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METRONOME

November 2015

FREE



Daniel Miller



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AfterFab



Jennifer Greer

Also In This Issue- Madness, Club Listings, Classifieds & More!

Metro-Scene

ATWOOD'S TAVERN
Cambridge, MA.
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11/1- Peter Case
11/2- Bluegrass Mondays featuring Sean Staples, Eric Royer, Dave Westner & Jimmy Ryan
11/3- Laura Cantrell
11/4- Charlie Parr, Ryan Lee Crosby
11/5- Golden Bloom CD Release, Matt Sulich
11/6- Tim Gearan Band
11/7- Vapors Of Morphine
11/9- Bluegrass Mondays
11/10- Laura Cantrell
11/12- Jesse Dee & friends
11/13- Tim Gearan Band, Abbie Barrett & The Last
11/14- Roy Sludge Trio 4pm; Vapors Of Morphine
11/15- Whiskey Shivers
11/16- Monday Night Bluegrass
11/17- Laura Cantrell
11/18- Cale Tyson
11/19- Erin Harpe & the Delta Swingers, Dave Arcari
11/20- Tim Gearan Band, Tad Overbaugh & the Late Arrivals
11/21- Peter Parcek Band 4pm; Vapors Of Morphine 10pm
11/23- Monday Night Bluegrass
11/24- Jess Klein & Mike June
11/27- Tim Gearan Band
11/28- Vapors Of Morphine
11/30- Monday Night Bluegrass

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Lowell, MA.
(978) 455-4418

11/4- Steve Clements Open Mic
11/6- Chris Fitz
11/7- Tom Dowd
11/11- Steve Clements Open Mic
11/12- The Vine Brothers
11/14- Alison Keslow
11/18- Steve Clements Open Mic
11/20- Big Ben Hillman
11/27- Andrew Martin
11/28- Michelle Willson

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

11/3- Singers Night
11/5- Totó la Momposina
11/7- Mavis Staples and Joan Osborne: Solid Soul
11/10- Women Musicians Network
11/12- Chucho Valdés: Irakere 40
11/14- The AndersonPonty Band
11/15- Paco Peña Flamenco Dance Company
11/16- Odua Afro Beat Orchestra
11/17- Ry Cooder / Sharon White / Ricky Skaggs w/ Joachim Cooder on drums and Mark Fain on bass with guest performances by Buck White
11/19- Berklee Indian Ensemble
11/20- Warren Miller's Chasing Shadows
11/23- Berklee Symphonic Winds
11/24- Duke Ellington's Nutcracker Suite featuring the Rainbow Big Band

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

11/7- Comedian Bob Marley
11/11- The Outlaws; Satch Kerans Band
11/12- Psychic Medium Lauren Rainbow
11/13- Satisfaction: Rolling Stones Show
11/19- Blackfoot
11/21- Buckcherry; Saving Abel

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

11/1- Bounce Shakedown Tour 2015: Boyfriend
11/2- Plain White T's; Matt McAndrew
11/3- Yob; Black Cobra, Sea of Bones, Lord Almighty
11/4- Lido; Tunji Ige
11/5- Snakehips
11/8- PigPen Theatre Co.
11/9- Whitechapel; Psycroptic
11/10- Jonny Two Bags : Scott H. Biram; Jesse Dayton
11/1- Toadies: Heretics Tour; In the Whale
11/12- Small Black; Painted Palms
11/13- Bridget Everett
11/14- New Kingston
11/15- Family of the Year; Kaleo
11/17- Jon McLaughlin; Tess Henley
11/18- The English Beat
11/19- Cameron Esposito; Rhea Butcher
11/20- Skinless; Abnormality; Scalpel; Dysentery
11/21- Against the Current
11/24- Health: Death Magic Tour 2015
11/25- The Flamin' Groovies; Fireking; Muck and the Mires
11/27- Our Last Night; Palisades; Hail the Sun
11/28- Ed Kowalczyk Performs Throwing Copper Unplugged - 20th Anniversary
11/30- Jared & the Mill; Air Traffic Controller

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

11/6- Gilbert Gottfried
11/7- Lori Diamond & Fred Abetelli w/Patty Barkas (Ballroom); Invisible Sun- Police Tribute (Sawtelle)
11/12- Alvin Youngblood Hart's Muscle Theory Band
11/13- Paul Thorn Band
11/14- Devens Rock 4 Warriors Benefit Concert
11/15- The Roberto Morbioli Band
11/20- Karla Bonoff and Jimmy Webb
11/21- Lee Ann Womack
11/22- Garnet Rogers (Ballroom)
11/25- Five Cents Extra reunion
11/27- Johnny A.
11/28- The Stompers Thanksgiving Celebration

CASINO BALLROOM
Hampton Beach, N.H.

11/1- Rise Against; Killswitch Engage; Ictive
11/6- Steve Miller Band
11/7- Brett Eldredge & Thomas Rhett ; Danielle Bradbery
11/14- Trace Adkins
11/21- Jennifer Nettles; Brandy Clark; Ryan Kinder

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

11/7- Delta Generators
11/12- Tommy Castro and the Painkillers
11/13- Alvin Youngblood Hart & The Muscle Theory Band
11/14- Anthony Geraci All Stars
11/20- John Primer
11/21- Killborn Alley Blues Band
11/22- Phoebe Legere; George Leonard
11/27- Popa Chubby
11/28- Sugar Ray and the Bluetones

CHURCH
Boston, MA.
(617) 545-1920

11/4- Bearly Dead - Grateful Dead Tribute
11/7- Yamn
11/11- Bearly Dead
11/18- Bearly Dead
11/25- Bearly Dead
11/27- Triumph - Disco Biscuits Tribute

THE EMERALD ROSE
Billerica, MA.
(978) 667-0500

11/7- Julie Dougherty Duo
11/14- Ken Macy
11/21- Michael Mazola
11/25- The Rampage Trio w/Gardner Berry
11/28- Tom Colantuoni

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

11/1- The Darkness
11/4- Marina And The Diamonds
11/5- SoMo Presents: The Fallin' Up Tour
11/6- STS9
11/7- Beirut
11/11- The Lone Bellow
11/12- Teton Gravity
11/13- Cash Cash; Tritonal
11/14- Odesza
11/15- Parkway Drive
11/16- James Bay
11/17- Jesus Culture; One Nights w/Bryan & Katie Torwalt and Chris McClarney
11/18- Dark Star Orchestra
11/20- The Wilderness Politics Tour
11/23- The Wombats
11/28- Falling In Reverse; Attila; Metro Station; Assuming We Survive

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

11/4- Howard Jones
11/5- Layaali Arabic Music Ensemble; Ghassan Ou Alia
11/6- Zach Deputy
11/7- Melissa Ferrick; Mel Hart; Eskay; JonEfect
11/8- Declan O'Rourke; Jennie McAvoy
11/10- Futurebirds; Waylon Speed
11/11- Tommy Castro & the Painkillers
11/12- A Night of Neil with the Muswell Hillbillies
11/13- Joseph Arthur; Jonah Tolchin
11/14- The Boxcar Lilies; Beggar's Ride; Alex Bleeker; The Freaks
11/15- Rachael Yamagata
11/16- Big Sandy & His Fly-Rite Boys; Salvation Alley String Band
11/17- Shane Koyczan; Chris Gonzalez
11/18- The von Trapps; Sye Elaine Spence
11/19- Spoken Word Artist Alix Olson; Pamela Means
11/20- Antigone Rising; Kalliope Jones; Ikebe Shakedown
11/21- Hannah & Maggie; Jake Klar; The Ballroom Thieves; The Bros. Landreth
11/22- The Yardbirds
11/25- Barry Kingston & The Screaming Souls
11/27- Ronnie Earl and the Broadcasters
11/28- Roomful of Blues

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

11/1- Open Blues Jam w/Matthew Smart Band
11/2- Johnny D's Comedy Showcase
11/3- Howard Jones solo
11/4- Bad and Blue
11/5- Birdsongs of The Mesozoic; Trinary System
11/6- Sugar Ray & The Bluetones
11/7- The Love Dogs
11/8- Open Blues Jam
11/9- Johnny D's Comedy Showcase
11/10- Gal Holiday and the Honky Tonk Revue; Vince Thompson & The Next Fun Thing
11/11- Eric Dahlman; Ripped Echo
11/12- Joe Krown Trio; Emperor Norton's Stationary Band; What Time Is It, Mr. Fox?
11/13- Tommy Castro & The Painkillers; Patrick Sweeney and The Silks
11/14- Boston Comedy Festival Presents: Kevin Meaney; Zach Deputy
11/15- Open Blues Jam
11/16- Johnny D's Comedy Showcase: Wesley
11/18- Veterans For Peace
11/19- Chick Singer Night
11/20- The Macrotones; Party Bois
11/21- The Band That Time Forgot; Alex Alvear & Mango Blue
11/22- Open Blues Jam
11/23- Johnny D's Comedy Showcase: Gygax Strikes Back
11/24- Roberto Morbioli
11/25- The Linguistic Civilians; Talkin' Shop
11/27- Tarbox Ramblers; Paul Speidel
11/28- Beatlejuice
11/29- Open Blues Jam
11/30- Johnny D's Comedy Showcase: Interesting Points

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

11/2- Ellen Schmidt's Open Mic
11/3- Bruce Marshall's Open Mic
11/4- Chris Nauman, JB Sweeney, Jane Fallon with Kenny Selcer & Steve Gilligan
11/5- The Unstable Elements
11/6- Stacy Swider Band
11/7- BJ Magoon & Driving Sideways with Liz Rainoldi



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 11/10- Bruce Marshall's Open Mic
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 11/12- Catalyst
 11/13- Becky & the Swinging Bards
 11/14- Biscuit Rollers
 11/16- Bonnie Berwick Brown Celtic Music
 11/17- Bruce Marshall's Open Mic
 11/18- Swing Cafe
 11/19- Howie Rashba, Steve Sadler, Hatrack
 Gallagher, Ellen Schmidt and guest Eva Elton
 11/20- Bill McGoldrick Duo
 11/21- Blues Dogs
 11/23- Bruce Marshall and Dan White
 11/24- Bruce Marshall's Open Mic
 11/27- Butler Frogs
 11/28- Workingman's Band featuring Tom Yates
 11/30- Eric Kilburn

THE PALLADIUM
Worcester, MA.
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11/4- Aiden; Kissing Candice; Ashes To Angels
 11/6- The Story So Far; Basement; Turnover
 11/7- All That Remains; We Came As Romans;
 Emmure, Failure Anthem, 2nd STAGE: Hands
 Like Houses, I The Mighty, Lower Than Atlantis,
 Brigades, To Close To Touch
 11/8- Texas In July Farewell Tour; Reflections, To
 The Wind, Invent Animate, Hope Before The Fall, A
 Fathom Farewell, In Honor Of
 11/13- Insane Clown Posse; P.O.D., Stitches, Young
 Wicked
 11/14- Gwar; Born Of Osiris, Battlecross, Oath,
 Sonic Pulse
 11/19- I The Breather Farewell Tour; Chasing
 Safety, Novelist, The Days Ahead
 11/20- Ghost Town; Dangerkids, Bad Seed Rising,
 Sounds Like Harmony
 11/21- The Faceless; After The Burial, Rings of
 Saturn, Toothgrinder, Pathogenic
 11/28- August Burns Red ; Every Time I Die, Stick
 To Your Guns, Polyphia, Wage War
 11/29- Dance Gavin Dance - 10 Year Tour; Slaves,
 A Lot Like Birds, Strawberry Girls, Dayshell,
 ActorObserver, Peregrine

PARADISE ROCK CLUB
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11/2- Gorgon City Live
 11/3- Tesseract; The Contortionist; Skyharbor; Erra
 11/5- The Motet
 11/7- The Revivalists; Viva La Hop
 11/8- The Ghost Inside
 11/10- Carly Rae Jepsen
 11/11- Minus The Bear; Murder By Death; Aero
 Flynn
 11/12- Yonder Mountain String Band; Hot Day At
 the Zoo
 11/13- The Oh Hellos
 11/14- Papadosio; Thriftworks
 11/15- Hudson Mohawke; The Dream
 11/17- Ryn Weaver; Astr, Holychild
 11/19- Eugene Mirman; Derrick C. Brown; Josie

Long
 11/20- Grimes; Nicole Dollanganger
 11/21- Lights; The Mowgli's; Phases
 11/27 & 28- Joe Russo's Almost Dead
 11/29- Skizzy Mars; Kool John; P-Lo

