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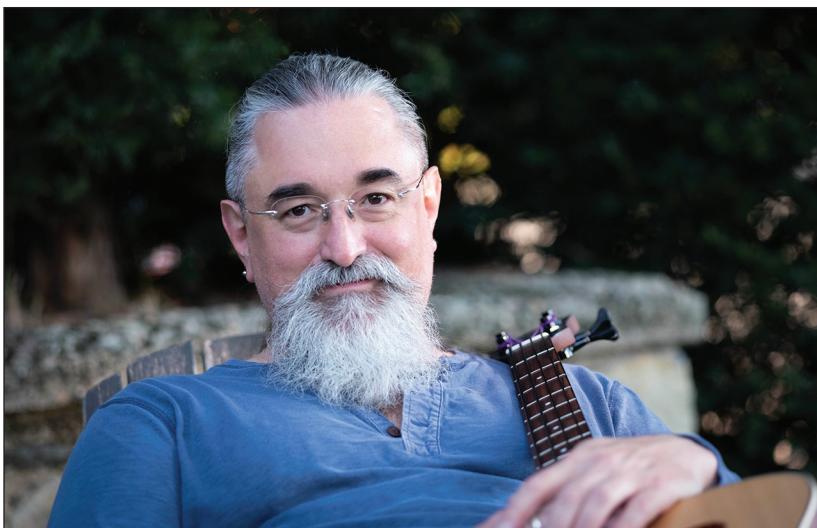
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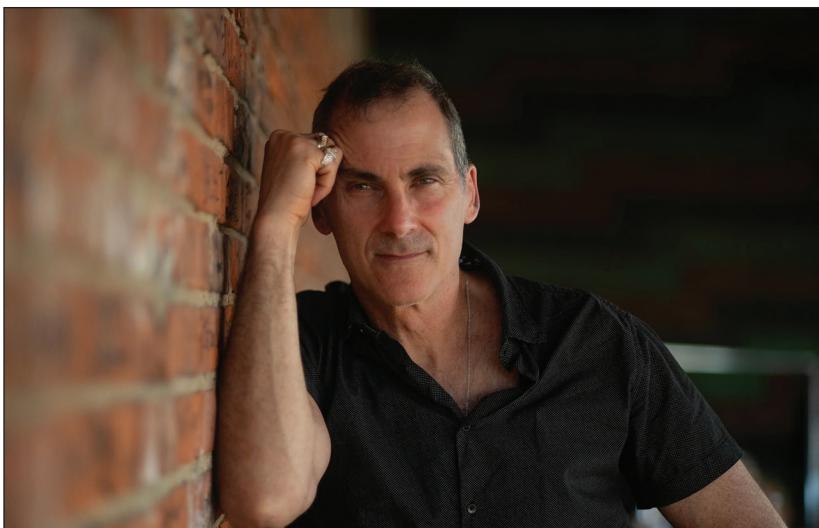
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 2/21- Chrisette Michele
 2/21- Phoebe Katis; Chrisette Michele
 2/22- Haggis X-1
 2/23- Eleni Drake
 2/25- Wisecracks Live; Braden Bales x Ezra
 2/26- Everybody Knows: A Tribute To Neil Young
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 2/14- Billy Novick & Guy Van Duser
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 2/15- Revels Fringe Presenting Tiny Glass
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 2/22 & 23- Sub Rosa Songwriting Retreat-Songs
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 2/8- Shit-Faced; The Erections; Who
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Dave Keller

A soul-bearing singer-songwriter and skilled guitarist, Vermonter Dave Keller has a knack for making people feel good with his memorable, heartfelt songs. Boasting three Blues Music Award nominations for "Best Soul Blues Album" of the Year in 2014, 2019 and 2022, winning the International Blues Challenge's Best Self-Produced Album Award in 2012 and touring constantly with his band at festivals and venues throughout the U.S. and Europe, Keller's musical vision has never wavered through the years.

Riding the wave of his most personal album to date, *La Brea*, it was time to track down Keller and query him about his lengthy musical life. The following is an excerpt from our conversation in early December. Enjoy...

METRONOME: Your new album, *La Brea*, is excellent, but it's a departure from your other albums. What made you go this route?

Dave Keller: It's a combination of factors. I've written a lot of things over the years that don't really fit in a Soul/Blues bag. They are outside that. I still love them, and wanted to do something with them, so I felt the time was right. If I put them off any longer, it would never have happened.

I feel like there's a lifespan to each song where if you don't start playing it out and putting it on a record, after five or six or eight years, eventually, you don't do anything about it. You don't care about it. You don't feel it anymore. These are songs that I still felt.

METRONOME: How old were the songs?

The first two songs on there were from my divorce back in 2012. I had the songs on my iPhone for about 12 or 13 years and my current partner said, "You've got to record that." So I finally got around to recording them. A lot of the other ones are newer.

METRONOME: You came down from Vermont to record at Middleville Studio in No. Reading. How did you meet Chris Rival?

The way this whole project started was I had an idea to record these songs and I mentioned it to bassist, Jesse Williams. I wanted it to have an upright bass because I wanted it to be a more acoustic album. Having an upright bass would give it that feel. He connected me with Chris Rival and Kevin Barry, and then Chris connected me with Marco Giovino and Tom West.

METRONOME: You said the songs were different than the Soul/Blues songs you were writing. What made them different?

Some of them were more storytelling. It's hard to fit a lot of information into a Soul/Blues tune because they're just shorter. I don't know what else to say. Stylistically, it's the chord structures that you're using and

from? Your voice and an acoustic guitar?

Exactly, yes. I'm one of those guys that still write songs on the guitar. I get an idea for a song, either a lyric or a melody or both, and then I just go sit down with my guitar and hash it out over the course of 20 minutes to a couple of hours.

I don't write songs with other people



the rhythms. These songs don't want horns or backup things that you might hear on a Soul/Blues record. They don't rock and have guitar solos. They're not that kind of song. Musically, they're really different.

METRONOME: What are the songs borne

typically. I'm not opposed to it, I just write songs by myself.

METRONOME: How did you present the songs to the guys in the studio?

I made the rawest of demos just on my iPhone and gave it to them.

METRONOME: Were you happy with the way they interpreted your ideas?

I really couldn't be happier. They played so sensitively. It was astonishing to me how much space they left. It was just what I wanted ideally. I wanted the songs to breathe. I wanted the focus to be on the lyrics.

For some of my other albums, the focus was more on the groove or more on the powerful, musical sound. My previous album, *It's Time to Shine*, is really pretty rocking. There are some long guitar solos on there. It was recorded with my band. We played a lot of those songs out on tour for quite a while. We knew them inside and out, so we just ripped them and had fun.

For this album, the guys had just heard my demo. We had not played the songs before we went into the studio together. We didn't rehearse them together. They are such good musicians. They literally heard the demo which was just my acoustic guitar and me singing. Marco would start off with a little groove and we would all join in. Eventually, there was the take. It was in the moment.

That was another thing I wanted to do. When you record in the moment, there's not a lot of overdubbing to do. Everything you hear is how it was recorded.

METRONOME: How did you meet Jesse Williams?

I used to drive down from Vermont to do occasional gigs at the Beehive. Jesse was the one that ran that thing. He would have me as a special guest artist. It would be Mark Teixeira on drums, Jesse on bass and Bruce Bears on piano. I met all those guys that way. Then I would play with Jesse sometimes at the Menotomy Grill in Arlington.

Actually, I used to live in Somerville in the early 1990s for about a year and a half. I got familiar with the Boston scene then. I was only 21. Then I moved to Vermont in 1993 and got busy with gigs up here, getting better and raising a family.

METRONOME: What made you move to Vermont?

The woman I married, was from Vermont, but I didn't meet her until I moved to Vermont. I grew up in Massachusetts and went to school in Connecticut for college. I moved to Somerville for about a year and a half, but I wanted to move out West to someplace more rural. So I lived in Washington state for a year. I was a Vista volunteer. I did anti-poverty work. It was really cool actually. Then I moved back East

to a days drive of Boston, where my folks lived. I came across Vermont, and I loved it. It seemed like a sweet place to live. It was so rural. The winters are so long. I moved here in January 1993. It was brutal. I survived that first winter and I'm still here.

METRONOME: Did you move to Vermont for the gigs?

No, it wasn't for the gigs. I thought there were places to play though. I moved to Montpelier specifically because there was a Blues bar. It's still there. Charlie-O's. It's been there since the Civil War. Then there was a coffeehouse that has since gone.

Vermont does actually have a pretty lively music scene though. You have to be willing to drive an hour or two sometimes. You have a lot of people that moved up here from Boston, New York, New Jersey and Connecticut to escape the rat race. There are some really good musicians up here. It's a good place to build your craft. Half the year it's freezing, so you're inside woodshedding. I just moved up here because I wanted someplace that was a little quieter honestly.

METRONOME: How long did it take you to record *La Brea*?

Two days with the band, a third day with me, and a couple more days to overdub the organ. Tom was not there for the original sessions. Then we overdubbed Kevin's lap steel. I would say 4-1/2 days total.

METRONOME: Did you play guitar on the tracks?

No. I only played on the last track. I just wanted to sing. That's why I hired Kevin. I thought that would give it a different flavor too. I think everyone who writes songs starts to eventually write similar stuff, so I felt like he would come up with some stuff that sounded cool.

What's great about Kevin is that he played on Mighty Sam McClain's comeback album in the 1990s. Sam was a dear friend of mine and a real mentor to me, so to have Kevin on the record was really full circle. In 1998 I got to open for Mighty Sam.

METRONOME: Let's talk about some of

the tunes on the album. I really like the song, "Different Than I Planned." What was that about?

I consider that a story song. It talks about a character that's not exactly myself, but it is definitely influenced by some of the stuff I have gone through. The details are definitely from my life. Honestly, I don't know where that song came from.

Lately, I've been experimenting with just sitting down with a piece of paper, not having a plan, and just starting to write. Whatever the first line that comes into your head, just put it down and go from there and see where it leads you. Those songs were kind of like that. They are part fictional and they are part factual.

METRONOME: I really dug the song, "Singing In The Shower." What inspired the writing of that?

I remember hearing my daughter singing in the shower one day, and it got me thinking about singing in the shower. Then I made it into a romantic tune. That was the genesis of that. I love that one with the band coming in at the beginning. It sounds so relaxed and raw.

METRONOME: "Onions" was an unusual song, but I really liked it. Where did that come from?

This is kinda funny. I was at the local food co-op and they charged me for the wrong kind of onion. I thought, they work here, and they can't even tell what kind of onions they are. Then, I thought, it's just like people. You think you know someone, but you really have no idea until you deal with them for a

long time, and even then, you have no idea. People don't show you 100% of themselves. You have to peel the layers back.

