



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

3/1- Magen Tracy & the Missed Connections; Box Of Birds 3/3- The Vinegar Flies; Jamie McLean Band CD Release

- 3/4- Amy Rigby Trio 3/5- Monday Night Bluegrass feat. Sean Staples, Eric Royer,
- Dave Westner & special guests
- 3/6- Carson McHone, Tyler-James Kelly 3/7- Sawver Lawson Band
- 3/10- Possum; Vapors Of Morphine
- 3/12- Monday Night Bluegrass feat. Sean Staples, Eric Royer,
- Dave Westner & special quests
- 3/13- Duke Levine Band
- 3/14- Tony Furtado; GoldenOak
- 3/17- Roy Sludge; Ali McGuirk
- 3/19- Monday Night Bluegrass feat. Sean Staples, Eric Royer, Dave Westner & special guests
- 3/20- Duke Levine Band
- 3/21- The Old North

3/24- The Royer Family Band; Hybrasil with special guest Hammell On Trial 3/25- Jimmy Ryan & Hayride; Stains Of A Sunflower EP Release

- 3/26- Monday Night Bluegrass feat. Sean Staples, Eric Royer, Dave Westner & special quests 3/29- The Wolff Sisters & The Last Cavalry CD Release; Ian
- Fitzgerald 3/31- Corin Ashley; These Wild Plains; Hannah Daman & The
- Martelle Sisters

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## BREAKAWAY Danvers, MA (978) 774-7270

3/2- TBD: Karaoke with Kimba 3/3- Brian Maes Band; 43 Church Street; Musical Bingo 3/4- Jimmy Allen Band; Karaoke with Kimba 3/6- Open Mic with Brian Maes 3/9- UC5: Karaoke with Kimba 3/10- Trigger Reunion; Musical Bingo 3/11- Jimmy Allen Band; Karaoke with Kimba 3/13- Open Mic with Brian Maes



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3/16- No Shoes Nation; Karaoke with Kimba 3/17- Marybeth Maes St. Patricks Day Celebration; Wildfire St Patricks Day Celebration 3/18- Jimmy Allen Band; Karaoke with Kimba 3/20- Open Mic with Brian Maes 3/23- Wildfire; Karaoke with Kimba 3/24- Tangerine: Musical Bingo 3/25- Jimmy Allen Band; Karaoke with Kimba 3/27- Open Mic with Brian Maes 3/30- Eleventh Hour: Karaoke with Kimba 3/31- Maiden (Iron Maiden tribute); ShirleyTemple Pilots (STP tribute): Musical Bingo

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3/18- The Fabulous Thunderbirds w/ Kim Wilson 3/23- Invisible Sun - Police Tribute Band 3/24- Jeff Pitchell's Legends w/Michael Allman, Tyrone Vaughan & Claudette King 3/31- Brooks Williams (Ballroom)

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- 3/16- Dicey Riley; Zoe Darrow
- 3/17- Big Bad Bollocks
- 3/18- Jon Pousette-Dart w/Jim Chapdelaine
- 3/21- Casey Abrams; Seth Newton
- 3/22- Nick Moss Band featuring Dennis Gruenling 3/23- Antigone Bising: Laura Vecchione
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- 3/31- Malin w/David Moore

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- 3/4- Lost In Society
- 3/6- Conan; The Ditch and the Delta; Churchburn
- 3/7- Mayhem Lauren
- 3/12- Adrian Daniel
- 3/13- The Epic Beardmen 3/14- The National Parks
- 3/15- Little Tybee; The Reign of Kindo
- 3/17- Stu Hamm
- 3/21- Reef The Lost Cauze; Blacastan); Blak Madeen EP Release
- 3/22- Malcolm London 3/23- Barrence Whitfield & the Savages
- 3/24- That 1 Guy 3/25- Yamantaka; Sonic Titan
- 3/26- Forever Came Calling; In Her Own Words; Hold Close
- 3/27- Evilldewer's CD release
- 3/28- Vinyl Theatre; Dylan Rockoff
- 3/29- Zack Lander 3/30- Dope Product; Oak Lonetree; King Author; Camarah
- Waleed: Aiax Lo: Godforbid
- 3/31- Hanni El Khatib; The Buttertones
  - Downstairs
- 3/1- Lil Xan; \$teven Cannon
- 3/3- Futuristic
- 3/10- Skinny Lister; Will Varley 3/12- Riff Raff "Neon Black Tour"
- 3/14- CupcakKe "The Ephorize Tour"
- 3/15- La Coka Nostra
- 3/16- Bloodline; Brightside; Digital Ethos; SubDocta; Uncle Bob 3/17- Bearly Dead (Grateful Dead tribute)
- 3/20- Big K.R.I.T.

3/21- Weedeater; Bask; Hyborian 3/23- Lez Zeppelin; Flight Of Fire 3/24- I Am The Avalanche; Nightmare Of You 3/25- Taake; King Dude; Infera Bruo 3/26- Norma Jean 3/28- Primitive Man; Spectral Voice 3/31- Nasty

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3/2- Aubrey Logan (of Postmodern Jukebox)
3/3- BRYAC Funk Allstars w/members of Kung Fu & Deep Banana Blackout
3/6- Echo Bloom
3/12- Rivers and Rust featuring Kyle Cook Of Matchbox 20
3/16- Helen; Reverse
3/17- Roots Of Creation; The Elovatorse
3/20- Brass Attack featuring Cocek! Brass Band
3/29- Gangstagrass; The Balkun Brothers
3/31- Playin' Dead (Grateful Dead tribute)

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3/4- "Weird A!" Yankovic
3/7- Human Nature
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3/9- Demetri Martin
3/10- Lisa Lampanelli
3/14- Five For Fighting with String Quartet
3/14- Five For Fighting with String Quartet
3/14- Scotty McCreery
3/18- Scotty McCreery
3/21- The Musical Box: "50th Anniversary Celebration of Genesis"
3/23, 24, 25, 30 & 31- Sebastian Maniscalco

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3/3- Killswitch Engage; Anthrax
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3/17- Nightwish
3/18- Knuckle Puck; Boston Manor; Free Throw; Hot Mulligan; Jetty Bones
3/23- Judas Priest; Saxon; Black Star Riders
3/24- Our Last Night; I The Mighty; Don Broco; Jule Vera
3/30- Knocked Loose; Terror; Jesus Piece; Stone; Sanction

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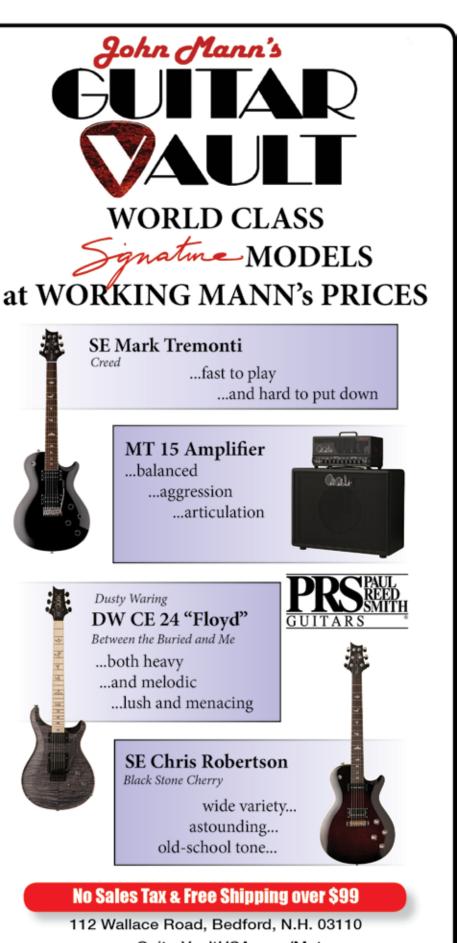
3/3- Last Band Standing- New England Music Awards
3/10- Back IN Black (AC/DC tribute)
3/15- Ultimate Ladies Night Out
3/17- St. Paddy's Day Blues w/Gracie Day, Peter Parcek & Bees Deluxe (No cover)
3/24- Live Greek Music w/Giorgo Karatza

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# Mark Nomad

## by Brian M. Owens

Mark Nomad's music has been shaped by personal experience coupled to decades of playing in the live arena. Whether he's manifesting a dolorous cry with a bottleneck on the fretboard of his acoustic guitar or leading his energized electric band with a Fender Stratocaster, Nomad is a player of aptitude and substance.

Mark began his musical journey playing the blues in the 1960's and by the 1970's, was sharing concert stages with some of the biggest names in the business that include Muddy Waters, John Lee Hooker, John Hammond and others.

For his tenth release, <u>Live From</u> <u>Somewhere</u>, Nomad pays tribute to those musical legends with an album filled with their spirit and pioneering sounds. Armed with a Martin D-35 acoustic, a Style 1 resonator guitar, a harmonica and his telling voice, Mark brings the past roaring in to the here-and-now with resolute conviction...

# **METRONOME:** You have really embraced playing solo blues. Is that intentional?

Mark Nomad: Here's the thing... my new CD Live From Somewhere was recorded a few years back, but I sat on it. I had done a performance and the soundman, without my knowledge, handed, me two CDs, one of each set that I had played. I culled Live From Somewhere from that. I wanted to do something that I had never released before and do my homage to Delta Blues. This is my only cover record.

Lately, 60% off my gigs are solo acoustic and 40% are electric. Out of the 40%, only 20% of my band plays. I'm also a member of a funk band that plays out every once in awhile.

# **METRONOME:** What's the name of the band?

Perfect Company.

METRONOME: On <u>Live From Somewhere</u>, you did pay respect to all the Delta greats. Is that material part of your show these days?

I felt that my originals and some of my other covers had already been released before. Why would I keep releasing them? So I said, Let me put something out that I've never released. In the case of Muddy Waters' "Can't Be Satisfied" which is the opening track, I actually got to talk to Muddy about that song when he was alive. That's one of the first Delta blues songs I learned.

In the 1970s, my band Little Village came close to the big time. We had opened for Muddy. Then he was on tour with the Allman

Brothers Band and I got a chance to hang with him and have a long discussion. I had backstage access and he was the only one in the Green room. He had a rider, champagne and chicken livers (laughs). That was his rider.