THE REGATTABAR @ The Charles Hotel
Cambridge, MA.
(617) 492-2327

11/5- Noah Guthrie
 11/6- Juanito Pascual New Flamenco Trio
 11/10- Julia & the Zerounian Ensemble
 11/11- Davina & The Vagabonds
 11/13- Poem Jazz w/Robert Pinsky & Laurence
 Hobgood
 11/14- Dorado Schmitt & The Django Festival
 11/20- Luciana Souza "Speaking In Tongues"

SCULLER'S JAZZ CLUB
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(866) 777-8932

11/4- Anat Cohen
 11/5 & 6- Acoustic Alchemy
 11/7- Jonathan Butler
 11/12- Ottmar Liebert
 11/13- Nick Colionne & Maysa
 11/19- Yoko Miwa
 11/20 & 21- David Sanborn
 11/27, 28 & 29- Arturo Sandoval

TD GARDEN
Boston, MA.
(617) 624-1050

11/7- Comics Come Home

VERIZON WIRELESS ARENA
Manchester, NH 03101
(603) 644-5000

11/28- Trans-Siberian Orchestra

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

11/3- Turnpike Troubadours
 11/5- Buddy Guy
 11/6, 7 & 8- Frankie Valli
 11/9 & 10- Scott Bradlee's Postmodern Jukebox
 11/11- Rainn Wilson
 11/12- Alfio
 11/13- Craig Robinson & The Nasty Delicious; Paula
 Poundstone
 11/14- Robert Earl Keen; Natasha Leggero; Paula
 Poundstone
 11/15- Art Garfunkel
 11/16- Dave Rawlings Machine
 11/17- Whitford/St. Holmes Band
 11/19- Billy Gibbons and The BFG's
 11/21- Colin Hay
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•Publisher/Editor•
Brian M. Owens

•Contributors•
Douglas Sloan, Art Tipaldi,
Alex Gecko, V.L. Brunskill, John Hall

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Jennifer Greer

by Brian M. Owens

Jennifer Greer is an exceptional singer-songwriter-pianist. Her ability to harness her own emotional pain and suffering and then translate it in a universal way for all to infer is her musical gift to the world. With an endless desire to find new situations Greer chronicles her experiences through her beautifully moving songs. Much like the ocean, her music is the ebb and flow of love and pain and everything in between...

METRONOME: How long have you been playing the piano?

Jennifer Greer: It's been kind of a start again stop again thing. I started playing piano when I was eight. I played for about a year, maybe two years. I started writing my own songs. My very first song, no joke, was about my dead hamster (laughs) named Sally.

METRONOME: That can be very traumatic when you're a kid and you lose a pet.

I know, it's like I had never seen death. One minute Sally was romping around and the next she was in rigor mortis.

My parents saw an interest in piano and took me to piano lessons and I was bored to death with all the kid's songs and books. I quit. Then, I considered myself a poet. I started writing when I was twelve and had a book ready to publish by the age of twenty-one. I figured, I'll be a poet and be publishing books all my life.

At about 25, I started hearing melodies in my head. I was hearing them so much that I wanted to go to the piano and work them out. So I started playing the piano a lot. I was writing instrumental music only. There were no words and no singing. I was a bit inspired by piano composers I was listening to like Satie, Ravel, Debussy, this kind of thing. I was writing these impressionistic pieces.

METRONOME: Did you buy yourself an electric piano?

No. I was sneaking in to the college that I had just graduated from.

METRONOME: When you were in your 20s, did you gravitate back to the piano? When you saw one, would you sit down and play?

No, never. That's why it was really weird. I had that first year from eight to nine. I was really in to it then, but the door just shut. At 25, I literally stopped writing poetry. It was really traumatic. I felt like I was having an identity crisis. I knew I was too young to have an identity crisis, but I had been an artist most of my life and I didn't know what was going on.

METRONOME: Music and poetry are so interlocked...

They are totally, but it's different to hear words in your mind and then to sit down and your only tool is a pencil and piece of paper. It's such a simple thing. You don't need any tools at all. You can do it anywhere. In a lot of ways it is actually very different.

I was really freaked out at the time. I was wondering, What is happening to me? Basically

during that year from 25 to 26, I stopped writing poetry.

METRONOME: Did a dramatic life event occur during that time?

I don't know what happened. I really feel like I became possessed by the piano and that part of me just wanted to come back. By the way, I had always been singing ever since I was a little girl. At the time, Fame was big and all my friends were saying, "You should be on Fame. You should try out for Fame." I had always sung, always. Maybe another part

I needed someone who could put me on fire and give me all this cool stuff. I never found that person, but I'm sure they exist.

METRONOME: When did the piano and poetry come together for you?

Late. I was about 28. I said, Know what? I've always been a singer. Why don't I bring my voice to the table? It was so obvious and I already had people asking me, "Why don't you sing along with the piano?" I said, Let's actually try to write a song, and I did. I was just high. It was so beautiful and so fun to have everything



of me needed to come out, but I wasn't even singing with the piano. I was just playing all these cool melodies.

METRONOME: How proficient were you when you picked the piano back up? Are you a natural?

Yes. I do feel like it's a part of my body when I play it. When I play it I feel like I'm being reconnected to my body. It does feel very elemental. I'm fairly proficient, but I'm not trained at all. When I see people who truly have been trained and know how to play piano, I've had times where I said, I should stop this (laughs).

METRONOME: Everyone has their own voice and that's what makes each person unique.

You're right. How many times have I said, You should take lessons and I did. I think honestly though, I didn't find the right teacher.



come together. My voice, the words (lyrics) and then the piano. Everything came together. It was a very beautiful feeling and then I knew I was going to keep doing it.

METRONOME: Did you start performing at that point?

I started playing solo at open mics. I'm actually naturally quite shy and I was terrified. The first one I went to was a really great one at the Towne Crier Cafe in upstate Pawling, New York. It was a place that was a really big part of the folk scene in New York. They had Suzanne Vega there and all these people. It was a really nice venue. It was an hour or two away and I thought, I'll go there. So I went and it happened that they had these open mic competitions. I didn't know but I was automatically in one and I won. I won my night along with another woman who won her night that lives around here, Meg Hutchinson. She's lovely.

I felt thrilled. It was very exciting and it was feeling right.

METRONOME: Where were you living then?

New York. The main place that I played at in New York City was called The Dark Star Lounge. It's gone now. They had a grand piano. It was on 72nd Street. It was a really great location. I was living in Westchester because that's where I went to college.

In 2000, I moved to Northampton.

METRONOME: Why did you move to Northampton?

The main reason was, I really like to live in the country. I don't like cities. I wanted to move to a rural area. Northampton is beautiful, but if you drive ten miles in any direction, you're in farm land and forest. You're along the river. It's absolutely beautiful. I knew that was what I wanted. I just had to get to nature. That's seriously the only reason I went. I did not know one human being there.

METRONOME: So you pulled up roots, packed your car and moved to Northampton?

That's it. At that point I had broken up with someone. I said, I'm getting out of here. There's nothing holding me here. There really wasn't. I mean my family and friends, but you always have them. I wasn't going across the country. I could always drive home. This was a dream of mine and I finally felt creative. I'm not going to lie though, I was scared and fell in to a brief depression.

METRONOME: Did you have any jobs or musical gigs lined up before you moved there?

I did actually apply to grad school there to create a safety net for myself. I applied to U-Mass, Amherst to be an English teacher. I dropped out after three months. I said, I don't want to do this.

METRONOME: What did you do next?

I think I was amused by the whole thing. Rent out there is dirt cheap. I'm pretty sure my room, in a beautiful house I was living in, was only \$300. It was crazy. Expenses were low so. I got an office job. I have done office administration work ever since I graduated from college. So I looked around and got an admin job and then I found a band.

METRONOME: Was the band based around you?

Yes. This is a sweet story. When I went to check out U-Mass, I went out with a friend. We went to get lunch at a cafe called The Black Sheep. They had these newspapers and I looked through the want ads and there was a drummer looking for a creative situation to play in. I cut it out and put it in my pocket and thought, Maybe I'll call him when I move here in six months. When I moved out there, I did. He wound up being my bandmate and boyfriend for six years. It was sweet.

METRONOME: Was it a duo or did you add other members?

He knew a bass player. He had been

drumming since he was fifteen. He's from that area. I said, Hey I saw your ad six months ago. Are you still looking for someone? He said, "Yeah." We met and he said, "We have to have a bass player." I said, Alright. We became a trio.

METRONOME: What did you call the band?

The Jennifer Greer Trio.

METRONOME: What were the guys names?

Brian Peltier. He's still drumming and Damian Watson. He's still playing bass. They're still in Western Massachusetts and I'm the idiot that moved to Boston. I really prefer it there. That place really felt like home.

METRONOME: Did your trio release any music out there?

Yes. We put out a demo which was adorable, then we made two albums. Through a friend of a friend we ended up making our first CD called the Jewel Machine.

METRONOME: What inspired that title?

It was inspired by the way I think about my muse. There is this thing inside me or up in the heavens that gives birth to jewels and the jewels are the songs. Not just my songs. Whatever is the creative spirit. This thing just comes out. There's something magical about it. It's like having this creative voice inside you. It's a jewel machine. It's the poet in me that never dies.

METRONOME: Songwriting is definitely a mystical and spiritual happening.

I feel the same way. I don't feel entirely responsible for my songs. I'm the conduit. It's passing through me. I'm working on it and giving shape to it, but I'm sorry, it came from outside of me.

METRONOME: Did you record a second album out there?

Yes, a couple of years later, I took it to the next level and recorded at a studio with the same guys, Brian and Damian. That album was called The Apiary.

METRONOME: What studio did you record that at?

Rotary Records. A brilliant engineer works there named Warren Amerman. He should be famous. He later moved the studio to an old church and renovated it, but he's still out there.

METRONOME: When did you leave Northampton?

2005.

METRONOME: What made you want to relocate to Boston?

I was in love with Northampton and it really was my home. I broke my own heart moving

from there. But I thought, If I really want to make a music career for myself, I had to go to a city. I couldn't stay in a cute little college town with only four venues. As charming and beautiful as it is, the feeling was that it had a low ceiling and I was hitting the ceiling.

Honestly, nothing was really happening for me there. It just felt too small. I don't care if you're a painter, a singer, a graffiti artist, or an actress, whatever, you have to go to a city. That's why I did it. It was either go back to New York, or try a new city so I picked Boston.

METRONOME: So you packed up your car again and moved to Boston?

Yeah, this time with my cat (laughs). I stayed with an ex-roommate for a few weeks until I found my own place and started over.

METRONOME: Did you get a day job?

Oh yeah. I did a few odd jobs until I found an office job and worked as a waitress very briefly. That's not the only thing I did though. I started teaching piano. When I left Northampton I started dipping my feet in to that. I started to feel that I should try to teach piano because it would be more fun than working in an office. I have been teaching piano the entire time I've lived here up until last year. Almost ten years.

METRONOME: Did you start playing out again?

I've always been more of a writer and composer than a live performer. I would perform live only once or twice a month.

METRONOME: In a solo setting or did you put a band together?

I never play solo. I can't play without drums. The first thing I hear is the drums on every song. I would play out with the band once or twice a month and I went through a lot of drummers.

METRONOME: What made you stop teaching?

I just got burnt out. It started to make me feel disconnected from the piano and my love of playing and writing music.

METRONOME: Did you record another album after The Apiary?

Yes. I did a third album in 2009 with a band I had been playing with. I recorded that at Moontower Studio. It was with a trio and a cello player here and there. I wrote cello parts for the album.

METRONOME: What was the name of that record?

That was called Fist Full of Stars.

METRONOME: Did it feature all original songs?

Yes.

METRONOME: What happened with that band?

I broke up with the bass player and the band broke up. That's how I wrote the entire next album, Hey Tide. When I moved here, I started a band with him and he was with me through all those crazy drummers. We made that album, Fist Full of Stars together.

METRONOME: How long did it take to write Hey Tide?

Two years. There are several songs that didn't make the album. There are ten on the album and I wrote at least fifteen to twenty. Some didn't get in.

METRONOME: Did you find it therapeutic?

It saved me. The only other thing that saved me was time. There's nothing anyone can say to make you better. I found Tom Dube who produced Hey Tide and got an amazing group of musicians to play with me.

METRONOME: How did you meet Tom Dube?

I met Tom through Joe Stewart, the original trumpet player for the Duppy Conquerors. We were talking one day and Joe said, "Guess what? Dimension Sound acquired a 1930s Steinway Concert Grand. You gotta check it out." I checked it out and decided I was going to make my album there. That's how it happened.

