

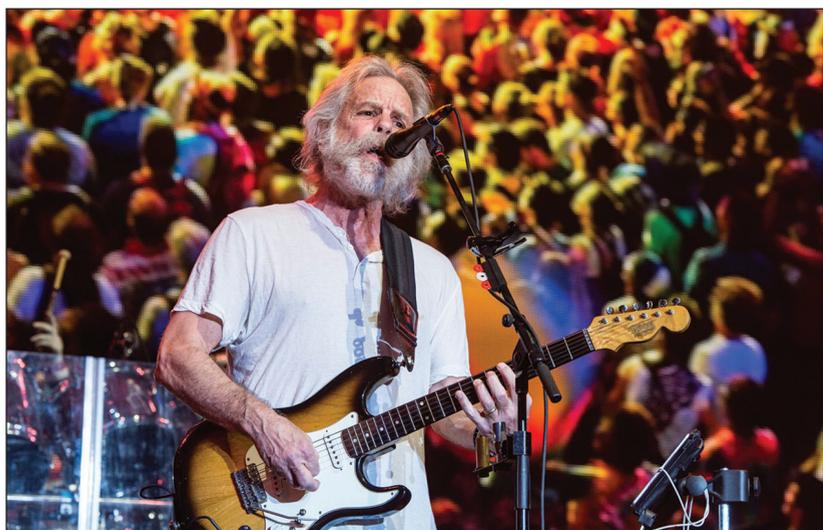
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METRONOME

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March 2026



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Stew Cutler

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3/14- 4NRS Journey featuring Keith Carmichael
3/20- American (Black Crowes Tribute); The Peacheaters (Allman Brothers Tribute)
3/21- Vynytyge Skynyrd; Whammer Jammer
3/27- The Beautiful Losers (Bob Seger Tribute); 4Play (Boston Tribute)
3/28- Comedian Juston McKinney

BNH STAGE Concord, N.H. (603) 225-1111

3/4- Highway to the Rangerzone Open Mic
3/7- Cherish The Ladies
3/13- Church Of Cash
3/14- Swing Dance Night Featuring NHJO
3/17- Jordan Tirrell-Wysocki Trio
3/20- Rebel Collective; JD & The Stonemasons
3/21- Tristan und Isolde
3/22- Altan
3/29- Dirty Cello

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3/1- Foxy Shazam; Descartes a Kant; Moondough
3/2- Samm Henshaw
3/3- Saxsquatch; Bick Nono
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3/5- The Thing; Spirit Ghost; Jonny Tex
3/7- Aldous Collins Band; 3rd Left; Jay Psaros
3/8- Goldie Boutillier; Syd Taylor
3/11- Wakelee; Bugsy
3/12- Chasing Abbey
3/13- Capstan; In Her Own Words; Dreamwake
3/14- Sienna Spiro
3/15- Chasing Abbey
3/19- Yellow Days
3/21- Cass McCombs & Band; Chris Cohen
3/22- Mind Enterprises
3/27- Slomosa
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3/4- Glen Phillips (Toad the Wet Sprocket)
3/6- The Ocean Blue
3/7- Cheese Pairing with Hannah Morrow; Don White's Annual Birthday Show
3/8- Joe Pug
3/12- Eilen Jewell
3/14- Ronnie Earl & the Broadcasters
3/21- The Barrett Anderson Band
3/28- Danielle Nicole
3/29- The Outlaws

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

3/6- Danny Kortchmar and the Backburners
3/7- Sugar Ray & The Bluetones
3/13- Mark T. Small
3/14- Colt & The Coyotes
3/20- Three Great Tributes
3/21- Danny Klein's Full House
3/27- Duke Robillard & His All Star Band
3/28- Brass Attack

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

3/1- Gutfield Live '25 featuring Greg Gutfeld and guest Tom Shillue
3/7- Kenny Wayne Shepherd
3/11- All You Need Is George: An All-Star Celebration of George Harrison
3/13- Dancing With The Celts
3/14- The High Kings
3/28- Lee Brice

CHUBB THEATER Concord, N.H. (603) 225-1111

3/5- Stinky Cheese Man
3/11- The Cat in the Hat
3/16- Billy Goats Gruff and Other Tales
3/18- The Three Italian Tenors
3/19- The Simon & Garfunkel Story
3/21- Juston McKinney
3/22- Wild World of Animals

3/28- Gipsy Kings featuring Tonino Baliardo
3/31- Ladysmith Black Mambazo

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

3/3- Glen Phillips (Toad the Wet Sprocket)
3/4- Eric Hutchinson
3/5- Augustana with String Quartet
3/6- Chris Smither
3/10- Gabi Hartmann
3/13- Comedy and Cabernet
3/13- Yasmin Williams
3/14- John Violinist Live
3/16- Maggie's Wake
3/18- Brendan James
3/21- Taj Farrell; Rey Royale
3/24- Charlie Hunter Trio
3/27- Ben Katzman's Degreaser and Friends w/ Colleen Green
3/29- ZZ Ward w/Tori Norman-Castillo

CLUB PASSIM Cambridge, MA. (617) 492-7679

3/1- Masters of Hawaiian Music with George Kahumoku Jr, Led Kaapana and Sonny Lim
3/3- Sons of Town Hall
3/5- Jake Blount & Stefan Weiner
3/6- Steve Forbert
3/8- Garnet Rogers
3/9- Passim Monday Discovery Series
3/10- Kalos CD Release
3/13- Matt & Shannon Heaton; O'Jizo
3/14- Kevin Connolly
3/15- Ash & Eric; Dan Cloutier
3/18- Amanda Pascali
3/20- Jake Armerding
3/21- Mark Erelli at Arrow Street Arts Spring Green Album Release Concert
3/27- Cory Branan
3/29- Big Richard; The Cody Sisters
3/31- Emily Scott Robinson

HOUSE OF BLUES Boston, MA. (888) 693-2583

3/1- Dodie; Andy Louis
3/6- Jesse Welles

3/17- Dropkick Murphys
3/18- Stephen Wilson Jr.
3/19- Sticky Fingers
3/20- The Hives
3/21- Joyce Manor; Militarie Gun; Teen Mortgage; Combat
3/26- Ernest
3/27- Gwar
3/28- Zara Larsson

JIMMY'S JAZZ & BLUES CLUB Portsmouth, NH (888) 603-5299

3/1- Tito Puente Jr & Nestor Torres
3/2- WolfeHouse:
3/4- Alejandro Escovedo
3/5- D.K. Harrell
3/6- Eliane Elias The Art of Bossa Nova
3/7- Matthew Whitaker
3/8- TAZ
3/9- Dave Gerard & Truffle
3/11- Ronstadt Rewind
3/12- Scott Sharrard
3/13- Battle of the B3s
3/15- Quinn Sullivan
3/16- The Irish Table Dinner Experience
3/18- James and Joni
3/19- Songs & Stories of American Folk
3/20- Bettye LaVette
3/24- ZZ Ward
3/25- Charlie Hunter Trio
3/26- Delvon Lamarr Organ Trio
3/27- The Cold Stares
3/28- JW-Jones
View Event
3/29- Emmet Cohen
3/30- Undercover

MIDDLE EAST CLUB Cambridge, MA. (617) 864-3278 Upstairs

3/3- Freddie McLendon
3/14- Daniel Romano's Outfit; Shadow Show; Mod Lang
3/18- Moontower
3/20- Angry Samoans
3/21- Superpink
3/22- Truly
3/24- Pink Skies
3/28- The Technicolors

All Things Music Since 1985!



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Downstairs

3/4- Brass Against

3/7- The Spits; Snooper

MIDWAY CAFE

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3/1- Martin Morell Fredette with special guests
3/6- Owsley's Owls
3/8- Midway or the Highway Open Mic
3/9- Bad-ass Burlesque Punk Rock Dance Party
3/10- Topical Popsicle: Improv Comedy Show; The Inkwell Open Mic
3/11- Fully Celebrated Orchestra
3/13- Uncle Johnny's Band
3/15- Midway or the Highway Open Mic
3/16- Chamber: Goth & Industrial Night
3/18- The JP Jug Band Jam
3/20- Promised Land; The Femmes
3/22- Midway or the Highway Open Mic
3/25- Diamond Blues Jam (Jerry Garcia Band Tribute)
3/27- Uncle Johnny's Band
3/29- Midway or the Highway Open Mic

THE MUSIC ROOM

West Yarmouth, MA.

(508) 694-6125

3/7- Fleetwood Heart (Fleetwood Mac & Heart Tribute)
3/6- The Winehouse Project
3/21- Back In The Day Band (80s Tribute)
3/24- Lil' Ed & The The Blues Imperials
3/27- Running On Jackson (Jackson Browne Tribute)
3/28- Corky Laing's Mountain
3/29- The Cold Stares

PALLADIUM

Worcester, MA.

(508) 797-9696

3/5- Mia Asano
3/6- I See Stars
3/14- Orbit Culture
3/15- The Iron Maidens
3/17- The Browning
3/20- Currents; ERRA
3/25- Lacuna Coil
3/27- Testament
3/28- Drain
3/29- Emperor

PARADISE ROCK CLUB

Boston, MA.

(617) 562-8800

3/1- Aries
3/4- Maggie Lindemann
3/5- TopHouse
3/8- Alex Ubago
3/10- Lights; Softcult
3/12- St. Lucia
3/13- The Mary Wallopers; Jamie Webster
3/14- Benee; Bayli
3/17- Eidola; Nerv; Astronoid
3/18- Natalie Jane
3/20- Tinzo & Jojo; RaeCola
3/21- Alexander Stewart
3/28- Sons of Legion
3/31- Moonchild

REGATTABAR

Cambridge, MA.

(617) 661-5099

3/13- Fabiola Mendez
3/20 & 21- The John Scofield Trio featuring Vicente Archer & Bill Stewart
3/25- Gillian Margot & Geoffrey Keezer
3/26- Brass Queens
3/27- Gerald Clayton
3/28- Etienne Charles & Creole Soul

SCULLER'S JAZZ CLUB

Cambridge, MA.

(617) 562-4111

3/6- Peter Bernstein Quartet
3/7- Jamie Baum Quintet
3/14- The Knickerbocker All Stars
3/21- Donna Byrne
3/27- Michael Weiss, Joey Ranieri and Peter Van Nostrand
3/28- Vincent Ingala

SINCLAIR

Cambridge, MA.

(617) 547-5200

3/1- Briscoe; Jack Blocker
3/3- Spiritual Cramp; Radioactivity; Restraining Order
3/6- The Greyboy Allstars
3/7- Vendredi sur Mer
3/8- The Slackers
3/11- Amelia Day; Maya Manuela
3/12- Ben Quad; Riley; Footballhead; Aren't We Amphibians
3/13- Spafford

3/14- Whethan

3/18- Buffalo Traffic Jam
3/20- Good Story Tour; Eliza McLamb
3/22- Jordan Ward; Nali
3/23- Westerman; Otto Benson
3/24- RealestK
3/26- Boys Go To Jupiter
3/27- Old 97's; Lizzie No
3/28- Addison Groove Project
3/31- The Evergreen Tour; Hunter Hayes; Blu Eyes

SONIA

Cambridge, MA.

(617) 354-8238

3/1- Haffway; Ryman
3/3- Nobu Woods
3/4- Chooses Sauvages
3/5- Cult Member
3/6- Addison Grace
3/7- Caroline Jones; Lenny Dee; Asphodel Ivory; Feardotcom; Y4NCY
3/8- Flamingosis
3/13- Pao2004 & SUBJXCT 5; Finesse Fresco; Connis
3/14- Flyingfish; Love Letter
3/17- Gurriers
3/20- Westbound Train; Spring Heeled Jack; The Doomstompers
3/27- Head To Heels
3/29- Hirax; Savage Master; Desolus

SPIRE CENTER

Plymouth, MA.

(508) 746-4488

3/1- The Rat Pack w/Michal Dutra
3/5- Oneal Armstrong
3/6- Spyro Gyra
3/7- Gabe Stillman
3/8- The Shady Roosters
3/13- Comedian Will Noonan
3/14- Jon Butcher Axis
3/15- The Sensational Spoul Cruisers
3/17- Dervish
3/19- Les Sampou
3/20- Mark Erelli Band
3/21- Bruce Katz Band
3/22- The Shady Roosters
3/27- Joan Osborne sings Bob Dylan
3/28- Haggis X-1
3/29- Candlelight Concert III with Lenny Williams, Niav Maher & Friends

SQUARE ROOT

Roslindale, MA.

