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Asa Brebner Tribute



Elvin Bishop



Dulcie Taylor



Amy Mantis & The Space Between

Reboot: Elvin Bishop - November 2005

In the business of music, you'd be hard pressed to find a more down-to-earth guy than Elvin Bishop. Since the age of eighteen, he's been quietly storing away stories and tales of a career filled with larger-than-life events. From playing with great Chicago bluesmen like Muddy Waters, Lightnin' Hopkins and Albert Collins to jamming with Jimi Hendrix, Elvin Bishop has done it all with little revelry or fanfare. Maybe that's why his career has lasted for more than four decades. But as Bishop puts it, "I don't really dwell in the past. I live more for the moment." Still, he still has plenty to talk about.

I caught up with Elvin by phone at his California home one sunny October afternoon. The following is a glimpse into a man that has, more or less, seen it all.

METRONOME: Where were you born and raised?

I was born in Glendale, California, but it was really kind of an accident. This was 1942 and my Dad was stationed there in the army. Then from the time I was about two, I lived on a farm in Iowa 'til I was ten. Then we moved to Oklahoma. I lived there until I went to Chicago in 1960.

METRONOME: What made you get into the music business?

Just hearing blues on the radio. I went crazy for it.

METRONOME: Were you living in Oklahoma?

Yeah.

METRONOME: Who were some of the people that you were listening to?

I really like Jimmy Reed, John Lee Hooker, Lightnin' Hopkins, Muddy Waters...

METRONOME: How did you break in to the business?

I moved to Chicago in 1960. That was really a lucky thing because Chicago blues and all the main guys were just thriving; young and strong. Muddy and Little Walter... Howlin' Wolf and Magic Sam...

METRONOME: You were a young man yourself, eighteen years old?

Yeah.

METRONOME: Had you been playing guitar for a while at that point?

Yeah, but not really raising no hell because nobody in my family played. I didn't know anybody

who played blues in Oklahoma. It was pretty hard getting started. I had those little pawn shop guitars with the strings two inches off the neck. It's a tribute to human persistence that I stuck with it at all.

METRONOME: What was your first pro gig?

Before I got with [Paul] Butterfield, I played with some little bands. When I got to Chicago, I was supposed to be going to the University of Chicago.



That was kinda like my cover story. I really wanted to get into blues. I got together with some of the black dudes that worked in the cafeteria and we worked up some tunes and played different little gigs. Then I played with a band called Larry & The Crowd Chasers. Another one called The Salt 'N'

Pepper Shakers. As I got a little better, I was able to get gigs with people like JT Brown. He was kind of a known saxophone player around Chicago. Hound Dog Taylor... you've probably heard of him. Junior Wells gave me a few gigs. He was nice enough to. Then I got with Butterfield.

METRONOME: How did you meet Paul?

I met him the first day I was in Chicago. I was just walking around the neighborhood checking

at that time so we gravitated right for each other.

METRONOME: What year did you go solo?

Late sixties maybe. I'm not good with dates.

METRONOME: Was it The Elvin Bishop Band?

Yeah.

METRONOME: What was the name of your first record?

It was the same name. It was on Fillmore Records. The label that Bill Graham had going. When Clive Davis was running Columbia at the time I signed the contract, they always put your picture in Billboard. They got some old hippie in the office and made him put a suit on and we went out in the middle of the street and took a picture. When we got back to the office, they pasted Clive Davis' face on his body and sent it to Billboard (laughing).

METRONOME: Were you always a ES-335 guitar guy?

Yeah.

METRONOME: What inspired the song "Travelin' Shoes?"

I don't remember writing that tune. I know that it was roughly based on an old Gospel song.

METRONOME: How did you hook up with Mickey Thomas for your hit, "Fooled Around and Fell In Love?" Did you write that song?

Sure I did. Mickey Thomas... that's another Gospel story. He was singing with a Gospel/Rock group... this great performer named Gideon. He had a group called Gideon & Power. He was a black guy from Philadelphia and in his younger days was on Gospel tours with all the great guys like Sam Cook & The Soulsters and The Mighty Clouds of Joy. Anyway, Mickey was originally from Caro, Georgia, which is a little town on the Georgia/Florida line. This guy Gideon would go through the south recruiting singers and he found Mickey down there. So he took him out to the West coast, I heard him, got a chance to jam with him and we just sort of fell together.

METRONOME: How old was he when he sang that song?

Middle twenties, probably.

METRONOME: When you toured for that single and album, was he in the band?

Yeah.

METRONOME: How long was he with you?

A couple of years. We did a live album during that period called Raisin' Hell and Mickey's on that.

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He's a great singer.
METRONOME: Up until that album and song, you had a funky, country blues/roots base, then you took a step into commercial viability. Was that a conscious effort on your part?

No. No. No. I'm probably the least scheming guy you ever met. Everything that happens is a surprise to me. I'm always the last guy to find out about what ever it is. There's a lot of luck involved in the music business. The media is supremely powerful and over 90% of the people, all they know is what the media feeds them. You're lucky if you get to hook up with that media machine. If they happen to have a viable category that they can cram you comfortably in to, then you're very lucky. That was the one and only time in my career that there was a category that big media could use. This was during the years of the Southern rock scare. Never before or since has there been a category that I even roughly fit in to. It's not a major option... it's a specialized taste that only a small percentage of the people are ever going to be in to.

METRONOME: What label was that album on?
Capricorn. At the time they were doing pretty good because they had The Allman Brothers.
METRONOME: Tell me about your relationship with Little Smokey Smothers.

He's a beautiful guy. He's one of the first guys that really helped me out in Chicago. He didn't have to help me, but he was just nice enough to take an interest. He taught me a lot of stuff in and out of music. Here was this guy that came up from Oklahoma that was square as a pool table and twice as green and he befriended me. I always appreciated it.

METRONOME: Was he a Chicago native?
No. Almost all of the Chicago blues guys came from Mississippi or some part of the South. Smokey Smothers is from Chula, Mississippi.
METRONOME: What spawned the album with Smokey, That's My Partner?

I just had a chance to try and repay a little bit, in some small way, all that I felt like I owed him. It was good because he's one of these old blues guys that's still at the top of his game. He's real vital and can play and sing really great still. It was a good thing to do.
METRONOME: Tell me about your new album Gettin' My Groove Back. I understand some of the songs come from personal hardships like the loss of your ex-wife and daughter.

I had a period there that was pretty rough. I had a lot of stuff to get over and grieve about. I always felt I was lucky having the music because

being a songwriter, if something bad does happen, I have a chance to write a song about it and start trying to get feeling better about things... get back on the good foot... get the shit outta my system. I'm grateful to have had the blues there at my disposal because I think it was invented half way for that purpose. By people that had a lot of rough experiences and needed a way to feel better about life. I think it's a good vehicle for that kinda thing.
METRONOME: Where did you record the album?

Right at my house.
METRONOME: Will you tour for this album?

I don't exactly tour. I play gigs. I've got a nice family and a beautiful place here (California) and I'm kind of a serious gardener. I raise, pretty much, my own food. If I could find a pork chop tree, I wouldn't have to go to the store. I'm a maniac. I can up three or four hundred jars of stuff; fruits and vegetables. And I'm about five miles from a good fishing lake so... I don't road dog it like I used to. I did my share of that 200 and 300 dates a year. I'm always some where on the weekend.

METRONOME: How many shows do you figure you do nowadays? 50, 75?
Maybe about that. Maybe a little more.
METRONOME: Is it all West coast dates?

The Northeast, where you're at, is probably the place we go the least. We play a lot in the South and the West coast, the Northwest and somewhat in the Midwest. For some reason, we don't go to the Northeast that much. We're going to be in New York in January at B.B. King's.

METRONOME: What are some of the most memorable times of your life as a musician?

Do you remember Flip Wilson? He had a character called Reverend Leroy. Reverend Leroy was a Pastor of the Church of What's Happenin' Now. I'm a member of the Church of What's Happenin' Now. I'm basically not that much of a nostalgia guy, I try to keep it up to date. I do have some good memories, but I don't really dwell on them that much. It's amazing how lucky I've been. I remember being fourteen years old and listening in my room to some of these guys and I ended up gettin' to make friends with them all and play with them all. I'm probably the only guy in the world that got a chance to play with Lightnin' Hopkins, John Lee Hooker, Muddy Waters, Jimi Hendrix, Duane Allman, Little Walter and Albert Collins.

METRONOME: I understand Albert Collins was a real gentleman...

Albert Collins was the guy I miss most of all. I loved that guy.

METRONOME: Where did you meet?
I met him on the West coast. We used to hang out quite a bit. The most fun I ever had in my life was shooting dice with Albert Collins. He was fun to jam with, but boy he would keep you rolling. He was so much fun. We'd be shooting dice and he had a saying for everything. He'd say, "C'mon Aidy Mae"... he was shootin' for an eight. If he was shootin' for a ten, he'd say, Ten top buckets and pans." He'd say, "If I don't hit my pint, that meat ain't greasy."
METRONOME: Are you a guitar collector?
No. I'm strictly a guitar player.

METRONOME: How many guitars do you own?
Maybe three or four.

METRONOME: Do you own an acoustic?
I think I have an acoustic with a big hole in it that I've never played. Not the round hole in the middle, but a hole that got bashed into it at a party. I don't actually play acoustic at all. I'll just turn an amp down way low and call it acoustic.

METRONOME: Is that a Gibson ES-335 that you pictured with on your new album?
That's a ES-345.

METRONOME: What year is it?
That one was made for me at the Gibson Custom Shop about five years ago. They're making another one for me now, but it's not my best guitar. It's in there because it's photogenic.

METRONOME: What is your favorite axe?
An old ES-345 from 1959.
METRONOME: Do you take it on the road with you?

Unfortunately I do. That's what the story is with the one they're building now. I happened to meet the President of Gibson in L.A. and he said, "I feel like we owe you, what can we do for you?" I said, I'm tired of taking this '59 out on the road because it's livin' on borrowed time. Usually you figure five years is the life expectancy of a guitar on the road because either the thieves or the airlines will get to it by then. But I haven't found anything that sounds like this one so I have to take it. So he said, "We'll build you one like it." I Fed Ex-ed it to them and they took all kinds of photographs and measurements and analyzed all the parts and this time they say they've really got it.
METRONOME: What color is it?

Red.
METRONOME: What kind of amps do you use?
Little Gibsons. When I'm home in my studio I use a Vibrolux, but you can't take tube amps on the road. They're just not roadworthy. So I use something that's currently in the Gibson spectrum.

METRONOME: When you do go out on the road, do they provide you with a backline or bringing your own gear?

I bring my stuff. The bass player and drummer get a backline, but I prefer to bring my sound with me. I haven't had good luck taking a chance on what they provide.
METRONOME: Who's playing with you nowadays?

Mostly the guys on the record. The band is smokin'.
METRONOME: Who is your bass player?

A guy named Tim Walker. He's from South Carolina.

METRONOME: Is Bobby Cochran still playing drums for you?
Yeah.

METRONOME: How did you hook up with Blind Pig Records?

They called me and said, "We heard you had a project going. Could we listen to it?" So I sent it to 'em, they liked it and they put it out.
METRONOME: Who were some of the people that helped or inspired you with your career?

I've had help from a lot of people like Little Smokey. Otis Rush was very kind to me and took time to show me stuff. A guy called Sammy Lawhorn was nice and took time with me. B.B. King and George Thorogood have been very nice to me and encouraging.

METRONOME: Has music helped you keep going all these years?

I do feel real lucky to have the music. Before I got into music I had a lot of other jobs. I worked in steel mills and oil fields, so I know what hard work is. I really appreciate having the music and being able to make a living at something that's so enjoyable and so rewarding. There's still guys out there in the steel mills and oil fields who never get a round of applause.

METRONOME: How do you feel about this whole internet boom?

This was a real surprise for me because I woke up one morning and it was okay for people to steal my shit. I thought that was against the law. This guy at Napster says, "I just want to share the music with everyone." Look M.F., why don't you share something that belongs to you instead of something that belongs to me.

METRONOME: What's coming up in the future for you? Are you going to keep making music?
Yeah, that's what I do and I love. Nobody's ever given me a good reason to change.

--Brian M. Owens

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Dulcie Taylor

Singer, songwriter, multi-instrumentalist Dulcie Taylor grew up in South Carolina. Influenced by her mother's love for Elvis Presley and Frank Sinatra along with her sister's rock & roll records while singing in a Baptist church, Dulcie's musical education was broad and multi-faceted.

Her education didn't end there though. When she was old enough to travel abroad, she found her way to California seeking a better way of life for herself. There, Dulcie began to find her voice. She launched her recording career with a self released CD called, Other Side of The Bed, which received accolades from friends and fans alike. That attracted the attention of record producer George Nauful. Her first album for Nauful's Mesa Bluemoon label, Diamond & Glass, landed in 2002 and garnered her a WAMMIE (Washington DC Area Music Award) as she received national airplay, charting on the Album Network's non-commercial AAA format for the release.

Since then, Dulcie has been busy making music. With 2.7 million views on her YouTube channel and 193,000 likes on her Facebook page, Taylor's hard work has paid off. I had a chance to spend an October afternoon talking with her about her extraordinary life as well as her latest 6-song offering, Reimagined. With typical southern grace, class and hospitality, Dulcie guided me through her musical journey...

