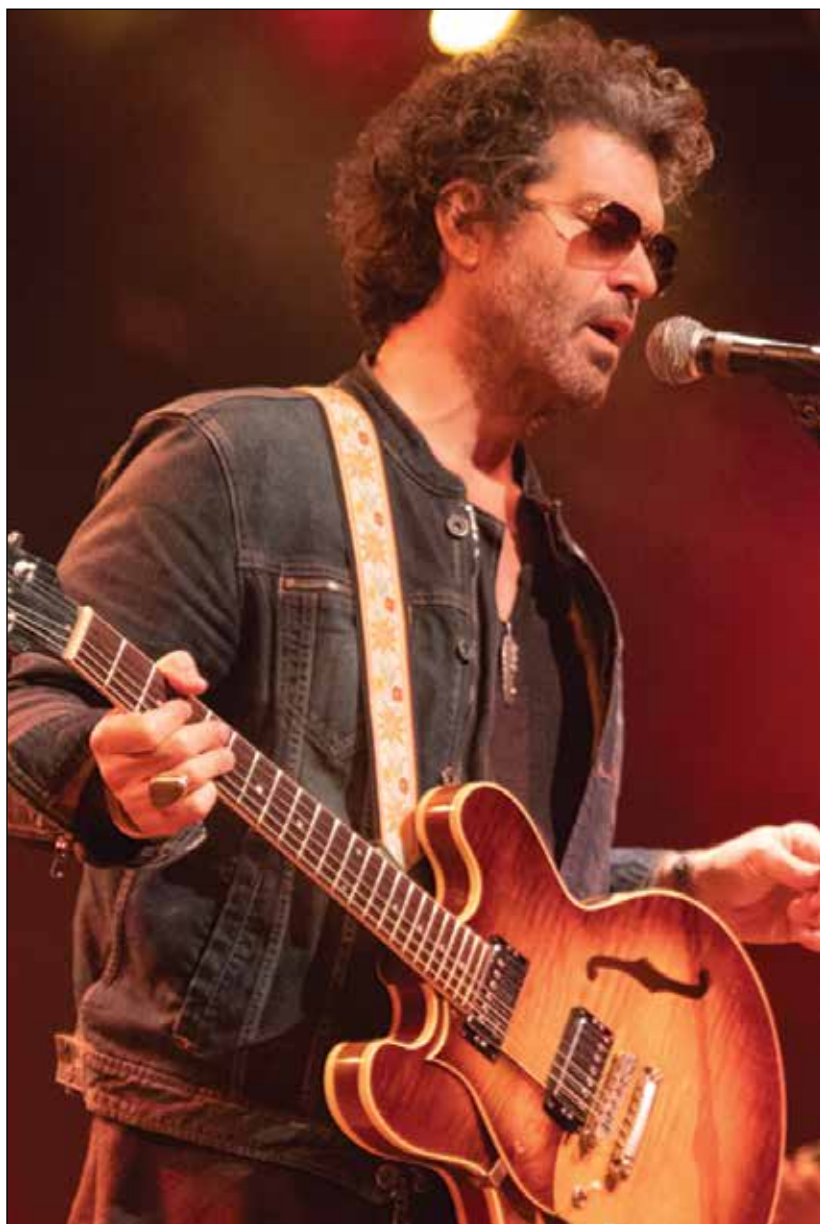


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**Doyle Bramhall II**



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7/29- Foreigners Journey  
7/31- Spirit Medium Maureen Hancock

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7/2- Man Man; Pink \$ock  
7/5- Billy Howerdel Of A Perfect Circle  
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7/10- Social House; Haven  
7/11- Max Bemis; Sherri Dupree Bemis; Elko  
7/12- SoMo  
7/13- New Hope Club; vaultboy  
7/14- Father; Archibald Slim  
7/15- Nervous Eaters; Robin Lane; Linnea's  
Garden  
7/16- Vansire; Yot Club  
7/19- Chubby and the Gang; RMBLR  
7/20- Arrows In Action; Jhariah  
7/21- Fangirl Fantasy: One Direction 12 Year  
Celebration  
7/22- Ethel Cain; Colyer  
7/23- Peppermint  
7/26- Cobra Man  
7/28- Kanye vs. Drake Night  
7/30- Fish Narc; 8485; blackwinterwells  
7/31- Ian Sweet; Bnny

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7/14- Eilen Jewell

7/15- Chris Smither  
7/17- Davy Knowles  
7/22- Satisfaction (Rolling Stones Tribute)  
7/23- Watermelon Slim & the Truckers  
7/29- Victor Wainwright & the Train  
7/30- Rob Mo & Willie J Laws

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

7/1- Dark Star Orchestra  
7/2- Badfish! A Tribute to Sublime; Joe Samba  
7/6- Garbage; Glass Battles  
7/8- The Fab Four Ultimate Tribute  
7/9- Get the Led Out  
7/12- Pat Benatar & Neil Giraldo  
7/22- Dark Desert Eagles  
7/23- Little River Band; Jay Psaros  
7/28- KC and The Sunshine Band  
7/29- Comedian Ron White  
7/30- Hanson  
7/31- Collective Soul; Switchfoot

## **CAPE COD MELODY TENT** **Hyannis, MA.** **(508) 775-5630**

7/1- The Wailers  
7/2- Yacht Rock Revue  
7/3- Dark Star Orchestra  
7/7- Rumours: Fleetwood Mac Tribute  
7/10- The Fab Four  
7/15- Little River Band  
7/16- Chris Young  
7/17- Paula Poundstone  
7/22- Three Dog Night  
7/23- Dalton and the Sheriffs  
7/24- The American ELO  
7/29- KC & The Sunshine Band  
7/31- Postmodern Jukebox

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

7/1- Greg Piccolo and Heavy Juice  
7/2- Janiva Magness  
7/8- Joe Louis Walker

7/9- Neal and the Vipers  
7/12- Chris Cain  
7/15- Albert Castiglia  
7/23- Toranzo Cannon  
7/29- Watermelon Slim and the Workers  
7/30- Through the Doors (Doors tribute) w/  
guests Gabe Jolicoeur and Kate Russo sings  
Joplin

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

7/16- The Fab Four: The Ultimate Tribute  
7/23- Live with Nicole Byer  
7/24- Ben Schwartz and Friends

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

7/1- Duane Betts  
7/2- Boston Comedy Festival  
7/3- Louis Prima Jr. & The Witnesses  
7/5- Ceu  
7/8- Michael Ian Black; Eric Marcs & Solid  
Ground; Jacob McCurdy  
7/9- Rhett Miller; Will Dailey; Sean McCann  
7/10- Tal Wilkenfeld  
7/11- Bebel Gilberto  
7/12- Candlelight: Modern Divas of Pop; LVDY  
7/14- Les Nubians  
7/15- J-L Caivin; The Steel Wheels  
7/16- Colin James  
7/17- The Sweet Remains; Howie Day  
7/19- The Jonah Tolchin Trio; David Cook; The  
Swear  
7/20- Tim Eriksen; Mama's Broke; Laura Marano  
7/21- The Jake Clemons Band  
7/22- Laura Veirs; Eric D'Alessandro  
7/23- The Claudettes; Eric D'Alessandro  
7/24- Lea Michele  
7/25- Lalah Hathaway  
7/27- Billy Prine & the Prine Time Band  
7/28- The Docksiders  
7/29- Shinyribs; Ward Hayden & The Outliers;  
Comedy and Cabernet

## **C-NOTE** **Hull, MA.** **(781) 925-4300**

7/1- Youth Showcase Benefit  
7/2- Draw The Line  
7/8- Rocket Gods  
7/9- Booty Vortex  
7/15- 80s Habormen; Drama Dolls  
7/16- Beat Street  
7/22- Sour Puss  
7/23- Dead 'til Friday  
7/29- Mike Worm Production  
7/30- Bob Wolfman Band

## **EMERALD ROSE** **Billerica, MA.** **(978) 667-050**

7/1- The Soul-O Show  
7/8- Bill Siopes  
7/15- Seth Connelly  
7/22- Drew Deprey  
7/29- Tom Yates

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

7/9- War On The Catwalk  
7/12- The Psychedelic Furs; X  
7/16- Circle Jerks  
7/20- Toro y Moi  
7/24- Tones And I:  
7/25- Banks  
7/27- Chase Atlantic  
7/28- Three Days Grace  
7/29- Hanson  
7/31- Sasha Alex Sloan

## **KIMBALL FARM** **Westford, MA.** **(978) 486-3891**

7/1- Panneubean Steel  
7/7- Go Dog Go  
7/8- Mickey Lorden  
7/9- Captain Nemo Band  
7/15- Boston Deadbeat

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7/22- Makes U Wanna Dance  
7/23- Almost the Cure  
7/30- Captain Nemo Band

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7/7- Keep Flying; Shakeout  
7/9- Overdrive Boston  
7/10- Edict; Backstabbers Inc; False Gods;  
Tossed Aside; Strictly Hip Hop  
7/11- Sissy Spacek; Ensemble; No Mas  
7/13- All Hell; Turn Cold  
7/14- Michael Wavves; Danny G  
7/15- Ectovoid; Night Hag  
7/16- HerShe; Jack The Human  
7/17- Aversed; My Missing Half; Ancient Death;  
Dzo-Nga  
7/19- Dalek; Angry Blackmen  
7/21- The Stews; 87 Nights  
7/23- Easy Honey; Jack Fortune  
7/24- Runaway Dream; The Baxbys; My Friend  
Tony  
7/25- Jarren Benton  
7/26- Candy; LustSickPuppy; Restraining Order  
7/30- Tower

**Downstairs**

7/2-Antagonizers ATL; Hub City Stompers;  
Lenny Lashley's Gang of One  
7/8- XMortis  
7/9- Heavy Heavy Low Low; Duck Duck Goose  
7/12- Comeback Kid; Misery Signals  
7/13- Left to Die; Skeletal Remains; Mortuous  
7/15- Doe Boy  
7/20- Boys Of Summer Tour 2022  
7/29- Cruel Summer: A Taylor Swift Dance Party  
7/30- Mellow Bravo; Cocked N Loaded;  
Sidewalk Driver

**MIDWAY CAFE**  
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7/1- Mystical Misfits; Nasty Habits (Stones  
Tribute)  
7/2- The New Frustrations; Kermit's Finger; The  
Imposers; The Grommets; Hixx; Celseigh; The  
Stigmatics; Marianne Toilet and the Runs

7/3- The Blisters; The Nines; Pillbook; CityZen  
7/5- Bars Over Bars Hip Hop Showcase  
7/8- Uncle Johnny's Band; Looks That Kill  
(Motley Crue Tribute); Battery (Metallica Tribute)  
7/10- Off The Coast; High Tide; Jonny Parks;  
The Slackademics  
7/11- Bad-ass Burlesque Punk Rock Dance  
Party  
7/12- Inappropriate Movie Database (Comedy  
Game Show); Kina Zoré  
7/13- Fully Celebrated Orchestra; Aphelion  
7/15- Mystical Misfits  
7/16- Martin/Morell/Fredette Residency; Six Is  
Nine; Lucas Milliken; Claudia O'Neill; Enna King;  
Early Exit; Sly Fang; Orbiter  
7/17- Midway or the Highway Open Mic  
7/19- Float Stanley; Scam Likely; Jean Paul Jean Paul  
7/20- WitchWood Wednesday  
7/22- Uncle Johnny's Band; Graveyard of the  
Atlantic; The Big Lonesome  
7/24- Midway or the Highway Open Mic  
7/27- Diamond Blues Jam (Jerry Garcia tribute)  
7/31- Midway or the Highway Open Mic