(617) 477-3392

3/1- Royer's One Man Band; Cleat Audience
3/5- Singer Songwriter Night hosted by Glenn Williams with Rebecca Carter Burke
3/6- Skategoat; Raccoon Road; Routine Happiness
3/7- Monterey Mountain
3/8- Sado Domestics; Sunday Jazz
3/13- Monster Groove Band; Mean River Blues
3/14- Chica Fuego; Box of Records
3/15- Mess Around
3/17- Stories from the Irish Diaspora w/Aidan Parkinson: A Patrick's Day Celebration
3/20- Pleasure Wheel; Tell; Torch Red
3/21- American Beauties
3/22- Sunday Jazz
3/25- Jazz with Hellbender
3/26- The Melt
3/27- Ramona Silver Residency
3/28- Franc Graham Band; Highway Hosierey; Rick Berlin

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3/5- Luke Curran
3/6- One Dime Band
3/11- Juke Joint Blues with Brother Sal
3/12- HCC Jazz night
3/13- The Mighty Soul Drivers
3/14- Wildcat
3/17- Jeff King & The Four Leaf Rovers

WILBUR THEATER

Boston, MA.

(617) 248-9700

3/6- Rumours ATL
3/7- Comedian David Nihill
3/8- Comedian ISMO
3/11- Gregorian Choir
3/12- Annie Rauwerda
3/14- Comedian Nimesh Patel
3/19- Comedian Vir Das
3/20- Comedian Jordan Jensen
3/21- Comedian Trevor Wallace
3/24- The Dollop
3/25 & 26- Comedian Modi
3/27, 28 & 29- Zachariah Porter-Comedic Creator

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Stew Cutler

New York based guitarist-composer and bandleader, Stew Cutler has enjoyed a busy 4 decade career playing with the likes of Percy Sledge, Eddie Floyd, Wilson Pickett, Fontella Bass, Earl King, David Sanborn, Bill Frisell, Charlie Hunter and Wayne Horvitz as well as artists as diverse as Meatloaf, Sweet Georgia Brown and Jimmy Dale Gilmore among others. Cutler has also established himself as a bandleader with eight albums to his credit.

Touting an inventive new record called, Undercover (Mostly), Stew reinterprets songs written by Burt Bacharach, Wayne Shorter, Seals & Crofts, Michael Jackson, Nick Gravenites, Bell & Creed and Neil Young along with two well penned originals while putting his genuine stamp on the proceedings.

I tracked Cutler down one rainy December day and we talked at length about his long career and the making of his new album. The following is an excerpt from our conversation. Enjoy...

METRONOME: You were involved with Martin Scorsese's film, The Irishman and played the song, "How High The Moon." How did you get involved with that?

Stew Cutler: I have a dear old friend named, Stewart Lerman who is a producer. He doesn't do that many records anymore because the business has changed so much, so he does a lot of TV and movies now. He coordinates things and produces. It was a gig for me. He said learn these four songs. It's going to be for this movie.

So we did it probably two years before the movie came out. I had completely forgotten about it. It was a good payday though. We did four songs. I have the recording somewhere. I just listened to it recently. It came out really good.

One of the songs that we did, that didn't make the movie, was called, "Tie A Yellow Ribbon." It sounded like some corny, pop tune, and then I listened to the lyrics. The song is about a guy getting out of jail and his girlfriend is still interested in him. It's a really strange song. Next time you hear it, check out the lyrics.

METRONOME: Did you sing "How High The Moon" as well or just play the guitar?

I just played the guitar. Just guitar. The song made the movie, "How High the Moon." Another one made it too, but I've never been able to figure out which one. That's the story behind that one.

METRONOME: You were also included in the soundtrack of the hit TV series, "The Marvelous Mrs. Maisel. How did you get

that gig?

Again, that was one of Stewart Lerman's gigs. The beautiful thing about that is that we did that all through the pandemic. To have a gig was great. They kept us really busy. We did a lot of filming and recording. I remember having to get out to the studio at 5 am, which meant I had to wake up at 3 am. I was on screen in one episode. You could see me putting my guitar on while the leading lady was doing her thing.

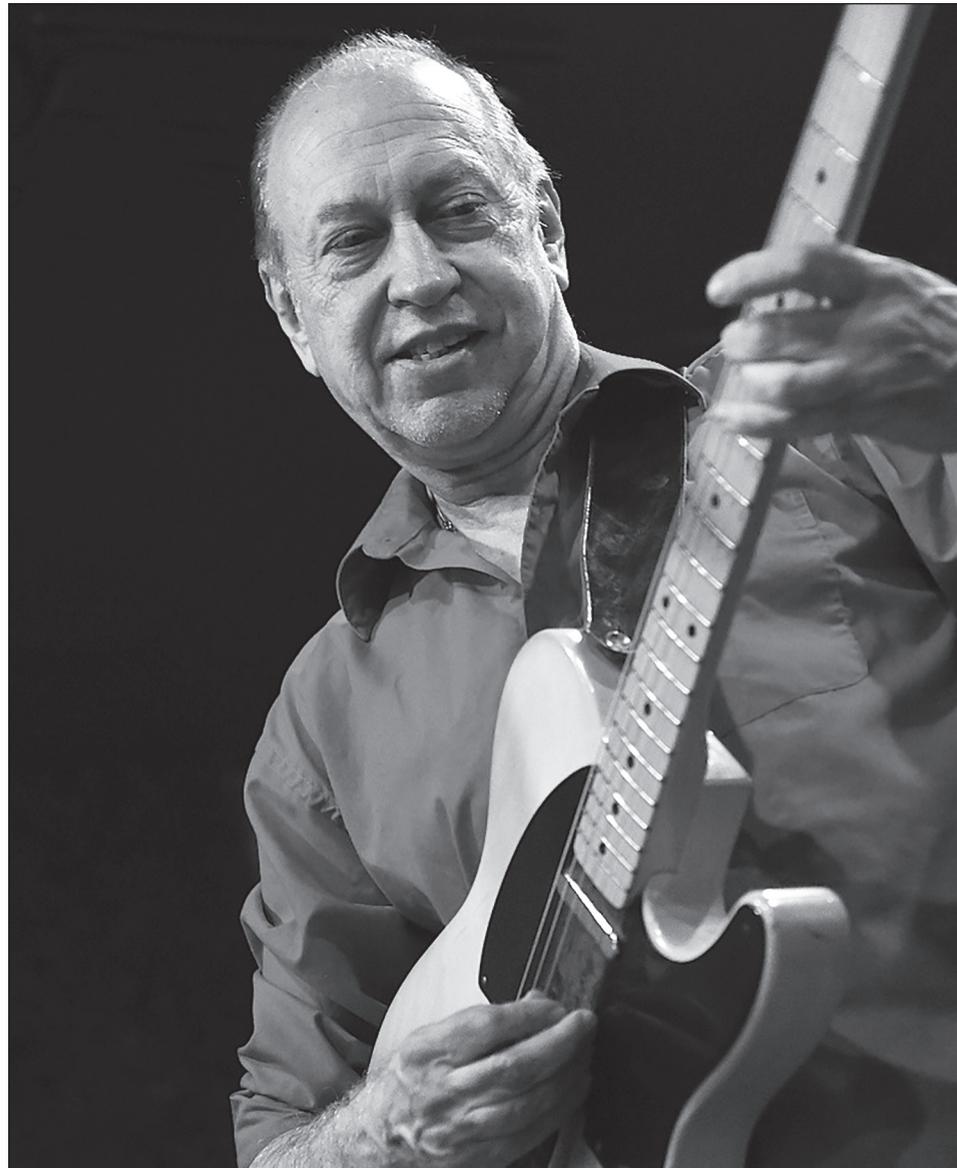
I went out there to film countless times. I'd love to tell you what episode it is, but I can't remember right now. It was a gig, and you got to keep going. When you get decent gigs like that, it's a blessing.

METRONOME: I dig your new album, Undercover (Mostly). I know that you don't like to record covers, so what spawned

you to go that route this time?

One of the tours that I used to do was with the Harlem Gospel Singers. There's some version of them out there somewhere in the world, but I think it's all people that live in Europe now. I did the tour from 2011 right up to the pandemic. The main person behind it was a woman named, Roseanne Kirk. She came out to see me play a few times, and said to me, "It's really good, but why are there no covers? You have to play something that people are familiar with."

I took her advice and went a little crazy with it. I came up with all these little arrangements for different songs that I like and taking songs like "Close To You" and putting it in a different context. I'm really proud of the arrangement on that song. I'm really proud of the arrangements on all of them. When



you rearrange something like that, it's still not your song, but it's almost like an original tune at that point because it is so different.

METRONOME: Did it take you a while to select the songs you wanted to do and rearrange them?

Yeah, I guess so. I really don't know how all of it happened. It happened over time. We have a few gigs in New York, so we play somewhat regular. We do some traveling, but not as much as I'd like. We stay pretty active, so as you play these clubs, you can't just show up and play the same stuff. Over time, it just happened. In total, it was probably about a year or a year and a half.

METRONOME: Are the guys that appeared on your album in your band?

Yeah, that's basically the working crew around here. For most of my travels, we do it as a trio, which is me, Bill McLellan on drums and Etienne Lytle on keys. We've done it with Tom Wilson on keys too. We love Tom.

I would like to be getting some better paying gigs on the road so I could bring the whole crew, but the economics say if we want to come home with a few dollars in our pocket, we have to pare the band down. **METRONOME: Are you finding things different because of Covid or were things tough before?**

I would say it's absolutely different because of Covid. It is not the same. There are less places to play. There's less work. I don't think this is ever been the easiest thing to do if you really want to try to do it full-time.

I would say that I had it very, very together for a long time. Working so much and doing sessions with a bunch of different people. Traveling with this one and that one and doing my own stuff like that.

In New York, one of the places that I frequently played was called the 55 Bar. It was maybe a step below the Village Vanguard. I was really in the loop there, but that place closed.

METRONOME: Do you teach guitar?

Yes, I teach. I always have a few students. I enjoy it, and I find that the time passes quickly. I think though it's hard for me to keep a schedule with students, because I am still busy playing. Just going over things, basic stuff, is good for me though. I have my own little methodology on guitar at this point.

METRONOME: You remind me very much of Mike Stern in your playing. How did you meet Mike?

Mike had a couple of steady gigs at the 55 Bar. I used to play there with a few of my own gigs and I used to play there with a really entertaining Blues/Jazz singer named, Sweet Georgia Brown. I miss her terribly. She

passed a couple of years ago.

I knew Mike a little bit in passing and we have a mutual friend in a guy named Roy Holland. He used to manage Mike. On my previous record, he orchestrated Mike to getting on one of my songs. I went over to Mike's place and had the whole track done. Then he did his bit. It was good to hang with him, but I knew him a little bit already.

METRONOME: Do you have a house gig at Arthur's Tavern in New York now?

We do that on Fridays with a house band which is a slightly different cast of characters. Bobby Harden is the singer, Booker King is playing bass, Ron Thompson is on keys and Yuichi Hirakawa is a really good drummer from Japan.

Arthur's survived Covid, but it morphed into something else. That was a place where me and some other guys that I do some work with here would all have two or three gigs a week there. Now it's just Fridays. I did every Sunday there for a long time. That had to have been a 15 year or 20 years stretch. I worked constantly. It had to be between 200 and 250 times a year.