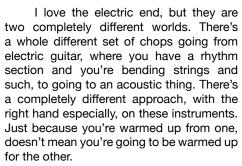
He was so magnanimous. Almost all of the masters were. They were very secure. They had nothing to prove. So we got to talkin' and I said, Muddy I've been doing "Can't Be Satisfied." How come you never do that song?

"Oh, I gots the arthritis," he said. His

next record that came out was <u>Hard Again</u>, which was his big comeback record. Johnny Winter produced it. On that record, he put that song on. Johnny probably suggested it, but I thought that was so cool.

I also got to hang with John Lee Hooker and a I cover one of his tunes. So yes, it's my homage to the bluesmen, and I've been playing these songs now going on forty vears.

METRONOME: Would you say it's all of your musical upbringing coming full circle?



# **METRONOME:** They're two different animals...

The really are, both of them, and I need both of them in my life. I'm happy when it's about 50/50.

METRONOME: I really dug your rendition of The Rolling Stones' "The Last Time." You did a great job with it. Was that a song you've been playing for a while?

The funny thing is, I'm a creature of habit. I tell my guitar students, When you learn a song, it's like a gold nugget. Invest wisely. Some of these songs you may be playing for a long time. "The Last Time" is funny for me because I did that in my first band during the 1960s. We tried to do it as close to the Stones as we could. My appreciation of the Rolling Stones has increased over the years. I think they're just a brilliant band. Keith Richards... God bless him.

So my first band use to play it. In the 1970s, I gave it a break. In the 1980s, I did a reggae version of it which was very cool. A great song can be interpreted so many different ways. For the last ten years, I've been playing it the way it is on this record. Occasionally, I'll do a punk version of it electrically, which is a bit of a rave up. That songs works.

## METRONOME: Mississippi Fred McDowell seems to be a big influence for you. How did you discover him?

I started playing acoustic blues in the early 1970s. I learned about open G tuning, in fact, I got a chance to talk to John Hammond about this. I said, Thank you John, because he had done an interview with Guitar Player Magazine in the early 1970s and he talked about the DGDGBD tuning for open G. I was fairly familiar with open E tuning because I had met Duane Allman and was playing a lot of electric slide. That open E tuning is a given. It's the first thing most people play, but the G tuning is deep. It's primitive and very Delta.

The first song I learned was "Write Me A Few Lines." Fred McDowell just blew my mind. I think he's my favorite of all time.



When you talk about Robert Johnson and Skip James and all these brilliant Delta blues guys, its' hard to pick a favorite, but there's something about Fred McDowell that just grabbed me. Oddly enough, it was also the first time I had heard of Bonnie Raitt. She does this Fred McDowell medley on her Live From Ann Arbor Blues Festival album. I said, Who the heck is this? Back then, very few women were singing and playing guitar the way she did.

I probably play a half dozen Fred McDowell tunes because he kind of invented that hill country sound. Then R.L. Burnside and Junior Kimbrough and even the Black Keys started playing that style.

# METRONOME: What guitars did you use for the recording?

Oddly enough, there's only one true resonator song on the album. Most of the songs, as it turns out, were played on my

Martin D-35. I used to bring 3 guitars to a gig. Now, I only bring two. The Martin semi-retired. is I got this shiny resonator that's on the back cover of the album. I bought that from the guys at The Minor Chord. I use that along with my Gibson J-45. When that

Martin is in open G... several people have mistaken it for a resonator. METRONOME:

When you play in open G, do you plan your set list to include other songs

in G as well? Yeah. I use to play open D on a resonator, standard tuning on the Gibson and then I would pick up my Martin which was in G tuning. Now what I do is start in open D with my Style 1 resonator. That's a 2004. Then I

do the standard tuning. METRONOME: Where did you clean up the tracks and master <u>Live From</u> <u>Somewhere</u>?

I spent a lot of time with this CD. I licensed all these songs. You have to do the right thing. I would want that done for me. I sent the original CDs to Jim Chapdelaine and he had to work very hard. He called it "heavy lifting." The soundman was mixing it for a room. Jim had to mix it for CD. He had to export the songs and master each one separately. But it's real.

**METRONOME:** Did you give him more than the eleven songs that are on the album and then choose form there?

He must have had three dozen songs. He story and I'm sticking to it.

had the full program. I told him, to the best of my knowledge, the songs I wanted. He's great at what he does. He was probably easier for him to master  $\underline{\#9}$ , my last album, than it was to do this one (laughs).

METRONOME: The new song that you sent me is a band tune. It's very different than anything I've heard you play before. Where are you going with that?

I can't be limited to a genre. I retired, my girlfriend and I bought a house together, and my father passed away. These are all huge things. So I was not writing. If anything was trying to come through, I would slam the door on it.

Because I have a lot of songs that I've written, I'm hoping my next record to be a rock & roll album of songs I never released. One day, a few months back, I was in my studio playing my Tele through a Big Muff and mv Vox AC15 and this song came through. The

opening lick wouldn't go away.

Right around this time, I heard this phrase "fix it" twice in one week. I was working on the song and now I knew what the name was going to be.

I want this song to speak for itself. I have been deeply troubled with current politics so I had to channel these grave concerns that I have. So

let's start with love. What's happened to love? So I wrote "Fix It." It's a rocker. It's two and a half minutes long. We've got to fix it!

I'm talking to a few people right now about doing a compilation album of protest songs. I think that would be very cool.

METRONOME: Very cool and timely. I believe the country, much like during the 1960s, is ripe for a revolution of some sort, but it has to come from the young people.

I worry too. That's an excellent point. The pendulum has swung the other way. It's going to take some time to get back to center. We're living in very interesting times right now. We're all God's children... we've got to fix this thing. I have to figure out what to do with this compilation, but I believe it would be a worthy project.

# **METRONOME:** Do you have other musicians interested in the project?

Yes. There's a lot of interest from people who want to contribute songs. That's my story and I'm sticking to it.



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# Hearings

## Top 5 for March 2018 (In NO Particular Order)

• Gwar

- Vandenberg's Moonkings
- Terry Kitchen
- Chris Paine & The Lettertrain
- · Liz Bills

## JAMISON ROSS ALL FOR ONE 13-SONG CD

- A MELLOW GOOD TIME
- UNSPOKEN
- DON'T GO TO STRANGERS
- AWAY
- EVERYBODY'S CRYIN' MERCY
- SAFE IN THE ARMS OF LOVE
- TEARS AND QUESTIONS
- KEEP ON
- ALL FOR ONE
- CALL ME
- TRUE LOVE

- MY SHIP
- LET'S SING AGAIN

Jacksonville, Florida native Jamison Ross is a stellar drummer who just happens to be an equally gifted singer. In 2012, he won the Thelonius Monk International Jazz Competition for drums, which led him to the release of his first album for the Concord Jazz label simply titled, <u>Jamison</u>, in 2015. That record was nominated for a GRAMMY award.

On his sophomore effort, <u>All For One</u>, Ross delivers a refreshing collection of tunes that range from New Orleans swing and steamy jazz, to gospel inflected sweet sounding soul. Penning seven of the album's tracks with veteran proficiency, Ross also visits songwriting masters like Alan Toussaint, Mose Allison, Ira Gershwin, Gus Kahn & Jimmy McHugh, Willie Tee (aka Turbinton) and Redd Evans, serving up his own beautifully stylistic renditions of those artists' tunes.

Songs of favor include the funky Toussaint penned opening track "A Mellow Good Time," the gorgeously introspective sentiment of Ross's "Away," the flawless syncopation of "Everybody's Cryin' Mercy," the beautifully orchestrated "Safe In The Arms," the Gospel infused "Keep On," Ross's radio friendly hit "Call Me" and the uplifting salute to music, "Let's Sing Again." Catch Jamison Ross live when he comes to Sculler's on March 22nd. [B.M.O.]

Contact-- www.jamisonrossmusic.com

## POWDERHOUSE <u>SPARK</u> 5-SONG CD

- WAITED A LONG TIME
- COOL PLACES
   SOMETHING MORE
- UNBREAKABLE
- BOURBON HANGOVER

5-piece Boston based band, Powderhouse, fronted by singer-songwriter Teresa Mastrorilli, return with their 4th album, a well-penned 5-song offering aptly titled <u>Spark</u>. Joined by bandmates, singerbassist Ray Boyce, guitarist Fred Pickard, keyboardist Art Deprato and drummer Stephen McDonough, Teresa and company keeps things light and bouncing musically with taut rhythms, whirring keyboards and sterling guitar licks. Radio friendly songs include the fine album opener "Waited A Long Time" and the cleverly rowdy "Bourbon Hangover." Good stuff! [D.S.] Contact-- www.powderhouseband.com

## LIZ BILLS 4-SONG CD

- BORN TO WANDER
- MY MAN
- BOMB SONG
- WEREWOLF

Liz Bills' debut album is just as provocative and compelling as the record's front cover photo would imply. This naturally talented gal boasts an outstanding voice that's pitch perfect even when she's wailing emotive (which she does with ease from song to song). Joined by bandmates Benjamin Goldbaum on guitar & mandolin and Eric Simpson on djembe, Liz and company slay these three tunes with a musical mastery that's far beyond anything you may hear locally (or nationally).

"Born To Wander" is a well played, funky folk number that gives Liz plenty of room to stretch out vocally. "My Man" is a playful number that most likely resonates deeply

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bluesy back porch conviction... It's as pure as it comes."

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Brian M. Owens, Metronome Magazine

UNION SQUARE

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Mark Nomad

with Liz on a personal level. The chiming mandolin work of Goldbaum and Liz's sweet vocals fills "Bomb Song" with inventive pop glory. "Werewolf" runs in deeper waters, putting Liz's vocal prowess front and center. This tune just may be my favorite (and yours). Make sure to check out this gifted gal and her fine band. They're going to be famous one day. [B.M.O.]

Contact-- www.lizbills.com

## VANDENBERG'S MOONKINGS MKII 12-SONG CD

- TIGHTROPE
- REPUTATION
- ANGEL IN BLACK
- THE FIRE
- WALK AWAY
- ALL OR NOTHING
- WHAT DOESN'T KILL YOU
- READY FOR THE TAKING
- NEW DAY
- HARD WAY
- LOVE RUNS OUT
- IF YOU CAN'T HANDLE THE HEAT

Dutch rock guitarist Adrian Vandenberg is best known for his time in the 1980s as lead quitarist for the super group. Whitesnake, In 2013, Adrian formed a new band,

Vandenberg's MoonKings and recorded

their debut album released in 2014.

