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MAGAZINE

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December 2025



Bill Woodward



Mark Morganelli & Ellen Prior



The Grimly Pleased



Sado-Domestics

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12/14- Comedian Bob Marley
12/26 & 27- Dark Desert Eagles
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12/31- The Fools 50th Anniversary NYE Show w/
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12/7- Teethe; villagerrr
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12/11- Vanessa Collier
more info
12/12- Cherish the Ladies Celtic Christmas
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12/17- A Sinatra Christmas
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12/19- Eric Gales
12/20- Porch Party Mamas (Ballroom)
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12/31- New Years Eve 2025 with the Shaelyn
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12/5- Brass Attack
12/6- Neal and the Vipers
12/12- Three Great Tributes: JJ Cale, Sue
Tedeschi & Stevie Ray Vaughan
12/13- Traveller: Chris Stapleton Experience
12/19- The Peacheaters
12/20- Jimmy "2 Suits" Capone & The All-Star
Chan Clan Band
12/26- James Montgomery Blues Band
12/27- Confounded Bridge
12/31- Little Miss and the Boom New Years Eve
Party

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12/5- Mannheim Steamroller Christmas
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Showdown
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12/18- Buzz Ball

12/27- Zach Nugent's Dead Set

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12/1- Disney Trivia
12/2- Mavens of Melody with Gail Ann Dorsey,
Natalia Zukerman and Jenna Nicholls; Jody
Nardone Trio
12/7- Blues Mob; Music of Midwinter
12/8- Eric Benét; Great Lake Swimmers
12/9- Tyler Hilton & Kate Voegele
12/14- Maggie's Wake; Spirit of the Season
12/15- David Benoit
12/16- A Very Motown Christmas
12/19- AZ - 30 Years of "Doe or Die"
12/20- The Del Fuegos
12/21- Compaq Big Band w/ Special Guest
Vocalist Anaïs Reno
12/22- Sons of Serendip
12/26- Adam Ezra Group w/Jeff Kazee
12/27- The Neon Queen Presents "All the Girls"
All the Hits, All the Stars, All the Fun; Livingston
Taylor
12/28- Mamma Mia! ABBAfabulous Brunch with
The Neon Queen; Club d'Elf & Mono Means One
12/29- Kindred The Family Soul

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

12/2- Paul Spring
12/3- Mark Lipman album release
12/4- Tony Trischka's Holiday Show
12/5- Kemp Harris Band
12/6- Sol y Canto
12/7- Garnet Rogers
12/8- High Horse and Kat Wallace
12/9 & 10- Jeffrey Martin & Anna Tivel
12/11- GoldenOak
12/12, 13 & 14- Under the Covers with Mark
Erelli, Rose Cousins, Zachariah Hickman and
Jake Armerding
12/15- Passim Monday Discovery Series
12/16, 17 & 18- Wintery Songs in Eleventy Part
Harmony
12/19- Scottish Fish Holiday Show
12/20 & 21- Lori McKenna Band

12/23- Áine Minogue Annual "To Warm the
Winter's Night" Show
12/26- Elizabeth & The Catapult
12/27- Melissa Ferrick w/special guests
12/28- Antje Duvekot
12/29- Ellis Paul & Friends; Sam Robbins
12/30- Ellis Paul & Friends; Shanna in a Dress
12/31- Ellis Paul & Friends; Laurie MacAllister

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

12/6- Raekwon & Mobb Deep - 30th Anniversary
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12/13- The Happy Fits

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12/4- Isaiah J. Thompson
12/6- Jon Butcher with Special Guest Diane
Blue: Shades of Blues
12/8- Southside Blues
12/11- Curtis Salgado; Lenny Bradford Trio
12/13- Kneebody
12/14- Donna the Buffalo
12/15 & 16- Christmas Dreaming with Stella Cole
12/17- Lauren Henderson
12/18- Eric Gales
12/19- Jon McLaughlin & Friends: Home For The
Holidays
12/21- Jane Monheit The Merriest Holiday Show
12/22- Sharon Jones: Holiday Stories and Songs
12/23- Warren Wolf's Christmas Vibes

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12/12- Man-On-Land; Lihi Haruvi

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12/2- Bars Over Bars Hip Hop Showcase
12/5- Owsley's Owls

All Things Music Since 1985!



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12/9- Topical Popsicle: Improv Comedy
12/10- Fully Celebrated Orchestra with special guests Thalia Zedek & Andy California
12/11- Chill Sesh & Friends
12/12- Uncle Johnny's Band
12/14- Midway or the Highway Open Mic
12/19- Promised Land
12/20- Zipper; Road Soldier; Larseny; IdleSquire
12/21- Johnnie & The Foodmasters, Adult Learners, Noah Britton & Kremlin Bats
12/24- Diamond Blues Jam
12/26- Uncle Johnny's Band
12/28- Midway or the Highway Open Mic

THE MUSIC ROOM
West Yarmouth, MA.
(508) 694-6125

12/5- Paper In Fire (Mellencamp tribute)
12/6- Amoricans (Black Crowes tribute)
12/12- Curtis Salgado
12/13- Jim Belushi: A Mission From God
12/13- Entrain
12/19- Barry Goudreau's Engine Room
12/20- Confounded Bridge

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12/13- Whiskey Myers

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12/3- Cattle Decapitation
12/5- Death Angel - Act III
12/5- Little Mania World Tour: Midget Wrestling All Stars
12/6- Highly Suspect
12/12- Glassjaw; Saves The Day
12/19- Silverstein: 25 Years of Noise
12/20- Shai Hulud

PARADISE ROCK CLUB
Boston, MA.
(617) 562-8800

12/2- Set It Off; Fame On Fire; Vana; The Pretty Wild
12/5 & 6- Dogs In A Pile

12/7- Counter Intuitive 10-Year Anniversary; Macseal; Bay Faction; Sports; Yawners; Anorak
12/11- Dogpark; Kids That Fly
12/12- Moon Hooch; Octave Cat
12/13- Will Dailey; Copilot; Julie Rhodes
12/18- Street Dogs; Street Power; The Stress
12/19- Street Dogs; Death Before Dishonor; Battery March
12/20- Start Making Sense; Drew & the Blue
12/31- Joe Samba; Over the Bridge

SCULLER'S JAZZ CLUB
Cambridge, MA.
(617) 562-4111

12/5- Cyrus Chestnut Quartet
12/6- Steve Davis Quintet w/Mike DiRubbo-alto sax, Rick Germanson-piano, Nat Reeves-bass and Willie Jones III-drums
12/12- Myanna, Cassandre McKinley, The Ken Clark organ Trio
12/20- A Soulful Christmas-Motown & More featuring: Mia Samone, Brad Collins, Brandon Combs, Sam Prather, Tyrone Chase, Chris Loftin & John Lamkin III
12/27 & 28- Christian McBride & Ursa Major featuring saxophonist Nicole Glover, guitarist Ely Perlman, pianist Mike King and drummer Savannah Harris

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Cambridge, MA.
(617) 547-5200

12/1- Nick Mulvey; Frances Whitney
12/2- Billie Marten; Núria Graham
12/3- Ghost-Note; True Loves
12/4- Red Apple; Too Many Zooz
12/5- Bad Rabbits; Red Shaydez
12/6- Model/Actriz
12/9- Adam Doleac; Adam Simons
12/10- Habe
12/11- Nils Hoffmann
12/12- 52 Church; The Glitter Boys
12/13- Stolen Gin; Theo Kandel
12/14- TRSH; Thoughts On Bowling; Kerosene Heights; Primrose
12/15- Algernon Cadwallader; Gladie; Sun Organ
12/17- Audrey Hobert
12/19- 52 Church; The Glitter Boys
12/20- The Red Chord; The Number Twelve Looks Like You; See You Next Tuesday; Vomit Forth
12/28- The Felice Brothers; Charlotte Cornfield
12/29- The Disco Biscuits

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Cambridge, MA.
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12/3- Koffin Kats; Playboy Manbaby; The Rumours
12/5- The Weeknd Night
12/6- ICW
12/11- Bonginator; No-Mas; Retained Surgical Instrument; Wretched Inferno; Groaning Retch
12/12- Chokecherry; The Sewing Club
12/19- Riot Ten
12/20- Elysium
12/27- Mourning Night

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12/4- Grain Thief
12/6- Gary Ho! Ho! Hoey
12/7- Mambo Big Band w/Eguie Castrillo & Edmar Colon
12/11- Sarah Martin
12/12- Divas with A Twist
12/13- Michael Sweet Band
12/14- Charles Dickens' A Christmas Carol: A Solo Performance by Neil McGarry
12/18- Lúnasa's "Irish Solstice Celebration" w/ singer Dave Curley
12/19- Steve Sweeney Comedy
12/20- Christmas with The Celts
12/26- Joshua Tree (U2 tribute)
2/27 & 28- Another Tequila Sunrise (Eagles tribute)
12/31- New Year's Eve w/The Shady Roosters

SQUARE ROOT
Roslindale, MA.
(617) 477-3392

12/2- Rozzie Old Time Session
12/3- Poetry
12/4- Acemakers
12/5- Monterrey Mountain
12/7- Royer's One Man Band; Sunday Jazz
12/8- RFS Screening
12/10- Pub Quiz
12/11- Singer Songwriter Night Hosted by Glenn Williams with Andy Hollinger
12/12- Kate White and Guests
12/13- Futuresuzi; Cove; Funk Safari
12/14- Sado-Domestics (acoustic); Sunday Jazz with Blink/Philippe Crettien Trio
12/15- Trivia with Ticco and Matt

12/17- Jazz with Hellbender
12/18- Roslindale Comedy
12/19- Jan Grzywacz Quartet
12/20- Cretonix; Ted Latornis; Gene Machine
12/21- Mess Around
12/24- Pub Quiz
12/26- Quenby and the West of Wayland
12/28- Karaoke
12/29- Trivia with Ticco and Matt

TD GARDEN
Boston, MA.
(617) 624-1000

12/3- Burna Boy
12/7- Shoresy Fall Classic
12/11- Andrea Bocelli
12/12- Machine Gun Kelly
12/14- Kiss 108 Jingle Ball
12/26- The Harlem Globetrotters
12/31- Matt Rife Comedy

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12/3- Jazz Series with Jason Schwartz
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12/5- Ed Peabody and The Big Blue Thang
12/10- Juke Joint Blues with Brother Sal
12/11- Danielle Miraglia
12/12- Erin Harpe & The Delta Swingers
12/13- The Amplifiers
12/19- King Saison
12/20- Hash Brown
12/26- Buddy McEarns
12/27- 7 Roads Band

WILBUR THEATER
Boston, MA.
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12/1 to 7- Jeff Arcuri: (Un)scripted
12/11- Noah Reid: Live Again
12/12 & 13- Stavros Halkias
12/15- Matt Rogers
12/17- Elon Gold
2/19- Rob Anderson
12/20- Jim Norton
12/21- Samantha Fish, Cedric Burnside and Jon Spencer
12/27- Bob Marley Comedian

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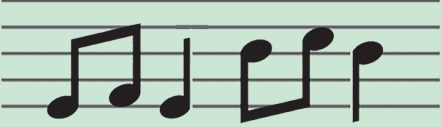
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Sado-Domestics

Photos by Jenny Jarrad

Recently nominated by the New England Music Awards for “Americana Act of The Year,” the six-piece Sado-Domestics are generating a good amount of buzz around town. The singing-songwriting partnership of Boston-based multi-instrumentalists Chris Gleason and Lucy Martinez has been creating an acoustic blend of folk, roots and rock music, with highlights on vocal harmonies that’s hard to resist. With five albums to their credit, the group continues to deliver memorable songs. I questioned the duo about the band and their new album, Getting The Ghost, and they outlined a long musical course that’s brought them to this point in time...

