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December 2021



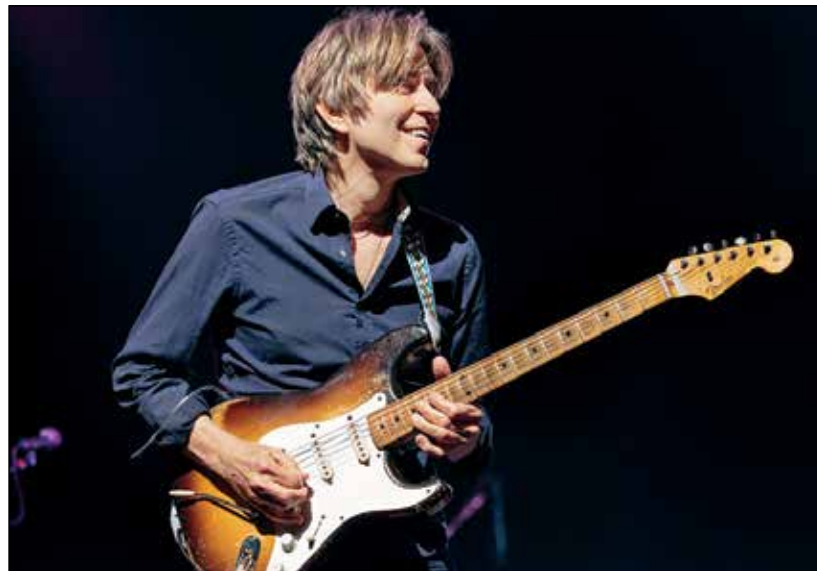
Scott Damgaard



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Eric Johnson

Metro•Scene

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12/4- Nella
12/9- Singers Showcase: Tina Turner
12/10- A John Waters Christmas
12/15- The Berklee Concert Jazz Orchestra
12/17- The Hot Sardines
12/18- Berklee City Music Winter Showcase:
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12/3- Bruce in the USA (Tribute to Bruce)
12/10- Polar Express Pajama Party
12/12- Methuen Ballet Ensemble
12/17 & 18- Comedian Bob Marley
12/28 & 29- Dark Desert Eagles
12/30- John Cafferty & Beaver Brown Band
12/31- The Fools w/ Psychedelic Relics

BRIGHTON MUSIC HALL

Allston, MA.
(617) 779-0140

12/1- Belmont; In Her Own Words; Action
Adventure; Big Baby Scumbag
12/2- Jordy; Oston; Catie Turner
12/3- Alice Phoebe Lou; Salami Rose Joe Louis
12/4- Andy Frasco & the U.N.; Nick Gerlach's
Cult Conference
12/5- Katie Pruitt; Tre Burt
12/6- Destroy Boys; Jigsaw Youth; The
Umbrellas
12/7- Preoccupations & Metz
12/8- Boston Music Awards
12/9- Hot Mulligan; Prince Daddy & the Hyena;
Sincere Engineer; Super American
12/10- Melt; The Brazen Youth
12/11- Slow Pulp; Strange Ranger
12/13- The Hunna; Charming Liars; Kelsy Karter
12/14- David Shaw; Coral Moons
12/15- Bully; Graham Hunt Band
12/16- Intervals; Thank You Scientist;

Cryptodira, Satyr
12/17- GA-20; The National Reserve; Tyler-
James Kelly
12/18- Roswell Kid; MacSeal; Walter Mitty & His
Makeshift Orchestra; Nervous Dater
12/19- Michigan Rattlers
12/29- Anthony Raneri; Vinnie Caruana
12/31- Bearly Dead

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12/2- Completely Unchained: Van Halen Trib
12/3- Bill Kirchen's Honky-Tonk Holiday
12/4- Tom Rush (Sawtelle); Erin Harpe Country
Blues Duo (Ballroom)
12/5- Adam Ezra Group
12/9- The Brit Pack
12/10- Joe Louis Walker
12/11- Deadbeat w/Guest Mark Karan
12/12- Five O'Clock Shadow Holiday Show
12/15- Cherish the Ladies Celtic Christmas
12/16- Lenny Clarke
12/17- Dana Fuchs
12/18- Mike Girard's Big Swinging Thing
12/30- Town Meeting Pre-NY Eve Show
12/31- New Year's Eve w/Roomful of Blues

BURREN BACKROOM

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12/1- Sing; The Christman Collective; Lisa Bello
12/2- Fletchers
12/3 & 4- Chris Trapper; Canyon
12/8- Miss Tess
12/10 & 11- Will Dailey
12/15- Lunasa; Dave Curley
12/16- The Figgs
12/17- Muddy Ruckus

CHAN'S

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12/3- Johnny Hoy and the Blue Fish
12/4- Veronica Lewis
12/10- C-Jammers

12/11- Through the Doors
12/17- Peacheaters
12/18- Jimmy "2 Suits" Capone & The Chan's
All-Star Band Holiday Extravaganza
12/26- Beardogz
12/31- New Year's Eve w/Fat City Band

CHEVALIER THEATER

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12/3- Chris Isaak
12/4- Rocky In Concert: An Unforgettable Live
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12/5- A Charlie Brown Christmas Live
12/10- Sal Vulcano
12/11- The Irish Tenors
12/12- Steve-O

CITY WINERY

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12/3- Adam Ezra Group
12/4- Eric Roberson
12/5- Allen Stone
12/6- DeVotchKa
12/7 & 8- Jane Lynch
12/11- Johnny A
12/17- Los Lobos
12/19- Damien Escobar
12/20 & 21- Shaun Cassidy

CLUB PASSIM

Cambridge, MA.
(617) 492-7679

12/1- Emily Scott Robinson
12/2- Palaver Strings
12/3- Kemp Harris
12/4- Dinty Child and the Lucky Ones
12/5- Maia Sharp & Catie Curtis
12/6- Twisted Pine's Back Home Bash!
12/7- Eliza Edens & Hawthorn
12/8- Matt Flinner & Low Lily
12/9- Willy Porter
12/10, 11 & 12- Mark Erelli, Rose Cousins, Jake
Armerding and Zachariah Hickman
12/15- The Fretless

12/16- Heather Scott, Naomi Westwater and
friends
12/17- Tony Trischka presents "Of A Winter's
Night"
12/18 & 19- Lori McKenna Band show
12/20- Story Slam with Tell & Act
12/23- Aine Minogue
12/26 & 27- Melissa Ferrick
12/28- Stephen Kellogg
12/29, 30 & 31- Ellis Paul

EMERALD ROSE

Billerica, MA.
(978) 667-0500

12/4- Everett Pendleton
12/11- Life Got Busy
12/18- Brian Owens
12/31 New Year's Eve w/Acoustic Tandem

HOUSE OF BLUES

Boston, MA.
(888) 693-BLUE

12/1- Chvrches; Donna Missal
12/2- Polo & Pan
12/4- Caamp
12/8 & 9- Kaytranada
12/10- Sullivan King
12/14- Coin
12/16- San Holo
12/17- Streetlight Manifesto
12/18- MisterWives
12/19- Jordan Davis

IRON HORSE MUSIC HALL

Northampton, MA.
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12/3-Ben Ottewell
12/6- KT Tunstall
12/10- Riders On The Storm
12/11- The Slambovian Circus of Dreams
12/17- Woodford Way; Eavesdrop; Grayson Ty;
Lunelle
12/18- Bennie & The Jets - Elton John Tribute
12/30 & 31- Enter the Haggis

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12/1- Jake Brewer; Gilanares; Isabel Pless; Ohly
12/3- Wingtip; Barefoot Young
12/4- Black Tusk; Restless Spirit; Rid Of Me
12/5- Man On Man
12/6- Jaye Jayle; Roadhouse
12/7- Frozen Soul; Sanguisugabogg; Vomit
Forth; Inoculation
12/9- Dead Eyes; Downswing
12/10- Baroness
12/11- The Hi-End; Watts; Freeloader; Chris
Pureka; Anna Tivel
12/12- 90's Kids; Betcha
12/13- Handsome Jack; Julie Rhodes; The
Devil's Twins
12/14- Runnner, Daneshevskaya
12/15- Robbie Dean Rhodes; Orange Peel Mys-
tic; Targus Targus; Orlando Boom
12/16- Korine; Johnny Dynamite and The Blood-
suckers
12/17- Trace Amount; Black Magnet; biproduct
12/18- Bensbeendead; Brendan Bennett; Dev
Soter; Stefan Thev; Overdrive

Downstairs

12/3- Fleetmac Wood; Wild Heart Disco
12/7- Show Me The Body; Candy; Move
12/9- Boston University's Off The Cuff Magazine
Launch Party
12/16- Unleash the Archers; Aether Realm;
Seven Kingdoms
12/17- Lez Zeppelin
12/19- Primitive Man; Blood Incantation; Sissy
Spacek; Jarhead Fertilizer; Withered; Pain Chain

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

12/1- Diamond Blues Jam (Jerry Garcia Band
tribute)
12/3- Mystical Misfits; Gregg Perry & The
Strange Berries
12/4- The Imposers; Witches Tears; Jerry's Got
Jokes; Blame It on Whitman; Beyond Agitation;
Fancy Trash; Opal Canyon; Matt Hebert and
friends, Grown Up Noise
12/5- Benefit for Pine St. Inn w/Lenny Lashley's
Gang of One; Jesse Ahern; Wicked Whiskey

12/6- Minx; The Savtones
12/7- Bars Over Bars Hip Hop Showcase
12/8- Fully Celebrated Orchestra; The Blues
Dream Box; Allie Genereux
12/10- Uncle Johnny's Band; Live Skull; Thalia
Zedek Band
12/11- Toys For Tots Benefit w/The Welch Boys;
Loser's Circle; Michael Kane & the Morning
Afters; Grip Bite
12/13- Exit 18; Garden Party; Skylar Symone
12/14- Kina Zoré
12/15- WitchWood Wednesday
12/17- Mystical Misfits; Diamond Blues (Jerry
Garcia Band tribute)
12/18- Martin/ Morell/Fredette Residency; Crow
Follow; Girl With A Hawk; Roots Rock Rebels;
Binge Magick; Rick Berlin; The Chops
12/19- Midway or the Highway Open Mic
12/20- Wild Cat O'Halloran Band; The Jesus
Brothers; Matt Swanton Band; No Shoes
12/22- Fantastic Trees; The Alloys; Radboys;
Rednecked Coolies
12/24- Uncle Johnny's Band
12/27- The RPS Band
12/28- Preylum (EP release show); City Of Dis;
DNA's Evolution; Baked Potatoes

**ONE BROADWAY
COLLABORATIVE
Lawrence, MA.
(978) 258-2009**

12/3- Songwriters in the Round w/Beth DeSombre,
Erin Ash Sullivan and Ric Allendorf (7-9pm)
12/5- Open Mic (2-5pm)
12/9- Blues Workshop at Lawrence Public Library
w/Kemp Harris and Adam Osgood (6:30-8:00pm)
12/10- Songwriters in the Round w/Mike Molino,
Peter Potthoff and Monkey Knife Fight (7-9pm)
12/11- Kemp Harris (8-10pm)
12/12- Open Mic - 2-5pm
12/17- Songwriters in the Round w/Lazyboi &
more (7-9pm)
12/19- Open Mic (2-5pm)
12/26- Open Mic (2-5pm)

**PARADISE
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12/2- Yellow Days
12/3- The Juliana Theory; Mae
12/4- Juice

12/6- Poison The Well
12/7- The Aces
12/8- All Them Witches
12/9- Louis Cole
12/10- Millyz
12/12- Stars Band
12/13- Chicano Batman
12/14- Our Lady Peace
12/16- Czarface
12/17- Citizen
12/18- Niko Moon

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Cambridge, MA.
(866) 777-8932**

12/3 & 4- Eliane Elias
12/10 & 11- Eddie Palmieri
12/17- John Pizzarelli
12/18- Nat King Cole Christmas w/Terri Lyne
Carrington & Special Guests

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Plymouth, MA.
(508) 746-4488**

12/2- Jesse Terry
12/3- Michael Sweet & Friends Christmas
12/8- Charles Dickens' A Christmas Carol: A
Solo Performance by Neil McGarry
12/9- Dan Mills
12/10, 11 & 12- The Edwards Twins
12/16- Lunasa
12/17- Holiday Show with Storm Large
12/18- Divas with a Twist
12/19- KT Tunstall

**STRANGE BREW TAVERN
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(603) 666-4292**

12/1- Howard & Mike's Acoustic Jam
12/2- Chris O'Neill; The Laugh Attic
12/3- Jay Pardee & Friends
12/4- Soup du Jour; Aj Coletti
12/5- Jam
12/7- David Rousseau
12/8- Howard & Mike's Acoustic Jam
12/9- Becca Myari; The Laugh Attic
12/10- Peter Poirier
12/11- Aj Coletti
12/12- Jam
12/14- David Rousseau
12/15- Howard & Mike's Acoustic Jam

12/16- Peter Higgins; he Laugh Attic
12/18- Mica's Groove Train; Aj Coletti
12/19- Jam
12/21- David Rousseau
12/22- Howard & Mike's Acoustic Jam
12/23-Becca Myari; The Laugh Attic
12/28- David Rousseau
12/29- Howard & Mike's Acoustic Jam
12/30- The Laugh Attic

**TD GARDEN
Boston, MA.
(617) 624-1000**

12/2 & 3- Luke Combs, Ashley McBryde & Drew
Parker
12/7- Dan and Shay
12/11- Andrea Bocelli
12/12- Jingle Ball: Jonas Brothers, Doja Cat,
Saweetie & Black Eyed Peas
12/15 & 16- Genesis
12/28- Harlem Globetrotters

**THEODORE'S
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12/3- Carl Ricci and 706 Union Ave.
12/4- Six Pack of Blues
12/11- Ryan Hartt and the Bluehearts
12/17- Ed Peabody and The Big Blue Thang
12/18- Hash Brown

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

12/1- Benelacreme; Jinx Monsoon
12/2- Victory The Podcast
12/3- Small Town Murder Podcast
12/4- Nemr
12/9- Ari Shaffir
12/10- Michelle Buteau
12/11- Steve-O
12/15- Puddles Pity Party
12/16 & 17- Taylor Tomlinson
12/18- Countess Luann
12/19- Paula Poundstone
12/28- Comedian Bob Marley
12/30 & 31- Andrew Schulz

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Scott Damgaard

Like all working musicians, Scott Damgaard was completely sidelined when the Covid-19 pandemic hit. Facing the same stark reality as his fellow players, he lamented on how to proceed during the shutdown with no work and no money coming in. But musicians are a resilient lot and Damgaard, like many, took refuge in live-streaming his performances to a shuttered audience. That proved to be not only a saving grace for the singer-songwriter-guitarist, but for all the folks who tuned in to him as well. It was also the genesis for a new solo acoustic album that Damgaard had in his sights for years. I tracked Scott down during a warm October day and he talked about that experience and the making of his new album, Me and Mary Rose...