METRONOME: What made you fall in love with music when you were young?

Dulcie Taylor: My family always had something going on. I was raised in a Baptist church and music is a big part of it. I loved the organ player and watching him play. I loved the piano and I sang in the choir. I had an aunt that was a music teacher.

My mother always bought all the Broadway sheet music. We all took piano and stuff. That was fun. We would all sit around the piano and sing. My mother loved Elvis Presley and she loved Frank Sinatra too. I heard everything. Something was always playing.

METRONOME: Did mom and dad play?

No, they didn't. They tell me that my grandmother Dulcie had a beautiful voice though. She passed away when I was five.

METRONOME: Did you start singing in a band during your teenage years?

I played the ukulele when I was a little thing. I used to play at Girl Scout camp for everybody (laughs). Then my mother bought me a guitar after a boy sat on my ukulele on the front porch of a cottage we were renting when we were on vacation.



METRONOME: How old were you?

I must have been around ten when the kid broke my ukulele.

METRONOME: Were there any bands or artists that moved you musically as a kid?

God, we had so much different stuff. As I said, my mother was a big Elvis fan so that was always playing. My older sister liked everything: Rock & Roll and Soul music. I liked so much stuff.

How about Bluegrass? I could listen to Bluegrass all day long. You either like that stuff or you don't. It can't be taught.

METRONOME: What was the first band you played with?

Well, I was solo for quite a while, but the first band I was in was a trio. Guitars and I played dulcimer and harmonica.

METRONOME: It sounds like you were a multi-instrumentalist?

Well, I started on the piano. Nice Southern girls take piano. Of course I played the ukulele and then I got a guitar. After I got

the guitar, it seemed so cool to just hold the thing.

I played keyboards in some rock bands, but keyboards are a lot of trouble to haul around (laughs). My hat's off to those people who do it. I did it for a while and I enjoyed it, but I wouldn't stand in line to have to carry that thing around again.

the coolest thing I ever saw in my life. Thank you God, I'm home.

METRONOME: You spent a long time living in California too...

Oh yeah. Then my husband took a job in D.C. He did his undergraduate at Georgetown. When we moved back, all his friends were still there. It's a great town. It was old home week for him.

METRONOME: Did you meet him in California?

Oh yeah. I married him in Pasadena.

METRONOME: How did your music career do in California?

I started playing with people and being who I wanted to be as a person.

METRONOME: When did you record your first album?

In 2002.

METRONOME: Was it a solo project or a band effort?

That was on Mesa Blue Moon records and it had a lot of players on it. At that point, I didn't have a band, but George Nauful, the guy that's the head of Mesa Bluemoon Recordings, produced it and brought in the players.

METRONOME: Were the songs all original?

I've only done one cover in my entire recording career. Everything else has been original.

METRONOME: Does your musical relationship with George continue to this day?

Oh yeah. We play live together. He and his wife came over yesterday and we sat outside and talked. They're the only people I've seen socially in seven months.

METRONOME: When did you leave California and why?

It's because my husband got relocated with his job. His corporation was going through a lot of internal changes. He was in legislative affairs. The friction was going to be right where he was and he knew it. It was a great chance to move to D.C. and a good financial decision.

Don't get me wrong, I enjoyed D.C., but when he said he wanted to retire, I said, I don't care if you quit working, but we're not staying here. We were going back to California.

I had some great experiences playing and touring out of D.C. I did three tours of Texas and went up to Maine. I played a lot and I enjoyed it. It was great, but I wanted to

come back to California.

METRONOME: How long have you been back in Cali?

Eight years.

METRONOME: Did you feel when you went back that you had never left?

I didn't even look back. There's something about California that I've never found anywhere else.

METRONOME: Let's talk about your new EP, Reimagined. Did the Covid event lead you to revisiting some of your older material?

No, this started before the pandemic hit. I've put out six CDs on Mesa Bluemoon Recordings and George [Nauful] just wanted to go back and mess with some tracks. We have another one almost ready to roll.

It was like time travel. We pulled up the tracks and listened to them in the studio and it was like time travel. You were right back where you were when you first did it. It was wonderful. It was a lot of fun.

METRONOME: I loved the opening track, "Easy For You." You also made a video for the song. How did that song come together for you?

When a couple splits up, usually one person has a much easier time of it and that's just how it is. I remember a girlfriend saying to me, "He told me he didn't want children." That's why they split up. Within a short amount of time, the new woman he was with was pregnant. Of course you say,

Well, he just didn't want to have them with you, which is a painful thing. It just came out of that. Of course it was more fun to write it not being the person having the harder time.

METRONOME: What inspired the song, "Diamond and Glass?"

I had a dream. You know when you wake up and you've just had a dream and you're not quite sure where you are, cause you're still in the dream? That was written straight out of a dream.

METRONOME: Did the writing of that song come quickly for you?

Yeah, I got the bones of it very quickly.

METRONOME: How does the songwriting process work for you?

I do it all different ways. Sometimes I write words first and sometimes I start playing something on the guitar and just like how it sounds. I do it all kinds of ways. Generally though, I'll get a chorus first, then I write a verse to it.

METRONOME: Do you ever work things out on a piano?

Oh yeah. Sometimes you write off of a riff. One of my best songs, "Woman I Used To Be" came from a guitar riff.

METRONOME: I loved your song, "To Be A Fool." What inspired that tune?

It's about betrayal and what people go through. You see so much of it. I saw a friend go through that. That's where that line came out of, "I love you too much for you to ask me to be a fool." It makes sense to me. I can

forgive a lot, but I cannot forgive that. Once you do that, it's over with anyway. I had an older friend tell me once, "I've seen people break up because someone was unfaithful," and she said, "Neither one are ever happy again."

METRONOME: Your song "Rainy Day" has a Latin feel to it. How did that song come to life?

I like that music. That's a more recent tune. We had moved to California and it hadn't rained in 4 years. We had moved to paradise, but it didn't really rain. That's what it came out of.

METRONOME: Are the fires in California effecting you?

We have bad air quality from them, but they're not close enough. In one week, California had the worse air quality in the world.

METRONOME: "Corazon Frio" is a wonderful tune. What made you write that?

I had a line in my head, "Freezing water surrounds a frozen well." I had that in my head for a long time. I think it built out from that.

I took Spanish in high school and college. I was fluid at one point, but I haven't used it enough. I have a song called Mal Amor... "Bad Love" on a recent CD. Spanish is such a beautiful language.

METRONOME: I heard Patsy Cline and Reba McEntire in your voice. Do you

appreciate what those gals have done in country music?

Oh yeah. I can't say I listen to a lot of Reba, but I listen to Patsy Cline. I don't consider myself a country artist though. I would say Americana, although I like saying Adult Contemporary which is different. "You and Me" off my new EP is pretty much a jazz tune.

Now don't get me wrong, I like country music. I've got some songs that are stone country and I record them that way, but I don't consider myself a country artist.

METRONOME: You deliver your songs in a very personal way. Do you work on that intentionally or does it just come out that way?

It's the way it comes out. I wouldn't know how to work on that. I wouldn't know any other way to be. I try to be a better singer obviously, but I just do what I do.

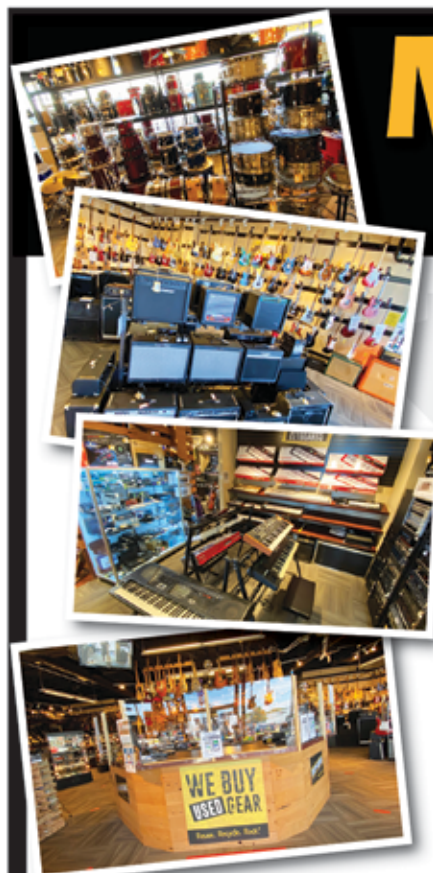
METRONOME: Do you have another EP in the works of 'reimagined' songs?

Yes. We almost have the thing mixed. It will probably be six songs.

METRONOME: Do you have a working title for it?

I don't know. I have some new things that I want to cut, but I'm not eager to get back in to the studio. I'm just not ready to get in people's faces yet. If that makes me a scaredy cat then put my name down on that list (laughs).

-- Brian M. Owens



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(In NO Particular Order)

- **George Benson**
- **Hummingbird Syndicate**
- **The Amplifier Heads**
- **Johnny Nicolas**
- **Amy Mantis**

NEW MOON JELLY ROLL FREEDOM ROCKERS VOLUME 1 10-SONG CD

- BLUES, WHY YOU WORRY ME?
- PONY BLUES
- NIGHT TIME
- COME ON DOWN TO MY HOUSE
- K.C. MOAN
- LET'S WORK TOGETHER
- STRANGE LAND
- SHAKE IT AND BREAK IT
- STONE FREE
- STOP AND LISTEN BLUES

The New Moon Jelly Roll Freedom Rockers originated back in November 2007 when North Mississippi Allstars, Luther & Cody Dickinson sat down for a guitar jam with Squirrel Nut Zippers leader Jimbo Mathus along with Blues greats, Charlie Musselwhite, Alvin Youngblood Hart and late Memphis pianist, producer, Jim Dickinson for a self-proclaimed "hardcore blues" recording under the group name, New Moon Jelly Roll Freedom Rockers. For more than 12 years that recording's existence was mentioned only obscurely in interviews, despite the fact that Jim Dickinson finished production before his death in the summer of 2009.

Fast forward to 2020 and with label interest, Luther Dickinson and engineer Kevin Houston put the finishing touches on the project. The result is a melding of old world blues aristocracy meeting new blues rockers for a spirited collection of burgeoning blues penned by Musselwhite, Charlie Patton, Jimbo Mathus, Shorty Brown, the Memphis Jug Band, Jimi Hendrix, the Mississippi Shieks and Wilbert Harrison.

All the members of this recording remember the friendship and fun made during the recording process.

Checkout the songs "Blues, Why You Worry Me?," "Come On Down To My House," the Harrison number "Let's Work Together," the bouncin', Musselwhite penned "Strange Land," the comic jaunt of "Shake It and Break It," and the reimagined Hendrix hit "Stone Free" and hear the joy for yourself. [B.M.O.]

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- SEEMS TO ME
- COUNTING LIGHTNING

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The Byrds, The Monkees, early Jefferson Airplane and '60s inspired pop, singer Lynn Shipley, singer-guitarist-keyboardist Jon Macey, bassist, backing vocalist Steve Gilligan and drummer Randall Lee Gibson IV along with guitar friends, Mike Pyle, Dan Coughlin, Tom Hostage, John Biafore, Chris Doucette and harmony singer MaryJaye Simms, deliver a sparkling collection of original songs on their latest full length album, Keep Loving Keep Living.

Fueled by the deft songwriting skills of Jon Macey and Lynn Shipley, this formidable duo captures the sounds of yesteryear's magic with a modern day edge and technology that's easy to like. With lush vocal harmonies, vibrant fretboard forms and pop-steady rhythms, Hummingbird Syndicate proves to be one of the finest band of pop architects on the scene today.

Songs of particular note include the stellar "Any Given Day," the well crafted "Live," the psychedelic jangle of "Topanga," the Emmy Lou Harris infused "The View From The Bridge," and the revelatory "Seems To Me."

In a world full of uncertainty, Hummingbird Syndicate reminds us all to "Keep Loving, Keep Living, Keep Giving." [B.M.O.]

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- FUNHOUSE MIRRORS
- THE LONESOME CAROUSEL
- SEPTEMBER SONG
- CANDY APPLE GIRL
- GHOST SONG
- ADDIO
- MUSIC FOR ABANDONED AMUSEMENT PARKS NO. 1
- SONG FOR AN ABANDONED AMUSEMENT PARK
- FREAKS
- GHOST OF THE PROMENADE
- WELCOME TO DEATHWORLD
- BLACK MASCARA
- MUSIC FOR ABANDONED AMUSEMENT PARKS NO. 2
- FREAK
- MUSIC FOR ABANDONED AMUSEMENT PARKS NO. 3
- Outro

There's no better time for an artist to create music than when he's under duress, suffering from a broken heart or in a coronavirus lockdown. In singer-songwriter-multi-instrumentalist Sal Baglio's case, he's taken advantage of the latter and his time away from performing to fashion an imaginative 15-song offering centered around the sentimental topic of abandoned amusement parks.

Encouraging real life leitmotifs propelled

by innate lyrical sensibilities and stellar instrumentation, Sal's songs come to life before your very eyes making for vivid recollections of days gone by. It's as if you were riding the ferris wheel while listening.