He returns with his latest offering, MKII, that features bandmates Jan Hoving on vocals, Sem Christoffel on bass and Mart Nijenes on drums. This is a well rehearsed, rockin' outfit that displays hints of '80s hard rock while bringing that musical era well placed into the 21st century. At 64 years young, Vandenberg rocks with fierce abandon spilling blazing single note runs with fury while his band rocks with equal vengeance. Hoving's vocals are second to none (ironically reminding us of David Coverdale) while Christofell and Nijenes are as potent as any rhythm section on record.

This is a great band delivering an impressive sophomore album that should be heard by everyone who loves hard rock. Good stuff! [B.M.O.]

> Contact-www.vandenbergsmoonkings.com

**TERRY KITCHEN** THE QUIET PLACES 12-SONG CD

- ENJOY IT WHILE IT LASTS
- SEEDS
- THE QUIET PLACES
- NATURE'S WAY
- SHE'S ALREADY CRIED
- THE KID BEHIND THE WALL
- HALF YOU HALF ME

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- LET YOUR WILD WINDS BLOW
- THE LAST LAUGH

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JERICHO

Singer-songwriter-guitarist Terry Kitchen returns with a poignant body of work that touches down on everything from mortality ("Enjoy It While It Lasts"), parenthood ("Half You Half Me"), life's ironies ("Bar Harbor Full Sail"), being human ("Jericho") and communicating with fairer sex ("The Quiet Places"), as well as a superb rendition of Randy California's hit, "Nature's Way."

Joined by an army of musical friend that include singers Mara Levine, Ruby Bird, Amy Malkoff, Rebecca Lynch, Brice Buchanan, Bob Vivona and Deede Bergeron, Bob Harris on mandolin, Leslie Bryant on flute, Roger Williams on dobro, Barry Singer on

clarinet. Sam Dechenne on trumpet. Don Barry on upright bass and Chris Peeler on drums, Kitchen brings together a beautifully textured collection of songs that appeal to young and old alike. Catch him live at his official CD release show on Saturday, March 10th at Amazing Things Art Center in Framingham. [B.M.O.]

Contact-- www.terrykitchen.com

## **GWAR** THE BLOOD OF GODS 12-SONG CD

- WAR ON GWAR
- VIKING DEATH MACHINE
- EL PRESIDENTE
- I'LL BE YOUR MONSTER
- AUROCH
- SWARM

Continued on next page >>>



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# Hearings

• THE SORDID SOLILOQUY OF SAWBORG DESTRUCTO

- DEATH TO DICKIE DUNCAN
- CRUSHED BY THE CROSS
- FUCK THIS PLACE
- PHANTOM LIMB
- IF YOU WANT BLOOD (You Got It)

While Gwar relishes citing themselves as a band of reckless rockers, there's nothing impetuous about their new album. The Blood of Gods. In fact, this may be the best record Gwar has released, ever.

On The Blood Of Gods, the band rocks with a fierce vengeance as new lead singer The Berserker Blothar breathes flames of fury in to track after glorious track. In the meantime, BälSäc continues his carnage on lead guitar, Beefcake the Mighty holds down the bottom end with his molten bass work, JiZMak da Gusha beats the drums like a jackhammer, and Pustulus Maximus wails supreme on the guitar. Gwar has come along way musically since their early days of stage theatrics and comedic imagery. Fans of hard rock and metal will be trippin' out on this outstanding new record. [B.M.O.]

Contact-- www.gwar.net

## **ESCOBAR** THE BIGGEST SOUND 12-SONG CD

- TERRIBLE MAN
- MISBEHAVIOR
- STUCK ON YOU
- PARADISE
- SALVATION
- THE BIGGEST SOUND
- BIG TOWN
- BRAIN OUT
- CHANGEOVER
- STRANGER IN BLOOD

• DUMB FEELINGS DRIFTING

Somewhere in the south of France, an impressionable young man with the voice of Thin Lizzy's, Phil Lynott developed a liking for Nirvana and recruited just a drummer to conquer the world, for whatever reason.

The moderately paced "Terrible Man" is the most Lynott-like piece, yet has a slightly Spanish flavor on the guitar. "Misbehavior" ups the tempo considerably and shakes Seattle to the roots from the other side of the planet. This is Cobain without the childlike emotional side, but the Curt who rocked till it hurt. "Stuck On You" starts achieving anthemic qualities on the choruses, thought verses are a bit monotone even when moving at breakneck speed.

"Salvation" then has a sing-song vocal amidst a cool riff with a bit more space in the mix which makes it the most endearing track so far. "The Biggest Sound" maintains a similar momentum, yet rocks a bit harder by removing the sweetening. An element of frantic can be felt on the chorus parts of "Big Town" which roars to a convincing finale. Without being tuneful, "Brain Out" takes out the crunch and most of the beat for a vapid angst filled ballad of sorts.

For a nice change, "Changeover" has a simpler more agile rhythm and then keeps accelerating away and getting heavier. "Stranger In Blood" works up interesting variations of the same riff while using a relatively repetitive lyrics. "Dumb Feelings" goes for broke one last time and then delivers a crash landing finale. For a lovely closing, the eerie "Drifting" has a simple, tasteful, undistorted guitar backing for a tense, but apropos lyrical content.

Clearly a lot of thought and sweat went into this record, so there is more than just reliving 1991 here. [Gecko]

Contact -- www.escobartheband. bandcamp.com/album/the-biggest sound

## WILD EVEL AND THE TRASHBONES **DIGGING MY GRAVE** 13-SONG CD

- DER BUCKLIGE
- DIGGING MY GRAVE
- BUGS ON MY BACK
- THE MESS I'M IN
- 300 POUNDS
- AIN'T IT HARD
- WHY CAN'T WE BE SATELLITERS
- COYOTE
- TELLING LIES
- GOTTA LEAVE TOWN
- FRIED CHICKEN LEGS
- I LOST MY MIND
- T-R-A-S-H-B-O-N-E-S

Somewhere in lost valley of mountainous Austria, time has stood still since 1964 in order for these reprobates to properly compost and ferment. While Evel's creepy uncle vocals take some getting used to on "Digging My Grave," the music and riffology is absolutely genuine teenbeat 1960s and will instantly remind you of Kim Fowley at his best.

"Bugs On My Back" has one of the Bones singing, and sounds well balanced, airy and likeable with the organ lavering tasty leads over it. "The Mess I'm In" has Evel coming back to the frat shack with a tune that builds on the 1-4-5 riff without pushing their luck: staying agile and nimble rather than heavy. "300 Pounds" has a Jerry Lee Lewis feel to it, but less '50ish. "Ain't It Hard" has a really tasty harp solo.

"Why Can't We Be Satelliters" with juicy backing vocals and organ until Evel goes mental at the end. "Coyote" is a novelty piece that was the rage back then. "Telling Lies" is so original and desperate sounding, your clothes go paisley in front of your eyes. "Gotta Leave Town" has an emotional edge, a different vox effect, a cool riff and just the right dosage of rhythm and melodies to melt your heart. "I Lost My Mind" again is a real earworm

from a musical sense with the zesty garage riff, a gang vocal chorus and the organ for extra sugarcoating. Absolutely delicious. Some band theme tunes can be a drag, but "T-R-A-S-H-B-O-N-E-S" not only show they can spell, but also sounds like a bucketful of fun at the end of a sweaty set.

I'm not going to pretend liking Evel's voice, but I can affirm that this has easily been one of the best-played neo-60s record since the Cynics or the Pandoras back in the 1980s. I imagine this also works well live where the stage antics and persona complement the vocals. [Gecko]

Contact-- www.wildevelandthetrashbones. bandcamp.com

## THE GOON MAT & LORD BENARDO TAKE OFF YOUR CLOTHES 11-SONG CD

- BECAUSE OF YOU
- GET DOWN WITH YOU
- CONCEPTION OF THE BLUES
- TONIGHT IS THE NIGHT
- TAKE OFF YOUR CLOTHES
- TRIED
- DANCE WITH ME
- LILLE GIRL

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continued

## • VOODOO GOT ME

For a couple of relatively young hipsters, these Belgian boys sure dig deep into the blues. There's an instant upbeat party atmosphere with a snarl on "Because of You" where the harp propels the mood while the stripped down percussion looks after positive forward motion. "Get Down with You" has even more torque with a real hook laden combo of crunchy guitar with aforementioned harmonica all while the middle eight leaves you gagging for the mind blowing song ending.

The boys become a little inward looking on "Conception of the Blues" which gets trance like. "Tonight Is the Night" coasts not so gently in and out of various twists and turns. "Take off Your Clothes" is almost threatening with lots of tense slow parts and a more distant voice. "Tried" has a go at the snake juice and delivers the perfect theme song for when a remake of Apocalypse Now is remade. "Dance With Me" goes back to the bouncy and riff laden raunchy blues which continues on "Lille Girl." The riff of "Babe" is even more hypnotically insistent, but the vocal interjections sadly leave me cold.

The lads then deliver a near religious experience on "Show Me The Way" which puts little smirk on your face by the time they solo their way out if the situation. They finish off on the slow soulful and minimalistic

## "Voodoo Got Me.

Granted there are certain limitations on variation with just one guitar, one voice, one harp and a little percussion but these guys make the best possible delicacy with it. If anything, they are doing what ZZ Top should have tried after <u>Tres Hombres</u>. [Gecko]

Contact- www.facebook.com/ thegoonmatandlordbenardo

## CHRIS PAINE & THE LETTERTRAIN INDISCRIMINATE CHATTER 3-SONG CD

MIGHT HAVE FOUND MEDOWN ON LUCK

• TIME

Former Attleboro, Massachusetts native Chris Paine moved to Manhattan in 2012 to chase his musical dream eventually forming the band, Chris Paine & The Lettertrain. Handling lead vocals & guitar, his band includes drummer and musical collaborator Julien Budrino along with bassist Julien Enjalbert.