METRONOME: How did you do with your last album, Hidin' Out On Titan?

I released it in February of 2019 and then the shut down happened in March of 2020, so I had about a year to promote and play it. I had a great album release party at The Lizard Lounge. Then all of a sudden I had to stop in my tracks.

METRONOME: How did you pass the time musically during the pandemic?

I decided to do a lot of live-streaming. When I first tried it, I wasn't sure it was even worth doing. After I did my first show, I had a lot of people thanking me for doing it because everybody was stuck at home. I did it again and found that people kept giving me good feedback. I almost felt like I had a duty to do it.

One of the good things that came out of the pandemic was being able to reach a lot of people that knew of me, but didn't know what I did through the live-streaming. I ended up getting a lot more exposure for my songs. "I Have A Dolphin" became pretty popular with people, and a song called "Strength," that my brother Dave wrote the lyrics to, really connected with a lot of people who were home and worried about things.

METRONOME: Did you buy audio and video equipment to do the live-streams?

I had a little bit of experience with live-streaming because I had already tried it with my phone, but wasn't really happy with it. Before Covid, I bought a GoPro camera and was bringing it around to my gigs. I was recording my shows to critique my live performances. If I got anything good, I was posting it on YouTube. For the most part though, a lot of it was unusable because when you're playing a club, there's a lot of

chatter. It doesn't sound as good as when the professionals record a live show. Just the fact that I had that gave me a good start when I started live-streaming.

METRONOME: Did it come easy for you?

At first I was just turning it on and playing. Then I hooked up a little Roland amp so I could get some reverb going and use my pedal board. That made a difference. As I



progressed, I felt like I went to night school. I did a crash course on live-streaming and read every article I could and watched "how to live-stream" videos on YouTube. One thing I learned was how to hook up my interface to my computer and use a program called Black Hole to send the audio of my recording software to a live-streaming program called OBS. Then my audio was like studio quality. I ended up live-streaming every Tuesday and Friday for two hours. I would make up a set list with mostly my own songs and a cool cover here and there. Then on Sunday afternoons from 5 to 7, I would do an all request show. People would ask for The Beatles, The Stones or whatever, but as time went on, I had more and more people requesting my own songs. Those Tuesday and Friday concerts really helped me get my music out there.

METRONOME: When did you decide to record your new album, Me and Mary Rose?

During the live-streaming, I attempted a couple of times to record my show and then release a live-stream live album. During that time I was recording, I was listening and thought it should sound better. Each

time I did a show, I tried to record it and make improvements and find my way. Then one day I was talking with Bill Ryan who had recorded me in his barn for a couple of my albums. He was shut down too and said, "Why don't you come out to the barn? It will just be me and you. I'll be in the control room and you'll be in the live room." Basically I went and set up the same way

when I live-stream with my pedalboard and a looper pedal.

METRONOME: It seems like the timing worked out good for you.

Well, I tried to make lemonade out of lemons. I made attempts in the past to try to make an acoustic album, but for one reason or another, the fidelity wasn't as good as I would have liked it to be. This time I thought, This is a shut down period. Let's see if I can make an acoustic album.

My initial intentions were to record a two hour concert of acoustic versions of my better songs. When I went to Bill's, that's what I did; I recorded 34 songs. However, when we were in the process of mixing it, we realized I had six new songs and two songs written by songwriter friends of mine. I did a version of Amber Crowley's song called, "It's A New Day" and a Jude Bonny song called "Mission of Light." Right there was eight new songs, so instead of making a live album of 34 songs, we decided to make a stand alone twelve song record. There are also four songs that are acoustic versions of tunes that I recorded previously with a full band.

METRONOME: What songs are they?

"The Bells of San Miguel," "Nantucket Stroll," Oh, Annie Murphy," and "Whatever You're Doin' (Keep Doin' It)." Now I have an album that represents my solo acoustic show.

METRONOME: The last time we spoke, you were leaning toward going more solo acoustic. Do you still feel that way?

It's been a couple of years since I've played with the band and I don't want to play unrehearsed. During the shutdown, I played three shows a week for a year and a half by myself and I think it really shows on the new album. I honed new arrangements of the songs. When I work with a band again, I want that precision.

I'm thinking about putting a new group together, maybe with the same guys, but with the new sound I've created on this album. Even if it's just bass, drums and my guitar. Of course, I always love playing with a seven piece band too (laughs).

METRONOME: Sounds like you're adding a new chapter to your playing?

I've been really getting in to the Americana sound. Session Americana is one of my favorite bands to see live in Boston. I love that organic sound as opposed to the cranked up, heavy distortion, amplified sound. That's all great too, but for me, I haven't been learning anything new. I've been spending some time in Santa Fe, New Mexico where my mom and step-dad live and I've been hearing a lot of western singers out there.

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

About eight or nine years ago, I picked up a gig in this cool place in Worcester. It was very artsy with couches, end tables and lamps. The walls were decorated with artwork painted by the staff. I ended up, for the first time, being able to play two hour shows of my own music. That was a huge thing for me in my solo acoustic endeavors. That's when I started doing better arrangements of my own songs on the acoustic. As time went by, I got to where I didn't want to play covers anymore. The songs I write and the way I play them sound really good. To me, the most important thing to an audience is the sound. If it sounds good, they'll get in to it.

METRONOME: How long did it take to record Me and Mary Rose?

When I went to the studio to meet with Bill, we got set up and did a test run. I came back the next day and we recorded pretty much the whole album that day. I came back two more days and of those two days,

we only used one or two songs. I just set up my pedal board and played them live. Most of the songs were one take and for some, two or three. The only one I did more than three takes was "The Bells of San Miguel." I ended up doing nine takes for that one. It was important for me to get it right.

METRONOME: When did you start integrating the looper pedal in to your songs?

I started the looper a while back, but I feel like I'm finally mastering it. There's an acoustic musician I know named Joe Carson and he had a looper. He's the one that showed me how to use it. When you play solo acoustic, you don't have anybody accompanying you. When you try to play a solo, you're just playing it to thin air. It can be tough, so the looper allows me to solo in to chord changes. It also taught me a lot about my playing. Now when I do a song where I don't use a looper, I find that my playing is really improved in that aspect.

METRONOME: What made you pen the album's title track, "Me and Mary Rose?"

I call my guitar "Mary Rose." The Gibson J-45CE guitar you see on the album cover. I came up with "Me and Mary Rose" because the album was just me and the guitar. In my initial attempts to write it, I was thinking about my relationship with my guitar. Then I thought about it more.

The reason I named my guitar Mary Rose is because I named it after my mother-in-

law. My wife's mother was Mary Rose. She passed away a few years ago. When she passed, my wife got a small inheritance. She said she wanted to take a little bit of it and give it to me to buy a nice acoustic guitar.

When I got it, I asked my wife [Karen] if I could name it Mary Rose, so I could think of her whenever I played it. She said, "Of course." As I was thinking about the real Mary Rose and how I acquired the guitar, I thought, What if I wrote a song about her?" It would be written from the point of view of my wife's father, who I never got to meet. He passed away before I met my wife. He was a craftsman and had his own business.

So I sat down at the kitchen table with my wife and asked her questions about her dad and mom and their relationship. Then I went upstairs and wrote the song. Two days later, I was at Bill's studio recording it. It's a totally biographical song. It's all true. It's about my wife's dad, Al, and her mom, Mary Rose.

METRONOME: The acoustic adaptation of "The Bells of San Miguel" was superb. What made you record that again?

I wrote the song after I had gone with some friends to Mexico. We all stayed at this house in San Miguel. There was a church right next door and the church bells rang all day and all night. We were told to bring ear plugs. Everyone else brought ear plugs, but I decided to sleep without them to see what would happen. They were the

nicest sounding bells I ever heard. Whoever made them knew what they were doing. I would be half asleep and hear those bells and would actually smile in bed. I would be laying there thinking, Wow, that is beautiful. Then I would go back to sleep with an even better feeling. It was calming for me. The bells played a significant audio experience for my time in San Miguel. The lyrics of the song are basically what happened while I was there.

Originally, after I wrote the song, I immediately started to record it. I wanted to capture the feeling that I had in Mexico which is closer to the equator, it's hotter, people move slower and are more efficient with their movements. The music I was hearing was slower.

I met this Mexican guy named Fede who played the guitar. I mention him in the first verse. Fede and I were in my living room and we were going back and forth. He would play a song and I would play a song. When he played, I was picking up on his style, so when I went to record "The Bells of San Miguel" in 2007, I recorded it with that slow Mexican feel and style that I picked up from playing with Fede. But when I played the song live, I found that if I stepped it up, people really responded. Now I've found that really nice, sweet spot in between too soft and too hot. That's where I play it now. That's why I wanted to include it on this album. I wanted an updated version of it.

METRONOME: "Oh, Annie Murphy" is a great number and has a strong Celtic feel to it. Did that come from your time playing in Irish bars and taverns?

I have a side project called The Cork Langers. We play Irish songs around the week of St. Patrick's Day. I've worked in a lot of Irish pubs and spoken to a lot of Irish bartenders and learned a lot about Irish history. My favorite Irish band is The Pogues because they take a lot of traditional Irish and rock it up. There's a certain seriousness in some traditional Irish songs that really moves me. When I sing those songs I think, This is heavy. On my last album I had a song called, "Nobody Understands Nothin' No More," which is very much in that Irish style.

On the new album, in addition to "Oh, Annie Murphy," there's a new one called "I Got Lucky." I wrote that specifically with The Cork Langers in mind. We do a fun version of that live. The other one that has an Irish feel on the album is one that I wrote during the pandemic called "When This Is All Over." **METRONOME: Do you have any shows coming up?**

I play every Wednesday night at Hennessey's in Boston and I do an occasional Sunday afternoon at Night Shift Brewing in Everett. I'm trying not to rush things and thinking about keeping myself and my friends safe and healthy. That's where I'm at with my shows.

-- Brian M. Owens

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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for December 2021

(In NO Particular Order)

- **Altered Five Blues Band**
- **Eddie Berman**
- **Rocky Ludden**
- **Zac Harmon**
- **David Beck's Tejano Weekend**

ALTERED FIVE BLUES BAND HOLLER IF YOU HEAR ME 13-SONG CD

- HOLLER IF YOU HEAR ME
- GUILTY OF A GOOD TIME
- IF YOU GO AWAY
- HOLDING ON WITH ONE HAND
- FULL MOON, HALF CRAZY
- WHERE'S MY MONEY?
- ALL SUIT, NO SOUL
- I GOT ALL I NEED
- CLEAR CONSCIENCE, BAD MEMORY
- IN THE NAME OF NO GOOD
- LEAVE BEFORE I LET YOU DOWN

- FIFTEEN MINUTES OF BLAME
- BIG SHOUT OUT

The Altered Five Blues Band comes out of the gate red hot and funky. Led by the testifyin' vocals of singer Jeff Taylor, he along with bandmates Jeff Schroedl on searing guitar, Mark Solveson on driving low end bass, Raymond Tevich on whirring keyboards and Alan Arber on dexterous drums serve up a collection of cookin' originals that guarantees a rollicking roadhouse good time. Produced by former native Boston son, Tommy Hambridge, AFBB is as tight and talented as any act on the scene today without stomping on old blues headstones.

Tracks of note include: the bustling album opener "Holler If You Hear Me," the jet engine roar of "If You Go Away," the funky riff laden "Full Moon, Half Crazy," the blues lament of "Leave Before You Let Me Down," the infectious cadence of "Fifteen Minutes of Blame," and the boisterous CD closer "Big Shout." Fans of energetic, uptempo rock & blues will truly dig The Altered Five Blues Band. Good stuff! [B.M.O.]