Take the trip yourself and relish a lifetime of memories with the songs, "The Lonesome Carousel," "Candy Apple Girl," "Ghost Song," "Ghost of The Promenade," and the funhouse of horror of the eerie, no-named bonus track. Terrific! [B.M.O.]

Contact--

www.theamplifierheads.bandcamp.com

**TOKYO TRAMPS
I AM A TIGER
5-SONG CD**

- I'LL STAY AND TAKE CARE OF YOU
- I'M A TIGER
- JEFFREY JIVE
- LONG DAY
- LOVIN' MAN (Instrumental)

Singer-songwriter-guitarist Satoru Nakagawa and wife/bassist/singer Yukiko Fujii along with drummer Tim Carman deliver five rollicking blues rockers on their latest offering *I'm A Tiger*. The Tokyo Tramps have been longtime favorites on the New England music scene and have absorbed American music to its core.

**Solo Artists, Bands & Record Labels are welcome
to send CDs and DVDs for some ink along with decals, t-shirts,
promo pins, mugs and other cool stuff to:**

**METRONOME MAGAZINE,
P.O. BOX 921, BILLERICA, MA. 01821**

Culled from a recording session that spawned songs for the band's last full length album, *If I Die Tomorrow*, the new EP features songs that didn't fit that album's vibe.

Produced by Peter Parcek and Ducky Carlisle, "The Elderly Brothers" captured the Tokyo Tramps essence brilliantly from track to track on *I Am A Tiger*. You'll dig the CD's opening tune, "I'll Stay and Take Care of You," featuring Satoru's fine solo guitar work, the funky bounce of "Jeffrey Jive," and the innovative, Allman Brothers inspired instrumental, "Lovin' Man." Good stuff. [D.S.]

Contact-- www.tokyotramps.com

- REBEL KICKS
- GOT ME GOIN'
- BROKEN TEETH
- ROCK'N'ROLL IS TOUGH
- DO YOU REMEMBER
- FIGHTING ON THE DANCEFLOOR
- LAST TRAIN TO NOWHERE
- BORN IN THE WRONG TIME
- HEROES AND GHOSTS
- IS IT LOVE

From Milan, Italy, these 3 reprobates single handedly revive early 1970s up-tempo powerpop, as if Slade jammed all night with Elton John and the Faces on a rather debauched night. "Grown Up Guy" aims for the top and gives you a raised middle finger amid guitar flourishes and bravado laden vocals from frontman, Faz La Rocca. He rolls out the piano while accenting "Rebel Kicks" and strains through

**FAZ WALTZ
REBEL KICKS
12-SONG LP**

- GROWN UP GUY

Continued on next page >>>



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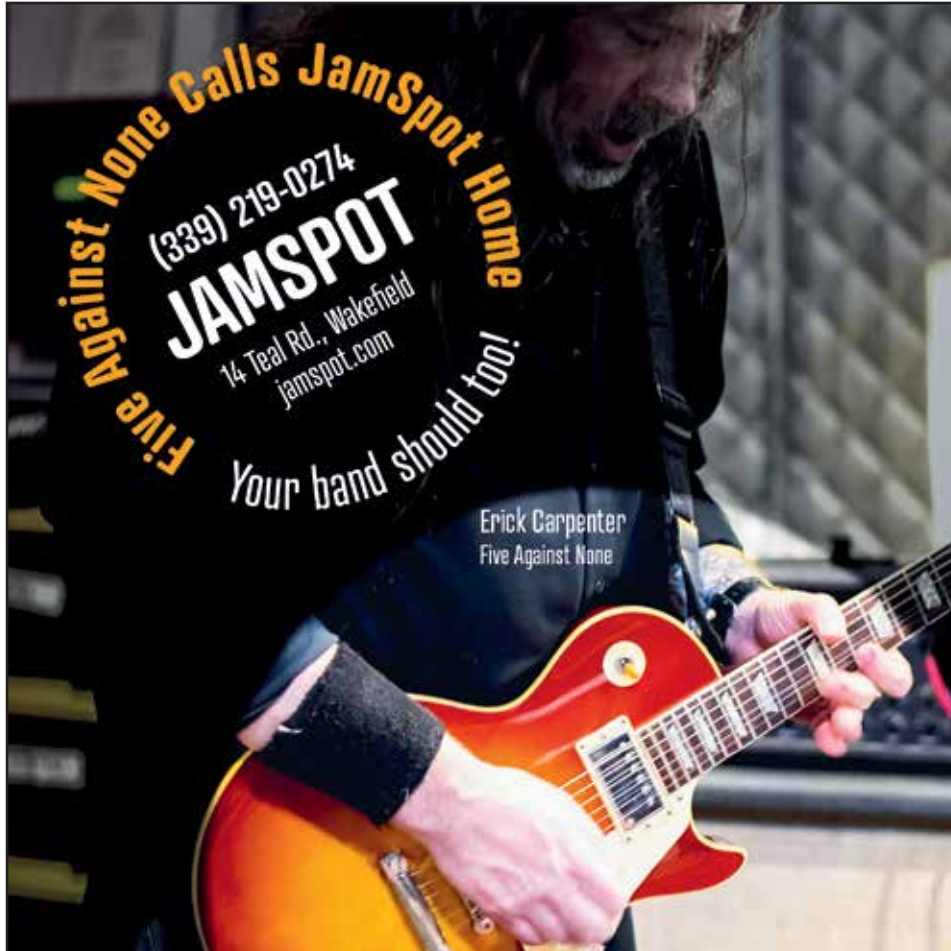
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Five Against None

American enunciation over typically English musical stylings.

T-Rex joins the fray for “Got Me Goin’,” and rightfully accents the required rhythm. The lads really want to boogie and get your toes tapping on “Broken Teeth” despite the underlying aggression. “Rock’N’Roll Is Tough” and much later “Is It Love” continue with huge Mark Bolan intonations but slow down for extra depth and thoughtfulness.

For “Do You Remember,” Faz channels his inner John Lennon and lays the schmaltz on thick enough to score after the gig with his sensitive shtick. “Fighting On The Dancefloor” goes back up to mid-tempo for a sentimental journey.

The 3 Italians borrow some typical Chuck Berry riffs for “Last Train To Nowhere” but bring in a certain sneering nihilism to make it their own. For “Born In The Wrong Time,” Bachman Turner Overdrive have to submit to the Italian job treatment, and again it works.

The problems of the 1970s seem almost trite in comparison to nowadays. Near the end, Faz pulls out an acoustic for the massively overproduced lullaby “Heroes And Ghosts.” Faz and the boys, wear their influences on their sleeves, but really succeed in bringing back attitude and style to good time Rock N’ Roll of yesteryear. [Gecko]

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

MALAYA BLUE STILL 12-SONG CD

- STILL
- DONE TO THE BONE
- IT’S A SHAME
- LOVE CAN TELL
- WHY IS PEACE SO HARD?
- LOVE OF YOUR LIFE
- KISS MY TROUBLES AWAY
- SETTLE DOWN EASY
- DOWN TO THE BOTTOM
- THESE FOUR WALLS
- I CAN’T BE LOVED
- HOT LOVE

While Malaya Blue is recognized as one of the UK’s premier contemporary blues singers, it is her command of jazz crooning that truly impresses on her new Blue Heart Records release, *Still*. Teaming up with her band, Nat Martin on guitar, Stevie Watts on Hammond organ, keyboards & piano, Eddie Masters on bass and Mike Horne on drums, Malaya is graced by notable musicians: bassist Richard Cousins (Robert Cray), guitarist Brett Lucas (Bettye LaVette)

along with Grammy winning producer Dennis Walker (B.B. King; Robert Cray; Bettye LaVette) for this stunningly crafted sophomore release.

With a voice that’s immediately attractive to audiophiles, Malaya delivers up gorgeous vocal performances from song to glorious song alongside her top-shelf band. There’s no filler here folks, just one talented lady poised to take on the world. Bravo! [B.M.O.]
Contact-- www.malayablue.co.uk

DEATH VALLEY GIRLS UNDER THE SPELL OF JOY 11-SONG CD/LP

- HYPNAGOGIA
- HOLD MY HAND
- UNDER THE SPELL OF JOY
- BLISS OUT
- HEY DENA
- THE UNIVERSE
- IT ALL WASHES AWAY
- LITTLE THINGS
- 10 DAY MIRACLE CHALLENGE
- I’D RATHER BE DREAMING
- DREAM CLEAVER

Death Valley Girls have been building their sonic temple since 2014 and are now emerging into a new phase of deconstructing the myth for less predictability. The album opener builds incredible tension for nearly 5 minutes, revealing itself to be an appetizer for the main course. “Hold My Hand” gets the ball rolling with a simple riff and jangly rhythms that support the vulnerable and emotional gang chanting, leaving you to want more.

The title track reveals a jazzy smörgåsbord of instrumentation competing with the mid-tempo rhythm tracks until they swerve into a common direction for an orgasmic finale. The cheesy organ sound of “Bliss Out” as well as the more upbeat singing style lightens the tone for a short burst of sunshine within the otherwise dark DVG universe. “Hey Dena” is another emotion clearing interlude. “The Universe” simplifies the rhythm to 1/1 and leaves the mystical reverb coated vocals at the forefront with just a light coating of keyboard and sax melodies.

Death Valley Girls channel their inner Velvet Underground with the tasty garagey riffs of “It All Washes Away” and a certain left field je-ne-sais-quoi. The vocal of “Little Things” have a subdued countrified tone as the song maintains an uplifting aura with simple yet effective guitar strumming.

“10 Day Miracle Challenge” kicks out the jams with a rocking ethos. “I’d Rather Be Dreaming” works up a captivating

spy movie vibe while fitting in well with an ecstatic cabaret noire ethos. “Dream Cleaver” clears the air one last time with a solid yet charming long burst of sonic therapy. [Gecko]

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

L.A. WITCH PLAY WITH FIRE 9-SONG CD/LP

- FIRE STARTER
- MOTORCYCLE BOY
- DARK HORSE
- I WANNA LOSE
- GEN-Z
- SEXOREXIA
- MAYBE THE WEATHER
- TRUE BELIEVERS
- STARRED

On their last outing 3 years ago, L.A. Witch cornered their part of the Rock N’ Roll heritage with molasses thick guitar and dramatic reverb-coated vocals. “Fire Starter” is very much part of this heritage, yet more playful and progressive. “Motorcycle Boy” is agile without giving up the heavy, gloomy atmosphere. “Dark Horse” works Spanish undertones on the guitar with an undercurrent of keys as the vocals remain firmly in stoner territory until a Moorish middle eight jars you out of your comfort zone.

L.A. Witch firmly brings you back to white urban guitar laden angst with “I Wanna Lose,” while leaving a delicate feminine touch in just the right places. “Gen-Z” brought us to a precipice of doom, then gave up too quickly. “Sexorexia” works with a hypnotic post punk vibe and lets the guitar groove work its simple, yet effective magic. Psych guitar effects also ably support the poetic majesty of “Maybe The Weather.” The band leaves us wanting more with the nightmarish end of “Starred.” [Gecko]

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

GEORGE BENSON WEEKEND IN LONDON 14-SONG CD

- GIVE ME THE NIGHT
- TURN YOUR LOVE AROUND
- LOVE X LOVE
- IN YOUR EYES
- I HEAR YOU KNOCKING
- NOTHING’S GONNA CHANGE MY LOVE FOR YOU
- FEEL LIKE MAKIN’ LOVE
- DON’T LET ME BE LONELY TONIGHT

- THE GHETTO
- MOODY’S MOOD
- LOVE BALLAD
- NEVER GIVE UP ON A GOD THING
- AFFIRMATION
- CRUISE CONTROL

George Benson began his career at the age of 19 as a jazz guitarist in the 1960s, playing with Jack McDuff and others. Soon after, he launched his solo career, alternating between jazz, pop, R&B and scat singing along with his single note guitar lines; a routine he has become synonymous for. His chart topping album, *Breezin’* hit #1 on the Billboard chart in 1976 and was certified triple-platinum.

A child prodigy, Benson shows no signs of slowing down at age 77 and this new live album reflects his commitment to the music and his career. Recorded live at the famed Ronnie Scott’s Jazz Club in 2019, Benson returned to the Soho club to perform for an intimate sold out crowd.

Benson hasn’t lost a step musically as he delved into a catalog of well known Benson staples. Opening with his 1980 hit, “Give Me The Night,” he and his band set Ronnie Scott’s ablaze. “Turn Your Love Around” from his 1981 catalog continued the thrill along with “Love X Love.”

Benson delivers his beautiful 1983 hit, “In Your Eyes” featuring a soul-stirring guitar solo before offering up a barrelhouse version of Dave Edmunds’ “I Hear You Knocking.” Then, he taps in to his 1985 album *20/20* for the gorgeous, “Nothing’s Gonna Change My Love For You.” His vocals are magnificent.

“Feel Like Making Love” from 1983, steps up with horns, soaring backing vocals, Benson’s signature scatting and a searing guitar solo. Then George explores James Taylor’s “Don’t Let Me Be Lonely Tonight.” Things get funky with “The Ghetto,” resplendant with outstanding percussion work from Khari Parker.

Uptempo love songs abound with “Moody’s Mood, the groove-filled “Love Ballad,” and “Never Give Up On A Good Thing,” before mellowing out on Jose Feliciano’s expressive “Affirmation.”