METRONOME: Did Tom bring Duke Levine, Dave Mattacks, Jon Evans and Peter Adams in to the sessions?

I brought in Jon Evans. I knew of him through Tori Amos, but I had heard of him through another singer songwriter that made an album with him in California. I had no idea he worked with indie artists. I contacted him and said, I really want to work with you. So I found Jon, but Tom got Duke, Dave and Peter. God bless Tom for getting those guys because they are really top notch.

METRONOME: Tell me about the song "All These People." What is that about?

That's my first experience of dating. I had never done any dating before in my life. After getting over the breakup, I decided to do the modern thing; start dating. That was written about that experience.

METRONOME: What is the song "Crater" about?

The chorus came to me when I was riding my bike around Cambridge. It's just a song about pure anger. When a meteor lands on



the earth, it creates a crater, a big hole in the ground. I felt like I had this big hole in my heart after my breakup. I was channeling my anger through that song.

METRONOME: "Hey Tide" was an intense tune. What inspired that?

When you're writing, different elements of grief and anger came up. "Hey Tide" is about feeling helpless to make sense out of thingd and to find understanding of what was going on. Nothing made sense anymore. I imagined myself on my knees in front of the tide. The tide was a metaphor for something bigger. The ocean is so big and if there was an answer to my life some how it would be in the tide with the moon above it.

METRONOME: Writing and recording Hey Tide appears to have proven very therapeutic for you.

Oh yeah. In a way, what I want the album to show is that very thing, the power of music can heal. It was the music that took me through.

METRONOME: The other aspect is that you made the music on Hey Tide universal. I'm sure a lot of people can relate to what you went through.

I wanted to do that. I honestly never wanted to be the person that wrote a breakup album. There are so many great breakup albums out there like Joni Mitchell's Blue. They are so healing and you go to them over and over again, but I never thought I would write one of my own. I never thought it would happen, but the music got me through it. The melodies, the piano, and the music saved me. I want everyone to know that that's always there for them. And not just music but the arts. Reading. Dance it out. Sing it out. The arts are there to heal us.

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Hearings

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

Top 5 for November 2015

(In *NO* Particular Order)

- Michael Spaulding
- Mark Femino
- Danielle Nicole
- Diane Blue
- Joe Ely

CHICK COREA & BELA FLECK TWO 2-CD COLLECTION

Disc 1

- SENORITA
- MENAGERIE
- WALTSE FOR ABBY
- JOBAN DNA NOPIA
- THE CLIMB
- MOUNTAIN

Disc 2

- BRAZIL
- THE ENCHANTMENT
- BUGLE CALL RAG
- PRELUDE EN BERCEUSE

- CHILDREN'S SONG NO. 6
- SPECTACLE
- SUNSET ROAD
- ARMANDO'S RHUMBA

This isn't the first time jazz piano pioneer Chick Corea and banjo wunderkind Bela Fleck have collaborated. In 2007, the duo joined forces to write new material and "explore the unexplored." The end result was the critically acclaimed album release entitled, The Enchantment. The CD also fueled world-wide tours for the duo to sold out crowds. Now Corea and Fleck are back with a 2-CD live collection called Two that captures the finest moments of those live performances.

Featuring songs from their album, The Enchantment, Corea and Fleck stretch out brilliantly in striking improvisational form. You've never heard the melding of piano and banjo in such a way because it has never been done before... ever. Chick Corea steps far outside his comfort zone while Bela Fleck teases, taunts and cajoles the melodies with fusion-esque abandon. It's a majestic amalgam of jazz, bluegrass, fusion and country music that stirs the soul and invigorates the mind. It's quite glorious actually.

The duo is also captured interacting with audiences on the recording in a playful, humble way. That along with beautiful packaging and words from both Bela and Chick make Two an album of substantial note. [B.M.O.]
Contact--www.concordmusicgroup.com

DIANE BLUE BLUES IN MY SOUL 13-SONG CD

- THAT'S WHAT THEY CALL THE BLUES
- DO I MOVE YOU
- NOTHING YOU CAN DO
- IN THE DARK
- I LOVE YOUR LOVIN' WAYS
- SOMEDAY SOON
- SOULVILLE
- TODAY I SING THE BLUES
- DAY AND NIGHT
- I CAN'T SHAKE YOU
- MAN ABOUT TOWN
- CRY DADDY
- JUMP FOR JOY

Singer-songwriter-harmonica player Diane Blue comes out of the gates in a full-on gallop on her new CD, Blues In My Soul. Diane found her considerable

vocal chops while attending Little Joe Cook's infamous blues jam at the Cantab Lounge in Cambridge, Massachusetts. There, she gained untold experience while meeting some of Boston's hippest players. Eventually, she was asked to lead the band on Friday and Saturday nights after Little Joe's retirement which was a true testament to her abilities.

On her latest CD, Blues In My Soul, Diane reveals a smooth, commanding vocal style that's comparative to the great African/American female jazz singers of the '40s and '50s. She exudes a sassy, jazz inflected confidence and earthly blues power that's rarely seen or heard in the Northeast as she makes listeners believe every word she sings. Joined by guitarist Ronnie Earl, pianist Dave Limina, bassist Jesse Williams, drummer Lorne Entress, guitarist Bobby Gus, trumpeter John Moriconi, saxophonist Scott Shetler and singer Toni Lynn Washington, Diane covers a meticulously chosen collection of songs by blues & jazz greats like Bobby Womack [Nothing You Can Do], Ninah Simone [Do I Move You], Titus Turner [Soulville], Koko Taylor [Jump For Joy], Rudy Stevenson [Day and Night], Lewis & Hammer [Today I Sing The Blues],



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If you've never had the pleasure to see Diane Blue sing, it's strongly suggested that you catch one of her live shows. She's one of those rare, humble talents that has the gift to move heart and soul. [B.M.O.]

Contact--www.dianebluemusic.com

**JOE ELY
PANHANDLE RAMBLER
12-SONG CD**

- WOUNDED CREEK
- MAGDALENE
- COYOTE'S ARE HOWLIN'
- WHEN THE NIGHTS ARE COLD
- EARLY IN THE MORNIN'
- SOUTHERN EYES
- FOUR OL' BROKES
- WONDERIN' WHERE
- BURDEN OF YOUR LOAD
- HERE'S TO THE WEARY
- COLD BLACK HAMMER
- YOU SAVED ME

Recently recognized by the Texas legislature as the Official 2016 Texas State Musician, an honor given to a select few like Willie Nelson, Lyle Lovett, Dale Watson & Billy Joe Shaver, singer-

songwriter-guitarist Joe Ely is not only a Texas treasure, but a national one as well. With 25 albums to his credit since his breakout self titled record in 1977, Ely has led the Tex-Mex flavored Outlaw Country genre with his vivid observations of life's perplexing intricacies.

On his newest studio album in more than four years, Panhandle Rambler, Ely returns to the roots of his musical upbringing in the desolate plains of West Texas. He pens remarkable larger-than-life tales reflecting the trials and tribulations of the hobos, musicians, lovers and workin' folk that call that vast landscape home. It's poetic, richly crafted and just as warm as the Texas air he breathes.

Joined by a long list of musical cohorts: Davis McLarty, Pat Manske & Lynn Williams on drums, Jimmy Pettit, Glen Fukunaga, Dave Roe & Gary Herman on bass, Lloyd Maines on acoustic slide guitar, Joel Guzman on keyboards & accordion, Rob Gjerse on guitars & dobro, Teye Wijnterp on Flamenco guitar, Jeff Plankenhorn on Spanish guitar & mandolin, David Holt on electric guitar, Gary Nicholson on acoustic guitar, Kenny Vaughn on electric guitar, Jim Hoke on steel guitar & bass harmonica and Warren Hood on fiddle, Ely has fashioned one of the finest albums of his distinguished career. [B.M.O.]

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

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Contact--www.ely.com

**THE SCHOOL
WASTING AWAY AND WONDERING
12-SONG CD**

- EVERY DAY
- LOVE IS ANYWHERE YOU FIND IT
- ALL I WANT FROM YOU IS EVERYTHING
- TIL YOU BELONG TO ME
- DON'T WORRY BABY (I DON'T LOVE YOU ANY MORE)
- MY HEART'S BEATING OVERTIME
- WASTING AWAY AND WONDERING
- DO I LOVE YOU?
- HE'S GONNA BREAK YOUR HEART ONE DAY
- PUT YOUR HAND IN MINE
- I WILL SEE YOU SOON
- MY ARMS, THEY FEEL LIKE NOTHING

Interestingly enough, this 8 piece wistful English indie pop band found a home on the Spanish Elefant label. Judging from "Every Day" and "Love Is Anywhere You

Find It," Liz and her gang mine both the late 1960s folk UK pop scene as well as the mid-eighties UK scene. Dusty Springfield or Cilla Black could step right in and take over at the mic. The style is lightweight guitar instrumentation with a penchant for breathy vocals. It's all very innocent and wouldn't be out of place on the soundtrack of a film about teenagers before they go wrong.

The title track "Wasting Away And Wondering" is particularly bouncy and has an infectious melody. You get more of that '60s Motown (vanilla flavored) feel on "Do I Love You?" For a respite from the cheerful and fluffy proceedings, "He's Gonna Break Your Heart One Day" offers some minor notes and a darker touch, which works quite well.

"Put Your Hand In Mine" in turn takes a few subtle phrasings from Blondie that really turn you on all while using a synthesized horn accompaniment. Just

Continued on next page >>>

BIG BEN HILLMAN
THE FRIDAY NIGHT CONSORTIUM

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and
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when I think I can remember which song they got it from, it's gone again. I also got a nice buzz from the gang vocals on the rhythmical "My Arms, They Feel Like Nothing" which seems like it's being performed right in front of you. The School are clearly not out to cause a revolution, but they do set out to make some wholesome indie pop and they achieved just that. [Gecko]

Contact--www.theschoolband.com

HUNTER 10-SONG CD

- SMOOTH SEAS NEVER MADE FOR A SKILLED SAILOR
- QUE SERA, SERA
- BEFORE YOU GO, STAY
- SOMETHING REAL
- ROLLING THUNDER
- YOU'VE GOT TO PLAY THE GAME TO BEAT THE GAME
- BBB
- COLOUR
- FOUNTAIN OF YOU(TH)
- VAGABOND

Hailing from Southern New Hampshire, Hunter is an alt-rock quartet fronted by the informal pop stylings of female singer Hunter Stamas. On the band's self titled 10-song debut, the group reflects a sound that will remind listeners of late '80s popsters Gwen Stefani and her band, No Doubt.

On their new disc, Stamas exhibits the same type of fly that Stefani displays while her bandmates Cameron Gilhooly on guitar, Zack Warneka on bass and Connor Coburn on drums exude a retro, power chord alley for Hunter to wail her colloquial prose. Best tracks: the countrified No Doubt infused "Smooth Seas Never Made For A Skilled Sailor," the sweet longing of "Something Real," the harmonious quirk of "You've Got To Play The Game To Beat The Game," and the pop sensibilities of "BBB." A solid debut. [D.S.]

Contact--

www.facebook.com/hunterbandofficial

MARK FEMINO FLEA JUMPIN' JUKE JOINT 15-SONG CD

- RE-DESIGN
- MIS-LEADER
- STUNNING
- SNOW DAY
- THE WATER
- THE UNCONVENTION
- CRIM McCOY
- LET'S GO DANCING
- MOTHER GOOSE

- LOW MAINTENANCE
- SOMEWHERE
- FLY ON THE WALL
- TINY TARANTULA
- JUST A LITTLE MORE
- LAY YOUR WORRIES DOWN

Singer-songwriter-finger-style guitarist, Mark Femino took an intentional left turn back at the outskirts of town and picked up a ukulele to record his new album, Flea Jumpin' Juke Joint. Featuring only ukulele, bass, drums and an excellent voice, Femino dialed in a sound that is both uplifting and skillfully original. Penning all 15 songs, Femino commands the listener's attention with cleverly crafted arrangements and astute musical prowess that hold influences as wide as Latin, classical, Bluegrass, hill-country folk and Flamenco.

Recorded at Wellspring Sound, engineer Eric Kilburn captured Femino's vibe and exuberance with surgical precision. Best tracks include the Flamenco inspired "Let's Go Dancing," the uptempo album opener "Re-Design," the Bluegrass pop brilliance of "Mis-Leader," the Latin driven "Snow Day," the bounding instrumental workout of

"Snow Day," the pop-rock swagger of "Somewhere," and the playful ukulele bounce of "Tiny Tarantula."