Contact-- www.alteredfive.com

PAUL TAIT HOME MADE/HAND PLAYED 9-SONG DIGITAL

- IF I DON'T DO THINGS WHEN I THINK OF THEM I WON'T
- SHE'S UNREAL
- THERE AIN'T NO TOMORROW
- ABANDONED TO THE SNOW
- SLOW TRAIN TO BOSTON
- WHAT DO YOU WANT
- BLESSING BELL
- FEEL IT/NEED IT
- SOMETIMES AT NIGHT

Former New England piano player-singer-songwriter Paul Tait returns from his digs in Florida to deliver a one man offering of lone vocal/piano fueled originals. Boasting the same emotional energy and musicianship of piano greats, Billy Joel and Elton John, Tait moves beyond those masters to create a trademark sound all his own. As with all musicians during the pandemic, Tait used his time wisely to create this straight forward collection of tunes with little embellishment. Songs of note include the humorous "If I Don't Do Things When I Think of Them I Won't," the stark reality of "There Ain't No

Tomorrow," the barrelhouse bustle of "What Do You Want," and the moody album closer "Sometimes At Night." [D.S.]

Contact-- www.paultaittunes.com

EDDIE BERMAN BROKEN ENGLISH 11-SONG DIGITAL

- TAURUS
- SKIN OF THE EARTH
- STAY DARK
- TIME WAITS FOR NO MAN
- BROKEN ENGLISH
- DUST & CLAY
- THE WHEEL
- CHEROKEE ROSE
- WATER IN THE BARREL
- LEVIATHAN
- SONG OF JOY

Hailing from Portland, Oregon, Americana singer-songwriter-guitarist Eddie Berman delivers a poignant, digital-only release filled with graphic tales of life and the world as we know it punctuated by his expressive, grizzled vocals and otherworldly, ethereal instrumentation. Written before the





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pandemic, *Broken English* is a magnificent body of cosmic folk tunes that explores “the precarious state of a world sinking deeper into isolation,” and its tumultuous effects on work, family, technology, and spirituality. Berman cites philosopher Anne Dillard as a source of inspiration for the album, her “patient and deliberate thoughts on nature” helping him to focus on the day-to-day, “rather than the mess of the world that we can’t control.”

Songs of note include the transfixing “Skin of The Earth,” the gorgeously crafted “Time Waits For No Man,” the bounding album title track “Broken English,” the earthly “Dust & Clay,” the haunting “Cherokee Rose,” the inventive “Leviathan,” and the joyous banjo driven “Song of Joy.” [B.M.O.]

Contact-- www.eddiebermanmusic.com

DAVID BECK'S TEJANO WEEKEND VOLUME 2 9-SONG CD

- THE DEAL OF A LIFETIME
- FOR SOMEBODY'S SAKE
- SHOUTING YOUR NAME
- PUT ME IN JAIL
- LIVE FOREVER
- LAUGH AND SAY GOODBYE
- I RUSH IN (Just Like A Fool)
- NO LIQUOR STRONG ENOUGH

- GO REST HIGH ON THAT MOUNTAIN
- A WEIGHT ON HER SHOULDERS

Tejanos (Spanish for Texan) are the Hispanic residents of Texas who descended from the original Spanish settlers from Tejas, Coahuila, and other northern Mexican states that settled in Texas before it became a U.S. state in 1845. In 2017 Texas native/musician David Beck was looking for inspiration and found it in the unlikely confines of an impromptu house party where Selena and her band were live on the big screen TV, shaking the Astrodome with the Tejano sound. It was that moment that guided him to begin writing and recording Tejano inspired music and playing shows. Gathering up friends, Beck assembled a band highlighted by the traditional accordion work of David Herrera, the shimmering keys of Peter Huysman, the blazing string work of John Saucedo, Beck on the upright bass & lead vocals and the steady timing keeping of Dees Stribling on drums. The sound David and his band have created is traditional Tejano sung in English. Every number is a dance track and every show is a party centered around friends and family. Joyful tracks include the sweet sentiment of the opener “The Deal of A Lifetime,” the timeless two step of “Shouting Your Name,” the upbeat “Put Me In Jail,” and the beat laden closer “A Weight On Her Shoulders.” Magnificently played and

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produced. Bravo! [B.M.O.]

Contact--
www.davidbeckstejanoweekend.com

LOS CHICOS 20 YEARS OF SHAKIN' FAT & LAUNCHING SHIT BY MEDICAL PRESCRIPTION 23-SONG CD

- WE SOUND AMAZING BUT WE LOOK LIKE SHIT
- THE PRICE
- EQUATION OF LOVE
- ROCK N ROLL RING
- I HATE SILENCE
- WAR OR PARTY
- A KINGDOM OF COOLNESS
- BEER AIN'T DRINKING
- VISION
- PARTY BOOGIE
- SHAKE YOUR BODY
- WRECKING ROME

- RESTLESS NOISE
- MUDDY MUDDY
- ROCKANROLLA
- I DON'T WANNA LEARN ANYMORE
- SHEEP ATTACK
- I LOVE JAY
- LIVING LEGENDS
- HEADPHONES
- TOMORROW'S ANOTHER DAY
- PARTY TRAIN
- NOTHING

These Spanish reprobates celebrate their first 2 decades of gritty garagy R&B. On “The Price” they remind you a little of The Lyres due to the subtle heartfelt instrumentation and vocal intonation. “Equation of Love” sounds more like messier and faster Thin Lizzy. “Rock N Roll Ring” is a punchier confident piece as the muchachos explore a solid 3 chord riff with “I Hate Silence” before

Continued on next page >>>



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going all sensitive and naming their favorite bands.

"War or Party" is supposed to get your spirits up for some shenanigans, but somehow doesn't really soar. "A Kingdom Of Coolness" has the singer singing quickly, yet it's not translating into momentum. "Beer Ain't Drinking" is a grittier party anthem with emphasis on rhythm. "Vision" is their poppiest piece yet and has a sax helping on the leads. "Party Boogie" pushes the party barbarian vocal effect as they redeem themselves with yet another cool sax solo. "Shake Your Body" deconstructs a Bo Diddley riff to the lowest possible denominator and has a very punky, infectious chorus.

Los Chicos cut back the speed, but up the agro as they emulate the Visigoth in their ambition on "Wrecking Rome." "Restless Noise" is catchier and garagier with a sexy riff and a swinging beat. "Muddy Muddy" generates a messy frat shack party feeling. "Rockanrolla" has an endearing pop rock approach with a certain vulnerability in the vocals.

The band manages thoroughly solid power pop with "I Don't Wanna Learn Anymore." Then "Sheep Attack" goes for a novelty angle, yet remains an acquired taste. "I Love Jay" has a frantic approach, but won't capture hearts and minds. "Living Legends" is a bit messy on the verses but has really catchy chorus to real you in. The sax gives you a real Fleshtones signature. "Headphones" brings you right back to your teenage frame of mind.

If the Pogues played country tunes, "Tomorrow's Another Day" is what it would sound like. The chugging rhythm and riffs achieve the right kind of railroad effect on "Party Train." "Nothing" sees the lads going for some real depth with a more serious angle, helped by the subtle backing vocals. Los Chicos try to corner the party band market a bit too overtly, but still qualify as a decent contender in the neo-garage segment. [Gecko]

Contact-- <https://rumbarecords.bandcamp.com/album/20-years-of-shakin-fat-launching-shit-by-medical-prescription>

HIROMI SILVER LINING SUITE 9-SONG CD

- ISOLATION
- THE UNKNOWN
- DRIFTERS
- FORTITUDE
- UNCERTAINTY
- SOMEDAY
- JUMPSTART

- 11:49 PM
- RIBERA DEL DUERO

Piano wunderkind Hiromi returns with 1st violinist Tatsuo Nishie (concertmaster of the New Japan Philharmonic), 2nd violinist Sohei Birmann, viola player Meguna Naka and cellist Wataru Mukai for a rousing collection of classical improv on her new offering Silver Lining Suite. Created for a series of live-streamed concerts at the Blue Note Tokyo during the Covid pandemic, the recordings meld classical, jazz and freeform, resulting in an inventive hybrid that highlights the talents of each player.

One thing that becomes noticeably apparent is the intricate interplay between the musicians. It's exciting and adventurous listening to say the least. On Silver Lining Suite, Hiromi and her counterparts pioneer a completely new sound that is both prodigious and beautiful. Bravo!

Contact-- www.hiromimusic.com

ROCKY LUDDEN BELOW BOSTON 10-SONG CD

- DRAGONFLY
- MACHINE
- CAN'T HELP MYSELF
- FLOOR
- APPLE TREE
- INDECISION
- BELOW BOSTON
- TRAFFIC
- SADIE
- EARLY DAYS

Singer-songwriter-guitarist Rocky Ludden proves to be a talented up-and-comer in the Boston music scene. His music is vulnerable and emotive while maintaining a

masterful neo-alt-rock edge and catchiness. On his new album, Below Boston, on the Witchwood Music label, Ludden keeps things simple with vocals, acoustic guitar and calculated injections of keyboard lines, electric guitar, bass & drums. The result is refreshing and musical. Radio friendly songs include the introspective jangle of "Can't Help Myself," the brilliance of "Apple Tree," the clever "Indecision" and the Tracy Chapman infused "Below Boston." An artist to watch. [B.M.O.]

Contact-- www.witchwoodmusic.com

ZAC HARMON LONG AS I GOT MY GUITAR 10-SONG CD

- DEAL WITH THE DEVIL
- PEOPLE BEEN TALKING
- CRYING SHAME
- SOUL LAND
- LOVE FOR YOU BABY
- LONG AS I GOT MY GUITAR
- WAITING TO BE FREE
- NEW YEAR'S DAY
- IMAGINE A PRAYER
- ASHES TO THE WIND

Texas-based blues singer-guitarist Zac Harmon joins forces with Grammy-winner Jim Gaines (Santana; SRV; Journey) for this outstanding 10-song album, Long As I Got My Guitar. Delivered in Harmon's signature smooth, soul-drenched sound, Zac enlisted Bob Trenchard (Catfood Records owner) on bass, Richy Puga on drums, Johnny McGhee on guitar and Dan Ferguson on keyboards along with SueAnn Carwell and Corey Lacey on background vocals to fill out the tracks. Harmon is a seasoned vocalist and guitarist and it really shows on this well recorded and played effort from the blues vet. Favored tracks include the hip "People Been Talking,"

the testifin' "Crying Shame," the funky R&B of "Soul Land," the captivating "New Year's Day," and the contemporary "Imagine A Prayer."

After a long two years out of the fold, Zac Harmon returns with one of the finest recordings of his career. Good stuff! [B.M.O.]

Contact-- www.zacharmon.com

LANDSLIDE RECORDS 40 YEARS: ANNIVERSARY ISSUE 33-SONG, 2-CD COLLECTION CD1

- DRIVIN' WOMAN
- PHONE DON'T RING
- ROCKIN' WITH RED
- MAKE THE BEST OF YOUR TIME
- AIN'T GOT THE SMILE
- COOLEST FOOLS
- WALKIN' THRU THE PARK
- ELMO'S BLUES
- MOTOR HEAD BABY
- SWEET MAMA DO RIGHT
- HARD LUCK BLUES
- DANCE FOR DADDY
- MOTHER OF THE BRIDE
- SKELETON KISS
- ATLAS
- SHE CHANGED MY MIND
- JAZZ FEST IN NEW ORLEANS

CD2

- ROUTE TWO
- MR. PC
- TRAVELIN' LIGHT
- KING GREED
- DANCING UNDER STREETLIGHTS
- MIDNIGHT IN HARLEM
- HUMAN CONDITION
- CLOCK GOES ON
- LITTLE HONKY TONKS
- NOTORIOUS
- HIT THE NAIL ON THE HEAD
- WOMAN YOUR GUITAR
- NIGHT TRAINS, DISTANT WHISTLES
- PANTHER BURN
- THE GREAT LAWN
- WALKING WITH ZAMBI (Try Hoodah)

Spawned by a suggestion from Bruce Hampton (before becoming Colonel Bruce Hampton of The Aquarium Rescue Unit)... his pitch went something like this, "You should start a label, man" to would-be Landslide Records owner Michael Rothchild. The idea turned in to a labor of love (and an entertaining sideline from his corporate job) for Rothchild and in turn, gave a welcomed stable to some of America's finest up-and-coming talent like Tinsley Ellis, Piano Red, Damon Fowler, Sean Costello, Webb Wilder & The Beatnecks, The Bluesbusters, Nappy Brown, Widespread Panic, Derek Trucks Band, Colonel Bruce Hampton & The Late Bronze Age, Scrapomatic, Paul McCandless

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This hip 40th Anniversary, 2-CD collection is the best from those artists through the last four decades of music that otherwise may have been ignored by major labels. The album features a diverse and eclectic mix of Southern Roots, Jazz, Blues and Rockabilly that rocks, rolls, grooves and ignites the cortex. It's truly a wild listen featuring lots of great tunes.

Album highlights: "Phone Don't Ring" by The Bluesbusters (Paul Barrere, Catfish Hodge, T Lavitz), "Ain't Got The Smile" by Scrapomatic, "Sweet Mama Do Right" by Jim Quick & Coastline, "Dance For Daddy" by Webb Wilder, "Atlas" by King Johnson, "Mr. PC" by The Derek Trucks Band, "Little Honky Tonks" by Steam Donkeys, "Woman Your Guitar" by Jan Smith and "Night Trains, Distant Whistles" by Scrapomatic. [B.M.O.]

Contact-- www.landsliderecords.com

THE CONTROL FREAKS GET SOME HELP 13-SONG CD

- GET SOME HELP
- MORON
- RIOT
- MY I.Q.
- WON'T PRETEND
- F.O.N.
- DON'T TRUST
- F.B.I.
- I'M ALWAYS RIGHT
- LOCKDOWN
- I.C.U.
- POPGUN
- BUGZAPPER

California's Control Freaks are back with their unique garagy punk rock with dual vocals from Greg Lowery and Sherrilynn Nelson. The dynamic duo let the guitars loose and take turns shouting into the mike on the punchy title track and even leave a small gap for a searing solo. "Moron" kicks in with some throbbing bass before reverting back to buzz saw mode. Sherrilynn is more at the forefront for "Riot" which is essentially like female fronted 1977 punk.

