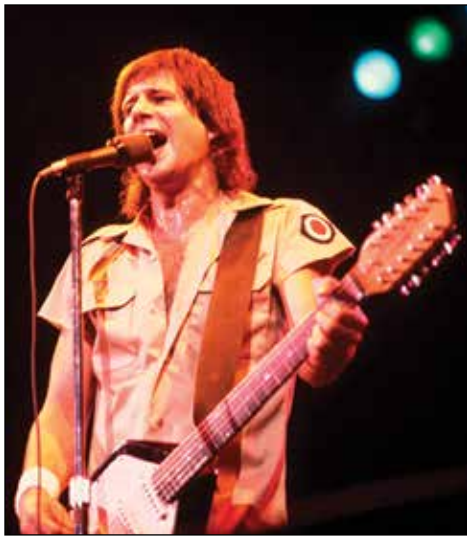
with great excitement, bolstered by the star-studded lineup featured on the album. Cropper teamed up with music legends **Billy Gibbons (ZZ Top)**, **Brian May (Queen)**, **Simon Kirke (Free, Bad Company)**, and **Tim Montana** to craft a collection of tracks that blend rock, blues, and soul into a masterful expression of **Cropper's** iconic sound. Produced by **Cropper** alongside bassist,



Steve Cropper Releases New Album, Friendlytown

multi-instrumentalist, and longtime friend **Jon Tiven** (Wilson Pickett, Don Covay, and Frank Black), **Friendlytown** is rounded out by lead vocalist **Roger C. Reale** and Nashville first-call drummer-percussionist **Nioshi Jackson**. In celebration of its **30th Anniversary**, **Ruf Records** is proud to announce a monumental tour that will showcase the legacy of one of the most influential labels in modern blues history. The 30th Anniversary Tour is not just a celebration of the label's past but a testament to its ongoing commitment to preserving and advancing the blues tradition. This tour will be headlined by **Samantha Fish** who will be joined by **Canned Heat** and **Bernard Allison** and a special performance by **Ghalia Volt's One Woman Band**. They'll be rolling in to the Cabot Theater on November 24th. Hailed by critics and fans alike as the "Guitar Event Of The Year," the multi-artist celebration known as the **Experience Hendrix Tour** is set to return this September and October with a cross-country tour starting in **Jimi Hendrix's** hometown of Seattle. This year's 24-city tour from September 19 to October 19 features performances by **Kenny Wayne Shepherd**, **Christone "Kingfish" Ingram**, **Eric Johnson**, **Zakk Wylde**, **Samantha Fish**, **Dweezil Zappa**, **Taj Mahal**, **Chris Layton**, **Noah Hunt**, **Chuck Campbell & Calvin Cooke**, **Stanley Jordan**, **Hunter Hayes**, **Ally Venable**, **Mato Nanji**, **Dylan Triplett**, **Ayron Jones**, **Kevin McCormick**, **Artur Menezes**, **Mathias Lattin**, and **Henri Brown** plus special guests... AND **Electric Lady Studios: A Jimi Hendrix Vision** is a feature-length documentary film chronicling the creation of **Electric Lady Studios**, rising from the rubble of a bankrupt, Greenwich Village nightclub to the state of the art recording facility inspired by **Jimi Hendrix's** vision and becoming the first ever, artist owned commercial recording studio. The hit film, featuring exclusive interviews, never-before-seen **Hendrix** archival film footage and photos as well as track breakdowns of **Hendrix** classics such as "Freedom," "Angel," and "Dolly Dagger" by **Eddie Kramer** is now playing in select theaters around the world. On **Arlen Roth's** 20th solo album and his fifth all-acoustic offering, he's bringing rootsy acoustic music to new heights on **Playing Out the String**, set for release September 27 and distributed by MVD. The new album was recorded, mixed and mastered by **Alex Salzman**, who also contributes keyboards to the mix.

PASSING NOTES: American rock musician, radio personality, and novelist, **Gregory Kihn** died August 13, 2024. He founded and led the **Greg Kihn Band** and he wrote several popular horror novels. He is best known



RIP Greg Kihn

for the hits "The Breakup Song (They Don't Write 'Em)" in 1981 and "Jeopardy" in 1983. He died from complications of Alzheimer's disease in the San Francisco Bay Area. He was 75; **Jack Russell** died on August 7,

2024. He was an American rock vocalist and was a founding member of the hard rock band **Great White**. He was diagnosed with **Lewy body dementia** and died less than a month after the announcement, on August 7, 2024, at the age of 63 at a family member's home in Southern California, from complications of LBD and muscular system atrophy. His band was involved with the infamous Station Nightclub fire in West Warwick, Rhode Island. The fire killed 100 people and injured many others.