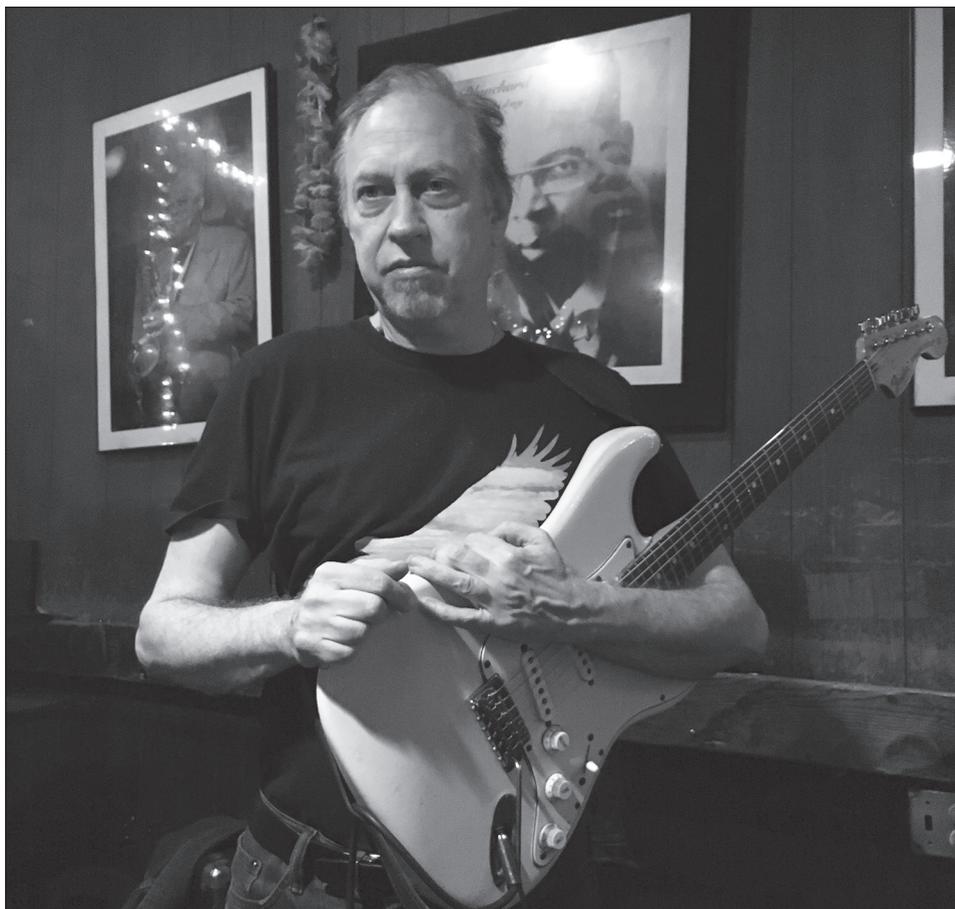
I've done a lot of traveling in my life also. I used to travel a lot with Fontella Bass. She was great to work with. Wayne Horvitz would get some tours. Bobby Previte... I would have to look at my own bio to remember all of it (laughs).

It's been a lot of traveling and that's been a blessing. Not all musicians like that. It's been great seeing the country and seeing the world. There are still some places that I haven't been to, but I'd like to get to.

METRONOME: Let's talk about some of the songs on your album. I really liked what you did with the tune "Summer Breeze." How did that come together?

I have a little history with the bass player on the original recording. His name was Harvey Brooks. I consider him one of my mentors. He talked a lot about working with Seals and Crofts. In the spirit of going through all these tunes, that song struck me. I added a solo section in the middle there.

I played that one a little bit on the jazzier



side. I believe I was playing a Stratocaster on that. The song just had a life of its own. A few people have mentioned that one to me. It did come out good.

METRONOME: How long did it take to record the album?

We did it in just a couple of days because we do have some work around the city. I came up with these arrangements and we went into the studio and just made sure to fine-tune everything as we did it.

METRONOME: I've always loved Nick Gravenites and I dig what you did with his song, "Buried Alive In The Blues." How did that come together?

Again my connection with Harvey made me aware of that tune. There's also a version

of that on Paul Butterfield's Better Days. I just found the song and I liked the lyrics a lot. Bobby sings it great.

What was also funny was the original slide guitar solo that I had got erased accidentally. I had to replace it with what ended up on the recording. That was a one take solo and boy, it came out good. There was a note that I hit, a really high note above the neck. I think it was an A and it was probably in the middle of the guitar. I just hit it and it was like God put his hand on my shoulder for a second there. It came out in tune. I fool around with that a lot, playing above the neck. That was a little above and beyond (pun intended).

METRONOME: I really liked your original tune, "Long Time Joe." How did you come

up with that?

"Long Time Joe" was almost like a rock instrumental. Do you remember the Shaboo All-Stars? For a little while the band was a guitar band with myself and Matt "Guitar" Murphy. Sometimes there was a keyboard player, and sometimes there wasn't. When we did have a keyboard player, his name was Pat Nigro. For some reason, Matt used to call Pat, "long time Joe." I have no idea why. It would crack everybody up. Sadly, neither one of them are with us anymore. That song was a little dedication to both of them.

I became very, very good friends with Matt. He had a name for me. He called me the "smoking gun." We also had his nephew in the band, a drummer named Floyd Murphy.

Matt was a great guy, and a great guitar player, both Jazz and Blues. He could really play Jazz guitar.

METRONOME: What's coming up for you in this New Year?

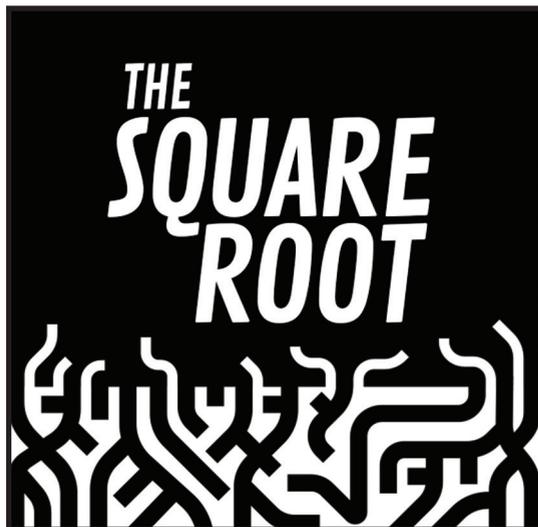
We have some traveling coming up. I'm hoping to grab a couple of festival dates. I'm hooking up with this agency in Europe that I hope can help me a little bit because I've played over there so much I don't really get to do anything under my own name there. I'm hoping that will help a little bit with that.

Really, I just want to keep on working. In music, some of these months can be a little quiet, but I do have some work through the winter and some travels.

In a business perspective, when you do a recording, you want the music to be right and it's a bit of an artistic statement. On the business side, you always hope that it opens a few doors for you. We shall see what comes up.

Nowadays, it's a big job to get a recording out there. Being signed to the labels I used to be signed to, the streaming killed a lot of that. You really have to be a do it yourself and there's so much to be done online. I have a little bit of financial help from an old friend named, Gary Siegel. His photograph is on my CD. I'm going to get some vinyl in the process of being printed and take it from there.

-- Brian M. Owens



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Hearings

by Doug Sloan, Alex Gecko or Brian M. Owens

Top 5 for March 2026

(In NO Particular Order)

- Human Toys
- Charles Tiner
- Mississippi MacDonald
- Greg Nagy
- Howie Newman

CHARLES TINER GOOD SOUL 12-SONG CD

- BE A MAN
- BAD WOMAN
- BLUE MOON
- DON'T BAU ME NON
- NIGHT RIDER
- PEACE BY THE RIVER
- STICK AROUND
- SHE MADE A MOVE ON ME
- TWO WRONGS DON'T MAKE IT RIGHT
- DON'T BE A FOOL TOO LONG
- DON'T LET THE DEVIL RIDE

• PUT YOUR MONEY ON ME

Chicago's Charles Tiner began singing and developing a love for music at the age of 5 years old. Tiner's experience in Gospel music while singing in his father's church vaulted him into many bands as the lead singer and keyboard man throughout his career. Boasting a soulful vocal timbre and great piano chops, Tiner connects with listeners with his high energy sound.

On his new album, Good Soul, Charles rifles through 12 well-penned originals with sterling precision. He enlists an army of players on the recording like John Virgin, Clipton Smith, Travis Aldridge, "Ready" Eddie Smith & Conrad Lee on guitar, Charles Fox & William "Chilly" Bryant on bass, Jamahl Patterson, Mark Sanders, Keegan Cunningham & Mike Wallace on drums, Chris Camp on harmonica and washboard and Theo Fisher on saxophone along with Johnetta Jay Williams, Sandra Chappel & Regina Stewart-Byrd on backing vocals. Collectively these players open up the world for Tiner's soaring compositions, skilled piano playing and raucous vocals.

Best songs on Good Soul include the

jump of "Bad Woman," the blazing "Blue Moon," the bluesy jaunt of "Night Rider," the well-orchestrated "She Made A Move On Me," and the rowdy "Don't Let The Devil Ride." An upbeat offering from one of Chicago's best. [B.M.O.]

Contact-- charlestinermusic.com

SOEN RELIANCE 10-SONG CD

- PRIMAL
- MERCENARY
- DISCORDIA
- AXIS
- HUNTRESS
- UNBOUND
- INDIFFERENT
- DRIFTER
- DRACONIAN
- VELLICHOR

Soen was formed in Sweden's progressive metal scene with an unrelenting resolve. Born from the vision of drummer Martin Lopez, known for his time with Opeth, and the visionary vocals of Joel Ekelöf, Soen

made a name for themselves with their debut album Cognitive released in 2012. The band's lineup was solidified by multi-instrumentalist Lars Enok Åhlund, guitarist Cody Lee Ford, and the earth-shaking pulse of bassist Stefan Stenberg.

On their 7th studio album entitled, Reliance, Soen prove to be completely in control of their sound and delivery. Hard yet melodic, Soen blaze through these ten superbly written originals with powerful abandon. Songs of note include the driving "Mercenary," the ethereal "Discordia," the ferocious "Axis," the arena anthem "Unbound" and the album's closing ballad "Vellichor." A great sounding band. [B.M.O.]

Contact-- pr@soen.se

HOWIE NEWMAN BASEBALL'S GREATEST HITS- Vol. 3 5-SONG CD

- THE BALLAD OF MIKE HESSMAN
- KNUCKLEBALL
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Born in Brooklyn, New York, Howie Newman moved to Boston to attend Northeastern University. He's lived in the greater Boston area ever since. His love of baseball and his well played baseball songs led to an 18-year sportswriting career. He's covered two World Series, five NBA Finals and four Stanley Cup finals writing for the Patriot Ledger, Lowell Sun, Boston Globe, Associated Press and Lynn Item.

On his third Baseball's Greatest Hits- Volume 3 album, and first all-baseball related CD in 16 years, Newman sings about some of the game's memorable, and most quirky moments such as Tony Cloninger's two grand slams, Harvey Haddix's 12-inning shutout and Mike Hessman's minor-league home run mark. He also looks at baseball's most unusual pitch, the knuckleball, and the long off-season of disappointment for teams that didn't make the playoffs.

Accompanied by Rob Ignazio on guitar and bass, Mark Morrissey on drums, Doug Kwartler on bass, drums, dobro, guitar and vocals, Jim Gambino on piano, Dave Talmage on mandolin, Todd Glacy on drums, Tim Ray on piano and Joe Kessler on fiddle, Howie and company offer up a well played CD for the baseball fan at heart. Our favorite song: Knuckleball. Batter up! [B.M.O.]

Contact-- www.howienewman.com

STEVE HOWELL & FATS KAPLIN
KNOW YOU FROM OLD
13-SONG CD

- BLACK DOG
- SAN FRANCISCO BAY BLUES
- BUFFALO SKINNERS
- BUGGER BURNS
- GOSPEL PLOW
- THE CUCKOO
- BLUE RIDGE MOUNTAIN BLUES
- COLD HAILY WINDY NIGHT
- THE ESCAPE OF OLD JOHN WEBB
- ONE KIND FAVOR
- SHAWNEETOWN
- BUT NOT FOR ME
- MOOD INDIGO

On his fourteenth album, singer-guitarist Steve Howell joins forces with stringed instrument master Fats Kaplin. The duo takes a deep dive into time honored music spanning songs back to the thirteenth century and up to the 1950's. The clear kinship between Fats and Steve provides a deep balance to the music punctuated by the mix of acoustic guitar, fiddle, mandolin, banjo and bouzouki.

Many songs were played long before the advent of records, CDs and streaming. They were showcased in parlor performances, back-porch sing-alongs, taverns, church socials, dancehalls and later on radio.

Here, Howell and Kaplin bring those song in to the new millenium with sincere reverence. Tracks of note include the uptempo album opener "Black Dog," with Howell sounding a lot like Charlie Musselwhite on vocals, the amusing "Bugger Burns," and the album's spirited ending instrumental, "Mood Indigo." A well done, sentimental blast from the past from Howell and Kaplin. [B.M.O.]

Contact-- www.stevehowell.com

MISSISSIPPI MacDONALD
SLIM PICKIN'
10-SONG CD

- TROUBLE DOING THE RIGHT THING
- SLIM PICKIN'
- MY BAD ATTITUDE
- I'M SORRY
- STATESBORO BLUES
- GO TO GET TO WAKIN'
- GOIN' DOWN SLOW
- STRANGE THINGS HAPPENING EVERYDAY
- SAD SONGS
- YOU CAN LOVE YOURSELF

On Mississippi MacDonald's latest offering, Slim Pickin', the London, England based singer-guitarist unveils five well-penned originals alongside five covers by Zachary Logan, Blind Willie McTell, James Oden, Sister Rosetta Thorpe and

Kevin Moore with the help of bassist Brent Cundall and multi-instrumentalist Phil Dearing (who also produced, mixed and mastered the album).

