



Welcome to the Adventures Of Doctor X, 2000 - 2025! 50 tracks taken from 23 albums and three singles, some remixed, all remastered. These are some looooong liner notes, so grab your favorite beverage, put the music on, and relax.

I started using the moniker "Doctor X" in the year 2000. Being in a gigging rock group (Random Access Memory) and rehearsing and performing incessantly, I was itching to get back into my first musical love - recording. Since it didn't look like we were going to be recording anything in the near future, I embarked on an album of covers of sixties tunes - "Doctor X and His Groovalicious Astrobeats - Lost in the Psychedelic Sixties!". (Mr. Curt had taken to calling me "Doctor X" because I could usually figure out what was wrong with the computer.)

The album was recorded with our trusty Roland VS-880 Digital Portastudio. You could sync it to an external MIDI sequencer, so we used the VS-880 to record guitars and vocals and then had all our synths, drum machines and samplers fed by the sequencer, and mixed the whole thing down to a stereo DAT tape. Unfortunately, that meant that all those electronic instruments never got recorded onto separate audio tracks, so there's no way to remix this album. It only exists as a 16-bit DAT master. To get surround-sound, I added some rear ambience to it.

The album was a lot of fun and got good reviews. In the meantime, I started writing a set of serious songs dealing with the new Bush administration and their scary willingness to deny people their basic rights. I wanted to use the quote from the base of the Statue of Liberty, and I got my first taste of how stupid the internet was going to turn out to be - the base was misquoted as "Bring Me Your Tired, Your Poor...", so that's what I titled the album. Of course, it's "Give me...", not "Bring me...".

But that was nothing compared to the feedback from some people. I was picking up the boxes of freshly-pressed CDs on September 11th, 2001 around noon. Suddenly, all hell was breaking loose in the streets - people were actually running and screaming where I was on Mass Ave in Boston. When they got a load of my songs critical of the current US government, I got a lot of flack from some quarters. (At least I was right all along. A lot of those same people ended up protesting the ensuing wars, though it took them a few years to realize they had been had.)

2001's "Bring Me..." was the first album I recorded on a computer, in this case, a Mac. I upgraded Performer (a MIDI-only sequencer) to Digital Performer (records MIDI *and* audio) and had the goal of recording and mixing an audiophile album in surround-sound. I ran into a couple of problems, though. First, I recorded everything in 16 bits - CD resolution - instead of 24 bits because I thought the computer couldn't take the higher resolution. This sounds like a minor problem, but after I added a few dozen tracks on a song I noticed that it sounded a bit "mushy" and "grainy", if I absolutely had to choose words. But at least I could record all those electronic instruments onto their own tracks and have the parts saved forever.

Or at least I thought I could. After the final mix, I proceeded to clean up the computer, which involved erasing some old hard drives. And I erased the entire "Bring Me..." project, along with a project Mr. Curt was working on. And I had no backup. Talk about a lesson learned. So the tracks in this collection from "Bring Me..." are also only sourced from a 16 bit stereo DAT, again with fake surround ambience added.

In the meantime, the live band exploded, as all bands do. Glenn and I started working on "RAM" in 2002; we also started working and hanging out with Andy Hollinger, Billy Carl Mancini, and Ruby Bird, all of whom occasionally added parts to our songs and turned into lifelong friends.

Wanting to avoid the 16-bit "mush" problem, I tried recording in 24 bits and the computer didn't even hiccup. We used a ton of tracks trying to crash the computer, but it never died on us. For instance, "The Golden Age" uses 39 tracks of audio. Listen to the difference between the first four songs and this one. The clarity is stunning. And, boy, did I start backing things up. I'm a pro now!

The two songs from 2002's "RAM" are accompanied by two videos each on the blu ray. The video on the left is from our "Magic Lantern Show" concert video, and the video on the right is the background video we projected behind us during that concert.

The 2003 "Speechless" album was a result of my getting a sample CD collection called "Vocal Planet" from Spectrasonics, my favorite synth company of all time. You loaded up a bank into your sampler, and when you hit a key you'd get a short vocal phrase, with maybe sixteen phrases mapped across 1 1/2 octaves of keys. If the muse was good to you that day, it'd inspire a whole song. Well, the muse was very good to me for quite a number of days, and I soon had a whole album's worth of "songs" that I myself never sang. I still listen to this album regularly.

