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July 2024



**Underdog**



**Steve Howell & The Mighty Men**



**The Grimly Pleased**



**Andrew McIntosh**

**Natural Cage-Free and Fan Fed.** Offering up 10 fan favorite originals in front of a small, intimate audience, the band proves to be tight and tasty from note to note, song after song.

Tas is a veteran showman and axe wielding six stringer that can spin a songwriting quill as well as the next and the proof is in this well-penned album. Songs that can't be ignored include the rowdy album opener, "Dat Maybe," the honky tonkin' "Brown Liquor Woman," the greasy "Grizzle n' Bone," and the clever humor of "Drunk Half The Time." Good stuff! [B.M.O.]

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

**BRAD "GUITAR" WILSON  
BUCKLE UP!  
14-SONG CD**

- LUCILLE
- YOU CAN'T ALWAYS GET WHAT YOU WANT
- HOODOO PARTY
- HOUNDDOG
- BUCKLE UP
- NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT
- VODOO BOOGIE
- MY OWN HILL TO LINB
- CAST YOUR SHADE
- SKY FULL OF RAIN
- BORN UNDER A BAD SIGN
- WEST COAST GIRL
- STEP BY STEP
- HIT IT

California's Brad "Guitar" Wilson returns with a rockin' new album titled **Buckle Up!** featuring a buzzing collection of original blues rock anthems and a smattering of classic blues covers by

the likes of The Rolling Stones, Tabby Thomas, Jammie Cox, Booker T. Jones and Mikal Reid. Recorded in studios across the Netherlands and California, Wilson's essence was caught no matter what locale he happened to be plugging in to. Our favorite tracks in the Metronome office are the rowdy rocker "Lucille," the funky groove of "Hoodoo Party," the bouncing "My Own Hill To Climb," the blues staple "Born Under A Bad Sign" featuring dual lead vocals from bassist Deb Jacobs and Wilson, and the swingin' "Step By Step." [B.M.O.]

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

**MARK NOMAD  
INSTRUMENTALITY  
12-SONG CD**

- FLYING
- THE JOURNEY
- CODE OF DHARMA
- THE WAITING
- DADGAD
- SUITE FREEDOM
- KICKSTAND
- THE FRIZ
- JOYCE'S JAZZ
- PROVOCATIVE OCTAVES
- SUN WORLDS, MOON WORLDS
- LIFELINE

On Western Massachusetts based bluesman Mark Nomad's new album, **Instrumentality**, the masterful six stringer puts his chops front and center with a blazing offering of slick slide guitar work, blazing single note runs and searing instrumental guitar melodies. Throughout,

Nomad entertains with his tactful fretboard pyrotechnics and compositional prowess. Joined by a handful of lifelong musical friends in saxophonist Doug Jones, guitarist John Frisell, bassists Jerry Ellis, Peter King, Mark Couture & Joe Macaluso and drummers Billy Klock, Dale Monette, Bernie Palka and Ron Cataldi, these players help Nomad realize a life long dedication to his guitar craft. Best tracks: the beautifully executed gem (unearthed from 1986) "Flying," the moody slide guitar workout of "The Journey" (1997), the ethereal magic of "Code of Dharma," the sweet magnificence of "Suite Freedom" (2007), the high-steppin' swing of "Kickstand," and the Hendrixian infused "Sun Worlds, Moon Worlds." Good stuff. Saverio Maulucci would be proud! [B.M.O.]

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

**SETH JAMES  
LESSONS  
12-SONG CD**

- THE GLAMOUR OF LIFE
- HONKY TONKIN' (I Guess I Done Me Some)
- REAL GOOD ITCH
- WHO'S FOOLIN' WHO
- MAYBE SOMEDAY BABY
- THE RUB
- MORGAN CITY FOUL
- VICTIM OF LIFE'S CIRCUMSTANCES
- LESSON IN THE PAIN OF LOVE
- RUBY LOUISE
- B MOVIE BOXCAR BLUES
- TAKE IT EASY

Singer Seth James assembles a world-class

band of players to deliver this tribute to his musical hero, Delbert McClinton. Hailing from Texas, Delbert made a "profound impact" on James and gave him permission to create music on his own terms.

