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METRONOME

June 2015

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The Inebriations



Paul Tait



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Metro-Scene

ATWOOD'S TAVERN **Cambridge, MA.** **(617) 864-2792**

6/1- Bluegrass Mondays featuring Sean Staples, Eric Royer, Dave Westner & Jimmy Ryan
6/2- Johnny Fury Band
6/4- Lyle Brewer CD Release
6/5- Tim Gearan Band
6/6- Roy Sludge Trio feat. Duke Levine & Johnny Sciascia
4:00 pm; Vapors Of Morphine 10:00 pm
6/7- "Dadrock" w/ Lyle Brewer, Jef Charland, Mike Piehl
4:00 pm; Patrick Sweany 10:00 pm
6/8- Bluegrass Mondays
6/10- Hip Hatchet, Cowboy & Lady
6/12- Tim Gearan Band
6/13- Jon Dee Graham 4:00 pm; Vapors of Either: Jeremy Lyons, Jerome Deupree, Russ Gershon 10:00 pm
6/14- "Dadrock" w/ Lyle Brewer, Jef Charland, Mike Piehl
4:00 pm; John Moreland 10:00 pm
6/15- Bluegrass Mondays
6/16- Andrew Combs Band
6/19- Tim Gearan Band
6/20- Vapors Of Morphine
6/21- "Dadrock" w/ Lyle Brewer, Jef Charland, Mike Piehl
4:00 pm; Carson McHone Band, Dan Webb 10:00 pm
6/22- Dave Westner & Jimmy Ryan
6/26- Tim Gearan Band
6/27- Vapors Of Morphine
6/28- "Dadrock" w/ Lyle Brewer, Jef Charland, Mike Piehl
4:00 pm; Sam Pace & The Gilded Grit 10:00 pm
6/29- Bluegrass Mondays

BACK PAGE **Lowell, MA.** **(978) 455-4418**

6/3- Steve Clements Famous Open Mic
6/5- Brickyard Blues
6/6- Alison Keslow
6/10- Steve Clements Famous Open Mic
6/12- Chris Fitz
6/13- Willie J. Laws Band
6/17- Steve Clements Famous Open Mic
6/19- Throwdown Band
6/20- Bryan Pero
6/24- Steve Clements Famous Open Mic
6/26- Four Legged Faithful
6/27- Hal Holiday and the Tones

BERKLEE PERFORMANCE CENTER **Boston, MA.** **(617) 747-2261**

6/5- Passing the Mic 5
6/7- A Tribute to R. D. Burman: Aa Dekhen Zara
6/9- Fito Páez: Solo Al Piano
6/10- Concert for the Ukrainian People
6/11- Ivy Street School Extravaganza
6/12- New England Conservatory Youth Symphony with the Cincinnati Junior Strings
6/28- An Evening with Madeleine Peyroux

BLUE HILLS BANK PAVILION **Boston, MA.** **(617) 728-1600**

6/10- Florence and The Machine
6/13- Lindsey Stirling
6/17- Widespread Panic
6/18- Third Eye Blind; Dashboard Confessional
6/19- Gogol Bordello; Flogging Molly
6/27- Ingrid Michaelson
6/29- Barenaked Ladies; Violent Femmes; Colin Hay

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

6/4- Moondance: The Ultimate Van Morrison Tribute Concert
6/13- The Stompers; Populace
6/26- 92.5 The River presents The Weight performing the music of The Band

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

6/1- Holly Herndon
6/2- Unknown Mortal Orchestra
6/3- Rich Robinson of the Black Crowes; Dave O'Grady
6/5- Hollywood Ending
6/7- The Do; goodbyemotel
6/9- Alvvays
6/11- Opiuo Band

6/12- Hillary Reynolds Band; As the Sparrow; Studio Two - Beatles Tribute; Damn Tall Buildings
6/13- Boston Tribute To Alex Chilton: Jody Stephens (Original Big Star Drummer) Holly George Warren (Author of Alex Chilton Biography. She will read passages from the book) Sister Lovers (Big Star Tribute Band)Special Guest Vocalists: Will Dailey Ruby Rose Fox Dennis Brennan Susan Cattaneo Bonnie Hayes Christian McNeil Jenee Halstead
6/14- Metal Sucks Presents: TAAKE and WOLVHAMMER
6/16- The Griswolds; Urban Cone
6/17- Bowling For Soup; The Dollyrots
6/18- From Autumn To Ashes; Hawthorne Heights; Sleepwave; Extinction A.D.
6/19- Phox; Mechanical River
6/20- The Helio Sequence
6/21- Jeremy Loops
6/24- The Adolescents; The Weirdos; Laughing Stock
6/25- Freshlyground
6/26- Turquoise Jeep; CMB; Solo Sexx; Oxymorrons; Flynt Flossy; Whatchyamacallit; Yung Humma; Pretty Raheem
6/27- The Damnwells
6/29- Cibo Matto
6/30- Russell Howard

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

6/4- Quinn Sullivan
6/5- Lisa Loeb
6/6- Selwyn Birchwood
6/12- Joan Osborne: The Love & Hate Tour
6/13- Eric Liljequist, Dean Adrien and Steve Abdu (Ballroom); Bill Kirchen & Too Much Fun w/ Special Guest Commander Cody (Sawtelle)
6/19- Sleepy LaBeef
6/20- Marty Nestor & The BlackJacks special live CD event
6/21- Janiva Magness Band
6/25- Los Lobos
6/26- No Static: Tribute to Steely Dan
6/28- Mason Jennings

CHURCH **Boston, MA.** **(617) 545-1920**

6/2- Turbine (residency); The Erl Sessions
6/3- Bearly Dead - A Tribute To The Grateful Dead
6/5- The Linguistic Civilians; Merrimack Delta Dub Set
6/9- Turbine (Residency)
6/10- Bearly Dead - A Tribute To The Grateful Dead
6/12- Duppy Conquerors
6/16- Turbine (residency)
6/17- Bearly Dead - A Tribute To The Grateful Dead
6/19- Boom Bap Heroes Beat Festival- Black Milk
6/20- Trippin' The Stone; Pop Gun; Dressed For The Occasion; Versa Mynor; The Swerve
6/23- Turbine (residency); Stuart's Giant
6/24- Bearly Dead - A Tribute To The Grateful Dead
6/25- Biscuits and Gravy; Young Pandas
6/26- thermonology; Flows Authentic
6/30- Turbine (residency)

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

6/5- Forever Young
6/6- Dana Fuchs Duo

6/12- Matt Schofield
6/13- Love Dogs
6/19- George McCann Band
6/20- Frank Potenza Quartet
6/26- Les Dudek
6/27- Knickerbocker All Stars

GREAT SCOTT'S **Allston, MA.** **(617) 566-9014**

6/1-Dreamers; Gringo Star; Shantih Shantih
6/2- Eternal Summers
6/3- Iron Reagan; Angel Du\$t; Noisem
6/5- Crocodiles; Shark Week; Salem Wolves
6/7- BC Camplight
6/8- Kate Tempest
6/9- The Holydrug Couple
6/11- Shamir
6/12- Anderson Comedy Group; Until The Ribbon Breaks
6/13- Drengé
6/14- Truth Serum; Dr. Sketchy's
6/15- Great Good Fine OK
6/16- White Lung; Obliterations
6/17- Local H; ÆGES
6/18- Tim Kinsella
6/19- Anderson Comedy Group; Nneka
6/20- Voodoo Glow Skulls; Mephiskapheles; Slow Children; Burning Streets
6/21- Liturgy
6/22- Mother Mother; Ryan Jackson Troika
6/23- Jessica Pratt; Ryley Walker
6/24- Sugar & The Hi-Lows
6/25- Torres
6/26- Royal Thunder; Wild Throne; Anderson Comedy Group
6/28- San Cisco; The Prettiots
6/30- PINS; Beverly

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

6/3- Little dragon and Odesza; Sosupersam (soulection)
6/4- Hot Chip
6/5- Anika Scribbling; Conor Oberst
6/6- Michael Franti & Spearhead; Cal Kehoe
6/10- Juicy J
6/18- Spoon
6/19- Deorro featuring Dirty Audio, Zoofunktion & Jez
6/23- Flume
6/24- Everclear; Toadies, Fuel; American hi-fi
6/25- Awolnation

IRON HORSE MUSIC HALL **Northampton, MA.** **(413) 584-0610**

6/2- Streets of Laredo
6/3- Della Mae
6/4- The Savoy Family Cajun Band; Prima Donna, Honah Lee
6/5- Gypsy Layne Burlesque & Cabaret
6/6- Garland Jeffreys; Brook Batteau; The Alchemystics album release
6/10- David Rosenthal
6/11- Glen David Andrews; Free Range Cats
6/12- Debbie Davies Band
6/13- The Deadly Nightshade; The Humble Patients; Rustic Radio

6/14- Songs Linda Taught Us: Linda Ronstadt Tribute
6/16- HoneyHoney; Sonya Kitchell
6/17- Kalyde featuring Naia Kete, Rebelle
6/18- The Elders
6/19- Tuck and Patti; Shun Ng; Turquoise Jeep featuring Flynt Flossy, Yung Humma, Pretty Raheem, & Whatchamacallit? Oxymorrons, Storm Team
6/20- Miss Tess and the Talkbacks
6/21- Girls, Guns, and Glory; Dogs of War
6/22- Sara Gazarek; The New West Guitar Group; Juke Joint Jazz
6/23- Todd Snider; John Craigie
6/24- Butch Hancock of The Flatlanders with special guest Rory Hancock
6/25- Sleepy Man; Seth Newton; The Attic Ends
6/26 & 27- Stephen Kellogg's 5th Annual SK Family BBQ
6/28- Lee Roy Parnell

JOHNNY D'S **Somerville, MA.** **(617) 776-2004**

6/3- The Black Lillies; Megan Jean & the KFB
6/4- Samantha Fish; The Blind Spots
6/5- Dayna Kurtz; Joe Firstman; The Quins
6/6- The Fools; Emperor Norton's Stationary Band CD party; The Primate Fiasco
6/7- Open Blues Jam! featuring Dr Grant & The Medical Marijuana Band
6/11- Chick Singer Night
6/12- Amy Black Album Release and Farewell Boston Show; Booty Vortex
6/13- Amy Black Album Release; Liz Frame & The Kickers
6/14- Open Blues Jam! featuring Dr Grant & The Medical Marijuana Band
6/17- Men Without Hats PLUS Party Bois / Telelectrix
6/18- Cameron Esposito
6/19- Caravan of Thieves CD release; Miss Tess & The Talkbacks; The Wiles
6/20- Sleepy La Beef's 80th Birthday celebration; Roy Sludge; Andrea Gillis & Marc Pinansky
6/21- Open Blues Jam! featuring Dr Grant & The Medical Marijuana Band
6/23- The Quebe Sisters
6/25- Lee Ann Womack
6/27- Lee Roy Parnell (Acoustic Duo Show)
6/28- Open Blues Jam! featuring Dr Grant & The Medical Marijuana Band
6/30- WERS Discovery Show: Novalima CD release

MAIN STREETS MARKET & CAFE **Concord, MA.** **(978) 369-9948**

6/1- Ellen Schmidt's Open Mic
6/2- Bruce Marshall's Open Mic
6/3- Cosy Sheridan, Charlie Koch, Seth Connelly, Eric Kilburn
6/4- The Unstable Elements with Jackie Damsky
6/5- Live Wire Boston
6/6- BJ Magoon and Driving Sideways
6/8- Bruce Marshall and Dan White
6/9- Bruce Marshall's Open Mic
6/10- PaulBeck, Leslie Bryant, Judith Christiansen, Tom Hanlon
6/11- Juliet and the Lonesome Romeos
6/12- Town Meeting
6/13- The Butler Frogs
6/15- Bonnie Bewick Brown and Friends
6/16- Bruce Marshall's Open Mic
6/17- Hatrack GallagherTrio
6/18- Howie Rashba, Woody Carpinella,Hatrack Gallagher, Ellen Schmidt and guests Aidan Pavao and Julian Grabarel
6/19- Bill McGoldrick Duo
6/20- The Rampage Trio
6/22- Bruce Marshall and Dan White
6/2- Bruce Marshall's Open Mic
6/24- The Kelly Girls
6/25- Steve Sadler and Jamie Walker
6/26- Workingman's Band featuring Tom Yaters
6/27- The Biscuit Rollers
6/29- Eric Kilburn
6/30- Bruce Marshall's Open Mic