In 2004 I tackled the songs of Bob Dylan, someone that I hadn't paid much attention to as a kid, though I should have. The album was noted for going deep into his catalog, but to tell the truth, I mainly knew his stuff from the first "Bootleg Series" boxed set, which I had played over and over again. (I have most of his catalog now and listen to it regularly.) I was blessed with contributions from lots of local musicians, including Allison Doherty, a fellow high-school teacher of mine. I vividly remember her standing in the studio with this beautifully polished sax, standing perfectly still and seemingly blowing her brains, eyeballs, and cheeks out, making this massive sound come out of a petite, unassuming person. Amazing.

I had also completely fallen in love with the music of Brian Eno, someone whom I had never listened to during his 1970s heyday. I tried to turn other people onto his slightly off-kilter songs, but everyone said "Eno? No thanks!" Frustrated a bit by this, in early 2005 I decided to try recording a bunch of the songs myself. What a great project this turned out to be! Mr. Curt insisted that I get in touch with T Max, who had previously done an Eno tribute concert. T turned me onto a bunch of people who had played the Eno songs live. Most of them had the ability to record at home, so I mailed them CD mixes of what I had, and they mailed me CDs containing the parts that they wanted to add. It was wild - by the time I was done, I had a dozen people contributing to the album whom I never met. To this day, there are still a few whom I have never seen face to face.

2005 was also filled with Chillgroove Sundays. I'd done a "live" Speechless show at the Lily Pad in Cambridge in 2004. In the audience was a guy named Hayim Kobi who approached me to see if we could collaborate. I took his number and we eventually formed Chillgroove in 2005 along with Kerry Maxwell, who contacted me through the Tape Op Message Board and also wanted to collaborate. We'd get together in the afternoon at my place. Hayim would hook up his laptop and Handsonic "drumset", Kerry would plug in a gazillion guitar pedals, and I'd fire up all my synths. We'd hit "record" and spend two or three hours improvising stuff from another planet. We eventually edited a killer album out of these sessions - "chillgroove" (2006) - but there are no vocal "songs" on it, so it's not represented here.

Soon after the "chillgroove" album, I was yearning to sing again. I hastily put together "crash dot burn" in 2006, an album of songs that unfortunately don't go particularly well together. Some of them could have used a bit more work compositionally, but "Driving In My Car", an older song of mine, and "You're Breaking Up" sounded absolutely superb.

The next Chillgroove album ("Juju", 2008) was more "composed" than the first, and

included two vocal pieces. "Dust to Dust" had a bit of lyrics and lots of computer-generated text readings. "Burning Too Slow" was worked on one Sunday afternoon. We had a gig the following weekend, and Hayim suggested I write lyrics so we could perform it at the show. I wrote them in about two hours after the guys had left and recorded the vocals immediately. I was so proud of myself! And then the show got cancelled! Arrrrgggg!

2009 saw more Chillgroove gigs. We were leaving one of them when a friend, Kris Lieberman, said that with all the musicians we knew, we'd do well to put together a Beatles tribute album. Sounded like a fun idea. She had no idea what she had just set in motion...

"Across Their Universe" came out in 2009 with contributions by folks from all over the place. I covered the Lennon song "Across The Universe", which I recorded on a laptop with a USB keyboard, a Neumann mic and an acoustic guitar in this tiny but wonderful cottage we'd go to in Manomet every summer. Once the entire album was completed and I had completed the surround-sound mix, we did a sold-out CD release show at the legendary, long-gone Johnny D's in Somerville. It was the most fun I've ever had onstage.

In the summer of 2010 two things happened. One, I started another "Doctor X and his Groovalicious Astrobeats" album, this time focused on the seventies. I also signed up for the producer's class at BNN, the local Boston cable station. I wanted to record a series of live music shows in their beautiful Studio A. I had to come up with a name for the series while filling out the application at the desk, and "Transmission Hour" came to mind. It lasted three years and 36 shows, was nominated for an Emmy (I don't know how that happened), and took 24 hours of hard work every month - equivalent to three eight-hour days - on top of teaching High School Physics all week. It was a slog, but it was wonderful. But with all that going on, who has time for anything other than more covers?