METRONOME: Where are you guys based?

Chris Gleason: Our home base is the Boston neighborhood of Roslindale, although our various band members live in different areas of the city and Greater Boston.

METRONOME: How long has Sado-Domestics been together?

Chris: It’s been twelve or thirteen years now. Lucy and I started playing music together in late 2012. Our first album, Two-Egg Scrambler, came out at the end of 2013.

METRONOME: How did you two meet?

Chris: We lived in the same neighborhood and met through a mutual friend. We had also crossed paths a few times at gigs where our other respective bands were on the same bill.

METRONOME: How did you come up with the name for the band?

Chris: I used to write the occasional concert review for the alt-country music magazine, No Depression. One of those was a 2001 review of a Jeff Tweedy (Wilco) solo show at Lillie’s in Somerville, MA. I used a made-up word, “sado-domestic,” to describe Tweedy’s lyrics, which during that phase (Summerteeth, Yankee Hotel Foxtrot), often explored dark musings on domestic life, marriage, parenting, etc.

Clearly, Sado-Domestics is a pun on sado-masochism, but the substitution of “domestic” for “masochism” changes the meaning and implications. It implies finding pleasure in the various pains of domestic life and also reflects our slightly dark sense of humor.

When it came time for us to choose a band name, Sado-Domestics seemed to fit. Plus, it’s easy to search on the Internet, since it’s not a real word and therefore unique.

METRONOME: What was the initial plan for the group? Project? Live band? Both?

Lucy Martinez: There was no big plan at first. My kids were still young, so I wasn’t actively in a band when I met Chris. We both had songs we were kicking around and presented them to each other. We had immediate rapport which was nice.

We kind of spoke the same musical language even if our influences and style were different. We wanted to play live and try to get gigs for sure. But short answer, we thought we were a duet and then we met the amazing Jimmy Ryan. That changed everything.

METRONOME: Lucy, who are some of your musical influences?

Lucy: I’ve always had a habit of studying the shit out of a favorite artist. I listened to my parent’s music which was a little jazz, a lot of show tunes. Anything from Barbara Streisand, Etta James to The Mamas and the Pappas. I heard a lot of Latin music in my house. I’m half Puerto Rican and music is a big part of that culture. In terms of vocal

When I started learning guitar it was to try to write songs. I think I was 16.

METRONOME: Who are some of the other Boston bands you played with?

Lucy: I started as a lead singer in a cover band. Then I joined a band called The Code that did all originals. I moved to Maryland and was in a band called Phantom Gear. When I got back to Boston, I had written enough of my own songs to record an album with a band that included Jeff Allison, Justin Kolack and Jonas Kahn. The guys introduced me to Ducky Carlisle, and we ended up recording at his studio, Ice Station Zebra. It was the first time I felt validated as a songwriter. Unfortunately, it ended too soon. I was starting a family, and I just



influences: Karen Carpenter, Heart, Fleetwood Mac and Joni Mitchell. When the ‘90s rock scene happened, I got into The Breeders, Liz Phair, P.J. Harvey and Julianna Hatfield. I discovered Neko Case later on. Her songwriting is next level.

METRONOME: What made you want to be a musician?

Lucy: I feel like my truest self. All the lights get turned on in my mind and body. All the good chemicals are switched on.

METRONOME: What came first, vocals or instruments? Did you take formal music lessons as a kid?

Lucy: I was singing pretty young. My parents wanted us kids to play an instrument. They chose the clarinet for me. I went along with that through high school, but it wasn’t really my instrument.

couldn’t get myself to do the two things. Eventually Jeff started playing with Sado-Domestics. We also have Justin on board for an upcoming show.

METRONOME: Chris, who are some of your musical heroes?

Chris: In terms of artists that have had a big influence on my songwriting and music production, I’d have to say Wilco, Sparklehorse, Neko Case, Tom Waits and Ry Cooder. When Lucy and I first met and started clicking musically, we covered Gram Parsons & Emmylou Harris songs. Gillian Welch & Dave Rawlings too.

METRONOME: How long have you been playing?

Chris: In elementary school I played flute and then saxophone. In junior high I traded my alto sax for an electric guitar. By the time I was in high

school, I had a rock band and a Tascam 4-track recorder, and I was starting to write and record music.

METRONOME: Who are some of the other bands you play with?

Chris: Pre-pandemic, I was a guitar and mandolin player and one of four singer-songwriters in a band called Los Goutos, which had a Sunday residency at The Burren in Somerville for three or four years, played Toad in Cambridge pretty regularly, and released one live album and one studio album.

I also have a side project called Noise Floor Delirium, which has released two albums, but never played live. I play most of the instruments on those albums, but my Sado-Domestics bandmates, Lucy, Jimmy Ryan, and fiddle player, Jakub Trasak also contributed.

METRONOME: What informs the duo’s songwriting? Is it personal? Observational? Off-the-wall?

Lucy: All of those things. Chris and I have our very own special ways of writing. With some similarities for sure. I try to write lyrics that go with certain feelings and images. Sometimes after seeing a good movie or reading a good story I’ll get inspired. Other times, I just pick up my guitar and play whatever comes to mind. I used to be very specific about what I wanted to write, but now I just go with a certain feeling. I’m aiming for a more abstract thing. I admire poetry like that.

Chris: I tend not to write very autobiographically. Generally, I too prefer more abstract lyrics, or narratives with details and images open-ended enough that listeners can create their own version of the story in their minds.

Sometimes I start a song with images or a vague narrative, and then I write music to accompany the lyrics, but more often, I come up with some kind of riff, melody, or chord progression, then look for lyrics that will fit the music. Sometimes a little of both.

Lucy: We do collaborate on at least one or two songs per album. I’m always surprised at how much I love those songs in particular.

Chris: But working on our 2024 album, Camouflage: Stories by T.J. Gerlach, was probably our most unique songwriting experience. We recorded an album based on our friend T.J.’s short fiction. Some songs used his words and phrases verbatim and functioned as a musical adaptation of the original story. Others were more impressionistic.

METRONOME: How many albums does Sado-Domestics have out?

Chris: Five albums: Two-Egg Scrambler (2013), Hey, Oaxaca (2020), Beach Day in Black and White (2023), Camouflage: Stories by T.J. Gerlach (2024), and Getting the Ghost (2025).

METRONOME: Your new album, Getting The Ghost is excellent. How long did it take to

record?

Chris: That took about six months, which is the fastest we've ever put together an album start-to-finish. But it didn't feel rushed. We had just released Camouflage: Stories by T.J. Gerlach in the Fall of 2024. That process was really fun and interesting, but since it was a collaboration between us and fiction writer T.J. Gerlach, and took about nine months to complete, a lot of the other songs we'd been writing on the side had to be put on the back burner. By the time we started recording Getting the Ghost, we already had a bit of a head start on the songwriting part.

Lucy: With Chris, it's like, you bring him a new song and he's ready to record it. I'll often say, but it's not ready and he's like "carpe diem sister." He's never actually said that, but that's his personality. He is not one to wait. I present my stuff, we discuss what I hear or want, Chris shows me a bunch of cool stuff he wants to try, and he polishes it off in the studio. At this point, we can almost read each other's minds. So, when he presents his new songs, I often learn it in the studio as a draft vocal harmony.

METRONOME: Where do you record?

Chris: Getting the Ghost, like every Sado-Domestics album except our very first one, was recorded at my home studio, Noise Floor Delirium.

Lucy: We can just go down there and plug away. We've become very chill about recording these days. We just enjoy doing this so much.

METRONOME: Did you use any unusual instruments for the recording?

Chris: Several of the songs incorporate Middle Eastern style hand percussion (doubek, etc). I used a rubber-bridge guitar on several tracks, which is an acoustic parlor guitar with a bridge made of rubber that mutes the strings and makes

it sound like a cross between a guitar, a banjo, and a ukulele. What I like about it is that the sound decays very quickly, eliminating a lot of the sustaining overtones you typically get from an acoustic guitar. This results in a punchy, percussive sound that also leaves plenty of room in the mix.

A lot of the songs utilize baritone guitar going into a tremolo pedal, which adds some heft and wiggle. On "The Getaway (Major Motion Picture)," the solo that sounds like a 12-string guitar is actually Jimmy Ryan playing an electric octave mandolin. The solo on "Good Day" is Jimmy playing mandolin through a wah pedal, which is pretty wild. And I'm a sucker for lo-fi Mellotron pads and all sorts of subtle but weird, glitchy sounds and effects, just to add a little extra ear candy.

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

Lucy: We're in the Americana genre. I think we're a little bit of everything. Alternative folk, rock, and roots. If you like rock, we can rock it out. We've got such amazing musicians in the band and have met so many great musicians along the way. They've helped us take our music to this whole other place. It's constantly evolving.

Chris: The acoustic guitar, tenor banjo, mandolin, and pedal steel give us a bit of a Country or Bluegrass vibe, but the songs we write are not very traditional in terms of those musical genres. The bass and drums add a bit of rock or pop attitude to our sound and our studio recordings also tend to add electric guitar, organ, piano, and other indie rock or pop textures.

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

Chris: The Square Root in Roslindale has become our home base, but we've been playing

live in the Boston/Cambridge/Somerville area since 2013. Before the pandemic, we played a lot of shows at Toad, The Bebop, and Aeronaut Brewing Company.

Lucy: On average we, play at least twice a month. We have a residency at The Square Root where we play on the Second Sunday of every month from 4:00 to 6:00 pm. We've been doing that for a couple of years now, and we're scheduled to continue in 2026.

Chris: Then we usually do at least one other show per month, at places like Remnant Brewing: Satellite (formerly Atwood's Tavern) or The Plough and Stars in Cambridge. The occasional show at Sally O'Brien's in Somerville. We've also performed at the Roslindale Farmers Market, Menino Arts Center, The Substation, Roundhead Brewing Co., The Haven, The Jamaica Plain Music Festival, and others.

METRONOME: Is it always the duo or a band setting?

Chris: Sado-Domestics is, first and foremost, our singing-songwriting partnership. We've done many shows as an acoustic duo, but we've always had full band instrumentation on our albums, and we did the full band thing live for several years, pre-pandemic.

Post-pandemic, we resurfaced as an acoustic string band, first with Jimmy Ryan on mandolin, then adding Eric Royer on pedal steel. By 2023 we were back to performing live with a full band that now includes Jim Gray on bass and Jeff Allison on drums. At present, we're open to performing in various configurations, anything from duo to 6-piece band, depending on the gig and band member availability, but we're having a lot of fun as a 6-piece, so that's what we try to do whenever possible.