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7/1- Songwriters in the Round: Cynthia Keefe &  
Charlie Russell 7pm  
7/2- Open Song Circle and Indoor Campfire  
Acoustic only, no amps 8pm  
7/3- Sunday Open Mic 2-5pm  
7/8- Songwriters in the Round: Chris LaVancher,  
Carl Beverly & Beth DeSombre  
7/9- Post-Lawrence Arts Festival Open House and Jam  
7/10- Sunday Open Mic 2-5pm  
7/15- Songwriters in the Round: Mark Stepakoff,  
Esther Friedman & Lindsay Munroe  
7/16- Folkapotamus; Kirsten Manville  
7/17 & 24- Sunday Open Mic 2-5pm  
7/30- One Broadway Collaborative's Songs of  
Love and Labor  
7/31- Sunday Open Mic 2-5pm

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7/12- Darkest Hour  
7/15- New England's Future 10  
7/20- Sleeping With Sirens  
7/21- If I Die First; Inspirit  
7/23- Sad Summer Festival 2022

7/28- Eighteen Visions 20th Anniversary Tour

**PARADISE ROCK CLUB**  
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7/8- Camp Cope  
7/21- Black Midi  
7/24- Boy Pablo; Mazie  
7/30- Northlane; Silent Planet; Loathe; Avoid

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7/17- Neal & The Vipers; Johnny Hoy & Bluefish  
7/23- The Nighthawks 50th; The Rampage Trio  
7/30- Duppy Conqueror; JSN Groove

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7/1- Josh A & Justin Stone  
7/2- Ocean Alley  
7/6 & 7- Karate Band  
7/8- Steve Von Till  
7/9- The Wrecks  
7/12- Robert Earl Keen  
7/13- Femi Kuti and The Positive Force  
7/14- Fucked Up  
7/15- Foxing  
7/18- STRFKR  
7/19- Broncho  
7/23- Warpaint  
7/27- VHS Collection  
7/28- Eivor  
7/29- Kidd G  
7/30 & 31- Hop Along

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7/1 & 2- Elevation Conference 2022; Heroes  
7/8- Rings of Saturn; Extortionist; Distinguisher  
7/9- Peet Montzingo; Devil Master; The Louzy  
7/10- Concert Crave Artist Showcase  
7/14- Chris Ruediger; David J; Theo Kandel;  
Charlie Brennan; Wyatt Pike  
7/15- Heroes

7/16- Super Future; DiCE MaN; Choppy Oppy  
7/17- The Dollyrots; Don't Panic  
7/18- David Ramirez  
7/25- ericdoa; Juno; Glasear  
7/26- Mames Babegenush  
7/29- Shawn James; Gravedancer  
7/31- Halocene; Lauren Babic; David Michael  
Frank; Just Joe

**TD GARDEN**  
**Boston, MA.**  
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7/12- Roger Waters  
7/15 & 16- New Kids On The Block  
7/22- WWE Friday Night Smackdown  
7/23- Lil Durk  
7/28- Kevin Hart

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7/1- Cold Shot  
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7/8- Sweet Daddy Cool Breeze  
7/9- Wildcat O'Halloren  
7/15- The Amplifiers  
7/16- Kerry Kearney  
7/22- Brass Attack of Springfield  
7/23- The Willie J. Laws Band  
7/29- Good Rockin Marty Band

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7/9- Bill Maher  
7/15- Bikini Kill

**WILBUR THEATER**  
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7/9- Rhys Darby  
7/13- Howard Jones & Midge Ure  
7/16- The Kirk Minihane Show  
7/23- Nimesh Patel  
7/24- Maria Bamford  
7/27- Tim Heidecker  
7/28- Kevin Hart  
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# Rewind: Doyle Bramhall II - Feb. 2017

Singer-songwriter-guitarist Doyle Bramhall II has led a charmed life despite having to fight off demons early on in his career. He catapulted on to the national scene in 1992 after joining forces with Charlie Sexton and Double Trouble (SRV's rhythm section) with the group, Arc Angels. That band's self-titled debut and his subsequent solo releases, Doyle Bramhall II, Jellycream and Welcome, have secured his place in rock & roll history.

Now, after enjoying success with Roger Waters, Eric Clapton and numerous other high profile artists, Doyle has returned with one of his finest solo releases to date, aptly titled Rich Man. I spoke with him at length in December of 2016 and the laid back Texan, now residing in Los Angeles, revealed a life's worth of sorrow and joy...

## **METRONOME: What artist rocked you most as a kid and inspired you to be a musician?**

Doyle Bramhall II: I remember a few that did it for me. I was around music so early on, so I wasn't exposed to certain things because I was always around great musicians, singers and guitar player growing up in Texas. I was around Stevie Vaughan and Jimmie Vaughan, The Thunderbirds, my Dad's groups and Lou Ann Barton, so I was always around these really respected blues musicians. Seeing them, I got to see Freddie King when I was really young.

As far as influences, Jimi Hendrix was a big one because he opened up a lot of different doors for me artistically because of the way he wrote songs and brought his poetry and lyrics into his music and how he made the music fit the lyrics so well. As well as his guitar innovation. He could make it sound like whales calling to themselves in the ocean or mountains toppling. He could make the guitar sound like anything.

## **METRONOME: Did your dad play drums for Freddie King?**

He used to sit in. They used to do gigs at the Armadillo Club. That was back in the early 1970's before Antone's became the popular spot. Once I got in to the music that I preferred, it was already a part of my life and upbringing because I had heard all that music so much.

## **METRONOME: How old were you when you picked up a guitar?**

I picked one up when I was young, but it never took until I was fourteen and then that's all I did. I picked up a bass when I was eleven and played bass in different bands with my family, and drums before that.

## **METRONOME: Did you approach playing the bass the same way you play regular guitar, upside down?**

Everything I did, I held it that way. It never made sense to me that it was called "left handed" because it seemed like the more dexterous hand is the right hand as far as being a left handed player. The picking hand just seems a little more cavemanish (laughs).

## **METRONOME: No one noticed you were playing the guitar upside down and suggested to turn it over?**

I just picked it up and it felt comfortable and learned how to play by ear. After learning about 120 songs or so, I went to take a lesson because mom thought it would be cool if I took lessons (laughs). I went to this older Italian guitar teacher in town, but he was mostly a jazz player and taught jazz. He

said, "In order for me to teach you, you have to string it left handed or play right handed." I said, Alright, and walked out. I liked the way I sounded so I thought, I'll just stick with this.

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

When I was about fifteen I started writing which was a year after I started playing. At seventeen, I started singing just by default and out of convenience because nobody else that I knew, especially at my age being in to the kind of music I was in to could sing. Everybody was listening to New Wave music back then like Duran Duran and Madonna. A lot of pop stuff. I didn't know anybody my age other than my younger brother that knew who Bobby Bland, Lightnin' Hopkins or Albert King was. I was the only one in my school who knew that.

## **METRONOME: Were you playing a hybrid of blues and rock back then?**

When I was coming up between fifteen and seventeen I was really in to Stevie [Ray Vaughan] and I was really close to Stevie. He was like my uncle or almost like a big brother to me. I loved his guitar playing and he sort of took me under his wing a lot and got me to sit in with him from the time I was fifteen 'til he passed. The first time I got up with him he announced me, "This is the baddest guitar player in the world" (laughs).

## **METRONOME: Made you feel good didn't it?**

No, it scared the shit out of me because now I had to step up.

## **METRONOME: Would he have you sing and play?**

I would play two or three songs with him like "Lovestruck Baby" and "Pride and Joy."

## **METRONOME: Did your association with Stevie act as the genesis of you and Charlie Sexton forming the Arc Angels?**



Yeah, everything sort of aligned. Through his death, it really brought all of us together. We were all in the same rehearsal complex after he passed away. Chris had a rehearsal room and had just started playing again after Stevie died. He was getting back in to it and trying to figure out what he was doing with his life. For him and Tommy, there was never any thought that the band wouldn't be there for the rest of their lives. So Chris was in there tinkering around trying to get back in to it and I was in my own rehearsal place with Tommy Shannon. We were going to play some shows with my solo band. I

had just signed a deal as a solo artist with Geffen Records.

Charlie Sexton, who I was also writing with for my solo record, had a studio in that same rehearsal complex. We did a show together, just the four of us, opening for Robert Cray in Austin. We did a bunch of covers and one original that Charlie and I had written called "Living In A Dream." That was supposed to be for my record. After the show, a bunch of people heard about it and it just caught like wildfire. The next week we had seven record labels at our doorstep.

## **METRONOME: It happened that quick?**

Yeah. It was fast. When they approached us, my company was the one that got them to sign all of us as the Arc Angels. When they did that, I basically

pulled whatever songs that I had written for myself and did them for the Arc Angels' record as well as Charlie's songs.

## **METRONOME: When Arc Angels hit the scene, it was a big deal. Did you feel like you were getting swept up into the machine too quickly?**

I think they were more prepared than I was. Charlie had been around the block already and obviously Double Trouble had been out there with Stevie for years.

For me I had never had any kind of success other than regionally in Texas where I was known as the upcoming guitar player. That was it for me. By the time the Arc Angels hit, we were getting so much attention, I think I was losing it at the same time emotionally and mentally. I started doing heroin back then and got in to that whole mess. When the Arc Angels record was released, I started doing heroin three days before our national tour.

## **METRONOME: What was it that made you do that? Were you nervous?**

No. I actually went searching for it. I had already been sober. I drank alcohol and experimented with all kinds of drugs. My drugs of choice were alcohol and cocaine when I was fifteen years old until I was about seventeen. I got sober with the help of Stevie. He and my dad got sober together. I remember Stevie calling and asking me to get help. I ended up going in to "A.A." and doing that thing and getting sober.

I had already had sobriety when I started doing heroin. I had just lost it. Stevie's death really affected me. I didn't really know what to do with that because I had always looked up to him and he was always such a light to me. When he passed, I couldn't make sense of what this was all about and what my purpose was here or what anybody's purpose was.

I didn't know how to handle responsibility either. All these people wanted a lot from me and it was just normal stuff. If you're emotionally sound, most people wouldn't even think about it. It would be second nature to do that kind of thing, but for me I didn't know how to deal with any of it. I was not much in to reality back then, so when we started getting all hyped up and all this stuff came out, I started sabotaging it.

## **METRONOME: How old were you?**

Twenty one.

## **METRONOME: That's a lot for a twenty one year old guy to handle.**

I was really introverted. I didn't know how to talk. I didn't know how to process emotions. It wasn't until later I learned how to do that, but back then I didn't know how to do anything. I didn't know how to speak. I didn't know how to do interviews. I didn't know how to connect with people. I was just lost.

## **METRONOME: When did your album Jellycream come around?**

In 1996, I had another record which was just a self-titled Doyle Bramhall II record. I went to California, made a record, and that was still with



Geffen, Arc Angels label, and then Geffen went belly up and I signed with RCA Records. I met this guy named Bruce Flohr who is my A&R guy there and we went in to make Jellycream. I made Jellycream and Welcome with RCA.

**METRONOME: Did you write all new songs for Jellycream?**

I wrote specifically for that record and wrote with different writers. Right then, I met Chris Bruce, who would later become my band mate in Smokestack. He plays on my new record too. I just met him before Jellycream. He became my main writing partner for that record. Then we went in with Chad Blake who produced it. That was the record that was heard by Eric Clapton.

**METRONOME: Did Jellycream act as a catalyst to open doors for you in the industry?**

Every album sort of did. My first album Doyle Bramhall II was heard by Roger Waters. I got the Roger Waters gig through that. Later, when I made Jellycream, Roger became a fan of that. He really loved that album, but it was the first record that really got me that gig.

**METRONOME: Were you clean and sober at that point?**

Yes. I had gotten clean right before my first solo record at the end of 1995.