THE PALLADIUM **Worcester, MA.** **(508) 797-9696**

6/6- Aborted; Fit For An Autopsy; Archspire, Entheos, Dark Sermon, Gamohra, Forest Of Remorse, In Depths and Tides, Begat The Nephilim
6/7- DIGIFEST- Jack & Jack, Trevor Moran, Aaron Carpenter, Sam Pottorff, Dylan Dauzat, Luke Korns, Twaimz, Daniel Skye, Jeffery Miller, Alex Ernst, Forever In Your Mind, Exclamation Point, Alex From Target, Lauren Giraldo, Bruh Its Zach, Grant Landis, Lindsay Demeola, Carter Reynolds, Ry Doon, and more
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Round 2- Ben Cote Band, Shane Slaughter, Holland Road,
Arethusa, Halfway Home, Without Warning, The Floor's
Embrace, With Hearts of Glass, Shore City, Distinctions,
Sayings, Ten Cents Short, Theatres, Patient Patient
6/25- Darkest Hour - 20th Anniversary Tour performing
Undoing Ruin in its entirety; Dead To Fall; Carnivora; Death
Rattle; Pathogenic; The Game
6/26- Crowbar; Battlecross; Lord Dying; Handsome
Bastards; It Destroys And Kills

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6/1- Lil Dicky; Probcause
6/4- Chronixx and the Zincfence Redemption
6/5- A-Trak; Araabmuzik; Ape Drums
6/6- Jedi Mind Tricks; Moe Pope; Rite Hook
6/8- Femi Kuti & the Positive Force
6/12- Best Coast; Bully
6/13- Paul Weller; Hannah Cohen
6/15 & 16- Bad Religion
6/20- Tori Kelly - Where I Belong Tour
6/24- Real Estate
6/26- Jon Bellion
6/27- Melvins; Le Butcherettes

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6/20- RealFest- Music & food outdoors 11-6pm

THE REGATTABAR @ The Charles Hotel
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(617) 492-2327

6/3- Albare
6/4- MRF; Lisa Bello & Justin Waithe
6/5- Larry Goldings; Peter Bernstein; Bill Stewart
6/6- Medici Musica: Rubens de La Corte
6/9- Joelle Lurie
6/10- Django A Go-Go Festival ft. Stephane Wrembel
6/12- Leftover Cuties
6/13- Lee Konitz Quartet
6/16- Petros Klampanis
6/17- Juancho Herrera CD Release
6/18- Medici Musica: Juan Perez Rodriguez
6/19- New West Guitar Group Ft. Sara Gazarek
6/20- Bill Charlap Trio
6/23- Duchess
6/27- Oz Noy Trio featuring Jerry Zee & Rocky Bryant

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6/4- Ronnie Earl & The Broadcasters
6/5- James Cotton
6/6- Suede featuring Freddie Boyle, Rich Hill, Steve Langone
6/10- Marissa Licata with special guest James Montgomery
6/11- Renee Porcella with Pamela Hines, Dick Van Wormer
and Miki Matsuki
6/12 & 13- The Rippingtons
6/17- Joyce Moreno
6/18- Benny Green Trio
6/19- The Django Festival Allstars
6/25- Eldar Djangirov
6/26- Johnny A.

TOBY KEITH'S BAR & GRILL
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6/4- Big Hix
6/5- The Grand Central

6/6- Walking the Line
6/11 & 12- Thirty 6 Red
6/13- Dalton and the Sheriffs
6/18- Shotgun Still
6/19- Southern City
6/20- Chad Burdick
6/25- Darren Bessette
6/26- Black Diamond
6/27- Branded

T.T. The BEAR'S
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6/2- Stone Creatures; Mundo's Crazy Circus; Hoochie
Coochie Men; Apollo Blue
6/5- The Big Lonesome; Vary Lumar; Jason Anderson Band;
The Fatal Flaw
6/6- US Air Guitar Championships - Boston Qualifier
6/7- The Very Best
6/8- Roses; The VeeVees
6/9- Flight of Fire; Chaser Eight; Blindspot; DeathBy Bill;
Rachel Alix
6/10- Mos Generator; Wounded Giant; Magic Circle;
Worshipper
6/11- Here We Just Dream; Undersea; Aero; Fine Animal
6/14- Houseguests; Anjimile; Pulitzer Prize Fighter; The
Michael Character
6/15- I/O; Hawking; Sports.; Shakusy
6/16- Florio; Skyes; Pale Hands
6/17- The Interlopers; Jive McFly; Bron Don; Andrew Tufano
6/18- Son Real
6/21- Best Bet; Royal Street; Marina City; We Built The
Moon; Sic Vita
6/23- Random aka Mega Ran vs Brentalfloss
6/24- Powerslut; My Own Worst Enemy; Uranium Daughters;
Maximum Hackman
6/26- Await Rescue; The Under; Cortez Record Release;
Das Muerte
6/27- Continental; Absinthe Rose; The Charms

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

6/2 & 3- "Weird Al" Yankovic
6/4- Dark Star Orchestra
6/5- Boston Pride presents a Conversation with Pussy Riot
6/6- The Fab Faux: Meet (With) The Beatles
6/7- Buddy Guy
6/11- Shawn Colvin & Marc Cohn
6/12- David Bromberg Band
6/13- Fortune Feimster
6/14- Trainwreck Comedy Tour- Amy Schumer & Friends
6/17- T.j. Miller
6/18 & 19- The truTV Impractical Jokers "Where's Larry?"
Tour Starring The Tenderloins
6/20- Richard Thompson Trio
6/22- Stuff You Should Know
6/25- Keb Mo
6/26- The Weepies
6/27- Kidz Bop

XFINITY CENTER
Mansfield, MA.
(508) 205-0922

6/6- Summer Jam 2015
6/8- Mumford & Sons
6/9- Lana Del Rey
6/12- Tim McGraw; Billy Currington; Chase Bryant
6/13- Dave Matthews Band
6/14- Fall Out Boy; Wiz Khalifa
6/20- Train
6/25- Kid Rock
6/27- Dierks Bentley

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The Inebriations

by Brian M. Owens

What started out as a virtual one man show has blossomed in to a burgeoning roots rock fest. The Inebriations are the kind of outfit you'll hear playing in a seedy barroom in the baddest part of town, but they're also the kind of group you'll remember distinctly for their energy, enthusiasm and musical prowess. I spoke with founding member Dave Yuknat and he outlined how The Inebriations have become far more than just a dream and where they plan on steering the ship...

METRONOME: How long have The Inebriations been together?

Dave Yuknat: Let's call it two or three years. It started out with me doing demos in my basement then I started looking around for some bandmates. For a while we didn't have a drummer, so it was myself and "Dark" Mark White and another guitar player. When it first started out it was just one guy and some demos shooting them out to the world.

METRONOME: Was it solo acoustic stuff?

There was some electric on it, but it was mostly acoustic instruments. The first batch of demos I put out as The Inebriations had a lot of mandolin, banjo and acoustic guitars on it with me playing a vintage marching drum. It was interesting stuff. Then it grew.

METRONOME: Did you release it as a CD?

I never put out a CD. I would just put it out online. I called it the Demo EP. There are 5 or so songs on it. I got a little bit of press locally from it, but it really helped me decide what to do.

I had always been a bass player in different bands, but I really didn't discover my voice until I was about 40 years old (laughs). That's late in life to discover... I think I could front the band.

METRONOME: You must have been playing guitar along the way too?

Definitely. I would play anything you put

in my hands. I know the same five chords on every instrument (laughs). That's all you need to make noise and that's what I love to do.

METRONOME: When did your drummer come along?

I want to say about two years ago.

METRONOME: In the early days, did you go under your name or were you using The Inebriations name?

Back in the 1990s I was in a band called Notary Public and we made a run of it. We played everywhere. Then I hung it up for a while. I played bass with the Chris Canty Band for many years. He is a great singer-songwriter. I was childhood friends with the guitar player who played with him named Brian Sargent.

kicking around town. He plays in a band called Vice Grips. He shares that band with Jamie Walker from The Swinging Steaks. He's been playing forever and he's a phenomenal drummer. Once we got him interested, the thing just took off. A lot of times that the two of us spend together is like the Stones; you get the rhythm guitar and the drums. Once you lock those things together, things really fall in to place. So all the work we did together really made it feel like we were legit. That was the turning point. Once Rick and I locked in together, we made a real tight bond. "Dark" Mark is so good he could just come in and nail it. It's been a great partnership.

METRONOME: Are you guys a trio

METRONOME: Was it hard to make the transition as a four piece to a trio and then back to a four piece?

Bringing anyone in you have to get that person up to speed as far as the set and get them comfortable. It's fun because for the rest of us it's really good to hear that new dynamic in all the songs. David will play a song and think he stepped all over it, but what we heard was amazing. It's going great and we're really receptive to hearing the new sounds. He's a quick study and a fantastic player, so we're having a lot of fun with it. It's not really a chore. The only chore is getting four schedules to line up.

METRONOME: You played a lot of slide guitar on your new CD, Whiskey Wanderlust. Will you continue on in that vein and have a dual guitar thing going like the Allman Brothers Band?

I wish I could play Derek's [Trucks] stuff (laughs). I think you'll hear less slide. I think David will pick up some of the slide parts that are on that record. It was a moment in time when I had this lap steel and I was loving the sounds I was getting out of it. I thought it added an awful lot because it was just me recording the parts. I didn't mean to define the band as a roots rock band with a steel component, but it turned out that way and I'm really happy with it. If you see us live going

forward, if you're expecting to hear that, you're not going to hear as much of it.

METRONOME: I thought the slide worked perfectly for the material you were playing. I was just wondering if you were going to explore that more.

I would like to hear it because it worked so well especially on the songs you heard it on, but I don't know. That was added on. I had the tracks and they needed something. I love that grimy slide sound, so that was a lap steel. Nobody's playing slide on an openly tuned guitar... yet. But we're still working in the new lineup and once we get the song structures down, I



METRONOME: Was there a defining moment when you realized you had to put a band together?

I always did stuff for myself and it felt good right out of the gate. Once the first version of the band got going with "Dark" Mark and Eric Wells on guitar, things started to happen. We had a Johnny Cash and the Tennessee Two Thing going. I was using my left foot as the drummer with an old vintage marching drum. I didn't want it to be to Mumford-y but it really was happening. It felt great.

Over time Rick Weden, who plays drums with us, was a friend of mine from

now?

We went on as a trio after Eric Wells left the band last summer and that's when something really started happening. I was forced to play lead guitar and little parts here and there. We played a few gigs as a trio and it really felt great.

I think we all thought something was missing though and as luck would have it, Rick's brother David is a very good guitar player. We're just getting him on board right now. We're back to a four piece now and what he's adding is great. We're really excited and fired up for the spring and summer.

think we'll be able to go back and punch in some really cool parts.

METRONOME: What made you decide to record Whiskey Wanderlust?

We had been gigging and then we had the shakeup with the lineup. It was something to do to keep us moving forward, to have that project, and I needed something to give people. I needed a few songs to release an EP and a reason to have a show behind it. I wanted to record.

We didn't go to a studio. Rick and I went down and recorded all the tracks in my basement with live drums, three mics in to a mixer, cut live on to one track, in to GarageBand. We are very proud of the sounds we captured DIY in my basement.

The help we had to put it over the top was having it mixed with Sean McLaughlin at 37 Foot Studios. It's amazing what a really good engineer-producer can add. We used the Rolling Stones as our North star because what they did back in the 1960s & 70s... some of the stuff was recorded on the shittiest equipment with just a couple of microphones, but it sounds so good (laughs). We worked up those songs and recorded about twelve of them. The ones we didn't botch ended up on the Whiskey Wanderlust.