METRONOME: So you used an onion as a metaphor...

I was going to call the album *Onions* actually. I had an idea for the cover and everything, but my family protested (laughs).

METRONOME: The other tune I really liked was, "If You Don't Mind Me Asking."

That one I wrote in a hotel room in Rockville, Illinois. It was

about six or 7 o'clock in the morning. It all came to me, all at once. Like I said before, I don't know where it came from, that one especially. There's some of it that is informed by my life, but the rest of it, I don't know where it came from.

METRONOME: I saw your tour itinerary and you were very busy. Do you have an agent or do you book the shows yourself?

I do it 95% myself. I do have an agent, but I get only one gig a month or every other month from him. Other than that, I just booked my whole five week tour that I did myself across the United States and back. It was 27 gigs in 35 days. I booked it all myself. I had a lot of nice help from friends.

METRONOME: Will you go out and play this album with your road band or will you ask the guys who recorded it with you to play some shows?

Honestly, I'm playing this one at my solo gigs. I do a mix of band gigs and solo gigs. I do more band gigs though. I've been playing the songs at my solo gigs because I felt like

they weren't really band tunes.

I don't think we're going to do a show with the guys that are on the record. Kevin tours with Jackson Browne, Jesse plays with Jimmy Vivino, Bruce plays with Duke Robillard and Marco and Tom are with Bettye LaVette. The guys are all really busy, so it would be a miracle to get everybody together.

METRONOME: Who's in your road band these days?

Jay Gleason has been my drummer for eight years. I have a couple of different bass players I work with depending on where I am. I have some great guys in Philadelphia, New York and a couple of guys here in Vermont.

I was touring with a keyboard player for a while, but I've stripped it down. I like playing guitar. My new album doesn't really feature my guitar playing, but I've actually expanded what I do guitar-wise.

METRONOME: Is *La Brea* getting any radio play?

It is. I sent it out to about 100 radio stations and I sent it out to all the places I played on tour.

METRONOME: How many albums do you have under your name now?

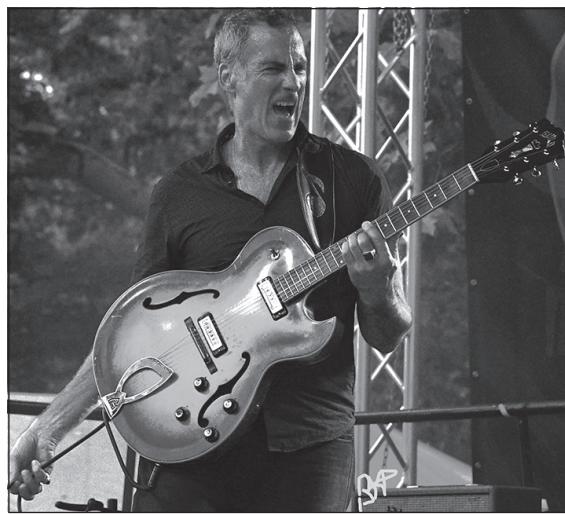
This is number eleven. Lately, I've been putting out a record every couple of years.

METRONOME: Do you have a home-base club in Vermont where the band plays?

Do you know, the place we had in Montpelier just closed. So I don't right now. It went through a number of iterations, but it keeps getting flooded out. The landlord is not taking enough care to make the tenants happy.

This last tour I did, I did by myself. East of the Mississippi is fine. You can go out with your band, but a lot of guys have families and a day job, or they teach. So this time I just went out solo and did some of the gigs as a duo with musician friends that I knew. I also did some as a trio with a drummer. It was a cool way of doing it, and it allowed me to make more personal connections with people out there.

-- Brian M. Owens



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Top 5 for February 2026

(In NO Particular Order)

- **Stew Cutler**
- **The Peppermint Kicks**
- **Joe Rich**
- **Destination Lonely**
- **Lande Hekt**

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- TRIFLIN' BLUES
- DON'T EXPECT ME
- BURNIN' DAYLIGHT
- CAN'T GIVE ME THE BLUES
- SHIMMY SHAKIN' BLUES
- IF THE BLUES WAS WHISKEY
- HEY PRETTY BABY
- STORMY NIGHT IN DENVER

Winners of the 2025 Colorado Blues Society Blues Challenge, the quintet Reckless and Blue has been playing music together since 2018. Featuring Shaunda Fry on lead vocals, George Williams on vocals & guitar, Allen Anderson on keyboards, Tom Dillard on bass and Steve Gaskin on drums, Reckless and Blue show off their up-tempo sounds and songwriting prowess on their new album, Seven Deadly Sins.

Led by Fry's excellent lead vocals, her bandmates give her plenty of space to shine while lighting up the musical landscape collectively. Radio friendly tunes include the slide guitar heavy "Come Back," the upbeat title track, "Seven Deadly Sins," the dancefloor rocker "Shimmy Shakin' Blues," the blues lament of "If The Blues Was Whiskey," and the funk-filled "Hey Pretty Baby." Good stuff! [B.M.O.]

Contact-- www.recklessandblue.net

STEW CUTLER & FRIENDS UNDERCOVER (Mostly) 9-SONG CD

- CLOSE TO YOU
- FE FI FO FUM
- SUMMER BREEZE
- AT THE END OF THE DAY
- THE WAY YOU MAKE ME FEEL
- BURIED ALIVE IN THE BLUES
- BETCHA BY GOLLY
- LONG TIME JOE
- COUNTRY GIRL

New York based guitarist-composer Stew Cutler has released eight solo albums as well as played on countless recordings as a sideman throughout his 40+ year musical history.

Born in Manhattan and raised in the Bronx, Cutler dove into the guitar at age 19 and landed his first touring job with Blues legend Z.Z. Hill. He never looked back. These days, Cutler stays busy playing his music in and around the New York City area and touring the country as well as going to Europe regularly with his band. His credits include appearing on the soundtrack of Martin Scorsese's film The Irishman performing the standard "How High The Moon" and contributing to the soundtrack for Amazon's hit TV series, The Marvelous Mrs. Maisel.

On his latest album, Undercover (Mostly), Cutler enlists players Bobby Harden on vocals, keyboardists Tom Wilson & Etienne Lytle, bassist Chulo Gatewood and drummer Bill McLellan to deliver two originals and seven covers by the likes of songwriters Burt Bacharach, Wayne Shorter, Seals & Crofts, Michael Jackson,

Nick Gravenites, Bell & Creed and Neil Young. The outcome is a spirited collection of tunes punctuated by Cutler's lofty guitar work. Toneful and adept, Cutler proves that he's one of New York's finest players.

Best tracks: the ambitious "Close To You," the tasteful lull of "Summer Breeze," the funky "Buried Alive In The Blues," and the rowdy guitar workout of "Long Time Joe." [B.M.O.]

Contact-- stewcutler792@gmail.com

JOE RICH DOLLAR STORE SUPERMAN 13-SONG CD

- BEACH PLEASE
- TROPICAL DEPRESSION
- STEEL HORSE (Big Porch)
- STAY IN THE SUN
- WHENEVER YOU'RE AROUND
- BILL AND NICKY'S FRONT PORCH
- ZERO DEGREES
- WEEKEND ON MY TRACTOR
- ROSEBUD NEWS
- JOHN BOP
- LET'S GO FISHIN'
- DOLLAR STORE SUPERMAN

- SHE LOOKS LIKE TEXAS

Solo acoustic singer-songwriter, Joe Rich has been plying his trade for 23 years playing select covers and his own clever compositions. His new album, Dollar Store Superman is a wild assemblage of songs that range from clever rockers to pensive ballads with lyrics that always keep you paying attention.

Sharing songwriting credits with Wayne Sinclair, Alvie James King and Raymond Sinclair, and enlisting Wayne Sinclair to produce the proceedings, Rich and company always come up with sagacious turns of lyrical prose that will put a smile on your face.

Favored songs include the humorous "Tropical Depression," the suggestive "Steel Horse (Big Porch)," the sentimental "Whenever You're Around," the well-penned "Zero Degrees," the whimsical country hoe-down of "Weekend on My Tractor," the excellent title track, "Dollar Store Superman," and the country music hit, "She's Looks Like Texas." Good stuff! [B.M.O.]

Contact-- sugarfreesummerthing.bandcamp.com/

MIKE BOURNE BAND KANSAS CITY O'CLOCK 114-SONG CD

- CAN'T BE ANYBODY BUT MYSELF
- BEER IN THE MORNING
- TOO OLD TO BE YOUNG
- CAFFEINE BLUES
- KANSAS CITY O'CLOCK
- KICK'N A DEUCE
- YOLO
- THREE BLIND MICE
- REALLY NICE GIRL
- DIVE BAR ROMANCE
- FORE DAY RIDER
- TRUTH DRESSED UP LIKE A LIE
- RATHER BE HAPPY THAN NORMAL
- PEOPLE NOT POLITICS

Kansas City, Missouri's Mike Bourne has been playing his unique style of jump blues and roots music for audiences since 1998. Inspired by Louis Jordan, T-Bone Walker and others, Bourne began playing professionally at age 25. He has recorded and performed with legends of the genre that include Otis Rush, Sam Lay, Barrelhouse Chuck and others.

Joining forces with a top-shelf band that includes pianists Jim Beisman & Bob Paige, guitarist Johnny Burgin, bassists Patrick Recob, Greg Clinkingbeard & Paul Difflin, drummers Stephen Dougherty, Pete Maier

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& Kerry Denton, and horn players Dougan Smith, Dan Star, Mister B.T., Nick Hmeljak, Austin Barry & Ryan Styles alongside background singers Maria Bounds, Stephanie Howle, Stephanie Robertson & Halley Raxafsky, Bourne and the gang play authentic Kansas City music that has flourished for more than a 100 years.

Best songs that bring the Kansas City tradition into the forefront include the joyful "I Want A Beer In The Morning," the uplifting "Caffeine Blues," the boisterous album title track, "Kansas City O'Clock," the rowdy guitar workout of "Kick'n A Deuce," the funky "Really Nice Girl," and the Kansas City big band sounds of "Fore Day Rider." A superb outing from Mike Bourne and his band. Bravo! [B.M.O.]