METRONOME: How did you induct Eric Royer, Jimmy Ryan and Jim Gray to play on the album?

Chris: That all happened rather organically. Jimmy Ryan is a good friend and has been a member of the live band since 2016 or 2017. He's played on every Sado-Domestics album except for the first one. We met Eric Royer through Jimmy. Eric's probably best known as an exceptional banjo player, guitarist, vocalist, and also does this mind-blowing one-man band thing that must be seen to be believed. Not surprising, then, that he also knows his way around a pedal steel. He was interested in playing more of that instrument both live and in the studio, and we were more than happy to add that instrument to our sound. Eric's played on our last three albums.

Lucy: We crossed paths with Jim Gray at the 2023 Jamaica Plain Music Festival. His band The Smack Dabs performed right after us. Jimmy wasn't available for that gig, so we did it as a trio, with Eric on pedal steel. Jim reached out and asked if we were looking for an upright bass player. We weren't... but then we thought, "Well, why not?" That led to a year or so of performing as a 5-piece string band before we decided to bring back drums, at which point Jim switched over from acoustic to electric bass.

METRONOME: Have you shot any videos for your songs?

Chris: We've made quite a few videos over the past few years to help promote various album and single releases. You can find most of them, along with a bunch of live performance videos, archived on the Video page of our website or on YouTube.

Lucy: Chris gets very creative with it. He'll ask me what kind of imagery I see and then he goes at it.

-- Brian M. Owens



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Top 5 for December 2025

(In NO Particular Order)

- **Buddy Guy**
- **Tom Hambridge**
- **Speedfossil**
- **BB & The Bullets**
- **The Dogmatics**

NAMEDROPPERS COOL BLUE SHOES 10-SONG CD

- KILLING FLOOR
- COOL BLUE SHOES
- BE ALRIGHT
- KEEP PUSHIN'
- THAT'S THE WAY MY LOVE IS
- HARD WAY
- I CRY FOR YOU
- THINK YIDDISH
- YES I WILL
- OUT OF THIS BLUE

Former members of the Johnny Winter Band and the Charlie Karp Band are continuing on with their own outfit, Namedroppers, a band of well-seasoned players and songwriters featuring singer-guitarist Rafe Klein, singer-keyboardist Ron Rifkin, bassist Scott Spray and singer-drummer Bobby "T" Torello. On their new album, Cool Blue Shoes, this talented quartet reels off 7 high octane originals as well as covers by Howlin' Wolf, Willie Dixon and Mick Jones (Foreigner).

Best tracks: the funky "Cool Blue Shoes," the testifyin' "Be Alright," the vocals workup of "Hard Way," the rowdy "Yes I Will," and the horn-driven "Out of This Blues." Good stuff. [B.M.O.]

Contact-- www.thenamedroppers.net

BUDDY GUY AIN'T DONE WITH THE BLUES 18-SONG CD

- HOOKER THING
- BEEN THERE DONE THAT
- BLUES CHASE THE BLUES AWAY
- WHERE U AT?
- BLUES ON TOP
- I GOT SUMPIN' FOR YOU
- HOW BLUES IS THAT
- DRY STICK
- IT KEEPS ME YOUNG
- LOVE ON A BUDGET
- JESUS LOVES THE SINNER
- UPSIDE DOWN

- ONE FROM LIGHTNIN'
- I DON'T FORGET
- TRICK BAG
- SWAMP POKER
- SEND ME SOME LOVING
- TALK TO YOUR DAUGHTER

Buddy Guy may have retired from the road, but he's just as prolific as ever in the studio and his new 18-track album, Ain't Done With The Blues, proves it. He hasn't lost anything vocally and his guitar work is still as bluesy as ever as he cruises through this collection with the zest of a young man. Musical friends Tom Hambridge (who also produced the album), Tal Wilkenfeld, Joe Bonamassa, Peter Frampton, Christone "Kingfish" Ingram and others all make musical cameos that keep things loud and proud throughout.

Favored tracks include the rowdy "Blues Chase The Blues Away," the bluesy lament of "Blues On Top," the two-steppin bop of "I Got Sumpin' For You," the sweetly played and sung "Dry Stick" and the hip, contemporary blues swagger of "Swamp Poker." Good stuff Mister Guy! [B.M.O.]

Contact-- buddyguy.net

TOM HAMBRIDGE DOWN THE HATCH 12-SONG CD

- WILLIE DIXON'S GONE
- EVERY TIME I SING THE BLUES
- I WANT YOU BAD
- HOW BLUES IS THAT
- HARD TIMES
- WHAT DOES THAT TELL YOU
- BELIEVE THESE BLUES
- MAKING LEMONADE
- WHAT MIGHT HAVE BEEN
- YOU GOTTA GO THROUGH ST. LOUIS
- START DRINKING EARLY DAY
- I WANNA KNOW ABOUT YOU

Producer-engineer-songwriter-singer and drummer Tommy Hambridge stays busier than any musician should. Artists like Buddy Guy, Christone "Kingfish" Ingram, Susan Tedeschi, Quinn Sullivan, Mike Zito, Bernard Allison, NRBQ, Ana Popovic, Johnny Winter, Jimmy Thackery, Steve Cropper, Roy Buchanan, Delbert McCClinton, ZZ Top, James Cotton, Keb Mo, Devon Allman and Joe Bonamassa are just a few of the players that's enlisted Hambridge to work their projects with world-class results. Lately though, Tom has been delivering his own albums to great response. His latest offering, Down The Hatch, finds Hambridge teaming up with his old friend Tommy MacDonald on

bass alongside guitarists Rob McNelley, Bob Britt, Tom Bukovac & Buddy Guy, keyboardists John Lancaster, Mike Rojas, Jimmy Wallace, Noah Forbes & Kevin McKendree, and upright bassist Glenn Worf to deliver a raucous blues-rock extravaganza of all original music. the result is dynamite. 12 songs that rock with fierce abandon and cement Hambridge's place in the annals of blues rock history. Good stuff! [B.M.O.]

Contact-- hambridgetunes.com

SPEEDFOSSIL TIME FLIES: 10 YEARS OF SPEEDFOSSIL 20-SONG CD

- PEG LEG
- ABSENT MINDED
- SILVER LINING
- YOU GOT A LOT OF NERVE
- (You Won't) SEE ME
- SHE'S DOING FINE
- PIECES OF EIGHT
- FROZEN DROPS OF FIRE
- THE TAB
- INVISIBLE
- I CAN'T WAIT
- RAG DOLL
- LOVELY LEE
- EVERYTHING
- SPRUCE STREET
- HANGIN' AROUND
- CLOSE THE DOOR
- LIVIN' THE DREAM
- SWEETHEART
- LUCKIEST MAN IN THE WORLD

Musical mastermind Garret Vandermolten is the heart and soul behind Boston-based band, Speedfossil. Over the last decade he's managed to release several albums and countless singles to critical acclaim. His new album, Time Flies, is the culmination of the best cuts from those many releases.

With an opportunity to go back and revisit some of the earlier material and sonically improve it with today's latest technology, Vandermolten made a proven product even better. It also gave him the ability to re-release his music that may have been missed by listeners. The 20 songs represented here really show-off the musical prowess for Vandermolten and his band.

Songs of note include the newly penned "Peg Leg," the well-conceived "Silver Lining," the hypnotic "She's Doing Fine," the musicality of "Frozen Drops of Fire," the raucous "I Can't Wait," the bounding "Spruce Street," the Beatle-esque "Close The Door," and the New Wave vibe of

"Luckiest Man In The World." Good stuff! [B.M.O.]

Contact-- speedfossil.bandcamp.com

BB & THE BULLETS HIGH TIDE 12-SONG CD

- SOMETHING IN THE WATER
- BORN UNDER A BAD SIGN
- HIGH TIDE
- I CAN TELL
- SEVEN WAYS TO SIN
- WALKING THE DOG
- LITTLE FISHIES
- I WANT YOU (She's So Heavy)
- LETTING GO
- THE THRILL IS GONE
- BRIAN'S BOOGIE (Hurry Home)
- BIG BOOT RUNNING

This three piece rockin'-blues band hails from Whanganui, New Zealand. Featuring Brian Baker on guitar, Stu Duncan on bass and Brad McMillan on drums this trio is as tight as any band deserves to be as they roll through seven originals and covers of Booker T Jones, Samuel Smith, Rufus Thoomas, Lennon/McCartney, and Roy Hawkins with deft command. Baker's guitar work & vocals are top notch while his rhythm section is super glue solid. Best tracks include "High Tide," the groove-inflected "I Can Tell," the funky "Seven Ways To Sin," and the Beatles classic "I Want You (She's So Heavy)." A great outing from down under and one you'll want to check out mate! Good stuff. [B.M.O.]

Contact-- www.youtube.com/@bbandthebullets

ERIC BARLOW STILL MOVING PARTS 12-SONG CD

- THE RIFT
- DOGS
- THE BELL
- WE GET IT
- SMOKE
- WINDING
- RADIATOR SCAR
- RAVING AT THE WALL
- JIMMY RICHARD
- BURN
- I GOT BAD NEIGHBORS
- REMAINS OF MAY

Born in New England and now based in New York City, Eric Barlow called his music career quits in 2019. Fortunately, his announcement preceded the writing and recording of his best-ever songs.

Maybe the pandemic lockdown changed his mind or maybe it was just the outcry from his friends and fans. Whatever was his motivation, we're glad he changed his mind.

By all accounts, his new album *Still Moving Parts* is the best recording of his career. Melodic rock numbers resplendent with blazing instrumentation and Barlows vocal urgency. Halos of harmonies, meticulous melodicism and tasteful textures, and of course, Barlow's fiery guitar playing. He also play keys making for a well rounded player.

Best tracks include the anthemic "The Bell," the full throttle "We Get It," the beat heavy "Radiator Scar," the radio-friendly "Burn," and the manic "Remains of May." [B.M.O.]

Contact-- ericbarlow.bandcamp.com

THE LUCKY LOSERS ARRIVAL 11-SONG CD

- S-C-A-M
- SUNDAY STROLLER
- PULL ON THE ROPE
- PLAY IT FROM THE HEART
- I BELIEVE HER (Because I Am Her)
- SORRY BROTHER
- MY FATHER'S SONG
- PIG IRON TOUGH

- DON'T LET IT SLIP AWAY
- MISFIT KIDS
- AIN'T THE MARRYING KIND

San Francisco based, The Lucky Losers return to the recording realm with their sixth studio album entitled, *Arrival*. Produced by Grammy-winner Kid Andersen, *Arrival* features the musical prowess of singer Cathy Lemons and singer-harmonica player Phil Berkowitz along with keyboardist Chris Burns, guitarists Simon Govan Smith, Danny Caron and Kid Andersen, bassists Edgar San Gabriel and Endre Tarczy, drummers Jon Otis and Paul Revelli and the horn section of Doug James (tenor sax), Mike Rinta (trombone) & John Halbieb (trumpet). Collectively these world-class players lay down a collection of funky original blues filled with loads of ear candy.