METRONOME: Did you pick the five best tracks from those songs for the disc?

Basically we recorded as much as we could in one day. The whiskey kind of shut us off (laughs). Then we went back and worked on it and revisited it. We picked the best of the best.

METRONOME: Did you do vocal & guitar overdubs once the basic tracks were done?

Oh yeah, guitars, vocals and slide. Then Mark came in and played bass. It wasn't like a live to tape thing. The drum tracks were live so that was the old school part. **METRONOME: It sounds like the album went together pretty quick?**

Yeah, pretty quick. I spent a few weeks on it as time permitted. I would say four weeks after that first weekend. Then I found Sean to help out with the rest. He needed a few weeks to fit it in to schedule. That was it. I came home and mastered it myself, pressed some CDs and sent it

out to the world.

METRONOME: Do you have plans to record again?

We're going to get back to the studio and do something again this year.

METRONOME: Your songs and the band's name makes reference to drinking whiskey. Is that a part of the band's culture or is it an exaggeration?

I would say it's real. We're not over the top with it especially at our age, but boy, yeah we really love sitting around with a bottle of whiskey. There's nothing to it. The band name came from back when it was just me. I had this idea that The Inebriations were the songs. I thought, it's a cool name, I'm going to stick with that. You have the bottle imagery that works really well. We have that rootsy sound and we love that old school vibe and there's certainly lots of that in the old school rock & roll myths. We're not raging alcoholics, but we love to have a good time.

METRONOME: Tell me about the song "Loozianna." It's a great song and there's a play in the spelling. What inspired that?

Louisiana and New Orleans is something that comes up a lot in my writing because I have such a love for that place. The day I graduated college, my friend and I Steven Pete jumped in a van and drove to New Orleans just because we heard it was cool down there. Boy did I fall in love with that place. I've been back there a bunch of times. Lots of adventures come out of there. When you're writing a song, you have a few beers in you, and you're strumming those rootsy chords, places like Louisiana and Memphis come out. There's actually an autobiographical nature to that song. A lot of my songs are inspired by travel.

METRONOME: What is the song "1955" about?

That's just about rediscovering music, live music particularly. There was a spell of time where I wasn't getting out as much as I like and I'm still not. I put together that idea by taking a look at how people get famous through music like Elvis. He was at the right place at the right time.

METRONOME: Why the year 1955 and not 1953?

It rhymed (laughs). If I was being historically accurate about Elvis' time at Sun Studios, it might not have been '55, it might have been '53, but it was close enough. Memphis makes another appearance in that song.

METRONOME: Does Elvis have a lot of influence musically on you?

I loved all the stuff that came out of Sun Studios. It was magic. I wanted that Johnny Cash Tennessee Two Thing. I was going for that. I loved it. I still do.

METRONOME: Who else did you like from that time period?

That early Cash and Elvis stuff really resonated with me.

METRONOME: Was mom and dad listening to that music when you were a kid?

My mother loved Elvis, but she loved the 1970s Elvis. Actually, thinking about it now, of course she loved the 1950s Elvis because that's what made her a fan. That comeback special that he did with them just sitting around playing.. that was killer. I soaked that stuff up. Just the part of them sitting around in a circle. That killed me. I loved it.

METRONOME: How would you describe your sound to someone who had never heard you before?

I've been leaning towards roots rock and making sure I say that when I describe our sound because there is just as much Keith Richards as there is Scotty Moore for us.

I dug in to the old blues stuff like Lightnin' Hopkins. I love that stuff. I'm no historian when it comes to music I just know what I like.

METRONOME: You said that you didn't find your voice until you were 40 years old. Didn't you sing in your earlier bands?

Yes, in the Notary Public band, harmony was a big thing, so I was singing here and there, and I was writing songs. I'm taking songs today that I wrote back when I was 25/26 years old and revisiting them, applying what I know today and coming up with new versions to make them brand new. It's a lot of fun.

METRONOME: How you felt about a song when you were 25 is completely



different today.

Totally. But something was there that made you write it down. So dig it up, dust it off and polish it up. That's what I've been doing. I'm looking forward to getting more of this stuff out the door. This summer is going to be big for that.

METRONOME: Will you record in your home studio like you did for Whiskey Wanderlust?

I don't know yet. We're certainly set up to do it, but I'd like to go to a studio this time. We don't know exactly what we're going to do next. Things just happen with us (laughs).

METRONOME: I thought the last project sounded great...

GarageBand is amazing. There are a few things I'd like to change, but I go in to Logic and it's a hair more complicated than I need it to be. Springsteen recorded Nebraska on a four track machine. I just need the basics.

METRONOME: Simplicity through the ages has always been the dominant force. It always works.

I like that whole Jack White, Black Keys sound. It resonates.

METRONOME: Are you the primary songwriter?

So far it's just me. The arrangements are a different story. I love where they go on the songs.

METRONOME: Where can people go on the internet to find out more about The Inebriations and buy your CDs?

Theinebriations.com has links to all the social media, iTunes and Spotify. It's everywhere.

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Hearings

by Douglas Sloan, Alex Gecko, or Brian M. Owens

Top 5 for June 2015

(In **NO** Particular Order)

- **The Lied To's**
- **Carissa Johnson**
- **Black & Blue Morning**
- **Dan Masterson**
- **Rick Ruskin**

BRIAN LISIK & THE UNFORTUNATES CURTISINTERRUPTEDUS

14-SONG

- JAN. 13
- NEVER WAS
- BEATEN UP BLUE
- MARIETTA
- PARAMOURS
- THE BEEKEEPER
- BORN ON NEEDLES AND PINS
- NORMALCY
- CHAOS IS A FRIEND OF MINE
- ST. PATRICK'S DAY (Alex)
- ABOUT ME BACK HOME
- TATTERED & BROKEN
- NEEDLES (reprise)

• SWAGGER SWAY FALL

On Lisik's latest album, *Curtisinterruptedus*, the Ohio native, along with bandmates Steve Norgrove on bass & guitar, Ray Flanagan on guitar and drummer Craig Lisik (The Unfortunates) deliver a sundry album of songs that span from Springsteen inspired ballads to full tilt mid-West rockers ala John Mellencamp. Throughout the disc, Lisik and company prove to be a solid outfit while capitalizing on the meaning of team play. The songs are well crafted featuring Brian Lisik's brawny vocals and clever lyrics bolstered by his band's effective performance.

One of the album's highlights (and there are many) includes a smoldering duet with Akron singer Rachel Roberts on the tune "Paramours." Roberts offers up just enough contrast to Lisik's muscle that the song shifts in to hyperdrive as soon as she hits the mic. Other songs of note include the rocking album opener "Jan. 13," the Mellencamp infused "Never Was," the turbulent "Beaten Up Blue," and the rock fervor of "Normalcy."

Wearing multiple badges of country, pop, folk and rock, Brian Lisik and The Unfortunates manage an album that will

appeal to a large populous of listeners. Good stuff! [B.M.O.]

Contact--www.brianlisik.com

THE LIED TO'S 11-SONG CD

- TELL ME SOMETHING NEW
- YOUR HEART ISN'T MINE
- CARRY YOUR BOOTS
- TENNESSEE
- THINGS AREN'T ALWAYS AS THEY SEEM
- SLEEP IN
- EULALIE
- YOU ALREADY KNOW
- DO YOU EVER MISS THE THINGS YOU SWORE YOU WOULD NEVER DO
- TEN
- ALWAYS ASKING FOR YOU

Singer-songwriter-guitarist Susan Levine and singer-songwriter-multi-instrumentalist Doug Kwartler have teamed up to create one of the finest contemporary guy/gal duos on the scene today. Calling themselves the Lied To's, Levine and Kwartler's voices couldn't be more suited to one another's on their self-titled debut album. While the duo handled

the recording & production process, a majority of the instrumentation and all the vocals, they enlisted Mark Spencer on lap steel, Doug Pettibone on guitar and John-Henry Trinko on piano & Hammond organ to add their understated talents to the project.

Best songs sure to garner Adult contemporary airplay include the sweetly sung "Tennessee," the country sway of "Things Aren't Always as They Seem," the hopeful yearning of "Ten," the outstanding dual lead vocals of "Tell Me Something New" and the cover of Peter Wolf's "Always Asking For You." Americana, folk, country or pop... call it what you want, Kwartler and Levine nailed this recording to the wall. Outstanding! [D.S.]

Contact--www.liedtomusic.com

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- I DON'T KNOW WHAT TO BELIEVE IN ANYMORE
- SAY WHAT YOU WILL
- CLOSED ON SUNDAY
- FOR NOW

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- BEST OF ALL
- REDIAL
- DEAR DISORDER
- OPEN YOUR EYES
- NOBODY'S PHONY HERE

Carissa Johnson rocks! And I *mean* rocks. As soon as her new disc, *For Now*, hit the laser in my CD player, the room started shaking and the earth started quaking. Comparisons to Joan Jett & The Blackhearts came roaring to the forefront as she and her band tore the wallpaper off my office walls.

Penning eleven of the album's tracks (one co-written with producer Doug Batchelder) and performing a lone Scott Johnson tune to round out the dozen, Carissa boasts her considerable talents as she sings, plays guitar and thumps the bass with skillful rock & roll authority.

Employing a handful of musical friends like producer/guitarist Doug Batchelder, lead guitarist Scott Johnson and Veronica Croke on tambourine along with drummers Tommy Leger, Andrew Krevat, Johnny Lynch, Ross Tracy and Brett Ennis and singers Philip Cohen, Ben Cote, Natasha Hebden and Matt Belfiore, Carissa keeps the songs tight and rockin' throughout the disc.

Best tracks: the post-punk anthem "Run Riot," the bombastic "Sew Me

Together," the quirky brilliance of "Dear Disorder," the Lita Ford inspired "Say What You Will," and the boisterous Joan Jett infused album opener "Ink." Carissa Johnson may not be a household name now, but give it some time. You'll know her soon enough! [D.S.]

Contact--www.carissajohnson.bandcamp.com

BLACK & BLUE MORNING RISE 10-SONG

- MY OPINION
- MONSTER'S INSIDE
- THE DEVIL'S EYES
- ONE MORE WAVE
- THE N.E.W.S.
- TRIED & TRUE
- VICIOUS CIRCLE
- GRAVEYARD LOVE

The power quartet Black & Blue Morning came out of the gates kickin' ass and taking names on their long anticipated album *Rise*. If the Red Hot Chili Peppers were any good, this is exactly what they would sound like. Lead vocalist and guitarist Marc Lever leads the aural assault with his brawny vocals and slashing rhythm guitar work while lead guitarist Keith Covert adds blistering single line bursts of color, energy and

Solo Artists, Bands & Record Labels are welcomed to send CDs and DVDs for review along with candy, gum, decals, t-shirts, promo pins, mugs and other cool stuff to:

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dimension. Punch in bassist Dave Roque and drummer Rob Moore's compact rhythms and you've got the makings of a solid hard rock army.

Radio friendly tracks include the raucous album opener "My Opinion," the rockin' funk of "One More Wave" complete with a dexterous slap & funk workout by bassist Roque, the ascending grind of The N.E.W.S." and the thick, rich, funky swagger of (my favorite) "Vicious Circle." Expect to hear Black & Blue Morning tunes blasting from car stereos this summer. Good stuff! [D.S.]

Contact--

www.blackandbluemorning.com

• CITY STREETS

Singer-songwriter-pianist-keyboardist Dan Masterson is one of the finest contemporary musicians on the scene today. Think Marc Cohn and Bruce Hornsby and you'll get an idea of the breadth and depth of this performer. On his latest release, the four song EP *Atlas*, Masterson delivers one of the most majestic songs I've ever heard by a local artist on the album's opener "Atlas." Magnificently orchestrated and beautifully sung, Masterson and his band Austin Bryant on drums, Matthew Silva and Alec Gaston create music that's aimed specifically at the heart of listeners across a wide range of genres and age groups. This guy is on his way... [D.S.]