MacDonald thrives in this context as his voice and playing has never sounded better. Emotive and genuine, MacDonald's singing is above reproach. Here he lies with his blues wielding peers with natural aplomb. Best tracks include the upbeat album opener "Trouble Doing The Right Thing," the beautiful "I'm Sorry," the chiming acoustic borne Blind Willie McTell hit, "Statesboro Blues," and the bouncing "Strange Things Happening Every Day." A great album from Mississippi MacDonald. [B.M.O.]

Contact-- mississippimacdonald.com

THE MARVELS
CHEAT TO WIN
8-SONG DOWNLOAD

- I'M SO UGLY
- ALL ALONE
- HATE MYSELF
- DRUNK AND IRRESPONSIBLE
- TRAGIC
- SORRY
- ONE FOOT IN THE GRAVE
- DEAD TO THE WORLD

Continued on next page >>>

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To commemorate the recent passing of lead singer Staffy, Rumber is rereleasing The Marvels landmark 2004 LP as a download. It deserved to be heard by a new generation and had been getting difficult to find.

The Marvels mixed up the Boston/Maine scene nearly a generation ago. The band was known for their tight yet loose and still uncompromising delivery of the nearly hardcore likes of "I'm So Ugly."

The stomping and raging "All Alone" reminds us a bit of classic Bullet Lavolta. The Marvels tighten the melody and delivery for still blistering "Hate Myself" in order to reach anthemic status. The punk ethos in "Hate Myself" is self-evident and the relentless unforgiving shredding behind leaves no room for prisoners.

We find echoes of 1990s California pop-punk in "Drunk And Irresponsible," but the production is much more in your-face. The gang develop more pop-hooks for "Tragic" that still maintains a very gritty texture while developing to a crescendo. "Sorry" has all the hallmarks of a pub/drinking song with a singalong chorus, albeit completely punked up at 140 mph.

There are late 1980s metal elements adorning the mega foot stomper "One Foot In The Grave." They end with the punk rock acoustic guitar "Dead To The World" that has a lot of Celtic undertones in it and sadly foreshadow Staffy's fate. [Gecko]

Contact-- www.bostonbands.com/bands/Marvels/music

HUMAN TOYS AT THE POOR COW 13-SONG LP

- DEVIL'S NIGHT
- THE EMMA PEEL EXPLOSION
- GENERATION SHIT
- PICK HER UP
- YESTERDAY IS GONE
- POOR COW
- LOST IN THE JUNGLE
- DIRTY LIPS
- BREAKIN' THE LAW
- GO GO ALCO
- HUMAN ZOO
- WHEN YOU FIND OUT
- I'M SICK OF YOU

The Paris duo Poupée Mekanik (vocals) and guitarist Jon Von Zelowitz represent

the ultimate Franco-American cooperation since the Statue of Liberty. With the opener "Devil's Night" where they sing together, you're very much reminded of a punked up, early X. They delve into 1960s feminist spy series TV nostalgia for "The Emma Peel Explosion." Despite the relentless pace, you can hear subtle Theremin solos. They also launch and adorn "Generation Shit" in a more upfront manner. The rhythm, melody and hooks reach new highs on the addictive "Pick Her Up." They recorded this in their living room and rehearsal place, yet the drums sound as if they had Tommy Ramone playing them. They're clearly an experienced band with the technique to get results on a budget.

They again sing as a duo for portions of the bratty "Yesterday Is Gone." There's a speeded up boogie riff on "Poor Cow" where the two threw lyrics at each other and a really cheesy Theremin solo throws you for six. After a half dozen superlative punkers, they offer us the charming, novelty-oriented "Lost In The Jungle." The 1970s feel and slightly jangly beat of "Dirty Lips" makes another nice change. They pick up the pace for the head banging "Breakin' The Law." The song writing and

singing hits another peak on the varied "Go Go Alco."

"Human Zoo" is tarp and tangy but clocks in at less than 2 minutes. Human Toys cover the Nerves classic "When You Find Out" as well as Iggy Pop's "I'm Sick Of You" to close off the disc which benefit from a woman's touch for an extra dose of diversity. If Irreverent fuzz guitar with a French accent yanks your crank, this is for you [Gecko]

Contact-- humantoy.bandcamp.com

CREATIVE WRITING BABY DID THIS 10-SONG CD

- I LOVE YOU
- HALLWAY
- SISTER
- SLICE & DICE
- CAN'T THANK YOU ENOUGH
- JUST WOKE UP
- GLASS DAYS
- FEEL
- MEMORY LIGHT
- RAIN

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branches out from the usual garage rock with a poppier psychedelia in the way "I Love You" bends around your senses for a pleasant buzz, as if the Rain Parade was Jamming with Pavement. There's some 1960s feel to the warm melodies and jangleness of "Hallway." They return to a more modern Indie sound with a slight REM vibe on "Sister."

They pick up the pace with "Slice & Dice" for a sense of urgency that rocks out quite nicely. On the other hand, "Can't Thank You Enough" seems somewhat undecided. The dreamy cover of Peter Dinklage's, "Just Woke Up" convincingly speaks of narcolepsy in a rather innocent, yet catchy manner. For a complete sound change, "Glass Days" has a partially linear development with a very subdued arrangement and low key vocals amidst a lot of minor notes.

With just a nod to the Velvet Underground, "Feel" noodles around some gentle vocals and a very paced rhythm, but without the dark thoughts. Tingly leads and more jangle as well as cool drum fills make up the rather convincing "Memory Light." The trippy "Rain," like it's 60s Liverpoolian namesake, takes us for a sensory ride, just in a calmer manner. They are killing us with kindness. [Gecko]

Contact--
creativewriting.bandcamp.com

GREG NAGY
JUST A LITTLE MORE TIME
11-SONG CD

- JUST A LITTLE MORE TIME
- IT HURTS TO LOVE SOMEONE
- BREAKING ME (But Making Me A Better Man)
- BETWEEN THE DARKNESS AND THE LIGHT
- LOVE LETTER
- MY BUDDY
- ONLY WOMEN BLEED
- BIG CITY
- RAINY NIGHT IN GEORGIA
- SUGAREE
- I'M IN THE MOOD

On his fifth solo album release, Just A Little More Time, Detroit, Michigan's esteemed lead singer-songwriter-guitarist Greg Nagy continues on with his successful, crowd pleasing songcrafting featuring outstanding vocals, superb musicianship and contemporary blues songwriting. Employing an army of players on Just A Little More Time that include Josh Ford (who also engineered, mixed and produced) and Bobby Murray on guitar, John Barron and Rocco Popielarski on bass, Todd Glass, Renee Gonsalves and Donny Brown on drums, Jim Alfredson and Clif Metcalf on keyboards, Tasha Owens, Rae Williams and Nikell Johnson on backing vocals, Keith Kaminski and James Hughes on saxophones, Charlie

Miller and Jimmy Smith on trumpets and Matt Martinez on trombone, Nagy and company deliver this outstanding record with world-class ability.

Radio friendly tracks include the blues busting "It Hurts To Love Someone," the soulful R&B of "Breaking Me," the funky jive of "Between The Darkness and The Light," the outstanding fretboard workout of the guitar instrumental, "My Buddy" sounding much like Albert Collins, and the bounding Jerry Garcia hit, "Sugaree." A well played record from one of Michigan's finest. Bravo! [B.M.O.]

Contact-- www.gregnagy.com

THE WESLEYS
EXPLOSIVE DEVICE
8-SONG LP

- MAGIC WAND
- EXPLOSIVE DEVICE
- PERMANENT VACATION
- RELEASE ME
- FIND A WAY
- ANXIETY ATTACKS
- WRONG SIDE OF LOVE
- GET A REACTION

These 4 Montreal lads cook up a dreamy, yet self-conscious mix of bucolic rock reminiscent of Lets Active and the Flying Nun Records, New Zealanders group. On "Magic Wand" they rely on a very steady

rhythm and gentle clean slated guitar melodies to take us on a pleasant reverie.

You don't feel remotely threatened by the Wesley's "Explosive Device" as it builds up a pleasant chorus within a shimmering arrangement. There is a solid underlying jangleness to "Permanent Vacation," but also clever rhythm changes as one of the three singers gets more and more emotional without blowing a fuse.

"Release Me" is more angular with disturbing tunings and marginally dissonant notes to jar you out of a lull. The tingly leads on the intro of "Find A Way" are more Indie than before, but also reminiscent of '60s acoustic flower power rock or some of the West Coast 1980 Paisley Underground material. Still it gets increasingly rocking to emerge as the hit of the album.

The verses of "Anxiety Attacks" are somewhat mind-alteringly off-kilter with the singer's unusual vocal take, but they take you over with the insistingly convincing chorus and solo. They are out to win hearts and minds on the romantic "Wrong Side Of Love" where the middle eight lets you know how much power they have in reserve.

To close out the record, they work out a lovely yet still challenging am in the form of "Get A Reaction" that reminds us a lot of the Clean 40 years ago. The Wesley's hint at a lot of ideas but work hard at making it not too obvious. [Gecko]

Contact-- thewesleys.bandcamp.com

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Erin Bonnie

Photos by Kaitlin Prince

Erin Bonnie is an Americana Folk-Rock fiddle player with musical inspirations that come from folks like Gillian Welch, Bonnie Raitt, Emmylou Harris and Dolly Parton. A true singer-songwriter at heart, her songs can touch an audience with real-deal passion. You can see her perform as one half of the folk duo, Two Lilies with Beni Brosh, as a supporting musician for country rock diva, Elisa Smith, or hosting the Revival Summer Songwriter Series in the Greater Boston area.

Between gigs, you'll find Erin in the classroom. As an Associate Professor of Songwriting at Berklee College of Music, she teaches anything and everything from Intro to Advanced Lyric Writing, Songwriting and Performance courses.

I caught up with her one frosty day in December and she outlined her ambitious musical journey...

METRONOME: How did you find your love for music?

Erin Bonnie: My Dad is a bluegrass guy, guitar flatpicker and high lonesome tenor. When I was a toddler, my mom would take me to all his shows. He played in a band called the Mountain Poodle Band. I was enamored. I don't remember this, but apparently, I straight up asked my parents if I could play the fiddle. Of course they immediately signed me up for classical violin lessons. I had a great teacher who incorporated a lot of fiddle tunes into my repertoire, so I guess it really started there. I don't think I truly fell in love with it though until my early 20s when I wrote my first song. I had always been really into creative writing as a kid, and when I finally figured out music and creative writing could coexist, my world opened up.

METRONOME: What kind of music did you listen to as a child?

Obviously bluegrass - a lot of The Del McCoury Band, some Flatt & Scruggs, Bill Monroe, all the classics. On the folkier side, a ton of Gillian Welch, who to this day I still adore and admire greatly. Allison Krauss and Union Station were on high rotation. There was a little bit of pop country thrown in there.

My first ever cassette tape - which I played endlessly on my classic yellow walkman - was Billy Ray Cyrus' "Achy Breaky Heart." Then my first CD was the self-titled Dixie Chicks album. I would be remiss if I didn't bring up Led Zeppelin, The Band, and Dan Hicks and His Hot Licks. My parents grew up and went to college in the late '70s, so obviously I was raised on the highest quality tunes from one of the best eras of rock and roll.

METRONOME: You're originally from Montana, but call Boston home now. What brought you here?

I moved to Boston to go to college at Berklee. It was my second degree. When I was finishing up my B.S. in Forestry and Conservation at the University of Montana in Missoula, I saw this band come through town called Joy Kills Sorrow. They mentioned Berklee because one of their members went to school there. At this point I was leading my own band Baba Ganoush and writing all the material for them and was way more into that than working for the Forest Service. When I looked into the school I saw they had a Songwriting major, so I applied, I auditioned, and in spite of me absolutely thinking I bombed the audition and interview, got in with a scholarship so I could actually afford to go. I never looked back, but I do

miss Montana and its mountains and big ass open sky. It's really special there.

METRONOME: How long have you been in Boston?

Since 2011, so 14 years or so. It took me a really long time to find my footing here. Boston is a hard crowd to break into, and I had to develop a thick skin, but I feel really at home here and I don't see myself leaving at any point soon.

METRONOME: How long have you been singing?

My first memory of really singing was at a bluegrass festival with my Dad. He brought me up with his band when I was 8 or so. I remember being so nervous, but I loved it. I love being on stage and telling stories with my voice. I've never really thought of myself as a singer though. I'd probably say songwriter, fiddle player, performer, singer,

in that order.

METRONOME: Who are some of your favorite singers?

Gillian Welch, because no one can sing like her. She's so true to her artistic voice. Del McCoury because I grew up on his high lonesome sound, and I feel like I have that same kind of bite and attack that he does. Janis Joplin - I adore her grit and the way she embodied every song she sang.