Originating in Portugal, the four stringed instrument now known today as the ukulele was derived from the Hawaiians after watching the rapid movements of Portuguese musicians as they played it, and means "jumping flea." Mark Femino has taken that instrument and used it to create a stellar new album of contemporary classics. Well done. [B.M.O.]

Contact--

www.facebook.com/markfeminomusic

DANIELLE NICOLE WOLF DEN 12-SONG CD

- WOLF DEN
- HOW YOU GONNA DO ME LIKE THAT
- TAKE IT ALL
- YOU ONLY NEED ME WHEN YOU'RE DOWN
- JUST GIVE ME TONIGHT
- EASIN' IN TO THE NIGHT
- DIDN'T DO YOU NO GOOD
- WAITING ON YOUR LOVE

- I FEEL LIKE BREAKIN' UP SOMEBODY'S HOME
- IT AIN'T YOU
- IN MY DREAMS
- FADE AWAY

Former singer-songwriter-bassist for Trampled Under Foot, Danielle Nicole (which featured Nicole's brothers, Nick Schnebelen on vocals & guitar and Kris Schnebelen on drums) steps out on her own for this stellar Concord Records debut release entitled, Wolf Den.

Danielle Nicole comes from a long line of talented singers. Her grandmother, Evelyn Skinner, was a big band singer while her mother, Lisa Swedlund, taught Danielle everything she knew while growing up. Being exposed to music that ranged from the Everly Brothers to the B-52s, was an education that paid off in spades for the gifted singer.

For Wolf Den, Danielle joins forces with famed New Orleans musician Anders Osborne to cowrite songs, play guitar and produce the project. The outcome is an extraordinary collection of contemporary blues, funky R&B and swampy bayou numbers all bolstered by Danielle's powerful, soul-drenched voice.

Danielle is an exceptional singer whose vocal range and abilities appear limitless from track to track. She can grind like Koko Taylor ("Wolf Den"), croon sweetly like Bonnie Raitt ("Take It All" & "Just Give Me Tonight"), wail like Aretha Franklin ("Didn't Do You No Good") or belt it out like the great Etta James ("Fade Away"). In fact, Danielle covers the song "I Feel Like Breakin' Up Somebody's Home" made famous by her idol, James, with rousing enthusiasm, paying homage to not only Lady Etta, but the song's sinful sentiment as well.

Joined by Anders Osborne on guitar, Mike "Shinetop" Sedovic on keyboards, Stanton Moore (of Galactic) on drums and Luther Dickinson (North Mississippi Allstars; Black Crowes; Phil Lesh) on guitar, Danielle's bass playing is up for the task too as she leads this first-rate lineup of musicians on her stunning debut, Wolf Den, into the annals of blues-rock history. Outstanding! [B.M.O.]

Contact--www.daniellenicolekc.com

MICHAEL SPAULDING THROUGH THESE EYES 13-SONG CD

- INTRO
- CHAPTER TWO
- SOMEDAY
- NELO
- SUFFER
- INTO DARKNESS

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- TELL ME
- CRYSTAL CLEAR
- THIS TIME
- SHE'S LIKE THE WIND
- GREATEST ESCAPE
- LETTER
- GUARANTEED DISASTER

Singer-songwriter-guitarist Michael Spaulding is a talented guy with an arresting hard rock voice. With a keen eye on the human struggle, Spaulding is able to convey that fight into well played and produced songs that soar with a powerful message of hope. Writing, recording and playing most of the instruments, on Through These Eyes, Spaulding proves to be a one man tour-De-force. Accompanied only by his musical "brother" and multi-instrumentalist Richard Spates, Spaulding manages to create a huge spatial sound that's reminiscent of bands like Alice In Chains, Red Hot Chili Peppers and Stone Temple Pilots.

Hard rock, radio friendly numbers include the arena ballad "Someday," the future classic "Nelo" featuring superb double-tracked harmony vocals, the acoustic genius of "Tell Me," and the beautifully crafted, "Letter," a heartfelt anthem to service men & women everywhere. Good stuff! [D.S.]

Contact--
www.mikespauldingmusic.com

**BLINDNESS
WRAPPED IN PLASTIC
9 SONG CD**

- SERVES ME RIGHT
- DESERVING
- LAST ONE DIES
- NO ONE COUNTS
- SUNDAY MORNING
- HUMMING SONG
- BROKEN
- ALL IN ONE
- CONFESSIONS

On this fine CD, relentless mechanical rhythm is cleverly merged with churning fuzzy feedback laden guitars and sexy female vocals. Dum Dum girls and Jesus and the Marychain would be proud in how Blindness bring back the Rock & Roll to the shoe gazing genre. This is shoe gazing with biker boots interlaced with street poetry and distorted lead guitar burst more reminiscent of construction equipment.

You can tell I already liked the first song, but then the anthemic qualities of "Deserving" convinced me these 3 UK lasses know how to weave tasty pop hooks into their highly compressed machinations. "Last One Dies" improves on this and delivers a veritable religious experience of sharp edges and sensuous melodies. Fans of Curve and Sisters Of Mercy will get their money's worth here.

Metronome Magazine-Boston



"No One Counts" back tracks a little while "Sunday Morning" comes almost like a ballad in the way it downshifts from the previous fury.

The same could be said about "Humming Song" which begins with a gentle vocal piece with constant angular guitar interjections and then develops into a haunting avalanche of rhythmic white noise. "Broken" builds up tension amid the enchanting wailing, but you start anticipating the escape of the lunatics from the asylum. Thankfully, Blindness kick in with another scorcher in the shape of "All in One" in order to upshift the tempo and the emotions.

Blindness end the disc on a high note with the emphatic "Confessions" which at the beginning, reminds me a little of a more feminine Cult. All in all, for fans of this genre, this is a solid debut. [Gecko]

Contact--
www.saintmarierecords.com/artists/blindness

**MASS
1-SONG CD**

- OUTSIDE LOOKING IN

Since 1982, the Boston based quartet Mass has been rocking audiences from New England to Oklahoma and Maryland to Florida. Over those years, the band has been signed to record labels A&M, RCA, Enigma, Retrospect, Escape and Retroactive bringing seven albums to their fans highlighted by their trademark rowdy rock rumble.

Their latest offering, the unreleased single "Outside Looking In" originally recorded at Boston's famed Downtown Recorders and remixed by Kenny Lewis at Mixed Emotions is a precursor to a new album that is currently in the works. Singer Louis St. August, guitarist Gene D'Itria, bassist Michael Palumbo and drummer Joey Vee Vadala haven't lost a step. Expect more rock to come... [D.S.]

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Big Ben Hillman

by Brian M. Owens

If you like Stevie Wonder, Earth, Wind & Fire, Marvin Gaye and other R&B, funk and soul masters, you'll really dig Boston's own "Professor of Funk," Big Ben Hillman. This guy has been kicking it so long in so many well known regional bands that when we finally spoke this summer, I realized I had known about him for years. Finally fronting his own band and delivering soul-stirring songs, Big Ben has found the ground he was meant to walk. It's your time brother, walk on...

METRONOME: You've been playing and performing for a long time. What got you in to the business?

Big Ben Hillman: I come from somewhat of a musical family. My mom's a church musician and there was always music in my house. I grew up listening to Stevie Wonder, The Beatles, Earth, Wind & Fire, Marvin Gaye and all this stuff before I could talk. It was ingrained in me from early on.

METRONOME: Was mom and dad listening to those records?

Oh yeah. My parents had a huge record collection. Everyday, after school, I would come home and sift through their records and find a bunch of stuff to play. While other kids were out playing football and chasing girls, I was at home listening to Curtis Mayfield.

METRONOME: What came first, the singing or the keyboards?

I guess the short answer is the singing. I started singing as soon as I learned how to talk. My mom would teach

me songs; church songs and whatever, when I was a kid. Then when I got to be around that certain age as a teenager when your voice starts to change, I stopped 'cause it wasn't cool anymore. I picked up a little guitar and *actually* started playing the drums.

That was my principal instrument for a long time. I studied over at U-Mass, Lowell with Fred Buda. When I was sixteen I started playing piano a little bit. I didn't really know what I was doing, but as a teenager I decided I wanted to be a songwriter. That was the one thing that I always knew I wanted to do.

METRONOME: You knew that early?

Yeah. I think I was fourteen when I decided. I was really determined to learn a chordal instrument so that I could write songs. I heard

the stories of Carole King and all those cats at the Brill Building back in the day and thought, Wow, that's what I want to do. Turning out those hits. Obviously, the music industry isn't really the same as it was back then (laughs).

METRONOME: You started banging on the piano at sixteen. Did you have one in your house?

Yes. It's funny too, my high school had an old Fender Rhodes electric piano that they were getting rid of. They were just going to throw it in a dumpster. I grabbed it and had that at home. That was my first real keyboard instrument. And I still love the Rhodes to this day. As you probably heard on most of my tracks, they're centered around the Rhodes piano.

college. College is one of those places where you make all these connections. Everybody that I got hooked up with was because of those jam sessions and the things I did in college. I started playing with a couple of people. I started in college and turned in to a thing.

I started playing with D-Tension. He's a famous hip-hop artist from Lowell. We had a group back then called The Unforgettables. It started off as a live band. We were doing a live band hip-hop thing before The Roots ever blew up. Eventually I started doing some records with him when he was getting around to his solo thing. Around the same time, I was playing with this group called Michigan Blacksnake. I started with them in 1999, so I wasn't an

dissolved and everybody went their own ways. Greg still does his thing and I still did gigs with Greg. In fact, I was over in Shanghai, China a couple of years back with him.

METRONOME: Did he go over there under his name?

He goes under the Greg Luttrell Band now. **METRONOME: A lot of local musicians do the China gig. Isn't it a 3 or 4 month commitment?**

It depends. There are people that go over there and never come back because you can get work over there as a musician. Especially being a blues or jazz player. For an African-American performer to go over there, they're blown away. You don't see that walking down

the streets of China. It's something unusual for them. It's cool. I met a lot of cats over there. Really, really good players from all over the states and Europe and wherever. It's a pretty hip gig.

METRONOME: Is The Friday Night Consortium your first solo full length album?

It's my first full length solo album. I've recorded on other people's albums and produced tracks for other people, but this is the first time I've done something that's totally me doing my thing.

It's funny, I started recording four years ago. I was living in Pennsylvania at the time and doing a lot of work in New York city and Philadelphia. I was recording an album at a studio in Brooklyn. That's when I got the call to go over seas with Greg. I thought, I'll just pick up when I get back, but as it happened, the whole

experience of going over to China was a life changing experience. In addition to having my eyes opened by a lot of great musicians and meeting a lot of people, back home, that was the time when Whitney Houston passed away, Donna Summer passed away, Robin Gibb from The Bee Gees passed away, and Dick Clark & Don Cornelius both passed away, all during this time when I was over in China. I said, Man, this is crazy. I had an epiphany at the time. I thought, My sole purpose in life is to keep funk and soul music alive. It's my whole reason for being. When I got back, I said, forget all this stuff I was doing before. I'm not trying to be a hip-hop artist. I'm not trying to be a neo-soul artist. I'm just trying to make real good, soulful funk music. I scrapped everything I did before



METRONOME: Do you still own that piano?

Unfortunately no. It was pretty beat when I got it and it just got even worse over the years so I got rid of it, but I still do have a Rhodes that I use.

METRONOME: To me, that and the B3 organ are the sweetest sounding keyboards.

Yeah. I love the B3 too. I've never owned a real Hammond organ, but I've had a few organs over the years.

METRONOME: Did you go right to college for music after high school?

I did, yes.

METRONOME: Did you put a band together while you were in school?

Oh yeah. I've been in bands since I was twelve years old. I had a couple of bands in

original member, but they were all U-Mass Lowell guys too. I started touring with them.

METRONOME: I remember Michigan Blacksnake well. How come our paths have never crossed before?

You guys actually did a write up in the early 2000's about my group called The Royal Family. We did a record called It Must Have Been The Music.

METRONOME: How long did you play with Michigan Blacksnake?

I played with them from 1999 until 2005. That's when the group officially dissolved. We put out an album in 2005 called Mind Over Matter. It was a great record. It took us a long time to put together. I wrote a couple of tunes on the record. Shortly after that, the group

and started a whole new project.

METRONOME: What year was that?

I got back to Boston in 2012.

METRONOME: How long were you in China?

Just for a few months.

METRONOME: Does Greg stay over there?

He goes back in forth. I haven't seen him in a while, but I think he's back over there. [Editor's note: The Greg Luttrell Band is playing in Shanghai until the end of 2015].