GB closes out the album with his 1998 hit “Cruise Control” offering up his trademark scatting throughout the tightly woven jam-based workout. It’s hard to believe it’s been forty years since seeing Benson play live as part of the Boston Common Music Series (anyone out there remember those shows?), but I can attest that this musical genius has lost none of his talent or swagger. Outstanding! [B.M.O.]

Contact-- www.georgebenson.com

AMY MANTIS & THE SPACE BETWEEN
A PLACE TO LAND
10-SONG CD

- BETTER THAN ME
- WORRY MAKES THE MAN
- YOU SHOULDN'T HAVE TO ASK
- SPINNING BLACK AND BLUE
- IF I TOLD YOU
- NEXT TIME WE TALK
- A PROCESS OF LETTING GO
- GOD'S GIFT TO MAN
- CALL IT WHAT YOU WANT
- A DISTANCE

When we receive music, we never know what to expect from recording to recording. So when Amy Mantis's new CD, A Place To Land, dropped in our inbox, we didn't know what we were in for. From the opening track, "Better Than Me," Amy and her bandmates, Jeff Fogleman on bass and Eric Marshall on drums proved to be an inventively rockin' outfit.

Fogleman & Marshall are a formidable rhythm section, keeping Amy safely harnessed during her deft six string workouts and habile lead vocals. Well written songs of note include the post-punk sass of the album opener "Better Than Me," the reflective unveiling of "If I Told You," the clever calling out of "God's Gift To Man," and the Pretenders inspired rocker, "Call It What You Want." [D.S.]

Contact-- www.amymantis.com

BRIAN LISIK
GUDBYE STOOPID WHIRLED
10-SONG CD

- DONT-RAY-ME
- HAPPY ALL THE TIME
- JUNIOR HIGH SCHOOL
- LOOKING FOR YOU
- CHEYBOGAN SHEBOYGAN
- (Erebus Goes) OVERBORED
- CALL IT LIQUID TIMING (Part 1)
- DEATH OF A BROKEN HEART
- MINDSHIP
- BE THERE WAITING

With an inventive album title, Canton, Ohio based musician Brian Lisik delivers a poignant set of songs that range from pop to folk to Americana and straight up rock. Joined by multi-instrumentalists Steve Norgrove on bass, guitar, lap steel, dulcimer, kazoo, mandolin, keyboards, tambourine and Chad Jenson on drums, acoustic & electric guitar, tambourine & heavy metal banjo, Lisik gets to strut his whimsical lyrical prose from track to track alongside well played musicianship. Favored cuts include "Happy All The Time" (featuring great vocal harmonies), the tremolo drenched "Junior High School," the valiant "Looking For You," and the radio-friendly "Cheybogan

Sheboygan." [D.S.]
 Contact-- www.brianlisik.com

JOHNNY NICHOLAS
MISTAKEN IDENTITY
10-SONG CD

- SHE STOLE MY MOJO
- MULE AND THE DEVIL
- SPARK TO A FLAME
- MISTAKEN IDENTITY
- GUADALUPE'S PRAYER
- WANNA BE YOUR BABY
- TIGHT PANTS
- SHE DIDN'T THINK OF ME THAT WAY
- HIGHWAY 190
- RIVER RUNS DEEP

Singer-songwriter-guitarist-piano man Johnny Nicholas grew up in Rhode Island, where he formed the Black Cat Blues Band with Duke Robillard, Fran Christina and Steve Nardella during the mid-1960s. After playing the 1970 Ann Arbor Blues Festival with his band the Boogie Brothers, the group moved to San Francisco in 1972 on Commander Cody's suggestion. By 1974, Nicholas had moved to Chicago and began playing with Big Walter Horton, Boogie Woogie Red and Robert Lockwood, Jr.

Upon moving back to Rhode Island, Nicolas formed his own band, Johnny Nicholas and the Rhythm Rockers with Kaz Kazanoff, Terry Bingham, Sarah Brown and Ronnie Earl. In 1978, Nicholas joined Western swing icons, Asleep at the Wheel before stepping away from touring to run the celebrated Hill Top Cafe in the Texas Hill Country with his wife Brenda.

Fast forward to 2020 and Nicholas has returned to the fold with a well written album of original tales that reveal his influence and life chapters. Accompanied by his musical partner in crime Scrappy Jud Newcomb on guitars, mandolin and vocals, John Chipman on drums and Chris Maresh on electric & upright bass along with musical guests Max Baca on Bajo Sexto, Josh Baca on accordion, Chris Stafford on organ, Eric Adcock on clavinet and Kelli Jones, Sabta Guzman, Kelley Mickwee, Alice Spencer, Walt Wilkins & Bill Small on vocals, Nicholas hasn't lost a step. His vocals have a deep, emotive quality that lends itself to his poignant songcrafting.

Favorite songs include the cleverly penned, "She Stole My Mojo," the New Orleans inspired, "Mistaken Identity," the Nick Lowe infused "Wanna Be Your Baby," the comic relief of "Tight Pants," and the gorgeous album tear jerker, "River Run Deep."

This record should garner plenty of accolades, awards and airplay for Nicholas around the globe; it's just simply that good. [B.M.O.]

Contact-- www.johnnynicholasblues.com

CONGRATULATIONS TO
California-Based Singer/Songwriter

Dulcie Taylor

For the release of her new EP **REIMAGINED**
 on MesaBluemoon Recordings

And the release of her new
 lyric video, "**EASY FOR YOU**"
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youtube.com/DulcieTaylormusic



The EP **REIMAGINED**
 and her latest album
BETTER PART OF ME
 are available online
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more at dulcietaylor.com and mesabluemoon.com



THE LUXEMBOURG SIGNAL THE LONG NOW 10-SONG CD/LP

- I NEVER WANT TO LEAVE
- THE MORNING AFTER
- 2:22
- TAKE IT BACK
- LOST HEARTS
- CUT THE BRIDLE
- ELEVATOR SILENCE
- MOURNING MOON
- RAMBLIN' RODRIGUEZ
- WHEN ALL THAT WE HOLD DECAYS

Luxembourg Signal still use globalization by pooling their talents between California and London in a fresh way that harkens back to progressive 1980s pop. The synths build the opener "I Never Want To Leave" like Vangelis until the angelic female vocals kick in and then let you down gently all while dispensing with normal verse chorus structures. "The Morning After" softly seeps in like a Sarah Records band all grown up, chanting its way to your heart on a little cloud of melodies, this time with male vocals. The keyboard on "2:22" remind me of Kim Wilde hits, though less obvious, but with a more conventional structure.

"Take It Back" has a guitar umph in its backbone yet still relies on carefully airbrushed singing to infiltrate your mind set with an uptempo beat. A band this self-conscious could be a little bit more self-indulgent, but each time they leave you wanting more by winding the songs down subliminally. "Lost Hearts" is more direct in its vocal delivery, but still wistful. "Cut The Bridle" brings back the guitar and drums, albeit layered under oodles of New Order like production for an affirmative stance. The gang vocals near the end really do it for me.

"Elevator Silence" slows down for a nostalgic but very short look into the rear view mirror. The vocals on "Mourning Moon" use enchanting studio trickery on the monumental yet tasteful chorus amid the tingling linear backing track. I felt like I learned something, but am challenged all the way. "Ramblin' Rodriguez" seems almost unremarkable in comparison to the other tune, but would have been a masterpiece by any other band. The gang of seven slow down for the ballad, "When All That We Hold Decays," leaving you with a lot of hope when it all soars away. Luxemburg Signals intellectual soft focus pop, ably distracts us from the most horrible year in ages with their rose sensitive approach. [Gecko]

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

MUCK AND THE MIRES GREETINGS FROM MUCKINGHAM PALACE 14-SONG CD/LP

- THIS TIME I KNOW I'M RIGHT
- I'M YOUR MAN
- TOO SOON TO FALL IN LOVE
- STRANGE WAVES
- MINT CONDITION
- SUNNY FEELING
- DON'T START RUNNING AWAY
- MESSED UP MARY
- THE WAY IT WAS BEFORE
- CUPID
- #LONELINESS
- GOOD ENOUGH
- ACT FAST
- BREAK IT ALL

Local legend Evan Shore (Pets, Voodoo Dolls, The Queens) hits the back of the net with his friendly poppy garage tune, making him the Beatle with a Boston accent, all within 2 minutes or less. "This Time I Know I'm Right" has a mild country twang to the vocals while the verses are more '70s flavored. The harp is what gives it the vintage feel.

The band still has one foot in the punk camp with the determined, "I'm Your Man" featuring smokin' guitar solos. A little anger suits them. "Too Soon To Fall In Love" goes all poppy in a saccharine coated novelty way that makes it a musical chick flick. No one else could pull this off.

"Strange Waves" works up a mysterious feel with soundtrack appeal. The Mires charm their way into your heart with the cute "Mint Condition" where the keyboard maintains a competitive edge. "Sunny Feeling" sneaks nearly unrecognized, yet lots of pop hooks force you to pay attention. On "Don't Start Running Away," MATM give you Revolver era Beatles done the Massachusetts way. Shore knows how to turn every cliché into a clever song as "Messed Up Mary" testifies. The solo, again, gives it mega credibility, all within extremely clean production. "The Way It Was Before" probably has a different vocalist, or at least a different approach to give it a more serious and subdued flavor. Light hearted humor with a fast paced backing track remains the Mires forte as "Cupid" proves.

Muck and the Mires aren't all retro either, as last year's single "#Loneliness" takes a stab at modern internet relationships in a quirky yet memorable ditty. "Good Enough" has a nice melody with tons of vocal hooks to drive home their message. "Act Fast" has a little organ backing to give the tune a tangy coating amid the vocal roller coaster

ride. "Break It All" takes it back to the 1964 Cavern for just a few instants. It's over all too quickly. [Gecko]

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

SPECIAL MOVES LITTLE HELP 10-SONG CD

- OUR SUMMER
- THANK U PILE OF CD-RS
- LOOK AT THE GROUND
- I THINK ABOUT U AND IT MAKES ME SMILE
- BASED ON A TRUE STORY
- I'VE GOT IT AND IT'S NOT WORTH HAVING
- SOMETHING I FORGOT TO DU
- U NEVER WENT AWAY
- HATE TO SAY I LIKE THIS SONG
- ONE LAST BIG SCORE

This Olympia-based project has a sensitive British approach to indie pop that harkens back to some cool 1990s East coast productions like Swell that took emotional guitar work to new heights. The band wants you to like their approach of ever so slightly distorted vocals and guitar interplay on "Our Summer," but cut it short, leaving you wanting more. They deliver with the classic guitar pop masterpiece of "Thank U Pile Of CD-Rs" with its catchy vocal hook and endearing melody with no frills or filler. Meanwhile, "Look At The Ground," grinds dirt on their own legacy for a new take on creative dissonance.

"I Think About U and It Makes Me Smile" returns to form, but it's over all too quickly. "On A True Story" keeps you waiting and waiting with a build up until it instead, jumps into the next song. Naughty. With "I've Got It and It's Not Worth Having," they cover a Boyracer classic, and somehow include a lot of tension.

The fuzzy guitar with tingly leads nicely mingles with the slightly distorted and distant vocals on "Something I Forgot To Du" while "U Never Went Away" has a plodding rhythm with slow shoegazing guitar work air brushed over it as the singer appears like a ghost in his own mythology. "Hate To Say I Like This Song" is more uplifting with beautiful slow melodies in a well-rounded pop gem.

Special Move dust off Jesus And The Merry Chain strains for "One Last Big Score," yet again cut it short to leave you hanging. You know they can amaze you, but they don't always want to be obvious. Special Move doesn't make it easy for you,

but you can't help but be drawn into their own universe. [Gecko]

Contact-- <https://jigsawrecords.bandcamp.com/album/pzl175-special-moves-little-help>

LOVE TRACTOR S/T LOVE TRACTOR 11-SONG CD/LP

- BUY ME A MILLION DOLLARS
- SIXTY DEGREES BELOW
- MOTORCADE
- FESTIVAL
- COWBOY SONGS
- HAIRY BEAT
- TROPICAL
- WHEEL OF PLEASURE
- CHILLY DAMN WILLY
- SEVENTEEN DAYS
- FUN TO BE HAPPY

For 40+ years, Love Tractor has provided the instrumental soundtrack to Athens, Georgia. Here they remaster their classic 1982 release as if it was recorded yesterday. "Buy Me a Million Dollars" gives you tingly leads amid an uplifting bouncy rhythm. "Sixty Degrees Below" is more moody, yet still full of expression with a nod to nostalgia. "Motorcade" is quirky and sparser with an air of mystery and deceit. "Festival," contrary to expectation, is quite introspective and repetitive and somehow reflects on the loneliness one can experience at big events.

After a lot of very mild-mannered drumming, rhythm defines the varied melodies of "Cowboy Songs." Love Tractor play around with the time signature of "Hairy Beat" and at last, the bass gets a short solo. You expect a British new wave band to chime in after the intro of "Tropical" which turns into a bucolic trip with jarring sidelines. "Wheel of Pleasure" wants to delight with invigorating guitar parts over a snappy rhythm section. "Chilly Damn Willy" gets even more inventive.