Contact--

www.danmastersonmusic.com

DAN MASTERSON ATLAS 4-SONG CD

- ATLAS
- SLOW BURN
- NOBODY I KNOW

Continued on next page >>>

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THE CASH BOX KINGS HOLDING COURT 13-SONG CD

- I AIN'T GONNA BE NO MONKEY MAN
- DOWNLOAD BLUES
- GOTTA MOVE OUT TO THE SUBURBS
- CASH BOX BOOGIE
- HOBO BLUES
- BABY WITHOUT YOU
- JUJU
- EVERYBODY'S FISHIN'
- OUT ON THE ROAD
- SUGAR PEA
- I MISS YOU MISS ANNE
- I'M A REAL LOVER
- QUARTER TO BLUE

Blind Pig recording artists The Cash Box Kings featuring core band members, singer-arranger-harmonica player Joe Nosek, singer-songwriter Oscar Wilson, drummer Kenny "Beedy Eyes" Smith, and guitarist Joel Paterson along with rotating Kings Gerry Hundt (bass & guitar), Billy Flynn (guitar & mandolin), Brad Ber & Beau Sample (upright bass), Mark Haines (drums) and Barrelhouse Chuck (piano) bust out with a healthy dose of post-war Chicago, turn-of-the-century Delta, and Memphis blues along with the early sounds of Chess and Sun Records recordings on their latest effort Holding Court.

Whether they're swinging jump blues, wailing the harmonicas or just hollering the blues, The Cash Box Kings prove to be tighter than any bonding agent you'll find on the planet. Covering songs by Jimmy Rogers ("Out On The Road"), John Lee Hooker ("Hobo Blues"), Honey Boy Allen ("I'm A Real Lover Baby"), Willie Love ("Everybody's Fishin'"), and Big Smokey Smothers ("I Ain't Gonna Be No Monkey Man"), the Kings also inject 8 energetic originals that simply put, jump and jive.

With the passing of so many original blues luminaries it's uplifting to see a new breed of players stepping up to carry the torch. The Cash Box Kings are among that gang. [B.M.O.]

Contact--www.cashboxkings.com

THE PEASANTS BIG SUNNY DAY! 12-SONG CD

- THE ALIENS ARE TRYING TO SAVE US FROM OURSELVES
- DON'T MAKE ME WAIT
- RAY'S TRILOGY
- BOSTON GIRL
- YOU MAKE ME FEEL DIRTY
- WADDLIN'
- I'M TRAPPED
- MIND

- MERRY CHRISTMAS, YOU'RE FIRED!
- SOUTHERN COMFORT
- BULLFIGHTERS AND GUNSLINGERS
- VINCENT VAN GOGH

The Peasants (formerly The Velcro Peasants circa 1988) have been kicking around the Boston music scene for years now. Led by the musical vision of singer-songwriter-guitarist Pete Cassani, the journeyman player has continually been dragged back in to the Boston music scene over the years by fate or purely by accident. In any case, Cassani always has something interesting to sing and wail on his guitar about. His new album Big Sunny Day! is no exception.

Reinventing himself (yet again), Cassani is joined by longtime drummer Steve Hart and new peasant, Paul Kochanski (Swinging Steaks) on bass to hand-in a ceremonious album of earnest songs brimming with the occasional blistering guitar line and scream of angst. Cassani's energy may still be intact, but his songwriting is coming from a different place these days. More focused and in-control, The Peasants play mature music for a maturing audience. [D.S.]

Contact--www.thepeasants.net

RICK RUSKIN WHATEVER HAPPENED TO... BLIND MATZOH LEFTKOWITZ 11-SONG CD

- HESITATION BLUES
- COME ON IN MY KITCHEN
- DEATH DON'T HAVE NO MERCY
- WALKIN' BLUES
- TROUBLE IN MIND
- MARCH OF THE BLUES GUITARS
- JFC BLUES
- BORN UNDER A BAD SIGN
- STRUT YO STUFF
- ME AND THE DEVIL
- I WILL DO MY LAST SINGING IN THIS LAND

Fingerstyle guitarist Rick Ruskin is a guitar player of the highest order. On his latest album, the veteran six stringer interprets the blues stylings of Rev. Gary Davis, Robert Johnson and Booker T. Jones as well as exploring the parameters of the genre, penning four of his own songs. It is those original songs where Ruskin expands fingerstyle blues and truly shines. "March of The Blues Guitars," "JFC Blues" and "Strut Yo Stuff" capture Ruskin in top form highlighting

a player in the prime of his career. Good stuff! [B.M.O.]

Contact--www.liondogmusic.com

COURTNEY BARNETT SOMETIMES I SIT AND THINK AND SOMETIMES I JUST SIT 11-SONG CD

- ELEVATOR OPERATOR
- PEDESTRIAN AT BEST
- AN ILLUSTRATION OF LONELINESS
- SMALL POPPIES
- DEPRESTON
- AQUA PROFUNDA!
- DEAD FOX
- NOBODY REALLY CARES IF YOU DON'T GO TO THE PARTY
- DEBBIE DOWNER
- KIM'S CARAVAN
- BOXING DAY BLUES

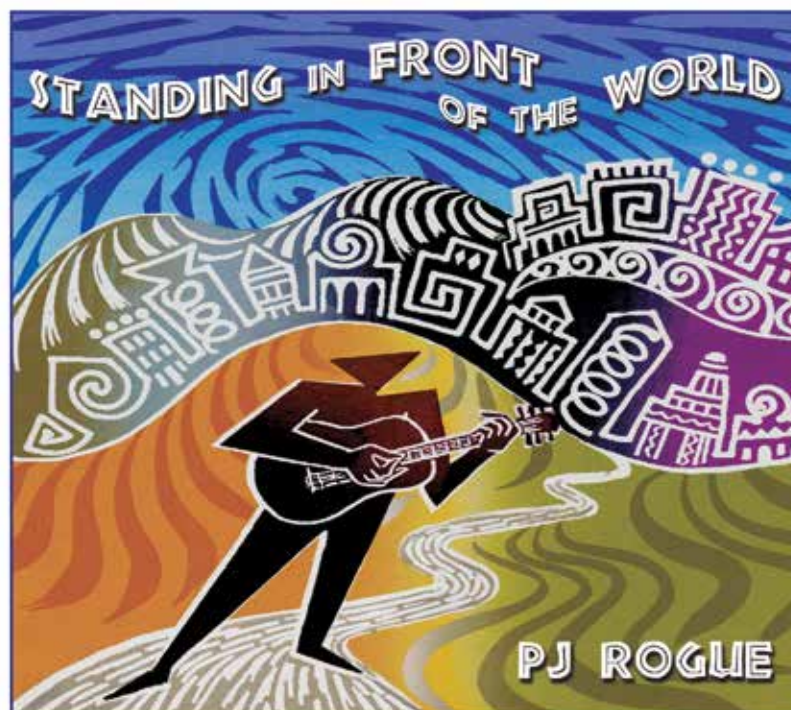
This record has been a well-kept secret in Australia but is now being marketed internationally. Barnett could be described as a singer-songwriter with a good Indie rock support band. The first two tunes, "Elevator Operator" and "Pedestrian At Best" are rocking stompers ably accented by Barnett's girl-next-door vocals. Barnett is able to modulate between flirtatiously quaint to sultry. Some of the accentuation on the vocals is quite American, but you eventually hear the charming Aussie accent sneak in for a bit of exoticism. "Dead Fox" sounds entirely like a Velvet Underground homage, just with a female singer. My favorite tune is the melodic, yet fervent Indie pop flavored "Debbie Downer" which has nice organ accompaniment and backing vocals. It will put a smile on your face for the rest of the day.

Barnett does show some minor immaturity in her songwriting on "Depreston" where she sings about a failed Australian housing estate in an interesting manner, but then repeats the chorus so often, one is tempted to fast forward the track.

"Small Poppies" and "Kim's Caravan" are rather long, slow paced moody pieces with a lot of meaning, but they don't always work. "Aqua Profunda" and "Nobody Cares If You Don't Go To The Party" are, on the other hand, more interesting mid-tempo pieces with amusing twists and turns.

Barnett ends the disc on the acoustic "Boxing Day Blues" where only keyboards add a bit of background depth. All in all, this record shows considerable variety with more than enough high points to justify the purchase and staying tuned for more. [Gecko]

Contact--www.facebook.com/courtneybarnettmusic



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PJ Rogue

by Brian M. Owens

Paul Rogoshewski, a.k.a. PJ Rogue, is a storyteller of the highest order. His songs are filled with vivid imagery and marvelous instrumentation built around a superb voice that takes you on a myriad of insightful journeys and observances that he feels personally connected to. His new album, Standing In Front of The World is a testament to Rogue's sagacious prose and thoughtful musicality and is one of the finest releases you'll hear this year...

METRONOME: Your new album, Standing In Front of The World sounds great. You have clearly been playing for a long time. Can you tell us about yourself?

Paul Rogue: The title track tells a lot about my musical history. I grew up in a musical family that was stifled in certain ways. My aunt was supposed to sing with Harry James, but the family wouldn't let her. My uncle is in that song and it's a true story. I was over there for Thanksgiving. He pulled out the promos and bangs his fist on the table and says, "The family never supported me."

I grew up in a very working class family. I remember bringing home my first guitar, a \$32 Harmony F-hole I got from saving money from my paper route. My parents came home and just looked. They didn't say a thing. But it's always been a love of mine and a struggle in a lot of ways. I've been playing for a long time and since I was thirteen I've been writing songs. I was on the Boston folk circuit in the 1980s, but gave it up for about fifteen years.

METRONOME: What name were you going under at that time?

PJ Rogue is just something that has developed. Along the time I had given up singing in the circuit, I learned how to build guitars. I went to put my name on the headstock and Rogoshewski just didn't fit (laughs). So I came up with PJ Rogue and I have it on the headstock of one of my guitars. People just butchered my name, so I went with Rogue.

METRONOME: How long ago were you making guitars?

That was in the 1990s. Alan Carruth, who was my teacher, had a funny joke that went, "Musicians are crazy and have no money, so we're making products for crazy people with no money. What does that make us?"

METRONOME: Did you build guitars full time?

I made two classical guitars in a five

year period and found I just didn't have the patience. Plus there are a lot of guitars out there. A lot. So I didn't go that route. **METRONOME: Have you always played solo or were you in bands in high school?**

No, I was too shy. I played and wrote, but I wasn't in bands. I was pretty much doing solo stuff. I've been in duos and have informally played with a number of people, but I mainly do pickup gigs when someone needs a fuller sound.

METRONOME: Did you play with anyone of note in a duo?

Right now I'm playing with a bass player. He's a real melodic player. His

name is Lorenzo Fine. He use to be with the Big Black Bee.

METRONOME: How long have you and Lorenzo been doing the duo?

We've been doing stuff for over a year now.

METRONOME: When did the idea to record Standing In Front of The World come to you?

I would say half of the songs are fairly old. I had started a CD a number of years ago, but had a failed relationship. That takes the wind out of your sail. I had some songs hanging around and I had been writing, so the CD is really a collection of those songs, then I added a half dozen

newer songs.

METRONOME: Did you have a theme in mind for the album? How did you decide which songs to record?

That was tough. The other part of this was people were saying to me, "You're a good songwriter. You should make a CD." I kept on hearing that and decided, It's time. I was also in a good financial position to do it and that's always been a thing. I could have gone in to the studio with me and my guitar and some friends from down the block and it would have sounded, not so great. I couldn't do that. I was loyal to the muse in that way. I wanted to present the material in the best possible form which cost an awful lot of money to do. That was the other part of it and how you do that.

METRONOME: When did you start recording?

Some of the songs go back to the 1980s.

METRONOME: Were you recording in Wellspring Sound back then?

Yeah, when Wellspring Sound was in Newton. Some of those songs are ancient which is interesting because they are still contemporary. The global warming song, The Color Green, is actually scary considering how long ago I wrote that song and we're still dealing with it. It's been sitting dormant for a while.