"My I.Q." has Lowery bringing back the humor factor within a slightly subdued framework. "Won't Pretend" countrifies the punk element just a touch for a bit of diversity. In turn, "F.O.N." will appeal to fans of the Dead Kenedys on account of Greg's vocal style on this occasion. "Don't Trust" has a nice low end but keeps up the momentum.

Nelson adds somewhat dead pan backing vox to "F.B.I." and its paranoia while he appears a bit vulnerable on "I'm Always Right." There is a playful solo to spice up the tune. Corona themed songs will only proliferate from here, so Control Freaks offer "Lockdown." The leads on "I.C.U."

give it an endearing touch. "Popgun" shines on account of the swinging dynamics and nerve tingling guitars.

"Bugzapper" builds up a decent amount of tension to suitably end the disk. In all, I might have recommended a bit more dimension on the vocal production, rather than the squelchy highly compressed budget recording, but Control Freaks busted a gut to deliver a lot of heartfelt tunes with reckless and breathless abandonment. [Gecko]

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

STARLITE CAMPBELL BAND THE LANGUAGE OF CURIOSITY 10-SONG CD

- DISTANT LAND
- GASLIGHT
- LANGUAGE OF CURIOSITY
- BAD SIGN
- TAKE TIME TO GROW OLD
- SAID SO
- IT AIN'T RIGHT
- STONE COLD CRAZY
- LAY IT OUT ON ME
- RIDE ON COWBOY

English husband and wife blues team Suzy Starlite and Simon Campbell have moved from Spain back to the UK for their

2nd album while evolving stylistically. Simon kicks in with the assertive and emotional "Distant Land." The 12 bars are still there, but he's really smokin'. They channel their inner Stones on the intro of "Gaslight" and let the boogie-woogie piano fill in a few gaps for a fine all-rounder of a song.

The twosome duet on title track with absolute perfection and the infectious melody is driven by a relentless beat until they decide to come in for a soft landing. Campbell gets all sentimental for "Bad Sign" and hits a lot of highs in the process. Suzy pipes in around the middle until the Spanish guitars throw you for a loop. A Hammond organ provides the backdrop for the slower sentimental "Take Time To Grow Old," which sounds like good advice.

They rock out for "Said So" which has a kinks inspired riff, as interpreted by Deep Purple, until the psych middle eight pulls the rug out from underneath you and transports you on the next trip. The prog bands in the 1970s didn't do it with this much expertise. The bucolic/acoustic yet lush, "It Ain't Right" gives you a bit of respite courtesy of Starlite yet still has loads of little studio and instrumental touches to give you something to wonder at.

We've had just about everything else so far, so the little countrified blues barroom ditty "Stone Cold Crazy" provides with the next musical adventure. Campbell gets all deep for the slow ballad like "Lay It Out On

Me," as the lead guitar work shows some Pink Floyd, Dark Side Of The Moon magic. Suzy gets experimental on the nearly New Wave intro of "Ride On Cowboy" which is a much poppier kind of blues, perhaps almost Fleetwood Mac territory in places. Simon really rips on the solo while the subliminal funk takes us back to 1970s Studio 54. What a range. You've been taken on a magic carpet ride. [Gecko]

Contact-- <https://starlite-campbell.com/music>

THE DIRTIEST SOVRANISTA 10-SONG CD

- QUANDO C'ERA LUI
- DEVOTO
- TI PISCIO SUL PRESEPE
- SERIAL KILLER
- SOVRANISTA
- RE DEL PUNK ROCK
- ME NE FOTTO
- NUMBER 71
- ROBOT
- DOWN THE DIRT

The Dirtiest are Italy's biggest fans of the Ramones. The buzzsaw riffs and the breakneck rhythm is all there. You just need to understand Italian to know if the one liners cut the mustard. The singer sounds a bit more assertive than Joey, who had a built in pathos. The chorus of the opener sounds like "CIA," so I decree that the spirit of Dee Dee was properly channeled. "Devoto" sounds fine, but my drifting mind reminds me of one of the founding members of the Buzzcocks, another classic band that played highly charged tuneful punk rock.

The lads find an emotional delivery on the bouncy "Ti Piscio Sul Presepe" while "Serial Killer" may have an English title, but they could have sung anything else over this hardcore tune. They edge harder on "Sovranista" and it's pared down 2/2 beat. You hear skinny jeans mentioned on "Re Del Punk Rock" while hitting a few high points. The bouncy rhythm sells me on "Me Ne Fotto."

"Number 71" shows us they know how to structure the classic Ramones pop hooks that real you in hook, line and sinker. Unfortunately "Robot" left me cold. They return to anthemic form for "Down The Dirt," which suitably ends the disc, unless you have it on repeat. Did the world need an Italian Ramones pseudo-cover band? Probably not, but there are a lot worse wastes of time. If I was stuck overnight in Milan and The Dirtiest were playing an underground gig, I'd be the first one knocking at the club door. Brain damage guaranteed. [Gecko]

Contact-- <https://thedirtiestit.bandcamp.com/album/the-dirtiest-sovranita-lp>



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Slack Tide

Infusing ska, rock, reggae, rap and fusion in to their songs, the New Hampshire seacoast based band, Slack Tide, proves to be an original tour-de-force. Riding the wave of their new recording, Sea Rat Red, this musically savvy quartet has a lot to say. No all *you* have to do is listen...

METRONOME: How long has Slack Tide been together?

Chris Cyrus: In late 2015 I was sitting on a bus headed from my family's home in Maine back to school in Boston when I decided that my current path in the wild world of music wasn't the right fit. I was craving more experimentation, specifically improvisation. While on that bus trip, I texted some friends at school, forming a small improv rock band in the vein of the Grateful Dead. We nailed down the name and I wrote the beginnings of two of our staple songs "Captain Gnarly" and "I Want You to Know."

We began hosting small jams and writing sessions in the school practice rooms, building our repertoire. Our first public show was in February of 2016 and I've been riding the Tide ever since. Over time, musicians came and went until about three years ago I found myself on stage with the members you see today. Adam, Jake and Michael are now my second family. It's been overwhelmingly wonderful to have this solid, committed, and immensely creative band working alongside me.

METRONOME: How did you come up with the name for the band and does it have any personal significance?

Chris: Growing up on Hampton Beach in New Hampshire, I was surrounded by oceanic culture. The term Slack Tide is used by many different communities to refer to a calm lull in the water, not high tide or low. While fitting the oceanic theme that is in all of our music, it also fits my overall songwriting goal. Every song finds its way to the high and to the low. The final product lives somewhere in the middle: in the Slack Tide.

METRONOME: Who's in the group and what is their musical role?

Chris: There's myself on guitar, vocals, songwriting and managing, Michael Wingate Seavey on keyboards, vocals, and general wackiness, Jake Smith on drums and recording engineer and Adam Jeffrey on bass and unofficial band therapist.

METRONOME: How did you all meet?

Chris: Jake came into the band when

I needed a drummer within the next hour or so for a bar gig. The bassist at the time knew of Jake and got him to come play. He held down his role remarkably for having little to no preparation. That immediately told me that this was the guy I needed. After the show, he brought us to a house party where we leapt right back into performing. If his skill wasn't enough, his attitude now convinced me that he would be a part of the Tide from then on... and so he is!

The bar where that happened had a bartender named Michael who had been giving me advice for a few years on booking and publicity. I would always let him jam



with us and we built a strong musical relationship over the years. A few years ago I needed a bassist, so Michael stepped up. Once we got Adam into the picture, it was only natural that Michael stayed with the Tide and switched to his primary instrument: the keys.

Adam came to the band while Michael was filling the role of bassist. He was recommended to me by countless musicians whose taste I trusted wholeheartedly. He arrived to his first rehearsal and played perfectly through hours of material, showing me his professionalism and preparation. I hired him after one rehearsal and have never regretted it. He is the heart of the band and one of the kindest humans you will ever have the privilege to meet. Plus he slaps.

METRONOME: Chris, how long have you been playing guitar?

Chris: I first asked my parents for guitar

lessons when I was twelve. They declined on the reason, at that time, that I couldn't commit myself to a hobby for more than a week or two. Like the spiteful angst ridden twelve-year-old that I was, I dove headfirst into self-teaching myself an entire Jack Johnson album on an old classical guitar I found in our attic. Not a day has gone by since, without me plucking some strings. It was an immediate obsession.

METRONOME: How long have you been singing?

Chris: I think I was probably singing before I was speaking. I was highly encouraged by family and teachers to sing whenever I

songwriting. It drives me. I can't live without it.

METRONOME: What informs your songwriting?

Chris: Songs begin in a variety of ways, whatever bit comes from the muse first. Sometimes it's a line of lyrics, sometimes a melody, sometimes just an idea of a story or character. Sometimes a strong joy or sadness will lead me to just picking up a guitar and, poof, there it is. Regardless of how a song begins, it always ends once I feel that I have accomplished four things: the song must be impressive to trained musicians; the song must be accessible to those with no musical background; the song must have a deep personal connection to my own life or beliefs; and the song must be cryptic enough to allow every listener to let their own interpretations feel correct. It's a thin line that can sometimes take years to find. Follow every idea. Trust in the muse. Be patient. Respect each song as it lives its own life. It will do the same for you.

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

Chris: Jack Johnson got me into songwriting. Bob Marley got me into performing. Sublime got me into genre-blending. The Grateful Dead got me into improvisation and the jam band scene. Phish has kept my own fandom flame burning bright.

METRONOME: Michael, how long have you been playing keys?

Michael: I started teaching myself piano at 15 years old as a freshman in high school.

METRONOME: What made you want to be a keyboard player?

Michael: I looked around at all of the musicians I knew outside of my high school marching band. It was like 90% guitarists, 5% bassists, and 5% drummers. Nothing else. I already played trumpet, guitar, and bass, but I wanted to get my hands on something with which I could really stand out. I, like many other musician nerds before and after me, used to eat my lunch every day in the choir room, where there just happened to be a baby grand. The rest is history.

METRONOME: Adam, what made you pick up the bass guitar?

Adam: My parents had accumulated a collection of instruments from their days in San Francisco and one day I picked up their old bass. Not sure exactly what pulled me towards it, but I'm guessing it is probably

a combination of a near-lethal dose of Red Hot Chili Peppers as a child and loving locking in on the pocket. Playing music kept bringing me into different communities throughout my life, and I've been very lucky that so many communities have been looking for a bass player.

METRONOME: Who are some of your influences?

Adam: James Jamerson is, no doubt, my favorite electric bass player. Every track of his is absolutely perfect. As mentioned before, I have to give credence to Flea from Red Hot Chili Peppers. Little Adam lived for Flea bass lines. Once I started really getting into playing the bass, Bernard Edwards, Sonny T, Marcus Miller, and Victor Wooten really drew me in. For more modern folks I always check out new tracks from Sam Wilkes, Nick Campbell, and Joe Dart. Also, a new fave is Ginger Root. Give them a listen.

METRONOME: How many albums does Slack Tide have out?

Chris: Our first release was in 2016. It was a full-length LP, entirely self-produced, titled Water Monkey. The name is from one of the tracks written by our lead guitarist at the time, Ian McFarland, and named after the small counter-culture shop in Portsmouth, N.H. While the store is no longer around, the album continues to find new listeners and contains some of our staple songs at a live Tide show. You can really hear our "rough around the edges" approach when we were young college hooligans. I often go back and smile to hear the ideas that are finally working in the way I envisioned. It's a wonderful snapshot of a band that's starting off and ready to take on the world.

After Water Monkey, I focused heavily on our live show, only releasing a handful of singles along the way. Sea Rat Red marks the band's first multi-song release since Water Monkey as well as our first professionally produced recording ever. I'm still blown away with the final product.

METRONOME: Sea Rat Red, is excellent. How long was it in the making?

Chris: The first recording session took place right before the pandemic swept the country. Needless to say, that made things difficult. Jake would go through the tracks from The Noise Floor (Dover, N.H.) while Zoom-calling the band members. We would give feedback in real-time. That process took months of coordination and endless work on Jake's part. I cannot thank him enough. Once we were ready, the tracks were sent to Tapeworks and our baby was out of the nest flying on its own. We received the finished product back, sent it out for mastering, and in a month or two it was released. In total, the process took 18 months.

METRONOME: Where did you record the project?

Chris: The album was recorded in

Dover, N.H. at The Noise Floor, run by the incredible Chris Chase. His work in the Seacoast music scene has been amazing. His support, passion, and philanthropy must be recognized. His dogs are also great.

METRONOME: Who engineered?

Chris: Chris [Chase] engineered. Jake also helped a ton in his home studio recording small snippets and other sound effects for the tracks. His creativity added all of the personality you hear on the album. His humor also shines through, which is probably my favorite part of the listening experience.

METRONOME: The EP is a diverse mix of reggae, ska, pop, and fusion. Was that intentional or did it morph organically?

Chris: In a weird way... both. My personal taste and songwriting approach is intentionally a combination of rock and reggae, giving that high and low "tide" to the sound. Over many years of songwriting that has become my signature. My childhood love of ska also seeps its way into the music. This is not to make the songs better, this is to make myself laugh and have a good time. Too many musicians ignore that tool. Being happy on stage goes a very long way towards the experience of the audience.