Well, during the second season Glenn said I should really do a show myself. He suggested Billy, who suggested Larry, and suddenly I was in a two-guitar, bass and drums rock and roll band with an attitude to boot. We needed to do sixty minutes of music, so I finished up a few songs in a hurry, reanimated some older ones, and decided to make an album of it once the show had been filmed. "um... whaddup, doc?", an album title that easily holds the record for its use of punctuation marks, came out in 2012. "Running Lady" was an older number, but "Washed Away In The Flood" was brand new. We did a gig at the Midway in JP, playing most of the songs from the album. While we were packing up, the bartender, a bit stunned, told me that was a hell of a set. A compliment like that is worth a hundred online reviews.

The vibe from "Across Their Universe" and the show at Johnny D's had people itching to do another tribute album. Someone came up with the idea of covering The Monkees, and amazingly, no one laughed at them. The Monkees had some great songs, and everybody knows them. "A Lowbudget Barrel Of Monkees" (thanks for the title, Curt!) was released in 2013 along with another bash at Johnny D's. It also was filmed at

Studio A for Transmission Hour, so it's etched in stone for all prosperity.

It was also the final "Transmission Hour". I was exhausted, and I was simultaneously working on my Masters in Science Education. The series was a lot of fun, and I got to hang with my besties, who all turned out to be excellent camera people and gaffers. And, of course, Bill Mason of Second Story Studio recorded everything in multitrack perfectly.

In April of that year, a pair of lunatics bombed the Boston Marathon, killing four and wounding dozens. The school at which I was teaching was situated in the middle of the crime scene, an area of about three or four blocks cordoned off by the FBI. We had a special route we needed to take to get to the front door each day for about a month. Every morning at 6 am, when Copley Square was empty, I had to pass by the makeshift memorials set up all over the place. With the usual bustling crowds missing, it was one of the saddest feelings I had ever experienced. The single "Angels Everywhere" was the result.

I mentioned to a few friends that I wanted to do a Velvet Underground tribute album, and all I got was groans, so I decided to do one myself. While I was working on it, Lou Reed passed away. I finished it in 2014. To this day, I still listen to it regularly. And 2015 brought "Doc X and His Rozzie Ramblers" into being. I don't care how corny people say roots music is, I've always loved singing it and always will. Andy Hollinger made that album shine with all of his guitars and mandolins; they sound right out of the forties.

In 2016 I had enough songs to do another album of originals, and the same gang from "um... whaddup, doc?" pitched in. The results were great, including "Kitchen Man". Larry Harvey wanted to drum on pots and pans, and I'm definitely the kitchen man, so I have plenty of cast iron and stainless steel beauties. Setting them up as a drum kit was unwieldy, so instead I set them one at a time loosely on a mic stand and sampled hitting them with various utensils. Then I took the samples and mapped them out to an electronic drum set. Once Larry tried it, I couldn't get him to stop for hours. In surround, there's one stereo take in the front and another in the rear.

During that same year, people were anxious to do another tribute album, and the Stones kept coming up in conversation. Andy Hollinger came up with the title "You Can't Always Want What You Get". (He's a real mellow guy with an *extremely* quick wit.) This was the first of the tribute albums that required two discs, as would the future tributes. I made the cover look like "Exiles On Main Street", using tons of vaudeville and freak show pictures interspersed with pictures of many of the contributors. Glenn's the guy in the hula skirt with the ukelele...

In 2017 we did a tribute album for David Bowie. We called it "Loving The Aliens" as a snub to the racist-in-chief. His abuse of power resulted in one of my students - a 14-year-old kid from Central America - getting locked up in jail for months for no reason. Nicest, sweetest kid in the world. Lord knows what he thinks of America now that we've gone full-fascist in 2025.

The political situation in America continued to worsen. In 2018 we did "Dylanology", following it up with a live concert at the Unitarian Universalist Church in JP to benefit a local organization that was providing free legal service to the immigrants who had gotten locked up. The concert was huge. I remember having a hard time moving through the hallways and backstage, it was so crowded. And since Glenn and I had to run the sound, record it all, and perform multiple times, I had to move around a lot. We released the concert recording a month later.