"Seventeen Days" slows down to a gentle ticking over level and only slowly delivers on its promise with just a touch of remorse and a keyboard solo. "Fun To Be Happy" lives up to its name with a pleasant mid paced ender to a forgotten classic. It's easier to review records with words, but Love Tractor master their instruments and arrangements at such high level as to transcend this requirement while still expressing so much. [Gecko]

Contact-- <https://lovetractor.bandcamp.com/album/love-tractor>

Musician's Autobiographies

• Book reviews by Alex Gecko •

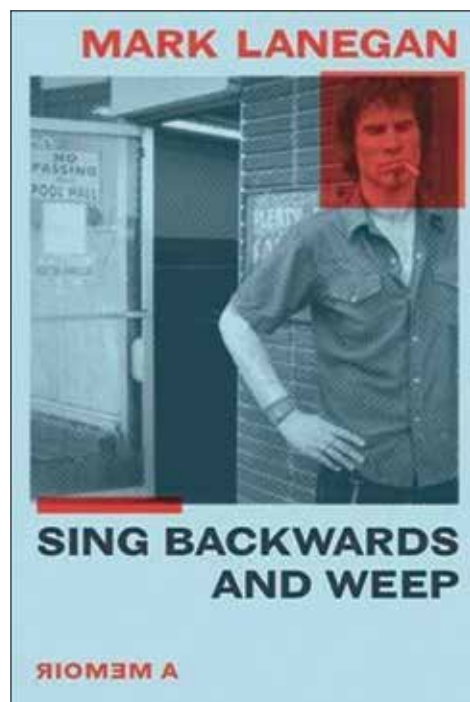
Flea, a.k.a. **Michael Balzary**, bassist of the Red Hot Chili Peppers published "**Acid For The Children, A Memoir**" in 2019. The diminutive yet innovative bass player recounts his early life from his birth in Australia up to the first Chili Peppers gig in LA. The sensitive, imaginative, feral and anti-authoritarian boy struggles through an upbringing in a broken home in 1970s Los Angeles. Despite a disinterest in schooling he becomes very literate and soaks up all the music lessons of the public school system of the day all while smoking as much weed as possible and shoplifting everything that wasn't nailed down. Mind you, his substance abusing step father's Jazz base work did inspire him.

The book is largely chronological, with just the occasional flash forward. Still, it takes to roughly the middle of the book till he meets both Anthony Kiedis and Hillel Slovak, where he was still a classically trained trumpet player with classical, Jazz and prog rock tendencies and had yet to see the band as a career option.

Flea tried everything under the sun drug wise, but thanks his lucky stars for not having become a junky, contracting aids or ending up dead, like so many of the era. He probably mentioned everyone he ever met and does a great job developing his relationship with the two RHC co-founders.

Due to the abrupt end of the book, we get little info on recording, songwriting or tour shenanigans, which might have been

covered in the media of the time or in Kiedis' autobiography, but the book is extremely personal and arty. Overall, it appears that the writer aged gracefully while he hints at a possible sequel towards the end.



Mark Lanegan, vocalist of the **Screaming Trees**, recently published **Sing Backwards And Weep** in 2020. Lanegan certainly brings your spirits down with a hefty dose of hard hitting disillusionment in the way he dismisses most of the Screaming Trees earlier back catalogue as he hands you a no holds barred heroin diary full of violence and crime.

The young Lanegan grew up in a broken home as a substance abuser and hard core delinquent in a culturally deprived logging town in the Pacific Northwest and music provided his escape from his no hope future. The hard rockin' psychedelia from guitarist and chief song writer Gary Lee Conner made the band stand out during the mid-1980s in a sea of punk and hardcore, but didn't really meet Lanegan's ambitions. By the late 1980s, Marc was a full blown junky and made friends with Nirvana's Kurt Cobain with Alice And Chains' Layne Staley and many other Seattle scenesters contributing to the local heroin culture as much as to the grunge scene which also carried the Trees along for a decent ride on a major label.

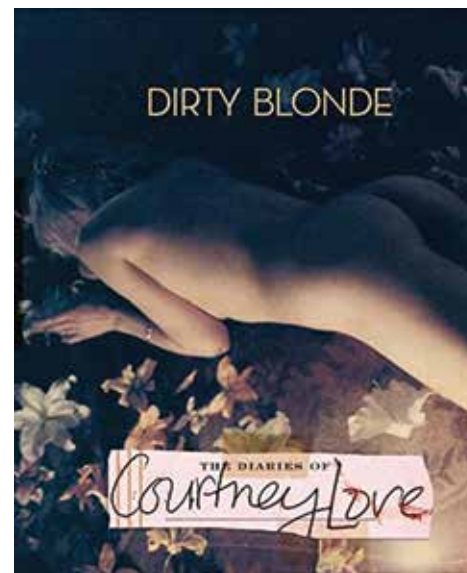
You read how he eventually was able to impress his lyrical content onto the

material and building a decent yet dark solo repertoire despite sinking ever deeper into the abyss. Last time I saw them in 1991 Lanegan was 27 and looked 37 yet stoic delivering the dreamy yet energetic musings while supporting the "Uncle Anesthesia" album. Little did we know? Still, he has a very hard mind set and bleak outlook as well as an all-consuming anger only marginally dulled by self-medication. Nevertheless the delivery in the book is very intelligent and mater-of-fact and no self-pity can be detected even in the deepest squalor.

Lanegan eventually got the monkey off his back and has had a fulfilling musical career outside of the Trees since the turn of the millennium. It's difficult to enjoy this down to earth exploration of Lanegan's life within the Seattle musical historical setting, but it certainly brings a lot of things into perspective. Mark Lanegan also published an earlier book worth checking out called **Am The Wolf: Lyrics And Poems**.

Courtney Love, nee Harrison, published **Dirty Blonde: The Diaries of Courtney Love** in 2006. Courtney Love, certainly conjures up controversy at the drop of a hat and easily positioned herself as alternative music's Lady Macbeth. Love had the chance to tell her side of the story, which would have been fascinating, but basically handed her scrawled diaries and scrapbooks to her assistant to scan and put the said items on the market as one of these dreaded coffee table books, or so it would seem.

The reader can catch glimpses of her twisted mind frame in some of the manifestos and to-do lists as her take on the blonde ambition concept. You do get the drift that Courtney was placed in



institutions for wayward girls on more than one occasion. At the same time, she admits in the foreword that she missed out on at least four years on account of being zoned out on drugs. It sadly becomes evident that daughter Frances was cared for by others during Courtney's fits with motherhood.

Readers will probably get a better take on the real Courtney Love from the drummer, Patty Schemel's book. Guitarist Eric Erlandson is mentioned en passant a couple of times, but there is no band chemistry. It does have early drafts of liner notes, lyrics and various letters and looks visually captivating, but isn't something for the serious musicologist. The lyrics reflect an inner despair and Courtney Love is very much a girl wanting to be understood after having been painted into a corner by the media. Unfortunately, the most informative parts of the book are the notes in the appendix.

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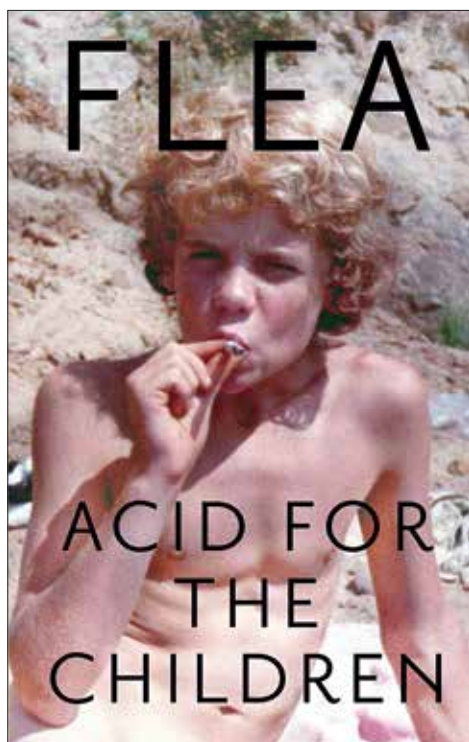
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The Time Machine



The Nor'easters

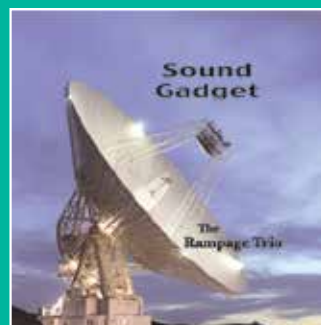
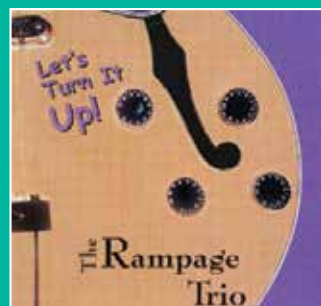
Photo circa: 1989

Band Members: L to R- Johnny Fatello (Guitar & Vocals), Mike "Whitey" White (Bass), Ralph Fatello (Vocals & Guitar), Lenny Dunn (Drums).

Musical Achievements: Rising from the ashes of popular Boston acts, The Vinny Band and Semper Fi, Ralph Fatello formed The Nor'easters in 1988 along with his brother Johnny, bassist Mike White and drummer Lenny Dunn. The band was a favorite on the local club scene headlining at concert venues like The Channel, Edible Rex, The Paradise and other Boston area nightspots while garnering its fair share of radio airplay on Boston's premier rock station, 104.1 FM, WBCN. They released a 4-song CD that featured the songs "Upside Down," "Intensify," "My Guitar," and "Jet Stream." To this day, fans of The Nor'easters remember the quartet's rockin' anthem "95 On 95," an autobiographical tune depicting the group's late night rides home after gigs on Route 95 doing 95 mph!

Where Are They Now: The band continue's to play out a few times a year at special events and shows. Ralph Fatello also plays in a 3 piece as Big Handsome Daddy, and as a solo artist under his name. He's also working on two other projects Prince Vince and The Geezers (where everyone in the band is over 60 yrs old). Johnny Fatello hosted a blues jam for years at a club in Beverly MA. and still writes and records with longtime girlfriend Sue. Mike White played in bands over the last five years and has done reunion shows with The Outlets and the Blackjacks. Lenny held down the drum throne in Johnny's Blues jam and still plays with Catalinas' bassist Ron Chane. Make no mistake. The band will still blow the roof off a joint. After all, they don't call themselves The Nor'easters for nothing.

The Rampage Trio



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Happy Holidays!



Here's Wishing
You All A Safe,
Happy and Healthy
Holiday Season!

From Your Friends at Metronome Magazine

The Time Machine

The Rings

Photo circa: 1980

Band Members: L to R- Michael Baker (Guitar & Vocals), Matt Thurber (Drums), Bobby Gifford (Bass & Vocals), Mark Sutton (Guitar & Vocals). [Original drummer Bob "Woody" Woodbury is not pictured].

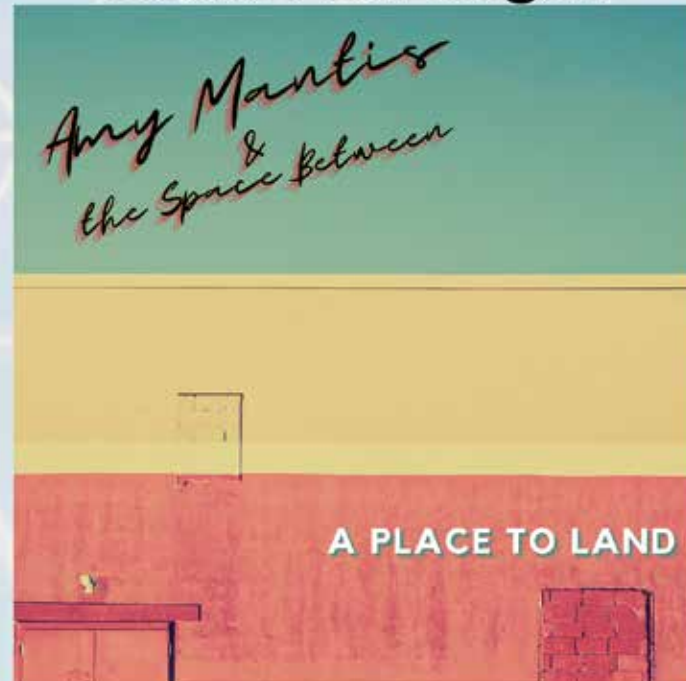
Musical Achievements: The Rings formed in Boston in 1978 and were a popular attraction on the New England music scene. Their live shows were flawless as they built and entertained a loyal following of fans throughout the region at area clubs like Bunratty's, The Rathskellar, Spit, The Paradise and others. They played the famed Rock & Roll Rumble in 1979 losing out to The Neighborhoods. Boston radio stations, WCOZ, WBCN and WCGY gave the band substantial airplay and in 1980, MCA Records came calling and signed the band. Their debut, self-titled LP was released in early 1981 and contained the songs: "Opposites Attract," "Who's She Dancin' With," "This One's For The Girls," "Let Me Go," "Got My Wish," "My Kinda Girl," "I Need Strange," "Watch You Break," "Too Much Of Nothin'" and "Third Generation." Later that same year, the band released their second MCA record, Rhythm Method that included the tunes: "Uh Oh (Here I Go Again)," "Take The Chance," "You Can Never Say It," "Talk Back," "Bang Bang (Out Of Your Misery)," "It's Not Enough," "Move Over," "Walkin' In The Dark," "Love's Not Safe" and "The Rhythm Method." The band continued to perform before breaking up in 1982, due in part to internal struggles and a lack of support by MCA Records.