The organic genre-blending comes from the collaboration of the band members. Michael is very much into R&B and pop, but also has strong ties to musical theatre. Jake is a traditional jazz drummer who is driven by his love of groove, notably funk and blues music. Adam is the book and pencil kind of musician in the group. If you hear something technical and musically impressive, chances are that was his doing.

I've always had a vision for the sound of this band however I strongly believe that allowing the other members to have an equal say in the music we make will always be far superior to anything I could dream up on my own. If you're asking this question, that means that I was right!

METRONOME: How often does Slack Tide typically play out (Covid aside)?

Chris: During the pandemic, I experienced

the first time that Slack Tide hadn't performed at least weekly. We're still getting the train back on the tracks, but things are finally getting to where they were. The more we play, the happier we are. It's a lifestyle, an obsession, and a cure for depression. We live to play and we sure love living as much as we can.

METRONOME: Where are some of the venues the band performs?

Chris: Our two favorite venues are the Stone Church in Newmarket, N.H. and Pipedream Brewing in Londonderry, N.H. Both venues have been pivotal in the Tide's growth, both as a cohesive musical unit and as a fan-making machine.

I actually moved to Newmarket for two years just to play at Stone Church as much as I could, jamming with a handful of local acts. Their entire vibe is a tribute to the psychedelic scene of the '60s and '70s which fit perfectly with the band's early years of jamming. We were sloppy as could be, but still given nothing but support.

When Pipedream opened its doors, we were lucky enough to be there. We've worked with them on a handful of events and every single one has felt like a party planned just for us. The bar's look matches our sound and the attitudes are one and the same. We'll be there whenever they ask and we'll do it with big smiles on our faces.

METRONOME: Do you have any shows lined up?

Chris: You can find them at: <https://slacktideofficial.com/upcoming-shows/>. Use the link since things are subject to change.

METRONOME: Have you shot any videos for your music?

Chris: Way back in the beginning, I made a wonderful connection with a stop motion artist in the UK. He has been a fantastic resource for small video projects that have popped up and I have no doubt that fans will be seeing more stop motion videos in the near future.

During the pandemic, we did finally try our hand at some live-action music video

production, or at least our version of it. It was Jake who sparked the idea and then Michael who sort of conducted the whole thing. While recording our "quarantine single," we took turns filming each other recording and combining that with shots of us just goofing off in our studio. I was able to edit hours' worth of footage into a concise and fairly entertaining music video. Adam was also a trooper as he recorded his audio and video snippets from home, self quarantining without missing any of the work the band was doing. Everyone did their fair share of brainstorming and I'm really proud of the DIY video that came out of it. Check out "Start It Over Again" when you have a chance.

METRONOME: How do you feel about the state of the music business today?

Chris: My major in college was Music Business. My first steady job out of college was at a record label. I live in this industry every second of every day and the only constant I can see is that there are no rules. Sure, there are things written down of what to do and what not to do, but for the most part, it is the wild west. Some folks you can trust completely and some you just can't. One marketing trick might sell out a show and the next week bust. Nothing stays the same. It's a constantly adapting monster and musicians inevitably fail when they try to domesticate the monster. It'll eat you up and spit you out broke.

That being said, I am actually quite optimistic about the music industry. With every advancement in social and media technology, the gap between artist and fan gets slimmer. Artists are becoming more and more responsible for their own brands. Make no mistake, every artist is themselves a brand. The more the artist can decide for themselves about their brand, the more honest the industry becomes. There's absolutely nothing wrong with labels or managers or whatever. The issue is when there are too many cooks in the kitchen and the honesty gets lost in translation. Fans are seeing amazing things happen almost monthly that rock the boat of the pre-established wild west industry. There are still no rules, but now even those at the top are out from behind their shields. Fans can tell when it's real or when it's all for show. Stay honest. Stay true to yourself. Things are moving in your favor. Don't give up.

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

Chris: I'll share the best piece of advice I ever got as a young musician. "A musician's job is not to play music. Playing is the reward. The job is everything that leads up to it." The man who told me that is now my keyboardist, Michael. We promise to keep working harder with every milestone for us and for you. Ride that Tide. It's going somewhere good.

-- Brian M. Owens



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The Time Machine



Arc Angels

Photo circa: 1992

Band Members: L to R- Charlie Sexton (Vocals & Guitar), Doyle Bramhall II (Vocals & Guitar), Chris Layton (Drums), Tommy Shannon (Bass).

Musical Achievements: The Arc Angels formed in Austin, Texas in the early 1990s. The band featured guitarists and singers Doyle Bramhall II and Charlie Sexton along with former Stevie Ray Vaughan Double Trouble rhythm section, Chris Layton on drums and Tommy Shannon on bass. The "ARC" in the band's name came from the Austin Rehearsal Complex where the band first started jamming. The band's 1992 debut album, *Arc Angels*, met with critical acclaim, reaching #127 on the Billboard charts and yielded the radio hits "Living In A Dream," "Sweet Nadine," and "Sent By Angels." The band appeared on "Late Night with David Letterman" on June 9, 1992, performing "Living In A Dream." They performed on the show again on January 6, 1993, this time playing "Too Many Ways to Fall." Doyle Bramhall's heroin addiction and internal friction within the group led to the breakup of Arc Angels in October of 1993. They concluded their run with a series of farewell concerts at Austin's Backyard outdoor venue.

Where Are They Now: Since 2002, the Arc Angels have gotten together for occasional live performances. For more than a decade, Doyle Bramhall has played guitar in Eric Clapton's band and handling the music director role. He has also toured with Roger Waters and enjoyed a solo career. Charlie Sexton has toured with Bob Dylan and Elvis Costello and continues to record and produce music for himself and other acts. Chris Layton and Tommy Shannon recorded three albums with Texas band Storyville. Layton is the drummer in the Kenny Wayne Shepherd Band. Bassist Tommy Shannon has retired from music. In March 2009 the members of Arc Angels, minus Shannon, announced they would reunite, releasing a DVD of concert footage taken during 2005. The new lineup recorded new music, as well as released a live DVD/CD. The band consisted of original members Doyle Bramhall II, Charlie Sexton and Chris Layton along with bassist Mark Newmark. As of the last few years, no talks about future Arc Angels releases or shows have been planned.

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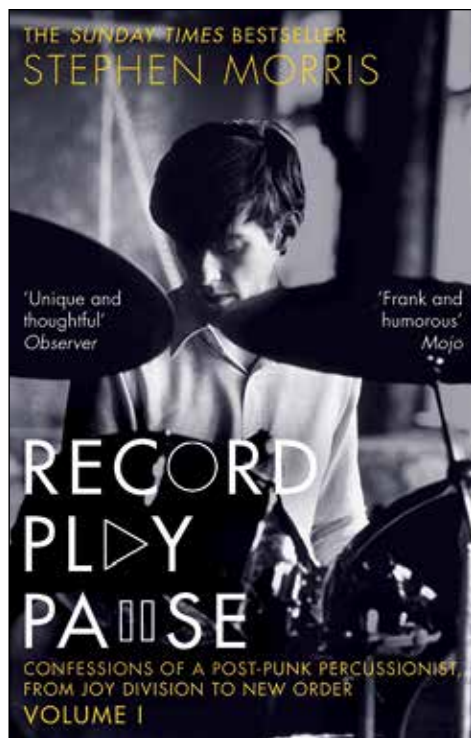
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Musician's Autobiographies

• Book reviews by Alex Gecko •

Stephen Morris of **Joy Division** published **Record, Play, Pause: Confessions of a post-punk Percussionist from Joy Division to New Order Volume 1** in 2019. The self-confessed Geography teacher like drummer recounts his whole life in a suburb



of Manchester to the first New Order gig. The Young Morris couldn't be motivated into any scholastic efforts despite coming from a nearly upper middle class family, but absorbed a hell of a lot of knowledge relating to the programing of complex sequencers during his career. If anything, he balances frank self-reflection with a degree of forced humour that sometimes seems too obvious. He flouts his drug dabbling, petty larceny, profound laziness and even a stint in a mental institution which makes you wonder how Joy Division became such a cult band. Even that is challenged by his admittance that they were just a bunch of normal blokes with no special insight into the universe. Yet the chemistry, timing and legacy of Joy Division became profound. Stephen makes a bit more effort to describe his relationship and superficial understand of vocalist Ian Curtis, but does not overly expound on Bernard Sumner and Peter Hook. They have their own books after all. There is hardly any dialogue for that matter, but at least we get decent input on a number of gigs, the songwriting process and recording studio activity. You get the impression of a solid hardworking band that

still had both feet on the ground and hadn't yet been recognized as geniuses. He loves to expound on every instrument he ever bought and even his early cars, but doesn't bore you. The language and writing style is approximately what you would expect from a high school student keen on interjections, so not exactly high art, but adequate for the job. It still represents a valuable document of this ground breaking band. I'm looking forward to the excesses of New Order as well as an explanation of his armoured vehicle collection in Volume 2.

Wayne Kramer, lead guitarist of the **MC5**, published **The Hard Stuff: Dope, Crime, The MC5 and My Life of Impossibilities** in 2018. The troubled musician came of age in the 1960s and wanted to change the world through music and confrontation, but ended running with his head against the wall, like so many others. As much as the MC5's music was groundbreaking, it took him until nearly the end of the book that commercial success for his band was really in the cards. He was actively trying to dismantle the capitalist system inherent in the music industry while at the same time having beer and reefer for breakfast.

Still you get a solid, well written narrative of his formative years and the foundation of the band as well as the experiences of touring and recording. He doesn't include much dialogue and the other members of the MC5 are only described in the beginning. After the breakup of the band he didn't see key members ever again as they passed



away before Kramer cleaned up and could start the commemorative touring version of the band in the new millennium.

In between you are forced to live through the endless struggles of a nearly hopeless junky and his troubled relationships as well as well-deserved incarcerations, only partially interspersed with various largely unsuccessful musical projects. The aborted tour with Johnny Thunders was the most amusing. Nevertheless you get a lot of insight in how Wayne managed to fuse Rock music and free jazz as well as free himself of his demons, however it's not often pretty.

Sylvain Sylvain Mizrahi and ghostwriter **Dave Thompson** published **There's No Bones In Ice Cream: Sylvain Sylvain's Story of The New York Dolls** in 2018. The gifted performer recalls his entire life from his 1951 birth in Nasser's Egypt to the dissolution of the New York Dolls in 1975. He vividly recounts the life of a Jewish kid having to emigrate Egypt in the late 1950s as the Middle East got more volatile in order to first move to Paris and finally to New York. He ably intersperses the atmosphere of the time and the music that shaped the soundtrack in his head. While The Rolling Stones might have formed the foundation of the New York Dolls sound, his love for pre-Beatles corny schlock like the 1950s French singers and the Girl Groups of the early 1960s provided the colorful 3 dimensionality.

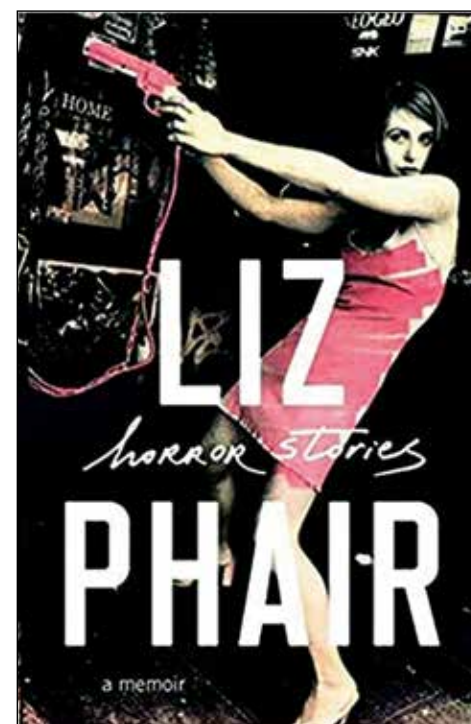
At all times you get the impression of a kid full of wonder and excitement for everything around him. He also had a great can-do Spirit that allowed him to succeed in lots of ventures like fashion designing despite severe Dyslexia that limited his schooling. He was a natural at music and actually taught the legendary Johnny Thunders.

Sylvain's talent was also keeping it together, without being a stick in the mud, while nearly all else around him succumbed to the lifestyle. He gives credit where credit is due and relates how Malcom McLaren tried to relaunch the New York Dolls, but effectively feared everything about the music industry from him. There are plenty of anecdotes about the Dolls, the songwriting and the recording, but you would need to keep the New York Dolls records playing if you are not already a fan to get the true depth.

Even if you're not a fan, there's more than enough about 1960s and 1970s pop culture and a bit of name dropping of the celebrities of the time to get a picture of that sometimes sleazy life. The language is very

immediate and makes for a fast, enjoyable and colorful read. Highly recommended. Cancer unfortunately claimed this inspiring, creative and positive character in February 2021.

Liz Phair published **Horror Stories: A Memoir** in 2021. Liz took the left field approach in presenting us a very artsy and personal look into 17 episodes in her private life where her musical career is only tangently involved. After all, you can buy the records. The stories are in some semblance of chronological order, each running off on a completely relevant tangent here and



there. It's mostly about her feelings and only sometimes how these were generated during photo shoots, touring disasters and health or power outage related failed gigs.

She explores her many doomed relationships in painful detail. As you would expect from the maverick singer, known for her expletive filled songs back in the 1990s, Phair willingly discusses her private parts before, during and after the birth of her son and then does an entire chapter about the Me-Too culture in the music industry. That led to an aborted album with a disgraced producer.