Covering a 13 second intro and 11 songs composed by McClinton, James does a grand job bringing his stellar vibe to the songs. Then of course, longtime McClinton keyboard man Kevin McKendree is behind the production, engineering and musicianship for the record. It doesn't get closer to the bone than that. Still, James' honky tonkin' cowboy blues comes across as reverently genuine. An entertaining listen from start to finish. [B.M.O.]

Contact-- [sethjamsmusic.com](http://sethjamsmusic.com)

**BLIND LEMON PLEDGE  
OH SO GOOD  
12-SONG CD**

- BIG BILL
- JUNKYARD DOG
- OH SO GOOD
- HOW CAN I STILL LOVE YOU
- HARD HEART HONEY BEE
- MA BELLE CHERIE
- MOON OVER MEMPHIS
- GO JUMP THE WILLIE
- CORA LEE
- COME BACK LITTLE SHEBA
- GIVE MY POOR HEART EASE
- HOUSE OF THE RISIN' SUN

San Francisco based singer-songwriter-guitarist

*Continued on next page >>>*

# Underdog

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"Trans Global Amnesia is an experience. It's about breaking boundaries, embracing the rawness of rock."  
—The Furthur



Underdog

Trans Global Amnesia

"Their music is an invitation to shed the constraints of genre and embrace the wild, untamed spirit of rock and roll."  
—Noir Rock Band



ETHER DOME



Underdog

"Trans Global Amnesia, is not just an album; it's a twelve-track powerhouse of musical brilliance, a thrilling ride through the distinct and supersonic world of Underdog." —Euphony Blognet

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# Underdog

Touted as Boston's #1 Alternative Supersonic band, Underdog's music melds alternative rock, garage and psychedelic influences to create a uniquely original sound. Fueled by the dual talents of Scott Ferguson and Bryn Carlson, their songs are deeply personal and inspired by the excitement of young love, traveling alone and getting older. Boasting a "supersonic" new release entitled Trans Global Amnesia, the duo is about to embark on conquering the world one listener at a time...

## **METRONOME: How long did it take to put Trans Global Amnesia together?**

Scott Ferguson: It was a while, but not quite as long as the first album. The first album took about 3 to 5 years to make. Trans Global Amnesia only took about three years. We started working on it on the heels of the Ether Dome album which was released in 2020. The first track we finished for this album was "Regeneration" in late October 2020.

## **METRONOME: Were any of the songs left over from Ether Dome?**

Scott: We were definitely of the mindset to keep the ball rolling after Ether Dome. I do remember wanting to get "Regeneration" out there ahead of election time, not that it's a political song of any sort, but I felt that it spoke to a lot of the insanity that was happening at the moment.

The one song that I actually hoped was the final track on Ether Dome, "Blow Your Face Off" ended up becoming the last song on Trans Global Amnesia. The fact that Covid hit in early 2020, we got sidelined as far as being able to get in to do any productive work in a studio together. We were left working with what we had.

## **METRONOME: Where did you record the tracks?**

Scott: I was working on putting together my own studio at that point because we had been working at Bryn's home studio. It took me a few months to set that up. "Regeneration" was the only song I recorded at my place and then sent him the files and he worked on them in his studio then sent them back to me. We never actually got together face to face to work on that song.

For the other songs, I would go out to his studio with a hard drive, connect it, and start adding drums and his guitar parts and things.

## **METRONOME: Trans Global Amnesia is a rowdy sounding album. Was that intentional?**

Scott: Ether Dome was a lot more focused, three-chord garage rock in that sense. When

you're inside the picture frame, it's a lot harder to see the whole thing in it's totality. We learned a lot about recording techniques, which helped us kick up the recorded energy, or the blast furnace aspect of things (laughs). There are a lot of faster moving songs on here too. I'm not sure it was intentional though.