On *Arrival*, the group dials in to the heartbeat of the street and the restless spirit of the late '60s and early '70s soul, blues and R&B scene. Some album highlights feature Lemons and Berkowitz's seamless, tight vocal blend. Best tracks include the stark reality of "S-C-A-M," the R&B jam of "Play It From The Heart," the soulful "Sorry Brother," the funky bounce of "Pig Iron Tough," and the jump & jive of "Misfit Kids." [B.M.O.]

Contact-- www.theluckylosers.com

WRECKLESS ERIC ENGLAND SCREAMING 9-SONG CD/LP

- LIFELINE
- HOME & AWAY
- PLAYTIME IS OVER
- LADY OF THE MANOR
- LAND OF THE FAINT AT HEART
- THE LUCKY ONES
- FOOD FACTORY
- OUR NECK OF THE WOODS
- SECRET CODA

The UK's Wreckless Eric created his own niche in the shadows of the punk phenomenon and is a thoroughly gifted and reliable, drama-free performer. Here he re-performs one of his 1980s albums that he wasn't happy with on an artistic level. Eric's hallmark is gritty intensive vocals performed with emotional yet to the point guitar work.

A couple of chords and judicious timing suffice to deliver a lot of hooks on "Lifeline" where the end develops organically to a crescendo. He goes into pop-rock late Kinks mode for the softer country, "Home & Away." "Playtime Is Over" borrows a little from "Peter Gun," but remains completely in rock territory with a nearly anthemic ending. The longish "Lady Of The Manor" goes through many changes and moods

for a kind of epic romantic opus.

He takes his time to develop the 1960s flavored "Land Of The Faint At Heart," which would qualify as a ballad if Eric wasn't so intense. The 2/2 beat and trad British melody of "The Lucky Ones" again evokes the Kinks, without Ray Davies. Wreckless slows down for the more urban British greyness of "Food Factory," which again shows his aptness for rhythmical vocal delivery perfectly attune with his axe.

"Our Neck Of The Woods" gets more upbeat despite the Margaret Thatcher soundbytes thanks to the perky beat, but the keyboards bring in some minor notes that undermine the vibe. The outro "Secret Coda" gently eases us out of this well rounded record. All those who wrote off Wreckless Eric as a mere pub rocker all those decades ago can eat their words due to the man's sheer bloody-mindedness at doing his own thing. [Gecko]

Contact-- wrecklesseric.bandcamp.com

THE CHELSEA CURVE 2-SONG, 7" SINGLE

- HEY SAH-LO-NEY
- JAMIE C'MON (Andy Lewis Remix)

Continued on next page >>>

BANDS Get Some Ink!



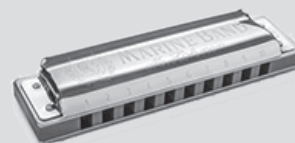
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Hearings

Boston's Chelsea Curve find a healthy way to mix British Northern soul and a Punk Rock aesthetic. Linda Pardee belts out the rough and ready yet hook laden "Hey Sah-Lo-Ney." The bass line reminds me of the GoGos but it's actually a cover from the 1960s that many lunarians had a go at. This contrasts with the very smooth pop anthem "Jamie C'mon" which also has an epic 1960s sounding production despite being a complete original. Very very nice. [Gecko]

Contact--
thechelseacurve.bandcamp.com

GIANT DAY ALARM 14-SONG CD/LP

- OUT OF HAND
- GOLDEN TIMES
- WITHOUT WARNING
- HEALTHY FAMILIES VIRGINIA
- PAOLI
- KING OF GHOSTS
- BACK TO THE CORNER
- SPITE 28
- THINK CAREFULLY
- DEVIL DOG

- SCOWL AT ME
- NEW HOLLOW
- MY WARM SMILE
- GOOD NEIGHBORS

The legendary Athens Georgia label is back with the pedigreed Derek Almstead (The Olivia Tremor Control, Elf Power, The Glands, of Montreal) and Emily Growden (Marshmallow Coast, Faster Circuits). With "Out Of Hand" you get tingling musical backing, eerie vocals from Emily which adds up to uneasy foreboding. "Golden Times" follows a more conventional shoegazing format by emphasizing a more relaxed mood with only the hint of dark clouds. "Without Warning" gets more rhythmical, but the melodies are disturbing on purpose with multiple counter currents competing.

Almstead takes his turn singing "Healthy Families Virginia" which meanders in and out of your consciousness while pushing the melodic envelope. There's a funky, near Latin, rhythm on "Paoli" that alters the chemistry as seen so far. The duo give "King Of Ghosts" an upbeat treatment but allow the retrograde tunings keep it out on left field. "Back To The Corner" slows right

back down into a feverish reverie where the solo darkens the ambiance. "Spite 28" has a playful approach, but it's the kind of game where you need to have eyes in the back of your head. Derek returns to the microphone for the gentle "Think Carefully" and soon after for the orphic "New Hollow"

As well as very similar "My Warm Smile." While the rhythms of "Devil Dog" remain conventional, the rest has a very jazzy meets indie sound signature. You know at this point that the bouncy foot tapping beat of "Scowl At Me" is going to be transfigured into something much more challenging. "Good Neighbors" is downright bouncy in rhythmical turn, but Giant day turn it on its head vocally and melodically. This album is a great excursion for those interested in a world beyond guitars, bass and drums with cookie cutter hummable melodies. Something for grown up tastes. [Gecko]

Contact--
giantday.bandcamp.com

THE DOGMATICS NOWHERESVILLE 10-SONG CD

- KEY OF B

- YOU'VE GOT WHAT I WANT
- CON JOB
- RAINY NIGHTS
- NOTHING TO BE LEARNED
- WITH A SCARLET LETTER
- I CAN'T GET OVER YOU
- NO LIKES NO COMMENTS
- LIBRARY GIRL
- BALL ME OUT

The Dogmatics did a lot of things right by releasing their old tunes on a compilation and then issuing the fantastic "Drop That Needle" couple of years ago, which got them all over college radio. Exemplary for a bunch of best agers. Now they are back with a full length platter where the absolutely memorable "Key of B" is also already on regular rotation of at WMBR. Without being cynical, it embodies both a classic rock sound and has enough alternative cred to be completely fresh. Jerry Lehane's voice earns instant empathy. Maturity suits him well. They up the ante with the punky but not polarizing "You've Got What I Want" that takes you back to 1985 without breaking a sweat. New guitarist James Young has a go at the countrified airs of "Con Job" where the mandolin diversifies

THE GRIMLY PLEASED

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the sound. They mix a melodic country rock vibe with punk aesthetics on the soon to be barroom classic “Rainy Nights.” Young returns with the riffy and rhythmic “Nothing To Be Learned” that combines a New Wave ambiance with a lovely solo. Rhythm guitarist Peter O’Halloran puts a smile on your face with the gritty and punchy “With A Scarlet Letter.” Lehane is back with the sentimental “I Can’t Get Over You.” The heartfelt melodies simply seal the deal. There’s a bit of a novelty quality to O’Halloran’s ”No Likes No Comments” but it’s genuinely catchy and authentic and could even pass for an Irish drinking tune. “Library Girl,” single from a couple of months ago, was another instant classic and exactly what you needed from an old local punk band. They cover Jeff Connolly’s DMZ era classic “Ball Me Out” to show their Boston roots and get a laugh out of you. If you missed them back in the 80s, this is your chance to make up for it. [Gecko]

Contact-- www.thedogmatics.com

**MOBTOWN
SPLITSVILLE
10-SONG CD**

- COLD OPEN
- A GLORIOUS LIE
- ON FEDERAL HILL
- SOUTHERN HOSPITALITY
- GRAY
- I HATE GOING TO HUTZLER’S
- FALLSWAYS
- BETH STEEL
- PERRY HALL
- PENN STATION

Baltimore’s finest return for their first studio outing since 2003. The intro of “Cold Open” doesn’t give you a clue of what to expect, but they soon deliver memorable and hook laden rock with ringing guitars. They ease into power pop territory with the sentimental “A Glorious Lie” which occasionally reminds me of Cheap Trick. Minor notes and a subdued tempo ease in the dramatic “On Federal Hill” which almost qualifies as the ballad. The melodic “Southern Hospitality” takes you back to quality 1970s FM pop. Mobtown deconstruct “Gray” into a loungy with just voice, drums and just a touch of lead guitar but up the ante at around the hallway mark for a more epic band sound. Hutzler’s was an old fashioned Baltimore department store, and the lads clearly have a bad memory of it due to their experience there. They can do convincing pop in the manner of Hall & Oates as “Fallsways” proves.

Just as I had them pegged for doing another ballad, the lads work through multiple textures to give “Perry Hall” some extra dynamics. Choo Choo sounds introduce the jangly yet sentimentally

poppy “Penn Station.” This sounds like a well-engineered come back. [Gecko]

Contact-mobtown.bandcamp.com

**TULLYCRAFT
SHOOT THE POINT
11-SONG CD**

- THE LEDGE
- TURNSTILES
- JEANIE’S UP AGAIN AND BLARING
- FAITH BY THE CURE
- LOVE ON THE LEFT BANK
- STREET HASSLE PLAYS ON REPEAT
- RHINESTONE TEASE
- TARRYTOWN
- PURPLE LEOPARD PRINT SUITCASE
- MODERN LOVERS
- CLEAR NAIL POLISH
- WELL-REHEARSED REVEAL

Washington State’s Tullycraft have been around for 30 years and reveal their 8th album here. They may be DIY, but still deliver highly polished pop gems, albeit with a bit of a wholesome twee angle.

“The Ledge” gets everything going with a perky rhythm and cheerful singing as well a soothing bass line. They could almost be English. They hit their stride with the extremely uplifting “Turnstiles” which really soars on the chorus. The secret of their chemistry lies in the interaction of Sean Tollefson’s low-key vocals and Jenny Mears’ warm, clear expressive secondary vocals, which are way more than just backing.

There’s probably an inside joke concerning “Jeanie’s Up Again and Blaring Faith by The Cure” but it’s still an upbeat tune accented by horns. They find a lot of hooks on the gritty, “Love On The Left Bank,” where you’ll have a lot of fun placing all the references they make. The happy-go-lucky mood is put on hold for the slow and thoughtful “Street Hassle Plays On Repeat,” which is definitely not a ballad. The little gang pick up the pace again for the bouncy “Rhinstone Tease,” where

they pull out the synthetic horns again.

“Tarrytown” is more mid tempo, but still they hit a lot of highs on the choruses. On “Purple Leopard Print Suitcase” Jenny sounds a lot like British lo-fi artist Helen Love, although the vibe is completely different thanks to Sean.

Jonathan Richmond is a patron saint to Twee bands so it’s no surprise he gets name checked on “Modern Lovers.” They make a detour into synth pop on the more sedate and 1980s sounding “Clear Nail Polish” that appears to feature a drum machine. Think the West Coast Human League. “Well-Rehearsed Reveal” works on some deeper melodies with a low BPM count, but thankfully still has lovely dual vocals.