On this exceptional debut sounding EP, Indiscriminate Chatter, Paine and friends rock with a power pop sensibility that's hard to deny. Chris's guitar work is daring and spot on while his vocals seethe with masculine bravad, while the double Julien effect maintains a firm tether while Paine stretches out on his six string forays. This band is as tight as it gets playing powerful contemporary rock for the masses much like their counterpart use. Good stuff! [D.S.] *Contact-- www.cpainemusic@gmail.com* 

## GREAT LAKES DREAMING TOO CLOSE TO THE EDGE 10-SONG CD

- END OF AN ERROR
- MIXED BLOOD
- MINOR BLUES
- BURY THE HATCHET
- TO LIVE IS TO LOSE
- KINGDOM CAME
- TIME SERVED
- GOLD
- AWAKING UP TOGETHER
  YOU COULD HAVE HAD ME FOR A SONG

On their 6th outing, Ben Crum's Great Lakes capture the sound of the great wide open spaces and deliver a nice countrified version of the Velvet Underground as perceived by Luna with "End Of An Error" where the cool solo and the occasional female backing vocals from Suzanne Nienaber and heavy duty drumming really sell the concept. "Mixed Blood" goes back to pure country and tells you the story of the Native American. The gentle sound



signature does little to hide the violence of "Bury The Hatchet," which would sell in the Chuck Norris household. "Kingdom Came" is quite smothered by that country sound. With "Minor Blues," it feel as if thrown into an alternate reality where Fleetwood Mac are still state of the art, though the duet is quite endearing.

This continues on "To Live Is To Lose." "Time Served" finds my soft spot with a beautiful melody, gang vocals and an easy nostalgic pace. "Gold" and "You Could Have Had Me For A Song" are soft easy going tracks that wallow in their own juices, though the backing vox on the former more than makes up for it. "Awaking Up Together" has more drive which together with the dual voices and the romantic feel make this another real contender. While delivering well crafted and superbly played songs, Great Lakes are perhaps following up too many different stylistic avenues for true cohesion. [Gecko]

www.facebook.com/greatlakes

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# **Kirsten Manville**

## by Brian M. Owens

Kirsten Manville is a gifted singer. Once you hear her voice, you're immediately captivated by her natural ability, command of emotion and pure essence. She's a talented songstress as well and can capture life's moments with resounding clarity. We spoke in December 2017 and talked about the making of her new album, Some People Sing, and how she's grown as an artist...

## METRONOME: How long was your new album, Some People Sing, in the making?

Kirsten Manville: If you count the writing, probably a good three years. The actual production of the album started last February 2017.

## METRONOME: Did it take three years to write the tunes?

It took three years to get the collection of tunes together because I was so busy with performing, and there were certainly a lot of songs I started and threw away (laughs). To get the ten together that I wanted, it took about that long.

I had a period after the first album where I just wasn't writing much at all. I was refilling the creative well after getting the first album out and then started writing again. It took a little while.

## METRONOME: Did you have more than just the ten songs written?

Yeah. I don't know the exact number, but it was somewhere around twenty that I was able to go through and decide which ones I wanted on the album and which ones fit together.

METRONOME: That's prolific to be able to write twenty or more tunes in a three years period...

I feel like I'm a slow writer compared to other people I know. I spend a lot of time on them.

## METRONOME: How did the last album, Come With Me, do for you?

I had some really nice things happen from that last album. It definitely brought me to a different level. I was able to do more performing outside of Massachusetts. I went to upstate New York, Maine, and down to Rhode Island. It got some nice radio play too. I had a couple of songs chart on some internet radio stations. It definitely made my music more familiar to more people. That was a nice stepping stone to this album.

## METRONOME: When you perform, are you with a band or do you play solo?

It really depends on the gig. Sometimes it's just me, but sometimes I bring Jackie

Damsky, who plays fiddle on the CD. She and I do some gigs together. It's really fun to play with her. We've been playing together for years.

## METRONOME: Isn't it nice to have someone riding shotgun with you?

It is. Even just to have the company. I remember the show I played up in Maine. I performed with other people, but I didn't know them. It was a songwriter's in the round. I stayed over and drove back the next day. Once everyone left the show and it was just me, I thought, Yep, this is the glamorous life of a singer-songwriter. It's good to have someone for the company and the drive.

in Lynn, Massachusetts. I run an open mic on the line," is really because in the summer, there at the Walnut Street Cafe. For my day job, I work at First Church in Cambridge, a church which has a huge homeless ministry. That's right in Harvard Square.

## METRONOME: You've been working there for a while?

I have. It's a great job for me. It's very flexible and has a lot of autonomy if I need to leave to go to a gig. It's really the perfect day job. Plus, I like the job a lot.

METRONOME: You've hosted the Walnut Street Cafe open mic for a long time as well?

Yeah, I really enjoy that. The great thing



## METRONOME: What inspired the songwriting on Some People Sing?

Well, I did go through a breakup, so that inspired some of the songs. The title track "Some People Sing" is just acknowledging the fact that I use music and songwriting to process my emotions and to try to make sense of what's going on around me in the world. Some of the songs came from that perspective too.

For "Hard Town," I spend a lot of time

about that open mic is that it's all ages. We have fourteen and fifteen year olds come in, people in their sixties and seventies, and all different walks of life. It's a fun atmosphere. **METRONOME:** Were the majority of the songs culled from your breakup?

No. "Hard Town" came from the Lynn and Cambridge experience. "Jesus and Me" came from just observing life and some are just fun. "A Little Bit of Heaven." which starts out with the lyrics, "I hung our sheets

I love hanging my laundry outside on the line (laughs). I was taking them off the line and started humming and putting words to it. That's where that song started. I just take bits of life. Some turn in to songs and some turn in to fragments of songs that I end up not using.

## METRONOME: I really liked your song "... but Down." What inspired that?

That actually is not my personal story. A friend of mine had a very close friend who had been married for years and years. Suddenly, one day, her husband blind sided her and came home and said, "He was leaving because he had met someone else." That was the end of it. She was devastated. To her, it came out of nowhere. The genesis of that song came from that idea that one day, you're flying up in the sky soaring and suddenly the next day you crash landed.

**METRONOME:** You talked about "Hard Town," but was there a particular instance that spawned the writing of that tune?

The whole first verse about, "the needles on the playground ... " at the church, one of the first things my custodial staff does in the morning is look at the playground and sweep it for needles because we find them.

The specific instance that sparked that verse is that I had a new custodian come in the first time he found some. He came in to my office and he was a little freaked out by it. He said, "I can't believe I just found these out there. They were on the playground." So that's where that first verse came from and it went on from there.

## METRONOME: "Jesus and Me" was a wonderful tune. Tell us about writing that.

I actually started that song a long time ago when I was living in Nashville. Nashville is the home of the Southern Baptists convention. Socially, one of the first questions people ask you in Nashville, along with, where do you live and what do you do for work is, where do you attend church? That struck me that they're making a judgement or forming an opinion about you depending on where you say you attend church. That's where the basic idea for that song came from.

That one actually took me the longest to write. It took a long time to put all the pieces together. I think of that song as an unassuming request for religious tolerance. We're all doing our thing and trying to do the best we can. We all have our own ideas

about God and as long as you're not hurting anyone else, let people be. The very first kernel of inspiration came from way back in Nashville and then the pieces came together.

METRONOME: How long did you live in Nashville?

Six and a half years.

METRONOME: Did you feel like you found yourself musically after living there?

I moved down there to see if I could make it in Nashville. I was 22, and honestly, I would do it again. It was a great experience in so many ways. Partly it was life learning. I moved down and had to get a job and figure out how to open a bank account. Musically, it was all those little clubs with songwriters in smoky bars pouring their hearts out.

Observing and listening was a huge learning opportunity and it was the first time in my life I was around other songwriters who were as passionate about it as I was and wanted to talk about it all the time. It felt like coming home in that sense.

# METRONOME: It must have been bitter sweet for you to move back here?

Yeah, it was. It was definitely bitter sweet. One of the downsides of Nashville is that it's a very transitory city because so many people come and say, I'll give it a year. If I haven't become a star in a year, I'm going to leave. I felt like I was making new friends every two years. I didn't have a sense of steady community. That was one reason. Plus, all my family is up here. I missed them.

Once I got back here and delved back into the music scene, I was able to take what I had learned in Nashville and meld it together with what was going on here. I really think it helped shape my musical sensibilities.

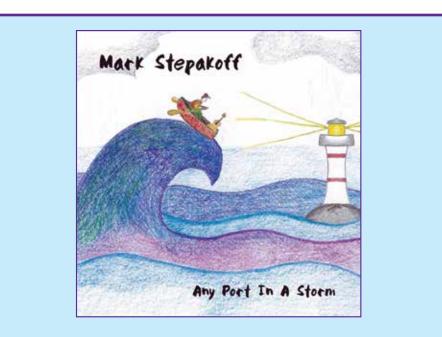
## METRONOME: "Might As Well" had a nice honky tonk feel to it. It was a great song. Was that Nashville inspired some how?

That actually started as a songwriting exercise and challenge to myself. The challenge was to write a song full of cliches or familiar phrases. The whole idea of, "If I didn't have bad luck, I wouldn't have any luck at all," and "no room at the inn." That's where that started. I worked on it and it's obviously not a song full of cliches anymore, but that's where it started. For the chord progression I thought, let me try something that's a little bluesy and jazzy. Let's use some 7th chords and see what happens.

METRONOME: I don't remember the last album sounding as country flavored as this one. Is that something that you developed since the last record?

I feel like I've always had a country leaning and I agree with you about your assessment of the first album. For whatever reason, when I was writing for that album, I think the country part of it got minimized. **METRONOME: Why?** 

I'm not really sure to be honest with



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you. I wanted electric guitar on it. For some reason, that's where I was at that time. I thought it served those songs too. I had a straight-ahead rock song on that album. I remember when I wrote "You're Wrong" for the first album. When I finished it, I went to the computer and emailed a friend and said, I think I wrote a rock song. I don't know what's wrong with me (laughs). That's not usually how I write.

This album felt more like I came back to the Country/Americana feel. I made the decision not to have any electric guitar on it. I wanted it to sound more rootsy. For this album I came back to who I really am.

METRONOME: I imagine these songs translate well with just your voice and an acoustic guitar?

Yes, they do.

**METRONOME:** When you perform live, do you play an entire evening or just one set?

I can play an entire evening. It just depends on what the performance is. I play mostly originals, but I will throw some covers in. I do a cover of "Jolene" by Dolly Parton. Everyone always likes to hear that. I will throw covers in, but they may be covers that aren't always familiar to everyone. I'm still really excited about discovering other female singer-songwriters.