Contact--
overtonmusic.com/mike-bourne-band

**DUWAYNE BURNSIDE
RED ROOSTER
10-SONG CD**

- NIGHTMARE
- CIRCLE IN THE SKY
- SOMEBODY DONE STOLE MY GIRL
- TINGS AIN'T GOING MY WAY
- TALK SWEET TO ME
- TRIBUTE
- CRAZY 'BOUT YOU
- KING

- DOWN AND OUT
- MISSISSIPPI HERE I COME

Duwayne Burnside is a Grammy-nominated blues musician. He grew up playing with his father, the legendary Hill Country blues musician R. L. Burnside and was a member of The North Mississippi Allstars from 2001 through 2004. He has also played with Mojo Buford, Junior Kimbrough, Little Jimmy King, Preston Shannon and Dave Matthews. On his new Lucky 13 Records release, Red Rooster, Duwayne has brought the Hill Country sound to listeners. Blends the rhythm of R.L. Burnside and Junior Kimbrough with the fiery freedom of Hendrix, Burnside brings the fire and grit to every song with his distorted guitar, wah-wah laden fretboard riffs and hypnotic vocals. Radio friendly Blues numbers include the psychedelic "Circle In The Sky," the hypnotic "Somebody Done Stole My Girl," the sparse "Crazy 'Bout You," the Bobby Womack penned "Down and Out," and the anthemic "Mississippi Here I Come." A living legend of Mississippi Hill country music. [B.M.O.]

Contact-- duwayneburnside.com

**THE PEPPERMINT KICKS
POP ROCKS IN MY CHEWING GUM
11-SONG CD**

- RADIO WAM BAM BOOM
- TOO SWEET (Oh Yeah!)
- NUMBER ONE RECORD
- LITTLE DOLL (Picolla Pupa)
- SHANGRI LA
- LOLLIPOP GIRL
- OUT OF THE TRASHCAN INTO YOUR HEART
- GIGANTOR
- SPEED RACER
- WE DID IT ALL FOR ROCK & ROLL
- TOUT FAIT (Hidden Bonus Track)

Boston legends Sal Baglio and Dan Kopko teamed up for this instant Rock & Roll classic that harkens back to an era of the early 1970s. Instead of just moaning about the lack of good content on the radio, they do something about it, showing you how beats, riffs and hooks deliver the goods on "Radio Wam Bam Boom."

The duo also get sexy on "Too Sweet (Oh Yeah!)" where French sound bytes add some ooh-la-la. They slow down for the minor key intro of "Number One Record" with a sense of melancholy only to liven it up for the choruses. The charming "Little Doll" sees the boys getting emotional delivering a full calorie sugar coated treat.

The sentimental "Shangri La" offers a break, and seems heartfelt. Peppermint Kicks pull out the acoustic for the down-to-earth, bubble-gum effect of "Out Of The Trashcan Into Your Heart." The lads invent

a new movie monster with "Gigantor" in a retro style that takes us back to the era of stop motion special effects.

Baglio and Kopko kick out the jams one more time with the authentic and fast-paced "Speed Racer." "We Did It All For Rock & Roll" is effectively the schmaltzy emotional finale as in an off-Broadway musical.

So far it seems more like a spontaneous lo-fi studio project, but it would definitely blow the roof off the usual Boston clubs if they ever went out live. [Gecko]

Contact--
thepeppermintkicks.bandcamp.com

**DESTINATION LONELY
EAT LSD, PRAY TO SATAN, LOVE NO ONE
11-SONG CD**

- DADDY 'O
- NOBODY'S FRIEND
- DEAD LETTERS
- BURRIED INSIDE
- THE MAN U NEED
- FILTHY FEELING
- DESTINATION LONELY
- FULL OF SORROW
- NICARAGUA
- ANYTHING ELSE
- WAIT & SEE

Continued on next page >>>



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Hearings

continued

• END OF THE GAME

Voodoo Rhythm brings us these 3 boys from Toulouse, France for some intense Euro Trash. Linear and restrained post punk chord changes announces "Daddy 'O," but then offers up a memorable chorus and solo. "Nobody's Friend" gets more exiting as it builds a wall of sound with nihilistic vocals.

The 3 Frenchmen get garagy on "Dead Letters," but it's anything but 1960s on the refrain as the guitar solo comes from the Stooges. The Swampy and droning "Burried Inside" reminds you of London's Thee Hypnotics from 1989. Like the Rolling Stones did in the '60s, they offer us a jangly ballad in the form of "The Man U Need" that mixes sincerity and odd tunings for extra depth.

The lads hold back to build tension on "Filthy Feeling" which had all the makings on '90s Grunge waiting to explode. They get psychedelic on the eerie "Full Of Sorrow" where the chorus bowls you over and the solo smokes. "Nicaragua" has that spaghetti western groove taken to a new extreme.

The monolithic riffage of "Anything Else" combined with the distorted vocals adds up to decent grunge. The guitarist and bassist take turns singing throughout the disc while one of them is a real crooner on the emotional "Wait & See" where the organ gives it a '60s garage feel. Again the organ moves to the forefront to give "End Of The Game" a Doors touch. The melody on the refrain is fitting. This record feels like they had loads of fun recreating their favorite sounds from the last 60 years without losing themselves. Bravo. [Gecko]

Contact--
destinationlonely.bandcamp.com

LANDE HEKT LUCKY NOW 11-SONG CD

- KITCHEN II
- LUCKY NOW
- RABBITS
- FAVORITE PAIR OF SHOES
- MIDDLE OF THE NIGHT
- CIRCULAR
- A MILLION BROKEN HEARTS
- MY IMAGINARY FRIEND
- THE SKY
- SUBMARINE
- COMING HOME

British solo artist Lande Hekt of the Muncie Girls comes back with this lovely full length album. Hekt finds just the right mix

of down to earth acoustic guitar, reassuring rhythms and endearing melodies to drive home "Kitchen II" and still go for the kill with a solo at the end. She brings in a lot of varied vocal intonation into the jangly "Lucky Now." It's just plain nice.

Lande eases off for the sweet, but subdued "Rabbits." "Favorite Pair of Shoes" is produced for a fuller sound with a band feel in a gentle yet affirmative manner. The courageous ballad "Middle Of The Night" consist of just our frontwoman with her acoustic and a boost for the chorus for a warm feeling.

The heartfelt melodies of "Circular" are another sure-fire selling proposition as Hekt and her team keep building it up. The lead guitars remind you of Echo and The Bunnymen. The singer seems comfortable in front of the mix of "A Million Broken Hearts" which moves on to bigger things. The tingly lead guitar of "My Imaginary Friend" also creates a pleasant variation.

Lande plays around with superimposed vocals on "The Sky" to make up for the lack of another singer. She slims down the arrangement for "Submarine," but is back with a huge mix for the rest of the tune. Not one to slack off at the end, we have "Coming Home," a gentle masterpiece of determined riffs and strong melodies amid just enough janglyness to keep this tune indie. This record is a perfect recipe for building a convincing track record without a sophomore slump. [Gecko]

Contact-- landehekt.bandcamp.com

THE HELLFLOWERS TEENAGE RADIO 6-SONG CD

- RIOT SQUAD
- STUTTER
- CIVILIZATION'S DYING



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- SLIPPIN' AND SLIDIN'
- SPANISH BOMBS
- MERRY CHRISTMAS (I Don't Want To Fight Tonight)

Los Angeles' Hellflowers have had a full length album out as well as a CD full of inspiring covers. I guess they decided to repeat the later experience with this pre-Christmas release. They deliver some of their favorites cleaned up for the holiday season with a lot of spirit. Christina Hellflower sings Cock Sparrer's "Riot Squad," Elastica's "Stutter," The Zero Boys "Civilization's Dying," Little Richard's "Slippin' And Slidin'," The Clash's "Spanish Bombs" and The Ramones "Merry Christmas." They make the songs their own with an amount of authenticity and a canary eating grin. Any band that covers The Clash, Cock Sparrer and Ramones on the same record is in my wheel house. [Gecko]

Contact-- www.thehellflowers.com

TELEMAC FIRST EP 5-SONG EP

- FIREFLY
- A BIT OF BLUE SKY
- THROUGH MY LOVE
- FOLLOW THE SUN
- TWO FOR THE BEST

Hailing from the lovely south of France, Telemac live where others aspire to spend their holidays. The foursome build "Firefly" with restraint, but give it clever synthesizer touches for lots of nuances as singer Seb projects defiantly. They give "A Bit Of Blue Sky" a bouncy beat courtesy of Mélina while Vincent's and Karim's guitars complement Seb on the engaging melodies. It's a well-polished rock song with lots of pop hooks.

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"Through My Love" has a sense of urgency and emotional turmoil, but keep an ear open for the nifty lead guitar touches. There's a sinister post punk take on "Follow the Sun" with more subdued vocals. The guitar style and echoing production of "Two For The Best" then remind us of Ennio Morricone while Seb's vocals are vulnerable and francophone than previously. One to watch out for. [Gecko]

Contact-- telemac.bandcamp.com

BLIND BUTCHER

HEKATE

10-SONG LP

- ATTACHED
- HEKATE
- KINTSUGI MIRROR
- SHIVER
- DO THE RIGHT THING
- GANG OF TWO
- SEWING MACHINE
- SUMMER
- DIRTY ARPEGGIO
- MUSHROOM

The artistically reliable Swiss label Voodoo Rhythm has freed up capacity for these 2 Lucerne boys. "Attached" seems cheerful and bouncy yet maintains a sense of urgency and represents one of the poppier moments on the label in recent years. There is a lot of sequencing going on, but also some thrilling guitar work. The title track relies on digital rhythm and consequently has a tension laden synth pop signature until the heavy guitar solo slays you.

The up-tempo rhythm of "Kintsugi Mirror" with distorted heavy guitars, gives off a nightmarish vibe masked in subtle oriental soundbytes. "Shiver" reminds you of late 1980s experimental Industrial.

The lighter shuffle beat with country blues undertones of "Do The Right Thing" delivers a sense of relief after the last tunes. The precise sound of "Gang Of Two" could be a homage to the now defunct Gang of 4. Again the nervous energy of "Sewing Machine" takes up most of the bandwidth, but it's calmer than preceding tunes.

The breakneck drum tempo of "Summer" forebodes plenty up to and including small arms fire, but the lads leave you hanging on without delivering a catastrophe. The danceable "Dirty Arpeggio" contrasts with the linear repetitiveness while the end jam seems like Jean-Michel Jarre on speed.