**METRONOME: Meeting Eric Clapton must have been a life changing moment for you. Did you guys click right away when you met?**

Yeah, we did very much so. We clicked on so many different levels. We clicked on obviously the addiction part of our lives and getting through it and getting sober, but also musically because we had so many dots that were connected.

He was friends with Stevie and Jimmie and had done so much with them right up until Stevie's death. He played at the same concert when Stevie died and Jimmie has always been one of Eric's favorite guitar players. When he got together with me, he didn't know that I had grown up with those guys and that I used to play in their bands, so that sort of blew his mind. I think that's why he connected so much with my playing and singing. We connected personally, musically and on so many levels. It was very cool.

**METRONOME: Did you become Eric's musical director for live shows?**

No, he didn't really have that. He doesn't have an MD in his band, but I later became his co-producer

and he would always ask me my thoughts when we were playing live together or putting together shows. I think he valued it enough to listen to suggestions if I made them.

**METRONOME: Your new album Rich Man has been a long time coming. You've been very busy musically, but did you ever think of making a new record between your last recording and Rich Man?**

I just stayed in the moment with it. I was very blessed to have the kind of opportunities and different musical opportunities that kept coming my way. I always just followed whatever was in front of me. I couldn't have a more dreamy gig than with someone like Eric though. I respect Eric musically and think he has one of the greatest set of ears of any musician I have ever met. He has a very high musical IQ.

**METRONOME: Did you ever feel working with different people over the last decade that the music wasn't really your bag?**

There were times when I had to do things just for the money, but I really try hard not to do that. I've been in L.A. for twenty something years and at one point I was doing a lot of sessions in Los Angeles. But I found when I did things for the money, I got really worried that it was taking away from my own artistry and if I got comfortable with just doing things for the money, I wouldn't necessarily be able to create the inspired stuff and tap in to my pure creative self. I stopped doing things just for the money and if I did, I wouldn't actually take the money.

**METRONOME: Rich Man has all sorts of musical elements going on - deep World roots, African, Middle Eastern, old Southern and British. One song is sparse and then the next track has horns all over it. How long did it take for this album to come together?**

The record took a year and four months, but that was piecemeal. When I first began the record, I started in Los Angeles. I went in for about three weeks. I had ideas for songs, but nothing that was finished. I felt like I wanted to capture the moment that was and in order to do that I had to sit with myself and conjure up the moment. I went in and started recording whatever ideas came out. After the three weeks, I had about nine or ten tracks where the music was completed. I had put vocal melodies

down, but no lyrics. Then I went to India and Japan and toured a bit there. When I got off tour I started writing lyrics and more songs and did the second batch of songs in Brooklyn. I brought my live band in because I had just found them. I loved them as musicians and wanted to get them on at least half the record. We recorded all new songs the day of the studio recording date or the night before. We came out with another six songs from that. Then I toured some more and went to London and started mixing some stuff and finishing production ideas. I brought it back in L.A. and mixed the record.

**METRONOME: How many songs did you have to choose from?**

I think there was about eighteen tracks, but some of them were instrumentals and others I hadn't written lyrics for yet.

**METRONOME: What made you choose to cover Hendrix's "Hear My Train A Comin'?"**

That was actually recorded as a B-side for the record in Japan. When I listened to the sequence of the album, the last song I had planned was "The Samanas." Then, "Hear My Train A Comin'" came on. When I listened to the whole thing, that song seem to bring it full circle and back to the blues, which is where I started. I thought it was cool to bring it all home in that way and that's a song that I've always loved of Jimi's. It's not something that was ever recorded electric. It was recorded acoustically, so it felt good.

**METRONOME: The song was drenched with vibrato. What did you use for amps & effects?**

I had a two amp set up. One was a Marshall half stack setup like Jimi's, a '68 Plexi, and the other one was a Magnatone which had the vibrato on it, I think that's what you're hearing. I was also using a twelve string electric guitar. I think there was some delay on it too. That was just one take. We recorded that one live.

**METRONOME: "Mama Can't Help You" was a great album opener. How did you come up with that?**

I had the great James Gadsen booked for a session, best known for his work with Bill Withers. I wanted to get his groove on something. The morning before he was supposed to come in, I realized I didn't have any songs left to record, so I came up with the music for that about an hour and half before we cut it. I basically wrote it for his groove and wanted to

feature his playing on it.

**METRONOME: "The Veil" was very funky. What was the genesis for that tune?**

That was the first song I recorded for the record. When I first recorded it, I put some percussion ideas down. The song was actually double time of what it is now. I finished the song and after listening to it for about a month, I realized I wanted it to be a half time or soul kind of groove, so I went in and recut it. I retracked all the drums and put a different band over my guitars and vocals.

**METRONOME: "New Faith" was a brilliant tune. You have an earthy, lazy groove that you instill in your tunes that is distinctly you. Tell us about that song?**

That was the last song that we recorded for the album. We recorded it live in Brooklyn. We cut it in about an hour and a half acoustically on the floor all together. Norah Jones lived close to the studio and I always wanted to work with her. I always loved her voice. She's such a huge talent. I called her up and asked her if she would be in to singing something with me. She said, "What time and when do we start?" She ran over and sang live over the song and that's it!

**METRONOME: Is there some introspection in the album's title track, "Rich Man?"**

I would say so (laughs). There are a couple of different things going on with that. Simply put "Rich Man" was my existential journey, my spiritual journey... what I came to find in my life and the wisdom I learned to draw from (which was not myself, but something much higher than myself), I had to get really low. The Buddhists' concept of the more you break... the more suffering one does, leads them to a greater capacity for love and understanding because they've suffered so much. The song is about getting as low and humble as you can and connecting with the earth.

**METRONOME: What are you holding in your hand on the album's front cover?**

That's a Moroccan Berber piece. The Berbers are the indigenous people of Morocco. That piece is a good luck/protection piece for a female to wear. It's a really old Berber piece of jewelry. I've spent so much time there, so it really represented for me, with hands out, "This is my journey. I could have nothing at all but I am a rich man."

-- Brian M. Owens

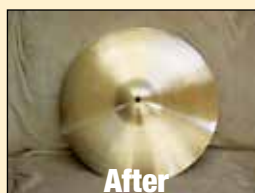
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# Hearings

by Emily Rice, Doug Sloan, Alex Gecko or Brian M. Owens

## Top 5 for July 2022

(In NO Particular Order)

- Edward Morneau
- Red Pants
- Bennett Matteo Band
- Christine Sweeney
- Bananafish

### THE NIGHTHAWKS ESTABLISHED 1972 14-SONG CD

- NOBODY
- YOU SEEM DISTANT
- I'LL COME RUNNING BACK TO YOU
- COMING AND GOING
- TAKE IT SLOW
- JOHNNY TOO BAD
- ASK ME NICE
- WEST MEMPHIS
- AIN'T THAT LOVIN' YOU
- GAS STATION CHICKEN
- HOUSEBAND

- FUSS AND FIGHT
- RED RUN RED
- DRIVING

Formed in 1972, the Nighthawks have been host to many well known players that have been a part of the band's celebratory 50 year history. Six stringers like Jimmy Thackery and Warren Haynes are just a few of the notables that have been a Nighthawk along with countless others. Celebrating their 50th anniversary this year, the lineup of singer-harmonica man Mark Wenner, guitarist Dan Hovey, bassist Paul Pisciotto and drummer Mark Stutso are keeping the flame alive with their latest album, Established 1972.

Highlighted by four well penned originals by guitarist Dan Hovey and a rockin' pair from drummer Mark Stutso, the quartet round out the record with Nighthawk rave ups of songs by Jimmy Reed, Mose Allison, Ivory Joe Hunter, Leiber & Stoller, Sam Cooke, Colin Kenny, Delroy Wilson and Wayne, Carson & Thompson. They never sounded so good and deserve to celebrate a half century of music making. [B.M.O.]

Contact-- [www.thenighthawks.com](http://www.thenighthawks.com)

### BETH HART A TRIBUTE TO LED ZEPPELIN 9-SONG CD

- WHOLE LOTTA LOVE
- KASHMIR
- STAIRWAY TO HEAVEN
- THE CRUNGE
- DANCING DAYS/WHEN THE LEVEE BREAKS
- BLACK DOG
- NO QUARTER/BABE I'M GONNA LEAVE YOU
- GOOD TIMES BAD TIMES
- THE RAIN SONG

Bluesbelter Beth Hart joins forces with producer/guitarist Rob Cavallo, guitarist Tim Pierce, keyboardist Jamie Muhoberac, bassist Chris Chaney, drummer Dorian Crozier and arranger David Campbell to revisit some of Led Zeppelin's timeless hit songs while knocking Robert Plant's vocal nuances out of the park. Hart's voice is so well suited to this kind of emotive vocal upheaval that you dismiss the lack of spontaneity in some of the musical passages [like the spacial whirl of "Whole Lotta Love," Jimmy Page's raw, six-string chukka-chuk of "The Crunge," and the musical heaviness of "When The Levee Breaks"]. However,

Beth and the band manage to turn in a qualified reinterpretation of the rock & roll's defining bands. Bravo! [B.M.O.]

Contact-- [www.bethhart.com](http://www.bethhart.com)

### BANANAFISH BOSTON BANANAFISH 19-SONG, 2 CD SET

CD-1

- WHAT'S BEEN GOING ON?
- RED CAR COMING
- LUCK & WORK
- CASEY & HAYES
- HOLDING ON
- UNDERNEATH THE PORCH
- NOBODY'S FAULT
- KEEP ON KEEPING ON
- TALK GOOD ABOUT ME (live)
- PENUMBRA
- BELPRE AT NIGHT
- WITH A LITTLE HELP FROM MY FRIENDS

CD-2

- MRS. MORIARTY
- PLANET GARBANZO
- SMOKING GAIA
- MAUVE
- AVEREEN



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- CRAZY KARMA
- NOBODY

The Boston based Bananafish were a '90s era jam band inspired by the inventive sounds of The Grateful Dead. The band's personnel varied through the years while singer-guitarist Fordham Murdy and keyboardist Dan Simone remained the heart & soul of the band throughout. These days, Murdy is more well known as his alter-ego, The Reverend Freakchild, based out of Colorado. It was his early days at Boston's Northeastern U. that inspired Bananafish and this music.

On this double CD retrospective, Boston Bananafish, disc one features a dozen cleverly penned tracks that feature whirring keyboard lines, buzzing guitars and stellar prose/vocals recorded at Newbury Sound (Drew Townson), Zippah Studio in Brookline and T.T. the Bear's [live] in Cambridge. The second disc features seven instrumentals, recorded in Boston and Brookline in 1993, 1994 and 1996 by Murdy himself at Northeastern Studios. It's a grand blast from the past by a band that was missed/overlooked by Boston scenesters. Fortunately for all of us, this fine recording is available for all to reminisce. Good stuff! [B.M.O.]

Contact-- [www.reverendfreakchild.org/bananafish](http://www.reverendfreakchild.org/bananafish)

#### ROCKIN BOB PUNK BAND 7-SONG CD

- ALMOST GONE
- NEVER TRUST A TERRORIST
- PRIVATE JET
- KAMIKAZE LOVE SONG
- I BLEED
- OFF YOUR COMFORT ZONE
- GOT A MINUTE?

Beverly, MA. based, Rockin Bob Cenci is a well-known figure on the local scene as the guitarist-songwriter for Boston's legendary Jerry's Kids as well as other bands. For his latest project, Rockin Bob inducts drummer Bob Furapples of FU's fame and bassist Earthdog from the band, Silver Screams, to kick out some flaming original arrangements full of raging guitars, thumping bass lines, earthquaking drumming and vocals that will remind listeners of Motorhead's Lemmy Kilmister in his prime. It's a well designed project for sure.