VIDEO PICKS OF THE MONTH: Nobody- A seemingly docile family man slowly reveals his true character after his house gets burgled by two petty thieves, which, coincidentally, leads him into a bloody war with a Russian crime boss; **The Holdovers-** A curmudgeonly instructor at a school remains on campus during Christmas break and forms an unlikely bond with a smart but damaged troublemaker and the school's cook; **Man Up-** A single woman takes the place of a stranger's blind date and finds the perfect man; **Abigail-** A group of criminals kidnap the ballerina daughter of

a powerful underworld figure, then retreat to an isolated mansion unaware that they're locked inside with a vampire; **Extraction II-** After barely surviving his wounds from his last mission, Tyler Rake is back with his team; **Wicked Little Letters-** When people in Littlehampton begin receiving letters full of hilarious profanities, a rowdy Irish migrant, Rose is charged with the crime. Suspecting that something is amiss, the town's women investigate and find the real culprit; **Find Me Falling-** Rock star John Allman escapes to the Mediterranean only to discover his new cliffside home has an unfortunate notoriety that attracts unwanted visitors, his ex, and a daughter he never knew about; **Eric Clapton: The 60s Review-** This doc chronicles Eric Clapton's musical world in the 1960s; **Adam Sandler: Love You-** Adam Sandler's greatest standup show on Netflix. That's all for now, but we'll be back next month with more. Until then, stay safe, be happy *and* keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY LIBRA, STAY IN BALANCE.** Thanks for reading.

--Compiled by **Brian O.**

Answering A Singer/Songwriter's Questions

by *Richard K. Berger, Esq.*



Adam, a local singer/songwriter writes in with the following questions which I am happy to answer: "While my music isn't "out there" much, as of yet, I have played for over 25 years and would like to explore proper music releases by forming an independent record label/music publishing LLC. From what I understand, the reason to do this would be to separate business from personal assets. On YouTube, I have watched a music attorney's videos on how to properly publish music, wherein she suggested forming an LLC in the state where you live, if possible. However, an LLC in MA. is relatively expensive at \$500 initially and annually thereafter to file annual reports.

Ricky Says: You do not need to set up an LLC to get your music out there. For years, I have advised clients that they need to set up an LLC when something they (or their crew) do that might cause real personal injury damage. You know, like guitars being tossed into the audience, etc. When you "get your music" out by simple distribution, the only major liability you will face is (potentially) a copyright infringement case claim, and seeing as you wrote the song, your LLC will not shield you from personal liability for that. As to separating your personal and music business assets, that is as easy as setting up a new checking account that is in your name, but you only use this account for your music business revenues and expenses. That, combined with a simple accounting system, will keep everything nice, neat and separate.

There is one exception to this. If you are in an original band, you *really* need a written partnership agreement and in that case, I would advise setting up an LLC for the band as soon as the business can afford it. Much can go wrong if the band never figures these things out in writing before a breakup.

Adam Writes: "Another option would be to form one more cost-effectively outside my state of residence (Delaware, NH)."

Ricky Says: I don't think it's necessary (see above). Also, at tax time your CPA is probably going to charge you for multi-state returns if this is done. In my humble opinion, the solo singer/songwriter can effectively physically and digitally distribute their music without setting up an LLC until the costs of the LLC seem insignificant given the revenues the artist is receiving from the marketplace.

Adam Writes: "In the Northeast, where would you recommend incorporating a small record label/music publishing company? Are there any disadvantages to having it in a state outside your state of residence?"

Ricky Says: You can start the label or music publishing entity without incorporating. Many artists have "vanity" publishing entities which are sole proprietorships (that means not incorporated) that are registered with our PROs (and elsewhere where necessary) with the money flowing directly to the artist's account. As a member of ASCAP, my publishing entity is "Deeply Crushed Velvet Publishing." From the perspective of limiting exposure and such, it makes sense that the label or publishing entity only incorporates when there are the revenues to support those costs or when the entity starts to take on W2 employees, whichever first occurs.

Adam Writes: Do music publishers/record labels need some kind of registration or legal authorization to sell music and merch in each state, or is this not a concern?

Ricky Says: This is a very complex issue. Legally, as I understand it, the general rule is that a business needs to file a tax return and pay income taxes in every state in which the business sells things (products or

services). This is why online sellers began to charge sales tax for purchases, at the rate charged by the state in which the products were being delivered.

That said, the simple answer is that if you are going to sell products or services outside of Massachusetts, do it through a platform that will collect and pay all state taxes due on those sales (and will report all of that to you so at year's end you can give this info to your CPA to do your tax returns). The wrinkle to that advice is that you might have to file tax returns in each of the states into which you sell. I will leave that for you to (all) discuss with your learned CPA's.