For "Mushroom," it seems as if they deconstruct Roxy Music. Here's a band not reinventing the wheel yet daring to be different. [Gecko]

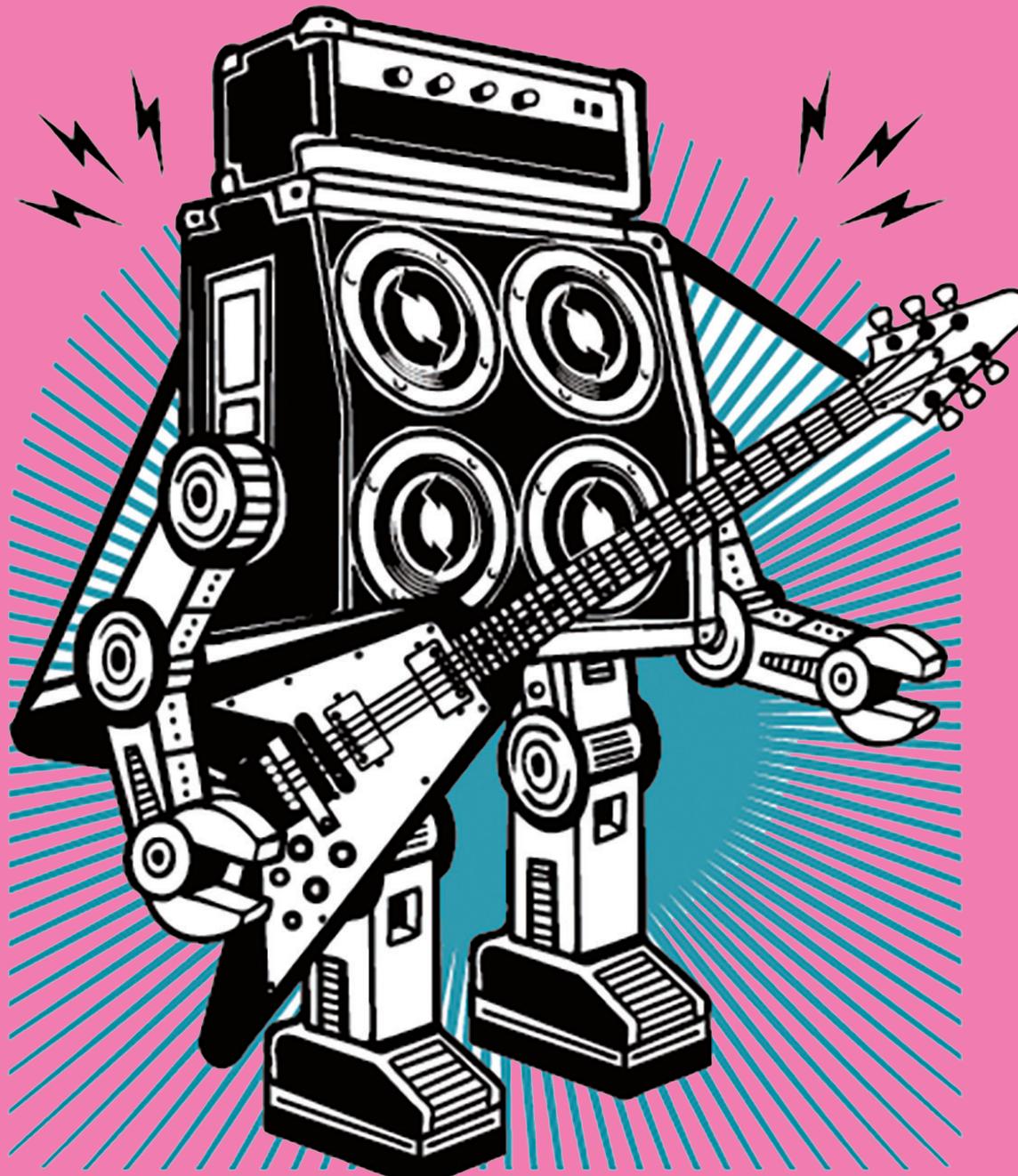
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Hendrik Gideonse

Hendrik Gideonse was born and raised in Cincinnati, Ohio. He moved to Medford to attend Tufts University and began his musical journey as a bassist, singer and audio engineer. Gideonse taught audio at the New England Institute of Art, Bunker Hill Community College, and at the University of Massachusetts in Lowell and completed a Masters degree in Music at U. Mass Lowell in Sound Recording Technology with a focus in Acoustics for Audio.

He is also the founder of Down By Riverside, a non-profit organization that puts on musical shows at the Arts Collaborative Medford. His aim is to bring great music in a friendly atmosphere to as many people as he can. I spoke to Hendrik one November day and he outlined his long and fruitful musical journey...

METRONOME: How did you get into music as a kid?

Hendrik Gideonse: I grew up in Cincinnati. I didn't realize how important that was until I got to Massachusetts. There was good Rock & Roll here, but the Blues and the Jazz scene seemed kind of vanilla compared to what I grew up with. Cincinnati was a real good place to grow up. There was a migration of Black people from the South to the North where people stopped right when they got across the Mason/Dixon line. At the same time, there were really great Appalachian people doing Bluegrass music because the coal mines were shutting down and they were migrating West. They settled in Cincinnati too. There was great Country stuff and great Blues stuff both in the same place at the same time. Because there were fewer musicians for the population, the population supported each one of the musicians more. It seemed like a really great place.

METRONOME: What were you listening to for music down there?

I was listening to punk rock because I was an angry kid. I was also listening to a lot of Blues. I struggled a little bit with drugs and alcohol when I was real young. Then I found the street edge, hard-core music and spent another 10 years struggling after I left home.

Then I started getting into Ska at the end of the 1980s, and played with a band called Thumper during the 1990s in Boston.

METRONOME: What brought you to Boston?

I came to go to school at Tufts. I actually thought that I was going to be a painter and a psychology major, but when I got here, music became more important. I ended up being a music major and playing pretty outside Jazz. I was playing upright bass for out

Jazz and freely improvised Chamber music. It was pretty wild. As I get older, I realize how lucky I was. We were playing as a quintet. The chemistry was just amazing.

METRONOME: What was the name of that band?

Enemy.

METRONOME: Where did you play with that band?

We played mostly at schools with Enemy. With Thumper it was like T.T. the Bear's, Club III, The Beachcomber, The Rat, Edible Rex...

METRONOME: You were playing all the haunts back then... How long was Thumper together?

They were together for a long time. I didn't last in the band though. I was there about two years. We did the first record together and then we stopped getting along. I left and they stayed together. I focused on the Chamber music and Jazz after that.

METRONOME: As a bass player?

Yes, as a bass player. I picked up singing and started fronting my own bands in the middle of the 1990s. I put out a record under the name of Nineteen in 1998. That was the band I really put my heart and soul into. It was like Brit-pop was at the end of the 1990s. A very sparse sound, but with some very loud parts to it. Chris Mascara played guitar with us for a few years. It was pretty formative. A lot of the stuff had sexy lyrics and dark topics and that definitely stuck (laughs).

METRONOME: How did you get your pseudonym, Coywolf Johnson?

That happened during the pandemic. I had this weird moment where I thought I should stop playing music that was blues influenced. I felt like I didn't have the right.

METRONOME: Why?

Because I associated blues with a very kind of specific lifestyle and struggle that I

really didn't have myself. What I found during the pandemic was that was what the voice was. It was this American-borne Americana sound that was influenced by Blues and earlier Country music from the '60s and '70s. That's just what my voice was and I should stop trying to fight it.

Ironically, while I was doing Nineteen, I was trying to sound Brit like. I wasn't singing with an accent, but I was singing music that I associated with British music and that was fine. I don't know why (laughs).

METRONOME: The whole time you were singing, were you playing bass as well?

Yeah.

METRONOME: You mentioned that you've been playing solo acoustic since the Porch closed. What Porch are you talking about?

The Porch Southern Fare and Juke Joint in Medford. I worked there for five years. I was the music manager and the sound guy. The last couple of years I had a residency there with my band, Coywolf Johnson. It was right near Wellington Plaza. It was right on the Malden, Everett, Medford line right next to the river.

I'm an audio engineer, and I was working for Parson's Audio in Wellesley at the time. We got hired to install the sound system at the Porch. I really got along with the owner. He grew up in Nashville and I grew up in Cincinnati and we had all these similar experiences. We booked lots of Blues and Country music, especially Outlaw Country. That all happened during the pandemic, and that's what really inspired me to start focusing on what I think is my real voice.

METRONOME: How did you come up with the name, Coywolf Johnson?

I've been fascinated by the coyotes around here because they are a coyote-wolf. The thing that's really interesting about the coyotes that live in the east is that they thrive in urban areas. They live in cities, they live in Central Park, and we've got them right around my house in Medford. The idea of something that started in the country and then started to thrive in the city was a symbol for me. That's where the Coywolf came from.

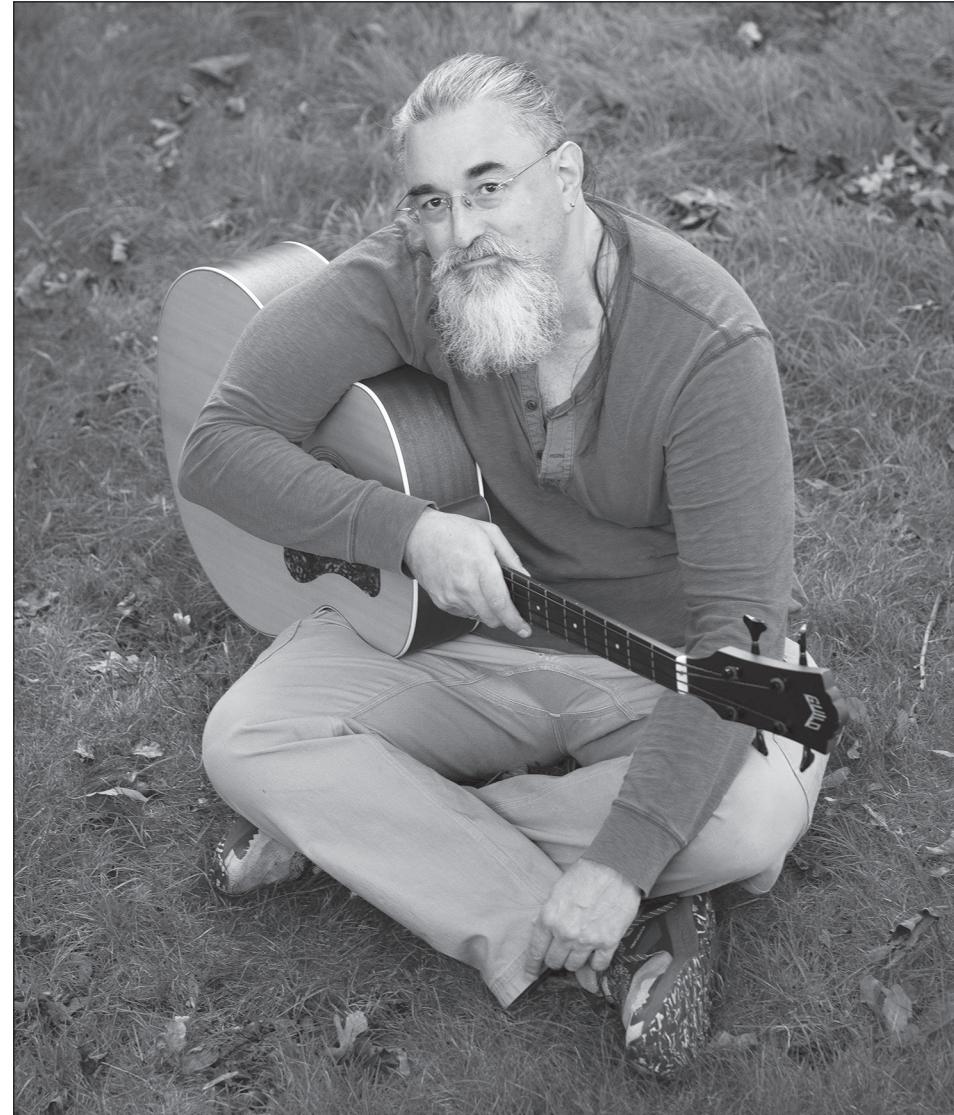
Luther "Guitar Jr." Johnson was one of the people that played at the Porch. I got really inspired by him. I recorded his full band at the Porch and we've got this recording, but I don't know what we're going to do with it. We're sitting on it.