Despite all these years, there’s no indication of them even remotely becoming jaded and they probably haven’t trashed any hotel rooms either, so this is a record to get you out of the dumps without prescription medicines. [Gecko]

Contact-- tullycraft.com

**MANU LANVIN
MAN ON A MISSION
13-SONG CD**

- JUST NEED ME
- I CAN’T GET ENOUGH OF YOU
- DID U SEE JUDY?
- CHANGE MY WAYS
- I GOT THE BLUES
- SAVIGNY-SUR-ORGE
- WHAT’S THE MATTER WITH YOU?
- SAVING ANGEL
- I DON’T WANNA SAY GOODBYE
- COULD IT BE LOVE?
- MAKE IT RIGHT
- MAN ON A MISSION
- UNE NUIT

Manu Lanvin is a French blues rock singer-songwriter-guitarist and producer and the son of French actor Gérard Lanvin. Manu started releasing music in 2000 and has never looked back.

On his eighth studio album, Man On A Mission, Lanvin joins forces with songwriting partner Nikko Black along with musicians Raphael Chassin, Mickael Desir, Julien Audigier, Jimmy Montout & Karim Bouazza on drums & percussion, Axel Bauer on electric guitar & drum machine, Laurent Vernerey & Nicholas Bellanger on bass, Bennett Holland on keyboards & backing vocals, Michael Robinson, Zhane Lanvin, Julie Layse, Jenny Bonneau, Ahmed Mouici, BJ Scott, Chantal & Steve Kashala on backing vocals, Malcolm Strachan & Athol Ransome on horns, the Psot Boys on percussion, Bako Mikalian on harmonica, Quentin Bachelet on vinyl scratch & piano, and Mick Ravassat on slide guitar to produce a progressive blues-rock based album recorded in France, England, Canada and Nashville, Tennessee.

Boasting a deep, rowdy, whiskey-soaked voice, Manu tears through these thirteen tracks with fiery ability proving he can hold his own with the best that America has to offer. Tracks of note include the chiming “I Can’t Get Enough of You,” the powerhouse ballad “Change My Ways,” the raucous “I Got The Blues,” the bounding “What’s The Matter With U?,” the bouncing “Make It Right,” and the album’s buzzing title track, “Man On A Mission.”

Manu Lanvin may be based in France but you’d never know it after listening to this well penned, produced and played disc. Good stuff! [B.M.O.]

Contact-- www.manulanvin.com

**TYRUS
A NEW REVENGE
5-SONG CD**

- RISE OF THE YOUTH
- INTRUDER WITHIN
- MERCENARY
- SABIAN
- SELF-DESTRUCTION-MURDER

Tyrus is the continuation of a band formed 40 years ago by founding members Michael Powers on vocals and drums and Mike Groove on guitars, bass and vocals. Groove also tracked the well recorded CD at his studio, Groove Studios. Together they manage to deliver a fiery set of songs that are reminiscent of Iron Maiden. Powers voice is perfect for this material while his drumming is stellar throughout. Meanwhile, guitarist Groove has all the tricks and riffs of a heavy metal guitarist. The duo impresses throughout.

Favored songs include the album’s blistering opening track, “Rise of The Youth,” the bold anthemic groove of “Mercenary,” and the odd-metered opening cadence of “Self Destruction-Murder.” A well played and produced CD. Good stuff! [B.M.O.]

Contact-- michaelpowers44@gmail.com

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The Grimly Pleased

Boston's own, The Grimly Pleased are back with two new EPs, I'd Be Delighted and I'll Choose It this year. Both releases were tracked at The Record Company in Boston by Mike "The Mighty" Quinn, who captured the band at the peak of their creativity.

Musically, they're performing taut punk rock melodies that boast their muscle, musicianship and stalwart songwriting savvy. The twin guitars roar, the bass punches deep into the aurasphere and the drums keep everything on track, while singer Adam Thorsell's vocals power the tunes. Lyrically, the band's songs carry a clever mix of wit and self-awareness as they bare down on the meat of the matter.

The band also makes sure the visuals are covered as well. Both EP covers feature wild animalistic artwork by friend and gifted artist, Daniel Ben-Ayan. It's a sight to behold.

I queried the guys about how things are going with the group and the making of the new EPs and they answered in their typical Grimly Pleased form. Do read on...

METRONOME: Do you still have all the same members in the group?

Ed: Yes. Our stability is what makes us beautiful.

Adam: Indeed, that's what our Moms tell us.

METRONOME: How long have you been together now?

Ed: Since we finalized the lineup, about three years ago.

METRONOME: Tell my readers who is in the band and what instrument(s) do they play?

Ben: Ed Charbonnier is on bass and vocals, Adam Thorsell is on lead vocals, Chris Busch is on lead Guitar and vocals, I play rhythm guitar and sing and Anders Geering plays drums and is does vocals.

METRONOME: Where are you guys based?

Ed: In rock and roll's most depraved suburb, Milton, MA.

Ben: We practice in Anders' basement. His neighbors especially love it when we are learning a new song and play it over

and over and over again (laughs).

METRONOME: How did you come up with the name for the band?

Adam: It came from a photo in an issue of Soldier of Fortune from the early 1980s. The caption described a young woman teaching target shooting to school kids in the Soviet Union as "grimly



pleased." I remembered that phrase decades later when Ben and I needed a name for the kid-song project, and luckily it still works for our current form.

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

Ed: We are all punk rock-new wave-garage rock and rollers. I like to think if The Sonics and T-Rex had a baby, and XTC was the midwife... Sex Pistols or The Clash would handle the bris, of course, and David Bowie and Patti Smith are the Godparents. Iggy would be the loving, but weird uncle... Wait, what was the question?

Adam: Iggy was great on Star Trek, Ed, if that helps.

METRONOME: What was the original plan for The Grimly Pleased when you formed?

Ben: Adam and I got together as a duo around 2018 and originally called ourselves Grimmly Pleased since we

were playing fast, angry versions of children's songs like Old MacDonald and Pop Goes The Weasel. We eventually tired of doing that and decided that playing our own songs would be more fun (and less irritating to our audience). We changed our name to The Grimly Pleased and asked Anders, then Ed

that improves it noticeably from the way it started out. The end result is definitely a whole-is-more-than-the-sum-of-its-parts kind of thing.

Adam: We are all accelerants to Ben's lit match.

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

Ben: A lot of songs start out as random phrases that pop into my head. If it seems like something that might be fun to flesh out, I'll see where it goes. I feel like most of our songs end up being tragicomic and/or hopeful by the time they're finished.

METRONOME: Your last two EP releases have been great. Where did you record them?

Ed: We recorded both at The Record Co. in Boston.

METRONOME: What made you choose the Record Company Studio?

Ed: The facilities are great, the cost is reasonable, and there is a McDonald's less than a block away.

Adam: They didn't have Shamrock Shakes available the week of St. Patrick's Day though. Epic fail.

METRONOME: Who engineered the projects?

Ed: Mike "The Mighty" Quinn. I had worked with him years ago at another studio in another band, and by odd coincidence he is good friends with our European aide de camp, Ilan Levy. He's very good at everything to do with recording.

METRONOME: How long did it take start to finish?

Ed: Including writing the material, six months. Boots on the ground studio time - way less than that. We are pretty tight by the time we have the studio booked.

Adam: Some songs take a few practices to come together, get tested and tweaked at shows over a few months, and get recorded the next time we go in. There were some on the EP that went almost instantly from our notebook to the EP, before we even played them in public.

METRONOME: How many recordings does The Grimly Pleased have out?

and then Chris to join the budding juggernaut.

METRONOME: You guys are always writing and recording. How many projects have you put out since the last time we spoke?

Ed: I believe we had just released the debut record when we last talked. Since then we have added a ten inch EP and two 7" EPs. We have done a pretty good job of always having something new in the works.

Adam: The two EPs came out this May and August to bookend the summer, but we recorded all the songs for both records at the same time.

METRONOME: Is the songwriting always collaborative? If not, who is/are the main songwriters in the band?

Ed: Ben is definitely the main guy, but we all contribute to the songwriting.

Ben: Everyone makes their own unique contribution to each song, and

Ben: The releases look like this:

- Here For Pleasure. A 10-song LP we released in 2023.
- Give Some Kicks. A 6-song EP we did in 2024.
- I'd Be Delighted. A 4-song EP we released in May 2025.
- I'll Choose It. A 4-song EP released in August 2025.

Fun fact: Our titles are all 3 word lines from a song on that particular release.

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

Ed: Party music for the End of the World. When you think all hope is lost, put us on. We'll get you to stop all that stinking thinking.

METRONOME: How often does The Grimly Pleased play live?

Ed: As often as we can. Once or twice a month, but we are always looking to expand our horizons. Get in touch with us if you need some muscular tautness.

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

Ed: The Square Root in Roslindale and The Midway. We're very popular on the Porchfest circuit at the moment, so



we have that going for us too.

Adam: We've also darkened thresholds at the Cantab Lounge in Cambridge, The Jungle in Somerville, the American Legion post in Jamaica Plain and even the Jeanie Johnston Pub in Jamaica Plain.

METRONOME: Do you have any big shows coming up?

Ben: We do not, but we'd be delighted to be added to any big shows anyone else has coming up.

METRONOME: Have you shot any videos for your songs?

Ed: Not yet, we are still conceptualizing. But that will happen!

METRONOME: Do you have a web site that people can check out?

Ben: We're on Bandcamp, Spotify, Apple Music, and Facebook among others. If you search on The Grimly Pleased, you'll find us somewhere. Also, Chris's daughter set us up on Instagram.

METRONOME: Is there something you'd like to add that we didn't touch down on?

Ed: If you are not in a band, go get yourself in one. It's amazingly fun whether you're doing it right or not.

-- Brian M. Owens

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The Time Machine



Pousette-Dart Band

Photo circa: 1990

Band Members L to R: John Curtis (Guitar & Vocals), Jon Pousette-Dart (Vocals & Guitar), John Troy (Bass & Vocals) and Eric Parker (Drums).

Musical Achievements: The Pousette-Dart Band was conceived in 1973 as a string band based in Cambridge, Massachusetts. The initial group consisted of Jon Pousette-Dart, John Troy and John Curtis. With a shift to a commercially oriented sound and the addition of Eric Parker (and others) on drums, they went on to record four albums for Capitol Records: Pousette Dart Band ('76), Amnesia ('77), Pousette-Dart Band 3 ('78) and Never Enough ('79). Two of the albums charted in Billboard: Amnesia and Pousette-Dart Band 3. Their single "For Love" reached #83 on the Billboard singles chart. The band broke up in 1981, however, members reunited in 1991 for a series of concerts, and a Best Of album was released in 1994.