I love vocalists who take on the character of the song. Who embody the lyrics and the emotion inherent in the work. Who can communicate exactly what the song is trying to say.

METRONOME: How long have you played the fiddle?

34 years believe it or not. Not sure I have any memories where I don't know how to play. I was 4 years old when I started lessons, so the first year was learning a song about the violin itself and how to hold it. I'm really grateful to have grown up with music so central to my upbringing.

METRONOME: What kind of fiddle do you play?

Oh man, I'm so bad at this... I know it's a German knockoff from the 1960s that my family bought from a vendor at a festival on the West Coast. Made in Europe. It cuts. It's got great bite. I love how bold of a fiddle she is. Loud. But rich. She's my baby.

METRONOME: Who are some of your favorite fiddle players?

Amanda Shires because she does whatever she wants and is hella cool. I've always loved the fiddle player from the band, Donna the Buffalo. Her name is Tara Nevins. She rocks so hard. Badass.

I also really adore Casey Driessen because he's so playful and curious and absolutely insane with his bow skills. Wild to listen to. I learned one of his tunes for my performance jury at school, and it was one of the most challenging, but rewarding pieces of music I ever spent time on.

METRONOME: How long has your band Two Lilies been together?

Two Lilies is a side project of mine with my collaborator Beni Brosh. We met during an online open mic from the Covid times, and started writing together once vaccines were available and people started coexisting in society again, so I guess we've known each other about 5 years or so. He is one of my favorite people to collaborate with. We balance each other out really well, and have a natural easy vibe together that I really cherish. He's a good egg and such a creative. We just started releasing some of our songs over the last year or two, slowly but surely. We



produce them DIY. He lives in Rhode Island now, and we both have other projects, so it's slow going, but steady and a joy.

METRANOME: Where are some of the venues you perform at?

Most of my performing is with the country artist I play fiddle and sing backing vocals for: Elisa Smith. We gig all around Boston and greater New England. Plough and Stars is a local fave.

We did the New England Americana Fest over the summer, and the most recent winter one at Medford Brewing Co. I've spent more time than I care to admit on the stage at Loretta's Last Call on Landsdowne Street. That place is a party. We're playing a big Fourth of July Fest (on the 3rd) in Marblehead this summer that I'm really looking forward to.

I've been doing a lot of singer-songwriter In-The-Rounds. I hit up some of the events hosted by PB and J. I recently did a ISSA songwriter round at McCarthy's upstairs. Last summer I hosted my own weekly writers rounds called the Revival Summer Songwriting Series at rotating Revival Cafe and Kitchen locations. I just did a full band gig, first in a while, at the Square Root in Roslindale. Really cool vibe. Cafe turned music venue in the evenings. Super chill. Community vibes. Really great local hang.

I've performed at Club Passim, which is so cool. Atwood's before it shut down. Toad. The Jungle. The Berklee Performance Center.

METRANOME: Do you have any albums out?

Yes. I released my first EP in 2019, Ain't Enough Bourbon. My first LP came out in - wait for it - 2020, Take What's Mine. Timing, am I right? Fudge. Still really proud of that record though. Unfortunately between Covid and also being pregnant that year and giving birth to my son, there wasn't a lot I could do to promote it. I did have a pretty successful music video campaign for the lead single, which is the title track.

Since then it's been an ongoing single release cycle, but I have a huge project coming out soon called Americana Hussy. I spent most of 2025 writing and recording for the project. It's a 30-song, 6-Act Compendium of Erin Bonnie-style all original Americana Music. It's broken up into six different acts (almost like a series of EPs, but it's meant to be listened to from end to end), each a sub-genre of Americana that makes up my original sound. I've got old time, bluegrass, traditional country, blues rock, pop country, and folk all represented, and I can't wait to start releasing the songs. We did as much live tracking as we could to make it feel like you're in the room when you're listening to it. I'm so excited about it.

METRANOME: You have a new single called, "Roger." Where did you record it?

It's not my most recent. It came out in October 2024, but it's certainly a release I'm proud of. I actually did most of the recording and producing in my home studio. My buddy

Parker Goessling recorded all the guitar parts remotely out in LA, and sent me the stems. Then a former bandmate, Andrew Walls recorded the bass part remotely in NYC. I programmed the drums using some Splice samples, along with the percussion. I recorded the fiddle and vocals at home. Then I produced and mixed everything in Logic Pro X before sending it off for mastering. I've been working on my recording and production skills the past two years and this was the second song I released that I produced and mixed myself.

METRANOME: What is the song about?

I lived in Newton for a while after I graduated, and while I lived there I would walk to the commuter rail from my apartment to catch the train to Back Bay to go to work. On my way, I always saw this older man just sitting in his yard, day after day, smoking, scuffing the grass, doing a whole lot of nothing really and just watching the cars go by. Didn't wave, didn't say hi, he just kind of existed. He always caught my eye, but we never talked.

After I moved away, his presence always stuck with me. So one day when I felt like writing, I developed a character based on him, and named that character Roger. The song itself explores the themes of love, fulfillment, life, and what it means to really live one. I think the bridge really captures how I imagined him, or at least what might have motivated him to just kind of, well, sit there

day by day: "life ain't fair and love ain't safe / so his just sits / and stares / and smokes / and waits ..."

METRANOME: What informs your songwriting? Is it personal? Observational? Off-the-wall?

Everything. From personal emotional narratives and experiences to character explorations, songs for social change or commentary, curiosity and learning, sometimes pure nonsense and humor. I have an endless list of little song ideas I keep on my phone, be they snippets of overheard conversations, a phrase that caught my eye on a poster, a sudden thought that came to me, a quote from a book or TV show, really anything and everything. Inspiration is all around us. We creatives just have to pay attention and find those little tidbits that spark.

I will say that I am primarily a lyric-driven writer, so more often than not my songwriting starts with some kind of lyric concept, be it a title, hook, turn of phrase, or something that captured my interest phonetically.

METRANOME: How many videos have you shot for your music?

Good ones? A dozen or so. I've got the cream of the crop on my YouTube channel. Plenty that don't exist on the internet anymore as far as I know. I've been doing a lot of lyric videos lately. I have one big music video from my last record that did pretty well. I shot that with Red 13 Studios out in

Framingham. Great crew. Planning to shoot some new ones for the Americana Hussy record, so a lot more coming soon, fingers crossed.

METRANOME: How long have you been teaching at Berklee College?

This is my sixth year teaching. Hard to believe. I've taught 11 or 12 different courses there, too. Four different levels of songwriting and lyric writing curriculum, some upper level business and directed study classes, plus a handful of electives. It's been a wild ride. Sometimes I have to take a beat and pinch myself. Like. I really do this for a living. Insane. My hometown has fewer people in it than the college has students. Life be crazy.

METRANOME: How did you get the gig?

One of my mentors from when I was a student there, Pat Pattison, helped get me the position. The songwriting department had a full time teacher resign just a few short weeks before the Fall term the year I was hired. They were scrambling a bit and needed someone who could step in quickly and take on the full credit load. Pat put my name in the hat and got me an interview with the Chair at the time, Bonnie Hayes, and the rest is history.

METRANOME: Do you have any aspirations to be signed to a label?

I mean, yes. I don't need fame, but I would love any kind of label support so that I could offload some of the behind the scenes work that goes into maintaining and growing my artist project, and have some outside funding and resources to rely on.

Independent musicians and artists are so multi-hyphenate. We're graphic designers, marketers, publicists, salespeople, copy writers, lawyers, accountants, employers, booking agents, managers, etc. etc. It's a whole lot of work for very little monetary reward, and honestly I'm just happy anytime I can manage to get a song from out of my head and into the world on top of my other career and personal obligations. So yes, bring on the labels. Just give me a decent deal.

METRANOME: If someone was unfamiliar with you, how would you describe your music to them?

I'm an Americana folk-rock mama with style and presence to boot, and a roots crooner with a rock edge. If something's on my mind, I say it out loud, usually with a fiddle or guitar lick and a side of "hot damn!" It's music for folkies and trads, classic country junkies, whiskey lovers, red state rebels, rage babes, and anyone whose Spotify listening age hits about 60+

METRANOME: What's coming up for you in the New Year?

2026 is all about that Americana Hussy life. I'll be rolling the record out all year, and hopefully booking and playing a lot of supporting shows along the way.

-- Brian M. Owens

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The Time Machine

The Neighborhoods

Photo circa: 1988

Band Members L to R: Mike Quaglia (Drums), Dave Minehan (Vocals & Guitar), Lee Harrington (Vocals & Bass Guitar).

Musical Achievements: The Neighborhoods were formed in Boston in 1977 by Dave Minehan, Jim Bowman and Mike Quaglia. By 1979 the band changed bass players and John Hartcorn was added. The band won the WBCN Rock N Roll Rumble held at the Rat that year. In 1980, they released the Ace of Hearts single, "Prettiest Girl"/"No Place like Home." The Hoods were a local attraction at The Paradise Rock Club and at The Living Room in R.I. In 1982, the group enlisted bassist-singer Lee Harrington. In 1984 they released their first mini-LP *Fire Is Coming* on Mustang Records. That was followed in 1986 by an LP for the Restless label, *The High Hard One*, then in 1987 they recorded *Reptile Men*. The band did a national tour with The Ramones in 1988. 1990 saw the release of *Hoodwinked* with the help of Brad Whitford from Aerosmith. 1991 saw a change when Mike Quaglia left the group and was replaced by Carl Coletti on drums. The band also added lead guitar player, Dan Batel. Back in the studio with Whitford, the Hoods released the self titled, "The Neighbor Hoods" for Third Stone/Atlantic. The band called it quits in 1992.

Where Are They Now: The Hoods have continued to be local favorites despite changes throughout the years. Dave Minehan and Lee Harrington continue to play occasional shows adding drummer John Lynch to the band. Mike Quaglia went on to play with the band, Four In A Row.



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JOE RICH

Joe Rich's lyrics are well crafted hi-jinx. His clever melding of prose and light-hearted musical demeanor make his songs ring out with a simple clarity that's hard to ignore. Riding the crest of his latest release, [Dollar Store Superman](#), it was time to track Joe down and find out what makes this sagacious musician tick...

METRONOME: Where are you based?

Joe Rich: I live in Dedham, Massachusetts, so most of my gigs are around here.

METRONOME: What inspired you to get in to music as a kid?

I got really into MTV when I was 8 - Bon Jovi's "Lay Your Hands on Me" was one of the first videos I remember liking. Motley Crue's "Dr. Feelgood" was also a major catalyst. Those late 1980's rock bands like Skid Row, Enuff Z Nuff and Aerosmith made me want to get a guitar, and it never really stopped from there. I still get that feeling when I hear a song I love. Like "man, I wish I wrote that!" or "I want to sing that song!"

METRONOME: How long have you been playing?

I've had some fits and starts ever since I got my first guitar at 9, but I really got going at 20 when I learned how to play and sing at the same time. I never thought I'd be able to do it, but after learning the rhythm to a Hootie & The Blowfish song, I tried singing the melody and it worked. I guess I still find it pretty spectacular 25 years later.

METRONOME: What came first for you, singing or the guitar?

I've always found singing to be a lot more natural for me, though I'm no Robert Plant. I sang in the variety shows that my church put on when I was a kid, so I just loved it from the very start. Guitar is much more of a mystery to me, and I don't know if I'll ever quite master it, to be honest. I don't understand how lead players do what they do and make it look so easy.

METRONOME: Who are some of your musical influences?

I love Jimmy Buffett, he's just phenomenal - that whole genre of trop rock has been a huge factor for me. Going back to my youth, though, I have to credit the Beatles, the Beach Boys, Van Morrison, the Rolling Stones, Led Zeppelin, and oddly enough, Metallica, Pantera, Korn and the Deftones

too.

In college, I got heavily into West Coast rap like Dr. Dre, Snoop Dogg, Xzibit, Kurupt and Daz Dillinger. I suppose I'm kind of a mark; I can get into a lot of different genres. **METRONOME: What was the initial plan for you? Studio project? Live band? Be a Rock Star?**

Oh, I wanted to be a big rock star, for sure. The dream of being discovered, getting a record deal, having a hit album and a world tour, all of that seemed within the realm of possibility when I was 19 to 20 years old. As I got older, it became more about playing live gigs and doing covers. However, I still

enough back then, so my friend Matt came up with the guitar parts. It wasn't much to write home about, but it felt amazing to perform it live in front of real people who had never heard it. That's a strong drug. I have had periods of great activity and lulls, but I've been writing ever since "High Stakes." **METRONOME: Your tunes always have clever lyrical twists. Is that something you've worked on or does it come naturally for you?**

I have to tip my hat to Jimmy for that. I love the way he wrote and how he always kept the listener on their toes. I also value the rappers I used to be into; they could really

best friend. Another guy I love is Christopher Conley from the band, Saves The Day. Man, he could take these beautiful, upbeat melodies and fill them with the saddest, most heartbreaking words. He's a genius in a way.