Nevertheless Liz Phair appears vulnerable but never as a victim and doesn't need to wave the feminist flag. Just as Phair managed to cross over from Indie to mainstream pop, this book also transcends from music literature into generalist reading.

THE SHIRTS AND SHOES

Whoever said “hard rock is dead,” never heard The Shirts and Shoes. This ultra-hip band of rockers is taking ‘90s rock and bringing in to the 2020’s with renewed energy and enthusiasm. We questioned the inventive quartet about their influences and the release of their smokin’ new album, Sinner Swing...

METRONOME: How long have The Shirts and Shoes been together?

Alec Gervais: We’ve been together since the Spring of 2015.

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

Tyler Charron: Honestly, we just wanted something that wouldn’t pigeon hold us to a particular genre. Eric and I shot a bunch of ideas back and forth for a few weeks in 2014 and finally settled on it a few months before Emi and Alec joined when we put out our first single, “Fair Warning.”

METRONOME: What was the goal when forming? Live band? Recording act? Both?

Tyler: The goal was definitely both. We thrive on stage in front of an audience and love the energy of playing live to people. Having recordings that give the listener the same feeling was always a goal as well.

METRONOME: Who’s in the group and what is their musical role?

Tyler: I sing and play rhythm guitar, Emiliano Calvo plays lead guitar, Alec Gervais plays bass and Eric Gonnam plays drums.

METRONOME: How did you all meet?

Alec: Eric and Tyler met when they jammed together at an after-school music program in high school called The Real School of Music. In Freshman year of college, Tyler met Emiliano and myself (Alec) living on the same floor of Fox Hall at U-Mass, Lowell. The three of us bonded over watching Emi loop riffs and rip solos over them in our dorm hallway. Along the way, we found we had lots of similar influences. Tyler invited Emi and I in the spring of 2015 to come jam with him and Eric, and the rest is history.

METRONOME: Who are some of the band’s collective influences?

Alec: We all really love 90’s rock. Some of those influences are Soundgarden, Alice In Chains, Red Hot Chili Peppers, Rage Against the Machine, Queens of the Stone Age, and Primus. Other influences include Arctic Monkeys, St. Paul & The Broken Bones, Rival Sons, Royal Blood, and Tenacious D.

METRONOME: How does the songwriting

process work in the group? Is there a main songwriter?

Alec: Most of the time it starts with someone bringing in riff ideas for a song. We’ll usually focus on one riff at a time and loop it for a while with everyone trying out different ideas, feels and dynamics. Once we have a good idea of how that part will feel, we jump to the next idea and do the same process of looping it and experimenting.

We figure out a rough structure for the two parts and test that out, then come back to it at practice so Tyler can write some lyrics. Then we try it out with the lyrics and adjust the song structure as needed and toss out ideas for a bridge section. After that, it’s just making sure the structure and dynamics feel good through the whole



song. It’s a very collaborative process and we love to try every idea we have no matter how ridiculous it is.

METRONOME: Tyler, how long have you been singing and playing guitar?

Tyler: I’ve been playing guitar since I was in middle school. I didn’t start singing until later in high school though. My main instrument, up until my senior year, was actually the trumpet.

METRONOME: Who are some of your musical influences?

Tyler: Lately, I’ve been listening to a lot of R&B, Hip-Hop, stoner rock and punk. Wesley Joseph has a great new record that’s wicked smooth and Van Buren Records have been going crazy all over the place. I’m a huge fan of Demob Happy and Viagra Boys, both from the U.K.

Locally, I’ve been jamming on Strictly Speaking and Daisybones. S.S. put out a live EP recently that absolutely shreds while Daisybones dropped this amazing full-length that is surprisingly slow and somber for them. I’ve been loving it.

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

I play two guitars mainly: a Gibson Les Paul that my grandpa got me out of a magazine when I was younger and my “Splat,” which is a splatter painted Stratocaster I found on Reverb.com.

METRONOME: Emiliano, how long have you been playing guitar?

Emiliano: I’ve been playing guitar since I was 9. I’m 25 now, but I had picked up the guitar years before I took lessons. My dad is

along with Santana records we had at my house. In High School, I went to Argentina. I stayed with Ricardo Pellican, a well known musician in the South American jazz world, and his family. With Ricardo and his son Andres, we would play gigs around Buenos Aires. I’m so grateful to have had that experience and for taking me in as one of the family. Ricardo introduced me to richer chord voicings, how to incorporate arpeggios into my playing, and how to use different modes while improvising.

METRONOME: Who are some of your guitar heroes?

Emiliano: My dad is number one always along with Carlos Santana, Nuno Bettencourt, Tony Iommi, Steve Vai, Guthrie Govan... the list goes on and on.

METRONOME: What are your instruments and amps of choice?

Emiliano: I love Gibson Les Pauls, ES-335s and SGs, but in the last few years I bought a PRS SE. It’s a great sounding guitar. I use it a lot to gig, but haven’t used it to record any tracks with the band yet. In terms of amps, I like running through a clean channel when I play live and using overdrive pedals to give it a dirtier sound. Right now I’m using a Fender Blues Deluxe Reissue, but when we recorded Sinner Swing, I used a Soldano. It sounds great because we have so many tracks where the majority of the guitars have that overdriven, distorted sound.

METRONOME: Alec, what made you want to be a bass player?

Alec: The first instrument I picked up was actually saxophone in 4th grade in concert band. I wanted to learn guitar too, but always loved the groove and feel of songs, so I picked up bass a few years later. When I had to decide between taking lessons for saxophone or bass, I chose the bass because I felt more comfortable on it. I enjoyed laying down the groove and always wanted to be in a rock band and figured that was more likely to happen if I played bass. To this day, I still want to get back into the sax, but I’m happy I chose the bass.

METRONOME: Who are some of your influences?

Alec: I listen to a lot of different styles of music from jazz to prog rock and a lot in between, but my main musical influence definitely comes from 90s rock and jazz. Flea from the RHCP’s is absolutely at the top because of how hard he grooves. I also love the way he attacks the string when slapping or plucking, there’s so much energy but also control behind it. Mike Kerr from Royal

Blood also has killer grooves and even more insane tone.

METRONOME: What kind of bass do you play?

Alec: I play a Fender PJ Deluxe. It's the best of both worlds between a Jazz bass and a P bass because it has the body of a P bass, 70's Jazz neck, and a P pickup in the neck position and J pickup in the bridge position. The independent volume knobs for each pickup makes tone sculpting too easy.

METRONOME: Eric, how long have you been playing drums?

Eric: I've been playing since middle school.

METRONOME: Who are some of your favorite drummers?

Eric: Stylistically, I take a lot of pointers from heavy-hitters like John Bonham, Dave Grohl and Jon Theodore. Lately I've been loving Tim Alexander from Primus and Questlove from The Roots. My cousin Tyler Hudson also factors in.

METRONOME: What do you use for drums and cymbals?

Eric: My main kit is a Gretsch Catalina Maple. On the album we used this vintage Ludwig set that was in the studio that I couldn't resist. For cymbals I use an eclectic assortment of Zildjians: a Dark K Custom 15" crash, 22" Sweet Ride, 19" Hybrid Crash, 15" K Custom hi-hats, and an A Custom 14" EFX.

METRONOME: How many recordings

does The Shirts and Shoes have out?

Alec: Our new album Sinner Swing, marks our third release and is our first studio record. Before that, we released our first album Bananas in 2018. We recorded that ourselves in the basement of a house called "The Tip" where Alec lived. Our first EP, Temple, came out in 2016 under similar circumstances.

METRONOME: Your new album, Sinner Swing, rocks. How long did it take to record?

Alec: We had been working on the songs for about a year before we sat down and recorded demos to prep for the studio. We went into the studio for five days straight, but spent the whole first day testing out gear the studio had and dialing in tones. After that main session, we met up with our producer Jamie Rowe at his practice space in Boston to layer tracks and add little FX stuff and other textures.

METRONOME: How did you come up with the title for the CD?

Alec: We wanted something that signified the new sounds we were messing with. We've always loved letting loose when playing live and we started to notice that's what people enjoy from us as well. It was just a matter of time before we made the jump to stoner rock while using more aspects of grunge and metal.

We've never been able to stick to one style and while we were writing this record,

all our other influences kept creeping back in. Jumping back and forth from big riffs to jazzier chords, along with the topics of each song and their overarching themes, the record named itself. Eric came up with it a couple of months before we reached out to Jamie to get the studio ball rolling.

METRONOME: Who engineered it?

Our good friend and producer, Jamie Rowe recorded, produced and mixed the album for us. Our newest friend, an absolute powerhouse out in Texas, Albert De Icaza, did the mastering for us, as well as gave us a lot of professional advice and support. We wouldn't have been able to do any of this without these two guys.

METRONOME: How often does The Shirts and Shoes play live?

Alec: We play at least once a month and sometimes more depending on what we all have going on and what shows pop up.

METRONOME: Where are some of the venues the band performs?

Alec: Our favorite spot was an art gallery and music venue called UnchARTed in Lowell, MA. Mike Dailey is a king and we hope him and his family are doing well. We also like to play at The Worthen in Lowell, O'Briens Pub in Allston, The Middle East in Cambridge and The Jungle in Somerville.

METRONOME: Do you have any shows lined up?

Alec: We just played a handful of shows before and after the record release in

the Greater Boston area. We're currently working on booking shows for the new year. You can keep up with us on our Facebook and Instagram pages.

METRONOME: Have you shot any videos for your music?

Alec: Yes, we shot a music video for the album's first single "Wolf" at Haunted Overload in Lee, NH. You can watch it on our YouTube page.

METRONOME: How do you feel about the state of the music business today?

Alec: The music business has always been just that.. a business.. It's always tough to know who really cares about you, but all in all we've never lost faith. The amount of genuine, loving, hardworking people out there trying to make it on their own and doing it for the music is inspiring to say the least.

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

Alec: You can follow us on Facebook, Instagram and TikTok @theshirtsandshoes. We're also on all music streaming services, so check us out there and toss us a follow.

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

Alec: Stay sweet and Hail Paimon, baby. We love you and hope to see you soon. Visit our online store at: www.theshirtsandshoes.com where you can find Sinner Swing CDs, T-shirts, sweatshirts, beanies and more.

-- Brian M. Owens

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Metronome Madness

Hello friends, musicians and music lovers. Welcome to the **December** issue of **Metronome Magazine**. Hope all is well with everyone. There's lots of news to tell you about, so get comfortable and please read on... **Dagger Records** is proud to release **Jimi Hendrix Experience: Paris 67** for Record Store Day (November 26th). This 150-gram red-and-blue colored vinyl LP presents the original **Jimi Hendrix Experience** lineup--**Hendrix**, bassist **Noel Redding** and drummer **Mitch Mitchell** in peak form at the famed Olympia Theater in Paris on October 9, 1967. This live recording documents **Hendrix's** triumphant return to Paris almost one year to the date of their 1966 showcase as a burgeoning support act for **Johnny Hallyday**. Now in place of Hallyday's



Jimi Hendrix

audience were more than 14,000 screaming **Jimi Hendrix Experience** fans. In his own inimitable fashion, **Hendrix** graciously acknowledged his audience for their early support. "Thank you very much for last year, for letting us play here," said Jimi before starting "The Wind Cries Mary." "Instead of booing us off the stage you gave us a chance, so thank you very much." For the first time, tracks from this Paris concert that were previously only available on **The Jimi Hendrix Experience box set** from 2000 (aka the purple box) are re-integrated with several other tracks recorded that night, making **Jimi Hendrix Experience: Paris 67** the most complete official release of the October 9, 1967 set to date. The band **Vandenberg** led by **Adrian Vandenberg**, has announced that **Mats Leven** will be joining the band as lead singer. The powerhouse vocalist is known for his work with **Yngwie Malmsteen**, **Candlemass** and tours with the **Trans-Siberian Orchestra**. Talking about **Mats** joining the band, **Adrian Vandenberg** exclaims, "To say I'm excited about working

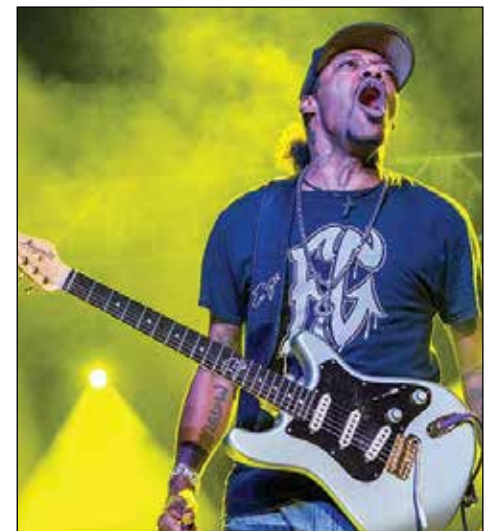
with **Mats Leven** would be an understatement. It's a huge privilege to work with a vocalist of Mats' world-class caliber, who's just as passionate about kick-ass rock and as motivated and dedicated as I am. A one-of-a-kind signature voice, commanding stage presence, very experienced but as far from running on automatic pilot as humanly possible and a great guy!" Mats says, "I'm thrilled to join **Vandenberg** and to be recording the new album. I've been a fan since the 1980s, and I'm honored to be sharing the stage with my Dutch amigos." Leven replaces **Ronnie Romero**. The band is already working on the follow-up to last year's acclaimed album **2020**. When asked about the new material, Adrian says, "Mats and I are working on our new songs for the next Vandenberg album as we speak. Straight in your face stadium rockers, layered epic tracks and, of course, a heart-wrenching signature rock ballad. After the amazing re-start with our Vandenberg **2020** album, we're more than ready to switch to an even higher gear with our upcoming one. We can't wait to hit the worldwide stages hard with this killer **Vandenberg** line-up." Along with **Leven**, the rhythm section for the 2021 line-up features bassist **Randy van der Elsen** and drummer **Koen Herfst**. Following a whirlwind year that saw them tour the US and earn accolades from press and fans alike, **The Georgia Thunderbolts** have finally released their debut full-length album, **Can We Get A Witness**, on Mascot Records/Mascot Label Group. "We put a lot of heart and soul into this album," the band said. "It's all about releasing a raw rock n' roll record that everyone around the world can relate to. We're hoping it brings a smile to everyone's face as big as our home state of Georgia, and makes you wanna get up and have a foot stomping good time, with **The Georgia Thunderbolts!**" **Paul Gilbert** and **The Players Club** announced the release of a new Christmas offering titled '**TWAS**. Gilbert's 17th solo album features a dozen recordings, two of which are original compositions. The global release date for digital and CD is November 26. The LP will follow on December 10. Gilbert shares, "Many will agree that in recent times, challenging events have been pouring down upon our heads like an Exploding Waterfall of Molasses. At least it sometimes feels like that to me. But while I was jamming Christmas songs with my friends, playing an assortment of red, green, and white Ibanez electric guitars, I felt like life was '**The Best**.' I hope that this music can put a smile on your face as well." The track listing features "Let It Snow! Let It Snow! Let It Snow!," "Frosty The Snowman," "Hark! The Herald Angels