METRONOME: Was it recorded towards the end of his life?

Yes. I think he passed on seven months later.

METRONOME: Did it sound good?

I thought it sounded great. It was a big



band with a full horn section. There were too many people though saying, I don't know if my part was good. But we weren't listening to you. We were listening to the whole thing as a piece of history. It doesn't matter that you were a little out of tune, let's focus on the big picture here.

METRONOME: Who was in that lineup of Coywolf Johnson with you?

The first iteration of the group was Penny Larson on drums. She moved to New Hampshire, otherwise, I would still be playing with her. She is a sick Prog rock drummer that was playing with me. She plays with it She Bop now. The big band that's all women.

We had a couple of different players: one was Thomas Swafford on violin. He played in Enemy with me and Heather Grunwald was playing harp. She was a great harp player.

METRONOME: Who was playing guitar for you?

No guitar. At the end of 2019, after Chris Mascara left, we ended up playing with bass, drums, vocals and background singers that were doing almost a Doo-Wop thing. The texture when there's no guitar, leaves so much space for lyrics to come out and for the vocals to sit on top of everything. With a harp and the violin, there was really no points where I didn't feel like we had the full texture. It was kind of unusual, but I really liked it a lot.

After that version of the group fell apart, Tony Savarino, was playing guitar. After that, I started playing with a saxophone player, Mike

McLaughlin instead of a guitarist, so it was a trio with saxophone instead. It was almost like a Morphine kind of sound.

METRONOME: Who is in your current band?

The current band is Rory Walsh on drums, Mike McLaughlin on saxophone and myself.

METRONOME: Does anyone else sing?

I'm doing all the vocals. Mike comes in sometimes and does some backing vocals, but we haven't written parts for it. He's a very fluid, spontaneous player, so we're really not playing strict versions of the songs.

METRONOME: What kind of material are you doing?

I'm doing a mixture. Most of my originals are protest music with a Blues influence. I've been really inspired by how awful everything has been politically for the past eight years or so. There's this concept where the songs are actually an oral history and account of current events.

METRONOME: Tell me about your nonprofit, Down By Riverside. What made you start it?

I started it because the Porch was struggling. We weren't struggling because there wasn't great music, we were struggling because there was a lack of willingness to participate in community. It started before the pandemic, but during the pandemic people just got used to staying at home. They were watching Netflix and having their weed delivered. They didn't leave.

METRONOME: It's still like that.

I know, I know. So all of these venues that around these days have multiple masters. People are going to bed earlier. I think that weed actually hurt music because people aren't smoking a bone in front of the club and then coming in to watch the show. They're leaving.

So what I was seeing was that the master of the business needed to be music. Which meant nonprofit. Now I work out of this art space in Medford called Arts Collaborative Medford. It's about 160 person venue. I got the PA from the Porch, so we have this really great PA system and I can do shows with up to 150 or 160 people. The goal is to break even and not to make money. Sometimes we sell liquor if it's going to be a bigger show, but most of the time it's BYOB.

Basically what I wanted to do was, if church didn't have God as a focus and music was the focus, people would come together and eat food and be around one another. By the way, people stopped going to church too (laughs).

METRONOME: Is it working for you?

Some of it is going really well. One artist named Glenn David Andrews from New Orleans brings a lot of people to his shows. We did Autumn Hollows CD release, and that went really well. Most of the time though it's only 20, 30 or 40 people.

METRONOME: Do people pay at the door or is it a donation?

I put tickets online for pre-purchases so people can buy a ticket in advance. We also sell a one dollar community ticket so if someone doesn't have the bread, they can still pay a dollar and come to the show. People don't actually use it though.

Every once in a while, it'll be kids that are under 18 and want to come to see a show. It's a great opportunity for young people to see good music. I want all my shows to have that feeling of intimacy and togetherness. I want everyone at the show to feel like they're friends.

METRONOME: How long do the bands play?

They usually play about 75 minutes. I put on one big concert a month, a Blues jam the second Sunday of the month (which is pretty well attended) and then I do on the third Sunday of the month something that's called, The Sound Bath. It's like a yoga class except with sound. I started doing that when Trump got elected because I thought people would need some relief.

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

I'm going to be trying a series of Blues groups. I'm trying to get the Blues dancers involved. There's a group called the Blues Union. Blues dancing is a little like Swing dancing, but a little sexier. I'm still working everything out right now.

-- Brian M. Owens

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The Time Machine



Godsmack

Photo circa: 2000

Band Members L to R: Tony Rombola (Guitar), Tommy Stewart (Drums), Sully Erna (Vocals & Guitar), Robbie Merrill (Bass).

Musical Achievements: Godsmack was formed in Lawrence, Massachusetts in 1995. Since its formation, Godsmack has released nine studio albums, one EP (*The Other Side*), four DVDs, one compilation album (*Good Times, Bad Times... Ten Years of Godsmack*), and one live album (*Live & Inspired*). Their last album, *Lighting Up the Sky*, was released in 2023. Godsmack has toured with Ozzfest and many other large tours and festivals, including supporting its albums with its own arena tours. They released three consecutive number-one albums, *Faceless*, *IV* and *The Oracle* and have had 12 #1 hit singles. In honor of the band's success and the release of their sixth studio album, *1000hp*, former Boston Mayor, Marty Walsh, declared August 6 as "Godsmack Day" in the city of Boston. Drummer Shannon Larkin would replace Tommy Stewart in 2002.

Where Are They Now: On April 2, 2025, it was announced that guitarist Tony Rombola and drummer Shannon Larkin had both left Godsmack in 2024, citing exhaustion after years of touring. Following their departure, drummer Will Hunt and guitarist Sam Koltun joined as fill-ins for Larkin and Rombola on the band's month-long 2025 European tour, which concluded that April. Following the tour, Sully Erna announced that the band would go on a year-long hiatus, during which he might work on solo material. Godsmack announced a months long tour in May of 2026 beginning at Welcome To Rockville 2026 in Daytona Beach, Florida and ending at the Dynamo Metal Fest in August in the Netherlands.

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METRO10

JUST BILL

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 Woodworth. 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 Woodworth: 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 RockinNBoston 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 rocknrboston@gmail.com or go to my web site at <https://www.rocknrboston.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.

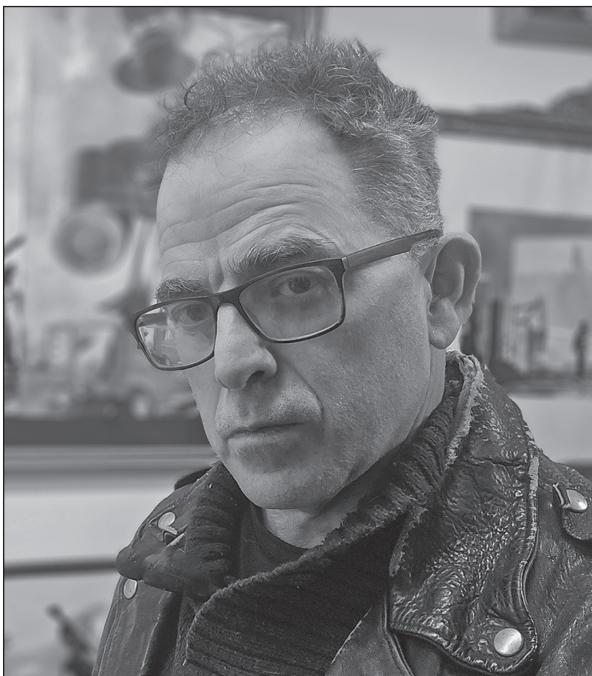
METRONOME: Is there something you'd like to add before we close out?

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



Musician's Autobiographies

• Book reviews by Alex Gecko •

Gina Schock, drummer of the **Go-Go's** published **Made In Hollywood: All Access With The Go-Go's** in 2021. The Maryland native had a healthy interest in Rock & Roll from a young age and sought out other musicians, early on, especially other women. After practicing the drumming trade with a number of decent bands, she sought her fortune in the thriving Los Angeles scene.

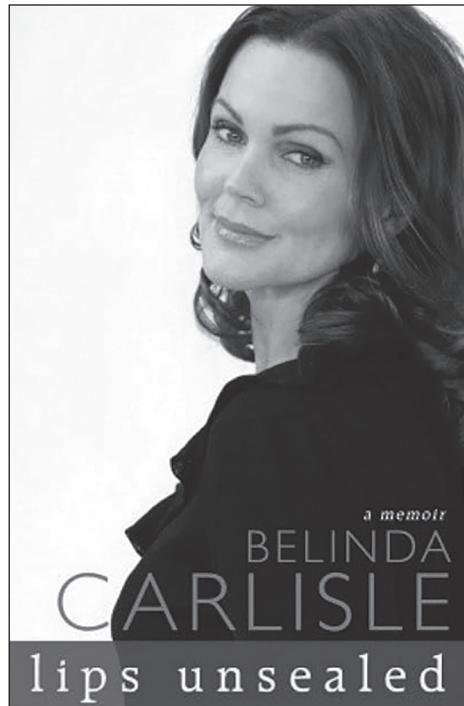
She was quickly recruited by the Go-Go's when the first drummer no longer sufficed. Gina tells the story in strict chronological order in few but well-chosen words. Schock's strength is in the photographic evidences she brings forth in this exemplary coffee table book. They are her own shots as well as ones she collected from original sources over the entire career of the Go-Go's as well as some of the solo projects.

You also get leaflets, important letters and set lists in a colorful packaging. There's also a foreword from bassist Cathy Valentine and a testimonial from guitarist Charlotte Caffey as well as a few other relevant scenesters. Gina was the sensible one of the bunch, but had some serious health issues that were thankfully resolved. She does document the original breakup, the disputes over publishing royalties and the regular reunions.