Where Are They Now: After the band broke up, Pousette-Dart moved back to New York and established himself as a top writer, slide guitarist and singer for recording sessions and television work. While continuing to do dates with the Pousette-Dart Band, Jon has been touring throughout the United States, and Europe, working as an acoustic duo with longtime collaborator Jim Chapdelaine. Bassist John Troy moved to California in 2006. He has endured health issues but still plays house concerts. Guitarist John Curtis still plays and owns The Curtis Studio, a full-time string-instruction studio in downtown Newburyport, MA. Drummer Eric Parker resides in New York's Hudson Valley. He has gone on to play with everyone from Joe Cocker, Mick Taylor, Steve Winwood, Ian Hunter Band, John Hall Band, Cornell Dupree, John Sebastian, Happy Traum, Ellis Paul and his own band, Science Friction.

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Mark Morganelli & Ellen Prior

Since 1985 Jazz Forum Arts has brought world-class Jazz music to audiences throughout the New York region. Run by trumpet player Mark Morganelli and his wife Ellen Prior, this dynamic duo have turned a modest nonprofit business in to a 2 million dollar a year juggernaut. I spoke with Mark one beautiful September day and he outlined his love for Jazz and the players, as well as his commitment to bringing "All Things Jazz" to the masses...

METRONOME: You guys are busy with your Jazz Forum Arts project. You're celebrating your 40th year. How did that all get started?

Mark Morganelli: Yeah. I've been doing this a long time. This is the first time I'm able to do the club with my wife. Ellen and I met in 1983, the year I got evicted from my second Jazz Forum loft. She had never attended either club. This gives us the chance to work together, and we're coming up to 10 years.

METRONOME: That's amazing, especially in the Jazz realm.

I was talking to Buster Williams, who was playing bass here this weekend and I said to Buster, You can never promote, jazz enough.

METRONOME: What was it as a kid that got you into music?

My mother did play piano, but my first memories of music are me and my Dad drumming together with a couple of sets of drumsticks on the floor to Big Band records. I was probably five years old. On Saturday morning, he would always be playing Glenn Miller, the Dorsey Brothers, Ellington, Basie, Joe Williams, Frank Sinatra and Tony Bennett... So I grew up listening to all these artists and I really got into Big Band. I was in the high school Jazz ensemble and had my first solo in 1970 on Neil Hefti's "Lil Darlin'." I got to play a solo on that in the 10th grade.

METRONOME: What were you playing?

I started on trumpet in the 4th grade and continued to play trumpet and flugelhorn 60+ years later.

METRONOME: Your publicist, Amanda Sweet told me that you're coming to Sculler's to play with your band. What's the name of your group?

It's called Mark Morganelli & The Jazz Forum All-Stars which is the same name I've had since I opened the first Jazz Forum in 1979. The gig at Scullers on November 7 is my third time in there, but the first time I'm bringing my Brazilian band with me. I'll be playing music from my album, the Brasil

double CD.

METRONOME: What was it all those years ago that made you start the Jazz Forum club?

What happened was in the first Jazz Forum loft I had a rehearsal big band. After high school, I went to Bucknell University, and I was Director of the Bucknell Jazz and Rock Ensemble, a 23 piece big band. I wound up bringing the big band to the Montreux Jazz Festival in Switzerland in 1976. We played



and recorded there and I produced an album of that.

By the time I got out of college, I started my own small band and went on the road. When I came back after six months of six nights a week gigs, I moved into New York City. I saw that it was tough to try to get a gig as an emerging artist. I was committed to having a place and I got my first loft in the East Village in Manhattan. I decided to open it up after I had a rehearsal big band for a year and opened it as a club. We were open seven nights a week. I had Barry Harris with his great piano workshops on Monday, I had a jam session Tuesdays with Joe Jones, Jr., Wednesdays was big band night, Thursdays was emerging artists and Fridays and Saturdays were headline artists that a lot of folks would know. Then, on Sundays, I would have vocalists. I wound up with Brazilian music on Sundays at the second loft. I was driven to create opportunities for other musicians.

METRONOME: Did you get permits from the city for your lofts? How did that work?

We flew under the radar for a while. We could never go legitimate in those lofts. They weren't ground floor and they weren't properly licensed.

For the second jazz loft that I had from 1981 to 1983, for 2-1/2 years we got 26 "Going Out Guide" picks in the New York Times (laughs).

The person that busted our chops the most was the Fire Marshal from Manhattan. He would read the Times and saw all

coming through...

During the summer we do 32 free outdoor summer concerts at five different venues. That springs from when we started the non-profit 40 years ago. This is after my clubs.

When we moved uptown we started the non-profit to present The Riverside Park Arts Festival in Manhattan at 79th Street overlooking the Hudson River Boat Basin in Riverside Park. That we had for 13 summers of free concerts, so we're building on that. We just celebrated 25 years in a row up here presenting free outdoor summer shows.

METRONOME: What do those shows do for you?

There's a crossover of people that come to our club and similarly, people that come to our club find out about the concerts. One thing helps the other and it gives us big programming and a big outreach for our sponsor which is Montefiore Einstein. They own a lot of hospitals in the New York area. They have demonstrated support for the arts and especially Jazz Forum Arts. We've had them now almost 9 years as a sponsor.

METRONOME: How did you solicit them?

I've been very good at doing development and sponsorship through the years. When we took the building and the club, I thought, we have to get a sponsor. We were already doing the summer concerts, and I pitched The New York Presbyterian, another New York health provider, and they sponsored the outdoor summer concerts. At the same time, a friend of ours was working at Montefiore, so I pitched him and he took the club.

At one point I had New York Presbyterian for the outdoor concerts and Montefiore Einstein for the indoor concerts. After three years, New York Presbyterian dropped out. I offered it to Montefiore and they said, "Yeah, we'll take everything." Now, for seven years I've had Montefiore for the club and the outdoor concerts.

With that kind of sponsorship (it's almost \$100,000 a year), it takes a lot of pressure off of you so that you don't have to rely solely on ticket sales. If you did you'd go out of business within a month.

METRONOME: How many outdoor places do you have for summer concerts now?

We have five different venues: Dobbs Ferry Waterfront Park, Lyndhurst in Tarrytown, Pierson Park in Tarrytown, Henry Gourdine Park in Ossining and Horan's Landing in Sleepy Hollow. Those are the five different spots.

METRONOME: They didn't all come at

these things about us. We eventually got completely up to code with an illegitimate operation (laughs).

METRONOME: Is the spot that you're in now completely legitimate?

Correct. Ellen and I bought this building. After we bought the building we thought, This would make a great Jazz club on the ground floor. We weren't even looking to do it, but it spoke to both of us, so we said, Let's do it.

We had to build the club, but we had to sell our house to pay for the building. So we sold our house and bought this building in Tarrytown. We live above the club and we built the club downstairs. It was a raw space. Concrete floors, white walls and almost nothing else. It took 25 months or as my wife Ellen likes to say, A justation period of 800 days... And 500,000 dollars!

Now we have a beautiful 90 seat venue in a small two story commercial building. You would never know outside that it was a Jazz club inside.

METRONOME: I saw your summer calendar and you had tons of great players

once for you?

Exactly. They came over the years.

METRONOME: You get some big jazz names to perform for you. Do you have an agent or are you doing all the booking yourself?

I do all the booking. Half to 3/4 of the artists that work here, I work directly with them. The other 25% I contract through their agent. I've come to know lots of them.

METRONOME: Not all of these artists are New York based are they?

No. Some of them are traveling from as far as Brazil and other locales.

METRONOME: Have you already started booking your 2026 calender?

Yes. I already have some bookings into June. The club is year-round. The summer outdoor concerts are only in July and August.

Just so you know, at the club, we also have Educational programs. Today (9/29) is the start of the Jazz Forum student ensemble for 5th through 12th graders. It's run by Ron Vincent who is a buddy of mine and was the drummer for Jerry Mulligan. Ron and his wife, Nancy Kennedy, who plays piano, runs it. Today there will be almost 20 kids divided into two different ensembles. A beginners and an intermediate ensemble learning how to play in an ensemble and how to improvise.

METRONOME: How do you find the kids?

We go to teachers in nearby school districts. Ron has had students in other programs in Westchester and he's brought

some students. Then we announce it every time we're in the club when we introduce a band.

The other one that starts this coming Saturday is the "Jitterbugs: Jazz for Kids." It's an early education program for youngsters 18 months to 4 years old. That's run by the saxophonist, Neal Spitzer who was the Director of Instrumental Music here in Tarrytown at the elementary school for eighteen years. So this Saturday we're going to have 40 kids coming to these programs with their parents.

METRONOME: Tell me more about your wife, Ellen.

Ellen had various other careers. When we met, she was in book publishing. After that, she got her MBA at NYU. She wound up going into management consulting. Then she started her own not-for-profit consulting practice. After that, she got offered a job at Trinity Church downtown... Trinity Wallstreet in Manhattan. She became the Director of human resources and they had 250 employees. She was there for 10 years.

When that ended and we bought this building, she and I started working together.

METRONOME: How did you two meet?

We met at our high school's 10 year reunion out in Long Island. Almost 42 years ago.

METRONOME: Did you know her in high school?

We actually had the same kindergarten teacher. We were in third grade together.

We took a great film course together in 11th grade, but we never spoke to each other, except to say hello for 13 years in school. 10 years later, we met at the high school reunion and we got together that weekend. I invited her to my gig at 7th Avenue South at the Brecker Brothers' club.

METRONOME: What is her role in the business today?

When we started the nonprofit 40 years ago, she was Associate Director and I was Executive Director. I'm still the Executive Director and Artistic Director and Ellen has transitioned in to Chief Operating Officer. She literally runs the nonprofit. We have become a \$2 million organization in ten years.

METRONOME: Who are some of the young jazz artists out there that you really like?

One of them is Julius Rodriguez. He's a pianist and he's been playing with a lot of folks. Julius used to come to our house for parties with his parents when he was seven. He would sit next to the drums which were often occupied and played by Jimmy Cobb. He soon became a drummer, and then a pianist. Now, he's out there gigging as a pianist. He even moved to L.A. recently. He's probably 25 or 26 years old.

Joey Alexander is a pianist from Bali, Indonesia. We've had him here at the club about a half a dozen times. He's in his mid-20s also. He's great.

This weekend, we just had a young pianist by the name of Brandon Goldberg. He's 19.

He just played with Buster Williams, age 83 on upright bass and Aaron Kimmel, age 37 on drums. They played Friday and Saturday. This is a kid to watch. There are so many great youngsters out there.

METRONOME: Doesn't it light your heart to know that there are young people out there that want to play this music and carry the tradition on?

Absolutely. It's great to see it. They have the passion for it and they will continue to learn about the music. They are so proficient and exciting.

METRONOME: How often do you play?

I have a fair number of gigs with my band and I also tour Italy a couple of times a year. This year I did a weekend in Rome and conducted a master class on Jazz and Brazilian music. I played in Tuscany, in Lucca, a weekend in Venice, I often play in Bologna and I recorded my most recent album in Torino with an Italian rhythm section. We did all Miles Davis 1950s material.

METRONOME: What's coming up in the future for you?

I'm really looking forward to spending more time in Italy. I also have a granddaughter that's going to be three in November. We do go to Italy a couple of times a year, but we want to go more. I've been touring Italy on and off for 35 years. I really want to start branching out and get into more European countries.