METRONOME: So some of the tracks were recorded a long time ago and some were recorded more recently with Seth Connelly?

Yeah. I thought Seth would be the person that would be the one to finally get this thing landed for me. I started with Eric [Kilburn] at his studio and finished those and the rest with Seth. It really was a long process for me.

METRONOME: Did you have to polish up the older songs you had recorded originally at Wellspring Sound or were they ready to go?

No, we spent a lot of time polishing them up. On "Lady of Marble" and "Village By The Water" I redid the vocals, we did some bass parts over, and we did a lot of work on those older tunes.

METRONOME: "Village By The Water" came out great.

Rhythmically... Oh my God. It's amazing. Thank God for time correction (laughs).

METRONOME: What medium were you recording on at Wellspring? Tape?



I think we had ADATs. It might have actually been on 2" reel-to-reels and then he transferred it to ADAT.

METRONOME: Tell me about the opening track, "Brand New Used Car?"

That was from a dream I had. I had this dream that I had a yellow convertible that I was fixing up. It was an affirming dream that was, You're okay, you just need a little tweaking. Everybody needs a little work, right? So I had the dream and wrote the song from a dream. That's why it sounds like it's about a car.

I worried about the middle verse because people might think it's a Jesus thing. No, it's not. Your higher self is your partner. It's a little nebulous and then a little Asberger's brings it home. I'm glad you liked that song. I don't get too many comments on that one. **METRONOME: I thought it was very clever. Is that a newer song?**

Yeah, that's newer. The newer songs are "Standing In Front of The World," "Fresh Feet," (which is really about a cat's point of view)...

METRONOME: "Dirty Feet" had an island feel about it?

It was a friend of mine's birthday and we were writing songs for him. Sometimes songs just force their way in. I don't know where they come from. This is what's coming through. "Lady of Marble" was like that and "Dirty Feet" was like that.

I was working on a birthday song and all of a sudden this song came through. I had know idea what it even meant. It's a song about poverty in a happy context. People in the third world love their kids, yet...

METRONOME: Then you shifted gears and got a reggae thing going on "Keeper of The Flame," which is another cool song. What's that about?

It's really about trying to give strength and inspiration to people who are trying to make this a better world. They're working hard behind the scenes and making sacrifices and that's what "Keeper of The Flame" is about. I really loved putting the sequence of the music together where you get the "Dirty Feet" song and then it shifts in to this pretty somber reggae number.

METRONOME: Did anyone inspire

"Keeper of The Flame?"

You might say that has a lot of Bruce Cockburn influence in it.

METRONOME: Then you presented the Latin flavored "The Color Green." How did that song come about?

I never thought about that one as Latin flavored, but I can hear it. That one is another Cockburn inspired work. I had a whole different set of lyrics for it. I wanted to write a song about climate change, and like I said, this is going back. I wanted to shake people up with that and say, This is what can happen.

It takes place somewhere in the country where the father is taking a walk with his child and he's pining for those days and trying to explain to his kid what the color green actually was and all the manifestations of the color green. The kid is looking at a brown landscape and that's why he talks about his mother's eyes being green. He doesn't have much reference. So I was trying to paint a very bleak picture, not because I believe it, but because I just wanted to scare people a little bit. Wake them up.

METRONOME: I think we all get it. It's the power and money behind it that doesn't want to see change.

I think technology will end up changing things. We will end up with some wonderful new energy source or someway of really conserving. The earth will survive. It's mankind that will suffer and have economic loss and loss of life and health and quality of life. I imagine we will survive, but it's just creating a terrible hardship on people. We are our own worse enemy.

METRONOME: Was the song "Standing In Front of the World" introspective?

I think so. One of the things growing up in a family where you're not well supported, I grew up with a lot of stage fright. It's imprinted. You get up there and wonder, are you valid? It took me a long time to feel comfortable on stage. That's a real song about who I am.

METRONOME: Do you play this material live solo or with a duo?

There's always new songs. I'm doing some of this and doing some new stuff. Lorenzo had to go back and learn some

of the older material.

METRONOME: When you go out with the duo, what is the instrumentation?

I sing and play guitar and Lorenzo plays electric bass.

METRONOME: Does he sing too?

No. There are other musicians too. Jackie Damsky is a great violin player and she plays with me occasionally. We did the CD release last October in Framingham. We had Seth playing, and my friend Andy Holiner playing percussion. We had a really nice pickup band for the CD release party.

METRONOME: You had some great players guest on the album: Andy Holiner, Billy Novick, Billy Conway, Ricardo Monzon, and Geoff Bartley. Are these folks friends of yours or were they suggested to you?

I would say a mix. Geoff was a friend. Andy is one of my best friends. Some of the backup vocalists I had been in songwriting groups with. Billy Conway was a recommendation from Eric.

METRONOME: You also had Don Croad and Oen Kennedy help out with the project. How did you meet them?

Don was a recommendation from Seth and Oen I have known for a long time. He's a wonderful man.

METRONOME: Tell me about "the late" Johnny Cunningham. He played fiddle on "The Color Green."

He was a very famous fiddle player with

Silly Wizard. I wanted a violin for "Lady of Marble" and The Color Green." He was the man. He had alcohol problems. He was recording with Robbie O'Connell the session before and went out for lunch. I was next. When he recorded his parts he was smashed... but what a brilliant violin player. To be able to do that. It was amazing. I was amazed.

This is probably the last recorded stuff that he did. People might not even know about it because it took so long to come out. He's in a better place now I'm sure.

METRONOME: What's coming up for you? Are you going to record again?

Yeah, I have to (laughs). Probably in the Fall I'll begin tracking for a new CD. To do that is fairly cheap. It's just when you start adding instrumentation and mixing. Mixing takes a lot of time. I haven't figured out anything yet. It will come. That's an organic process.

METRONOME: Do you have any gigs coming up?

I am the Open Mic host over at the Harvest Cafe in Hudson, MA. I'm there every couple of weeks. That's always going on. It's the 1st and 4th Wednesday of the month. If people want to come out to Hudson, it really is a good open mic. We have really high quality performers there.

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

I'm at www.ReverbNation.com/pjrogue. My CD is also at CDBaby.com and iTunes.

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The Time Machine



King's X

Photo circa: 1989

Band Members: L to R- Dug Pinnick (vocals & bass), Ty Tabor (vocals & guitar), Jerry Gaskill (vocals & drums).

Achievements: Changing their name from Sneak Preview to King's X in 1985 on a suggestion from Sam Taylor (ZZ Top), one of the finest power trios in music history was born. Combining progressive metal, funk and soul with amazing harmony vocal arrangements influenced by gospel, blues, and British Invasion rock groups, King's X rocked the 1980s with their inventive sound. Since being signed to Megaforce Records in 1987, King's X has released twelve studio albums, two official live albums, and several independent releases. The band's last studio release, *XV*, was released in 2008. On February 26, 2012, Jerry Gaskill suffered a major heart attack, temporarily stopping the band's touring schedule. He was on a ventilator for several days while also suffering from pneumonia. In response, King's X compiled an exclusive live release from their archives entitled *Burning Down Boston: Live at The Channel 6/12/91*. The proceeds went directly to Gaskill to help him offset his medical expenses. The band went back to touring until Gaskill suffered another heart attack while recovering from a "scheduled minor procedure" on September 12, 2014. He was scheduled to get double bypass surgery within 72 hours.

Where are they now?: Jerry Gaskill recovered from double bypass surgery last September and has been resting. Now King's X is back playing a limited number of shows in our area. Catch the band live on June 11 at the Regent Theater in Arlington MA. and again on June 12 at the Narrows Center for the Arts in Fall River, MA. King's X Rocks!



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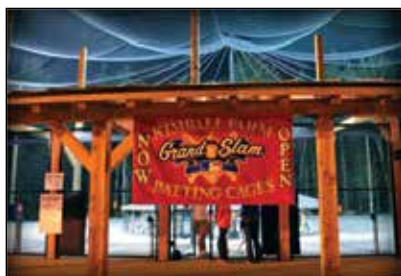
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Paul Tait

by Brian M. Owens

Like a mythical cat, Paul Tait must have nine lives. Just when you think the long time singer-songwriter-piano player is down and out, he comes back stronger and more vital than the last time you heard him perform. Conjuring the great piano men Billy Joel, Elton John and Randy Newman in his playing, Tait acts as a conduit for life and all its intricacies and boldly scripts those observances into his songs. And while things may not always be seen through rose colored glasses, Tait always manages to be true not only to himself, but to his listeners as well...

METRONOME: The last time we spoke was in 2008. What have you been up to since then?

Paul Tait: When we talked in 2008, I had no plans to start recording again. I had just finished a home studio recording with former members of Phase Four. We got together in 2008 and banged out a song we had written together in 1982 called "Angels of The City." When we spoke, it was still being mixed. I had no timetable.

I thought PT20, which was the anthology covering from 1982 to 2002, was a bit bulky for a new fan or person discovering Paul Tait. Where do they begin? So the thought, The Best of Paul Tait began. I ended up putting that out in the Fall of 2009. It was a fourteen song "Deluxe Version." I thought that was a good introduction.

Then the wheels that had been kind of gunky, got degreased and began turning in my head. I started writing a couple of songs, collaborated on a couple of songs with people and the next thing I knew, I had a bunch of songs. I knew I wouldn't be able to do them in my buddy's studio though. He's a great, great friend of mine. He spends so much money on all of his equipment, but he doesn't even have enough time to get in there and utilize it to its fullest potential. He's just too busy. This is my friend Mike Beaulieu. This isn't casting shade on him. He's just busy. He does web hosting and is very successful.

So I thought about Kenny Lewis and

said, Why don't I give Kenny a call? It's been a while. I wanted to see if he was interested with the idea of me going in and just doing maybe six songs. Just a new EP. As we got going, I felt an album developing. Kenny said, "It's either going to be an EP or you need more songs." This was on a Friday. So I went home and between that Friday and the following Monday, I wrote three new songs. Two of those songs have become my top downloads from the record. "I Didn't Quit

Jones playing guitar. I told him, It's going to be you doing everything and he just did it. I said, Think Bon Jovi, Hair Metal, 1980s.

So what started with, I'm not recording to doing a couple of songs, blossomed in to two albums and an EP. We did 21 songs all together with the same players. I was extremely fortunate to have the same team. It was Casper Jones on guitar, Tracy Ferrie on bass (Boston; Stryper) and Pete Kopelin on drums.

business. I was stressed with that. When 2011 started, I knew I wasn't feeling well. I didn't know why. I thought, I had over extended myself shoveling wet, heavy snow that winter. I couldn't shovel like I used to. I thought I was out of shape. But Beverly Hospital was very good to me. They really saved my life.

METRONOME: Were you recording during that period?

In the middle of all the bad things that were going on was the goodness of recording and loving the stuff I was getting. Born At Night was a fun record, and the EP, Addendum has my favorite song, "1975." The video for that song has done really well in Germany. I've done remarkable in some markets that you would never expect. These are YouTube views I'm saying that do really well.

METRONOME: Do people download a lot of your songs?