Schock, as a non-writer, earned the least from the multiplatinum album sales. Well worth having by anyone interested in the bright colors of the early 1980s.

Belinda Carlisle published **Lips Unsealed** in 2010. As the singer of the **Go-Go's**, Belinda stood in the limelight, but had to deal with a lot of shadows. She tells the story of a young girl from a poor and broken home in the Valley constantly tortured by a lack of self-confidence from often being called "fatso" and "Belimp" while at school. Drugs, alcohol and the burgeoning Los Angeles Punk Rock scene were a refuge from self-doubt.



She tells the story in chronological order with an emphasis of the fun in being part of the Go-Go's, were a line of cocaine was never far. Charlotte Caffey, Jane Wiedlin and Cathy Valentine were the main writers in the band and Belinda, the colorful mouthpiece, now feels she didn't invest enough in her trade. Still, there were loads of fun pranks that we get to partake in.

Impressively enough, Carlisle had the most impressive solo career of the five, following the 1984 breakup, albeit aided by guitarist Caffey. After the hits faded, cocaine binges blighted her life while at the same time she at least started a solid and loving family.

The writing style is very much in the first person with only a minimum of dialogue in complex but readable sentences. The singer's troubles and her paranoia about her birth father overshadow the last half of the book, largely negating the fun-filled rollercoaster ride of the band in the second quarter. Nevertheless, it's an honest testimonial of a musical era by one of its more sparkling participants.

Kathy Valentine, bassist of the **Go-Go's**, published **All I Ever Wanted: A Rock N' Roll Memoir** in 2022. Other than the intro, where Valentine describes her impromptu recruitment into the Go-Go's, the book follows a normal chronological timeline and largely ends at the end of the 1980s.

We witness her childhood as a wild child of a British Hippie mother in Austin, Texas who kicked out the 'square' but otherwise respectable professor father. The intelligent

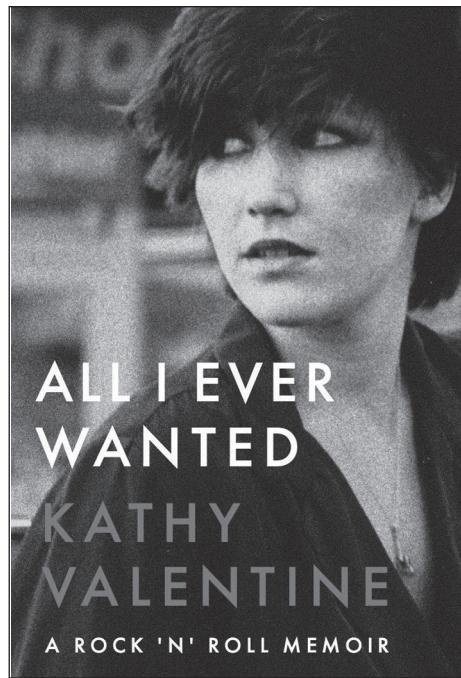
and rebellious kid knew no boundaries and had early encounters with drugs, alcohol and abortions, while putting all her creative energies into her guitar. After taking in everything the Texas scene had to give, she and some friends relocated to the hot Los Angeles scene.

Initially, she looked on the anarchic Go-Go's who wore colorful outfits, but couldn't play, but was then well pleased to jump in when asked to replace the original bassist. Now the band became her entire identity with a drink or a line of coke never far.

Kathy had more time to provide songs in the second and third album, which unfortunately sold less than the first further underlying the income disparity in this band mentioned above. The 1984 break-up completely floored this Texan, who was then unable to develop a viable follow on career despite really trying. Valentine goes into an alcohol fuelled downward spiral, but finds rock bottom relatively quickly.

She notes Belinda Carlisle's successful solo records and the Bangles taking up the Go-Go's ecological niche. Valentine includes a lot of interesting characters in her narrative, like Joh Belushi and Clem Burke, but has little or no dialogue. Nevertheless, it's a riveting story from an intense musician who earns your empathy. Cathy leaves enough space for a sequel to this page turner.

Kathleen Hanna of **Bikini Kill** published **Rebel Girl: My Life As A Feminist Punk** in 2024. As the figure head of the Riot Grrrl movement in the very early 1990s, Hanna made quite a stir. With this book, she tells



her life's story and debunks the whole Riot Grrrl myth as she hardly ever gave interviews at the time and a lot of the period press was fake news.

Kathleen came from a dysfunctional broken home and faced a lot of sexual abuse while growing up. This remains a recurring theme. She also worked in a strip club in order to pay college tuition. Still, she realized early on that she had a good voice and that she could reach people through rock music. On the side, she counselled young girls on rape



crisis as a volunteer. We also learned that she coined Nirvana's record title, "Smells Like Teen Spirit" in the chapter where she relates her work with Kurt Cobain. You get a decent amount of background on the Portland and Seattle Grunge scene.

The narration is quite riveting and contains a decent amount of dialogue. The sentences are reasonably complex with a lot of interjections for immediacy. Interestingly enough Hanna saw the Go-Go's earlier on and saw them as a role model. While, Kathleen faced a lot of hardships, the storyline never degrades into pathos. Kathleen tells you of her predecessor band as well as the Julie Ruin solo record.

The male lead guitarist gets a mention, but is somewhat 2 dimensional, though we readers get superb insight into the songwriting process. The follow on band, Le Tigre, had a lot of commercial potential, but sadly fizzled due to lack of marketing budget for the second album and Hanna's failing health. Her fight against Lyme disease and reproductive issues are well developed. With that out of the way, she could concentrate on a long series of reunion tours that, late in life, land her well within the mainstream. She is married to Adam Horovitz of the Beastie Boys and they all live in California. This is a must have book.

The Lit Devices

METRONOME: Where is The Lit Devices based?

Zaq: Dedham, specifically and proudly the Riverdale neighborhood.

METRONOME: How long has the band been together?

Daniel: Zaq and I started playing together three years ago and then Kenna joined us about a year later.

METRONOME: How did you all meet?

Daniel: We all live in the same neighborhood. I met Zaq through some mutual friends and we would occasionally be at the same gathering and talk music. One day we were with our kids at a town event and while they were all running around, the two of us stood in the same spot for about an hour and a half talking about The Replacements. Zaq knew I at least owned a bass and asked me if I wanted to jam.

Zaq: I'm not great at jamming and I already had a few songs I was hoping to develop and get a band going. I saw a kindred spirit in Daniel and had a sense I could convince him to take it beyond a basement jam.

Daniel: It didn't take much convincing. I always wanted to be in a band. Kenna came into the fold because I drove her to the airport one night while Uber-ing. She lives on the same street as Zaq and his family and we struck up a conversation. I mentioned that Zaq and I played music and that we needed a drummer. Kenna, fortuitously, said that in addition to bass, she also played drums. At our first rehearsal together, her drumming was just the (explosive) missing ingredient that we needed. The rest is history. It was musical kismet.

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

Zaq: I'm a former English teacher, and Daniel and I are both in education as advisors. Kenna is a video producer and she and I both have a background in graphic design. I thought The Lit Devices seemed to capture our interests in language and art as a play on "literary devices" as well as suggesting explosives about to go off, the punk-fueled blast we hoped to detonate. The double entendre made the name "Lit Devices" itself a lit device.

METRONOME: What was the initial plan for The Lit Devices? Studio project? Live band? Be Rock Stars?

Zaq: We wanted to write songs, play out at local venues and maybe record. Going according to plan so far. I've been reflecting on this recently, that as we are in what is not a crisis, but what I'll call a mid-life

catharsis. This stage ironically has much in common with the teen years and early 20's. When you're in adolescence, usually you can't really fathom the end of your life. Time seems elastic. It will go on forever. Being 30 sounds ancient. So you take risks. You push the boundaries of your identity and abilities and interests without concern for future consequences, sometimes to excess. That's why so many great musical acts emerge during this time of life. When you're mid-life, you absolutely start to realize time is tight. Your remaining days are dwindling and numbered. So the result ends up the same. Nothing to lose, seize the moment, go for it. Maybe you have a slightly better handle on

never really considered myself a singer in the technical sense, but I do enjoy stringing words together in some semi-melodic way.

I've been playing guitar off and on since grade school. My bass-playing brother Seth and I both landed in the Boston area in the 90's and formed bands together: The Gone Boys, The Bathtub Saints and the occasional cover project The Junk Dealers. I also played drums with him and the Dunphy brothers, Jamie and Drew, in The Somervillebillies and I was the original drummer in local punk band Noisy-Le-Grand before they relocated to NYC.

More recently my wife Allie and I had started up an acoustic duo, A-Z, and that

was the most beautiful thing.

A few years later I went to a day camp where one of the counselors, Peter Lamdin, would play guitar and lead sing-alongs of old whaling songs like John Kanaka. He was that perfect combination of kind, encouraging, creative and cool. Early on, I learned the communal pull and power of music.

METRONOME: Who are some of your musical influences?

Zaq: My big two that I always come back to are The Clash and R.E.M. They were the gateway then to Stiff Little Fingers, The Undertones, The Pogues, The Replacements, Husker Du, Minutemen. Stax Soul is always in the mix there, as well. Lyrics are important to me, so I love good songwriters who can tell a powerful story and paint with words: Dave Alvin, Joe Henry, Ike Reilly, Bob Dylan, Sinead O'Connor, Chuck D. come to mind as well as Strummer and Stipe.

My first musical infatuation before those was The Who. That led me to The Small Faces and eventually The Jam, and the Blues and Soul musicians they were all ripping from. Howlin' Wolf. Muddy Waters. Junior Wells. Otis Redding. Aretha Franklin.

The mod acts are probably the influences that our band has the most in common. We can go on and on about Quadrophenia. Townshend's songs spoke to me as an awkward and sensitive teen boy, all lost in my identity and who I wanted to be. Discovering The Clash a year or so later shifted the focus beyond myself. Strummer showed me the need to consider the rest of the world, to rail against injustices and atrocities and to use words and songs to fight for human rights, and to still have hope.

METRONOME: What kind of guitar(s) do you play?

Zaq: Like Daniel, I'm a southpaw. Unlike Daniel, I play righty because that's what was available when I was first learning. So like Joe Strummer, I can play six strings at once or none at all. I'm a rhythm guitar player, can't do fancy leads. I lean towards Telecasters, but kept hitting the pick-up switch with my chaotic right hand.

I've been using a Tele Deluxe with the Devices for the power of the humbuckers and the pick-up switch up top, but I still smash the damn thing. Recently I've been playing a Fender Duo Sonic I picked up for a steal, which has a single coil and humbucker, and the pick-up switch in the last place I could try, the lower left below the neck. So far I've



the possible repercussions, especially to your continued health, so you limit some of the off-stage excesses. I don't feel that different from who I was at 20, but I've found I'm more secure in who I am and my willingness to put myself out there as a creative person. It won't get any easier here on out, time to grab the brass ring. If you dig it, cool. If not, that's okay too and I hope you find what does move you and inspires you.