2019 brought the last of the tribute albums, the double-disc set "Across Their Universe II". It was fantastic! The cover looks like a well-worn White Album, and the Apple label has a bite taken out of the apple. I spent a good half-hour at the supermarket looking for the right Granny Smith apple, then I spent an hour setting up the photo shoot. When everything was ready, I had to bite the apple, photograph it, cut it in half, and photograph it again before it turned brown. Stressful fun! To celebrate the release, we did a live show at the Square Root in Roslindale that was packed out onto the sidewalk.

2020 was a turning point in US history when the pandemic hit and no one knew what to do. Without guidance from the federal government, hospitals were trying to deal with an overflow of dead patients. Bodies piled up in NYC. Once again, America had the wrong guy in charge at the wrong time.

I had just retired from teaching the year before, so I had no trouble filling my time with music. But I know a lot of other people suffered both physically and emotionally, and I know that it changed the fabric of our lives. I recorded "How Did We Get Here? (The Pandemic Song)" after my mom had passed away when COVID swept through her nursing home. I uploaded the video to YouTube and some jerk commented that COVID was a hoax. One million people died in the US from COVID, ten times the rate of the rest of the world, because of assholes who wouldn't follow the medical community's recommendations. I became estranged from more than one acquaintance over it.

I put that song on the free EP "Doctor X: EP (Extended Pandemic)", which also included "Today", featuring Bill Allen on sax. I hadn't seen him since the mid-eighties. He's from Tennessee; his voice could make you relax after about two sentences. He contacted me out of the blue via email and told me he had been living in Somerville. I suggested he come over and bring his sax to record. When I saw him, I got a big hug, which was a pandemic no-no, but *really* - come on! Forty years!

He set up his stuff in the Model Museum out in back of my house. I set up the iMac and the mixing board out on the deck, and we recorded the track in about an hour on the most beautiful day of spring. Remember, no one was seeing anyone in person at this time. My neighbor out back came out on her porch to listen to Bill play, his solo sax wafting on the spring air; she thanked me (from a distance) after Bill had left.

Bill also recorded the saxes on "Bela Lugosi's Dead" that fall, but with his iPhone out in his garage where he practices. I had put the song together with a great video in time for Halloween to cheer people up a bit. (I was also running a clandestine film series on the Lowbudget Website devoted to Classic Horror films at the time.) Kerry Maxwell and Billy

Carl Mancini added electric guitars. I had that track on constant rotation for about six months.

In 2021 I had a short list of songs that I had either never finished or never recorded properly way back when. I worked on them and the result was "A Cabinet Of Curiosities", which included contributions from Frank Molina, my drumming bestie from the first time I hit a "record" button back in the late seventies. He had moved to New York decades ago, but we were able to swap audio files over the internet.

At this point most of my composing attention was directed at soundtracks. But I had a yen to record some cover tunes by Iggy Pop and others that had been on my headphones every day while out walking. The result was "All Aboard For Funtime", finished in 2022. I remember the second toughest song to do on the album was Tom Waits' "Tom Traubert's Blues", basically a piano and voice, because I couldn't position the microphone to record my voice and play the piano at the same time (which is the easiest way to do a free-tempo song), so I had to play the free-flowing piano track and then sing to it afterwards. (The toughest song was "Alabama Song". Kurt Weill had stuffed more music into that song than a lot of bands have had in their entire careers.)

At some point in early 2024 I did a cover of Richard O'Brien's "Science Fiction Double Feature", the excellent opening song from The Rocky Horror Picture Show. Then I started doing a video for it using old horror/sci-fi film clips; it came out fantastic. I told everyone that I bet I could do a whole album of Halloween covers with accompanying videos and have it completed by October; I worked on nothing else for about six months. "Doctor X's Halloween Hootenanny" came out just in time for Halloween and blew everyone's mind, including my own. The video used old film clips and a lot of downloaded video clip art from sites like Envato. It also used a bit of AI from Adobe, which was hilarious because of the errors it produced, such as children's ghosts with three arms.

During these years, I also composed 3 ambient albums, 16 silent film soundtracks, and 8 long-form ambient blu rays. However, those make up a completely different set of Adventures of Doctor X...

Thanks for tuning in, and keep watching the skies!

- Tim Casey, 2025