Where Are They Now: Michael Baker left the Boston rock scene, relocating to Nashville, Tennessee and began managing singer Patty Griffin. Baker convinced Griffin's label, A&M, to bring in Nashville rocker, Jay Joyce, for her sessions, winding up with the songs, "Let It Fly" and "Every Little Bit." In the mid-1990s Baker collaborated with Carmelo Licata and formed an all-acoustic classic rock cover band based in Boston. The group called itself Anthology and featured a wide variety of acoustic instruments, including the djembe and a miniature bass fiddle. With a repertoire including tunes by Lynyrd Skynyrd and the Eagles, the group did well in New England venues. In the fall of 1997, original material began poking its way into the mix. The duo added drummer Sean Muiise. Sean's diverse jazz influence combined with a solid rock back beat made him the perfect complement to already stylish works of Baker and Licata. The three agreed to continue as a trio and hire musicians only as needed. In November of 1999 the line-



up of The Dead River Band was official and the three began work on recording their debut release Pictures In The Sand. In 2005, Baker would step in as producer for Peter Dayton's album, Perfect Wave. After The Rings demise, Bob Gifford and Mark Sutton continued to write and play together in the bands, Bamboo Gang and The Wickermen. Matt Thurber would also join The Wickermen on drums. The Wickermen stayed together for five years releasing two popular singles, "Angel Is Falling" and "Shut Up," as well as a live album recorded at the infamous Allston nightclub, Bunratty's before breaking up in 1990. In 2010 Mark reached out to Bob, suggesting that the two of them re-record some of the music they had recorded together in the past. Bob had a better idea. Gifford proposed recording the songs that were never formally finished. They have been doing both. The renewed musical collaboration is called Locating Rollie. Locating Rollie's Crazy Parade album is available as a digital download through CD Baby at <https://www.cdbaby.com/cd/locatingrollie> or by contacting the band at locatingrollie@gmail.com. Drummer Matt Thurber went on to play with The New Models alongside Casey Lindstrom replacing Michael Johnson. He appeared on the band's 1983 release, Blind Ambition. Nowadays, he spends his time as a cinematographer taking photos and shooting film.

Debut Full-Length



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Amy Mantis & The Space Between

Amy Mantis' musical journey hasn't been an easy one, however she manages to remain steadfast in her commitment to follow her muse and create the best original music possible. Along with her bandmate, drummer Eric Marshall, Mantis continues to serve up sass induced power pop that's unquestionably danceable and totally memorable. I talked with Amy and Eric one rainy morning in late October and they offered up their pragmatic vision for the future of the group in a world that's seems to be upside down...

METRONOME: Where are you guys from?

Amy Mantis: We're a Brighton based band. We play a lot at The Midway Cafe. We were nominated last year for a New England Music Award for "Best New Artist." I went to Berklee College and Eric grew up in New Bedford and went to Emerson College. We've been playing together for almost five years.

We used to be called just Space Between. Then our keyboard left. I was writing all the songs and my name is easily Google-able, so I thought, Let's put my name in front of the band name to make it easier to keep track of these things.

METRONOME: When exactly did the band form?

Amy: The early days in the band go back to 2013. It was a quartet. We played around as a quartet for about a year and a half. Then our keyboard player, Wells Albritton, moved to L.A. in August of 2018. After he left, we became a trio.

It was immediately apparent that it worked really well as a trio. We were pleasantly surprised and really leaned in to that to make our new record, *A Place To Land*.

METRONOME: The sound must have been completely different without the keyboard. Did it morph into a new dynamic?

Eric Marshall: I think so. My experience as the drummer for the band is much different than when we first started out. Also, Wells' songwriting style was pretty different from Amy's. It's a little less rock oriented and a little more like contemporary R&B. It did shift us down in a big way and made things a lot easier for me. I think I'm a much better drummer for a guitar oriented band than one that's moving between the guitar and the keys.

METRONOME: When you're in a three piece band, each player has to have their

own unique thing going on.

Amy: We all felt challenged too. We all got a lot more space and it really opened it up for us. I love playing rhythm guitar and trying to figure out, How do I play both rhythm and lead at the same time.

METRONOME: How did you guys all meet?



Amy: Over the internet. Good old fashion Craig's list. Our bass player Jeff [Fogleman] had a post looking for bass students. I messaged him and said, I'm not looking for a bass teacher, I'm looking for a bass player. We got together and had lunch. It turns out we went to Berklee at the same time, but didn't know it.

I had a band called Canary and he had a band called Charlie The Most. They were a nine piece funk band and were really good. Our band's played at least two shows together.

METRONOME: How did Eric come in to the group?

Eric: I put my own ad up looking to put together a band. I hadn't been playing music for a long time. It had been a decade since I played a gig. I grew up in New Bedford and by the time I was thirteen years old, I was playing in punk, hardcore, ska core and modern rock acts.

When I moved to Boston to go to Emerson, I did my MFA in Fiction there. I thought, I need to choose either writing or music. I don't think I can do both of these things at the same time and still make a living. Once I graduated from Emerson in 2014 though, I wanted to do it again. I was going to shows a lot at the Middle East and

METRONOME: How did you come up with the name Space Between?

Amy: I was coming back from a trip to L.A. with my old producer Brian Packer. He moved to L.A. and I wanted to record with him. He said, "Come to L.A. and we can record. I can have some of my friends play and we'll do an EP. So I was coming back from that trip but I didn't want to use my name by itself because I always wanted a band. On the plane ride back I was thinking, I have to name this record. I thought, Why don't I call it the space between the old and new? That's where I feel my songwriting lives. I draw very heavily on classic rock, but I'm not a classic rocker. I try to use that with a modern edge to it. Then I thought, Why don't I call the record, the space between... Wait a minute, why don't I call the band, The Space Between? That's how it came to be. We dropped "The" after a bit and it just felt right.

It became really easy to put my name in front of it later because we love the band name. I wanted to maintain an image. I wasn't a singer until 2013 because my singers kept quitting my old bands. I said, Fine, I'll do it myself. It took six years after that to put my name in front of the band name and feel confident with my own voice as a singer and not just a guitar player or songwriter. It feels right now though.

METRONOME: You only played guitar in the early bands?

Amy: In my first bands that I had, I played guitar and wrote the songs. I wasn't singing. I started taking voice lessons in 2013 because I had two singers who quit at inopportune times. I got tired of having people coming and learning these songs and re-branding the band. I thought, If I can take out that part of the equation, it will make everything so much easier. Then it happened again when Wells left. When we went from a quartet to a trio, it made everything way easier to handle.

METRONOME: Is *A Place To Land* your first recording?

Amy: This is our first full length album. If you count all of our EPs though... the first EP is called *Where The Mountain Should Be*.

METRONOME: How many songs was that?

Amy: Five. All my tunes. That was in 2016. In 2017, the band and I went to L.A. to work with Brian again and recorded another batch of five songs. That was called *A Good*

Hurt.

METRONOME: Does Brian own a studio there?

Amy: No, we rented out a place.

Eric: King Size Sound Labs. That's in Eagle Rock, California.

METRONOME: How long did it take to record?

Amy: We went in the studio for two days then one day I went to Brian's house to do some more guitar parts. It was awesome.

Eric: We had a couple of day when we first got there to get settled and rehearse. I think we were there for eight days.

METRONOME: What came next?

Eric: We did a one off single called "Killing Spree" with Cory Brown who is from this area.

Amy: His producer name is something else though.

Eric: Then we started working with Sean McLaughlin at 37' Productions. We recorded "You Shouldn't Have To Ask," with him, which is one of the songs on A Place To Land. We did it as a one off to release as a single.

Amy: We did that one song and I loved it. I said, Let's go do nine more. I emailed Sean and asked, Can we make a whole record? He said, "I would love to do that."

METRONOME: What year was that?

Amy: We recorded "You Shouldn't Have To Ask" in the summer of 2018. That was Wells' last thing with the band. He moved to L.A. after that.

METRONOME: So Wells played on that song?

Amy: Yeah. They don't all have keyboard on them, but the other ones that do were done by Tom West. He was fantastic.

METRONOME: Do you have a good working relationship with Sean McLaughlin?

Amy: We had such a great time working with him and on a personal level, he and I get along incredibly well. At this point, Sean is actually in the band. He's playing bass on the record that we're currently working on. He played on A Place To Land, but he will be all over the next one as engineer, producer and bass player.

METRONOME: Is Jeff out of the picture?

Amy: Yeah. Jeff dropped out of the band this past Spring.

Eric: It's a bummer because we developed such a great chemistry and I think you can hear it on the record. It's so hard to find good bassists.

METRONOME: How does the songwriting process work for you guys?

Amy: The way it worked for A Place To Land is that every song there I brought in 100% done as far as what I could do with it. We would play them and play them again. It was a very democratic process in how the songs came to be.

Eric: The arrangements of them.

Amy: It was really organic and most of

the time very quick. There were a couple of songs that took a long time to get right, but seven out of those ten songs were pretty immediate.

Eric: When Amy brings in a song, it goes one of two ways. It's either I'm trying to figure exactly what was in her head when she was writing the song and I have to find the right part for it or it's more exploratory and I'm trying to solve a puzzle that she makes for us like the last song on the record, "The Distance."

METRONOME: How do you come up with songs before showing them to the band?

Amy: I write all the time. Not so much these days, but in a normal year, I write every single night. I almost always use my Strat. Usually it's me sitting down with the guitar and coming up with something that I like.

METRONOME: Do you have a notebook full of songs?

Amy: I have a notebook full of songs and I'm actually looking at one of them right now because we were working on it before you called.

We have a song on the record called "Spinning Black and Blue" and those chords, though not in the same key, are the opening chords of a Tom Petty song. It's nothing fancy, but I think, What can I steal that's going to fit this idea that I have? We're not trying to reinvent the wheel, we're just trying to write good material.

METRONOME: "Better Than Me" is a great album opener and very clever. How did that song come together?

Amy: I love that song. I wrote that in late 2017. I told Eric, I have a song that feels like Queens of The Stone Age meets Tom Petty. I knew that he would like it. He's a big Queens of The Stone Age fan and I'm a big Tom Petty fan. This is a perfect match of what we like to do.

The lyrics are my relationship with social media which I have a very hard time with in general. That song comes from that.

METRONOME: It really sets the tone for the rest of the album too.

Amy: Thank you. That was our intention. We thought, What's a snappy, punchy, hit 'em hard opener? That was the most obvious choice.

METRONOME: "If I Told You" sounded very personal. Was it?

Amy: Oh yeah. It was about a real person in my life. We love the ending of it. It came about totally naturally. You hear on that recoding exactly what we played the first time we ever played that song.

Eric: I don't know if Amy had a solo worked out for it originally.

Amy: No, it just came out.

Eric: We just kept playing the song and that's what happened. We thought, We should use it.

METRONOME: "God's Gift To Man" is a very clever tune. Who's that about?

Amy: (Laughing) Everyone in the world is aware of who this person is. It's the guy who hopefully is not going to win the election next week. I took the title from a Tom Petty song that never really got released.

I wrote it at a time where Wells had challenged himself in 2017 to write and record demos of twelve songs over the course of the month of November. It was a National writing challenge.

That was the only song of the twelve that was actually pretty good. I just wrote it about my feelings on the matter at hand in 2017 and it's still exactly how I feel about it now. On that one, I get to play guitar. It was super fun.

Eric: I like when we open with that one live because it's a song that gives people a good, straight forward idea of what we can do as a band. It's so much fun to play.

METRONOME: I heard Chrissie Hynde and The Pretender in your song "Call It What You Want." What spawned that tune?

Amy: I love them. She's awesome. We talk about them a lot as far as a reference-if you like The Pretenders, you'll like what we do. As a vocalist, she uses her voice in such a unique way that serves her songs so beautifully. She's an incredibly believable singer and storyteller.

METRONOME: Do you have another album's worth of material that you're working on with Sean?

Amy: Yes, we do. We just started it. We tracked guitar, bass & drums for six of the eleven songs that we're doing last week.

METRONOME: What is the ETA for the album?

Amy: That's a good question. At the rate that we're going, Sean currently has to finish mixing 78 songs for other people. He recorded a ton of stuff early on in quarantine and now he's saying, "I shot myself in the foot."