# **METRONOME:** Who are some of your musical influences and idols?

For me, the very first person was Barbara Mandrell. She had a show on TV with her sisters. As soon as I was introduced to that show, I didn't miss a night of it for as long as it was on. I just thought it was fantastic. I wanted to do what they did.

They also played instruments. They were rockin' their instruments. I thought, Wow, that looks really exciting. I want to try to do that.

**METRONOME:** Did the country thing hit you as far back as then?

Yeah.

METRONOME: How did you feel about Ann & Nancy Wilson, Pat Benatar, Joan Jett and those gals that took rock & roll to a whole new level?

That's the other music that I was listening to. I was listening to '80s pop radio and Pat Benatar and Heart and Madonna. Vocally, listening to Heart just seeped in to me. From a writing perspective, I would sit with my Madonna vinyl record and look at who was writing the songs. I saw that she did. That was one of the first times I thought about where the songs on the radio came from. Then Debbie Gibson, same thing. She got all the accolades for not only writing, but producing when she was a teenage girl. That made an impression on me too. Here were people that I was listening to who were involved in all aspects of the music.

From a bluegrass and country perspective, I was a big fan of Alison Krauss and a big fan of Marty Stuart. His musicianship is unbelievable. METRONOME: You seem to have a good

## working relationship with Brian Maes?

I do. I can't say enough good about Brian. He is just the right balance of making suggestions, helping out, and backing off when I don't want to go in a certain direction. He really wants to serve the song.

METRONOME: Have you had a CD release party yet?

Yes, I had one on December 6th at Breakaway in Danvers. We had a full band. It was a lot of fun.

**METRONOME:** Have you shot any videos for the album?

I did do a lyric video for the title track, "Some People Sing." That was a lot of work (laughs). I did it all myself. I also shot a live action video. We just finished editing it and it should be out by the time this story hits the streets. I'm really excited about it.

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

My CD is available on Bandcamp, CDBaby, iTunes, Apple Music, Amazon and all the normal places. Of course they can get them from me at shows. My web site is www. kirstenmanville.com and my facebook page is facebook.com/kirstenmanvillemusic.



# The The Machine



## Boston

**Photo circa**: 1976

Band Members: Fran Sheehan (bass), Brad Delp (vocals), John "Sib" Hashian (drums), Tom Scholz (guitar & keyboards), Barry Goodreau (guitar).

Musical Achievements: Band architect Tom Scholz joined the band Freehold, where he met Barry Goudreau and drummer Jim Masdea. Singer Brad Delp was added in 1970. Scholz built a recording studio in his basement, and early demos were recorded with Delp on vocals, Goudreau on guitar, Masdea on drums, and Scholz on guitar, bass and keyboards. From those early [1974/1975] tapes came future Boston hits, "More Than a Feeling," "Peace of Mind" and "Rock and Roll Band." The demo attracted promoters Paul Ahern and Charlie McKenzie who started to get label interest for the group. Scholz and Delp signed a deal with Epic Records in 1976. Before the deal could be finalized though, the band had to do a live audition for the record company. They recruited Goudreau on guitar, bassist Fran Sheehan and drummer Sib Hashian to create a performing unit. The showcase was a success. Their debut, Boston, was released on August 25, 1976, selling over 17 million copies. It peaked at #3 on the Billboard 200 and remained on the charts for over 2-1/2 years. Lawsuits and other distractions dissolved the original lineup in 1980.

Where are they now?: Tom Scholz continues to perform with his band Boston. Brad Delp died in March of 2007 at his home in New Hampshire. Sib Hashian died while playing on a cruise ship in March of 2017. Barry Goodreau formed a new band called Barry Goodreau's Engine Room and recently released their debut <u>Full Steam Ahead</u>. Fran Sheehan still performs professionally.



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# **Mark Stepakoff**

## by Brian M. Owens

With a humorous songwriting edge, coupled to an unwavering traditional folk delivery, Mark Stepakoff never fails to entertain his listening audience. Displaying an uncanny knack for capturing the intricate nuances of life and love, he is truly an original voice in the New England folk arena. Riding the crest of his latest album, <u>Any Port</u> In <u>A Storm</u>, Stepakoff took time out of his busy schedule to weigh in on the making of the new CD...

## METRONOME: Your new album, <u>Any</u> <u>Port In A Storm</u>, sounds great. The songwriting is very clever. How long was it in the making?

Mark Stepakoff: This CD took upwards to two years to complete. We worked on it in fits and starts. My prior CD, <u>The Story</u> <u>Behind The Story</u>, came out in 2014. I took a little time off between CDs, but it was about two years in the making. **METRONOME: How did the last album** 

do for you? I played locally behind it particularly in listening rooms. I felt like it did well. I got some real nice reviews and it got a lot of airplay on folk radio. That felt good. METRONOME: When did you start

## penning the songs for <u>Any Port in A</u> <u>Storm</u>?

I'm always writing. I always try to have some songs in the hopper. I try to do it in an assembly line method where I have two or three songs that I'm working on at once. If it turns out that I'm not making progress on a song I move it off line and start working on another one.

Some of the ideas I had even before I started writing for the record. The first one I can remember having fully developed for the album was the song "Memory Museum." I remember having that one prior to my last record. That was sitting around for a while. I had it about 95% percent done and developed it a little further.

Some of the songs were written after I really started recording the record, for example the song, "I Didn't Come This Far (To Only Come This Far)." That was the last one I wrote for the record. For most of them though, I had the seeds before I started devoting my attention to the recording process.

# METRONOME: How do the ideas for your songs come to you?

I'm in the car a lot (laughs). I get a lot That's really what I was trying to convey. of ideas while driving. I tend to write a lot **METRONOME: "Fires Gotta Burn" is a** 

from title ideas where it will be a phrase that sparks the rest of the song. I find I don't do very well when I try to write abstractly. I needs some sort of a concrete idea.

I'm always thinking of titles and then see if I can develop that, especially if the title idea lends itself to rhymes. If it lends itself to rhymes, the song can almost write itself. That always feels good when that happens. **METRONOME: "Memory Museum" was** 

## wonderful song. What spawned that one?

When I wrote that, I had it in mind from the beginning as the lead track for the CD. It wasn't written with any specific person in mind, but I think we all know people that may be quiet, and they may seem unassuming, but they have a real fire burning inside of them. I was really trying to convey a female character that had those qualities with the idea that if you had that quality inside you,



one of my favorite tunes on the album. Did you cull the idea from your own memories?

That song was probably more personal to me than a lot of the songs where I write more in character. I find, the older I get, my old recollections jump around. I almost feel like I'm in a place that I used to be from time to time. If you know the book <u>Slaughterhouse</u> <u>Five</u> where the Billy Pilgrim character gets unstuck in time and jumps around from period to period, sometimes I have a vague sense of that. That was really the impetus for the song.

I think it's true for everybody. You have certain recollections of experiences that are unique to you and no matter how close you are to somebody, nobody can really ever fully know what you've been through. Those experiences make you the individual that you are and there's a lot of value to that. That's really what I was trying to convey. **METRONOME: "Fires Gotta Burn" is a**  it's going to manifest itself.

I wrote that in a minor key and it's the only minor key song on the record. I tried to get an acoustic Tom Petty feel to it. It's a song that I really like and it seemed to work as the lead track for the album.

## METRONOME: Your prose for "Rottweilers" was highly inventive. What was that song about?

The idea for that song was the flip side of "Memory Museum" in that we all have parts of ourselves that we don't necessarily show to the world. I tried to do it a little tongue-incheek with the idea that your heart or soul is surrounded by dangerous things and if you get too close, you might be in trouble. That was the idea for the song. It had a more serious point to make, but I tried to do it in a tongue-in-cheek way.

I had conceived it as a duet and did another duet on the CD with Rose Polenzani. It wound up more being Rose singing some background vocals which she really had some good ideas about. I was very happy how that recording came out.

# METRONOME: What was it that made you realize the duet wasn't going to work for the song?

It was Rose. She recorded "April Fools" with me which was a duet and I had this one in mind for that too. Rose is so wonderful and came in brimming with ideas for the songs. Inevitably, they were better ideas

than I had. She said, "I don't think this should be a duet so much as I should just be in the background." We tried it that way, and of course, she was right.

METRONOME: What inspired the writing and the idea for the duet with Rose for "April Fools?"

I didn't have Rose in mind at the time I wrote the song. Part of what I was going for in that tune was a relationship song that was hopeful and romantic and hearkening back a little bit to the great American songbook. I knew right away that it would lend itself to being a duet. I tried to give a little thought to who might be a good work partner on it. It was literally within a few weeks of writing it that I happened to see Rose perform.

We go back a while and as soon as I heard her, it clicked with me that she would be a great person to sing this song with me. Of course she's so wonderful and such a great singer. That night, I chatted with her for a few minutes and raised the idea of her singing with me. She was very willing to do that. It all worked out very nicely.

## METRONOME: Did you purposely want to keep this album sparse vocally and not have a lot of harmonies and background singers?

Probably more so as compared to my other CDs. I was looking for more of a sparse feel with fewer musicians. My other CDs tended to have a wider range of musicians. I wanted this CD to be a little more intimate. **METRONOME: This album had some joyous moments, but it also sounded a little more somber than your past releases. Why?** 

I'm always trying to have a mix of humorous material and more poignant material on every CD. The balance on this one was a little bit toward the more serious material, and there are some songs that are a little sadder or bitter sweet like "Talk About The Weather," and "They're Not Making Love Like That Anymore." Those are songs that depict the end of a relationship or a deteriorating relationship.

METRONOME: "I Didn't Come This Far (To Only Come This Far)" was a clever tune. What fueled the writing for that song?

I had the phrase and immediately realized it could be a song. I wanted it to be inspirational. The song is vaguely influenced by gospel music. Lines like, "I'm not where I want to be/I'm not where I'm going to be" came from, in the back of my mind, gospel music. Then, there's a line in the song about, "the last mile of the way," which of course is a song by Sam Cooke & The Soul Stirrers. I certainly wouldn't call it a gospel song in any way, but at least that's what was in the back of my mind.

## METRONOME: Were you listening to Sam Cooke and he seeped in to your songwriting?

I love Sam Cooke. I think he's the greatest singer that ever lived. You wouldn't know it by listening to my music, but I've always been heavily influenced by Soul music. A few albums ago I had a song that paid tribute to the great soul singer, Mighty Sam McClain. I just love that kind of music. **METRONOME: How did you come up with the name for the album, Any Port In A Storm?** 

I try to give a lot of thought to the titles of my CDs. This was really the first CD I didn't

have a title song for. None of the song titles really worked as the title for the album.