-- Brian M. Owens

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4th
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Bill Woodward

From the birth of legendary bands to the electric energy of iconic venues, Boston's rock & roll legacy has always been a force to be reckoned with. The city's archetypal venues and legendary shows have solidified its reputation as a mecca for rock music enthusiasts worldwide. From the historic Paradise Rock Club to the electric atmosphere of the House of Blues, these venues have hosted unforgettable performances that have shaped Boston's rich rock music legacy.

Among the many musical activities maintained daily in our fair city is one taken on by photographer/videographer, Bill Woodward. His dedication to his craft has led him to create the website RockinNBoston.com where he shares performance videos of bands that play in the Baystate. I queried him about his burgeoning business and he outlined his genesis...

METRONOME: Where are you based?

Bill Woodward: Boston and surrounding communities.

METRONOME: How did you develop a love for music?

My father plays the bagpipes, and during his prime his band traveled throughout the East Coast and into Canada to compete against other pipe bands at the Scottish Games. Because of this, music has always been a part of my life. While touring with him, I often met kids my own age, and we would trade tapes and share the music we had discovered in our travels.

METRONOME: How did you get involved taking photographs of musicians/bands?

I've been fascinated with photography since I was a kid, watching my cousin work in his darkroom. In the beginning I gravitated toward urban photography, drawn to the textures and details of city life. When I joined the Marines, I carried my camera everywhere, capturing scenes in places like Hong Kong, Tokyo and Sydney. During that time my sister would send me 120-minute WFNX

tapes, which made me miss home and reminded me of everything that I might be missing while I was away. There were a lot of really good bands in the 90's in Boston.

After I returned from the service, I started going to shows every week. I got to know the bands personally and wanted to create ways to promote them. I remember sending out 400 postcards at the post office promoting shows.

When the Abbey Lounge began hosting live music, a friend who played drums in several bands asked me to shoot one of his sets. That night I photographed not only his band, but

every band on the bill. From that moment on, I've been documenting live music through photography and video.

METRONOME: Did the photography lead to videography?

At the very beginning, I wanted to do video, but the technology at that time was too expensive. I did make videos from that era, but a video of just one song would take me a week. Rendering would take hours. I also got addicted to capturing moments, so I became a rock photographer.

Years later, I ran into artistic burnout. I would take so many photos every week that it was impossible to keep up with

in the long run, and I would burn out. It became such a problem that even when I tried to find ways to adjust and prevent burnout, nothing worked. Eventually I just couldn't pick up my camera anymore. I felt that I had lost my edge. However, by the time I was in this crisis, technology had caught up with my desire to make videos. So I switched from still photography to videography.

METRONOME: What kind of cameras do you use?

Canon. I have a few. The nicest one I have now is the EOS R7. I still love using my older EOS 80D.

I currently shoot video with my Galaxy S24 Ultra using the PRISM Live Studio app that gives the capability to stream to 4 social media platforms at once. The stabilizer I use is the Smooth 5S from Zhiyun

METRONOME: Who are some of the bands you've shot and/or video taped?

Zip-Tie Handcuffs, The Sheila Divine, Orbit, Lovina Falls, Count Zero, Cocked & Loaded, Freezepop, The Ghost of Tony Gold... the list goes on.

METRONOME: When did you start your web site Rock'n In Boston?

About 2 years ago.

METRONOME: What was the initial idea for the site?

I started the site to switch directions and figure out a way to avoid artistic burnout. At the time, there were a few people working with me, and the idea was to bring back an MTV kind of thing. But after I built it and got it up and running, I found that it was too much work for what it was, and the idea was behind the times.

What people are looking for these days is the ability to click on something quickly and watch the video they want right away. So I went back to the drawing board to rebuild the site. This time I taught myself Python and built the site from the ground up, making it very easy to find bands and see their videos. At the same time, I designed it so that it's simple for me to maintain without facing



artistic burnout.

It also created a way to show all of my artwork in one place, accessible through a single QR code.

METRONOME: How do you choose the bands for video representation?

I keep track of the scene through a mix of venue calendars and word of mouth about shows that aren't always listed. I usually pick a band I've filmed before, since I know I'll get good footage of them. But more often than not, the other bands on the bill are just as strong. I love discovering new groups, so I end up adding one or two more to my list each time, and it just keeps growing.

METRONOME: Do you shoot the videos or can a band send one that's already been done?

I designed RocknInBoston to post videos on the site while I'm shooting them. When a new band is listed, a Python script goes to their YouTube channel and adds all of their videos to the site. Whenever they release something new, it also appears on the site. That way, when you search for a band, you can see their entire collection of videos in one place.

METRONOME: What kind of videos do you look for? Hard rock? Pop-rock? Everything?

I'm guessing there are about 20 venues that I frequent to cover the Boston music scene, and through my lens I want to show the world the art and music culture that is all around us. I cover music from bluegrass to hardcore.

I'm a punk rocker at heart, but I also love so many other forms of music. If the energy of your band spills out into the crowd, you've succeeded, and I want to be at the next show.

METRONOME: Do you limit your videos to just Boston bands?

No, I welcome discovering bands that are on tour. If they are playing a club in Boston, they also deserve to be promoted

METRONOME: Can a band hire you to shoot a video(s) for them?

Yes, if a band hires me, I will have more than one camera on them, and the production will be more professional.

METRONOME: How can they get a hold of you?

Just e-mail me at rockninboston@gmail.com

METRONOME: Do you work with a team?

I mostly work alone, but I do have a few friends that like to join in and help shoot.

METRONOME: How many different band videos have you shot?

It's hard for me to tell since I've shot so much.

METRONOME: What is the criteria for a band who wants to get on your website?

Any band that plays in the Boston area can be featured on the site. The goal is to make it easy for people to discover Boston's music scene.

METRONOME: Do you charge money to be on your web site or is it pro bono?

I don't charge to be on the site. I am available for hire.

METRONOME: Who is the most popular band currently on your site?

The site covers all bands connected to the Boston area, from legends like The J. Geils Band, Morphine and The Del Fuegos to bands I've personally filmed such as The Sheila Divine, Scissorfight and Orbit.

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

What I've built is another way for bands to promote themselves while also giving people a look at what it's like to be in the trenches of the Boston music scene.

I've also added a venue section so you can see what's happening across the city in one place and even buy tickets directly.

My hope is that artists and musicians will find this site to be a valuable resource they can truly use. I'm also open to any ideas that would make it even more helpful for the community.

Being in a band takes a lot of work. You have to do the writing, book time at a good studio to record your albums, handle the artwork, manage websites, social media, set up shows, and network. Most musicians juggle all of this in the little time they have outside of their jobs and family life. By the time they finally get on stage, the thought of having someone there to film the performance often hasn't even crossed their mind.

-- Brian M. Owens



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Metronome Madness

Hello all and welcome to the **December** installment of **Metronome Madness**. There's always lots of music news to let you in on, so without further adieu, let's get on with the show... Following the powerful launch of **B.B. King's Blues Summit 100** last month – to celebrate B.B. King's 100th birthday – **Joe Bonamassa** returns with the next six songs [Vol. II] of the landmark tribute project. Out now via KTBA Records, the new release adds six standout tracks to the growing collection, with performances that span generations and genres, all rooted in a shared reverence for the King of the Blues. At the heart of Vol. II is "Chains And Things," featuring **Gary Clark Jr.** Another unexpected gem comes with "Think It Over" featuring **Train's Pat Monahan** and guitarist **Chris Buck**. **Joe Bonamassa** and **Josh Smith's** longtime friend **Keb' Mo'** brings warmth and depth to "I'll Survive." "I met **B.B. King** in probably 1972 or '73, while out on the road with **Papa John Creach**," **Keb Mo'** reflects. "Did a show with **B.B. King** and the **Average White Band**. That's when I met him, but I've been listening to **B.B. King** my whole life." **Joanne Shaw Taylor** delivers one of the most fun and vibrant moments on the record with "Bad Case of Love." "Not only was B.B. King one of my earliest and most important influences," says Taylor, "He was also incredibly encouraging towards me as a youngster who was fortunate enough to open up for him on multiple occasions." **Paul Rodgers** lends his iconic voice to "Night Life," a song that holds deep significance for both artists. The new release closes with "So Excited" featuring **Aloe Blacc**, who infuses the song with soulful energy and contemporary flair. **B.B. King's Blues Summit 100** launched last month, with five tracks that honored the centennial of **B.B. King's** birth. That first volume featured **Michael McDonald**, **Susan Tedeschi**, **Derek Trucks**, **Bobby Rush**, **George Benson**, **Kenny Wayne Shepherd**, and **D.K. Harrell**, and set the tone for what would become an expansive, months-long celebration of King's enduring influence. The full project features contributions from **Buddy Guy**, **Shemekia Copeland**, **Slash**, **Christone "Kingfish" Ingram**, **Marcus King**, **Larkin Poe**, **Jimmie Vaughan**, **Warren Haynes**, **Dion**, **Train**, **Marc Broussard**, and many others. Several of the most powerful performances come from unexpected pairings, reinforcing King's role not just as a blues icon, but as a universal influence. The album title nods to **B.B.'s** Grammy-winning 1993 **Blues Summit** project, and the scope of **Blues Summit 100** reflects that same collaborative spirit on an even grander scale. For Bonamassa, it's both a tribute and a statement of purpose. "B.B.'s only wish was, 'Do what you can to keep the blues alive,'"



Gary Clark Jr. contributes to BB King's Blues Summit 100 with the powerful track, "Chains and Things."

he says. "Well, hopefully this album gives a B12 shot to his legacy – and to the legacy of the blues." New tracks will continue to arrive monthly until the full release on **February 6th, 2026**. For more information and to pre-order the album, visit jbonamassa.com. Celebrate the emotive heritage and legacy of the blues at the first-ever **Porter Parish Grainger Blues Festival** on Nov. 20-22, 2025, in Bowling Green, Kentucky. Hosted by the **Jack Dappa Blues Heritage Preservation Foundation**, the three-day event offers performances, workshops, and panel discussions. The festival is free and open to the public. The event honors Kentucky artist **Porter Parish Grainger**, celebrating his legacy as a vaudeville-era blues composer, playwright, and publisher while connecting audiences to his influence on Black music and culture. The event will also draw attention to the historic Shake Rag District, a Bowling Green neighborhood on the National Register of Historic Places where Grainger lived. "The blues speaks to the human condition – the lived experiences and resilience of the Black South," said **Lamont Jack Pearley**, executive director of the **Jack Dappa Blues Heritage Preservation Foundation**. "Kentucky, while a different terrain of the South, is often recognized as part of the Delta states, which deeply influenced blues themes. Events like the **Porter Parish Grainger Blues Festival** highlight Kentucky's role in the development and preservation of this music, connecting the state to the significance of the broader blues tradition." In 2017, festival director **Pearley** was inducted into the **New York**