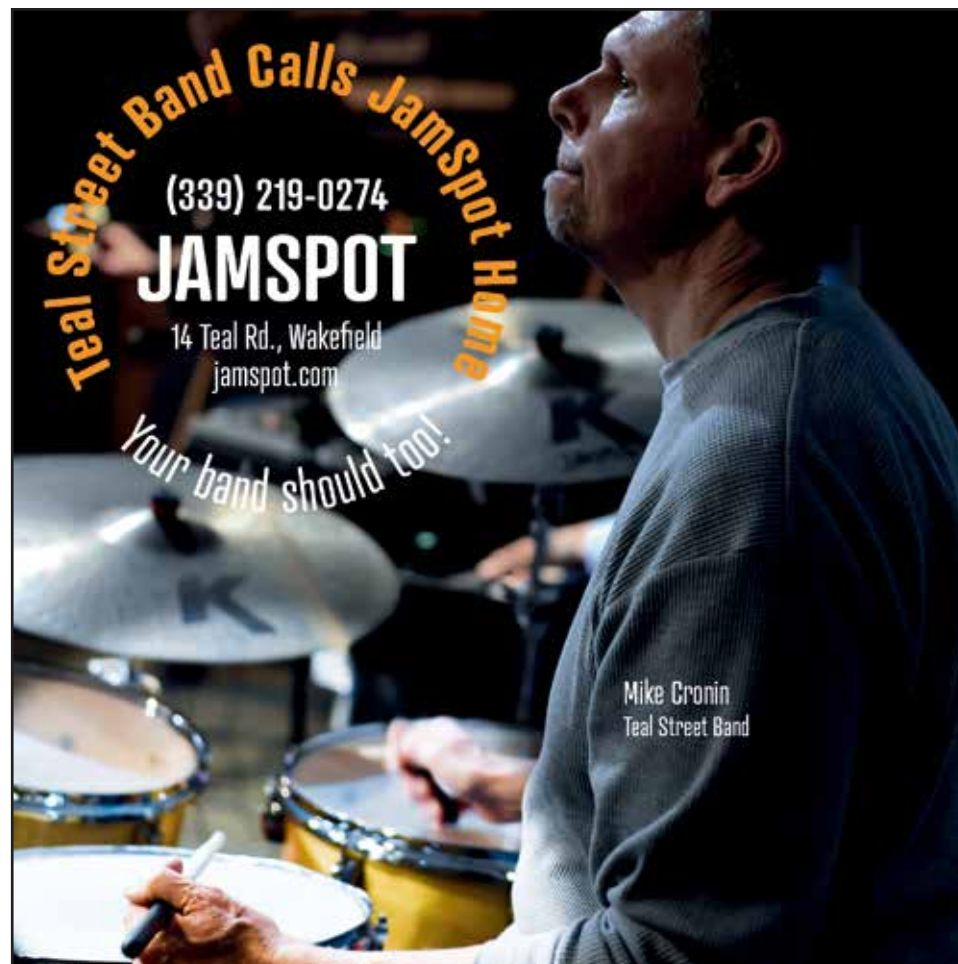
We don't go back to see him until December 7th to do more tracking. I don't think we'll get all this done until the Spring of next year.

Eric: We have two sets of songs that are connected to one another. Rather than releasing a full album, we're looking to put out 2 EPs that are sibling EPs where each song on each recording corresponds to the other song on the other recording.

Amy: One of them actually is the same song.

Eric: Yes. We have two different arrangements of a song called "I Want To Know," that comes from two very different places emotionally and aesthetically. We're pretty excited about how the project is coming together from an artistic standpoint. I think we're going to call them Within and Without. It will be the sort of thing that you can buy one or the other or buy them together as a package.

-- Brian M. Owens



Metronome Madness

Season's Greetings music lovers. Welcome to the December 2020 issue of **Metronome Magazine**. As always there's plenty of music news to tell you about. So break out the eggnog and please read on... **Grammy** winning guitarist **Lee Ritenour** will release his first studio album in five years. Weaving tapestries of instrumental guitar and conjuring eclectic moods, the 12 tracks of **Dreamcatcher** rank amongst the most melodic and tinglingly beautiful in Ritenour's catalogue. But there's a power and purpose here, too, hinting at the darker circumstances that sparked this new record. "Our house and my studio in Malibu, California burnt down in 2018," **Ritenour** recalls. "About 100 of my guitars went up in the fire, plus 40 amps,



Lee Ritenour

lots of music, the history of my whole career, pretty much. A week after the fire, I went to the hospital, which I'd never had to do before, for surgery to replace an aortic valve. So those incidents and the support from my family and friends absolutely went into this music. Making this record was a life-saver for me." **Dreamcatcher** is scheduled out on December 4th. **Kenny Wayne Shepherd Band** released **Straight To You: Live**, the group's first-ever live concert video, on November 27th via Provogue. "People have been asking us to do a live concert video forever, for decades," **Shepherd** explains. "We've been working so much focusing on studio recordings. But I've been hearing the call from the fans for many years now." As live music has come to a standstill, the band wanted to give fans a taste once again of that experience, and this blistering set shows it to them in full force. The performance captured

on **Straight To You: Live** took place at the famous Leverkusen Jazzstage for the iconic German TV show, Rockpalast on November 25th, 2019, before the COVID-19 pandemic hit. The seven-piece band took the stage and launched into their recent hit "Woman Like You," with the powerhouse voice of Noah Hunt backed by the fiery fretwork of Shepherd. "The whole intention of this set-list is that we come out with a lot of energy, get the crowd pumped up. We want to get them energized right off the bat." The release of **Straight To You: Live** comes at a time when there is no live music and the world looks very different than it did 12 months ago, but as you watch the seven-piece **Kenny Wayne Shepherd Band** bow out on a phenomenal finale of **Jimi Hendrix's** "Voodoo Child (Slight Return)" and wave goodbye to the cheering Leverkusen crowd, it reignites the love of live music and the hope that is still to come. The **Straight To You: Live** video set list looks like this:

1. Woman Like You
2. Mr. Soul
3. Long Time Running
4. I Want You
5. Diamonds & Gold
6. Talk To Me Baby
7. Heat Of The Sun
8. Down For Love
9. Shame, Shame, Shame
10. Turn To Stone
11. Blue On Black
12. I'm A King Bee
13. Voodoo Child (Slight Return)

The Barrett Anderson Band was nominated for a 2020 **Boston Music Award** for "**Blues Artist of the Year**." You can read Barrett's story in our **November 2020** issue. Multi faceted musician, author & composer **John McLean** and Paris born guitarist **Charles Barkatz** announce a December 4th release date for **Shadow Man**, their new CD which teams them up with producer **Mark "Kaz" Kazanoff** and a host of Austin all-star musicians that includes **Derek O'Brien** on guitar, **Chris Maresh** on bass, **Nick Connolly** on keys, and **John Chipman** on drums and **The Texas Horns** along with **Alex Coke** on sax and flutes and **Elaine Barber**, principal harpist with the **Austin Symphony**. The album was recorded at Wire Recording in Austin with Stuart Sullivan engineering, and is being released on Leaky Shoes Records. Grammy-winning historian, archivist, author, and record executive **Jeff Gold** offers a candid look inside the jazz clubs across the United States in his new book, **Sittin' In: Jazz Clubs of the 1940s and 1950s** available from Harper Design publishers. Drawing on an incredible trove of never-before-seen photos and memorabilia, he gives us a

glimpse at a world that was rich in culture, music, dining, fashion and more. Iconic musicians **Sonny Rollins** and **Quincy Jones** as well as preeminent jazz historian **Dan Morgenstern** give first-hand accounts of the clubs that Rollins called "a paradisaical place to be." The book's 200 exclusive images include never-before-seen club souvenir photographs, some featuring fans posing with legendary musicians such as **Charlie Parker**, **Duke Ellington**, **Dizzy Gillespie**, **Count Basie**, and **Louis Armstrong**. There's even one photo showing club goer **Marlon Brando** with fans at New York's **Birdland**. Also included is a wealth of colorful club graphics, from cards, menus, flyers, matchbooks, postcards, and posters as well as supplementary photographs of other top performers and venues of the day. **Sittin' In** is a must-have for anybody interested in music, history, race relations, fashion, the music club scene, vintage photography, and little-known corners of American culture. With their self-titled debut album, the new trio **Rhythm City** showcases its pride in the eclectic, all-embracing St. Louis jazz sounds. The group brings together three giants of the city's jazz community for the first time as a trio: pianist **Ptah Williams**, master drummer **Rob Silverman**, and in-demand bassist Larry Kornfeld. **Rhythm City**, due out December 4, 2020 via the Silvermans' own Autumn Hill Records imprint, finds the thrilling trio exploring a wide-ranging and stylistically diverse songbook, including classics by jazz icons and fusion pioneers like **Herbie Hancock's Headhunters**, **Chick Corea**, **Wayne Shorter** and **Thelonious Monk**, to transformed standards, original tunes and funk favorites. The core trio is also joined by special guests trumpeter **Randy Brecker**, saxophonist **Eric Marienthal** and keyboardist **Michael Silverman**. Hailing from **Vermont**, singer-songwriter-guitarist **Dave Keller** is releasing his new Tastee Tone Records CD, **You Get What You Give**, on November 20th. Keller unites with a host of like minded singers and musicians from the blues, soul and gospel music worlds to create a very special album of songs dedicated to raising funds toward enhancing racial justice and equity. Joining him are **Trudy Lynn**, **Joe Louis Walker**, **Annika Chambers**, **Johnny Rawls**, **Annie Mack**, **Dawn Tyler Watson**, **Brother Bob White**, **Carly Harvey**, **Toussaint St. Negritude**, **Katie Henry**, **Chad Hollister** and many more who donated their time and talent for the cause. "We've already raised over \$2,000.00 from pre-orders, all of which will go directly to groups working for racial justice and equity," says **Keller**, who also produced the album. "So far, the list of groups includes: NAACP Legal Defense



Dave Keller Releases You Get What You Give

Fund, Know Your Rights Camp, N'COBRA, and Jus' Blues Foundation. "The musicians on this album represent a great diversity of styles, backgrounds, ages, genders, and ethnicities. Some are known around the world. Some are known only locally. But most importantly, their music and their 'soul' move me. I am proud to call each of these wonderful human beings a friend." **Steve Lukather** a.k.a. **Luke** and **Joseph Williams** has announced the formation of a new band, with world class players. They will continue to tour as **Toto**, and are in motion to bring their **Dogz of Oz** tour worldwide as the pair looks forwards. Planned concerts across North America, Europe, Asia, Australia/New Zealand and other geographical destinations will be staged where the ensemble will perform all the hits, deep cuts, and solo music from **Lukather** and **Williams** individual catalogs. Joining **Lukather** and **Williams** for this next chapter in their indelible history are bassist **John Pierce** (Huey Lewis and The News), drummer **Robert "Sput" Searight** (Ghost-Note/Snarky Puppy), and keyboardist / background vocalist **Steve Maggiora** (Elvis/Moms Mabely). Keyboardist **Dominique "Xavier" Taplin** (Prince/Ghost-Note) and multi-instrumentalist/vocalist **Warren Ham** (Ringo Starr) will continue their tenure in the ensemble alongside **Lukather** and **Williams**. This marks the fifteenth incarnation of the **Toto** line-up in consideration of band



Steve Lukather & Joe Williams

members or sidemen who joined or exited. In 2021, both **Steve Lukather** and **Joseph Williams** will release solo albums that feature one another performing on some of the songs featured. The forthcoming titles will be issued globally in partnership with Mascot Label Group. Mascot Records has announced the signing of **Levara**, and the premiere of the first recording from the band's debut studio album coming in 2021. To view the band's "Heaven Knows" video, go here: <https://youtu.be/Ca0yQq05QOE>. **Trev Lukather**, **Jules Galli** and **Josh Devine** are **Levara**. Collectively, their musical union brings life to the individual talents of three musicians. Singer **Jules Galli** emigrated from France, while drummer **Josh Devine** chose L.A. as home versus his native United Kingdom following success behind the kit with **One Direction**. There they found common vision with **Trev Lukather** (guitar), son of **Toto's Steve Lukather**, one of SoCal's most successful ensembles to ever emerge from the city. On some level these three players believe the universe brought them together. The band has plans to tour late-Spring, 2021. **Lizzy Borden** has announced a new greatest hits collection for fans: **Best**

of Lizzy Borden, Vol. 2. Available digitally on November 13th, **Best of Lizzy Borden, Vol. 2** picks up where 1994's **Best of Lizzy Borden** leaves off, containing 12 tracks that showcase the albums, **Deal with the Devil** (2000), **Appointment with Death** (2007) and **My Midnight Things** (2018). Additionally, the collection features 2 new cover songs recorded in the summer of 2020 (the first recordings by Lizzy's latest live show line-up!): **Blue Oyster Cult's** "Burnin' for You" and **The Ramones'** "Pet Sematary" - both mixed by Jay Ruston (Anthrax, Steel Panther, Stone Sour). **Fates Warning** have been a presence in progressive metal for more than 35 years, and now they return in 2020 with the most epic and longest album of their storied career, **Long Day Good Night**. The record features guest appearances from touring guitarist **Mike Abdow**, who contributed solos, plus **Porcupine Tree/The Pineapple Thief** drummer **Gavin Harrison** who plays on two tracks. Check out the new **Speedfossil** video for their song, "Tattoo" from their album, **You're So Next!** at: <https://www.youtube.com/watch?v=6aphraaWl0k&feature=youtu.be>. Good stuff! The first official book to explore and display **Pink Floyd** co-founder **Syd Barrett's** life and work, **Barrett: The Definitive Visual Companion**, will debut in paperback on November 24th. For Floyd fans, there are many rare photographs of Syd with the band in concert, rehearsal and at home. The paperback version of this piece of rock history will retail for \$50.00 and is 272 pages, containing 350 stunning images. Previously published as a slip-cased hardback and deluxe, two-volume collector's edition, the book contains the largest collection of **Syd Barrett**-related images ever assembled. This paperback edition also includes two previously undiscovered works by Barrett. It's an essential item for any **Pink Floyd** or **Syd Barrett** devotee and one you'll definitely want for your library.