When we were doing Ether Dome, we were trying to keep things as simple as possible. We were just trying to get through the recording process and learning ProTools. We wanted to be true to the mindset that this was what we would sound like if we played live. Once we realized it was just going to be the two of us for the long-haul, we threw some of that out the window and said, Let's just go for broke and make sure everything sounds as massive and huge and detail-oriented to our sound. I spent a lot more time recording my guitar for this album, trying to get the sounds I really wanted.

## **METRONOME: You used to have two other members in the band for a live situation. Can you still call on them to play if you have a show?**

Scott: Yes. Those guys are still around and available. Harry MacKenzie on drums and my cousin Aram Heller, who is a fabulous guitar

player. We dropped him into the bass slot, which for some people may not have been the best idea, but Bryn and I were the ones that created the guitar sounds, so we wanted to keep it as authentic as possible.

## **METRONOME: What kind of guitars do you guys use for the recording?**

Scott: Bryn's guitars are pretty much the same. He has a stable of Les Pauls that he uses and a Gibson ES-135. It has a very distinctive sound.

I was using my Gibson SG primarily for the basic rhythm parts. I had a second Gibson SG that made it in there and an Epiphone Casino, a nice hollow body guitar. Then I used a Sitar, Tablas and a Tamera in a couple of spots. I also played drums on a handful of the songs just out of necessity to get things finished up in time.

## **METRONOME: What inspired the writing of the song, "Helsinki Airport Blues"?**

Scott: That actually was inspired, and written on a trip I took in 1997. I was traveling to Russia, but stopped on the way in Oslo, Norway to visit the Munch Museum to see all of his work at the National Gallery there. Edvard Munch is a huge influence on my painting career and I wanted to see that.



We had to fly to Helsinki just to turn around and fly back to Oslo. I felt like I was just trapped in this airport. The whole thing just seemed like a grand comedy of errors. I could hear the song right away. I think Bryn does some of his best guitar work of the record on that song.

## **METRONOME: The instrumental, "New World Raga" is an excellent tune. How did that come together?**

Scott: That's a song that I conjured up more than 10 years ago. I thought, Wouldn't it be fun to get some cool sounds out of a guitar and to play a drum set with my hands, to get a new world sound instead of an old world sound.

I used a foot pedal called a Ravish Sitar made by Electro-Harmonix. It's a fairly complicated device, in terms of what it can do, but I happened across a very cool setting that inspired that third section of the song.

I hadn't thought about the song in years and went back and revisited it. I was able to go back in and add that third section. It was really a missing part of the composition. That's one of the songs that I pretty much recorded all on my own. That song, "Summer Song," "Mallus Maleficarum" and "Munchhausen By Proxy" were all late additions to the album.

"Mallus Maleficarum" is also an older song that I had forgotten about. By then, Halloween time was ramping up and the song clicked back. Maybe I was watching something that triggered it in my mind. I thought, Oh yeah, I should get that recorded now. It would be a great time. We could release it for Halloween. That was another song done.

## **METRONOME: I thought "Blow Your Face Off" had a heavy psychedelic vibe to it. Was that planned?**

Scott: The song itself was conjured up starting with a very small, sparse moment with a single guitar. Then it continued to build up throughout the course of the song with bass and drums. Even when I came back to the verses where I was trying to make it very sparse, we returned to the initial statement. By the time you get to the end, there's more guitar playing.

The total headcount of instruments on B.Y.F.O. is 3 basses (2 with Fuzz, one built into a Vox Teardrop), and 9 guitars played by me (a variety of SGs and an Epiphone Casino) using an array of amps and effects pedals like flanging, echo and fuzz. That creates some of that horrendous feedback that pops up there. I've always been a big fan of psychedelic music.

Bryn Carlson joins the conversation.  
He was walking his dog.

**METRONOME: How do you guys decide who's going to sing a song?**

Bryn: It's mainly whoever has written the song. There hasn't been a ton of swapping. We share backing vocals, but the leads have traditionally been whoever has written a song. It hasn't come up though, but I would never rule it out.

**METRONOME: What kind of guitars did you use for the recording?**

Bryn: I used three different guitars on these recordings. I have a Gibson ES-135 that's a semi hollow and a couple of Les Pauls.