All my CDs tend to be phrases that I say conversationally and that have meaning to me. It basically means that when you're looking for refuge, almost anywhere will do. That's something I say conversationally from time to time. It seemed to lend itself to the overall feel of the record.

# METRONOME: Did it come after you made the track list?

Yes. The title came pretty late.

METRONOME: How did you connect with Doug Kwartler to record and mix the album?

I've known Doug for a long time. We go back a long way. When his partner Susan Levine was looking for someone to produce some tracks for her, I was the one that recommended him to her. It just seemed like a natural fit.

# METRONOME: Have you ever done a CD with him before?

No. This is the first one I've done with him. Doug is a good producer.

METRONOME: How did you get Tim Roper involved playing fiddle on the CD?

Tim has played with me before. He's another guy I go way back with. That day, Tim was in the studio laying down some tracks for Rob Siegel, a fine singersongwriter that I know. He was working on a new CD with Doug and he had a lot of fiddle on the recording. Tim was recording at the studio and Doug and I had been talking about adding some fiddle to the song, "Sausage Factory." Everything worked serendipitously, because as we were talking about it, Tim happened to be there. He did a great job.

## METRONOME: How did you get Adam Rothberg to play mandolin and sing on "Bad Memory?"

Adam and our friend Esther Friedman co-wrote that with me. That's the first song on any of my CDs that was a co-write. The original idea for the song was Esther's and she and I had been working on it for a while. I really got to know Adam through Esther. He's an amazing musician and a great songwriter in his own right. He's really become one of my favorite musicians in the area. Because we had written a song together, it seemed like a natural fit to have him come in and play on it. He's a fantastic mandolin player in addition to playing other instruments.

# **METRONOME:** Who did the artwork for the album?

The cover drawing was done by someone called Chris LaVancher who is actually Esther Friedman's husband. He's also a very fine singer-songwriter. I really didn't have a firm concept of what I was looking for in terms of the cover art. I wanted some sort of a drawing that would depict the title idea. I didn't know this, but Chris is a really good artist as well as a musician, so I talked to him about whether he would take a shot at drawing something for the CD. He sent me something with a note saying, "I'm not sure this is what you're looking for," but it really was *exactly* what I was looking for. He really captured the overall feel of the record. A lot of people have complimented the artwork for the record and that was really all Chris. He did a great job.

# METRONOME: Have you had a CD release party yet?

Yes. I had a CD release show at Passim which was fantastic. It was really a wonderful night. I'm playing again March 10th at Amazing Things Art Center in Framingham where I'm sharing the night with my friend Terry Kitchen. That's his official CD release show.

# METRONOME: Do you still host an open mic night?

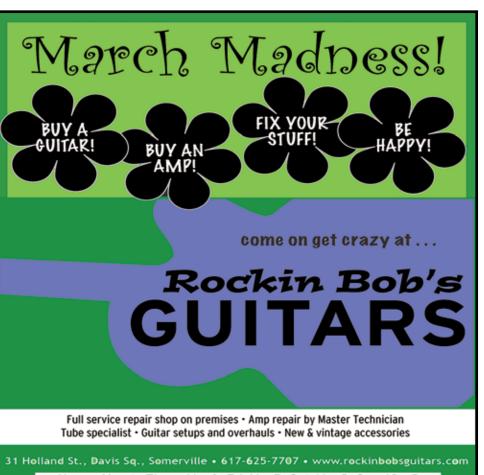
Yes. For many years I've hosted the open mic night at TCAN in Natick. I'd say for about ten years.

## METRONOME: When do you do that?

It's generally twice a month on Tuesday nights. You can get the exact dates on the TCAN web site which is www.natickarts.org.

I'm also part of an informal songwriting group that gets together every month or so. It's a nice way to try new material and jam a bit. That's been helpful to me.





Hours: Mon to Thurs 11 - 6; Fri 11 - 7; Sat 11 - 5; Sun 12 - 5



Happy month of March friends of Metronome Davenport on drums. "I hope the fans will and welcome to the Madness column. Lots of happenings to tell you about, so grab a frosty and do read on... Alligator Records has set a March 9, 2018 release date for The High Cost Of Low Living, the label debut by The Nick Moss Band featuring Dennis Gruenling. The album is a tour de force of the classic Chicago blues ensemble sound that world class guitarist/vocalist Moss and master harmonicist/vocalist Gruenling know, live and love. The High Cost Of Low Living is no recycling of old songs. Moss wrote eight memorable new originals and Gruenling wrote two, all deeply rooted in the blues tradition with a touch of old school rock & roll. Produced by guitarist Kid Andersen and Moss and recorded at Rancho de Rhythm in Elgin, Illinois, the album is a blast of pure blues power. With the release of The High Cost Of Low Living, The Nick Moss Band featuring Dennis Gruenling will do what they do best: barnstorm the globe, bringing their muscular, high-energy show to clubs, concert halls, roadhouses and festival stages night after night. It is a show that is not to be missed. According to Moss, "I'm a shy person, but when the band and I get on stage, the music takes over. We can't hold back and the energy just comes pouring out. We get carried away and the audience gets carried away with us." Blues Hall of Famer/"Godfather of British Blues" John Mayall will release an album of live recordings titled **Three for the Road** on February 23 via the Forty Below Records label. Produced by John Mavall and Forty Below Records president Eric Corne, the new album was recorded live in Dresden and Stuttgart. Germany, in March of 2017. The nine tracks on Three for the Road include fan and personal song favorites played by his trio: John Mayall on vocals, keyboard, and harmonica, Greg Rzab on bass and Jay

enjoy the fireworks that the three of us came up with during our tour of Europe last year," Mayall says. "We opted for recording in East Germany purely as a convenience and availability of a recording company. They specialize in live recordings and I must say they captured the energy that took place onstage. I hope listeners will enjoy the performances that capture a new chapter in my live shows." Mayall has been utilizing the current trio format for over a year. Long-time followers of the legendary British blues master know to expect the unexpected from Mayall, who always likes to keep his sound fresh, both in terms of musical ideas and in the band members he's utilized throughout his 50-plus year career. "I've been using the trio format for our live shows for a year already," he states, "and the reason for that came about quite accidentally when my guitarist Rocky Athas wasn't able to make a festival gig due to airline cancellations. Since then, I found that the interplay and dynamics have created a more personal upfront sound in my live performances. I can't speak highly enough of bass player Greg Rzab and drummer Jay Davenport, who have been my bandmates for the last ten years or more. Their Chicago roots are to the fore every time we get onstage together." Taj Mahal and Keb' Mo's first ever album as a duo, TajMo, won a GRAMMY in the category of Best Contemporary Blues Album at the 60th Annual GRAMMY Awards ceremony held January 28th at New York City's Madison Square Garden. TajMo, was released on May 5, 2017 via Concord Records, and marks a once-in-a-lifetime convergence of the talents of two unique American artists who've already built significant individual legacies that have consistently expanded and extended American blues traditions into astonishing



## Taj Mahal & Keb' Mo' win GRAMMY for TajMo

new territory. Kristin Hersh will tour with Grant Lee Phillips for dates in 12 cities. preceded by three exclusive shows with step-sister and fellow Throwing Muses member Tanya Donelly on March 9, 10 and 11 at Boston's City Winery. She will perform songs from her latest release, Wyatt at the Coyote Palace as well as other offerings from her longtime career. Jazz fusion pioneer John McLaughlin, won a GRAMMY award for Best Improvised Jazz Solo for the live track "Miles Bevond" from his album Live at Ronnie Scott's. John said of the honor. "Winning a Grammy is a wonderful experience, but to win it for improvisation is the jewel in the crown. Thank you." This marks the first solo win for the legendary guitarist (John was included with Chick Corea in a 2009 win for Five Peace Band). This also marks the first Grammy Win for McLaughlin's label, Abstract Logix, home to genre bending composers and creators. In tribute to his nearly 50-year career. McLaughlin recently finished his final U.S. tour. The Meeting of the Spirits Tour took

McLaughlin and the 4th Dimension across the country for over 5 weeks before winding up on December 9th at a sold out UCLA's Rovce Hall in Los Angeles, CA. The tour was a collaboration with one of McLaughlin's favorite musicians, American guitarist Jimmy Herring, who joined the Maestro with his own band, Jimmy Herring and the Invisible Whip. Mud Morganfield, son of the legendary blues icon, Muddy Waters announced a March 9 release for his new album, They Call Me Mud. Produced by Mud and Rick Kreher (who also plays guitar on the CD), They Call Me Mud was recorded at Joyride Studios in in Mud's hometown of Chicago. Morganfield penned 10 of the album's 12 songs, with two others coming from his illustrious father's catalog, "Howling Wolf" and "Can't Get No Grinding." A stellar cast of Chicago area musicians adds some authentic, downhome blues touches to the recording, including Billy Flynn on guitar, Studebaker John on harmonica and backing vocals, Sumito Ariyo Ariyoshi on piano, E.G. McDaniel on bass and Melvin "Pookie Stix" Carlisle on drums. Special quests include Billy Branch on harmonica, Mike Wheeler on guitar and Mud's daughter, Lashunda Williams, who joins her dad on the loving duet, "Who Loves You,'"where Mud gets to stretch out on some of his R&B grooves. There's also a horn section featured on several tunes, and Mud, himself, plays bass on three tracks. "I think it's the some of the best work I've ever done yet," Mud Morganfield proclaimed about the new CD. "I feel that with the variety of material I have on here, people will get a chance to hear the other sides of my music: everything from soul and R&B to jazz and, of course, the blues. I'm so proud to a have my youngest daughter, Lashunda, sing with me on this album. She's a natural, and regularly sings gospel at home." Lynyrd Skynyrd announced they will



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tour for the last time on their Street Survivors Farewell Tour, this spring and summer. "It's hard to imagine, after all these years, the band that Ronnie Van Zant, Allen Collins and myself started back in Jacksonville, would resonate for this long and to so many generations of fans," guitarist Gary **Rossington** said. "I'm certain they are looking down from above, amazed that the music has touched so many." Singer (and Ronnie's brother) Johnny Van Zant added, "We've been blessed by these great songs and the messages they carry to the fans. It's been a true honor to try and fill in my brother's footsteps for the past 31 years, keeping the music and his spirit alive." The tour will begin on May 4 at the Coral Sky Amphitheatre in West Palm Beach, Fla., and conclude Sept. 1 at the Cellairis Amphitheatre at Lakewood in Atlanta. Catch the band one more time on July 20th at the Xfinity Center in Mansfield, MA. Throughout the tour, Skynyrd will share the stage with their friends that include Kid Rock, Bad Company, Marshall Tucker Band, .38 Special, Hank Williams Jr., Charlie Daniels Band, Blackfoot and Blackberry Smoke. Guitarist Gary **Rossington** has been suffering from serious health problems recently. Last November, the band canceled two shows due to a medical emergency, and he suffered a heart attack in October 2015, which also sidelined the band for many months. In conjunction with the tour. Lynyrd Skynyrd will release a single called "The Last of the Street Survivors." Six String Music Company and Good Night Rider Productions presents: An Evening of Conversation and Music with Mike Stern, Thursday, March 29, 2018, at 8:00 pm at the University of Massachusetts Dartmouth campus auditorium. It's not very often you get the chance to listen to the music of one of the greatest guitarists of our time, and the opportunity to hear him tell his personal musical story. Mike Stern is a six-time Grammy-nominated American jazz guitarist.