Paul Gilbert

Sing," "The Christmas Song," "Rudolph the Red-Nosed Reindeer," "I Saw Three Ships," "Every Christmas Has Love" (original), "Three Strings For Christmas" (original), "Have Yourself a Merry Little Christmas," "We Wish You a Merry Christmas," "Silver Bells," and "Winter Wonderland." On the Japanese release of **TWAS**, there will be a bonus original track titled "Down the Chimney Blues." Gilbert formed a band of Portland, Oregon's finest jazz and blues musicians for these sessions. The players are **Dan Balmer** (guitar), **Clay Giberson** (keyboards), **Timmer Blakely** (bass), and **Jimi Bott** (drums). He reflects, "All brought supreme musical goodness to these arrangements and performances. They certainly steered me to make wiser musical choices than I would have made on my own. And as you will hear, my metal guitar instincts still breathe fire when they get the chance." The album was recorded in **Jimi Bott's** studio, who engineered and mixed the tracks. The approach was to record two songs every day, for six days, delivering the collected body of work. Gilbert shares, "All songs were recorded live, although I think Jimi snuck some cowbell overdubs in. If anything should be added to a live track, I believe cowbell is the right choice." Described as "one of the most innovative of their era," iconic Canadian artists **Martha and the Muffins** released their new album, **Marthology: In and Outtakes**, on November 5th. Groundbreaking from the very beginning, **Martha and the Muffins** stepped into the early rumblings of the punk / new wave / art pop scene in 1977. They were the first Canadian band to sign to a UK label, recording their debut record, **Metro**

Music, at England's The Manor Studio. They would go on to tour while receiving more than three decades of critical acclaim worldwide. Founding members **Martha Johnson** and **Mark Gane** revisited their steep archives recently, hand-selecting 12 rare or never-before-heard singles, B-sides, and unreleased songs for what has ultimately become **Marthology: In and Outtakes** — their eighth album, and first in 11 years. Spanning 35 years of recordings, the 12-track tome includes previously limited releases of "Summer Of Song," "Big Day," and "Do You Ever Wonder," as well as the 30th anniversary version of their JUNO-winning single, "Echo Beach." Heralded by **Carlos Santana** and **Billy Gibbons**, among others, Grammy-winning blues-rock guitarist **Micki Free** has announced a February 4, 2022, release date for his new album, **Turquoise Blue**, on the Dark Idol Music label. Free's mastery of tone is showcased on the disc's 13 originals, plus a scintillating cover of the **Dylan/Hendrix** classic, "All Along the Watchtower." Special guests on **Turquoise Blue** include Gary Clark Jr., Steve Stevens, Christone "Kingfish" Ingram and Cindy Blackman Santana. Free teased the album's release with his debut single, "Bye 2020," on November 12, featuring additional guitar pyrotechnics from long-time **Billy Idol** guitarist **Steve Stevens**. Check out Micki at www.mickifree.com. Blues guitarist **Eric Gales** takes his rightful place at the head of the blues-rock table as he announces his career-defining new album, **Crown**, out January 28th via Provogue Records/Mascot Label Group. Produced by **Joe Bonamassa** and **Josh Smith**, **Crown** finds Gales opening up like never before. Five years sober, creatively rejuvenated, and sagely insightful, the songs on **Crown** are



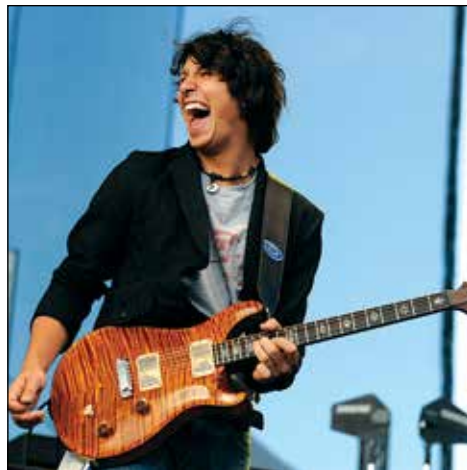
Eric Gales



Miki Free

delivered with clarity and feature Eric's personal experiences and hope for positive change. Southern Blues guitarist/singer **Reddog** announces the release of his new CD, **Booze, Blues and Southern Grooves**, coming February 4, 2022, on the Survival South Records label. A long-time fixture of the Atlanta blues scene in the 1980s and 1990s, **Reddog** has been based for many years in Pensacola, where he's been touring regularly throughout the region with his band. Atlanta, Georgia, was home for the band **Reddog and Friends** for many years. **Reddog** is a fiery guitarist, heavily influenced by Freddie King, Duane Allman and Otis Rush. Other band members included the late **Donnie McCormick** on drums/vocals, from the Capricorn Record band **Eric Quincy Tate**, and **Chris Long** on bass/vocals, who later went on to work with the talented guitarist/songwriter **Oliver Wood**. The media was supportive of Reddog's early recordings from the get-go. One reviewer wrote, "At his worst Reddog sounds like a pre-pop-star **Clapton** filtered through Southern sensibilities. At his best, he sounds purely like himself." Look him up at: <https://reddogandfriends.com>. Singer-songwriter-harmonica master Tim Gartland has just released his new book... "After 18 months of work, my lifetime of songwriting is now available on Amazon, in paperback and on Kindle. The book is designed to be easy to read, with lyrics and chord changes for players of all levels to perform. As always, all of my songs are available wherever you access music. Find the book at: www.timgartland.com. Gartland also announced a new album of original material scheduled to drop on March 18th, 2022. The best of the songs on that project are included in the songbook. With the release of his aptly-titled new album, **What Happens Next**, singer-songwriter-guitarist **Davy Knowles** boldly steps forward with timeless and cohesive songwriting, sleek production, and a lyrical, play-for-the-song guitar approach informed by soul, folk, rock and blues. Just as

influenced by The Black Keys, Fantastic Negrito, Gary Clark Jr., as it is Muddy Waters, Junior Kimbrough, and R.L. Burnside, **What Happens Next** is a cohesive body of work rather than a collection of disparate songs. "When it came time to record this album, it was all about supporting the songs as opposed to 'how quickly I can get to the guitar solo'," the Isle of Man-born, Chicago-based artist says laughing. "I'm not a purist, and the way for roots music to stay relevant is to adapt and progress." Produced by **Eric Corne** (John Mayall, Joe Walsh, Joe Bonamassa), **What Happens Next** offers a peaks-and-valleys album experience winding through brawny riffs, jazzy blues balladry, and vintage soul, before concluding with one of **Knowles'** most personal songs released to date. Throughout it all, his guitar playing is brilliantly understated, his rhythm work, deft and dynamic. **Knowles** says, "This album taught me about restraint in terms of guitar



Davy Knowles

playing. I had to reign it in to let the songs breathe, but I'm looking forward to re-imagining them and stretching out when we play live."

PASSING NOTES: Pat Martino's deep impact on guitarists worldwide may come as a surprise to non-musicians. Though widely appreciated by jazz listeners, his music never had the crossover reach of a Pat Metheny, Wes Montgomery or George Benson. However, one didn't have to travel far within the guitar community to find many who held him in the same regard as such esteemed six-string company. Martino died November 1, 2021, at his home in Philadelphia of chronic respiratory disorder. He was 77; Irish musician, composer and record producer **Paddy Moloney** died October 12, 2021. He was 83. Moloney co-founded and led the Irish musical group **The Chieftains** for more than 50 years, playing on all of their 44 albums; Lead singer **Jay Black** of **Jay & The Americans** died from pneumonia in Queens, New York on October 22, 2021. In a 2014 interview, Black implied that he might

have been suffering from the early stages of Alzheimer's disease, but was not officially diagnosed. At the time of his death, it was confirmed that he had dementia.

VIDEO PICKS OF THE MONTH: **The Harder They Fall**- When outlaw Nat Love [Jonathan Majors] discovers his enemy, Rufus Buck [Idris Elba] is being released from prison, he reunites his gang to seek revenge in this modern day Western. Stick around for this gritty Black actor led flick as well as an ending you won't see coming; **A Good Old Fashioned Orgy**- Eric Keppler [Jason Sudeikis] and his friends from high school days continue to have outrageous parties at his family vacation home in the Hamptons. When his father [Don Johnson] decides to sell the house, his slacker friend Mike [Tyler Labine] suggests getting the gang together for and end of summer, Labor Day Orgy. A harmless, funny, viewing distraction from Covid related BS; When an aging Meyer Lansky [Harvey Kietel] is investigated by the Feds, who suspect he has stashed away millions of dollars over half a century, the gangster reveals the untold truth about his life as the boss of the National Crime Syndicate to a writer [Sam Worthington] who will write his biography when he passes. Little known details are revealed in this hip biopic; **Little Italy**- A young couple [Emma Roberts & Hayden Christensen] must navigate a lifelong romance, amidst a war between their families' competing pizza restaurants. A sweet movie; **Wrong Place, Wrong Time**- A team of mercenaries plot to steal 14 billion dollars but when they're double-crossed, they find refuge in the middle of nowhere with a mysterious family. They soon discover that the man of the house is a vampire and they must fight to survive; **Wolves**- Forced to hit the road after the murder of his parents, Cayden Richards [Lucas Till] wanders, lost, without purpose, until he meets a crazy man named Wild Joe. Joe sends him to the remote town of Lupine Ridge to hunt down the truths of his history. A well scripted and produced film of lycan terror; **The Dark Valley**- When an American stranger shows up in their tiny Alpine town, the townsmen conspire to find out why he's there and run him out of town (before killing him). Unfortunately, things go horribly wrong for them in this well done German movie; **New Amsterdam-Season 4**- Hands down, this is the best hospital/medical docu-drama on television. They manage to seamlessly weave in contemporay situations that appear ridiculous when looked at them in another perspective. You have to give this show a look. Well now friends, family, players and groupies, that's a wrap for this issue. Until next month, stay happy, healthy & safe and don't forget to *make, listen & support beautiful music*. **HAPPY BIRTHDAY SAGITTARIUS, YOU ARCHER YOU**. Happy 23rd Birthday to my son, Grayson. Thanks for reading.

--Compiled by Brian O.

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Rewind: Eric Johnson - April 2011

Eric Johnson is arguably the most innovative guitar player to come along in the last two decades. His groundbreaking work on his second CD, [Ah Via Musicom](#), in 1990, set a new precedence for technicality, taste and tone. Since then he continues to forge new paths on the guitar while trying to stay commercially grounded. I spoke with Eric one early afternoon in February [2011] and he talked about the making of his latest offering, [Up Close](#)...

METRONOME: It's been 20 years since we last spoke. We talked after you had just released [Ah Via Musicom](#)...

Eric Johnson: It's amazing how time flies.

METRONOME: Was there a defining moment as a kid that made you want to be a guitar player?

When I was about four years old, there was a man working for my parents. He was doing some electrical work in the backyard. When he was finished, he got his guitar out and started jamming outside and playing the electric guitar through a little amp. He was playing all this old blues stuff... I was probably four or five years old. I remember going, God, what a sound. I had never heard that before. It was amazing.

METRONOME: Did you pick up the guitar soon after that?

No, not until I was eleven. My brother had some kids come over and they set up and played. A friend of his had a band and they practiced over at my house when I was ten. I heard a whole band rocking out and said, This is great! By the time I was eleven, I talked my dad in to getting me an electric guitar.

METRONOME: Tell me about your first band The Electromagnets. You guys were pretty popular. Was the music all instrumental?

Yeah, pretty much. We fiddled around with vocals a little bit, but it was mostly instrumental.

METRONOME: How long did that band last?

Three years.

METRONOME: Did you put a trio together after that?

Yeah.

METRONOME: Would you consider that time your formal launching as a solo performer?

Aaha, about 1976. I did my first solo gig, but I really didn't get going on stuff until about 1977.

METRONOME: How did you hook up with artists like Cat Stevens, Christopher Cross and those folks?