Chino Moreno from Deftones is another writer I hold in high regard. The honesty he employs is remarkable. As far as catchy songs go, it's hard to top Jimmy of course, but Taylor Swift is putting together a stellar career and she just never slows down. Brian Wilson could often strike that nerve of the young person first experiencing heartache and longing. Oddly enough though, the one I emulated early on was Philip Anselmo from Pantera. He was the king of sincerity and could always provoke feelings out of me.

METRONOME: How many albums do you have out now?

This new one and [Flight Risk](#) are my two full-length albums, but I've released a few EPs as well. So, if you're scoring at home, [Dollar Store Superman](#) is my second full length album.

METRONOME: Do you use the same people when you record your albums or are they always different?

These last two full-length albums have been produced by the same man, Mr. Wayne Sinclair. He runs Sea Minstrel Studios in Connecticut and brings in the Flat Hammock Band to do session work for him, which has been a true blessing. Before meeting Wayne, I worked with my dear friend Bill Thibodeau a lot, and for the [Stars Don't Fall](#) EP and "Sex on the Beach," it was the great Andy Celley.

METRONOME: Your new album, Dollar Store Superman is cool. How long did it take to record?

It started in late 2024 when Wayne and I were trying to get together and record a song called "Beach Please," written by my friend Dave Roush. It went so well, we started talking about a bunch of other ideas we had kicking around. A few sessions later, I think we both realized, "Hey we have a whole 'nother album here."

METRONOME: Where did you record it?

We did it over the course of several sessions in Connecticut and wrapped it up in August of 2025. Wayne and I work really well together, so we can usually knock out four to five songs each time we meet up.



hold out hope of being a "one-hit wonder" somehow. I feel like that would suit my personality and lifestyle more. I'm a terrible traveler - just ask my wife - so touring would be nightmarish.

METRONOME: When did you start writing songs?

I wrote my first song at 19, called "High Stakes." It was about winning \$2,000 on a scratch ticket from the store where I worked. I only did the melody and lyrics. I had an idea in mind for the music, but couldn't play well

make the difference between a forgettable track and a hit with a vivid line or a catchy remark. I've always been more attracted to the words and the vocal melodies than the instrumental parts of a song. I have friends who can completely tune out the singer and just appreciate the band, but I could never do that.

METRONOME: Who are some of your favorite songwriters?

I love Van Morrison. When he's on, he really sounds like he's baring his soul to a

METRONOME: Who engineered?

Wayne handles all the technical stuff and it's really a wonder that he can put it all together the way he does. He's a prolific writer and he collaborates with songwriters from all over the country. Alvie King, in particular, was a frequent co-writer of ours and he comes up with his songs when he's on his tractor in Texas.

METRONOME: How did you meet Wayne Sinclair?

I know social media has a ton of downsides, but Wayne is one of the best things that has ever come out of Facebook for me. I somehow befriended him through there and we had a phone conversation two years ago. He reached out because there aren't many trop rockers up here in New England, so he wanted to make a connection. As soon as he said he had a studio, I wanted to record with him.

Soon enough, I presented a few of my newer songs to him and he invited me to come to Connecticut to record them. Ever since then, we've supported each other in many ways. I sang my song "Sunshine Queen" live with him and his band last year, and I try to promote his music online.

METRONOME: What informed the songwriting? Is it personal? Observational? Off-the-wall?

I do my best to be as autobiographical as I can within the limits of the rhyme scheme and

the beat, and sometimes I need help pulling it back so as not to alienate the audience. But I have to say, if it's not somewhat about my life and my feelings, I don't feel as connected to it. When it's really about my life and what I'm thinking or wanting to say to someone, it's not as powerful.

In the case of some of our collaborations, it's more about who has an idea and how the other guy can best support that idea. For the title track of this album, as an example, I merely mentioned the idea of a "Dollar Store Superman," as an album title, but Wayne got a creative spark and went off - he wrote a whole song based on the concept alone. It was really magical.

METRONOME: Were the songs new for Dollar Store Superman or did you have some in the can?

It was a good mixture of new and old. "Stay in the Sun" was written in 2023, whereas "Let's Go Fishin'" is from June of 2001. I can still remember coming up with that one in my parents' house.

METRONOME: Did you employ any unusual instrumentation for the recording?

It was mostly Wayne's Flat Hammock Band, but on "Bill & Nicky's Porch," he brought in a saxophone player friend of his for the solo. I had an idea for an odd instrument for "John Bop," and we almost made it work, but it changed the whole pitch of the song, unfortunately. I think it was an archtop.

METRONOME: What instruments did you play on the record?

I only had to sing on this one - the Flat Hammock Band did the rest. Normally I play the rhythm guitar on my recordings and on a very obscure demo I did on a 4-track, I actually played some lead. But that was a long time ago in a galaxy far, far away.

METRONOME: How often do you play out?

I try to play once every quarter, and for the most part, my partner Eric Myers and I have been faithful to that goal. He generally gets us gigs down in Plymouth where he lives, and I'll try to keep us on the circuit - or the outskirts of it - in the Dedham area. It's not always top of mind when you have two young boys and a teaching job.

METRONOME: Where are some of the venues people could hear and see you play?

I was just at the annual Jingle Jam in Dedham Square and I'm always a host of the Porchfest in June. Eric and I have also been seen at the Waterfront Festival and the Herring Run in Plymouth. Maybe some day we'll get up onstage at Great Woods, who knows? That's one of the dreams I haven't let go of yet.

METRONOME: If someone was unfamiliar with you, how would you describe your music to them?

I'd have to call it trop rock, but since I'm here in the cool blue north, it might help to

call it plain old beach music. The one word I've strived to emulate since the beginning is "breezy." I want people to be able to sing along easily. My hope is people will want to roll their windows down when they're driving and turn it up.

METRONOME: Will you play out with a band to support Dollar Store Superman?

I don't have any plans to do that, which is too bad because these songs deserve to be played live. I know the lead guitarist in these tracks, Cubby Pearl, has expressed his desire for me to play these songs out more, and if I had my own band, I probably would. For me, it's just a pleasure and a personally intrinsic reward to have completed this album.

METRONOME: Have you shot any videos for the songs?

That's another dream of mine. I wish I knew someone who could put something like that together, because it would be so fun, but I don't think it's in the cards. I used to envision shooting a video at Nantasket Beach in Hull. Maybe when the weather gets warmer.

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

I really appreciate everyone who has been on this epic odyssey with me, thank you so very much. I hope you had fun. For the people who are still with me, I really want to praise you for being so loyal. Windows down, volume up!

-- Brian M. Owens

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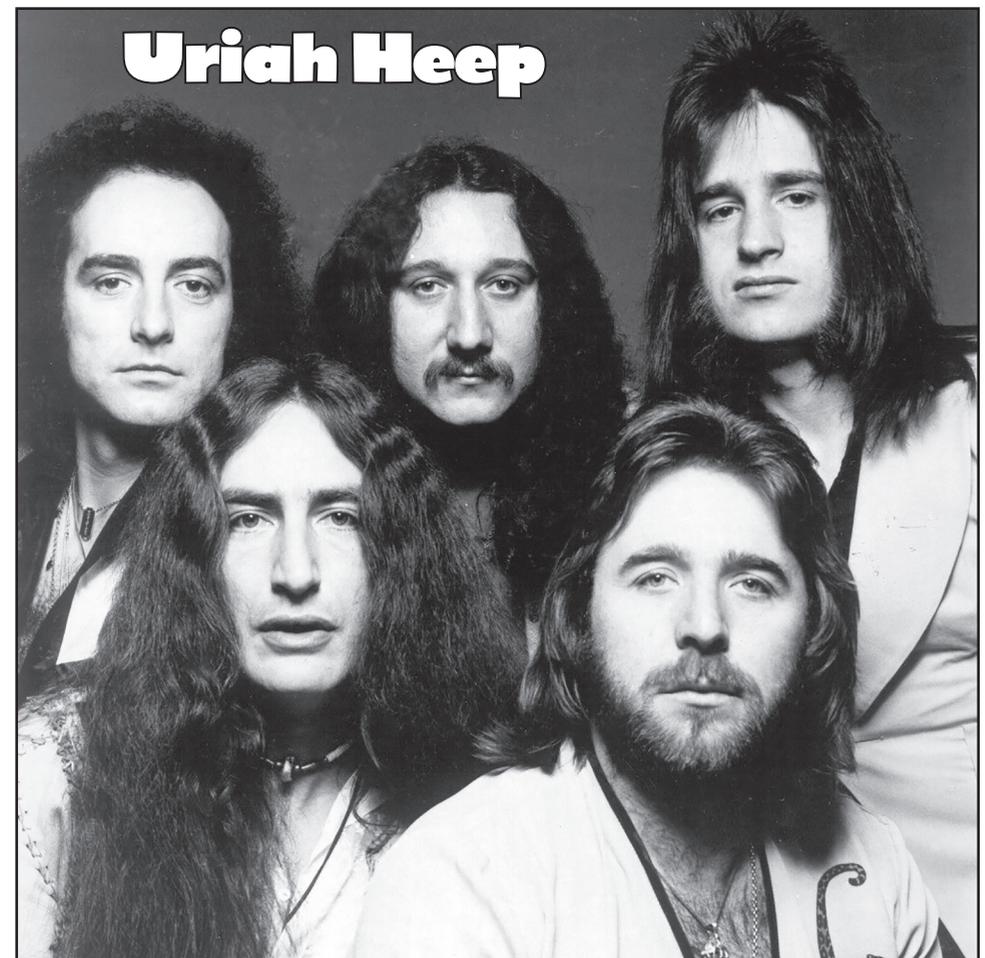
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Bob Weir (R.I.P.)

Grateful Dead nation took an unexpected hit when founder-singer-songwriter-guitarist Jerry Garcia unexpectedly died on August 9, 1995 of a heart attack in California. He was considered by most to be one of the leaders of the music counterculture during the 1960s.

Again, Grateful Dead fans have been hit in the gut with the passing of singer-songwriter-guitarist and founding member of the Dead, Bob Weir. In the summer of 2025, Weir was diagnosed with cancer. Despite beating the disease, Weir died from underlying lung issues on January 10, 2026, at the age of 78. His singing, rhythm guitar work, songwriting and tireless touring helped push traditional American Blues, Jam and Folk music into the modern era.

Bob Weir was born in San Francisco on October 16, 1947, to John Parber, and fellow college student, Phyllis Inskeep, who later gave young Bob up for adoption. He grew up with his adoptive parents Frederic Utter Weir and Eleanor Weir in Atherton.

Weir began playing guitar at age 13 after trying out on the piano and trumpet. He experienced difficulties in school because of undiagnosed dyslexia and was expelled from nearly every school he attended. On New Year's Eve 1963, a 16-year-old Weir and his friend were wandering the back alleys of Palo Alto, when they heard banjo music. They followed the music to its source, Dana Morgan's Music Store. They encountered a 21-year-old Jerry Garcia playing while waiting for his students to arrive. Weir and Garcia spent the night

playing music together and decided to form a band. That chance encounter would start one of the most important friendships in rock history. Together, the duo formed the basis for the Dead's emergence as not just a band, but a counterculture unto itself.

Across more than six decades, Weir was one of music's true road

his older and usually hairier bandmates, would become the faces of the Dead and its increasingly large cultural footprint.