METRONOME: After you had that epiphany, what project did you put together?

I started writing new songs. I was inspired to write new songs. I also felt like I had to play with a band because what I was doing was very much based around a drum and bass groove. Without a band, I thought, I can't play that on the piano. It's going to sound boring. So my writing started to evolve so that I was composing tunes that I could play with a band, but also play the songs on my own, just solo, on the piano.

The harmonic progressions are interesting enough that it still sounds cool. It's the kind of music that Stevie Wonder wrote and Donny Hathaway wrote. That's my inspiration for where I'm coming from now. That's the approach I started taking with these songs here. I wrote "Friday Night" which was the lead single from the new album. At first I didn't know what to do with it because it was so different, but I knew whatever songs I was going to put on the album had to have that same kind of vibe. They had to have a funky groove, but they had to have some nice harmonies too.

METRONOME: Was writing "Friday Night" intentional on your part or did it just happen organically?

It was pretty organic. Sometimes when you're writing, you might start with one intention, but through the whole process of exploration and playing around on the piano all of a sudden you find yourself in this other place and it's like, Wow. This is something cool and something different and you just roll with it. So yeah, "Friday Night" was kind of a fluke, but it was really cool too. It launched me on this new path.

METRONOME: Did it feel like it brought you back to your roots?

Yeah. I think that over the course of the last four or five years, I really had to come to terms with who I was as a performer and an artist. I really had to find my voice both literally and figuratively. When I started on my professional career, I wasn't a vocalist. I didn't consider myself a vocalist. It took a lot of work for me to get to this point where I could front the band and sing the whole night. When we go down to Toad, we play straight from 10 pm to 2 am. That's non-stop singing and playing.

I took some voice lessons from different people and studied a little bit with Chris Waller in Boston. He used to work with New Edition and The New Kids on The Block. It was really just a trial and error thing. Now I'm at a point where I really feel like musically I'm doing the stuff I was meant to do. The same tradition as Stevie and Marvin and all those guys.

METRONOME: I heard Earth, Wind & Fire, The Commodores and Bill Withers in your music. You also reminded me a lot of Aaron Neville. You have a great voice, yet it's definitely unique and completely original.

I appreciate that. I feel really comfortable singing in my falsetto more so than my natural voice which is a baritone. I've always felt more comfortable singing up higher. I pretty much exclusively use my falsetto range.

METRONOME: That's not an easy thing to do. You either have that ability or you don't. Is that something that you had to work on?

I think it was something that I developed. Some of my vocal coaches actually discouraged me from using the falsetto. They would say, "Stay in your natural voice as much as you can." It just wasn't working for me. Even now, sometimes I have to sing stuff that's a little lower in my range, but I'll do as much as I can to push it up in to the higher range just because that's where I feel more comfortable and it's where I can really express myself. As I said, I really had to literally and figuratively find my voice.

METRONOME: So I'm assuming that when you played in past bands you were never the front guy?

When I was a kid and had little bands I was never really the front man. Even in the Royal Family. I was technically the band leader. I started the band, I wrote and arranged all the tunes and we were a thirteen piece band at one point, but Nephrok! was very much the frontman. He has so much stage presence. He's just undeniable.

Both of us are really big personalities and eventually we came to a place where we said, Okay, you got to do your thing and I've got to do my thing.

METRONOME: Did you come up with a name for your new band?

Right now I'm just going by Big Ben Hillman. I have some really talented players that I'm working with, but at the same time I can play with a four piece band, a trio, a duo or I can play by myself. Sometimes it might happen that I have to take a gig and none of my regular guys

can make it so I call some other guys (laughs). It will still be cool. That's just the biz man.

METRONOME: Who are the core members that play with you?

My bassist is a guy who has been with me the longest. His name is Ben Alman. We call him "Cowboy." I've been playing with "Cowboy" since back in the Lowell days. We're going on 20 years, he and I. He's a really good bass player and a cool guy.

METRONOME: Did he transition easily into the funk thing that you wanted to do?

Oh yeah. When I met him, we clicked right away. We had a lot in common right from the beginning.

METRONOME: Do you have a guitar player that's sticking?

Yeah. These days I'm working with a young cat named Eric Vincent. He's a really good player. He's got great ears and killer chops.

METRONOME: How did you meet Eric?

Actually Eric and I play in a GB band together called The Party Factor.

METRONOME: When you play solo, do you out with an electric piano?

Yeah, I have an electric keyboard. Nowadays, Yamaha makes great stuff that has a good Rhodes patch in it. I also bring my effects.

METRONOME: Do you play strictly originals or do you play covers too?

You have to do covers especially the clubs we play at. You have to play stuff that people know. We blend it in with our originals and it's a good mix. People really enjoy it.

METRONOME: Where are you based out of?

I'm living in Revere right now, but I'm a Lowell area guy from way back.

METRONOME: Who played on your new

album with you?

The drummer that I play with most often these days is a guy named Zeke Martin. Eric [Vincent] played guitars, "Cowboy" played electric bass and I had a horn section that featured Pat Loomis on alto saxophone, Chuck Langford on flute, alto, tenor & soprano saxophones and John DiTomaso on trumpet and flugelhorn.

I also have to mention something about the background vocals on the album. While I sang a majority of the backup vocals myself, I had a major contribution on several of the tracks from a pair of talented female vocalists that go by the name of "The Lady Parts." The Lady Parts consist of Lydia Harrell, formerly of Hyptonic, and Kit Holliday of Booty Vortex. Lydia was gracious enough to sing the duet "Beautiful Stranger" with me and she did an amazing job.

METRONOME: You assembled a collection of really fine players for the CD. How did you find them all?

When you've been in the business and doing it as long as I have, you meet a lot of great players. You're even luckier when you can call them up and ask them to play on your record and they say, "Name a time and place and I'll be there."

I have to mention too that all the master tracks and overdubs on the album were done with this young guy at his studio in Rowley, MA. named Tim Phillips. He's a really good kid. A young guy out of Berklee. A very talented engineer. He works with Bobby Keyes a lot.

METRONOME: How long did it take to complete The Friday Night Consortium?

I guess it's been about a year. I have so much material that when it actually came time to buckle down, I picked this song and that song and I had to exclude some tunes. I did all the artwork myself and the photography was done by Caroline Alden. She's a really talented photographer. She works with a lot of Boston musicians, so I was really lucky to get her to come down and snap some pictures of us when we played at Toad. So from start to finish, it took just about a year.

METRONOME: What was the newest song you wrote for The Friday Night Consortium?

It's a song called "Let's Get Crazy In Here." I think I wrote that tune last summer or fall. That was one of those ten minute songs that just popped out.

METRONOME: Are you happy with the way the album came out?

Yeah, I really am. Everything went just the way it should have. Before when I recorded something, I would get in to this habit of second guessing myself. Do you know what? Don't do that. I learned, Don't do that. Just finish it and put it out. If there's something else that you wanted to do, do it on the next record. Don't get hung up trying to reinvent the wheel when you go to record. Just do it, put it out and the record will have so much more momentum and energy if you do that.

METRONOME: What shows are coming up for you?

We do gigs at Toad once a month. I'll be at The Back Page in Lowell on November 20th. We've been playing there for a while. It's a cool gig. We always have a good time over there.

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

I'm all over social media- Facebook, Instagram, Twitter and YouTube but all of that stuff you can find at my web site which is www.bigbenhillman.com. I will probably do the album through Bandcamp as well.

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The Time Machine



Joe Perry Project

Photo circa: 1983

Band Members: Cowboy Mach Bell (vocals), Joe Perry (guitar & vocals), Danny Hargrove (bass), Joe Pet (drums).

Musical Achievements: Aerosmith guitarist Joe Perry started working on forming the band shortly before his departure from Aerosmith in 1979. The original line-up consisting of Perry, singer Ralph Morman, bassist David Hull and drummer Ronnie Stewart released The Project's 1980 debut, Let the Music Do the Talking. The album sold 250,000 copies. Due to Morman's erratic behavior, he was replaced by singer-guitarist Charlie Farren. Perry, Farren, Stewart, and Hull recorded one album, I've Got the Rock'n'Rolls Again, which proved to be less successful than the group's debut effort. The Project disbanded in 1982. With new record label, MCA, and three new members, singer Cowboy Mach Bell, bassist Danny Hargrove and drummer Joe Pet, the Joe Perry Project released Once a Rocker, Always a Rocker in 1983. Unfortunately, the album met the same fate as I've Got The Rock'n'Rolls Again, selling less than 50,000 copies. Despite the poor sales however, The Project went out on a final tour in support of the album, adding Aerosmith guitarist Brad Whitford to the line-up.

Where are they now?: Through the years, Perry has kept the Project going when Aerosmith had down time. He released a self-titled solo record in 2005. Then in 2009 he released Have Guitar Will Travel!. He toured the album as The Project which featured singer Hagen Grohe, keyboardist/guitarist Paul Santo, bassist David Hull and drummer Marty Richards. Perry continues to tour with Aerosmith.

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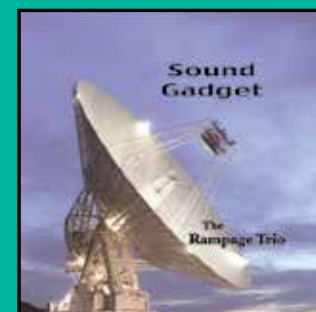
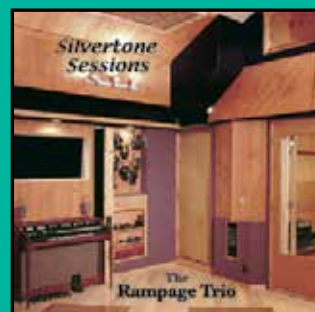
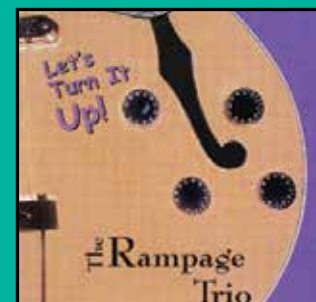
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AfterFab

by Brian M. Owens

photos by John Collins

Over the years there have been countless Beatles tribute bands that have emerged across the country and abroad. But no one has ever addressed the Beatles members in their solo years... until now. The Boston based AfterFab recreates solo Beatles music with a keen eye (and ear) on being respectful to the original recordings. This is their story...

METRONOME: How long has AfterFab been together?

Ad: I had the idea back around 2007, but didn't pursue it until June 2012 when I asked Tom if he was available and up for it. It then took over a year to find the right people to get it off the ground, because I was looking for ability to pick out parts accurately from the original recordings, ambition, similar goals, pro attitude, etc.

The first gig was in October 2013. It's been a pretty fast rise since then, thanks to these brilliant songs, and the response people have to hearing them performed with high fidelity to the original recordings. We aim to impress the hardcore Beatles fans, and I think that's what's making a difference. Comments like, "that was way over my expectations," are gratifying and convey that we're on the right track.

Bryan: The band has been together for three years now, and has been performing shows for about two. We spent the first year preparing, learning new music, and then when we were ready, we launched our promo video and started booking shows.

METRONOME: AfterFab chose to cover solo Beatles releases after The Beatles broke up. What made you choose that direction?

Ad: We're performing exclusively solo-Beatles music for a bunch of reasons. First, there's a huge number of simply great solo songs. I'm a Beatles mega-fan since age 6, so for me, being that young, feelings about the personalities, music, images, characters in the songs, etc. entwined together in my mind, forming a gestalt that inhabits a magical universe that I could visit at will. It's an almost sacred, timeless space that seems nearly untouchable to me as a musician because I don't see The Beatles as just another band. But the solo material, even though an extension of this universe, especially in the early '70s, somehow seemed more approachable -- like a periphery or frontier that's less familiar and more exposed to the real world, open to touching, hands-on. Beyond that, I'd already seen the best Beatles tributes, and didn't want to repeat what they do.

By my estimate, there are 300-500 Beatles acts in the US and 3000+ worldwide, including tributes to individual Beatles, but I couldn't find another group devoted exclusively to the solo careers of all four. Only recently did we discover another, in Wales, but they're not pursuing high fidelity, which leaves us unique in the world.

The whole idea is somewhat outside the box because there were four separate artists after The Beatles' break-up, and no band ever played these catalogs together. But fans kept them together in their hearts, and here is why it works. John Lennon said that The Beatles were effectively solo artists already

from "The White Album" on. They were like four separate threads entwined under one name. Solo careers were a natural extension after the break-up. The threads unraveled and went in different directions, but continued unbroken. AfterFab is simply placing those threads side by side to be enjoyed as one. Whether together or apart, it's still Beatles music to a huge number of fans, and that's the AfterFab concept. We play the songs that could have been Beatles songs had the group stayed together.