Flammable songs of note include the bombastic album opener, "Almost Gone," the humorously penned "Never Trust A Terrorist," the clever wit of "Kamikaze Love Song," and the inquiring "Got A Minute?" Mosh pits get ready, Rockin Bob Punk Band is in town and poised to give you a bloody nose! [D.S.]

Contact-- [rbpunkband.bandcamp.com](http://rbpunkband.bandcamp.com)

#### GINA SICILIA UNCHANGE 10-SONG CD

- HEALING TIME
- UNCHANGE
- HOW FAR AM I FROM CANAAN
- DEATH DON'T HAVE NO MERCY
- LET'S SET THE WORLD ON FIRE
- MAKE ME A PALLET ON YOUR FLOOR
- VALENTINE
- DON'T BE AFRAID TO BE WRONG
- ONE LAST TENDER MOMENT
- THERE'S A BRIGHT SIDE SOMEWHERE

This sultry singing lady of the blues oozes heart-wrenching emotion on her latest release, Unchange. Magnificently original and calculatingly euphonious, Gina along with her band of A-listers featuring guitarist Colin Linden, bassist Johnny Dymond and drummer Bryan Owings along with guests Ann & Regina McCrary on backing vocals, Janice Powers on keyboards and Kevin McKendree on piano, deliver a beautifully crafted record filled with the joys and sorrows of life.

Tracks of note include the album opener "Healing Time," the steamy "Let's Set The World On Fire," the uplifting "Don't Be Afraid To Be Wrong," and sweet "One Last Tender Moment." [D.S.]

Contact-- [www.ginasicilia.com](http://www.ginasicilia.com)

#### DAVID LUMSDEN ROOTED IN BLUES 10-SONG CD

- I WOULDN'T LAY MY GUITAR DOWN
- RUNAWAY (Blues Train)
- RUTHLESS BOOGIE
- HOUND DAWG
- YOUR MEMORY
- HOOKED ON SOMETHING
- JOSIE
- EVERYDAY I HAVE THE BLUES
- ODE TO JIMI a/k/a SLOW BURN
- EVERYTHING IS BROKEN

The Illinois based David Lumsden's new album, Rooted in The Blues takes off with the track 2 instrumental, "Runaway (Blues Train)" and continues an upward spiral with the radio friendly, "Ruthless Boogie," Lumsden's instrumental clever reworking of the Steely Dan penned "Josie," and a boisterous take on Bob Dylan's "Everything Is Broken." Lumsden and bandmates Tim Bahn on keyboards, Gary Davis on bass and Jim Engel on drums are clearly having some fun throughout with hip musical visitations from sax man Ian Buschmann, guitarist Andon Davis and singer Reggie Britton. A finely seasoned bar band. [D.S.]

Contact-- [www.davidlumsdenguitar.com](http://www.davidlumsdenguitar.com)

**Continued on next page >>>**

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**EDWARD MORNEAU  
JACQUERIE  
13-SONG CD**

- JACQUERIE
- RADIO SHILLS
- FROGS WILL NEVER FALL FROM THE SKY
- SOUL RENDEZVOUS
- SELECTION
- TIDDLYWINKS
- BACK WHERE THE SOLDIER FELL
- HIGHWAY 10
- ASH WEDNESDAY
- WELL, I DON'T KNOW
- THE DAY THE BIRDS STOPPED SINGING
- CATHEDRALS OF STICKS AND PINS
- MY HEART WAITS FOR A CURE

Ed Morneau's new album *Jacquerie* is a thought provoking encyclopedic volume of music that touches down on everything emanating from Morneau's deepest imaginations to rivetingly stark realities, firmly coupled to well performed playing from musical cohorts, Paul Lawrence on bass guitar, Eric Meyer on drums, Ruby Bird on harmonica, accordion and keyboards, Jesse Lewis on cello, Lilian Belknap on viola and the talented Mr. Morneau on lead vocals and guitar.

Just when you're ready to categorize Morneau in to a tidy little musical package, he jumps out of the shrubs with a touching, heart-felt ballad, a Pink Floyd-esque dreamscape, a country-tinged toe-tapping ditty, a marching song, a Louisiana bayou swamper, a lilting lullaby, or a bounding folk rocker, all done with immaculate capacity. Harry Nilsson comes to mind when assessing Morneau's songcrafting skills.

Recorded and mastered at Second Story Studio, engineer Bill Mason captured Morneau's quirky creativity at it's glorious heights. Don't miss this record. Outstanding from start to finish! [B.M.O.]

Contact-- [www.cranialheap.com](http://www.cranialheap.com)

**BENNETT MATTEO BAND  
SHAKE THE ROOTS  
10-SONG CD**

- DOESN'T REALLY MATTER
- SHINY CREATURES
- BELIEVE IN ME
- YOU'RE NOTHING
- MOVING ON
- PAID & BROKE
- WARM INSIDE
- OH LORD
- TABLE FOR TWO
- WHEN I CLOSE MY EYES

Singer Jade Bennett and guitarist Gino Matteo [Sugaray Rayford] are the heart and

soul behind the Bennett Matteo Band. The two met in 2010 in Southern California at a gig when Gino sat in with Jade. Once she started singing, Matteo knew they had to make music together. They moved in together and started writing music as Gino toured with Sugaray Rayford, all the while keeping a catalog of music going between them. It would take a decade before the band was finally realized as Gino's touring demands became busier. Over time, they decided the only thing they wanted to do was play music and live on their own terms.

With soaring vocal command, Jade leads the band's charge fueled by Gino's stellar six-string soundscapes. Co-produced by Kid Andersen, who also plays guitar on the disc, the band is rounded out by the top shelf playing of bassist Michael Burnham, drummer Carson Ford, harmonica ace Nic Clark, percussionist Dmar and backing singers Lisa Leuschner Andersen and The Sons of the Soul Revivers hand in a well crafted contemporary blues-rock offering.

Tracks of note: the creatively funky album opener "Doesn't Really Matter," the pensive "Believe In Me," the groove-infused "You're Nothing," and the latter-day flair of "Warm Inside." Keep your eyes (and ears) on this rising band. Good stuff! [B.M.O.]

Contact-- [www.bennettmatteoband.com](http://www.bennettmatteoband.com)

**DELBERT MCCLINTON  
OUTDATED EMOTION  
16-SONG CD**

- STAGGER LEE
- SETTIN' THE WOODS ON FIRE
- THE SUN IS SHINING
- ONE SCOTCH, ONE BOURBON, ONE BEER
- LONG TALL SALLY
- TWO STEP TOO
- I WANT A LITTLE GIRL
- AIN'T THAT LOVIN' YOU

- JAMBALAYA
- CONNECTICUT BLUES
- I AIN'T GOT YOU
- MOVE IT ON OVER
- HARD HEARTED HANNAH
- SWEET TALKIN' MAN
- MONEY HONEY
- CALL ME A CAB

On Delbert McClinton's 27th studio album, the blues-rockin' statesman returns to his roots by etching his trademark footprint and charm on classics and deep cuts from some of his favorite songwriters that helped to shape his own musical prowess. Hank Williams, Calvin Carter, Billy Moll/Murray Mencher, Lloyd Price, Fred Rose, Jimmy Reed, Little Richard and others all helped to shape the stylings Delbert has become well known for. The album is co-produced by Delbert and longtime keyboard ace/bandmate, Kevin McKendree and captures the essence of McClinton's musical origins as well as his development as one of America's finest songsmiths.

*Outdated Emotion* is rounded out by five McClinton originals, while the tracks are fueled by the crack musicianship of Yates McKendree on drums, Jim Hoke on saxophones, Chris Scruggs on steel guitar, Mark Winchester on upright bass, Jimmy Stewart & Wes L'Anglois on flat-top acoustics, Stuart Duncan on fiddle, Danny Flowers on harmonica, Kevin McKendree on keyboards, piano, guitar, bass & drums and Delbert delivering his signature lead vocals. It's a course in music history by one of the best in the business. [B.M.O.]

Contact-- [www.delbert.com](http://www.delbert.com)

**THRASH FROG  
2-SONG CD**

- SCRATCH TICKET COUNTER
- SCRATCHER GUY

- RESIST!

This highly entertaining 2 song offering comes from the amusing minds of singing bassist, Steve Van Buren, guitarist Keith Martin and drummer Max Doak. Touting their music as "rough and dirty heavy metal," this intrepid trio oozes clever originality from their succinct moniker, wacky on-stage costumes and the feral music they pen. Originally formed in 1985 (no, that must be a typo), Thrash Frog's newest incarnation banded in 2019 and never looked back (even throughout Covid). From barmy lyrics to searing guitar solos and stellar timekeeping, Thrash Frog is a larger-than-life entity you won't want to miss. [B.M.O.]

Contact-- [facebook.com/thrashfrogsux](https://facebook.com/thrashfrogsux)

**VANESE THOMAS  
FIGHT THE GOOD FIGHT  
12-SONG CD**

- RAISE THE ALARM
- SAME BLOOD SAME BONE
- ROSALEE
- I'M MOVIN' ON
- TIME TO GO HOME
- WHEN I'VE HAD A FEW
- BAD MAN
- BLUE
- 'TIL I SEE YOU AGAIN
- HE'S A WINNER
- FIGHT THE GOOD FIGHT
- LOST IN THE WILDERNESS

The youngest child of renowned funk/soul/blues singer Rufus Thomas, Vaneese has followed in her father's footsteps with a lifetime of music. Best known for her 1987 Billboard R&B hit, "Let's Talk It Over," Vaneese has also contributed backing vocals on a long list of musical projects. At the 36th Blues Music Awards, Thomas was nominated in two categories for "Soul Blues Album"[Blues for My Father], and "Soul Blues Female Artist," so it goes without saying, this powerhouse singer is the "real deal."

On her new album, *Fight The Good Fight*, Vaneese pens all the songs that touch down on love, life, humanity and beyond while enlisting some of the businesses finest players featuring drummer Shawn Pelton, bassists Will Lee & Paul Adamy, Peter Calo on banjo, Al Arlo, Paul Guzzone & Scott Sharrad on guitar, organist Jon Cobert, Joe Mennonna on accordion, Corin Huddleston on harmonica, Marc Franklin on trumpet, Kirk Smothers & Lannie McMillan on saxophone, percussionist Bashiri Johnson, pedal steeler Justin Schipper, violinist Katie Jacoby, backing singers James D Train Williams, Lisa Fischer, Emily Bindiger & Kati Mac and last, but not least, longtime

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husband/producer/engineer/multi-instrumentalist Wayne Warneke making it all happen.

Favored tracks include the soul-drenched "Raise The Alarm," the revelatory "Same Blood Same Bone," the sassy swagger of "I'm Movin' On," the funky "Bad Man," the hopeful "Til I See You Again," and the gospel inflected "Lost In The Wilderness." [B.M.O.]

Contact-- [www.vaneesethomas.com](http://www.vaneesethomas.com)

**KIKAGAKU MOYO**  
**KUMOYO ISLAND**  
**11-SONG CD**

- MONAKA
- DANCING BLUE
- EFFE
- MEU MAR
- CARDBOARD PILE
- GOMUGOMU
- DAYDREAM SODA
- FIELD OF TIGER LILIES
- YAYOI, IYAYOI
- MAISON SILK ROAD

Kikagaku Moyo is a psychedelic band from Tokyo, Japan, whose name directly translates to "geometric shapes" in English. Beginning in 2012, the group has recently announced an indefinite hiatus after 10 years of crafting a fantastical soundscape across five studio albums. The band

recently performed in Boston at the Royale on May 14, 2022.