After playing with Blood, Sweat, and Tears, he worked with drummer Billy Cobham, and then with trumpeter great Miles Davis before venturing out on his solo career, releasing more that a dozen albums.Don't miss this special evening. Help promote this type of programming that will encourage and engage local high school students with an experience of a live performance for free. A portion from this program will support free tickets for local youth youth musicians, and to help foster and further develop the UMass Dartmouth Music Department. The Somerville Songwriter Sessions at the Armory Cafe presents a concert on Saturday March 3 with Boston singer-songwriter Alice Howe, Cape Cod singer/songwriter Kim Moberg. and Wakefield singer/songwriter Kirsten Manville. The concert will feature a solo set by each artist, followed by a round robin song swap. The show begins at 7:30 pm with an open mic. For more information call (617) 718-2191 or visit artsatthearmory.org. PASSING NOTES: Dennis Edwards, lead singer of Motown's famed vocal group The Temptations, died Thursday, February 1, 2018, in Chicago at age 74, two days before he would have turned 75. Edwards replaced David Ruffin as lead vocalist of The Temptations in 1968. He brought soulful lead vocals to the band's psychedelic, funk, and disco era of the late 1960s and 1970s. The group's song lyrics also shifted during this era to address social issues. Hits during that time included "Cloud Nine." "I Can't Get Next to You," "Ball of Confusion (That's What the World is Today)," and "Papa Was a Rollin' Stone." He left the band in 1977, but returned for several reunion albums and tours during the 1980s. As a solo artist Edwards scored a hit with "Don't Look Any Further," that reached #2 on the R&B charts in 1984. He was briefly married to Ruth Pointer. of The Pointer Sisters, in the 1970s. The couple had a daughter. Issa Pointer. Edwards was inducted into the Rock and Roll Hall of



Lynyrd Skynyrd Announces Their Final Tour This Summer

Fame in 1989 as a member of The Temptations. During his tenure, the group won Grammys for "Cloud Nine" and "Papa Was a Rollin' Stone"; Vic Damone, whose baritone voice once earned praise from Frank Sinatra as "the best pipes in the business," died in Florida at the age of 89. Victoria Damone told The Associated Press in a phone interview that her father died Sunday at a Miami Beach hospital from complications of a respiratory illness. Damone's easy-listening romantic ballads brought him million-selling records and sustained a half-century career in recordings, movies and nightclub, concert and television appearances. His hit singles included "Again," "You're Breaking My Heart," "My Heart Cries for You," "On the Street Where You Live" and, in 1957, the title song of the Cary Grant film "An Affair to Remember"; Legendary South African jazz musician and anti-apartheid activist Hugh Masekela has died at the age of 78 after a decade-long fight with cancer, on Tuesday, January 23, 2018. Often called the "Father of South African jazz," Masekela died in Johannesburg after what his family said was a "protracted and courageous battle with prostate cancer." Masekela was a rare artist who succeeded in fusing politics with his music, making his songs and performances compelling and timeless. VIDEO PICKS OF THE MONTH: Schitt's Creek- Season 4 picks up where Season 3 left off with bizarre comedy and cutting edge story lines. The brainchild of Eugene Levy and his son Daniel Levy the cast includes Catherine O'Hara as Eugene's wife Moira, a formerly successful soap star. The family loses their fortune when their business manager fails to pay their taxes. Forced to rebuild their lives with their sole remaining asset: a small town named Schitt's Creek which they had bought their son as a joke birthday gift years before, the series revolves around the family's life living in two adjacent rooms of a rundown motel with their pampered thirtysomething adult children, David and Alexis. Actors Annie Murphy, Sarah Levy, Chris Elliott, Jennifer Robertson and Emily Hampshire round out the laughs; Eric Clapton: The 1970s Review- Filmmakers create a collage of fascinating insight, observation, and critique from some of the world's most notable journalists, interpolating their screen time with archival footage of Clapton himself, both on and off stage. The 150-minute documentary spans the Grammy-winning guitarist's first decade as a bona fide solo artist. An absolute must see. Well, that's all the space we have for this month ladies and gents. Happy St. Patrick's Day to one and all. Stay safe and have fun. Until next issue keep on making, listening & supporting beautiful music. HAPPY BIRTHDAY PISCES. YOU FISHY YOU. Catch you all next month Thanks for reading.



e d	BULL RUN <i>Concert</i> Series
of Ə	3/02 - Johnny Nicholas Band
s r. r	<sub>3/03 -</sub> Christine Lavin & Don White
а. Э	3/08 - Samantha Fish
<b>s</b> a	3/09 - John Hall
s D	3/15 - Phil Vassar
r , ,	3/16 - Everly Brothers Experience with The ZMED BROTHERS
r it <u>s</u>	3/17 - St. Patrick's Day with THE KELLY GIRLS
e	3/18 - The Fabulous Thunderbirds
e e ;,	3/23 - Invisible Sun: "The Police" Tribute Band
e g c	3/24 - Michael Allman, Tyrone Vaughan, Claudette King & Jeff Pitchell
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# **MBRMBNOR**

## by Brian M. Owens

## METRONOME: How long has Trust Me Not scene in the late 1990s/early 2000s. I met Gina been together?

Rvan Patterson: We've been plaving music together for 15 years. We all met at Northeastern University and started playing together as Babareef in 2002.

We gigged around Boston and then eventually NYC. Vermont. Maine and New Hampshire for a few years, playing originals which were a blend of funk/jam/rock songs. Eventually the band members moved back to places like New Jersey, New York and Rhode Island. Matt [Crema] and I remained in Boston.

We stopped playing live, but still made a point to get together once in a while for music weekends. Anthony [Crema] and I would constantly email each other little musical ideas, sending them back and forth and adding each time, until we had the shell of a song. We'd bring those ideas to the music weekends, and would often record them live in my basement.

After we tracked everything live, we'd spend countless hours adding tracks on our own and emailing them back and forth to each other, which resulted in this really lush, experimental sound that is definitely much different and more introspective than the vibe we had when we plaved out.

We renamed ourselves, Trust Me Not, for this album because we were never sure what the heck Babareef meant, and we felt as our music matured, we'd find a new name.

Anthony Crema: Trust Me Not is the next evolution of going towards creating unique songs. A lot of that has to do with us being busy and living throughout the Northeast. Focusing on recording seemed like the only way to keep it aoina.

## METRONOME: Who's in the band and what instruments do they play?

Ryan: I sing and write most of the lyrics. I also play rhythm guitar and some of the synth stuff/ production. Tony plays most of the guitars and other strings on the record, and composes many of the musical elements. Matt Crema plays piano and keyboards and adds vocals. Gina Rebelo plays bass and sings and Josh Saloio plays drums and other rhythm instruments.

Anthony: Lets just say I play the guitar. I was into playing mandolin when we recorded "Springtime" and I got a Baglama right before Ryan sent me "When You Wake Up." Ryan used his engineering skills to bury these songs into the background which is obviously for the best.

Gina has been in a bunch of bands over the years. All a lot different. Her bands varied from Wrench, which was a rock band, to the Bocks, which called themselves power pop, and Three Day Threshold, which was its own thing altogether. She now plays with Trapped in Static, a rock band out of New York.

## METRONOME: How did you all meet?

Ryan: Anthony, Gina and Matt played in a band called Conductor's Groove, which was part of a great group of bands around the Northeastern

in a class and already knew Anthony from a few circles. She invited me to play with them one night, and eventually we ended up getting together as a band.

We went through a few drummers and searched for quite a while until we found the perfect fit with Josh. The second we played with him, we knew he was our drummer. He came from Berklee and had jazz roots. I don't think any of us had ever heard or played with a drummer like Josh before. METRONOME: How did you come up with the name Trust Me Not?

Ryan: It is *really* hard to come up with a band name that's not already taken. While we were making the record. I started to feel like Babareef just wasn't what we were anymore. When we finished having the album mixed, After hundreds of group texts and terrible ideas, we just threw Trust Me Not out there and said, "It's better than

and Steely Dan to try to learn how to write a good sona.

METRONOME: Tell us about your album called I Love You This Much. You claim to have recorded it the last time you all played together?

Ryan: This album was the result of the last time we all got together for one of our music weekends, about two years ago. Tony and I had recorded the demos for most of the songs and shared them with the rest of the band ahead of time, and we all got together and tracked most of it live together in the basement of my old house in Woburn. If you look at the new songs and compare them against the stuff we were doing 15 years ago as Babareef, you can hear the themes maturing over the years. They also feel like they came out of a bedroom at 3 in the morning vs. a live gathering of vibes.

As we've all grown through our lives, we've



anything else." I'd say it's a riff on "She Loves Me Not." but throws a bit of ironv in there. It's like your conscious saying "Trust me, I got this," but then renealing at the end.

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

Rvan: For me, the newer influences are definitely Phosphorescent, My Morning Jacket, Bon Iver, LCD Soundsystem and Neko Case. Across many of us are influential bands like the Talking Heads, Radiohead, Grateful Dead, Dylan, The Band, The Beatles, Pink Floyd, Stevie Wonder, Soulive, The Meters, Led Zeppelin, Bootsy Collins, Vulfpeck, and D'angelo.