Jon: It was likely a matter of circumstance that the solo stuff appealed to me as much as



The Beatles. Growing up in the '70s, and having no Beatles fanatics around me to influence and bias my musical tastes, I heard everything that radio had to offer. It was really the only musical input I had until I was able to buy my own records. So naturally the music of The Beatles greeted my ears along with all the solo work in equal proportions. The solo stuff has always been in my head as much as The Beatles.

I was struck with the transcendent imagery that I was granted out of Paul's early work. As an impressionable, constantly relocated Air Force brat and a hopeless radio addict, I really sank my melancholy tendencies into the gorgeous escapist qualities of "Uncle Albert/Admiral Halsey" and "Band On the Run." The personalities conjured therein were like a psychic screenplay in the back of my brain. They filled in voids I didn't know I had, actually becoming my neighbors and childhood friends.

Lennon's "Happy XMas" was a real ground-breaker for me. There were certain songs I just couldn't listen to without becoming emotionally invested in them. This was one of them. I was, in retrospect, madly in love with the dreamy qualities that Phil Spector's production lent to George's early solo work; especially "My Sweet Lord" and "What is Life." And Ringo's "Photograph" still makes me tear up, so what's not to love? It was equal parts quality and circumstance that made me love this stuff as much as The Beatles' work. Professionally, I chose to do strictly solo work in AfterFab because of that love, combined with the fact that there was (and still is) no real competition in the field of solo Beatles tributes.

METRONOME: Who is in AfterFab and what is their musical background?

Ad Boc - guitar, keyboards, backing vocals (original-indie-rock)

Tom Evans - drums, backing vocals (original-indie-rock)

Jon Paquin - lead vocals, percussion (original and cover bands)

Mike Bishop - bass, backing vocals (original and cover bands, music instructor)

Bryan Eyberg - keyboards (jam bands, music instructor)

Lauren Passarelli - guitar, backing vocals (originals, Beatles tribute, and Professor of

affected everything I've done with music.

Bryan: To me the Beatles are about so many different things. They were rebellious, they were rockers, they were intellectual, they were funny, they were entertainers, and they were activists. And they were spiritual. That's why they're the greatest band that ever was, because they're so much more than just a band. And the music they wrote and recorded was so far outside the spectrum of so much other rock music from the time. McCartney was writing stuff that could have been straight out of Tin Pan Alley. They wrote and recorded classical, rock, blues, and country music, and probably some other styles as well. I don't think any other band did that.

Mike: They are one of the greatest bands of all time. Amazing catalogue of songs. Influential in their writing, arranging, studio production and playing (particularly Harrison's guitar playing and McCartney's bass playing).

METRONOME: Do you remember watching The Beatles on the Ed Sullivan Show?

Tom: Didn't see it as it happened, but have seen the films.

Ad: I was too young and don't even know if my parents watched it.

Bryan: I wasn't born yet.

Lauren: Yes. I was four and played along on my plastic guitar that I had gotten when I was two.

METRONOME: Do you remember how you felt after watching their performance?

Lauren: I was mesmerized and wanted to be a Beatle.

METRONOME: How many lead singers are in the band?

Ad: We have one lead singer, and everyone else sings back-up. It's kind of the BeatleJuice-with-Brad-Delp model. It wouldn't make sense to do Beatle roles, because we're paying tribute to a group that never existed. Our intent is to get the music right, to be accurate to the original recordings and all the obligato vocal and instrumental parts. We always knew it would take at least six members to do justice to many of the songs, especially George Harrison's, because he never shied away from big, richly textured production.

Tom: Everyone sings, so there is versatility there to cover the intricate vocal harmonies.

METRONOME: Are you able to faithfully recreate the vocal harmonies?

Mike: We spend a lot of time and effort on the vocal harmonies. We feel that we do a good job of recreating the harmonies of the original recordings.

METRONOME: Do you dress like any of the Beatles when you perform?

Ad: No, we're not impersonators. Think of reverence bands as being like symphony orchestras. Their aim is to get the music right and preserve it for audiences. The Beatles disbanded and went on to produce four separate catalogs. The commonality among them is that fans like to associate them together, and also, they sometimes shared studio musicians and guested on each other's projects in the early 70s. But really, scores of great session musicians and guest stars played on these records, so impersonation would not seem right.

Guitar at Berklee)

METRONOME: How did you all meet?

Ad: Tom and I were in indie-rock bands together for ten years. I tracked down each of the others through advertising or research and outreach. Easily, I spoke to over 100 musicians in the process. I quickly learned that people play music for all kinds of different reasons.

Tom: Ad and I have played in bands together since the '90s. We found Jon, then Mike, then Bryan, then Lauren mostly through musicians-wanted postings.

Lauren: Ad found me on YouTube. I have videos of my twelve years in a Beatles tribute band and have been the resident Beatle in the guitar department at Berklee since 1984. The first video he saw, I was playing drums, being Ringo in my Beatles Ensemble.

METRONOME: Was a love for Beatles and post-Beatles music a criterion in choosing the right band members?

Ad: Yes, absolutely. Familiarity and respect for the material is essential to translating it successfully.

METRONOME: Can each member weigh in on what The Beatles meant to them?

Lauren: The Beatles mean everything to me: freedom, expressive musicianship, authenticity, soul, humor, cheek, fun; they taught me how to play instruments, arrange, produce, record, write and sing. I have loved them since I was four years old.

Ad: Meet The Beatles was the one album in my parents' small collection that stood out for me. Since then I've eagerly consumed everything Beatles-related, and they've

I find that most of the top-successful tributes have the “orchestra” approach. They tend not to impersonate, and they utilize as many members as necessary to do justice to the music. Some that come to mind are Get the Led Out (6 members), Brit Floyd (10 members), The Fab Faux (5 members), Classic Albums Live (15-20 members). People love that these groups pursue high fidelity, and each of them can draw 2000 or more to a show.

Tom: I guess I would have to dress like Ringo, but that would only work for the 3 Ringo songs we’re currently playing.

Ad: And a couple others that Ringo actually played on, such as George’s “Isn’t It A Pity” and John’s “Hold On.” It wouldn’t make sense for 30 other songs in a show.

Bryan: We are all about recreating the sound of the original solo recordings. We try to reproduce that sound as faithfully as possible.

Jon: I just wear what my daughter tells me to. Lately it’s been all white. She’s really big into Star Wars right now, so I think she’s doing her best to morph me into a version of Princess Leia with funny shoes and no legislative power whatsoever.

METRONOME: Does each band member have a favorite era of a particular solo Beatle?

Ad: They each have at least one stand-out solo album, but McCartney is responsible for over half of the 700 solo songs, so he’s produced more to love.

Bryan: I like George’s time right after the breakup of The Beatles. He wrote so many great songs, some of them written while he was still with The Beatles, but were rejected, such as “Isn’t It A Pity.” I love so many of the songs from that *All Things Must Pass* album, such as “Apple Scruffs” and “Wah-Wah.” “My Sweet Lord” and “What Is Life” are great songs, too.

Tom: Wings-era McCartney.

Jon: Paul, between 1970 and 2015.

METRONOME: Is everyone in the band a multi-instrumentalist or does everyone have an assigned role?

Ad: The material covers such a vast scope that we do whatever is necessary to serve each song. Ideally, everyone would be a multi-instrumentalist, but it’s not practical, at least not yet. Our set-up is already rather elaborate and pushes or exceeds the input limits of many sound systems.

Jon: I keep saying I want to get my pokey little fingers on one of the keyboard volume fader knobs. I think I could really showcase my fine motor skills talents that way. But I usually end up knocking over a microphone stand or unplugging/breaking someone’s pedal when I head in that direction. I generally like to bang on stuff, so the management has allowed me to self-medicate with tambourines, cowbells and little jingly thingies. I guess you could say I am also the one-man improvisational road crew as well as a part-time obsessive/compulsive performance artist with a penchant for wanton and truly show-stopping behavior.

METRONOME: Does AfterFab use similar equipment that The Beatles used like Vox amplifiers and Rickenbacker guitars to recreate the songs?

Ad: Actually, The Beatles as a group used those particular instruments only in their very early years. They’d moved away from equipment uniformity in the studio by the time of *Rubber Soul* and continued to diversify.

In the post-Beatles era, AfterFab is covering parts by loads of musicians using a variety of equipment – and over a dozen producers with varying styles.

We use modern electronic keyboards and guitar/amp modeling effects to provide the

best opportunity to do reasonable impressions of particular sounds when they stand out as important to the sound of a recording.

Tom: I’ve been using vintage Rogers drums and modern Ludwigs. There is such a wide range of drumming/drum sounds across the solo catalogs, so I play drums that are able to cover that range.

METRONOME: Paul McCartney has been prolific in releasing new music through the years. Do you cover some of his newer material?

Lauren: Yes. But Ringo is still releasing songs too.

Ad: Ringo has also recorded unrelentingly for 45 years, and has a new 2015 album. We have yet to venture later than 1997 for McCartney songs, but not because there aren’t great ones right up to the present. In fact, we rotate quite a lot of outstanding “deep cuts” through our sets for the hardcore fans, but we have to remember that the solo Beatles scored a staggering 70 US Top 40 chart hits that people love to hear, and most of those came in the 1970s. We still have many, many songs to master, chart-toppers and not.

Jon: Ringo just released *Postcards From Paradise* in March of this year. Have you heard “Rory and the Hurricanes”? I can’t wait to get that in the AfterFab repertoire!

Tom: We’re still mining the older catalog, but definitely want to represent the new material at some point.

METRONOME: Has anyone in the band had the good fortune of seeing The Beatles or any of the members play live?

Lauren: Yes. I’ve seen Paul, and Ringo. I was in the first ten rows at four shows of Paul’s 2005 tour. Twelve hours with Paul is an awesome thing. Paul emailed me in 2007 thanking me

for sharing his music with the thousands of students I’ve taught over the years at Berklee.

Ad: I’ve seen McCartney at the Garden in Boston.

Jon: I saw Paul twice. Cried three times. Once was because my car got towed, so I guess that one doesn’t count.

METRONOME: What is the most challenging aspect musically when you cover a solo Beatle?

Mike: Trying to recreate the songs that often have multi layers of instrumentation and vocals, as well as studio-enhanced effects and production.

Tom: The little details. Anyone can come out and put their spin on these songs, but we try to be faithful to the original recordings, and that requires an ear for the details.

Lauren: To play and sing with the generosity and pure Beatleness that was them; to embody the detail, nuance, energy, articulation, inflection, tone, pitch, rhythm, harmony, flavor, magic, thrill they put in those recordings.

Ad: The basic challenge is the diversity of arrangement and production styles that make up the 700+ recordings of the solo-Beatles catalog. They were mainly creatures of the studio, just as they had been as a group from 1966 to 1970. They weren’t thinking about live performance and did whatever they liked in terms of instrumentation and production.

Jon: Accuracy in matching mysterious engineering/production quirks.

Bryan: Probably covering the extensive arrangements of the artists. Phil Spector created such thick arrangements, using sometimes 22 tracks for one song. There are only six of us, so sometimes its difficult to cover all of the parts. We do our best though.

METRONOME: Does AfterFab tour nationally

or are you only a regional tribute act?

Ad: Expanding geographically has always been a goal, and is becoming really necessary now. We’re just hitting the two-year mark and haven’t ventured out of New England, but it’s been a quick rise and there are plenty of opportunities in our home area. So, we’re looking into representation for NY, PA, NJ, and just recently started talking with folks overseas.

It was important that the band got really good first. We deliberately did a whole year of apprenticeship in ordinary bars and restaurants to experience all kinds of adverse conditions, work bugs out of the performances, gain control of our rather elaborate set-up, and gauge how the songs work with audiences. After exactly a year, we “graduated” to concert-clubs and performing-arts theaters.

Happily, people are responding enthusiastically to these songs, and Beatles fans are everywhere, so we know it will work everywhere. To grow, it’s now about striking up relationships with the right partners to help us along.

Bryan: We are certainly open to expanding our reach in the future, when the time comes for it.

METRONOME: Can everyone tell us what their favorite solo Beatle song is?

Tom: McCartney’s “Uncle Albert/Admiral Halsey.” It is like four songs in one, interesting from start to finish. My favorite Beatles song is “A Day in the Life,” and “Uncle Albert” reminds me of that song.

Mike: It would be very difficult to choose one song. There are just too many great songs.

Bryan: I think mine is “Give Me Love” by George Harrison.