As original artists the most important thing you can do with your music is make absolutely certain that your musical works (those precious pieces of music that you have written) are full and properly registered with every PRO and other music industry entities that are tasked with identifying when your musical works are being used and paying you for it. Without this, nothing happens. As my daddy used to say to me when I was pumping gas at his station, "GTM, son." Get The Money. *Richard Kent Berger, a/k/a Ricky Berger, has practiced and written about entertainment, business law, and estate planning. He has practiced law since 1986 and is an award-winning musician and professor teaching in the areas of publishing, copyright, and music business entrepreneurship, at UMASS Lowell. Ricky may be contacted at rkentberger@gmail.com with any questions or suggestions for future articles. To subscribe to Ricky's fancy email list to receive his monthly newsletter and such, go to https://tinyurl.com/RKBerger.*

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How's About Charlie

Meeting in Providence, Rhode Island at a community open mic called MADCAP in 2015, Amanda Centrella, Nicole Gauthier and Beth Killian found themselves, admiring each other's solo vocal work. That's when the trio decided it would make good sense to come together and learn a three part harmony cover tune for the open mic, and they did.

The magic that took over when their voices blended made them decide there was a rare musical potential that they wanted to explore. They started rehearsing covers, then explored songwriting together.

Originally known as "The Fates" they changed their name after a young comic book artist at the Providence Comics Consortium kiosk offered them a suggestion, complete with a sketch. The name How's About Charlie stuck.

They loved the easy sound of the vocal trio mixed with simple guitar and ukulele instrumentation, but after recording their first album and hearing the potential of percussion energizing their sound, they knew it was time to expand.

That's when percussionist Aaron Bedard of The Stupid Robots shared a gig with them in early 2018. When they asked him to join for a few gigs, he agreed, and those few gigs turned into a permanent spot.

Now booking gigs across New England and beyond, How's About Charlie are growing, learning and smiling while bringing their beautiful sounds to the masses. This is their story...

METRONOME: How long has How's About Charlie been together?

Nicole Gauthier: Beth, Amanda and I first started singing and performing together and writing songs in 2015.

METRONOME: Where are you guys based?

Nicole: We're based in Providence, Rhode Island

METRONOME: How did you all meet?

Nicole: Beth and I met at a local open mic in 2015. Beth and Amanda had met years earlier while attending Providence College. When Beth and I made plans to hang out and sing, Beth invited Amanda, who she remembered had a beautiful singing voice. When all three voices combined in harmony, we knew immediately that we had something special.

METRONOME: How did you come up with

and The Boswell Sisters to name a few.

METRONOME: Nicole, how long have you been singing?

Nicole: I feel like I've always been singing. I remember writing song lyrics and singing along to my parents' cassettes/CDs when I was around 5 or 6. My first introduction to music was through dance at age 2 and I danced for 10 years. I was in my high school choral and theater programs and also went

me toward wanting to be a musician. I was a really shy and anxious kid when I was younger, and dancing was the main thing that helped calm my body down. I understood the world through sounds, and my feelings changed in response to the mood and pace and vibe of whatever music was around me at the time.

My two brothers are both brilliant musicians, and we were always making up silly songs

when we were little, it was like our own language. I started writing more formally in high school as a way of processing and understanding my angsty teen life, as we do lol, and never considered myself a 'musician'. But during and after college, I had the chance to live abroad for several years, and music was the only way I knew how to communicate. I think that's when the shift happened for me. I wanted to keep finding ways to learn and connect with folks using this language.

Listening to music feels like receiving some kind of personalized medicine from a stranger, and when I started writing music, it was just another side of that same conversation I always felt like I'd been a part of. When I met Amanda and Nicole, it was wild how their voices and instincts so tenderly held the things I had written and gently formed

them into what felt like a whole new piece of art. Writing together has felt like the same magic.

METRONOME: What instruments do you play?

Beth: I play acoustic rhythm guitar with the band, and have added some flute lines to a few of our recorded tracks (thanks to 8th grade band class). I love dabbling and messing around with other instruments though, so while I'm not at the level of adding them to a live set yet, I've been learning keys, mandolin, and bass guitar.

METRONOME: Amanda, how long have you been singing?

Amanda Centrella: I've been singing ever



the name for the band?

Nicole: Beth attended PVD Fest in 2016. There was a booth where you could ask a kid a question and they would draw/write a response. Beth asked "What should my band name be?" and the response was a picture of a stick figure with a bow tie, along with the words, "How's about Charlie? It's a great name!" We decided to incorporate the whole phrase.