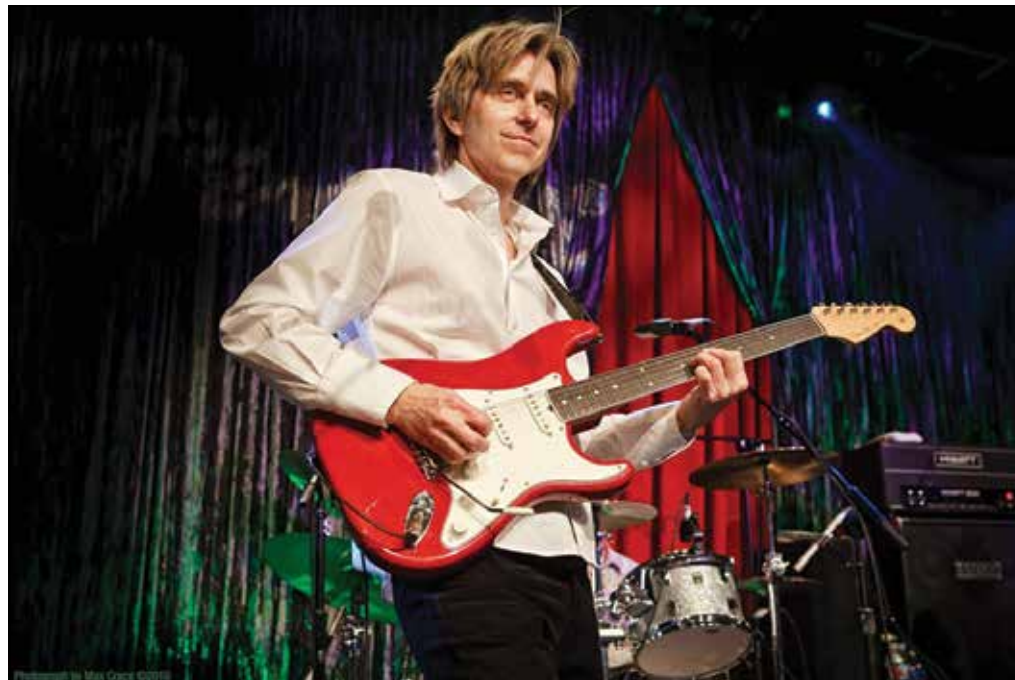
I did an Electromagnet video from Atlanta. We did a TBS TV show, something like Soundstage. Matt Weiss, a guy in New York, used to work with Lenny White, Stanley Clarke, John McLaughlin, James Taylor and Cat Stevens. He called me one day and said he saw the show and said, "I want you to come to New York and try to put a band together." I was super excited so I went to New York to live for a while. While I was there I met a lot of the people he worked with; one of who was Cat Stevens. He asked me to do a recording with him.

METRONOME: What album did you play on for Cat?

It's called [Back To Earth](#). I played electric guitar.

METRONOME: Your new album, [Up Close](#), is excellent. It's loose and fun sounding. You were quoted as saying that you tried not to think so much about the recording process this time around. Did that make it more fun for you?

It did you know. That's a really good way of putting it... loose and fun. At the end of the day, I think that's what's important. To make a record that's fun to listen to. It's really that simple. Honestly, for a lot of my records, I didn't think about that enough. I thought so much about, is everything just right, that I forgot to think about, does this feel like something you want to listen to over and over again? Does it feel fun? Does it have joy? Does it have what it takes for someone to take 40 minutes



of their time to listen to? I think you can make a record that's grammatically correct, but if it's not fun to listen to, what's the point? I had tendencies to do that, so I've been trying to adjust that.

METRONOME: Has it been hard to let go of the reigns?

I don't think it's that hard to do. It's just putting that in to the recipe. It's adding an extremely important ingredient too precious to not be in the recipe. It's too hard to do, there's just more to it than that. Basically, if you're going to put that in there and put prominence on it, you have to adjust some of your perspective of how you make a record, or maybe even how you make music.

A lot of times when I get in the studio, I get real stiff and clinical... it's such an austere place to record, especially electric guitar. It doesn't sound the same and it's kind of dead. You're in a petri dish and you're trying to get that vibe like you're on stage. At that point, there are multiple voices for what avenue you're going to take. Are you going to blow through it until something happens or are you going to try to take the avenues I've taken in the past which is to get real methodical about it.

That's one way to work through that situation, but I don't think it really is the best way to do it. I think I finally got to the point where I realized, Know what? There needs to be something more here. I think it was partly a personal epiphany, but I think a lot of it was from constructive criticism from other people that said stuff to me, and I went, What are they talking about? Then I started thinking, I think they have a point.

METRONOME: When we originally talked about making [Ah Via Musicom](#), you were very critical then about everything down to the guitar cables that you used, however, [Ah Via Musicom](#) still had that playfulness that you seemed to display on [Up Close](#).

Jonny Lang?

Doing the Hendrix tour. I've done shows with him before, but I got to know him better on the Hendrix tours.

METRONOME: Playing those shows must be a lot of fun?

They really are.

METRONOME: Was Jimi one of your early idols?

Yeah, definitely.

METRONOME: Do you bump in to Jimmie Vaughan down in Texas?

Every once in a while. Not too often, but I see him in the music stores or run in to him in a club.

METRONOME: How did you invite him on the album with you?

I actually cut that blues song, "Texas," written by Buddy Miles and Mike Bloomfield, with the whole trio live. We were fooling around and it ended up being a nice track. A short time after that, I went to sit in with Steve Miller when he was playing in Austin and we played the last half of the show together. Jimmie was sitting in with him too, so at the end of the night, I invited them both to come over and play a solo and sing over this live blues track.

METRONOME: How long did it take you to record [Up Close](#)?

Off and on, a couple of years.

METRONOME: Do you do the recordings yourself at your home studio?

Yeah. I have a studio I started building about fifteen years ago. We have it all fixed up and I have an engineer that I work with.

METRONOME: How did you get Malford Milligan to sing on your project?

He's been around Austin for quite some time. I met Malford when he was doing Storyville. I've always been a fan of his vocals. I did a live blues rock thing called Alien Love Child and he came out and sang a couple of songs when we cut that album live at Antone's.

METRONOME: He's a great singer.

He really is. He has that special thing.

METRONOME: When all these guys came in, did you feel that they captured the vibe you were looking for?

Yeah, pretty much. You know how somebody plays or sings before they walk in to the studio and you try to think, that would work for this, but sometimes it's something real different than the way you were originally taking it, which actually can be great. For example "Brilliant Room," I did a vocal on that and it was okay, but it wasn't exploding with personality. That's when I thought, Why don't we bring Malford in. I knew how Malford sang, but it was like, Wow, that's kind of a different type of vocal sound for that pop song, but it worked because it exuded more personality.

METRONOME: How did you meet Sonny Landreth and did you have him in mind for the track, "Your Book?"

I met Sonny a long time ago. We've kinda stayed in contact over the years. He's a really nice guy. I love the way he plays. I'm a big fan of his playing. He asked me to play on one of his records about a year and a half ago and I did the track. "Your Book" was a song I wrote when my dad passed away. It

Right. I think I'm trying to get back to more of that. I'm trying to take a hard look at what attributes I let fall by the wayside that I need to preserve, and what attributes and things I've picked up along the way that I've become so attached to that don't serve me as well, and let those go. It's a selection process. Redefining your perspective of what you do to try to see the big picture, whether it's with other people's help or other people's suggestions, and your own responsible, honest look at what you do. You can then create a better perspective and then you're able to see clearer what serves you and what doesn't.

METRONOME: You moved back to doing more vocal songs on [Up Close](#), and you enlisted a group of Texan friends to join you. When you wrote these songs, did you have particular vocalists in mind?

No, not really. Talking to Steve [Miller] when we were touring together, he said, "If you ever want me to sing on a record, let me know." He's been doing a lot of blues stuff lately like the new blues album he just released. It just happened off the cuff.

METRONOME: How did you hook up with

was something that Sonny really resonated with because his dad had passed away too. I thought it was a nice symmetry to have him play on this song about our fathers.

METRONOME: Can you tell me about how you developed your sweeping arpeggio technique?

I developed it through listening to different kinds of instruments and players. Chet Atkins did that and Les Paul did it in his own way. Django Reinhardt did it in his own way and there's a lot of rock guitarists that do it. Violin players do it too. You hear it inherently in piano music which I like to listen to. It's kinda like stealing stuff from all over and from different people.

METRONOME: When did you start doing the Guitar Masters acoustic tours with Andy [McKee] and Peppino [D'Agostino]?

We did the first run in October 2010 on the East coast. The second leg was in January out in California and Texas. It was a lot of fun. It's demanding for me because I have to rethink the way I play acoustic. There's a lot of fingerpicking with the right hand.

It's great playing with those guys because they're really both fine players and we have a lot of fun just hanging out.

METRONOME: The acoustic and the electric guitar are really two different animals aren't they?

They really are especially solo acoustic guitar because you have to give a rendition of the whole musical event on just one instrument.

METRONOME: What players do you draw from when playing acoustic guitar?

Definitely Merle Travis, Chet Atkins and Jerry Reed and then folk-wise Joni Mitchell, James Taylor, Paul Simon and Bert Jansch.

METRONOME: What kind of acoustic guitar

do you play?

I have a Martin. It's a signature series Martin limited edition. We did only 95 of them.

METRONOME: There's controversy about how you were discovered by Warner Bros. records. Rumor has it that Prince told Warner Bros. about you. Others say Christopher Cross. How did Warner discover you?

Originally, Warner Bros. found out about me through Christopher Cross because I played on "Minstrel Gigolo," a song on his record. He put in a good word for me to Warner Bros. There are certain people that believe that someone else did all that work, but the real truth is that it's Christopher Cross and the other person that was involved in my business. After that, I had been doing a lot of demos for Warner. They hadn't signed me yet, but they were doing an artist development deal with me and having me get together with a lot of different producers.

About a year after that, supposedly Prince saw Austin City Limits the first time I did the show and suggested that they work with me. I've never talked to Prince about that. I've never substantiated that story. I heard that it was true, but I don't know for sure. I do know that after I did Austin City Limits, very, very quickly Warner Bros. accelerated things and got the ball rolling with me.

METRONOME: Did you know Prince back then?

I've never met Prince. I assume that it's not true only because I don't know for sure that it is true. I think it was actually Paul McCartney and not Prince that made it happen (only kidding!).

METRONOME: Have you toured for Up Close yet?

No. I've only done Hendrix tours and the Guitar Masters tours. The record came out in December, but I haven't done any touring off that yet.

METRONOME: Are you gearing up for a spring/summer tour as we speak?

We're looking at it right now. Late spring or early summer.

METRONOME: How has sales been for you?

Actually, not bad so far. It's doing okay for a starter thing. Nowadays though, really good is different from what really good was twenty years ago.

METRONOME: How do you feel about the music business today?

It's really hard to say what will happen. I think the fact that anybody and everybody can be involved in it is both good and bad. In the big picture I think it's good. It gives people an opportunity with YouTube and other outlets a more immediate opportunity to have a career. That's more of a fair business than certain select energies being able to control things. The down side is I don't know if it's going to promote the unique and really talented people to be able to support them in a way financially or career-wise. It could dilute that special talent.

METRONOME: When you go out on the road, will you go out as a trio?

I'm thinking this time about not doing that. I'm thinking about something a little different. I'm probably going to put a whole new band together.

METRONOME: How will you recreate your vocal songs live?

I'll sing part of the songs, but that's one thing that I'd like to look at in putting a band together where there's someone else that sings some of the songs.

METRONOME: Would you bring Malford [Milligan] on the road with you?

That's a thought. I'm not sure what to do about that whole thing yet.

METRONOME: Tell me about the song "Fat Daddy." What's that tune about?

That's a riff that I've had for a few years. It's a Jan Hammer type riff. I had finished the record and felt like I needed a rocking instrumental piece to balance out the record with energy. I went in and cut that one pretty quickly.

METRONOME: What's "Traverse" about?

There are three real short pieces on the record that are segue intercuts. All three of those are actually one piece of music. It's all improvised. Nothing was planned. I just turned on the recorder and ended up with those three pieces.

METRONOME: What are the other tracks?

The first would be "Awaken," then "Traverse" and then "The Sea and The Mountain."

METRONOME: Was the track "Texas" going to be an instrumental before you asked Steve Miller to sing on it?

Yeah. One night we were just having fun and cut that blues tune. After we recorded, I was thinking of what I could do to have someone sing on it. That's when Steve came to mind. I called him up and he happened to be in town.

METRONOME: Was Jonny Lang in your mind when you wrote "Austin?"

Not originally. I had cut the song and Jonny was playing in town. I went down and sat in with him at his show and asked him if he wanted to come by the studio. He just happened to have a day off the next day and he was going to be in Austin anyhow. He came by the studio and recorded the vocal.

METRONOME: You were born in 1954 right?

Right.

METRONOME: You still look like a kid. How do you do it!? Give me your secret.

(laughing) I don't know. I take a shower with motor oil and grease. I just try to take care of myself I guess.

-- Brian M. Owens

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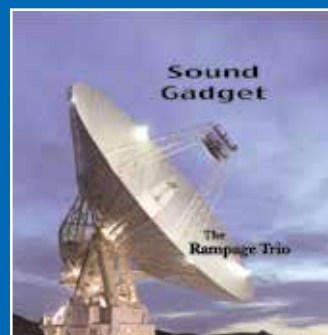
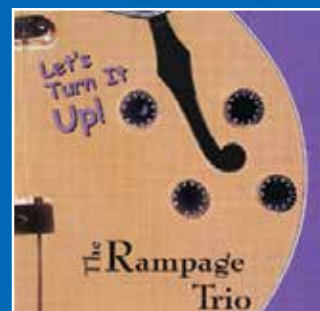
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