METRONOME: What’s coming up for AfterFab?

Ad: Spreading the word, spreading out, and always improving the shows, for sure. We’re starting to collaborate with local promoters/ event producers on some bigger gigs. The first will be November 20 at The Regent Theatre in Arlington MA, partnering with Last Dance Productions. We’ll bring in extra sound and probably lights, definitely projection, some new material, and hope to show serious and casual Beatles/classic-rock fans alike that AfterFab is something new and different that they will enjoy. Then it’s off to our debut at The Bull Run in Shirley on January 23.

Lauren: The band is Ad’s brainstorm. Nobody gets to hear these solo songs in one show from any other band. AfterFab is the world’s first tribute to the solo Beatles’ repertoire. The Beatles continued and as solo artists wrote and released hundreds of amazing songs from 1969 on. Our audiences are thrilled, verklempt, emotional, jumping, dancing, with standing ovations. They love these songs. I love the idea, the material, and that Beatle fans are enjoying us so much.

Beatle people are some of the best people on the planet. We are enjoying the best fans, and we are deep fans of The Beatles ourselves, so it’s a big, appreciation, rockin’, love fest to The Beatles from all of us. Some fans haven’t heard these songs in years. They hear them and are thrilled, and excited. These songs have never been together in one show before. We can see the delight, and surprise in the audience’s faces as we play each song they are so happy to remember. It’s a new experience in the world of Beatles, and I’m thrilled to be a part of it. As word gets around we are playing for bigger audiences and filling bigger theaters, it’s a blast to be with so many people who love The Beatles. The Beatles still bring out the magic in people of all ages and I’m proud to be a Beatle ambassador.

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Metronome Madness

Greetings friends of **Metronome** and welcome to the November issue. As we venture deeper in to the Fall season, there is lots of music in the air. All you have to do is listen... **95Hyde** band members **Jessica Prouty, Cameron Pelkey, Jon Suh, and Jansen Manning** are excited to announce the release of their debut single entitled, "Guts and Glory." The single has been composed for extreme motorsports legend, **Travis Pastrana's** upcoming film, **Action Figures**, which held its private premiere on October 7, 2015 in Annapolis. The movie launched on October 20th. It's available to view on Google Play, iTunes, and Amazon Instant Video. **95Hyde's** single is energetic and powerful. "Guts



Rebecca Harrold

and Glory" grabs the listener with catchy lyrics, throttling guitar chords and hard hitting drums. **Brian Maes**, who has worked with **Peter Wolf, Brad Delp, and Barry Goudreau**, recorded and produced

95Hyde's single. Song engineer and Grammy winning record producer, **Bob St. John**, mixed and mastered it. Founded in 2014, **95Hyde** is a female fronted, hell-raising, rock and roll band from Boston, MA. **95Hyde** incorporates each member to artistically express their individual styles to their unique sound. With their song, "Guts and Glory", placed in Travis Pastrana's upcoming **Nitro Circus** film **Action Figures**, they are poised to reach a world-wide audience. Band members hail from Boston, Indiana, and Ohio. For more info on **95Hyde** visit www.95hyde.com/. North Shore based jazz pianist **Rebecca Harrold** will be performing at **Carnegie Hall** with the **Enlightened Piano Radio** (EPR), a global network of talented pianist who all support one another in compositional goals and performance opportunities. The **Enlightened Piano Radio Awards Ceremony and Concert** will be held at the auspicious **Weill Recital Hall at Carnegie Hall** on October 24th. **Rebecca Harrold** is the pianist for the **Boston Ballet**. Watch for a review of **Harrold's** latest album, **The River of Life** in an upcoming issue of **Metronome**. Harmonica master and singer **Charlie Musselwhite** is releasing a new album called, **I Ain't Lyin'** for **Under The Radar** music group. Watch for a review in an upcoming issue of **Metronome**. The **Music Hall's** Writers on a New England Stage series in Portsmouth, New Hampshire, will present **Patti Smith**, the legendary artist and the National Book Award-winning author of **Just Kids**, on Saturday, November 7, 2015. Smith will discuss her latest memoir, **M Train**, which follows Smith's journey through life, beginning in a tiny Greenwich Village café and continuing to such rare locations as Frida Kahlo's Casa Azul in Mexico, a meeting of an Arctic explorer's society in Berlin, and the graves of Genet, Plath, Rimbaud, and Mishima. The 7:30pm event

includes an author presentation followed by an onstage interview with **Virginia Prescott**, host of **New Hampshire Public Radio's "Word of Mouth"**. It will be held at **The Music Hall's Historic Theater** at 28 Chestnut Street, in downtown Portsmouth, New Hampshire. **M Train** is **Patti Smith's** journey through eighteen "stations." It begins in the tiny Greenwich Village café where Smith goes every morning for black coffee, ruminates on the world as it is and the world as it was, and writes in her notebook. We then travel, through prose that shifts fluidly between dreams and reality, past and present, across a landscape of creative aspirations and inspirations: from **Frida Kahlo's Casa Azul** in Mexico, to a meeting of an Arctic explorer's society in Berlin; from the ramshackle seaside bungalow in New York's Far Rockaway that Smith buys just before **Hurricane Sandy** hits, to the graves of **Genet, Plath, Rimbaud, and Mishima**. Woven throughout are reflections on the writer's craft and on artistic creation, alongside signature memories including her life in Michigan with her husband, guitarist **Fred Sonic Smith**, whose untimely death was an irremediable loss. For it is loss, as well as the consolation we might salvage from it, that lies at the heart of this exquisitely told memoir, one augmented by stunning black-and-white Polaroids taken by Smith herself. **M Train** is a meditation on endings and on beginnings: a poetic tour de force by one of the most brilliant multi-platform artists at work today. **John Mann's Guitar Vault** in Bedford, N.H. will be holding a meet & greet with guitarists **Tony McManus** October 22nd. The meet & greet will start at 6pm with a clinic at 7pm. Entry to the event is FREE and open to the public. In other **Guitar Vault** news... **Mann Made USA** has introduced an updated **Intonatable Stoptail Bridge** with pre-slotted saddles designed for **Gibson** and **PRS** stoptail guitars. Each



MannMade USA's new Intonatable Stoptail Bridge for PRS and Gibson guitars

Intonatable Stoptail Bridge is precisely crafted using CNC machines, featuring aircraft grade aluminum to ensure consistency and reliability. It follows the shape of a stoptail and fits snugly into many **PRS** and **Gibson** guitars without requiring any modifications. The saddles, screws, studs and stud wells are all machined from solid brass billet and left unplated for better tonal transfer. The bridge comes in either natural aluminum, gold anodize or black anodize color, and you can choose between polish or satin style. The brass parts are available in nickel, gold or black plating. **MannMade USA** founder and designer **John Mann** said, "You asked for it, so I figured out how to make it! For more information and complete specifications, head over to www.MannMadeUSA.com for details. **Chick Singer Night (CSN) Boston** will host it's next talent showcase benefit highlighting female singer/songwriters at **Johnny D's** in Somerville, MA before they close their doors in early 2016. The upcoming all-ages show on Thursday, November 19, 2015 will feature a talented line-up of established and emerging female artists including **Kami Lyle** of Cape Cod, **Vykki Vox** of Sudbury (**CSN Boston Founder**), **The Wicked Pickers**

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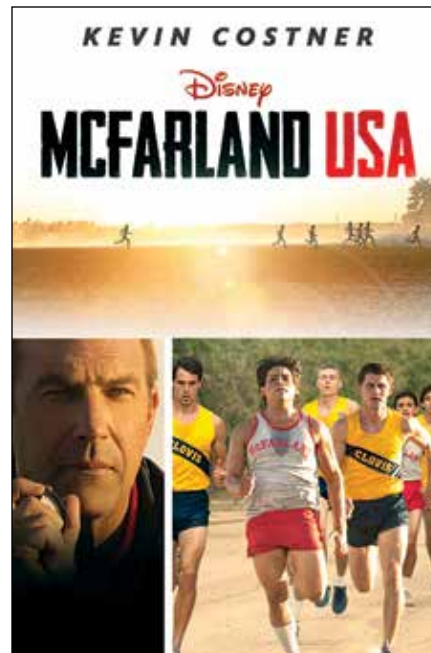
featuring **Sarah Friedman** of Arlington, and **Elizabeth Bond** of Burlington. Director **Jennifer Truesdale** of Arlington and Co-Director **Marcia J. Macres** of Westford, both local musicians and music business owners, manage the Boston chapter of **CSN**. There will be acoustic and band performances as well as artists being backed by the incredible **CSN Boston House Band** made up of seasoned musicians **Joe Musella** on guitar, **Justin Kolack** on bass, **Andrew Beckman** on keys and **Marty Richards** on drums. For more information on each performer, please visit **Chick Singer Night Boston** at www.chicksingernight.com/chapters/boston. **CSN Boston** has historically donated proceeds from the singer/songwriter music showcase benefits to music-related non-profit organizations, thanks to their many generous supporters. But in honor of **Johnny D's** and to show our thanks for being **CSN Boston's** #1 venue for many years, **CSN Boston** will donate the proceeds from this 11/19/15 talent showcase to support the **Somerville Homeless Coalition (SHC)**, an organization focused on preventing homelessness and hunger in the Somerville, MA area. Tickets are \$10 and can be purchased in advance online at johnnyds.com. Doors open at 5:30p. This



**R.I.P. Texas Bluesman
Smokin' Joe Kubek**

event is open to all-ages, but children 10-20 years old must have purchased zone seating and be accompanied by an adult. Come enjoy some great food, fun raffles and fantastic music by our talented female artists and **CSN Boston** Directors. **PASSING NOTES:** Master Texas blues guitarist **Smokin' Joe Kubek** died from a heart attack on Sunday, October 11, 2015. He was 58. Kubek, who performed for nearly three decades with his longtime musical partner **Bnois King**, died shortly before he was to appear on stage at the **Pleasure Island Seafood & Blues Festival** in North Carolina. **Joe Kubek** was born in Pennsylvania in on November 30, 1956 but grew up just outside of Dallas. He was leading his own bands and gigging in clubs all around Dallas when he was only 14. He first heard blues by listening to **Eric Clapton** and **Jeff Beck**, Kubek soon discovered the music of **Muddy Waters**, **Howlin' Wolf** and other early masters including **Freddie King**, **Johnny Copeland** and **Lightnin' Hopkins**. By the time he was 19, he was backing many famous blues players in the area, including **Freddie King**. In 1976, Kubek was about to head out on tour with King when King died suddenly of a heart attack. In 1989, Kubek met guitarist/vocalist **Bnois King** at a Monday night Dallas jam session. The two became fast friends, and melded their seemingly divergent styles -- Kubek a rocking and fierce picker and slider, King a subtle, fat-chord rhythm player whose solos are spontaneous and unpredictable -- into one of the most potent guitar combinations the Southwest had ever produced. **Kubek** and **King** signed to **Bullseye Blues** and released their debut CD, **Stepping Out Texas Style**, in 1991. After conquering the Dallas scene, the band began touring clubs, concert halls and festivals nationally and internationally. Following a successful series of eight **Bullseye** releases, they signed to **Blind Pig Records** in 2003. As their popularity continued to build on the strength of their recordings and the energy of their live shows, the band's touring schedule grew to over 150 dates per year all across the United States, Canada and Europe (where they have toured more than a dozen times), solidifying their place in the blues world with one jaw-dropping show after another. Kubek and King signed with **Alligator** in 2008 and released **Blood Brothers** and followed up with **Have Blues, Will Travel** in 2010. They released four more albums after leaving Alligator and continued to tour non-stop. Their latest CD, **Fat Man's Shine Parlor** on **Blind Pig**, came out in February, 2015. Kubek is survived by his wife, Phyllis. **Video Picks of The Month-Ripper Street-Season 3:** starring **Matthew Macfadyen** as Det. Insp. Edmund Reid, **Jerome Flynn** as Det. Sgt. Bennet Drake, **Adam Rothenberg** as Captain Homer Jackson, **David Wilmot** as Sgt. Donald Artherton, **MyAnna Buring** as Long Susan, **David Dawson** as Fred

Best, **Charlene McKenna** as Rose Erskine, and **Clive Russell** as Chief Inspector Fred Abberline. This graphic, well produced BBC series takes place in 1889 England when **Jack The Ripper** terrorized East London streets. The infamous H Division, the police precinct charged with keeping order in the district of **Whitechapel**, is in a chaotic state trying to keep order after a tumultuous time for London; **McFarland USA:** **Kevin Costner** stars in this magnificent Disney film, the true story of a physical education teacher named **Jim White** who taught in McFarland, California. In 1987 White took an unlikely group of Mexican/American high school students to the Cross Country State Championships and won. From