Kumoyo Island being their last studio album as a collective group is nothing short of a summer night's dream. The most notable element of their whimsicality lies in the electric sitar, played by Ryu Kurosawa, most vibrant in tracks such as "Cardboard Pile." Kumoyo Island feels like the group is taking you on one last escapade into the surreal, guiding you through the serene and the fanatic pace by drummer Go Kurosawa and fanned by guitarists Dauod Popal and Tomo Katsurada. Woodwind and percussion illuminate the poise of this serene, yet spirited album, while other times distortion is used to manifest a high tempered whirlwind of noise. The wilting vocals of Tomo Katsurada are an added charm, singing in a fashion that allies with the ambiance to enhance the sonic power of Kumoyo Island.

This album is one you should allow yourself to bask in dog days with this Summer. [E.R.]

Contact-- <https://kikagakumoyo.com>

**AMOEBA TEEN**  
**10-SONG CD**

- MAINSTREAM
- JUST NOT THAT INTO YOU
- NEW MATERIAL WORLD
- A GOOD REASON WHY

- JANUARY
- BARLIGHT CRAWL
- MELODY TOLD YOU
- MONICA WAKE UP
- PUTTING THE KIDS THROUGH COLLEGE
- KING OF THE CUT

England's Big Stir Records offers us these well-produced indie poppers that manage to channel their inner Wings era McCartney on opener "Mainstream." They cleverly accentuate parts with a synth made up to sound like horns. Amoeba Teen bring us back to day-to-day issues of the year with the empathic, yet down to earth, "Just Not That Into You." The backing vocals give it an extra kick. "New Material World" has a similar sharpness to some of Elvis Costello's earlier material.

The lads slow down only to pump up the sensitivity for "A Good Reason Why," which is nicely backed by an anthemic melody. In turn, they take us on a soft ride to Nashville with the countrified "January," which still has one foot firmly in the Anglo-pop corner. "Barlight Crawl" works up some decent bar chords for a rockin' approach ala the Amoeba Teen recipe. They do sugar coat important sections however, with gang vocals and 'ooohs' and 'aahs' in 1970s fashion.

"Melody Told You" reverts back to jazzy 1970s pop, much like the aforementioned Wings reference. "Monica Wake Up" also

has a tasteful Americana signature with snappy leads to keep you on your toes. Apparently, Brits also have issues with "Putting The Kids Through College." While I keep expecting some sort of cynical twists, Amoeba Teen remain remarkably earnest and upfront on this track and other songs. Big classic rock riffs accent "King Of The Cut" as it works up to an epic closing statement that evokes Buffalo Springfield in all the right places. Well done. [Gecko]

Contact-- <https://bigstirrecords.bandcamp.com/album/amoeba-teen>

**THE VERY**  
**THE UNIVERSE OF YOU**  
**12-SONG CD**

- ROSABELLE BELIEVE
- THERE WILL NEVER BE A BETTER YOU
- STEVE JOBS
- NOT YOUR SATELLITE
- PERFUMED APOCALYPSE
- SINS BECOME RAMPANT
- SNEAK ATTACK
- A LITTLE SUGAR WITH YOUR ARSENIC
- LOOKING FOR A WAY
- BABY TOOTH
- WELL-ARMED MAN
- TINY SCOTCH

Boston's The Very are back for their

*Continued on next page >>>*

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next iteration on their old and revived Harriet records label. Think back to their predecessors entities, Fertile Virgin and Twig. The emphasis is very much on alternative pop amid new levels of professionalism and glamor while staying true to their 32 years worth of roots.

They spice up the opener with solid backing vocals amid a mid-tempo guitar riff. "There Will Never Be A Better You" is even smoother as the melodies make you go weak in the knees. They go all topical on "Steve Jobs" for a catchy ditty with poignant lyrics. They reprise some of their old downloads with the endearing "Not Your Satellite" featuring tasty leads amid the all-female harmonies and cool hooks.

The garagy riff, bouncy rhythm and slight anxiety in the vocals of "Perfumed Apocalypse" is a big crowd pleaser at Gecko headquarters. "Sins Become Rampant" seems more experimental and plays around with the low end on the chorus. "Sneak Attack" works off accumulated spit and venom while also rockin' out. "A Little Sugar With Your Arsenic" delivers a gritty, linear, searing tale of deceit and betrayal to spice up any relationship. It's the right mix of socially relevant and garagy with Julie Kantner's up front deadpan vocals, potty mouth and quirky leads.

They return to the high-ground for the smooth spiritual, "Looking For A Way." Then "Baby Tooth" slows down and reveals a country western vocal approach until the tempo gets more assertive around the middle and end. They pick up the pace and gel into near perfect unison for the vocal melodies of "A Well-Armed Man" highlighted by tasty hooks. "Tiny Scotch" provides the perfect solution to emotional pain in front of the tingling guitar work and the solid beat. A Boston treasure. [Gecko]

Contact-- <https://harrietrecords.bandcamp.com/album/the-universe-of-you>

## CHRISTINE SWEENEY HEART IN A HURRY 7-SONG CD

- THE BETTER PARTS
- DENIAL
- COYOTE
- DO YOU HAVE TO GO
- FEELING SO LOW
- ANYWHERE, ANYWAY
- DOWN TO THE RIVER

Front gal Christine Sweeney of The Dirty Stayouts, steps out on her own for this outstanding solo effort, Heart In A Hurry. With vocals that rival those of her contemporaries (and idols), Susan Tedeschi, Brandi Carlile, Sheryl Crow and Grace Potter, Sweeney

proves to be equally gifted at putting pen to paper when it comes to crafting songs that stick. No stranger to the stages at the Connecticut Folk Fest and Falcon Ridge, Sweeney has also shared bills with such luminaries as Graham Parker and Jill Sobule. Make no mistake, this lady has creds.

Coming to the world from New York city, Sweeney's beautiful voice touches heart and soul from track to track on this masterfully crafted album. Even when delivering a deeply personal story, she has the ability to tap into universal feelings that reveal the emotional side of love and all that life has to offer. Best songs: The brilliance of "Denial," the swinging swagger of "Feeling So Low," and a funky "The Better Parts." [B.M.O.]

Contact-- [www.christinesweeney.com](http://www.christinesweeney.com)

## RED PANTS WHEN WE WERE DANCING 9-SONG CASSETTE

- LOST MOMENTUM
- BROKEN MOVIES
- GLUE
- HERE I AM
- IN THE PASSING TIME
- ALL YOUR PINK STARS
- NEVER ENOUGH

- ANOTHER HAIRCUT
- HUMMING

Madison, Wisconsin offers us this studio duo with Jason Lambeth on guitars and Elsa Nekola on vocals and drums. They open with big, droning distortion and a melancholic sound with "Lost Momentum" which immediately draws you. "Broken Movies" will appeal to those of us that always wanted a shoegazing band to do a Sonic Youth interpretation. Without rushing or over stretching they achieve a positive resonance.

"Glue" is more up-close and personal with a big booming guitar sound on the choruses and a subdued verse with the singing unfiltered and vulnerable. "Here I Am" takes the pitch up after the slow-burning intro to enchant your nerve endings while maintaining dreamy and feverish qualities, amid a solid layering of fuzz and distortion at the end. The beginning of "In The Passing Time" is melodic and carefully layered as they progressively build up tension with tidal waves of effects pedals.

"All Your Pink Stars" picks up the pace and imbues it with a high level of optimistic, a bouncy beat and some strains of Jesus & The Mary Chain in a very poppy vein.

"Never Enough" might be the shortest tune on this collection, but it features some excellent dynamics to distinguish it. The endearing hook laden "Another Haircut" also leaves you wanting more in its short time span. "Humming" becomes a religious experience of reliving the best of late 1980s and early 1990s alternative music, through purple tinted glasses. Best work ever done in a barn. [Gecko]

Contact-- [redred.bandcamp.com/album/when-we-were-dancing](http://redred.bandcamp.com/album/when-we-were-dancing)

## SLOW DAWN INTO THE MACHINE HAUS 6-SONG EP

- NEAR DARK
- URSULA
- SEE THROUGH
- YOU'RE THE ONE
- GLIDING THINGS
- DECOMPRESSION

Canada is doing its very best to corner the market for innovative new music and Slow Dawn are a powerful part of this northern invasion. Aptly named, "Near Dark" offers us a dark swirling mass of distorted, droned out guitars underlined by meticulously sparse drums with vocals coming in from next door. The British 1980s band Loop or even NYC 1970s Suicide offer a reference point. The German spelling of 'Haus' is probably also supposed to remind you of Krautrock, but I see a stronger Anglo influence than Saxon.

The riff, and particularly the playful bass of "Ursula," are slightly more cheerful, yet the singer keeps your expectation low enough. Still the song triumphs. "See Through" is even more confident with the synthetic sax solo complementing the relentless guitar riff, offering us the first psychedelic germinations.

"You're The One" generates a positive physical response thanks to the bouncy rhythm, but still challenges you with a full on distortion outro. The lads slow down for the mournful "Gliding Things" with the singer D Druff wailing away in his dystopian corner. Slow Dawn sound nothing like Joy Division, but with tunes like "Decompression" there is a similar intent of pained singing supported by challenging, yet uplifting underlying music somehow co-existing in a well-engineered harmony.

You wouldn't want to mix this with strong medicine, but Slow Dawn will leave a lasting impression with strong reverberations that shake the foundation. [Gecko]

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



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# The Time Machine



## Arc Angels

**Photo circa:** 1991

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

**Musical Achievements:** Arc Angels formed in Austin, Texas in the early 1990s. The band came together after the death of Stevie Ray Vaughan and featured Vaughan's friends Doyle Bramhall II and Charlie Sexton along with Stevie Ray's Double Trouble rhythm section, Chris Layton on drums and Tommy Shannon on bass. The "Arc" in the band's name came from the Austin Rehearsal Complex where the band first started jamming. Their 1992 self-titled debut album met with critical approval, reaching #127 on the Billboard chart and yielded the hits, "Living In A Dream," "Sent By Angels," "Sweet Nadine," and "Too Many Ways To Fall." They appeared on Late Night with David Letterman on June 9, 1992 performing "Living In A Dream" and again on January 6, 1993 with "Too Many Ways to Fall." Bramhall's heroin addiction as well as internal friction caused the breakup of the band in 1993.

**Where Are They Now:** Although the band has never officially broken up, Bramhall played with Eric Clapton, Roger Waters and solo. Sexton toured with Bob Dylan and has a solo career. Chris Layton plays with Kenny Wayne Shepherd. Tommy Shannon retired from music in 2010.

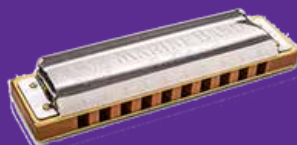
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# Dyer Holiday

Photo by Heather Barker

Since 2015, the Lowell-based duo, Dyer Holiday, featuring singer-guitarist Hal Holiday and multi-string player-keyboardist-percussionist-singer, Eddy Dyer, have been plying their Americana laced sound for audiences throughout New England. Both longtime music scene vets, the duo used the downtime in 2020, brought on by the Covid pandemic, to write and record their shining debut album, Together and Broken.

Enlisting a league of local notables that included Sir Bob Nash on drums, singers Jen Kearney, Madisyn Dubuque & Jeff Crocker, percussionist Steven P. Asaro, saxophonist Neil Kay, pianist John Abrams, cellist Valerie Thompson, violinist Parama Chattopadhyay and Craig Silverman on electric guitar, Eddy Dyer & Hal Holiday came up with one of the finest roots music albums you'll hear this year. We questioned the duo about their new album and the inspiration behind the songs, and they responded with vivid candor...

**METRONOME: How have you guys been managing musically during Covid?**

Eddy Dyer: At the beginning of the quarantine, like everyone else, we lost a ton of work. We spent that time and energy writing and recording our debut album, Together and Broken.