PASSING NOTES: **Johnny Nash**, the singer best known for his # hit song, "I Can See Clearly Now" in 1972, died Tuesday, October 6, 2020 at the age of 80, his son



Lizzy Borden Band

confirmed. Nash wasn't exactly a one-hit wonder though his most popular song is the reggae influenced pop song "I Can See Clearly Now." Nash wrote and produced the song that was a million selling record in 1972. A fan of reggae, he had moved to Jamaica in the late 1960s with his manager. They started record label JAD Records and met Bob Marley and other reggae greats; **Spencer Davis** died Monday October 19, 2020 at the age of 81 at a hospital while being treated for pneumonia. Davis was the namesake and guitarist of the legendary classic rock band **The Spencer Davis Group** known for their hits "Gimme Some Lovin" and "I'm A Man." Davis saw a teenage **Steve Winwood** and his brother **Muff** playing in a club in 1963. Impressed, he recruited them along with drummer **Pete York** to start a band. They first called themselves **The Rhythm and Blues Quartette** but then changed their name to **The Spencer Davis Group** in 1964. **Steve Winwood** left the group in 1967 to form **Traffic** and the band continued with new members until breaking up in 1969. Davis began a solo music career, and **The Spencer Davis Group** would occasionally reunite; English musician **Tony Lewis**, lead singer for **The Outfield**, who had a Top Ten hit in 1986 with "Your Love," died October 19, 2020 suddenly at his home near London at the age

of 62; Singer-songwriter **Jerry Jeff Walker**, best known for his hit song, "Mr. Bojangles," died October 23, 2020 of cancer at a hospital in Austin, Texas at the age of 78; Legendary outlaw country singer-songwriter, **Billy Joe Shaver**, whose songs were recorded by Elvis Presley, Willie Nelson, and Waylon Jennings died Wednesday, October 28 from a stroke at the age of 81; **Viola Smith**, the drummer billed as the "fastest girl drummer in the world," who played for big bands died October 21, 2020 from complications of Alzheimer's disease at her home in Costa Mesa, California at the age of 107.

VIDEO PICKS OF THE MONTH: Vampires vs. The Bronx- A group of young friends from the Bronx fight to save their neighborhood from gentrification and vampires; **The Devil All The Time**- Starring Tom Holland, Bill Skarsgård, Riley Keough and Robert Pattinson, this excellent Netflix film portrays a young country boy trying to protect the ones he loves from a corrupt town of evil doers; **David Foster: Off The Record**- He may have been one of the greatest pop music producers in the world but leaving his families behind while being disliked by many who knew him, makes for a contentious being in this documentary that gives us a glimpse at the life of producer-engineer-musician David Foster; **Nothing Stays The Same: The Story of The Saxon Club**- This outstanding Netflix documentary reveals the Austin, Texas music scene and the clubs and people that help to make it the "Live Music Capital of The World." Austin is also the capital of the Lone Star state; **In The Shadow of The Moon**- This wildly inventive Sci-Fi thriller stars Boyd Holbrook, Cleopatra Coleman, and Michael C. Hall. You're going to have to stay open minded for this time traveling mindbender. Well friends, that's it for this month. Stay safe & be well out there. Until next issue, keep making, listening & supporting beautiful music. **HAPPY BIRTHDAY SAGITTARIUS, YOU CENTAUR YOU.** Happy Birthday to my son Grayson. **Merry Christmas one and all!** Thanks for reading.

--Compiled by Brian O.



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Asa Brebner: I Am Not Gone

On March 10, 2019, The New England music scene lost one of its guitar luminaries, Asa Brebner. Playing roles in Mickey Clean & The Mezz, Robin Lane & The Chartbusters, Jonathan Richman and The Modern Lovers and his own groups, The Grey Boys and Asa Brebner's Idle Hands, the ever creative singer-songwriter-guitarist and advocate for the greater Boston music community was a much beloved figure. His death was a shock to all.

On June 9th, 2019, family, friends and fans rallied for a Memorial Show at The Regent Theater in Arlington, MA. for the fallen guitarist. The five hour event was highlighted by remembrances of Asa by local notables interspersed with his music performed by a host of well known artists. It was that show that spawned the making of the album, *I Am Not Gone*, a compilation disc featuring songs written by Brebner and performed by his colleagues.

I spoke with executive producer Larry Newman who assembled the songs for this monumental undertaking, and he outlined the generous process by musicians and recording techs that will keep Asa's memory alive for years to come...

METRONOME: What was the genesis for putting the Asa Brebner tribute album, *I Am Not Gone* together?

Larry Newman: When Asa died in March 2019, I was devastated. The first thing that came to mind was that I have to keep his music alive. There were a couple of memorials for him. The first one was small with some really close friends and family. The second one was a sold out show at The Regent Theater in Arlington. At the Regent Theater, I had already spoken to a couple of people, but when I played on stage that night, I announced that I was going to start a tribute CD of Asa's songs done by local musicians who were his friends and musical colleagues.

I started getting a response immediately. In fact, there were a couple of people that came up to me after the show and said they wanted to lay claim to doing some of his stuff right away. I started developing a list of songs that I would like to see on the CD. Most of them made it on there. Some of them didn't.

There were some people that I reached out to personally and said, I think it would

be great if you do *this* song. Then there were some people that took it upon themselves to say, "I want to do this song." I said, Okay, great.

METRONOME: How did you collect the music?

People submitted recordings to me that were either partially or completely done. If they were partially done, I went in to the studio with them and was behind some of the production. There were five studios involved with producing this CD.

The idea was that there were some songs that really meant things to people that they

The other guy I want to mention is Gary Soprano because he gave more of his time and effort voluntarily than anybody on this project. He mastered the whole thing for free. That took a giant amount of money away that I would have had to spend. He also recorded Billy Connor's tune, "Fine Lovin' Mama." He ended up playing all the guitars on it and he just sounds incredible. He made a big effort on this.

John Pfister recorded a few of the tunes at his studio in Marblehead and that was all for free too.

A lot of people came together for this-



wanted to do. Randy Black has been playing, "Roses I Never Bought You" since Asa died, months before he ended up recording it. I had been playing "Ragged Religion" and "Traveling Blind" in my repertoire since the day after Asa died. I had always wanted to play some of his songs, but never really did when he was alive because I didn't think he would like my version (laughs).

Everybody came together for this and it was all voluntary. People provided me with recordings that were done and if I had any problems with them, we went back in and remixed them. For instance, for "Babes In The Bar," Rick Harte went back in with me and ended up mixing it because what we got could never have been put on the CD.

METRONOME: Did anyone else help out with the project?

Randy Black recorded his tune with Linda Vien at David Minehan's studio and Ralph Fatello did his tune with John Cardon in Hampton, N.H. It was really a great combined effort from all these musicians and studios.

METRONOME: Were there other songs that didn't appear on the CD?

There was so much material that I think we will probably do another one. There were a lot of people that didn't get on this CD that I would have loved to see on it. At the time, Willie Alexander wasn't in great health. He's the reason why I ended up playing at the memorial show. I ended up performing "Indian Amusement Park," because Willie was in the hospital. He had some surgery done. He ended up not making it to the memorial.

Tim Jackson or Trick Wallace called me up and said, "We want you to play the memorial show because we had Willie Alexander scheduled and he can't make it. Of course I wasn't happy that Willie wasn't doing well, but I was thrilled that I was going to be a part of this."

At that point, it gave me more energy in getting involved with everybody. I knew Trick and John and Robin and all these people, but now it was time to say, Let me shepherd this thing forward.

From the time that Asa died, I was posting what I called, "Your daily dose of Asa Brebner" on Facebook, and I'm still doing it. My Facebook page always has stuff about the CD and about Asa. I think I'm going to start a page that's specifically for Asa and the CD. Lori, his widow, is still maintaining his page, so every time I put an ad on my Facebook page, it ends up on Asa's because it tags him.

METRONOME: So this all got spawned from that one show at The Regent Theater?

Yeah.

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

Probably about a half a year. For one reason or another, six months of the year was getting the songs together. Once we had all the songs, I delivered them to Gary Soprano. Gary and I went back and forth with files for the next few months after that. We would listen to every single tune over and over deciding if there was anything that needed to be tweaked. He really did a lot.

Then it was down to the manufacturing and of course you can't design the package until you know exactly what songs are going to be on it. Both my wife, Liz Newman and Ralph Fatello were working on this for a couple of months before we sent it on to manufacturing.

A couple of weeks after that, the manufacturing plant sent us some proofs back. I asked them for an audio proof too. They sent me back a CD because I didn't want any surprises. Then I went over to Rick Harte's house in Boston and he has an amazing stereo set up. We listened to it and looked at each other and thought, If they give us back what we have right here, we have something that's *really* good. And we did. It was incredible. I didn't get any surprises at all.

METRONOME: From start to finish, it sounds like everything fell neatly in to place for you?

Yeah. Rick even said to me, I've put together several compilation albums of different bands but this sounds the most consistent of anything.

METRONOME: Who decided on the album's song sequence?

I had an idea about the first and last song. I wanted the first song to be Robin's [Lane] and I wanted the last song to be Mr. Curt's because he changed Asa's song from "He Is Not Gone," to "I Am Not Gone." For the rest of them, Gary really is responsible for that. He fooled around with it and developed a certain amount of criteria that I went along with 100% because it made sense to me.

He said, "I don't want there to be two songs in a row by either a female or male artist." That established one criteria. Then he didn't want more than two songs in a row to be slow songs. When you create a formula by which you're going to do this, it falls right in there.

I also liked the fact that he wanted it to rev up and then come down like a lot of albums do. There were only really a couple of ways you could do it, that dictated the way it was.

Other than the first and last song, I didn't have much of an idea then Gary said, "I have some ideas about how to do this." I said, Great. Put together a list, we'll listen to

it and see if it makes sense. The first list he put together is what's on there.

METRONOME: What was it about Asa that made you become friends?

When I first met him in 1974, I worked for a band that played at The Rat called The Infliktors. I worked for them schlepping gear and they became close friends of mine. One day when I went over to their apartment, this guy was jamming with them. It was Asa. They introduced me to him. Right away I liked his dry sense of humor and his attitude plus he played as well as anybody I knew.

Before that, the band told me, this is the guy that played with Jonathan Richman & The Modern Lovers. Asa told me about touring with them and some things he had done before that. He told me he had been in jail in Ecuador and I thought it was something he had made up (laughing). I thought, this is amazing.

Eventually he had come back from touring with Jonathan Richman and formed a band called Mickey Clean & The Mezz with Mickey Clean. They were one of the first bands to play at The Rat. In fact, I think they might have been the first.

Jimmy Harold, who was the owner of The Rat, initially stood outside on the sidewalk yelling at people coming by saying, "Do you want to hear the worse band in the whole world? Come on in here." Of course, boring is no good. Great is good and horrible is good. Any publicity is good publicity. I

thought they were great. It was like watching a poor version of The Stones. That's where the whole scene started. Asa was basically right at the beginning of it. Within weeks of that time, there were all these bands coming out of nowhere playing at The Rat, The Club in Cambridge and The Inn Square Mens' Bar.

What I really liked about Asa is that he was a true artist. He didn't compromise for anybody. If he wanted to compromise, he could have probably had the biggest record deal in the world. He wrote about real stuff. The majority of his songs are about love, unrequited love and for the most part autobiographical.

METRONOME: Asa was a kind soul too.

Oh absolutely. He did an amazing amount of charitable work. For the last five or six years of his life, when his boys were going to a local school in Cambridge, he did charity gigs for them and played at the school. They have a section in Cambridge that they've named Asa Brebner Square. He was very active in the community. It was a loss for everybody.

METRONOME: How did Asa die?

He and Robin and the band were going to get back together. They did two sold out shows at The Burren in Somerville. The place was jammed. After the last gig, Asa drove up to his farm in New Hampshire and Lori and the boys followed him. When they finally got there, they found him slumped

over the kitchen table. He died of a heart attack. His death was very sudden.

When the band got back together and did the gigs at The Burren, the idea was that they were actually going to create a new Robin Lane & The Chartbusters. John Pfister was probably going to be playing bass because Scott Baerenwald had lost his hearing. Asa and Trick Wallace were going to be on guitar, Robin would be playing some guitar and singing and Tim Jackson would be on drums. That was going to be the new band. They had plans.

METRONOME: How old was Asa?

He was 65. Obviously he created a lot of alliances in the music business with the musicians. He was not up for schmoozing and doing what you need to do to be successful with the business people. He really needed a good agent that could represent him.

METRONOME: Do you have enough material to do a Volume 2?

Oh, absolutely. I have a bunch of people lined up just chomping at the bit to do it. Willie Alexander, Eric Royer, George Hall and Scott Baerenwald all want to be on it, and Kit Dennis who was the first bass players in The Infliktors who actually introduced me to Asa. There are people all over the place that didn't make it on this one that I certainly want to have for the next one. I don't see why we can't do another CD.

- Brian M. Owens

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