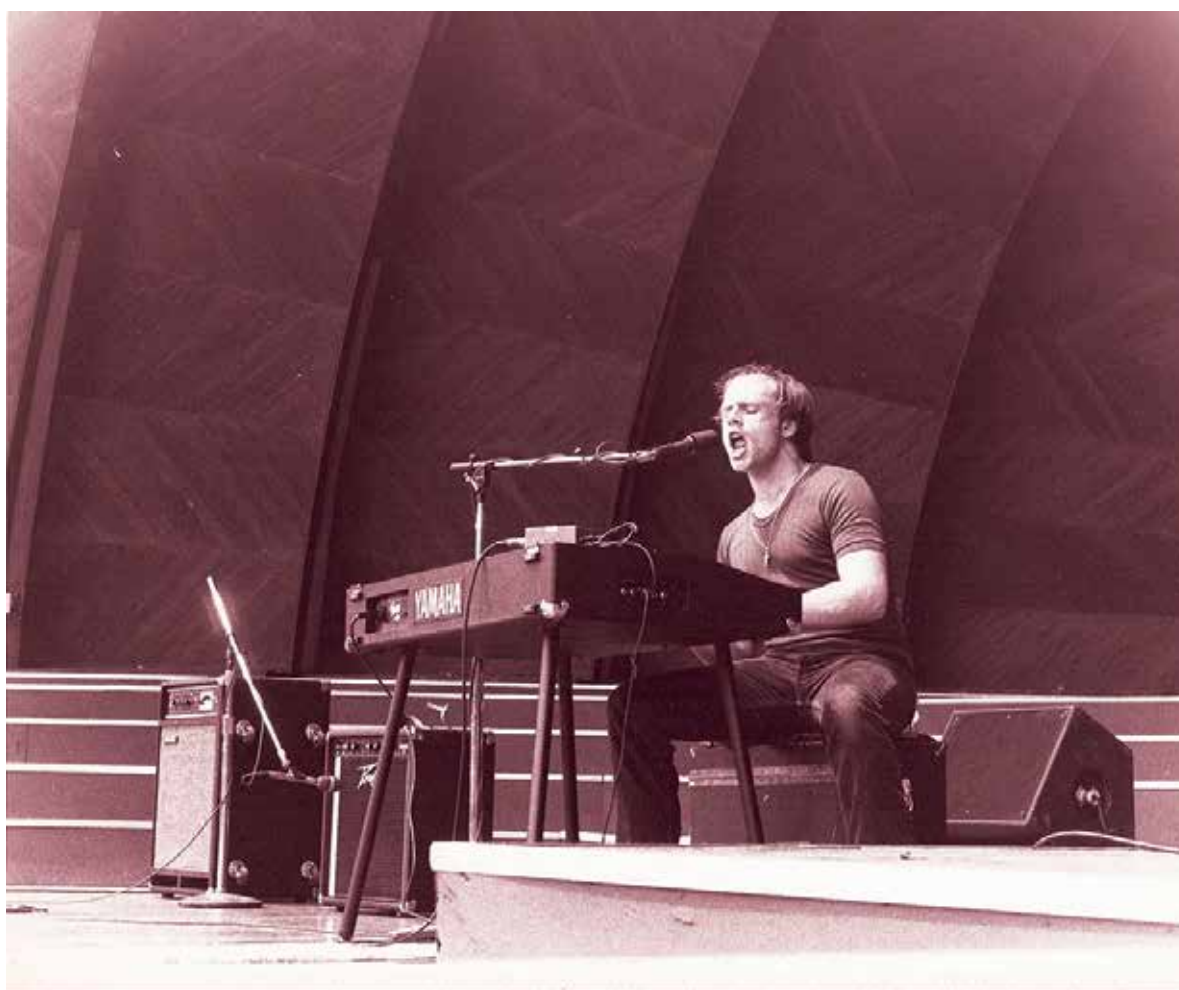
Yes. Downloads primarily come from Central Europe and the United States.

METRONOME: What came after the health issues?

We began working on All That's Left Is All That Remains. It wasn't the worse year of my life because that would be 1995. That was the year I had to face facts that I was not going to get signed. After

seventeen years of doing nothing, but pushing and going and meeting everybody like Phil Ramone to Roger Daltry, it just wasn't going to happen.

No one individual in the business today has what we used to say in the 1970s, the power to sign. It goes to committee. I don't even know if A&R people exist anymore. That's why we had so many great artists and bands coming out of the 1960s and 1970s because they were given a shot.



"I Surrendered" is the #1 song of mine on Pandora. That was one of the newer songs I wrote in 2009. I wrote the whole song sitting at a drum kit. Then I scored it on the piano knowing it was going to be a guitar song. That's exactly what it turned out to be.

I love Ed Dailey. He's the songwriting partner I had in Gloucester for over 10 years. I said to him a lot of times, This is a guitar song. He would say, "The piano is essential. You have to have it in there." He would talk me in to it. But when I went to Kenny, we had this great guy, Casper

METRONOME: I heard you had a major health scare. What happened?

2010, as wonderfully artistic that it was, was absolutely horrifying personally. It was the worse year. Basically, I almost died. When Beverly Hospital admitted me, they put me in the intensive care unit. I didn't think I was going to live. I had water in my lungs and water around my heart which is congestive heart failure. And I had myopathy. It's a degenerative condition. It will get worse as the years go by. That's just my life.

Plus 2010 was the collapse of my

METRONOME: When did the seed for your new album, Full 88 begin to germinate?

In 2012, but things changed tremendously between my original set of songs and what ended up on the record.

METRONOME: Full 88 sounds like a somber album as compared to your other material. How do you view it?

I would say subdued. It's more adult contemporary. "Run Wild" is uptempo. It's got a beat to it. That is the video single on YouTube. I hope it didn't come off as depressing or anything. Everything comes out in the music when you write your lyrics. There's not one song on the album about something that worked out great. I'm hoping somber doesn't mean depressing.

METRONOME: Did it take all that time from 2012 to record and polish the songs?

Oh no. They were done. Originally this was going to be like one of my previous records where it was a mix. You would have uptempo with guitars- full rock. Then you would have power ballads, but it would have been more of a mix. As I was going along, it was all about money. I was living check to check and it tied in to my health. I was finally granted a full disability.

METRONOME: You moved down to Florida. How are things for you down there?

Everything went to hell when I moved here. My diabetes shot up, my kidney counts went crazy...

METRONOME: Do you think it was stress?

I think it was the stress of moving, and the sale of the family home and all the stuff that entailed. I don't often react. I'd be the best guy in an earthquake. I just do and then later I cry. Later, I sit there and go, Holy shit.

METRONOME: Was the house you sold up here your family home where you grew up?

Yes, it was. I'm here in Florida, but it's just a place. It's the same thing that the house was to me in Peabody. Even though I grew up there and moved here and there, it was still just a place. When I left, I haven't had what people said I would have. One of my buddies said, "You're going to get nostalgic and miss the house. That's where everything happened." Know what? Not once has that happened. I'll tell you one thing though, if I ever went back, I would not want to drive down that street. I would not want to drive pass the house. Maybe that's when I would feel something like that. It is what was.

The final word about my health now is that I'm stable. My kidney's have returned to normal. It was a temporary set back.

METRONOME: I liked the song "Midnight Angels" from your new album. I got a Jackson Browne vibe from that song. What was that about?

Oh really? That's interesting. I thought a little country rock. "Midnight Angels" was really about nobody specifically. It

was just a feeling I had. It was a bunch of stuff. This person states in the song, "How long until I prove my love to you?/I'm going to love you as long as I'm able to." That right there is an indication of frailty in the singer, saying as long as I am able to and I have the strength and the health,

I'm going to love you. The second verse was really inspired by my friend Deb Smith who sings quite well in a variety of different blues bands and choirs.

METRONOME: Did anything specific inspire your writing on Full 88?

A lot of it is imagination when I write. If you look at my lyrics going back to songs like "See Me Where You Are" from 1995, you read those lyrics and say, "What is he talking about?" It could be about me. It could be about a friend of mine that I had a rivalry with. It could be about a ghost. It could be so many things.

A lot of the lyrics on the album came from the wind. I just started writing and

they came out. As of late, my songwriting technique has been I come up with the music, and I come up with a chorus or a verse out of the blue. Then I expand upon it. The album was also inspired by a young girl named Nicole Pfister that I met.

METRONOME: I liked "Something Going On." What inspired that?

That's based on life. That's me evaluating my past relationships. That's based on reflection.

METRONOME: Did you play a harpsichord on "Unrequited"?

Yes, that's a harpsichord. I played a harpsichord. All the main keyboards were done here in Ocala on a

Tascam Portastudio. Any other keyboards were done by Joel Simches. He has a real Hammond B3 and a real Moog from the 1960s. In the beginning, we were just discussing things about how we would proceed with the recording. He had me do something unique. He had me do a



An advertisement for Larrivee guitars. It features a large, light-colored acoustic guitar on the left. To the right of the guitar, the brand name "Larrivee" is written in a large, white, cursive font. Below the name, four guitar models are listed: "LV09 Aco/Ele", "OM09 Rosewood", "OM40 Rosewood", and "LV03 Walnut". In the bottom right corner, there is a logo for "Guitar Gallery" which includes a stylized guitar and the text "Guitar Gallery". Below the logo, the phone number "603.672.9224" and the website "guitargallery.com" are listed, followed by "Tax Free Amherst, NH".

commentary track. On an empty track I would say, Okay this is where the drums are going to come in. We should pull out here. It's just going to be piano and vocal here. I did that and he said, "It was immensely helpful. It was like having you in the room." He also said after he heard the initial tracks, "If I hear something, can I add it?" I said, Absolutely. Just as long as it doesn't overwhelm the song.

On a big stereo or with good headphones you're going to hear the layering- the keyboard layering, the percussion layering, and he even added guitar. That was another reason this project was so mellow. I had decided not to use any guitar. That's the thing that's missing. There's no prominent guitar.

There's a little bit of acoustic on "In The Sky There Are No Lines." I wrote that song about a group dynamic. It's just the same as a one-on-one relationship. If you don't nurture it, over time, it's going to fall apart. But there's no guide book. There's no rules. So in the sky, there are no lines. There are no signs to follow.

METRONOME: How long did it take to record Full 88?

Not a long time. Once we got going, not counting the time I spent looking for a studio here in Ocala, maybe it was just six months. The plan was to record everything down here with studio people down here, get the final mix, and then send it to Joel. I always planned on Joel being a part of it because Joel and I had known each other for 25 years, but we never worked on a music project together. I wanted him to put the final mastering touch on it. Joel does music and nothing else. His life is music, music and music.

This is where Nicole Pfister plays a part too. We got messaging each other. She has a very rare form of leukemia. She was given a 50/50 chance of living. Her attitude is, "I'm not afraid to die. I'm afraid of not having lived." I thought, Wow, what a great attitude. How inspiring is that.

I became friends with her mother. Nicole's a young woman. She just turned 14. Imagine being thirteen and being told you're going to die or you have a good chance of dying? But she's maintained this positive attitude. She's not letting it stop her. I thought, How can I let little setbacks stop me when this girl is fighting for her life? Her attitude is so good. I dedicated the album to her because she was so inspiring to me. She was the real reason why I recorded this CD.

Once I got going on the songs, things just rolled out. It took me a week to do my tracks. Then it took Joel from November to the end of January and it was done.

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

They can go to www.PaulTaiTunes.com. Everything is there from history, photos and a bio to video links, discography, reviews and a blog. They can also go to CDBaby.com, iTunes, Amazon and all the other online sites. It's all there.