**METRONOME: How long has Dyer Holiday been together?**

Eddy: Dyer Holiday started in January of 2015 at a David Bowie tribute show. Ironically, it was the last show I ever played with my longtime musical partner and dear friend, drummer Brad Clarke of The Walking Shoe Revival before he passed away.

**METRONOME: You've been on the scene for a long time. What made you want to be a musician?**

Eddy: Honestly, I fought it for so long, but at the end of the day there's something inside of me demanding to be let out. This life chose me. It continues to everyday.

**METRONOME: You play multiple instruments. Does that come naturally to you?**

Eddy: In the sense that I prefer to think in terms of what serves the song, yes. Wayne Coyne of the Flaming Lips once said, his main instrument is a recording studio. I feel that applies to me as well. Although in the past 7 years or so, I've very much become a live musician, which has been a whole other process.

**METRONOME: Hal, how long have you been singing?**

Hal Holiday: I've been singing since I was a kid. I started in chorus and choir. Then I started a high school band and moved into musical theater.

**METRONOME: Who are some of your influences?**

Eddy: Bowie, Beck and PJ Harvey. In terms of the day-to-day mechanics, DIY artists like Fugazi and Ani DiFranco.

Hal: Bowie, Elvis, Bobby Darin, Sinatra, Crosby, Stills, Nash & Young, Harry Chapin, Jim Croce, Pink Floyd, Buddy Holly, The Platters, The Doors, Simon & Garfunkel, The Temptations, Stevie Wonder, Alice in Chains, Guns 'n Roses, outlaw country and obviously, The Beatles; solo Lennon, McCartney and Harrison.

**METRONOME: Who's the primary songwriter in Dyer Holiday or do you**

**guys write together?**

Eddy: Writing is largely a collaborative process.

**METRONOME: How many albums have you released?**

Eddy: This is our first release, Together and Broken.

**METRONOME: Did you use the effects of the pandemic to write the songs for Together and Broken?**

Eddy: Yes, in addition to all the sudden, frightening changes in the world at large at the time, it was also a time of great personal upheaval for both of us. Between Hal's divorce and a long term relationship of mine ending quite badly, music was once again the best place to put that pain, and hopefully transmute it into something beautiful. That sort of alchemy that's



inherent to the creative process fascinates me endlessly.

**METRONOME: Where did you record, Together and Broken?**

Eddy: Wonka Sound in Lowell, MA. In addition to engineering and mixing the album, Sir Bob Nash played drums on it.

**METRONOME: How long did it take?**

Eddy: The better part of a year.

**METRONOME: How did you meet Sir Bob Nash?**

Eddy: Bob's reputation is sterling. He's helped make some of the best albums Lowell has ever produced.

**METRONOME: You had a number of great musical guests on the CD. How did you meet them all?**

Eddy: I had been collaborating occasionally with percussionist, Steven P. Asaro and violinist, Parama Chattopadhyay.

Guest vocalist Jeff Crocker has been a life-long friend to both of us, and his is such a singular voice that we had to bring him in.

Jen Kearney was kind enough to sing a song of mine called "Can I Get An Amen" some years back. We were happy when she agreed to sing on the new album.

I've been a fan of cellist, Valerie Thompson since she was in Flutter Effect.

Saxophonist, Neil Kay had played with Hal for years. Hal also brought in pianist, Jon Abrams, the amazing Craig Silverman and his very talented daughter Madisyn, who I suspect will eventually surpass us all as an artist.

**METRONOME: Did you use any unusual instruments for the recording?**

Eddy: I played a Moog theremin and a Korg vocoder on different bits. Again it comes down to what serves the song. We were able to employ these massive timpanis at Wonka Sound as well.

**METRONOME: "No Part of Me" is a musically uplifting tune. What influenced the writing of that?**

Eddy: I'm not sure I would characterize "No Part Of Me" as uplifting. I always feel I have to set the tone with something that says, This is what I am NOT. As we were writing it, it was quickly evident that this would be the album opener; burn away illusions right off the bat, and get right down to it. "When the lights go dim/Who will you be/Where will you go/Who will you follow?" The state of the world is such that we are all asking ourselves those questions daily.

**METRONOME: "Behind The Cold Mahogany" is an outstanding number. Who wrote that and what is it about?**

Eddy: I wrote the music and Hal



collaborated on the lyrics. The double entendre is basically the mahogany of a bar or a coffin. With that song, I'm always reminded of a preface written by Mary Shelley to a later edition of "Frankenstein," where she reflected on how, when she wrote the book, she was only able to speculate on true loss, true pain that she would eventually know all too well when her husband drowned at sea. I was in a great relationship when it was written, by the time we were recording it, that was not the case. **METRONOME: Jen Kearney sang a stellar vocal on that song. How did you meet Jen?**

Eddy: Jen Kearney was kind enough to sing a song of mine called, "Can I Get An Amen" some years back. She has such a singular sense of music, that she can sound sultry, mournful and powerful all at once. That seemed to serve the song.

**METRONOME: "Dead Body On a Cop Show" is a clever tune. Did you pen that watching CSI?**

Eddy: It does have that vibe. It's a reflection on a dirty, bloody world. One that is far too conducive to sending us into downward spirals.

**METRONOME: "Together and Broken" was a dark tune. What inspired that?**

Hal: As in any song that's written, it really is about how it effects you and how the listener makes it their own. I can say

that I was going through a failed marriage and an inner struggle of who I was and who I wanted to be. I felt like I was stuck on the outside looking at myself and saying, How can I feel so together and so broken at the same time?

**METRONOME: Madisyn Dubuque delivered a riveting vocal on "Segue Silent." Did you write the song with her in mind to sing it?**

Eddy: I wrote "Segue Silent" in 1998 as an attempt at a pagan "Let It Be," but was never fully satisfied with my solo recording of it on my second solo album, Butterfly Medicine. It was perfect for not only our style, but it fit in thematically in terms of the redemption arc that runs throughout the album.

**METRONOME: "Believing In Heaven" was excellent. Was that thought a direct result of what we've all been going through with the pandemic?**

Eddy: No, not really. "Believing In Heaven" was the first song we wrote together. This was in early 2018. Before the pandemic. It was based on a eulogy given by a committedly agnostic friend for her sister, who was very much a woman of faith with the idea being that if believing in heaven means I see you again, then I choose to believe. To me, this speaks to the very heart of what faith is.

**METRONOME: Where were the album photographs taken and by whom?**

Eddy: We did a session with Heather Barker at Mill No. 5 in downtown Lowell.

**METRONOME: When was the official release date for Together and Broken?**

Eddy: March 18th, 2021. Or this coming #BandcampFriday, whichever you choose.

**METRONOME: Have you taken these songs out live yet?**

Eddy: Yes. A song is a living thing and

the best we can do is offer ourselves up as a vessel. This material is no exception. **METRONOME: Will you employ a band to play them live or will it just be the duo?**

Eddy: After finishing the album, with pandemic restrictions somewhat less than what they were, we've been able to put together a crack unit featuring Stephen Herdegen on drums, Edward Newton on bass and Scot Morris on keys. We call ourselves Dyer Holiday and The Resolutionaries.

**METRONOME: Where are some of the venues people can see and hear you perform?**

Eddy: We'll be at the Maine Folk Fest in July with the Adam Ezra Group (<https://mainefolk.com>). The Warp and Weft and Thirsty First in Lowell and the Midway Cafe are in our regular rotation.

**METRONOME: Where can people go on the internet to find out more about Dyer Holiday?**

Hal: They can go to our Facebook page at: [facebook.com/dyerholiday](https://facebook.com/dyerholiday) for more about us.

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

Eddy: I wish to express my deepest gratitude to Hal, the band and all these wonderful people who've been a part of our journey.

-- Brian M. Owens



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# Metronome Madness

Hello and happy summer 2022 to one and all. Hope you're staying safe among the chaos that's plaguing the planet. We're going to keep things light here with plenty of music news, so get comfortable and let's roll on... After performing critically acclaimed shows worldwide pre-pandemic, the original **Celebrating David Bowie** shows return in 2022 answering the question, "What makes Bowie different?" Rock & Roll Hall Of Famer **Todd Rundgren**, **Adrian Belew**, and CdB creator, producer, and featured artist **Scrote** bring Spacehog's **Royston Langdon**, Fishbone's **Angelo Moore**, and solo artist **Jeffrey Gaines** with saxophone great **Ron Dziubla**, bassist **Angeline Saris**, and session/touring drummer **Michael Urbano** to interpret Bowie's greatest hits. "With such a large catalog to choose from, different songs affect us and the audience in varying measure," adds **Adrian Belew**. "It's always amazing to feel the excitement of a Bowie audience beaming directly at you. Pure adrenaline! So much love for David." The rotating ensemble of world class multi-instrumentalists will perform a show highlighting elements that influenced Bowie and celebrate the spirit of Bowie in the live performance. Online music learning platform, YousicPlay announced their latest project, a course on blues guitar taught by legendary guitarist **Eric Gales**. The online course is the ultimate culmination of Eric's expertise and experience and offers a new way for musicians to play soulful guitar. Fresh off his win at this year's Blues Music Awards for "Top Guitarist," Eric was asked about his experience making the course, "I poured my heart and soul into this course to teach you all step-by-step, how I play guitar." See it here: <https://yousicplay.com/virtuoso-eric-gales>. Toto's **David Paich** and the Mascot Label Group have announced the release of his debut solo album titled **Forgotten**



## Celebrating David Bowie

**Toys** scheduled for August 19. Paich has worked with a virtual who's who in the music business that includes: Boz Scaggs, Mötley Crüe, Steely Dan, Bryan Adams, George Martin, Michael Jackson, Quincy Jones, Pink, Aretha Franklin, Miles Davis, The Doobie Brothers, Stevie Nicks, Dolly Parton, Cher, Rod Stewart, Tina Turner, Michael McDonald, Joan Baez, Ray Charles, Elton John, and Barbra Streisand, just to name a few. If you've listened to music in the last 50 years, you were hearing **David Paich**. Music is the soundtrack of our lives, and David is one of its architects. He initially embraced music by his father, jazz icon, musician, and arranger **Marty Paich**. "I met **Jimmy Webb** when I was 10 years old, when my father was working with him," he recalls. "My dad nudged me towards songwriting because I had the ability to write poetry. Somehow, my father saw

my lyrical potential. I followed in Jimmy's footsteps until **Elton John's** first record came out in 1970. That really cemented my musical path. I continued to soak up all the great songs from then on." Together, Paich and his father notably co-wrote "Light The Way" for **Ironside**, winning an EMMY® for "Best Song or Theme" in 1974. With **Boz Scaggs**, he co-wrote the songs "Miss Sun", "Lido Shuffle" and the Grammy Award-Winning "Lowdown" from the multi-platinum album **Silk Degrees**. Around the same time, Paich and childhood friend, iconic studio drummer **Jeff Porcaro** wiggled their way onto two **Steely Dan** albums, which helped form some of their musical direction. Paich decided it was time for he and Jeff to form their own band, which became **Toto**. Over the past several years, David, along with **Toto** has had a major renaissance in popularity like few bands

at this point in their career and now have a multi-generational global fan base. In fact, "Africa" has amassed over 1 billion streams worldwide and is one of the most covered and sampled songs in music history. As a six-time Grammy® Award Winner, **Paich** has contributed to over 2,000 albums, shaping the sound of popular music as a songwriter, performer, producer, arranger, vocalist and primary composer. With **Toto**, Paich has released 17 albums, sold over 40 million records and garnered over 3 billion streams worldwide. Paich wrote or co-wrote **Toto's** biggest hits, "Hold the Line," "Rosanna" and "Africa." In 2020, former drummer for **Fates Warning** and **Warlord**, **Mark Zonder**, began working on new material with the vision of beginning a new, full-time band that would offer something different from his current catalog. The mission was to deliver straightforward, no-frills hard rock that speaks to a broader audience. The result sees Zonder reunite with **Fates Warning** lead vocalist **Ray Alder**, along with bassist **Philip Bynoe**, guitarist **Joop Wolters**, and keyboardist **Vivien Lulu**. The band is called **A-Z** and they've announced their self-titled debut album on Metal Blade Records scheduled for an August 12, 2022 release. The band's name came courtesy of Alder - **A-Z** = Alder thru Zonder and it fits straight away. **Walter Trout** will release, **Ride**, his 30th solo album, on August 19th. Trout joined **John Mayall's Bluesbreakers** lineup in 1985, before embarking on an acclaimed solo career from 1989 on. But before that came his chaotic, self-destructive years as a jobbing lead guitarist, whether for revered-but-tricky blues pioneers like **John Lee Hooker** and **Big Mama Thornton**, or an unhinged tenure in an '80s **Canned Heat** line-up controlled by the Hell's Angels. Trout's well-documented excess during this era was darker than just a young rock star cutting loose. It could all