The two shared vocal duties while Weir's rhythm guitar laid the foundation for Garcia's now legendary improvisational solo guitar playing. Weir's bond with Garcia formed the core of the Dead, with Weir speaking of Garcia as a big

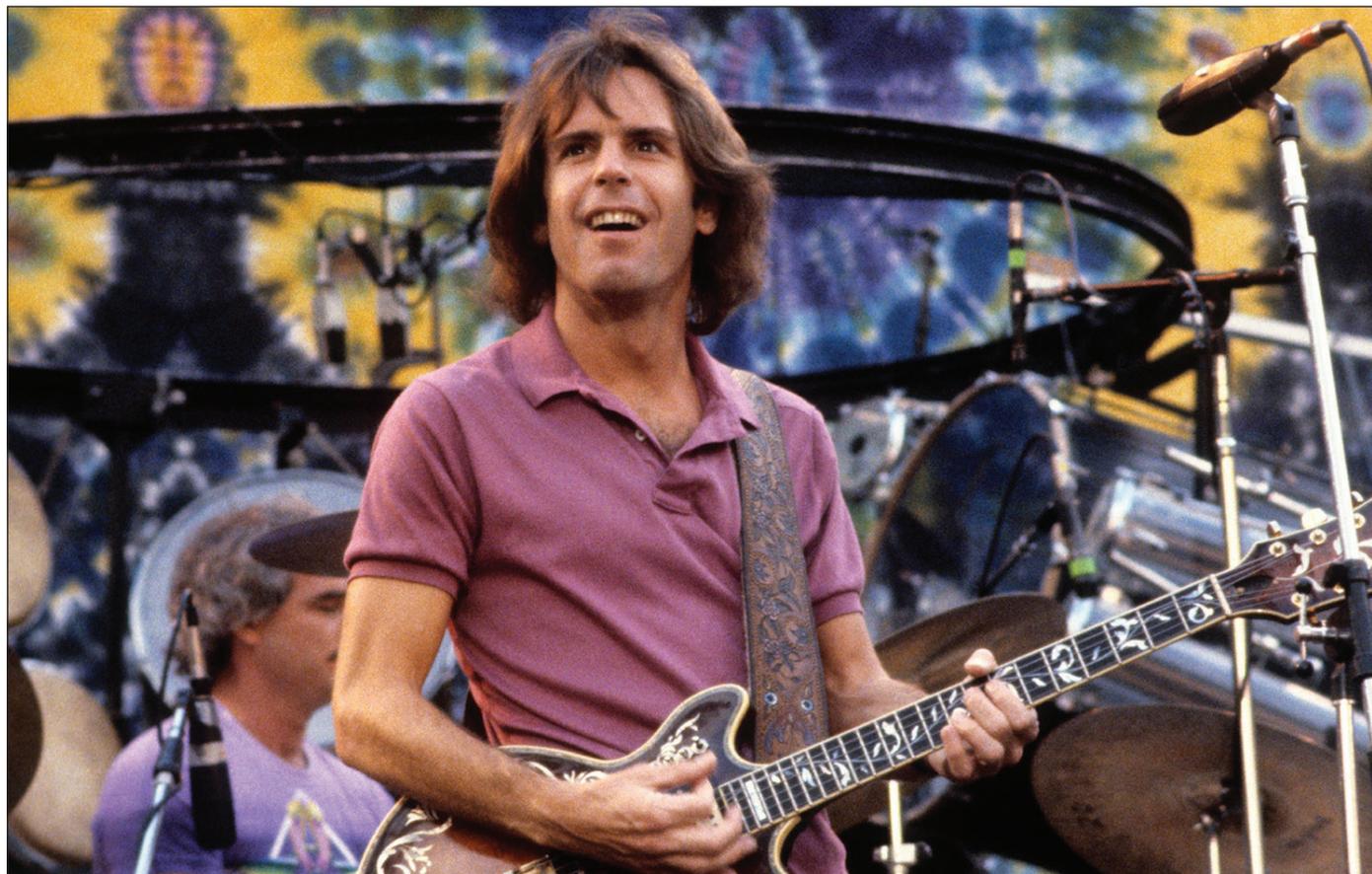
industry's established lanes of short pop songs and thematic, marketing-friendly albums to create live, long-form journeys that matched the demands of psychedelia. "We didn't make great records," Weir said in an interview. "We were real good at playing live. And that's what people wanted."

The Dead's enduring popularity through the 1980s and early 1990s, thanks in large part to near-constant touring, kept Weir center stage. With cutoff jeans and tank tops, Weir became the closest thing the counterculture band had to a "heartthrob," but Garcia's health problems began to hamper the band. On Aug. 9, 1995, Weir stepped up to microphones to confirm reports that Garcia had passed away.

For three decades after Garcia's death, Weir played in various bands, some with other members of the Dead, some without. By the mid-1990s, a new crop of bands including Phish, Widespread

Panic, Blues Traveler and many others had built on the Dead's foundation to deliver various combinations of Rock, Blues, Jazz, Bluegrass and Folk to live audiences. The jam band movement had taken shape, and Weir would remain firmly a part of it.

That sustained the popularity of the Dead's music. In August 2025, Weir's most recent project, Dead & Company, which included longtime Grateful Dead drummer, Mickey Hart and guitarist, John Mayer, drew roughly 180,000 people over three shows at San Francisco's Golden Gate Park. "Bob's return to Golden Gate Park this past summer brought out



warriors, performing thousands of shows with almost a dozen different bands. Although he often stood figuratively in Jerry Garcia's shadow, Weir eventually assumed the status of elder statesman of the "jam band" music genre that spun off from the Dead.

Emerging from the psychedelic scene in the Haight-Ashbury neighborhood of San Francisco, Weir's early days of the Dead are well chronicled as part of the rise of the hippie movement, most notably Ken Kesey's "Acid Tests," LSD-fueled parties at which the Dead performed. In the coming years, Garcia and Weir, initially a boyish figure next to

brother. "They say that blood is thicker than water, and what we had was way thicker than blood," Weir said of Garcia and the Dead in an interview with Dan Rather.

Weir penned some of the Dead's most enduring songs, including "Jack Straw," "Sugar Magnolia" and "Playing in the Band." Though middling in record sales, the Dead's aggressive touring regimen combined with a policy that allowed fans to record shows and trade their favorite recordings, built a following that would grow organically throughout the decades.

The band swerved across the music

the best of our city: music, community and joy,” San Francisco Mayor Daniel Lurie said in a statement on Weir’s passing.

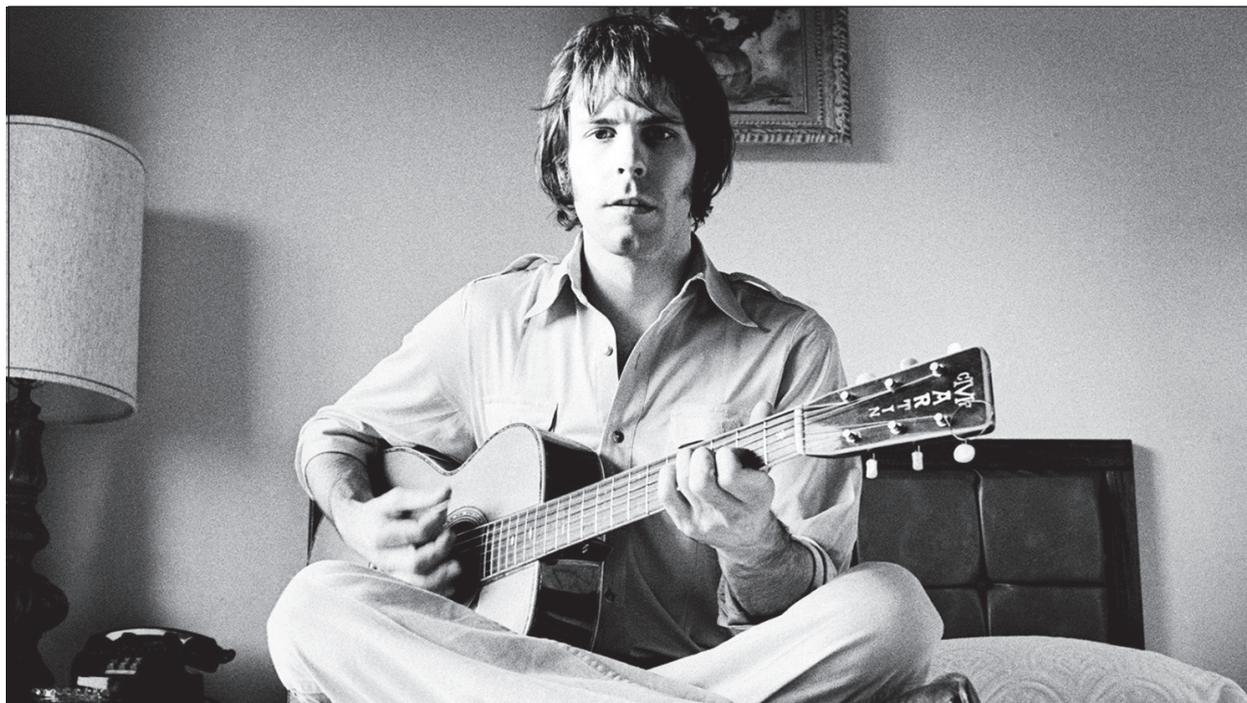
Weir received a bevy of honors: Kennedy Center honors and induction in to the Rock & Roll Hall of Fame as a member of the Dead, the first ever Les Paul Spirit Award winner and a lifetime achievement award from the Americana Honors & Awards.

Dead concert recordings have also maintained a cult following online, where nearly 18,000 digital files with concerts since 1965 are part of the Internet Archive. And while the Dead were not usually much for politics,

Weir increasingly embraced liberal and progressive politics starting in the early 2000s and continuing through later years when he endorsed Kamala Harris and Tim Walz. Weir also dedicated time to philanthropic efforts, winning the MusiCare’s Persons of the Year award

in 2025 along with Hart.

California Governor, Gavin Newsom and his wife, Jennifer Siebel Newsom, released a joint statement after Weir’s passing calling him, “a true son of California” who “helped create the soundtrack of a generation.”



“What set him apart was not just his music, it was his deep love for the people who heard it and his ability to connect with audiences as he shared stories that brought joy,” the couple said. “Weir was and will always be a king of psychedelic rock.”

In New York city, the Empire State Building was lit up in tie-dye colors to memorialize Weir and the music that made the counterculture’s trademark swirling pigmentation seem to dance.

Countless music luminaries like Seán Ono Lennon, Bob Dylan, his surviving bandmates and others all weighed in on social media to send their condolences to his wife Natascha and daughters, Monet and Chloe who were thankful for the outpouring of love.

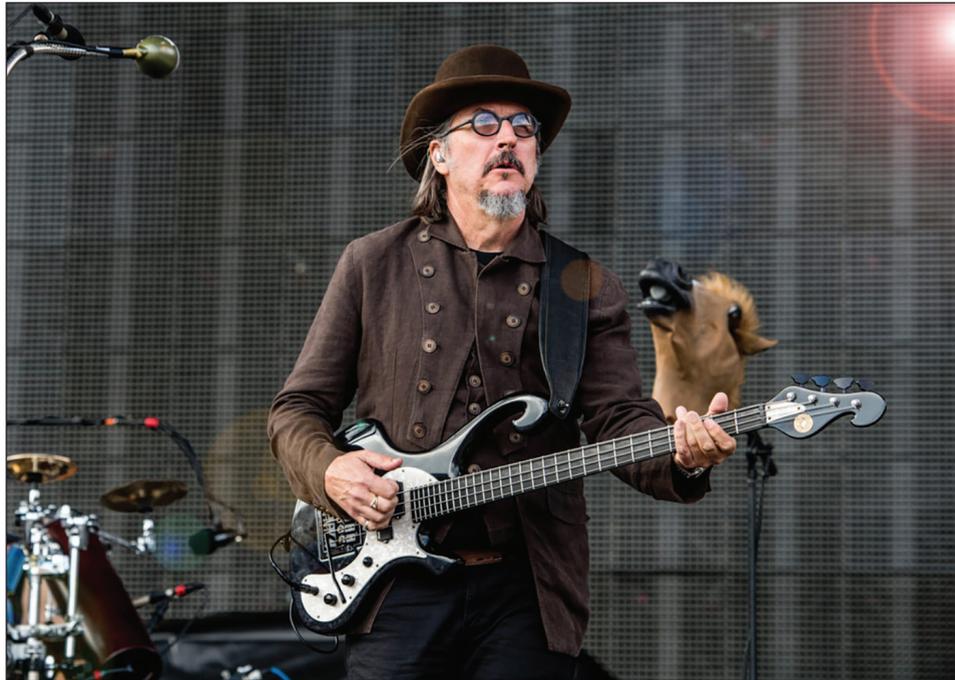
“There is no final curtain here, not really,” the social media statement said. “Only the sense of someone setting off again. He often spoke of a three-hundred-year legacy, determined to ensure the Dead songbook would endure long after him. May that dream live on through future generations of Dead Heads.” Rest in peace Bob Weir.