Metronome Madness

Greetings guys and gals, boys and girls. Welcome to the June installment of **Metronome Madness**. Spring has truly sprung. Our temperatures are bouncing up and down like a superball. Glad I'm not trying forecast the weather although I wouldn't mind the paycheck. There's lots of interesting things to tell you about, so get comfortable, pour yourself a cold one, and please read on... First of all, if you're going to penalize our beloved **Patriots** quarterback **Tom Brady**, then you should penalize everyone who touched the football that day! Wouldn't the center, running backs and receivers have known too. **GIVE US A BREAK! Tom we're behind you 110%! Phil Collen**, lead guitarist of **Def Leppard**, announced the formation and release of a new blues based music project, **Delta Deep**,



Why should Tom Brady be the only player penalized?

coming this summer. Collen recorded the mix of original and hand-picked cover tracks with fellow **Delta Deep** bandmates **Debbi Blackwell-Cook** (back-up vocalist for such artists as **Michael Buble** and **Luther Vandross**), **Forrest Robinson** (drummer for **India.Arie**, **Joe Sample & The Crusaders**, **TLC**), and **Robert DeLeo** (bassist for Stone Temple Pilots). Their self-titled debut album will

be released on June 23, 2015 on Mailboat Records and features special guest appearances by **Def Leppard** vocalist **Joe Elliott**, **Whitesnake's David Coverdale**, **Sex Pistols/Manraze** drummer **Paul Cook**, and **Girl/Manraze** bassist, **Simon Laffy**. Collen initially started **Delta Deep** in 2012 after jamming at home over the course of a year with friend and relative, **Debbi Blackwell-Cook** (Blackwell-Cook is the Godmother of Collen's wife, Helen). What started as a casual pairing singing Motown and classic blues staples while Debbi frequently visited Collen's home quickly turned into much more. Collen, Helen, and Debbi began writing original music which Collen and Debbi recorded in Collen's home studio. Later that year, a chance meeting re-acquainted Collen with Memphis native and enigmatic heavy metal, jazz, & R&B drummer **Forrest Robinson**. A friend suggested giving STP bassist **Robert DeLeo** a call. Sharing a loving affinity for soul, funk and the blues, DeLeo was the perfect fit. According to Collen, "We really wanted Robert in this band. He had the added firepower of being the premiere pioneer and most 'bad-ass bass player' to come out of the alternative rock explosion." The best description for **Delta Deep**, a multi-racial band, has been "Aretha and Tina in their prime singing over early Zeppelin." Original lead off single "Bang The Lid" introduces the musical synchronicity of Collen, Blackwell-Cook, DeLeo, & Robinson. Blackwell-Cook also duets with Collen on the album tracks as well as with featured vocalists **Def Leppard's Joe Elliott** on "Mistreated" and **Whitesnake's David Coverdale** on "Private Number." Legendary **Sex Pistols** drummer **Paul Cook** and Collen's former bandmate from **GIRL** bass player **Simon Laffy** guest on the classic cover "Black Coffee." Guesting on the **Delta Deep** original, "Burnt Sally" is keyboardist, **CJ Vanston** (Tina Turner, Toto, Joe Cocker, Carol King) adding to the soulful tune on the Hammond B3 Organ. Check www.deltadeep.net for breaking news, new content, and tour information. Mascot Label Group's Provogue Records released **Sonny Landreth's** new album **Bound By The Blues** on June 9. The recording marks a return to the slide guitarist's musical roots, presenting a bold, big-sounding collection of tracks that swagger like the best of classic rock, climb to stratospheric heights of jazz informed improvisation, and inevitably



Phil Collen launches solo CD

remain deeply attached to the elemental emotional and compositional structures that are at the historic core of the blues. Landreth offers, "Ever since my Grammy-nominated 2003 release, **The Road We're On**, fans have been asking me, 'When are you going to do another blues album?' After expanding my songs for **Elemental Journey** into an orchestral form, I thought I'd get back to the simple, but powerful blues form. I'd been playing a lot of these songs on the road with my band, and we've been taking them into some surprising places musically. So going into the studio to record them with just our trio seemed like the next step." With Landreth's mountainous guitar tones and singing leading the way on its ten songs, **Bound By the Blues** is a powerful tribute to the durability and flexibility of the genre, and to his own creative vision. It's also a radical departure from his previous two albums, 2012's classical/jazz fusion outing **Elemental Journey** and 2008's guest-star-studded **From the Reach**. The lean Mississippi native, who grew up in Lafayette, Louisiana, has enjoyed a prolific career for decades, dating back to his solo debut album **Blues Attack** in 1981. Over the years he has performed and recorded with artists that

include **John Hiatt**, British ambassador of the blues, **John Mayall**, as well as touring as a member of **Jimmy Buffett's Coral Reefer Band**. He also collaborated with **Eric Clapton**, and has performed at all of Clapton's prestigious **Crossroads Guitar Festivals** since 2004. Along the way Landreth has continued to develop his vision and his musical voice, growing increasingly original and diverse, expanding from blues, zydeco, folk, country and jazz into increasingly category-blurring musical excursions like **Bound By the Blues**. He offers, "Developing a style and an approach that is your own musically is not something to be taken for granted, I'm at a point in life where I want to make the most of every moment I can and that changes your perspective, your priorities and how you relate to everyone else. And at the end of the day, I think that's the essence of what I wanted to express with **Bound By The Blues**." Kansas City blues-soul singer/bassist **Danielle Nicole** unveiled cover art for her debut full length release, **Wolf Den**, designed by **Allen Helbig** who won the design contest to create the **Wolf Den** cover through **Creative Allies**, an online community that connects designers with musical projects. There were over 160 design entries. **Danielle Nicole** will release **Wolf Den**, featuring GRAMMY-winning producer/guitarist **Anders Osborne**, **Galactic** drummer **Stanton Moore** and guitarist **Luther Dickinson**, on August 21st. **Berklee College of Music** president **Roger H. Brown** presented drum legend **Harvey Mason** with an honorary doctor of music degree at Berklee's commencement ceremony, Saturday, May 9, at the 7,000-seat Agganis Arena at Boston University. More than 900 Berklee graduates, their parents, and invited guests were in attendance. Honorary doctorate recipients are recognized for their achievements and influences in music, and for their enduring contributions to American and international culture. Past recipients include **Duke Ellington** (the first, in 1971), **Aretha Franklin**, **Dizzy Gillespie**, **Quincy Jones**, **Jimmy Page**, **Smokey Robinson**, **Steven Tyler**, **Loretta Lynn**, **David Bowie**, **Juan Luis Guerra**, **Annie Lennox**, **Paco de Lucia**, **Carole King**, **Willie Nelson**, **Alison Krauss**, **George Clinton**, **Plácido Domingo**, and **A.R. Rahman**. Mason is among the most recorded, versatile, and in-demand drummers of all-time. A legendary, multi-Grammy nominated session

MANNMADE USA CELEBRATES 30 YEARS



John Mann and Paul Reed Smith together made history when the PRS vibrato/tuning system received its US patent 30 years ago. The two men have been working closely together since 1979, when they first met at Paul's one-man workshop on West Street, Annapolis, MD. At that time, Paul was designing and building his first guitar for Carlos Santana. In early conversations, Carlos insisted that Smith build him a guitar with a vibrato bridge that stayed in tune. During one of their phone calls, Paul Smith said "Okay, I'll put a vibrato on it that won't go out of tune." After hanging up Paul remembers thinking, "How on earth am I going to do that?" So the quest began.

Enter John Mann... who first met Paul when he brought a guitar to Paul for repair. From their initial meeting, a friendship evolved, fueled by the desire to design and build the ultimate electric guitar. Paul enlisted John to engineer and manufacture the vibrato bridge that Carlos demanded. By the time Paul was ready to install a bridge on the first Santana guitar, the bridge had been designed, tested and proved to work flawlessly. Not only did it look and sound amazing, it stayed it tune.

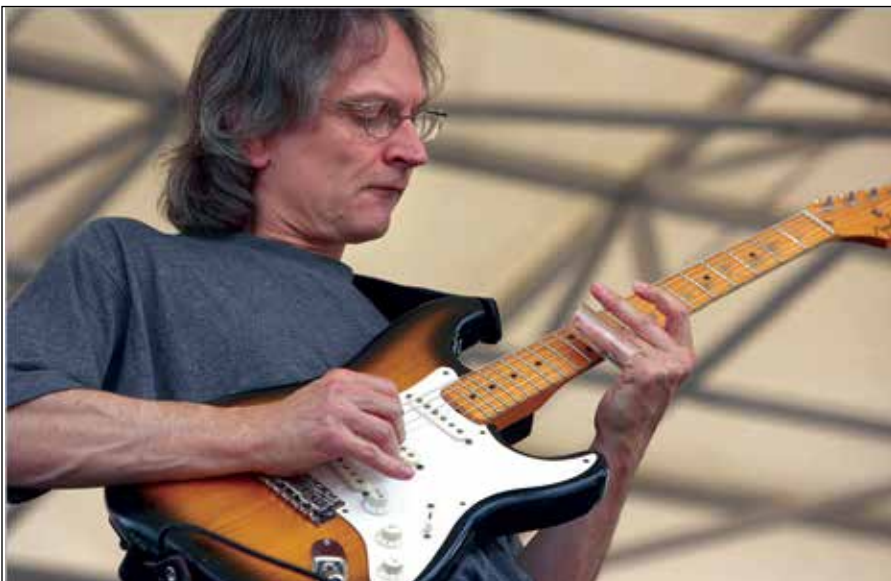
Mannmade USA wants you to join them in celebration. They have issued a special anniversary run of the original legendary PRS-MANN vibrato bridge. Only a limited quantity will be built and each will come with a certificate of authenticity. For more info, please visit www.MannMadeUSA.com.



Drummer Harvey Mason awarded Honorary Doctor of Music degree from Berklee College

drummer, producer, composer and recording artist, he has worked with a pantheon of musical giants and composed music for film, TV, and commercials, and written songs recorded by artists ranging from **Nancy Wilson**, **Herbie Hancock**, and **Mary J. Blige** to the **Notorious B.I.G.**, **Lupe Fiasco**, **Nelly**, **P. Diddy** and **T.I.** **Mason's** groundbreaking, distinctive style has influenced generations of drummers. Mason remains active as co-leader and founding member of the jazz supergroup **Fourplay**, as well as with his newest recording project, **Chameleon**. Ultrasound Productions has been busy with project: **Suzanne McNeil's** new album **Shimmer** is now available on iTunes. The album was produced by **Joe Clapp** and **Suzanne McNeil** and features a plethora of great Boston area musicians. **Wolfmen Of Mars** finished two new albums which will be released this year on vinyl. **Scarecrow Hill** is finishing up their new CD. **Brian Stratton** is producing a new song that features **Jeffery Gaines** on vocals and **Ilene Springer** is working on her newest CD. On the Ultra Sound Stage this month: **Dan Cody** of the **Lead Society** came in to shoot a new video, **The Sleep eaters** recorded a live demo/video and **The Jack Widows** recorded five new original songs. **Jeff Michaels & His Band** is celebrating the release of their brand new album, **Townie Paradise** at the **Hard Rock Cafe** Boston on Saturday, June 6th. They will be flying in some very special musicians for the show that will

rock your socks off. Michaels spent over two years working on the album, traveling to Nashville to record with good friend **Steve Bowman** (**Counting Crows** original drummer). They will be sharing the night with 3 other local acts- New England Music Award Nominees, **Dan & the Wildfire**, the indie pop sounds of **Marriage Material**, and the acoustic sounds of **Nick Camillo**. **Chick Singer Night (CSN) Boston** is hosting a special talent showcase highlighting female singers/songwriters to be held at **Johnny D's** in Somerville, MA. The upcoming all-ages show on Thursday, June 11, 2015 will feature established and emerging female talent including **Diva's Daughters Band**, **Valerie Giglio**, **Gay Sheldon** and more. Director **Jennifer Truesdale** of Arlington and Co-Director **Marcia J. Macres** of Westford, both local musicians and music business owners, manage the Boston chapter of **CSN**. For more information on each performer, please visit Chick Singer Night Boston website <http://www.chicksingernight.com/chapters/boston>. There will be acoustic and band performances as well as artists being backed by the incredible **CSN Boston House Band** made up of seasoned musicians **Joe Musella** on guitar, **Justin Kolack** on bass, **Andrew Beckman** on keys and **Bill D'Agostino** on drums. Proceeds from the biannual talent showcase will help provide music at **Camp Kesem**, a nationwide community, driven by passionate college student leaders, that provides free summer