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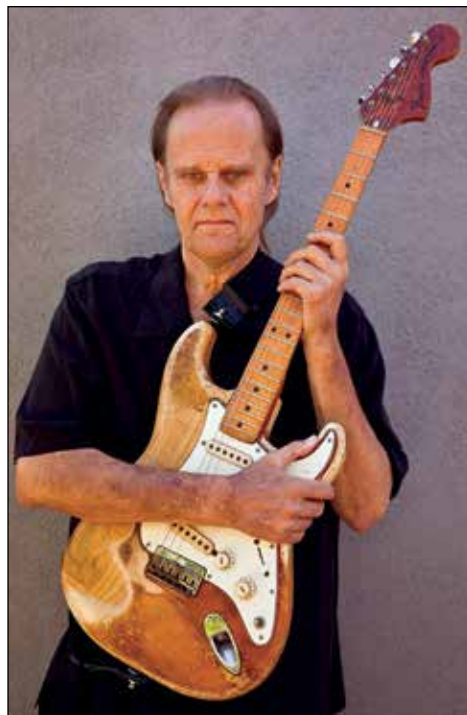




## David Paich

be traced back to his troubled childhood in New Jersey, he explains, where an unstable stepfather – himself the victim of shocking cruelty as a prisoner of war – was a terrifying presence. As **Ride** took form, such memories couldn't help but flavor the music. "This album is obviously what I was going through mentally and emotionally," he considers. "All I did was express it. I want my songs to have some sort of truth to them." **Walter Trout** is the beating heart of the modern blues rock scene. Respected by the old guard. Revered by the young guns. Adored by the fans who shake his hand after the show each night, and after five decades in the game, Trout remains a talismanic figure. But, no matter how fast or far a man travels, he can never truly outrun his past. On the new album, he found himself eyeing the horizon and the green shoots of his triumphant late career. There was a new record deal with Mascot/Provogue. A move from California to Denmark with his beloved family. Even now, aged 70, Trout was still writing fresh chapters of his life story. By now, Trout knows that nobody ever really leaves their old selves behind. But with **Ride** providing an emotional release valve, perhaps this veteran can reconcile with his past, accept his future and live in the present as it unfolds. "I think you can interpret this album title a few different ways," he concludes. "I mean, this album is definitely a musical ride and I certainly tried to cover a lot of ground. But, really, life is kind of a ride too, isn't it? I want to live mine to the fullest." **PASSING NOTES:** Drummer for **Yes** and **The Plastic Ono Band**, **Alan White**, died at his home in Newcastle Washington, on May 26, 2022 at age 72, following a brief illness. It had been announced three days earlier that he would be absent from the **Close to the Edge 50th Anniversary Tour** due to health issues. Two weeks before White's death, personal items and valuable musical instruments were stolen from his home and from a

nearby storage facility. Stolen/damaged items included platinum record awards and a drum kit that White used on the **Plastic Ono Band** sessions. In addition to his work with **Yes** and **John Lennon**, White performed on over 50 albums by other musicians that included **George Harrison**, **Ginger Baker's Air Force**, **Terry Reid**, **Joe Cocker** and **The Ventures**. White was inducted into the Rock and Roll Hall of Fame, as a member of **Yes**, in 2017; Rock & Roll singer-songwriter **Ronnie Hawkins** died May 29, 2022, at the age of 87 from pancreatic cancer. **The Band's Robbie Robertson** called **Ronnie Hawkins and the Hawks**, "the most wicked rock 'n' roll band around;" **Jim Seals**, one half of the duo, **Seals & Crofts**, died at his home in Nashville, Tennessee, June 6, 2022, after a long illness. As his year of birth was inconsistently reported as 1941 or 1942, his age was given as 79 or 80. Though the duo disbanded in 1980, they reunited briefly in 1991–1992, and again in 2004, when they released their final album, **Traces**. They first met when Crofts was a drummer for a local band. Later, Seals joined an outfit called Dean Beard and the Crew Cats, in which he played sax. Later on, Crofts joined Seals in the band. With Beard, they moved to Los Angeles to join the Champs, but the two did so only after the group's "Tequila" reached #1 in 1958. Seals also spent time during 1959 in the touring band of Eddie Cochran. By 1963, Seals, Crofts, Glen Campbell and Jerry Cole left the Champs to form a band named Glen Campbell and the GCs, which played at The Crossbow in Van Nuys, California. The band lasted only a couple of years before the



## Walter Trout

members went their separate ways. Seals & Crofts were formed a few years later; **Alexander John Such**, best known as a founding member of the rock band **Bon Jovi** and bass player from 1983 to 1994 died June 4, 2022, at his Horry County, South Carolina, home at the age of 70. Such played on their first five albums and was inducted into the Rock & Roll Hall of Fame in 2018.

**VIDEO PICKS OF THE MONTH: Stranger Things, Season 4-Volume 1-** Interrupted by the Covid pandemic, this otherworldly TV series, **Stranger Things**, returns to Netflix for their 4th season; and while the kids have noticeably grown up over the last two years, the cosmic vibe is still well intact. The first few episodes get off to a sluggish start, but things do improve and the story line winds up with interesting twists (and answers) from past seasons. Season 4, Volume 2 is scheduled for a July 1st release on Netflix; **The Mule-** **Clint Eastwood** starts and directs this 2018 real life drama about a ninety-year-old horticulturist and Korean War veteran who becomes a drug mule for a Mexican cartel. At 92 years young, Clint Eastwood continues to rock his roles; **Chuck Leavell: The Tree Man-** Keyboardist-piano man Chuck Leavell has played with everyone from the **Rolling Stones**, **Eric Clapton**, **Allman Brothers Band**, and the **Black Crowes**, to **Blues Traveler**, **Gov't Mule**, **John Mayer**, **Pink Floyd** and others. This well scripted documentary follows Leavell and his passion & love for the earth and its trees and forests. Former **President Jimmy Carter**, **Mick Jagger**, **Eric Clapton**, **Chris Robinson**, **Dr. John**, **John Mayer**, **David Gilmore** and others all weigh in on Leavell's contributions to the music of the past 40+ years. A truly great documentary; **Eric Clapton: Standing at The Crossroads-** This outstanding documentary chronicles Clapton's humble beginnings growing up in Ripley, England to his worldwide stature as one of the world's greatest guitarists. **Sting**, **Jack Bruce**, **Robert Cray**, **John Lee Hooker**, **Buddy Guy**, **John Mayall**, **Keith Richards**, **Jim McCarty**, **Mark Knopfler** and **Tom Dowd** all express their admiration for "Slow Hand." The soundtrack is every bit as good as the film; **Brian Wilson: Long Promised Road-** This fascinating, moving documentary captures The Beach Boys architect Brian Wilson's musical brilliance from the early days of the band to the present day. Appearing on the PBS American Masters series, Rolling Stone journalist Jason Fine relives Wilson's journey as they drive through California reminiscing the life of one of America's greatest musical talents. A must see. Well ladies and gents, that's all for this issue, but we'll be back next month with more music news. Until then, stay happy and keep on making, listening and supporting beautiful music. **HAPPY BIRTHDAY CANCER, YOU CRAB YOU.** Thanks for reading. Until next time.

--Compiled by Brian O.

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# The Lied To's

Massachusetts-based singer-songwriters, Susan Levine and Doug Kwartler are the heart and soul behind The Lied To's. Finding common ground both personally and musically, the two joined musical forces in 2014 and have released three CDs since then. Their latest offering, The Worst Kind of New, explores the deep connections we make in life along with the highs and lows of love and loss all bolstered by flawless vocals and spirited songwriting. Here, they elaborate on the things that fueled their songcrafting...

**METRONOME: How have you and Susan been managing musically during Covid?**

Doug Kwartler: It's gone in phases. We socially distanced for the first 3 months or so. It was difficult and frustrating. Some good things came out of it, though, including the recording of the Tom Waits tune, "Long Way Home," that's on the CD.

Susan loved the song and just for fun recorded the guitar and vocals at her house. She sent it to me to see what I thought. I had fun putting more stuff on it. We even made a video (remotely). When it came time to choose tunes for the record, we listened to it again and it seemed like a good fit. Susan's song, "Missing You," came out of that early time as well.

Susan Levine: It was about 2 months into lockdown, and I was home and lonely on a Sunday afternoon. I wrote "Missing You," thinking it was a silly little song and then sent it to Doug. He loved it because it was about him. It ended up on the record. It's actually one of the tunes that gets the most radio play.

Doug: We have 2 kids a piece, so along with trying to stay afloat with our respective day jobs and remote schooling, it was tough. Although, the pandemic did inspire new tunes, some of which are on the record. We did some weird rehearsals over Zoom. Eventually, we started seeing each other and playing together outside. Once the vaccines were available, we were cautiously optimistic and started doing outdoor and then indoor shows. As with everyone else, things have gotten back to a weird "new normal." We actually have more gigs booked now than we ever have.

**METRONOME: How long have The Lied To's been together now?**

Doug: We've been together about 9 years. 8 years as The Lied To's officially.

**METRONOME: How did you and Susan originally meet?**

Doug: We originally met in 2009 at a radio show: Nick Noble's, The Folk Revival on WICN in Worcester. We were both there along with some other folks to promote the North Shore

Folk Festival, which was being put on in Salem (MA) by John Kane. We didn't meet again until a couple of years later (2012) at an open mic in Natick where Susan was featuring. She had been through a rough divorce and her ex was a music producer/engineer who had produced and engineered her solo album, Atlas. I was also in the midst of going through a difficult divorce when we met again.

Susan: I had a bunch of new tunes and was looking for another place to record. Our friend and amazing songwriter, Mark Stepakoff, suggested Doug. That night after the open mic was over, I played Doug my song, "Ten," in the

have distinctive voices, that somehow blend when they come together. Eventually, that musical chemistry led to personal chemistry as well.

**METRONOME: Who's the primary songwriter in the duo or do you share that responsibility?**

Doug: We tend to write our own songs. We have tried some co-writes, but so far none have made it out for public consumption. Generally, whoever is singing lead, wrote the song.

**METRONOME: How many albums do The Lied To's have out?**



[Please include title and year of release]

Doug: We have 3: The Lied To's (Self-titled 2013), The Lesser of Two Evils (2018) and our latest one, The Worst Kind of New (2022).

**METRONOME: The Worst Kind of New is excellent. Was the writing of the CD spawned from the pandemic or did you have songs in the can?**

Doug: Some of the tunes were definitely spawned from the pandemic. Susan's "Winter of the Winter" and "Missing You" were definitely pandemic songs, and my, "It's Not Who You Love" and "Two Days" were written during the pandemic, as was "It's Only Love." A few of the songs had been around for a while, "Long Lonesome Road," "Time," and "Other Side of Gone" and were "in the can" so to speak.