Daniel: Call it a "second-half Renaissance." We just have to stretch a bit more before and after we play.

METRONOME: Zaq, how long have you been singing and playing the guitar?

Zaq: What I do is more like growling, rasping and shouting to a rhythm. I've

was really the first time I was singing lead on many songs. She has a beautiful voice in stark contrast to mine, but somehow we sounded good together. We still perform now and again. Allie adds some great harmonies to a couple of the songs on our EP.

In bands I've always been a second guitarist with someone else playing lead, so The Lit Devices as a trio was a big jump for me to land in a lead vocalist and sole guitarist role.

METRONOME: What made you want to be a guitarist?

Zaq: Ever since I was quite young, because of two people: Luis from Sesame Street. He would break out his guitar and sit on the stoop and sing with Maria and I thought it

managed not to whack into it.

METRONOME: Daniel, who are your musical influences?

Daniel: My 14 year old son would sneer that I listen to too much “indie punk.” Admittedly, I have ADHD, so I like stuff that moves, but still retains a sense of melody. My favorite band is The Clash. There’s definitely a lot of influence there, followed closely by The Replacements and Husker Du.

What also informs my sensibilities for the band is proto-punk like The Stooges, The MC5 and The Flamin’ Groovies. All of them have this drive and power, but also a lot of groove. There’s nods to British Invasion stuff like The Who, The Kinks and The Rolling Stones. I love Guided by Voices and The Hold Steady. Cheap Trick. I like power pop. Those are just a handful.

METRONOME: What made you want to be a bassist?

Daniel: I always wanted to play an instrument, but was too intimidated to try in my younger days. I never thought I could actually do anything musical. I had been in Los Angeles and then moved back in 2006 with my wife and a friend of mine who plays guitar wanted someone to play music with, so he convinced me to start playing bass since, according to him, I have “sausage fingers” and four strings would suit me more than six. My lovely wife gifted me a bass and away I went.

METRONOME: How long have you been playing?

Daniel: Since 2006. I initially learned by listening and playing along to Clash songs and was mostly a hobbyist until I met Zaq. Once he and I started playing together I used some online tools to improve and I went deep down the rabbit hole. I’ve become fairly obsessed with playing and getting gear to feed my habit.

METRONOME: What kind of bass do you play?

Daniel: I’m left-handed and I play lefty, so finding equipment can be a challenge. I have two short scale basses, an Eastwood that’s a copy of a copy of a Mosrite bass and a custom Jaguar bass made for me by a luthier in Vermont, Tom Bronson.

Recently, though, I’ve been playing a full scale Sire D5, which is their take on a 50’s style P-Bass. It’s punchy.

METRONOME: How long have you been singing?

Daniel: Once I started writing songs, Zaq told me I had to sing them.

Zaq: They were personal experience songs. They needed to be authentic and from his voice. I’m no Daltrey able to channel Townshend.

Daniel: Before that, I was The Artful Dodger in a high school production of Oliver and had to sing. It was terrifying. After that, maybe karaoke. I’m a bit less shy about it now. It’s still kind of hard to sing and play bass at the same time.

METRONOME: Kenna, how long have you been playing drums?

Kenna: I have been playing drums on and off for many years - decades really - but not very regularly or seriously until The Lit Devices, which has been a little over 2 years now. Previously I had mostly played to support recordings of my own material. I’m primarily a bass player and have played with a wide variety of bands over the years.

METRONOME: Who are your favorite drummers?

Kenna: Keith Moon for his power, unpredictability and barely controlled chaos. At the same time, he never overpowers the music and is sensitive to what’s going on musically. Also a big fan of Mitch Mitchell, Topper Headon, Pete Thomas and of course Ringo. I’ve really enjoyed Tommy Larkin’s supportive drumming with Jonathan Richman over the years.

METRONOME: What kind of kit do you play?

Kenna: It’s a Gretsch something... nothing very special or high end, it gets the job done though. I have a couple of Zildjians to class it up.

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

Daniel: Speaking for myself, it’s a bit personal and a bit observational. I have a writing background and I use songwriting

as another form of storytelling. “Welcome Home” is very personal. It’s a piece of my life’s journey from my 20’s until now. Other songs that I’ve written or are in the process of writing have a basis in situations I’ve experienced or witnessed and then expanded on.

Zaq: The songs I write are a mixture. Some are personal. “Slick Monroe” is about a high school friend – brilliant artist – who took his own life. Much of mine are observational. I try to tell a story of some kind within the lyrics that might draw upon experiences I’ve had or people I’ve known. Many have social commentary/critique, although I try not to be standing on a soapbox and preaching.

One cool thing that’s happened recently is we have begun creating songs as a band during rehearsals. Daniel will start a rumbling bass line, Kenna brings the explosive groove, and I fumble around for a riff and some chords that go. In addition to a batch of songs near completion, I have a stockpile of stray lyrics – a chorus here, a verse there. So I’ll scour my notebooks for some that might fit with the music we just improvised. One of our favorite songs to play recently, “Long Lost Friend,” emerged that way.

METRONOME: How many recordings does The Lit Devices have out?

Zaq: So far one EP, Dead End Dreams, that we released this past Halloween 2025.

METRONOME: Where did you record Dead

End Dreams?

Zaq: Kenna offered up her basement and her audio wizardry skills, so we recorded it on our own with Kenna at the helm in what we dubbed Dead End Studios since she and I both live on a dead end.

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

Zaq: This has been a conundrum for us. We’ve settled for “garage mod punk,” but that may be what we want to sound like more than what we actually sound like.

Daniel: I tend to think of us as melodic, old school punk.

METRONOME: Do you guys play live and if so, how often?

Daniel: We do play live. Prior to meeting Kenna, I sat in with Zaq and his wife Allie for some sets at a porchfest and a cafe in Dedham. Once our band line-up was set, we played our first show in the rain at Dedham’s Porchfest in 2024. Since then we’ve played benefit shows for Foster Love and in a “Battle of the Bands” to support arts programs in Dedham. We also opened up for a band from DC called The Heavy Editors in July.

Zaq: We aim to play out every couple of months or so. We’re not looking to make bank doing this. What’s become important to us is lending our time and musical energy to raising funds for causes that matter and that do good for others. If that brings us a wider audience, cool. If that opens connections to other shows, especially benefits, even better.

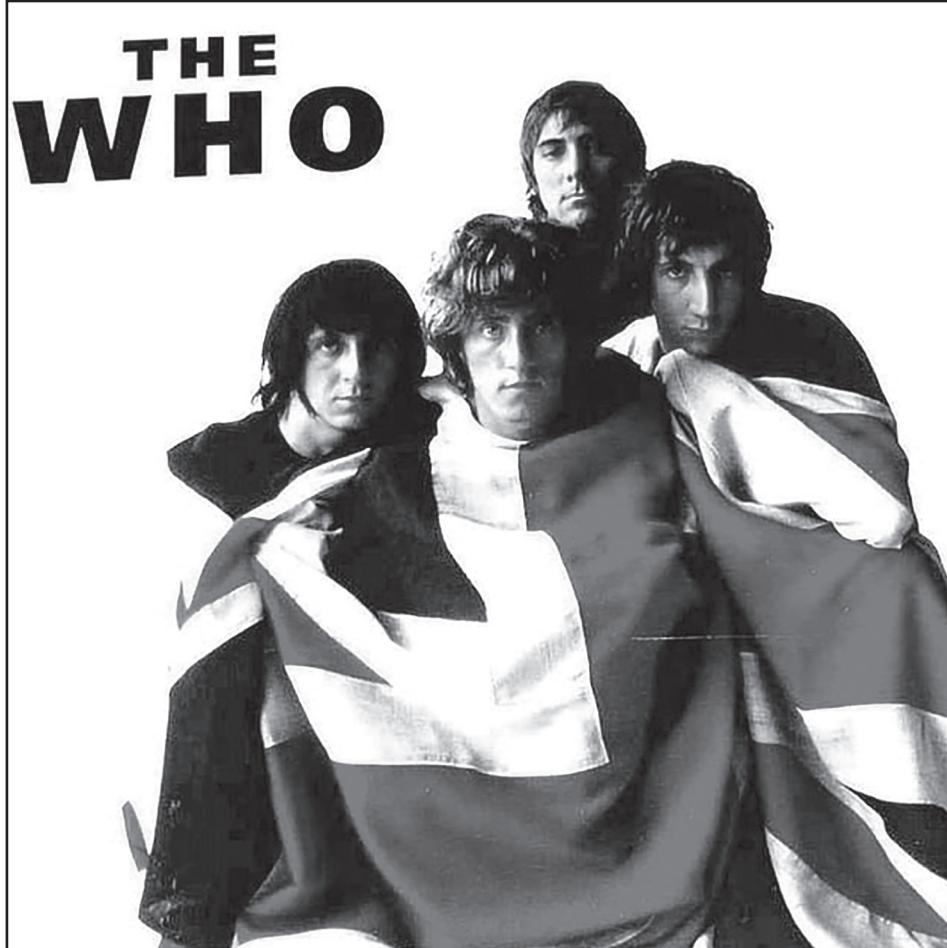
METRONOME: Where are some of the places people could see you perform?

Daniel: The benefit shows for Foster Love were at the Midway in JP and our show with The Heavy Editors and Green Street Station was at The Square Root in Roslindale. We also played the Motherbrook Arts Center in Dedham and local porchfests. We’re hoping to play more in 2026 and beyond.

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

Zaq: We owe a debt of gratitude to our musician comrades who’ve supported us, invited us onto bills and played music with us: Jamie & Drew Dunphy, Seth Peterson, Mark Walsh, Todd Salmonson, Jonny Pape, Jerry Sheehan, John Rapoza with The Heavy Editors, The Bamboo Steamers especially Jerry O’Hare, Don Singleman, Frank Marsh, Nick Vecchio, Rebecca Schuette with Stampede, unofficial guitar tech José Martinez, Jason Trenouth, Elizabeth Lyman, and our extended music community of Paul Kearnan and Mike Leavey with The Splendid Nobodies, Bobby Oakes & TV Models, Franc Graham, Ron Fletcher with Dark Crushes, Ken and Shaun of Bearmonster, Bird Mancini, Mike Aiello. All our friends who show up again and again to see us play, and our families who give us the time and space to make a joyful noise. Support local music. Support the arts in schools. Play Loud!