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

Nicole: We all have varying music tastes, but our sound is Folk/Americana. We've been compared to groups such as The Wailing Jennys, The Chicks (formerly Dixie Chicks)

to a summer camp that my theater director conducted my sophomore year. I've always loved music, but I didn't consider singing professionally until about 10 years ago. Now, I practice every day. It's an incredible tool for self-expression and I hope I get to do it for the rest of my life.

METRONOME: Do you play any instruments?

Nicole: I do. I play acoustic guitar, ukulele and more recently I've started learning dulcimer and violin.

METRONOME: Beth, what made you want to be a musician?

Beth Killian: I don't remember there being one single moment or choice that pulled

since I was young. At this point it's not always conscious, I find myself singing and washing dishes, singing when I hear an interesting chord or phrase, catching random melodies and fussing over them. I think it's tied deeply to how I process my daily life.

Growing up, there was always music in the house. My mom is a classically trained vocalist and pianist who taught lessons out of our home. I took her talent for granted when I was little, but in retrospect it was such a gift to come home and hear her gorgeous rendition of "Ave Maria" or to listen in secret as she worked through exercises with her students. I was a shy kid and only felt comfortable singing in the shower, where I mistakenly assumed no one could hear me (my parents confessed years later to listening at the bottom of the stairs), or when home alone.

I'm not sure exactly when that changed, but I think a gradual shifting into myself over time (like many of us) made me more curious than afraid at the prospect of performing outside of the choral groups I'd participated in up until that point.

In college I joined an a cappella group, which was an important step towards finding comfort and excitement in performance and triggering a deep love for vocal harmony. Meeting Beth and Nicole, and later Aaron, is a dream long in the making. I don't know how else to say it other than I feel blessed to

share in what we have.

METRONOME: Who is your favorite singer?

Amanda: Different artists resonate at different times, but an artist that has inspired me in the context of our band is Lucius, who I've been listening to since 2010. I love how lead vocalists Holly Laessig and Jess Wolfe play off of each other when performing. They're very intentional about when they are singing in tandem and singing in harmony, and the result is powerful. I love that they often sing and play facing one another, as opposed to the audience. There is something mesmerizing about watching two artists perform to one another. I think to do so is an act of trust and connection. Needless to say I'm a big fan.

METRONOME: Aaron, how long have you been playing percussion?

Aaron Bedard: I've been playing drums since I was a toddler. I was always banging on pots and pans while watching Fraggles Rock. I got my first drum set at 4 and started taking lessons at 6. I got into percussion when I joined concert band in middle school and then started taking hand drum lessons around 13. I didn't really start performing percussion until I joined The Stupid Robots in 2017. Before that I was mainly playing drumset.

METRONOME: How did you meet the gals?

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Aaron: My other band, The Stupid Robots opened for them in 2018 and I was hooked the moment they played their first song. They didn't have a dedicated percussion player at the time, so I offered to play cajon and it's been magic ever since.

I'll always consider myself a fan first. Sometimes during a song I'll just get lost in the music and their voices and forget I'm even on stage. They have this wild ability to cut through loud bars and noisy conversation with their harmonies and really capture everyone's attention, and that's what really drew me to wanting to play with them.

METRONOME: How many albums does How's About Charlie have out?

Nicole: We have one full length album that we released in 2018 called Waves. We also have 4 singles that we released in 2022, as well as a cover of the song "Coral and Bone" by the band Townland that we released in 2023.

METRONOME: How many songs are on the album?

Nicole: Ten.

METRONOME: Are they all originals?

Nicole: Yes, with the exception of the Townland cover.

METRONOME: What informs your songwriting? Personal? Observational? Off-the-wall?

Nicole: It's really a mixture of all three.

METRONOME: Where did you record the

project?

Nicole: Waves was recorded and produced by Galilee Productions. Our past five singles have all been recorded and produced by Titus Compositions.

METRONOME: Who produced and engineered?

Nicole: George Dussault is the producer/engineer and owner of Galilee Productions. Dylan Titus is the producer/engineer and owner of Titus Compositions and his studio, The Proving Ground in Pawtucket, Rhode Island.

METRONOME: How often do you play live?

Nicole: It varies, we're a bit more active in the Summer and Fall season when there's more opportunity. On average, we play shows twice per month.

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

Nicole: We play mostly in the New England area (although we are looking to branch out). A few of our favorite venues are The Parlour and Askew located in Providence, Rhode Island.

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

Nicole: Our website is howaboutcharliemusic.com. You can also find us wherever you stream your music by searching "How's About Charlie."

-- Brian M. Owens

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