**METRONOME: What's the difference sonically between your Les Pauls? Do they sound different from one another?**

Bryn: I have a P-90 Les Paul that has a harder edge than the Les Paul Standard. The P-90s come through with a little more aggression. In terms of electric guitar playing, I'm in the Eric Clapton vibe. That's the territory that I would stake out sonically. We have definitely used some crazy feedback on some of the songs and a lot of overdrive. The Les Paul and a Marshall amp is my typical setup.

We played a benefit show for some friends about a year ago and I used a Les Paul with a Marshall amp. A comment from one of the people at the end was, "I love that live at the

Fillmore vibe (laughs). I thought, That's kind of a nice comparison. I was playing guitar, and Scott was playing bass for that show. It was uniquely us. We tend to have a "go for the jugular" kind of sound. It's not a soft padded kind of sound that we're going for.

**METRONOME: So you were just walking your dog... did you write the song "K-9"?**

Bryn: No. That's an oldie from Scott. We worked on that many years ago. It's been through a couple of incarnations. This is by far the heaviest and most dense version. There's two full drum sets on there and I don't know how many guitars. Scott shoe-horned me in on some higher frequencies. There were parts that I was just screeching away on. There must be at least six guitars blazing away on that one.

Scott: Surprisingly to me, "K-9" has two basses, and 4 guitars by me and 1 by Bryn, but 2 sets of drums all the way through. On the other side of the spectrum you have "Rocket Baby" and "Helsinki Airport Blues" which are both the standard two guitars, bass and drums.

**METRONOME: Do you use a click track when you send stuff to one another?**

Bryn: I am definitely an advocate of employing a click track for the sole purpose of multi-track recording. In fact, I started using a MIDI kick and snare to make it swing a little bit more. I find a straight up click track a little difficult to follow. In ProTools, you can set up a MIDI kick and snare.

**METRONOME: Who came up with the name Trans Global Amnesia for the name of the album?**

Scott: Years ago, when I was at work, I was sitting with a friend of mine and she had gotten off the phone and said, "My sister went to Maine on a business trip and woke up in a hotel, and has no idea where she is or why she's there. She's confused, and a little alarmed and concerned."

My friend was able to tell her, "You're in Maine at this hotel," because she had her itinerary and knew where she was going to be. She went to a hospital and was diagnosed with transient global amnesia, but the way my friend heard it, she said, "She has trans global amnesia." I thought, That sounds very cool. Not that she's got it is cool, but that's definitely an album title. I told her, That's the name of our next album.

**METRONOME: How did you come up with the front cover artwork?**

It was kind of hard to come up with the album art for that because I was thinking, How do you depict trans global amnesia in any literal or non-literal sense? I got real lucky in the final couple of months working on the album. I saw this weird light reflection in the house one day and took a picture of it. I thought, That might actually work.

**METRONOME: What exactly is it a photo of?**

Scott: It's actually a projection of light reflecting off a red truck outside and it's

shooting underneath the crack of the bottom of a door and then projecting on to a wall in a dark room. It was this crazy thing. It has a rainbow quality. I sent Bryn the initial layout with three or four different picture options in there and we both zeroed in on this shot being the strongest one. It seemed the most abstract of the lot.

Bryn: It looks kind of hazy or amnesia like (laughs).

**METRONOME: Do you have any plans to do this material in a live setting?**

Bryn: No, I don't think so because I live in Philadelphia now. Scott's in Walpole. I moved. If we get a show together, we're going to need a drummer and a bass player.

**METRONOME: What prompted the move to Philadelphia?**

Bryn: It's a good story that stars a girl and a dog. I reconnected with someone I knew in high school and she just happened to live in Philadelphia. She didn't want to move to New England. I said, I want to leave New England because it's too cold here. I needed a change. I felt like I needed to start over. It's not so far away that I can't get back here.

If I can begin to build a network here, I'm hoping that will enhance the overall picture in terms of what I can do with Scott and what Underdog can be. If I can get people to play here, there's nothing stopping Scott from coming here to do shows in Philly or even better, some shows in New York city.

-- Brian M. Owens



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