Blues Hall of Fame as a **Great Blues Historian and TV/Radio Producer**, and again in 2018 recognized as a Great Blues Artist. **Pearley** earned his master's in folk studies from Western Kentucky University and is currently pursuing a doctoral degree in ethnomusicology at Indiana University Bloomington. The **Porter Parish Grainger Blues Festival** is supported by the Kentucky Arts Council, as well as the Kentucky Folklife and Museum, and the Warren County Public Library. **2LOT** is a five-piece band blending hip hop, funk, soul, jazz, rock, and electronic music into a sound they call Electronic Jam Music (EJM). Formed during a time of personal upheaval, the group comprised of **Rudy Love Jr.**, **Chase Koch**, **Omar Jawar II**, **Sage Judd**, and **Robert Trusko** uses



2Lot

music as a tool for social change. The band is celebrating the release of **The Albert Harvey Mix** – a four-track EP re-imagining their most powerful songs through the globally attuned lens of acclaimed Dutch producer **Albert Harvey**. "Albert has always challenged us to rethink the creative process" adds **2LOT** bassist **Robert Trusko**. "This remix EP really enabled Albert to explore the spirit of these songs. He discovered ways to raise their energy without losing their essence." Together, the four songs form a striking sonic suite that preserves the emotional core of **2LOT's** message while expanding its impact to global electronic audiences. Celebrated five-time GRAMMY Award nominated artist **Marcia Ball** announced she will be retiring from touring and performing. Recently diagnosed with **ALS (Lou Gehrig's Disease)**, **Ball** will spend time in treatment and under doctor's care. Ever a music fan, **Ball** assures her fans she'll be "out listening to music every chance I get." **Read Ball's full statement:** As many of you may know or have heard, over recent months, I have been struggling with voice issues and have not been able to perform as I have always done. This has been frustrating for me since performing with my band and my musical friends has been my life. So, I must now share this with my fans and friends: I had a visit to the **Mayo Clinic** in Rochester, MN recently, and I have finally received some answers, though not the ones I had hoped for. I have **ALS (Lou Gehrig's Disease)**, and I need to share that with my family, friends, fans and many music collaborators and associates. The support I have received from **Kurland**, my booking agency, my record label, **Alligator Records**, all the hundreds of venues I have played at over the decades along with the thousands of fans I have met and become friends with over so many years has been a real joy. It is impossible to predict how this **ALS** diagnosis will impact my life fully. At this early stage however, I know that performing is something I can no longer do. I can't sing. Sadly, I have canceled all the shows I had confirmed for the foreseeable future. The absolute last thing I want to do is to cancel shows. My sincere apologies. I will be entering a treatment program at **UT San Antonio**, and I am hopeful that the progression of symptoms is slow to appear. **ALS** has no known cure at this time, but there are a few drugs that may be prescribed. My family, circle of friends, and band mates are providing me support as this news sinks in. Adjustments will be necessary but one thing that won't change is my love and support for the music community, and you can be sure I will be out listening to music every chance I get. Thank you for your understanding and



Marcia Ball retires from touring due to ALS

allowing me the time and space I need to make these unexpected life adjustments. **Dude Cervantes** has been a longtime member of Southern California's music scene. With his new solo album, **The Ride and Die Of...** he's teaming up with his classic 4-piece band, **The Panchos**, made up of guitarist **Dylan Donovan** from psych-rock band Sacri Monti, drummer **Justin De La Vega** from punk-metal trio Warish, and bassist **Ryan Grenda**. Similar to bands like **Los Lobos**, **Cervantes** and **The Panchos** intertwine elements of roots-rock with introspective songwriting drawing inspiration from iconic bands like The Allman Brothers and Wishbone Ash, mixing it with the raw energy of Crazy Horse and The Pixies. Live, their performances are nothing short of electrifying. Recorded live in April of 2023 at The Hotel Cafe, **The Ride or Die Of** continues to carve out **Cervantes'** identity as a solo artist, guitarist, and bandleader. **The Panchos** are a powerhouse ensemble that's been with Cervantes since 2022, and together they form a bond that bleeds through every track. **The Ride or Die Of**, showcases new songs, material from his studio albums, and a masterful cover of **Carlos Santana's** instrumental, "Samba Pa Ti", **Cervantes'** and **Dylan Donovan's** twin leads are like a soaring mescaline journey, while the rhythm section anchors with the complexities of Latin syncopation.

PASSING NOTES: Drummer **Jack DeJohnette** passed away on October 26, 2025 from congestive heart failure. He was 83. **DeJohnette** was known for his extensive drum work as leader and sideman for musicians including Freddie Hubbard, Bill Evans, John Abercrombie, Alice Coltrane, Sonny Rollins, Miles Davis, Joe Henderson, Michael Brecker, Pat Metheny, Herbie Hancock and John Scofield. He was inducted into the Modern Drummer Hall of Fame in 2007; Drummer **David Leslie Gilson Lavis** died November 5, 2025. He was 74 years old. He gained fame as the drummer with **Squeeze** in the 1970s and 1980s. **Lavis** was later the drummer for **Jools Holland and his Rhythm & Blues Orchestra**, with former

Squeeze bandmate **Jools Holland**, before retiring from drumming at the end of 2024; **Donna Jean Thatcher Godchaux** passed away November 2, 2025 from cancer. She was 78. **Godchaux** was a member of the **Grateful Dead** from 1972 to 1979. In addition to the **Dead**, she performed with the **Jerry Garcia Band** and the short-lived **Heart of Gold Band**, all alongside her first husband, Keith Godchaux. She formed the **Donna Jean Godchaux Band** in 200; **Paul "Ace" Frehley** died October 16, 2025 after suffering a brain bleed from a fall in his home studio a month earlier. He was 74 years old. **Frehley** was the original lead guitarist, occasional vocalist, and a founding member of the rock band, **Kiss**. He invented the persona of the **Spaceman** (a.k.a. Space Ace) and played with the band from its inception in 1973 until his departure in 1982. He rejoined again in 1996 until his final departure in 2002. After leaving **Kiss** in 1982, **Frehley** formed his own band, **Frehley's Comet**, and released



R.I.P. Ace Frehley

two albums. **Ace Frehley** released his autobiography, **No Regrets – A Rock 'N' Roll Memoir**, on November 1, 2011; Bassist **Samuel Robert Rivers** died October 18, 2025. He was 48 years old. Rivers was the bassist, backing vocalist and one of the founding members of the nu-metal band, Limp Bizkit. His influences included bands such as The Jackson 5, Les Claypool and Yanni. He cited Liberace and Hanoi Rocks as a big influence on his playing; Bassist **Anthony Jackson** died October 19, 2025 of Parkinson's Disease at age 73. Described as "one of the masters of the instrument," he performed as a session musician and live artist. He played with everyone from Hiromi to Roberta Flack, Mike Stern, Lee Ritenour, Eric Gales, Buddy Rich and countless others. He is credited with the development of the modern six-string bass, which he referred to as an electric contrabass guitar; Keyboardist **David James Ball** passed away October 22, 2025 at his home from poor health. He was 66. Ball was a producer and electronic musician best known as one half of the synth-pop duo Soft Cell, alongside vocalist

Marc Almond. He also co-founded the Grid, and collaborated with artists and producers including Ingo Vauk and Chris Braide. Active from the late 1970s, Ball worked across a wide range of projects in electronic and experimental music. He is typically credited as Dave Ball on album sleeves; **Thommy Price** passed away on October 10, 2025 at the age of 68. He played drums in Scandal with Patty Smyth and Blue Öyster Cult, performed with Billy Idol's group and in 1986, started drumming for Joan Jett and the Blackhearts and he was a member of the band for more than 28 years. Price was an in-demand session drummer and played on albums for Debbie Harry, Roger Daltrey, the Waterboys, Ronnie Spector, the Psychedelic Furs and Blue Öyster Cult. He also drummed in his own band.

VIDEO PICKS OF THE MONTH: **Sinners-** Trying to leave their troubled lives behind, twin brothers (played by Michael B. Jordan) return to their hometown to start again, only to discover that an even greater evil is waiting to welcome them back. Buddy Guy makes a cool guest appearance that ties the story together in the end; **A Complete Unknown-** In 1961, an unknown 19-year-old Bob Dylan (played by Timothee Chalamet) arrives in New York City with his guitar and forges relationships with musical icons on his meteoric rise, culminating in a groundbreaking performance that reverberated around the world; **The Thursday Murder Club-** Four inquisitive retirees (Helen Mirren, Pierce Brosnan, Ben Kingsley and Celia Imrie) spend their time solving cold case murders for fun, but their casual sleuthing takes a thrilling turn when they find themselves with a real whodunit on their hands; **Billy Joel: And So It Goes-** This stellar documentary takes an extensive look at Billy Joel's life and music career, featuring exclusive interviews, performances, home movies, and personal photographs. A must see 2-part film; **Death of A Unicorn-** A father (Paul Rudd) and daughter (Jenna Ortega) accidentally hit and kill a unicorn while traveling to a weekend retreat at his boss's mansion. They bring it to his billionaire boss home where he seeks to exploit the creature's miraculous curative properties with dire consequences for all involved; **Wednesday-** This well done TV series follows Wednesday Addams' years as a student, where she attempts to master her psychic abilities, uncover a killing spree, and solve the mystery that has embroiled her parent's lives. 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 SAGITTARIUS, YOU ARCHER YOU. HAPPY BIRTHDAY TO MY SON, GRAY.** Happy Holidays to One and All! Thanks for reading.

--Compiled by Brian O.

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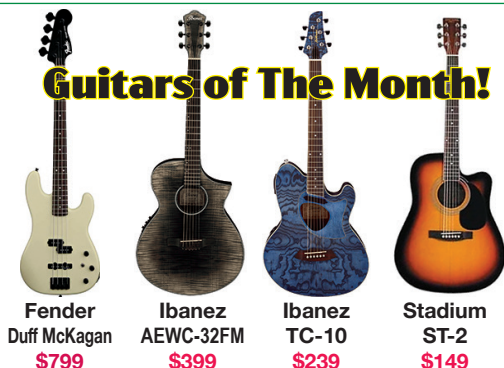
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Bob Bucci and the staff at TMC: Lillie · Bob Jr. · Ryan · Marty · Mike P. · Ian · Matt · Mike C.

Guitars of The Month!



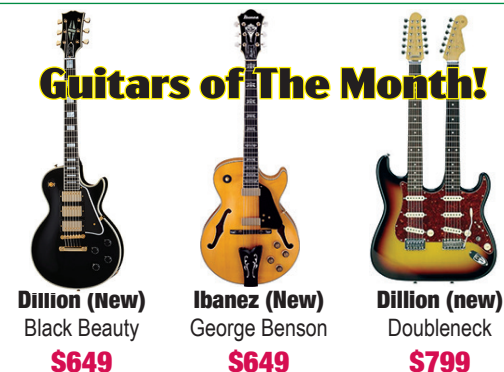
Ibanez Acoustic JamPak

- Acoustic Guitar
- Electronic Tuner
- Strap
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\$169



Guitars of The Month!



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- PV E Acoustic 208 Amp- **\$239**
- PV Impulse Monitors- **\$129 ea.**
- Line 6 Spyder II, 120 watts with 2x10 Celestions- **\$259**
- Crate Acoustic 125 amp- **\$129**
- Peavey Bandit 112, 80 watts- **\$199**
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