Sonny Landreth unveils new CD, Bound By The Blues

camp for children affected by a parent's cancer. For more information on Camp Kesem, visit their website at www.campkesem.org. The June 11th showcase will be held at Johnny D's from 7p to 9p (doors open at 5:30p). Tickets are \$10 and can be purchased at Johnny D's web site. **PASSING NOTES:** "Stand by Me" and "Spanish Harlem" singer **Ben E. King** died at the age of 76 on April 30th. The R&B legend got his start in the 1950s with the band **The Drifters** with whom he sang lead vocals on iconic classics like "Save the Last Dance for Me," "There Goes My Baby," and "This Magic Moment." In 1961, he launched his solo career and scored 12 Top 10 hits from 1959 to 1986. King was inducted into the **Rock and Roll Hall of Fame** as part of **The Drifters**. "Louie Louie" singer **Jack Ely** passed away at the age of 71 after a long illness on April 28th. **The Kingman** singer's hit reached the top of the charts in 1963 and even sparked an FBI investigation into whether or not its lyrics were obscene. Ely and his band broke up soon after the song was



recorded. He spent much of the remainder of his life training horses in Oregon. "When a Man Loves a Woman" singer **Percy Sledge** died at the age of 74 after a battle with liver cancer on April 14th. The soul singer was inducted into the **Rock and Roll Hall of Fame** in 2005 thanks largely in part to his 1966 hit, which topped the US and UK charts for two weeks. **VIDEO PICKS OF THE MONTH:** **The Judge-** **Robert Downey, Jr.**, **Robert Duval**, **Vincent D'Onofrio** and **Dax Shepard** star in this superb movie about a retired small county judge (Duval) who is tried for murder while being defended by his son (Downey Jr.). The two have never seen eye to eye and throughout the film tensions remain high. A must see; **St. Vincent-** **Bill Murray**, **Melissa McCarthy** and **Naomi Watts** star in this touching film about a seemingly unpleasant neighbor (Murray) who befriends the young boy next door and becoming a "saint" in the process. Murray is marvelous; **Horrible Bosses 2-** starring **Jason Bateman**, **Jason Sudekis**, **Charlie Day**, **Chris Pine** and **Jennifer Aniston**, this hilariously filthy comedy finds a trio of misfits inventing a "shower buddy" that needs funding to be mass produced. Things go from bad to worse quickly leading to some truly original comedic antics. Jennifer Aniston is a total scream! I was apprehensive at first about watching HB2, but this movie proved to be a real sleeper. Very funny stuff; **Imitation Game-** **Benedict Cumberbatch** and **Keira Knightley** star in this well produced & acted movie based on a true story. During WWII, the English were determined to break the secret **Nazi code** called **Enigma**. When an unusual mathematics candidate **Alan Turing** (Cumberbatch) is approached by MI6 and signs on for the task, he and his team eventually manage to decipher the **Enigma** code, ending the war and saving hundreds of



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thousands of lives. **Keira Knightley** stars as cryptanalyst **Joan Clarke**, a would-be love interest and fellow thinker of **Turing's** who helps crack the Enigma code. **Turing** is later exposed as a homosexual which was a punishable crime in England and disgraced which led **Turing** to taking his own life in 1954. **Alan Turing** is widely considered to this day as the founding architect of artificial intelligence and the first functioning computer. Well gang, that's all for this month. I gotta go fire up the grille and have a cold one. Until next time, keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY GEMINI, YOU TWIN YOU.** Catch you all next issue. Thanks for reading.

--Compiled by Brian O.

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Kingsley Flood

by Brian M. Owens

What began from humble beginnings has turned in to a full blown rock & roll machine. There was no plan for the band Kingsley Flood when singer-songwriter-guitarist Naseem Khuri started the group in 2008. In fact, the charismatic lead singing frontman had no knowledge of the music business period. Fast forward 7 years and 5 CDs later and Kingsley Flood has turned in to a popular nightclub act that calls the East coast from Maine to Washington, D.C. their stomping grounds. I spoke to Naseem one afternoon in March and he explained how the group has grown from a wistful dream to an ever evolving reality...

METRONOME: How long has Kingsley Flood been together? Five years?

Naseem Khuri: It's been more than that with one configuration to the next. Now we have our final lineup. It started off in 2008 with Nick, the bassist, and myself. He just happened to be my roommate. I had been sitting on these songs for a while and was too shy to play them out. One time I got this gig and needed someone to play bass, so I asked him to pick up a bass for the first time and he did. Ever since that, we've been the closest collaborators. He's been rock solid.

METRONOME: So there was really no mission statement when you first got together?

We were not so ambitious. I don't know if that's ambition or not. I had always dreamed of playing in giant places. Maybe we weren't so smart (laughs) to think, Okay we want to have a label... We didn't know anything about the music business. We just wanted to play shows and we wanted to make great music. That's it. That's what guided us the whole time.

I also just wanted to connect with people. I was working a job I couldn't stand and felt like I was doing nothing of value. I felt like I was getting a whole lot more by playing in a sweaty rock club to only five people. Everyone has dreams but

there's a big difference between dreams and ambition.

METRONOME: How did you come up with the name Kingsley Flood?

I wish I had a better story to tell you but I lived on Kingsley Street in Allston and I liked the word, flood. That's really it. I also heard somewhere that Springsteen used to race cars somewhere on a street named Kingsley in Asbury Park. I'm a big Springsteen fan so that was an added bonus.

METRONOME: Who is currently in the band with you now and what instruments do they play?

A few of us have been there pretty

house concert and she played it. I went up and introduced myself and thought she was great. I had also heard her name for a long time. She was a pretty accomplished singer-songwriter in her own right, so I didn't think she'd be interested. We kept the conversation going and she was interested. It was pretty cool.

METRONOME: Are you the principal songwriter for the band or has it become more of a collaborative band effort?

Just with time, I've matured more as a songwriter in terms of lyrics. I know what I want to say now much more than I used to. I know the stories I want to

going for and we know where each person fits. It's become much more comfortable and cohesive in that way.

METRONOME: So the way you present your music is deliberate? It is definitely a band effort?

Yeah, we have a specific process. I come up with something and record it on my computer. I send it to the band. They absolutely destroy it and put their own stamp on it and then we all get together and duke it out. That's what works for us. Then we let it sit for a while. That feels the most organic to us.

Am I technically the songwriter? Yeah sure, but everyone is also arranging and

everyone is also putting their own stamp on it. It would feel weird if I went in and wrote everything out and told everyone what to play exactly what I thought.

METRONOME: How many albums does the band have out?

We've got two proper full length albums, two EPs, and a live album. Last summer we put out the live album. Just this past January, we put out an EP and in a few months we're going to put out another EP and a few months after that we're going to put out a full length. It's kind of a ridiculous, ambitious year. We're throwing everything at the wall to see what happens.

METRONOME: Where was the live album recorded and what is the name of it?

It's called Live At The Armory. It's a very cool, old armory in Somerville that's been turned in to a music place. There's a studio in there formerly called Hi 'N' Dry. We went in there and invited thirty friends to come over for two nights. We wanted to capture our live show because the live show is a ton of energy.

METRONOME: Did you cull the best songs from both of those nights for the album?

Yeah, the stuff we didn't screw up (laughs).

METRONOME: What is the name of the



much from the start. Nick Balkin plays bass. George Hall plays guitar. He lives in Gloucester. Chris Barrett plays keys and trumpet and whatever he can get his hands on. He's in Dorchester. Travis Richter plays drums. He's in Everett. Eva Walsh is our newest addition. She plays violin and sings. Our former violinist, Jenee, who was there pretty much from the start, left last year to have a baby. We're so excited to Eva who has just been kicking ass.

METRONOME: How did you find Eva?

Travis, our drummer, was hosting a

tell and I know how I want to do it. That combined with the band, you have to be really incubated with each other for a long time to really take advantage. Everyone in the band is such a great player and at the same time that doesn't really matter. It just matters that you know the personalities and you let the personalities come out. George can do amazing chops on the guitar but that's not appropriate for what we're doing. He plays a specific role in the band and we've gotten a good sense of what all those roles are over these past few years. We know the sound we're

EP you released in January?

It was called To The Fire. We're proud of that. We worked with producer Paul Kolderie. He brought a lot out of us and allowed us to make what we really wanted to make. It sounds a bit different than our last stuff. It sounds a little more full and a little wider. We're working with him again to do this next EP. We're excited to get back with him.

METRONOME: Do you have a working title for that EP?

No. No idea.

METRONOME: How many songs do you have planned?

I don't know that either. You plan that stuff and then you always have expectations but you can't meet the expectations. It drives everybody crazy. Basically, we're going to go in and be as organic as we can. We have a plan for recording and we're going to try to channel our inner demons and see what happens.

METRONOME: Why are you recording another EP rather than going right to an album project?

These are a bunch of new songs and we wanted to make sure that we were really confident in them. This year we wanted to come out really swinging and do a ton of stuff. Whatever full length we have, we'll probably take some of the songs off the EP. That full length is going to be the culmination of a year of things that have been brewing and stewing together. The EP will be a step in the evolution towards that. Also in this day and age where people have the attention span of a fruit fly, we want to make sure that we keep putting stuff out. We love that. We love putting the challenge on ourselves. We haven't even recorded these songs yet and we're already working on new songs beyond that. We like the challenge.

METRONOME: Where did you record?

We did our last EP and the next one at a place called 1867. It's a former porn theater turned disco turned Masonic Temple. It's in Chelsea. It is an absolute gem. If there aren't spirits in that room, then I don't know... It's pretty amazing.

METRONOME: How did you find that place?

We've heard about it for a while. Our friends in this band called Mean Creek have recorded there. The second you use the words porn theater and Masonic Temple in the same sentence, I'm hooked. We also wanted a big, big sound and it's got these huge, giant, tall ceilings. The drum sounds we got there were awesome. We're just so happy with how it sounds in there and how it feels in there. It's totally dingy and spooky.

METRONOME: With all this recording going on and you living in D.C. are you trekking back to Boston every weekend?

I trek back a lot especially now that we're recording. The next couple of weeks were going to be playing and trying out these new songs so I'll be in Boston



doing that. I'm on the road a lot. I do love traveling. I get my best writing done when I'm on the road. I love taking buses and trains and planes and all that stuff. I like moving.

METRONOME: Do you stay over in Boston when you come up from D.C.?

Yeah. It depends also if we're touring around. We'll all live together in the van for a bit.

METRONOME: What brought you down to D.C.?

It was a girl who is now my wife. At

the time, I didn't know what I was doing. We weren't taking the band that seriously frankly. I had never dreamed that we could do more with it than play at a couple of dive bars twice a year or something. I was still looking for work and I thought I was going to work in Washington in foreign policy or international relations, something like that. But nothing really made sense and again I felt much more of a connection in a sweaty club. I started making this work for about six years now.

METRONOME: Was it your conscious

decision to give it a go or did one of the other band members persuade you?

There was never a come to Jesus. It was just, Let's record an album. People seem to like that. Let's play more shows. People seems to like that. It grew step by step.

METRONOME: Is everyone in the band psyched to do this project?

We've had our battles, but at the end of the day, as long as we can get together and are psyched for the music, we're in to it. If the right thing came along, if we got to the next level, everyone would quit day jobs and hit the road. We just want to all be on the same page. That's something that I am very thankful for. It's something that we've worked hard on. It wasn't always like that. We've definitely had our challenges there, but we feel great about it now.

METRONOME: It sounds like you've become good friends in the process too?

Totally. Friends, enemies, everything. You spend your life in a band with five other people you better expect having intense relationships.

METRONOME: I think being in a band is far more intense than being in a marriage...

Yeah, well, there's no boundaries. You're working together, you're playing together, you're doing everything together. You don't ever draw any boundaries. It a marriage at least you can leave for a night and go out with your buddies. Your fun in a band is actually playing. Then you have to work together and you have to do the business stuff together.

METRONOME: Does the band play shows in the D.C. area?

Yeah, absolutely. In January we played our CD release and D.C. is a great city for us. We play New York and we play Philly, all that. The band is coming down here in April to do a festival. It's called the Kingman Island Bluegrass Festival. We're not exactly bluegrass, but we're going to do it. They come down here and I go up there and in the meantime we go all over.

METRONOME: Do you have big shows coming up this summer?

We're about to announce a few shows up and down the East coast and some random gigs here and there. This summer we are doing more recording to finish up the full length.

METRONOME: How many songs are you shooting for on the full length?

No idea. Maybe ten, maybe fifteen. Whatever makes sense.

METRONOME: Do you have a tentative release date for the album?

Tentatively in November, but maybe October.

METRONOME: Where can people go on the web to find out more about Kingsley Flood?

We are all over the place. Our web site is our headquarters at [Kingsleyflood.com](http://www.kingsleyflood.com). Then there's Facebook, Instagram, Twitter and all that.



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