1980 to 2003 White's teams won nine state championships in Divisions III and IV. This is one of the finest movies you'll see this year; **Black Sails:** starring **Toby Stephens** as James McGraw/Captain Flint, **Hannah New** as Eleanor Guthrie, **Luke Arnold** as John Silver, **Jessica Parker Kennedy** as prostitute and brothel madame Max in Nassau, **Tom Hopper** as William "Billy Bones" Manderly, **Zach McGowan** as Captain Charles Vane, **Toby Schmitz** as quartermaster and brothel manager Jack Rackham, **Clara Paget** as Anne Bonny, **Mark Ryan** as Hal Gates, **Hakeem Kae-Kazim** as Mr. Scott, **Sean Cameron Michael** as Governor of Nassau, Richard Guthrie, **Louise Barnes** as Miranda Hamilton/Barlow and **Rupert Penry-Jones** as Thomas Hamil. This Starz original series is one of the hottest and sexiest you'll see on cable TV today; **Anna-** John Washington played by **Mark Strong** is a recently widowed man who can enter people's memories. In the past, John used this ability to help solve criminal cases but, after a stroke during a session that went wrong, he is left incapacitated for two years and financially ruined. Desperate for money, John asks his old superior, Sebastian (**Brian Cox**), for a new job. The case he receives is that of a brilliant but troubled 16-year-old girl,



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Anna Greene (**Taissa Farniga**), who is on a hunger strike. Her stepfather (**Richard Dillane**) wants her sent to a mental institution which Anna is adamantly against. John is there to determine whether she is a sociopath, based on something that occurred at her boarding school, or if she is the victim of psychological trauma. Lots of psychological twists and turns build up this thriller. Well, that's all the space and time for now gang. Until next time we meet, keep making beautiful music. **HAPPY BIRTHDAY SCORPIO, YOU SCORPION YOU.** Catch you all next issue. Thanks for reading.

--Compiled by **Brian O.**

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Daniel Miller

by Brian M. Owens

photos by Bill Foster

Singer-songwriter-guitarist Daniel Miller may have lived in the Boston area for nearly twenty years, but his heart and soul still resonates to his origins in Tennessee. In fact, he named his latest album, East Tennessee, after that part of the country he loves so dearly. We spoke one late summer day and he outlined a musical journey that has brought Miller back to his roots...

METRONOME: Where are you from?

Daniel Miller: I grew up in Knoxville, Tennessee. I moved here in 1997 to go to Wheaton College.

METRONOME: Did you go to Wheaton for music?

No. I ended up being a History major.

METRONOME: Did you grow up in a musical family?

I grew up in a family that exposed me to a lot of music. When my dad was younger, he played the trumpet and my mom was a dancer for a while.

METRONOME: How did you catch the music bug?

Pretty early on, they thought I could carry a tune, so they sought out different opportunities for me when I didn't even know they existed. The first time I sang in front of a relatively big crowd, I was only four or five. I started singing in a children's group in the third and fourth grade. I did that until eighth grade. We traveled around the south and performed at Disney World and actually performed at Clinton's '92 inauguration. It was a pretty cool experience.

METRONOME: It sounds like your parents were very active in your early performing career.

Yes, very supportive for sure.

METRONOME: Did they act as your manager?

No, it wasn't like that. This was with a children's musical group. They brought me to practices, but it wasn't a management piece at all. That's how it started.

I learned how to play guitar in high

school and started a band down there and enjoyed it. Then I went to school up here. After school, I formed my first real band. **METRONOME: What kind of music did you play while living in Tennessee? Southern Rock? Originals?**

In high school I loved it all, but the band played all covers of the music that was popular at the moment. For us that would have been local bands that made it nationally called Super Drag and and

but it was my first band experience. That's where I learned to sing and play guitar at the same time.

METRONOME: Did you go to Wheaton College for four years?

Yes. I went for four years, then graduated. During that time I really didn't play too much music. I met my wife there. I ended up staying in Boston after school. In my senior year I started playing around campus a little bit.



Americana group called The V-Roys. They were picked up by Steve Earle when he was producing records for awhile. The members of that band, Scott Miller and Mick Harrison have both gone on to be big forces in songwriting.

METRONOME: Did these guys inspire you?

Most certainly. That's who I looked up to. These were local guys that made it to the national stage at that time. Along with them, Green Day's first album Dookie had just come out so that was big. Weezer's debut blue album was another big one for us and Nirvana.

METRONOME: So the music you were playing was a real mix?

Yeah. It was what we heard and what we liked. We didn't get together too often,

METRONOME: Was it solo or with a band?

Pretty much solo. After I graduated, I moved back down to Knoxville for the summer and thought about attending grad school, but ultimately I wanted to be back in Boston with my friends. As soon as I got back, I started contacting buddies and that's when we formed our first band. That band was called Get Box. We played Boston for about six or seven years. It was a good group of guys.

METRONOME: Did you play covers, originals or both?

It was a mix. We did mostly originals that I wrote with a guy named Kevin Morin. He and I wrote most of the songs for the band. It was bar music; upbeat stuff to keep people dancing.

At that six or seven year mark, I started to write more songs that were influenced by what I heard growing up with more of a country/Americana edge to it. Around that point, I thought it would be a good idea to go in that direction.

METRONOME: As Get Box, did you release any CDs?

We put out an EP. We recorded that in Billerica. I believe it was called Exit 28 Studio. The guys name was Jeremy and he had a really great studio. We put together a 5-song EP for the people that always came to our shows. That was my first experience recording.

METRONOME: After you left Get Box, did you record some of the new songs you were writing?

I recorded a couple of albums down in Knoxville with some members from the music community down there including some of the guys from Super Drag and The V-Roys.

METRONOME: So you got to connect with some of your influences? That must have been cool?

Yeah, I sought it out. I knew Don Coffee Jr. who had ran a studio down there. I did two albums with him and two other great musicians from

the area. I would go down there for a week and then they would work on things while I was back here and send them to me. That's how my first two albums were made.

METRONOME: What were the names of the albums and what years did they come out?

The first album was called South Bound and that was in 2005. Then the second album was called Back Porch and that was 2009.

METRONOME: Was it all original music or did you do some covers?

Those were all originals. Those two albums were a carry over for some songs that I had written for Get Box. I wanted some professional musicians to play on them.

METRONOME: Did you bring any of your Boston friends down to Knoxville for the recording?

No. I pretty much used all the guys down there. I did it that way because I wanted to see what direction they would take them in.

METRONOME: I'm sure the albums sounded great, but you came back to Boston with no one that played on the CDs. How were you able to play shows here in Boston doing that material?

I was lucky and fortunate that I had met a solid, wide group of musicians from my years of being up here. I formed a new band. Kevin from Get Box was still in the group with me so I used some guys from the Boston area on the bass and drums.

Then, around 2011, I made a complete switch to straight Americana roots and country and stopped pumping any of the more poppy, upbeat stuff that I had been doing.

METRONOME: Did you form your band Daniel Miller & The High Life at that point?

Yes, at that point, that's when that group started. The band has had some constant members and some rotating members. The main member who I have been working with and the guy I did the last two albums with is Bob Nash from Lowell. Bob and I recorded my self titled album in 2011, Daniel Miller. This past May we just released East Tennessee. Bob has been my engineer and co-producer for those two records and until recently he was my drummer. Now he plays guitar.

METRONOME: How did you and Bob meet?

I am a huge Melvin Taylor fan. I used to do solo open mic nights in Lowell and that's how I met Melvin. I would listen to his records and say, Wow, where are you doing these? They sound great. That's how I met Bob and I've been annoying him ever since.

METRONOME: Where are you based now?

I'm in North Reading.

METRONOME: Who are some of the other core members of your band?

It seems like we have a pretty solid group of guys now who are sticking with it. Joey Pierog is my bass player. He plays all over. On drums, I have one of my friends from college, Tom McKnight. My other guitar player, also from my college days, (I suckered him in to joining me) is James Chiarelli. That's the core group that we have now. We've been together for about a year. Prior to that I had Berklee grads or students who had moved to Nashville and whom are touring with national acts which is great for them. It's been fun to hear their stories.

METRONOME: Is the band still called Daniel Miller & The High Life?

Yes, since 2011.

METRONOME: Your web site infers that you lead a double life; you have a band, yet you have a solo career. Is

that the case or are you playing more with the band?

With Bob and Joey, it's tough to get more band shows because they are so busy with projects. We are more of a band, but I've been pursuing more solo things just to get out and get this record out there. When I can't get the band together, I go out as a duo with Bob or James to do shows and try to play as much as possible.

METRONOME: Does the music translates well when you go out and play solo?

It does. It's nice because as a band we'll still lean more to the rock portion of the music. When I do the solo stuff I can do more of the quieter, laid back songs. It's worked out well and translated well, I think from what's been recorded. Again a lot of what we recorded, especially this last one, was a mix of my band and some big name friends in the Nashville area.

METRONOME: Who helped you out from Nashville?

Cowboy Eddie Long has been a friend of mine for a while. He is the pedal steel player on most of the album. He currently plays with Jamey Johnson and was Hank Williams Jr.'s pedal steel player. He also played with Willie Nelson and those guys. Also from Jamey Johnson's band, and a really talented musician, is John Scott. John played organ, piano, and an acoustic guitar track. When we recorded

in Nashville they were done in his studio down on Music Row.

METRONOME: Did you go to Nashville for the sessions?

Yes, I went down there and told them what I was looking for and to review stuff. I thought it would be easier. I had some other musician's on the record as well that I sent tracks back and forth to.

The other big name that I had on the sessions was Robby Turner. Robby was Waylon Jennings' pedal steel player. He played on the last track of the album.

METRONOME: How did you meet all these players?

I didn't know Robby. I just approached him and took a shot. He's actually playing now with Chris Stapleton. Chris is becoming a big name in the country scene. I knew Jamey's guys from being a fan. I struck up a conversation a long time ago with Cowboy and that blossomed into a friendship because he's a big history guy. We would talk Civil War or the Revolutionary battle. That's how it started. When they were up here, I took Cowboy to Lexington and Concord and showed him around some of the major points there.

METRONOME: Were they touring?

Yes, they were touring in the area. For the past three years we've had the chance to play at Indian Ranch when they've been there.

METRONOME: What are some of the shows you have coming up this Fall?

On Saturday, October 24th, we're playing at the Middle East Upstairs in Cambridge at 7 pm. Then on Wednesday, November 18th, we'll be at Loretta's Last Call in Boston again at 7 pm. I also host the Songwriter Round at Loretta's Last Call every Monday evening.

METRONOME: How has your new album, East Tennessee been received by critics, radio stations and fans?

It's been really well received, but you never know. Once you finish a project, you always think, is it good or is it horrible? If you find a balance in the middle, it's great, and if people like it, it's worth the effort you put in to it. So far I can't be more happy with the reception it's getting from critics and fans who have been listening to me for a while as well as people whose songs I covered. On this album, I did cover a few songs. To hear from them, that they were super happy with the way their songs came out, is a real compliment.

METRONOME: Did you cover some of the people that influenced you musically?

Yeah. Actually this is the second time I've had a cover on the album and this time I chose to do three of them. Two of them are actually guys I was listening to back when I was in high school from the V-Roys. Scott Miller is still writing amazing songs and recording. I recorded one of his songs, "Lie." Then I did one by Mick Harrison, also from the V-Roys, who is still out doing it.

The last song on the album is called "Tomorrow's Blood Shot Eyes." It's a song he recorded a while ago and I've been playing it for a while. We wrote some words and added a bridge and I was terrified to tell him. He was really supportive without hearing it. After I got it done, I sent it to him. The other cover I did was called "Tennessee." It was written by Harlan Howard, a great Nashville songwriter for many, many years. It was only recorded once by Waylon Jennings in 1966 before he had his outlaw sound. He did it in a bluesy style and very slow moving. I thought, Why don't I take the song from then and see how he would have done it in the late 1970s. We did it that style and I was really happy the way it came out.

METRONOME: How many songs are on East Tennessee?

There are eleven songs, three of them covers. One is an instrumental and the rest are traditional sounding.

METRONOME: What's the name of your instrumental?

It's called "Gone."

METRONOME: What inspired the writing of East Tennessee?

It was my love letter to the area I grew up in. The albums that I write cover different areas that I've been inspired by. I knew this would be the last record I could do for a while, so I really wanted to focus on where I grew up. I think about it everyday.



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