-- Brian M. Owens



Metronome Madness

Hello all and welcome to **March's Metronome Madness**. There's lots of music news to let you in on, so lets get on with the show... **Les Claypool** will hit the road in Summer 2026 with **Claypool Gold**, a wildly ambitious, full-evening tour that brings together three of his most beloved and sonically adventurous bands - **Primus**, **The Claypool Lennon Delirium** and **Les Claypool's Fearless Flying Frog Brigade** - for one mind-melting musical experience. Each night, all the bands will share the stage all at once for a fluid show featuring wildly different set lists and surprises. The tour will travel coast to coast with over 25 shows in cities including Seattle, Chicago, Boston, Austin, Atlanta, and Los Angeles, before wrapping with a July 4th celebration in Napa, CA. Coinciding with the tour announcement is the release of a brand-new song titled "WAP (What A Predicament)" by **The Claypool Lennon Delirium**, **Claypool's** mutant-psychedelic project with **Sean Ono Lennon**. The **Claypool Lennon Delirium** centers on the core creative partnership of **Les Claypool** and **Sean Ono Lennon**, who have long operated on the outer rim of genre and reason. **Claypool Gold** is poised



Les Claypool

to take over the summer, fans are invited to grab their goggles, their empathy, and maybe a can of tuna - and prepare for a tour unlike anything else on Earth. Catch him live Wednesday, June 10 @ Leader Bank Pavilion in Boston, MA. When GRAMMY-winning mastering engineer, **Alan Douches**, recently uncovered a powerful surround sound recording of an auspicious night in 2011 at **The Falcon** in Marlboro, New York, **The Alexis P. Suter Band** wasted no time making plans for the world to hear it. Fresh on the heels of their acclaimed summer 2025 album, **Just Stay High**, the band now offers a glimpse into a highlight from their past on a night when **Garth Hudson sat in and shared his musical energy**. Now, a year after Hudson's passing, the band honors him and the transcendent power of live music in this magical recording. Two-time GRAMMY nominee and four-time **Blues Music Award** winner **Duke Robillard** will celebrate his recent signing to **Nola Blue Records** with the February 20 release of his label debut album, **Blast Off!** "Over the course of his glorious career, guitarist **Duke Robillard** has made many superlative albums. A universally acclaimed guitarist, singer, songwriter and

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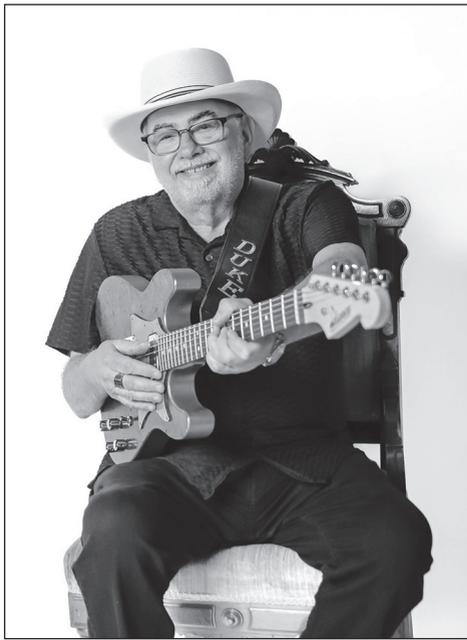
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Duke Robillard

bandleader, Robillard has released many solo albums, collaborated with iconic artists, and earned numerous awards. A co-founder of the band **Roomful of Blues**, he also replaced **Jimmie Vaughan** as a member of the **Fabulous Thunderbirds**. For his new album, **Blast Off!** with His All-Star Band, the guitar maestro has assembled a varied but mostly traditional collection of the styles he's known for, including blues, swing, jazz and R&B. This diversity represents his multi-faceted career and devotion to preserving these roots music styles. The twelve-track album contains three originals, including two instrumentals and an exciting piece concurrently historic and new: the first recording of a blues composition written by **Robillard** at the age of 17. He is joined on the project by **Chris Cote** on guitar and vocals, **Bruce Bears** on keyboards, bassist **Marty Ballou** and drummer **Mark Teixeira** while **Doug James** and **Mark Earley** are on sax, **Jeff "Doc" Chanonhouse** on trumpet on "You Rascal You," and special guest **Billy Novick** on clarinet and alto sax. **A Tribute to Benny Moré and Nat King Cole** won the GRAMMY® Award for Best Latin Jazz Album: An extraordinary collaboration that pays tribute to two iconic artists from the 20th-century. Originally released on August 24, the birthday of Cuban artist **Benny Moré**, the album bridges eras, genres, and cultures by uniting the

Oops!

We mistakenly misspelled **Hendrik Gideonse's** name on our front cover. We hope he doesn't hate us!

repertoires of **Moré** and **Nat King Cole**, two artists who profoundly shaped music yet never shared a stage. The ensemble is anchored by **Gonzalo Rubalcaba**, the multiple GRAMMY® and Latin GRAMMY® Award-winning pianist, widely regarded as one of the most influential Latin Jazz pianists. Joining **Rubalcaba** are arranger-producer-saxophonist **Yainer Horta**, and saxophonist **Joey Calveiro**, whose achievement marks a historic milestone. At just 18 years old, **Calveiro** becomes the youngest-ever winner in the **Best Latin Jazz Album** category. He is also among the Top 15 youngest GRAMMY® Award winners ever, underscoring the project's rare fusion of legacy excellence and next-generation artistry. Recorded live to tape at the legendary **Criteria Recording Studios**, the album was engineered by **Carlos Álvarez**, mixed by Oscar Autie at **El Cerrito Records** and mastered by **Felipe Tichauer** at **Red Traxx Mastering**. Three of today's most decorated acoustic blues masters reunite to summon ancestral spirits with songs both long remembered and newly created on **Fight On! True Blues Vol. 2**, set for release April 17th on Yellow Dog Records. Even as they step back in time, **Guy Davis**, **Corey Harris** and **Alvin Youngblood Hart** prove that African American blues remains as vital and vibrant as ever. These three first met at the **Chicago Blues Festival** in 1996 and are now coming together nearly 30 years later for a powerful follow-up to their acclaimed first **True Blues** collaboration. The album features nine tracks blending traditional material (Charley Patton, Rev. Gary Davis, Virginia songsters) with original compositions. "I have a photograph somewhere of Corey, Guy and myself at the Chicago Blues Festival, 1996," remembers **Alvin Youngblood Hart**. "A time when we were being touted by the 'Blues Establishment' as 'The New Saviors Of The Blues.' So whatever man, it was destiny that we'd end up doing something like **True Blues**. This new album is a continuation, or reunion of the project we started over a decade ago." "The thematic tie of the record lies in the fact that we are three African-American bluesmen who are fighting to maintain our cultural legacy and heritage," adds **Corey Harris**. "Each of these nine tracks represents a contemporary image of traditional Black lifeways." As for the album's title, **Guy Davis** says, "The fight we are waging is to keep this precious music form alive. To us, there is not so much difference between our arrangements of blues classics and our newly created work. It's all connected to the ancestral spirit." Raw, heartfelt and sounding absolutely nothing like a dusty museum piece, **Fight On! True Blues Vol. 2** is a loving celebration of shared music and friendship, a long-dreamed-about project that now, countless tours and conversations later, finally arrives. Grammy-nominated guitarist **Rick Vito** announces the April 3rd release of his new all-instrumental album, **Slidemaster**,

on MoMojo Records. This recording is a compilation of Rick's all-instrumental cuts played exclusively on slide guitar, in the style of which he is universally renowned. It features both new material plus some of his best former releases which were remixed and mastered specifically for the album. Rick's takes on Peter Green's "Albatross," and "The Supernatural," Sam Cooke's, "A Change Is Gonna Come," and the originals, "Vegas Jump," and "Soul Shadows," are not to be missed. Rick's last album, **Cadillac Man** in 2024, generated rave reviews and extensive radio airplay, reaching the number one slot on the Roots Radio Report. Vito is best known as a member of the legendary supergroup **Fleetwood Mac** (1987-1991). His guitar work and songs are featured on their albums, **Greatest Hits**, **Behind The Mask**, **The Very Best Of Fleetwood Mac**, **The Chain**, and the live concert DVD, **Tango In The Night**. He later partnered with **Mick Fleetwood** to form the "**Mick Fleetwood Blues Band featuring Rick Vito**." Shortly after the release of their CD, **Blue Again**, Rick was nominated for the 2010 Grammy Award in the Best Traditional Blues category. Vito has had 12 solo album releases (counting his latest), and has toured in Europe and the US with his own band. **PASSING NOTES:** **Hayez a.k.a. Joshua Hayes** died Thursday, January 8th from complications of asthma. He was 36 years old. An aspiring singer-songwriter, he was born and raised in Worcester, MA. He produced songs of love from a closet studio and was granted nearly a dozen sound recording copyrights. He was blessed with a natural singing voice. He leaves behind his wife and children; Multi-instrumentalist, composer, arranger, and bandleader **Ralph Towner** died January 18, 2026 in Rome. He was 85 years old. Towner played the twelve-string guitar, classical guitar, electric FRAME guitar, piano, synthesizer, percussion, trumpet, and French horn. Founding member of the Australian rock band, **Midnight Oil** and drummer, percussionist and backing vocalist, **Robert George Hirst** passed away of pancreatic cancer on January 20, 2026. He was with the band from the 1970s until they took a hiatus in 2002. The band resumed performing and recording in 2017; **Francis Buchholz** died of cancer January 22, 2026. He was best known as the bass guitarist of the **Scorpions** from 1973 until 1992. Singer-songwriter Charles Negron II died of heart failure and COPD February 2, 2026. He was 83 years old. Negron is best known as a founding member and lead vocalist of the rock band **Three Dog Night**; Hey now friends, music fans and fellow musicians, that's all for now, but we'll be back next month with more tales from the world of music. Until then, stay safe, be happy and keep making, listening and supporting beautiful music. **HAPPY BIRTHDAY PISCES, YOU FISH YOU.** Thanks for reading.

--Compiled by Brian O.

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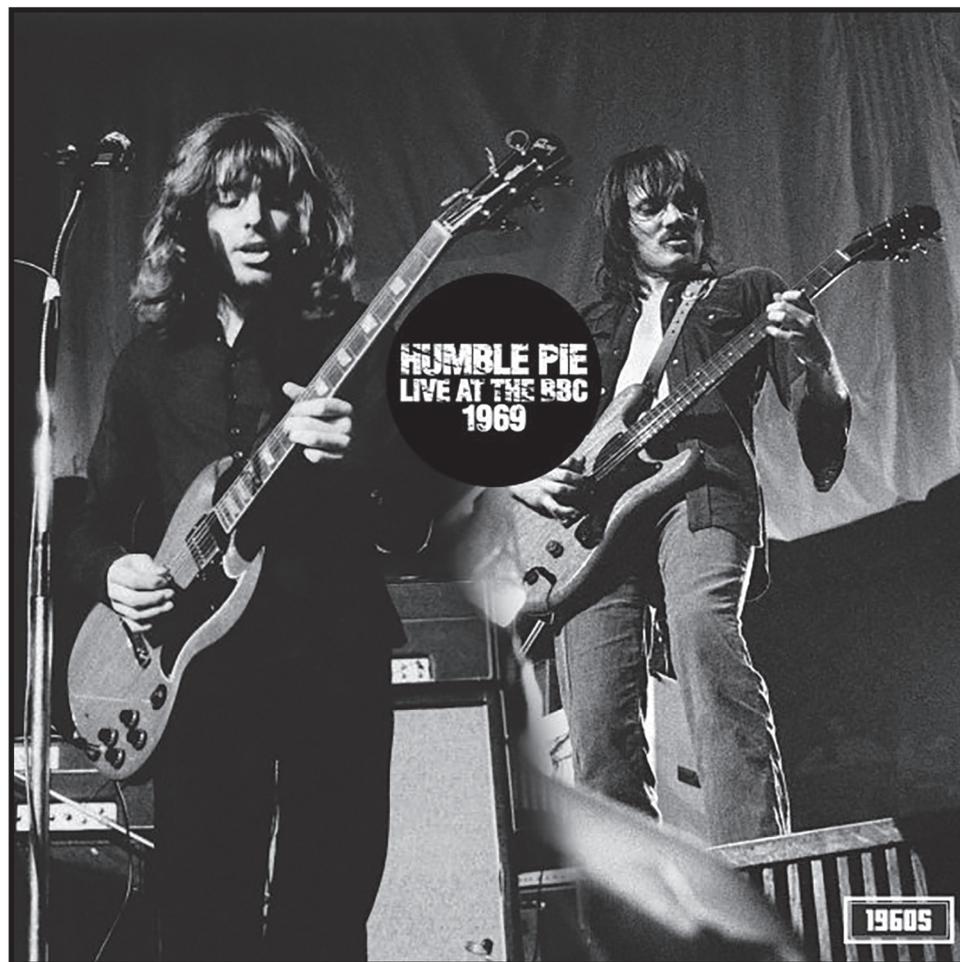
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