**METRONOME: How long did it take to record, The Worst Kind of New?**

Doug: It took a while. We have the advantage of having my studio at our disposal, but we are

both busy single parents with day jobs. Susan is a music therapist, and I am a music producer for a lot of other people, so finding time to do our own stuff can be a challenge.

**METRONOME: Did you do all the recording yourself?**

Doug: Yes

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

Doug: That line was in my song, "It's Not Who You Love." It's sort of a reference to the "new" things that are happening that are not so great, like the pandemic or war etc. Also in that song, with the other lines around it, it's about living in the moment. "So you think you've come a long way/You're feeling okay/ Got all these plans of what you're gonna do/ Well baby, that's the worst kind of new."

**METRONOME: Did you have any musical guests for the CD?**

Doug: Not really. We could perhaps say that Susan's dog April was a guest. You might hear her somewhere in the background. She did make it into the CD photos (laughs).

**METRONOME: Did you use any unusual instruments for the recording?**

Doug: I wouldn't say anything too unusual. Maybe a bit unusual for us, like a synth or strings. Otherwise, most of the instruments and amplifiers were at least 30 years old.

**METRONOME: What kind of acoustic guitar do you play Susan?**

Susan: I play a 1958 Gibson LG-1. As I mentioned, that's what first interested Doug – he was attracted to my guitar (laughs). I used it when I recorded my solo record, Atlas, and became a Gibson fan. It has this amazing woody sound that's unmistakable. It was given to my ex-husband by my friend, Rob Laurens, an amazing singer-songwriter, as payment for a studio session. After I did Atlas, and wrote a bunch of songs on it, I took possession (9/10ths of the law, right?). About 5 years ago, Doug also bought a 50's LG-2. (very similar to the LG-1).

**METRONOME: Doug, did you use acoustic drums on some of the tracks or was it drum machines?**

Doug: All acoustic. For the most part, a 1960's Rogers kit.

**METRONOME: What other instruments did you play on the record?**

Doug: Instruments include old Gibson acoustic guitars, a Fender Telecaster, an old Danelectro bass and a newer Danelectro baritone guitar, an upright bass, a very old Hammond M3 organ with an old Leslie 147, an old Favilla mahogany baritone ukulele, an old Guild Starfire 3 electric guitar, an old Harmony Rocket electric guitar, a Dobro, a very old Oahu



electric lap steel, a vintage, 140 year old banjo, the 60's Rogers drum kit and more. They were all recorded using some old vintage mics and tube and other types of pre-amps.

**METRONOME: "Midnight Kiss" is a hauntingly beautiful song. What was behind the writing of that?**

Susan: Honestly, I wrote that on a New Year's Eve Day after slicing my hand open accidentally with a pair of scissors. For some reason, Doug had gotten me a set of teaspoons for my birthday [12/28] that year. I woke up early New Year's Eve Day and while putting stuff away, I opened the package, which was heavy-duty plastic, and jammed the scissors between the thumb and forefinger of my left hand. I needed 3 stitches.

I don't really like the holidays. I feel like it's a lot of forced cheer and I especially hate New Year's Eve. I never want to celebrate the passing of time. So I was in my typical holiday funk, wondering if I would be able to play guitar and not wanting to celebrate, and this song came out, telling me to stop looking down all the time and be grateful for what I have, "the love that's here."

I do write lists every New Year's; resolutions and things I want to change, so that was part of it as well. Now the song has additional resonance, because my mom passed away suddenly last July. Even though the song was written months before, the message of telling someone you love them while you can, and appreciating what you have when you have it, intensified in meaning.

**METRONOME: "It's Not Who You Love" had a great country feel to it. What is that song about?**

Doug: There were two musicians I knew, although not super well, who passed away around the same time. They were both loved so much by their friends and peers and it was truly moving to see. That's where the title came from. The song also evolved into a story about trying to live in the moment.

**METRONOME: "Brokedown Jamboree" sounded like something you'd hear at a hoedown in the Appalachian mountains. Where did that one come from?**

Doug: I was strumming that pattern on my baritone ukulele, the D shape chord with an alternating B in it which is, I guess, a D6. I like the way it felt and the song and lyrics just came to me. It's sort of an old-time song about pining for someone or just trying to make them feel better with a certain playful confidence. I've played around with that style of music a few times over the years.

**METRONOME: "Time" had a sad, melancholy edge coupled to outstanding fingerpicked guitar work. Was that song a long time in the making?**

Susan: No. That song came out pretty quickly. It was inspired by my ex-husband. My younger son had a drum recital Afterwards, my dad took everyone who was there out to lunch – my kids, my mom and older brother, Doug and my ex. During the lunch my ex

starts talking about things from when we were married – inside jokes, things we had done, etc – and looking at me expecting me to laugh, reminisce and joke with him. I did, to be polite, but it occurred to me that I could technically remember and "see" all the things he was talking about, yet emotionally everything had changed. So it got me thinking about time and memory, and what you do with those memories from past relationships. I will say, every image in that song is absolutely true.

**METRONOME: You delivered a great vocal duet on "Clay Pigeons." What was the genesis of that tune?**

Susan: I can't remember where I first heard the tune. Doug may have heard John Prine's cover of it, but we watched the movie, *Blaze*, which was about the singer-songwriter Blaze Foley. He was this pretty tragic figure and a part of the whole Texas scene with Townes Van Zandt. We fell in love with his music and that song is just brilliant and beautiful. It fits the record and The Lied To's aesthetic.

**METRONOME: The bonus live track, "Lesser of Two Evils," was great. What venue was that recorded at?**

Doug: That was recorded at an open mic that we hosted and featured at in Newburyport at the Ahavas Achim Synagogue.

**METRONOME: When was the official release date for The Worst Kind of New?**

Doug: March 11, 2022.

**METRONOME: Have you taken these songs in to the live arena yet?**

Doug: Yeah. We've been playing them out for a while now.

**METRONOME: Will you be employing a band to play them live or will you just stick with the duo?**

Doug: We've been playing mostly as a duo lately, but we have a bigger show coming up in early June at The Burren in Davis Square, and we'll use the amazing guys we typically use for bigger gigs: Rusty Chandler on bass and Matt "Pie" Beaulieu on drums.

**METRONOME: Where are some of the other venues people can see and hear you perform?**

Doug: We have been playing regularly at The Newburyport Brewing Company, in Susan's hometown of Newburyport.

**METRONOME: Where can people go on the internet to find out more about The Lied To's?**

Doug: They can go to: [www.liedtomusic.com](http://www.liedtomusic.com), Bandcamp, Instagram, Facebook and all the streaming platforms.

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

Doug: We really appreciate all the DJs for spinning the record, the writers, for writing about it, and the venues. We're especially thankful to all our friends and fans who have been so supportive. We know it's been a rough couple of years, so we appreciate anybody taking the time and money to support independent music. It means so much.

-- Brian M. Owens



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 Voodoo Labs Analog Chorus- \$125  
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 2020 Fender Tele m/m Seafoam- \$650  
 Ibanez Classic Phase pedal- \$175  
 Fender Duosonic, blue \$575  
 PRS Tremonti SE quilted- \$650  
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PREOWNED G&L BASS- Bass players looking for a 5-string come check out this striking Blueburst G&L L-2500. Basically Leo's next evolution of the bass, there's a lot of user options at your disposal with the tri-tone active/passive system. Quartersawn maple neck is a great feature in New England helping prevent warping of the neck. Offered at \$1,499.00 in U.S. hardshell case.

VINTAGE RICKENBACKER- Awesome Rickenbacker 620 (a less common model) in Jetglo finish from 1993. The 620 is a small and comfy solidbody design with a neck-through body maple neck with the reddish Bubinga fretboard. Excellent condition, especially for a gloss black guitar. Offered at \$1,699.00 in original Rickenbacker hardshell case.

VERSATILE FENDER BASS AMP- Preowned Fender Rumble 350 with 350 watts of solid state power through two ten inch speakers and a Piezo horn. Caster wheels help move the amp around and the black metal grill

was designed to be very rugged. This was a customer's primary bass amp for many reliable years. For large venues the XLR Line Out is a nice feature to feed the house system. Very good condition, asking \$324.99. EPIPHONE THINLINE HOLLOWBODY- Epiphones like this Casino are experiencing a surge in popularity thanks to the 'Get Back' Beatles program. The dual dogear P-90 single coils can produce a crisp clean twang and bite, but they also excel in gritty blues & rock situations. Built last year, it's in like new condition. Asking \$649.00 in gig bag. ACOUSTIC BASS WITH PICKUP- This Breedlove ABJ250/SM4 acoustic bass is versatile. In excellent condition, ready for unplugged practice at home or jamming with your acoustic friends. Loud enough to be heard in the jam circle and when it's time to plug in, the Fishman Classic 4 Bass system provides nice E.Q. options. Fresh cleaning, new strings, and setup, it plays and sounds great. Asking \$649.00 with Breedlove deluxe hardshell case included.

GIBSON ES-335 CUSTOM- An absolute stunner! This guitar was custom ordered from Gibson in 2001. The figured maple with the wine red finish is exquisite. The upgraded ebony fingerboard plays ever-so-smoothly. The gold hardware offsets the wine red finish really well. Near Mint condition, unbelievably clean for a 20 year old guitar. The only changes were graphite saddles added to the bridge and strap locks. Offered at \$3,750.00

in original Gibson Custom hardshell case. ELECTRONIC DROP TUNING- At first glance this Fender American VG Stratocaster looks like the ever-popular 3-tone sunburst and maple neck Strat but this guitar is so much more! The built in Roland VG pickup works with the two smaller control knobs enabling some interesting combos of sounds with the simple turn of a dial. The tuning selector knob goes between 6 electronically-generated tuning modes: Bypass (regular std. tuning)/Drop D/Open G/DADGAD/Baritone/12-string. The Mode selector knob goes between 5 tone modes: Bypass (normal Strat)/Ash-bodied Strat/Telecaster/2-humbucker Strat/Acoustic. When these VG modes are activated the 5-way switch works in conjunction with them to open up a multitude of options. This guitar wasn't made in huge numbers and it's still a great-feeling American made Strat whether you use the extras or not. Excellent condition with only a couple of marks. Offered at \$1,499.00 including a Fender hardshell case with locking latches.

VINTAGE MARTIN D-35- Overall in very good condition, it's had some necessary work done over the years to keep it in nice shape: A neck reset, and the pickguard was replaced with tortoise. Otherwise pretty clean with normal light play wear. Set up for medium action, it's ideal for a player with a heavy strum attack. Nice full bass response after all these years, it's really broken in well. Plenty of room left on the saddle for further adjustments. Offered at \$2,399.00 in original grey/blue Martin hardshell case.

PREOWNED NASHVILLE TELE - Fender's made-in-Mexico instruments have long been their affordable workhorse line. We used to stock this model regularly when we were Fender dealers: The Deluxe Nashville Telecaster. Compared to a stock Tele, this guitar is more versatile with its extra middle pickup and 5-way selector switch. Fender uses their Tex-Mex single coils on these and they have an appealing characteristic bite when cranked, very nice tone and they're a favorite amongst our staff. Excellent condition, one small ding on the bottom of the guitar and minimal play wear. Asking \$749 with the Fender molded hardcase.

PREOWNED ROUNDNECK RESONATOR- If you're in the market for a quality roundneck resonator guitar, come check out this Gold Tone PBR-D Paul Beard Signature Deluxe. The U.S. made cone and spider contribute to it's very warm overall sound. Overall in clean excellent condition, the maple bound body and neck is a nice touch. Setup for light gauge strings and medium action for either traditional or slide playing. Offered at \$799.00 with gig bag included.

PREOWNED G&L ASAT- Here's a very attractive ASAT Special Deluxe in excellent condition. On this particular guitar the

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