Anthony: For me, it was always funk and jamband stuff- Soulive, Deep Banana, The Slip (Barr brothers are awesome), Miracle Orchestra and Phish. I always liked indie rock stuff too. like Modest Mouse, Primus and Jane's Addiction. When recording, I was listening to the National gone through some bad splits, started families, dealt with extreme highs and lows. loved a lot and lost a lot. The songs all course through that same journey of life, and land us where we are today, all in our late 30s/early 40s and still feeling like we're 20 something wondering when we're officially "grown ups." These songs are definitely the most personal and raw songs I've ever been a part of.

Anthony: This was an interesting way of recording. It started with just me and Ryan sending tracks back and forth. It was very cool to see how the tracks progressed from something real simple to a full on sound. None of the songs ended up like I thought they would. Once we had a base for the songs, we got everyone together to round out the sounds and give it some energy. METRONOME: How did you come up with the title for the CD?

Ryan: I just left the final mixing session with Nick at New Alliance East. I told him we were

struggling with an album name and concept. I knew exactly what this album was and it came together so well. I just didn't have imagery for it.

On my way home I stopped off at this really great oddities/antique store in Somerville looking for inspiration. I poked around for a while and found this little statue of a cherub looking guy with his arms spread wide and the words "I Love You This Much." I thought it was the perfect fit for the sonas.

## METRONOME: Where did you record it?

Ryan: The album was all recorded in my basement on my basic ProTools setup. The rest was done in either my basement or Tony's basement. Lots of basements.

## METRONOME: Are all the tracks live?

Ryan: Most of them were tracked live, which was a challenge since we were all in one room with the amps off to various bathrooms and other areas to stay as far away from the drum mics as possible. Then we overdubbed most of the vocals and harmonies and other guitar and synth parts. METRONOME: Who engineered the project?

Ryan: In terms of recording, I was the lucky one that got stuck with engineering duties. The person that really brought it all together and even ended up doing some of the production was Nick Zampiello at New Alliance East in Cambridge. He really understood the songs right away and had a lot of good ideas.

Anthony: Ryan is real good with this recording stuff. He taught me enough to set up a mic and hit record on Protools. This is what allowed us to do this record. We knew when recording in a basement, that Ryan would be able to make it work.

## METRONOME: Who's the principal songwriter for Trust Me Not?

Ryan: Tony and I wrote most of the music for this album, and I write all of the lyrics, though I hope next time around we get some others on the writing duties.

Anthony: Ryan sends me a few chords and a vocal melody to build on, or I send him a rhythm track to work on and we start from there. Songs definitely go into different directions, but that's the fun of it.

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

Ryan: Music or melody first, always. The songs usually start with gibberish words that just come along with the melody, and tend to sound the way I want them to. Then I go back and think about the vibe of the song and develop the lyrics. I've always admired storytellers who can craft fictional songs that have great narrative like Dylan or Robertson. For me though, it's always very introspective and personal at the core.

## METRONOME: Did you have any musical guests on I Love You This Much?

Ryan: Yes. Matt Caranante played guitar on "Floating." He played in Conductor's Groove and is Matt and Anthony's cousin. We're always trying to get him to play more guitar with us.

Anthony: Matt's a beast on guitar. I need to

keep working on getting him out of the house. METRONOME: The band has a strong poprock sound. How did that develop?

Ryan: Our sound developed very organically, and I think it's safe to say you can almost always hear right away if it's a "Babareef" or Trust Me Not song. Many friends will say, oh that's such a Babareef song, nobody knows what that genre is, but they all know when they hear it.

A lot of it is Tony's light-hearted floating guitars and harmonies, Matt's deep piano parts, Gina's funky bass lines, and Josh's intricate and never boring drums. The thing I love about why we sound the way we do, is because it all comes from our diverse and deep musical influences. Where that comes from is all having parents who were heavily influenced by music and shared those influences with us at a very early age. We were all well exposed to music from the time we were very little. It's nice to hear it all come together so naturally when we play together.

Anthony: It never really intended to be a pop rock album, but I guess it happened. Ryan knows how to reel us in from getting too jammy, probably because he wrote such great songs that didn't call for it and we were happy to build on them. **METRONOME: What inspired the writing for "I Got Rolled?**"

Ryan: I had that riff floating around in my head. I was playing a lot with the Spring reverb on my Fender Deluxe, looking for a Buddy Holly type feel. Although it was always intended to be a lighthearted kind of rock all night long and burn out quick thing, the lyrics did develop into something meaningful. The whole idea around the song is attempting to have a "live for the now" mentality, and to try and worry less about what will happen with my soul or other judgmental outcomes based on the good or bad decisions I make. In the light hearted spirit of that song, it was all about bad decisions and self medicating as a defense from the everyday worries and overthinking we tend to get caught up in. "I Got Rolled" is kind of obtuse, but I guess refers to the attempt to party it all away, but how that never works out in the long run.

Anthony: This is the only song that all of the music was recorded live with the whole band together with no overdubs. Matt rips it up during his keyboard solo.

## METRONOME: "Silver If Not Gold" has a unique cadence. How did that tune develop and who wrote it?

Ryan: Anthony sent it to me and I was immediately intrigued. It's in 7 for most of it and builds on a looping vibe that feels like your edging closer to something, but you aren't sure where you're headed. That really builds a sense of unplaced urgency. He was listening to a lot of Fela Kuti at the time and that was his try at playing guitar like a horn section.

Sometimes when Tony sends me a new song, the melody and theme hit me immediately and I just start going. For "Silver," I really struggled to come up with something. I tried it hundreds of ways. Do I sing over it? Under it? Try to flow along with it? I spent weeks struggling with it because I really loved it, but it was so unconventional.

One night I said screw it, I'm locking myself downstairs with a bottle of Rye and I'm not coming up until I get this. I put it on repeat and just kept going and going and then finally it clicked. The words came flowing in soon after I had the melody.

The lyrics also have a strong sense of urgency that is common in several of our songs,

and focuses on the inevitability of time moving forward. You can either get stuck on that and get distracted and miss the whole point of living, or you can look to help shape somebody or leave something positive behind. It can be really easy to get caught up in the progression of time, and also a tremendous waste of time and energy to try and slow it down.

This song is about learning to move with the tide and enjoy the ride we're on as much as possible, while hopefully leaving a little something of us behind in the people we touch and the things we do every day.

Anthony: This was the biggest surprise for me. When Ryan sends me a song, you can tell how the song is gonna be and you can see that it's a good song that we can only ruin so much. With this song, I sent him a a track that was all over the place. The song switches from 7 to 4/4 and ends with 3/4. I got into Fela Kuti for a while and tried to do something with just a heavy groove. I didn't really expect much out of it, but when he sent it back, I was amazed that he figured out how to make it work.

After that, it took Josh maybe three takes to put the drums down It was amazing watching him figure out the song and nail it immediately. It really tied the song together.

## METRONOME: "In My Arms" is a great tune. What is that song about?

Ryan: I wrote this song while my wife was pregnant with our first son, Will. She was pretty far along, and I started getting really antsy to meet this guy. We'd talk to him all the time. I'd sing to him and play guitar and he'd be kicking away. This song was me saying if I could just hold you in my arms.

As the song plays out, that idea of always

wanting to protect him as he grows and learns, absorb his pain for him when he gets hurt, and always be with him even when I'm not physically here anymore. Give him a little piece of me to feel like he's being watched over by something as he ventures out into the world and finds new ways to become his own person.

## **METRONOME:** What kind of guitars and amplifiers did you use to record the album?

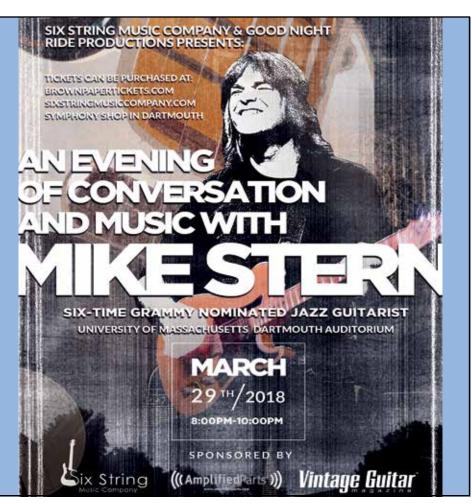
Ryan: Anthony played a Strat through a Fender Deluxe Reverb. We both have always really liked the spring verb from the Fender tube amps. I play a Taylor acoustic and my Grandfather's old Martin from the 80s, which has this really deep bass for a guitar of it's size. Tony also plays a mandolin and a Baglama, which adds some interesting '60s psychedelic vibes to "When You Wake Up." Matt played a lot on the Fender Rhodes Suitcase I have along with some Midi stuff for various synths. Gina plays a P-Bass through a Mesa Boogie head.

METRONOME: Where can people go to find out more about Trust Me Not on the internet?

Ryan: We have a Facebook and bandcamp page set up, and a website, www.trustmenotband. com. Our music is also available to stream on Bandcamp, Spotify, iTunes, etc.

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

Ryan: Speaking for myself, music has always been great therapy, and I feel lucky to have met a bunch of great people that just musically click together. Anyone that's every played in a band knows that feeling when it just works. It's a magical thing that can be very hard to describe, but when you're playing all together in the moment, and the energy of the music starts to move you, there's nothing better.



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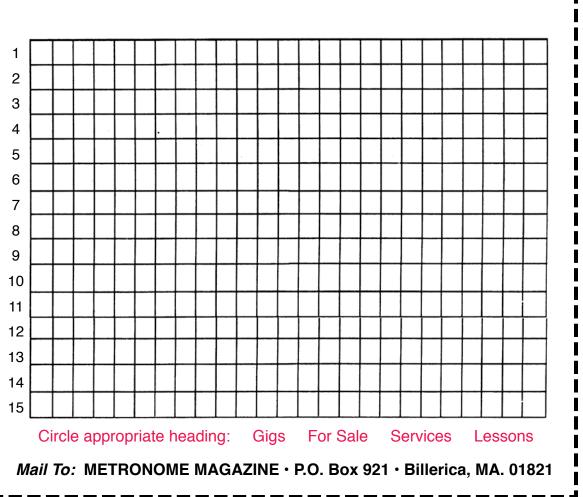
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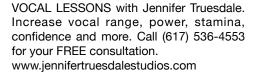
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