-- Brian M. Owens



Metronome Madness

Hello all and welcome to the **February** installment of **Metronome Madness**. There's plenty of music news to let you in on, so lets get on with the show... Baton Rouge blues-rock artist **Jonathon "Boogie" Long** will release his new album, **Courage In The Chaos**, on March 6th via Myrical Media. **Courage In The Chaos**, is the most honest portrait of **Boogie** to date. Built from a mix of fresh writing and songs he carried for years, the record works like a map of his musical life – Baton Rouge blues, Black gospel phrasing, jam-band flash when it serves the song, and a singer's instinct for how a line should land. He made it with a close collaborator who encouraged him to "reach back to the roots" and finish ideas that never left him. The result feels immediate and lived-in at once. At its core, **Courage In The Chaos** is a record about resilience and identity. It gathers pieces of **Boogie's** past – songs, stories, and sounds carried across decades – and reshapes them into something present and unflinching. Through it all, his guitar and voice move together as one, a reminder that for **Boogie**, music has always been less about showing off and more about telling the truth. **Jonathon "Boogie" Long** learned to make a guitar talk before he



Jonathon "Boogie" Long

learned to make sense of the world. He grew up in Baton Rouge in a family where music wasn't a hobby so much as a language. His parents sang gospel and led services. His grandfather preached fire-and-brimstone sermons, strumming simple chords and urging the boy at his side to "pick it." By six, **Jonathon** was carrying a little guitar into churches, nursing homes, even prisons,

picking "Amazing Grace" and watching rooms change temperature. "Music is a universal language," he says. "It can make a mad person calm or a calm person crazy." That was the lesson that stuck. Lessons with his mentor, **Mark Wascom**, taught him how to find things by ear and trust feel over theory. Blues jams with Louisiana elders like **Kenny Neal** and **Larry Garner** gave him a second education. At eleven he had his first paying gig. At fourteen he walked into the principal's office, said he was done, and went on the road with **Henry Turner Jr.** A teenage sideman in grown-man rooms, he learned to travel light, listen hard, and take care of himself. The long apprenticeship made him fast, then it made him patient. Years with New Orleans soul titan **Luther Kent** recalibrated him. "I tried to be the hot-shot," he admits, "then **Luther's** band slapped me back to reality." JazzFest sets with the big band taught him space and seasoning. In 2011, Guitar Center's King of the Blues crown put a national spotlight on his fretwork. Bookers and managers followed. So did the usual mix of breaks and bruises. Maybe that's why **Courage In The Chaos** feels more like a homecoming than a pivot. It brings back the grit of his earliest Baton Rouge gigs, the

seasoning of the **Luther Kent** years, the spark that had strangers on TikTok calling him the best guitarist on the app after fifteen seconds of improvisation. It also carries the steadiness of a man who has learned not to out speed his own story. The guitar still screams when it needs to. More often, it sings. Boston's own, **B.F. Raid's** new album, **Combat Zone**, is coming, and you will be hearing it soon. Their next chapter is right around the corner. Stay tuned. On Friday, February 27, 2026, Blues Hall Of Famers, **Lil' Ed & The Blues Imperials** led by Chicago slide guitar icon **Lil' Ed Williams** will release their new album **Slideways**. For nearly 40 years, **Lil' Ed Williams and The Blues Imperials**: bassist (and Ed's half brother) **James "Pookie" Young**, guitarist **Mike Garrett** and drummer **Kelly Littleton**, have been delivering riotous, intensely emotional, wickedly playful Chicago blues to audiences around the world. **Lil' Ed**, like his musical fore bearers, slide guitar masters **J.B. Hutto** (Ed's uncle), **Elmore James** and **Hound Dog Taylor** is a giant of the genre. **Slideways** will be available on CD, blood-red vinyl LP and at all digital service providers. **Slideways** is a dynamic, high-energy collection of 13 songs, including 12 written or co-written by





B.F. Raid

Williams. Slideways is a tour-de-force of old school Chicago blues performed with up-to-the-minute urgency. Rhode Island-based horn-driven blues, jump, swing and soul band, **Roomful of Blues** are celebrated the release of their new album, **Steppin' Out!**, on Saturday, February 7, 2026. With **Steppin' Out!**, **Roomful of Blues** introduces the soulful vocalist **D.D. Bastos**. With **D.D.**, for the first time in their history, **Roomful of Blues** have recorded an album featuring a female vocalist. The band first formed in 1967 and now led by master guitarist **Chris Vachon** for more than three decades, delivers a toe-tapping mix of jump, swing, blues and proto rock 'n' roll. With longtime tenor and alto sax player **Rich Lataille** leading the horn section since 1970, **Roomful of Blues'** impeccable musicianship has earned them five GRAMMY Award nominations and seven Blues Music Awards. After 19 releases and thousands of live shows, **Roomful of Blues** continue to break new ground. Produced by **Chris Vachon**, **Steppin' Out!** features 14 rollicking, house-rocking performances. The current lineup of **Roomful of Blues** features guitarist and bandleader **Chris Vachon**, who first joined in 1990 and has been leading the group since 1998. The band has maintained its instantly identifiable sound through great musicianship and a stellar horn section--featuring tenor and alto saxophonist **Rich Lataille**, who first joined in 1970. Lataille's masterful playing can evoke either the fat-toned, honking sax of the glory days of early rock or the cool elegance of big band swing jazz. Along with **Vachon, Lataille**, and vocalist **D.D. Bastos**, **Roomful of Blues** features the talents of keyboardist **Jeff Ceasrine**, bassist **John Turner**, drummer **Mike Coffey**, baritone and tenor sax player **Craig Thomas** and trumpeter **Christopher Pratt**. "We always keep things fresh, and we keep the excitement level high," says **Vachon**. "Playing this music is an immense

amount of fun for us and it's just as much fun for our audience." With **Steppin' Out!**, **Roomful of Blues** remain a defining musical force in the blues world, with their sound rooted in tradition, and their sights reaching far into the future. **Bold As Love – The Axis: Bold As Love Sessions** is now available on 5LP+Blu-ray, 4CD+Blu-ray and digital formats. This super deluxe box set highlights an expansive new collection featuring the original stereo and mono mixes of **Axis: Bold As Love** newly remastered from the original mixes created by **Jimi Hendrix**, the album's producer **Chas Chandler** and original engineer **Eddie Kramer**, 24bit/96KHz uncompressed audio from both the original 1967 stereo and monaural album mixes plus a new immersive Dolby ATMOS mix of the entire 13-song album. The box set also features an additional 40 alternative recordings, unreleased studio takes, demos, live performances and television appearances from the album's 1967 gestation and recording period, 28 of which have never-before-seen the light of day. The deluxe package features a richly illustrated booklet featuring rare photos of **Jimi Hendrix** and song-by-song recording notes. **Joe Bonamassa** returns today with **Volume V of B.B. King's Blues Summit 100**, unveiling the final five songs to be released ahead of the full album's arrival on February 6th. Out now, this latest installment completes the monthly rollout of the landmark centennial tribute, bringing together a powerful group of vocalists and musicians to honor the enduring legacy of **B.B. King**. The new volume features "Three O'Clock Blues" featuring **Marc Broussard & Josh Smith**, "How Blue Can You Get" featuring **Warren Haynes**, "Ghetto Woman" featuring **Ivan Neville**, "Never Make A Move Too Soon" featuring **Dion** and "When My Heart Beats Like A Hammer" featuring **Danielle De Andrea**. While **Volume V** completes the pre-release rollout, the full album will also feature previously unreleased recordings, including the highly anticipated collaboration on "The Thrill Is Gone" with **Eric Clapton** and **Chaka Khan**, along with additional tracks that have yet to be revealed. The 32-track album will be released digitally, as a double CD, and as a triple LP vinyl (180-gram) set on **February 6th, 2026**.

PASSING NOTES: Singer-songwriter-guitarist **Joe Ely** died from Parkinson's disease, dementia and pneumonia at his Taos, New Mexico home, on December 15, 2025, at the age of 78. He was one of the main movers of Austin, Texas's progressive country scene in the 1970s and 1980s. **Ely** had a genre-crossing career, performing with Bruce Springsteen, Uncle Tupelo, Los Super Seven, The Chieftains, James McMurtry, The Clash, Lyle Lovett, John Hiatt, and Guy Clark. In October 2022, he was inducted to the Austin City Limits Hall of Fame; **Perry Bamonte** passed away December 24, 2025.

He was 65 years old. The English musician and artist was best known as the guitarist and keyboardist for the **Cure** from 1990 to 2005, and again from 2022 to 2025. He was also the bassist for **Love Amongst Ruin**. His first album with the **Cure** was **Wish** in 1992, and he remained with the band for their next three albums. He performed in 400 shows over 14 years during his stint with the **Cure**. In 2019, **Bamonte** was inducted into the Rock and Roll Hall of Fame as a member of the **Cure**. In a move that had not been previously announced, **Bamonte** rejoined the **Cure** in 2022 for their extensive Shows of a Lost World tour; Guitarist, songwriter and founding member of the massively influential band **The Grateful Dead**, died on January 10 from underlying lung issues after recently beating cancer. He was 78. Read our memorial to **Bob Weir** in this issue.

VIDEO PICKS OF THE MONTH: [Downton Abbey: The Grand Finale](#)

The Grand Finale- When Mary finds herself in a public scandal (divorce) and the family faces financial trouble, the household grapples with the threat of social disgrace. The Crawleys must embrace change with the next generation (Mary) leading Downton Abbey into the future; **Honey Don't**- A small-town private investigator (Margaret Qualley) delves into a series of strange deaths tied to a mysterious church led by a sinning pastor (Chris Evans); **Jurassic World: Rebirth**- Five years after **Jurassic World: Dominion** (2022), an expedition braves remote equatorial regions to extract DNA from three massive prehistoric creatures for a groundbreaking medical breakthrough; **Ricky Gervais: Mortality**- Ricky tackles life, death and the state of the world in a hilariously honest show that spares no topic. This is one funny Englishman; **The Phoenician Scheme**- Wealthy/shady businessman Zsa-zsa Korda (Benicio Del Toro) appoints his only daughter, a nun (Mia Threapleton), as his sole heir to his estate. As Korda embarks on a new enterprise, the two soon become the target of scheming tycoons, foreign terrorists and determined assassins to take them out; **Fallout (series)**- Starring Ella Purnell, Walton Goggins, Aaron Moten and others, in a future, post-apocalyptic Los Angeles brought about by nuclear decimation, citizens must live in underground bunkers to protect themselves from radiation, mutants and bandits. A wild TV series; **Dave Chappelle: The Unstoppable**- Facing a world that's gone upside down, comedian Dave Chappelle delivers no-holds-barred truths and vicious punchlines in this bare bones Netflix special. 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.

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--Compiled by Brian O.

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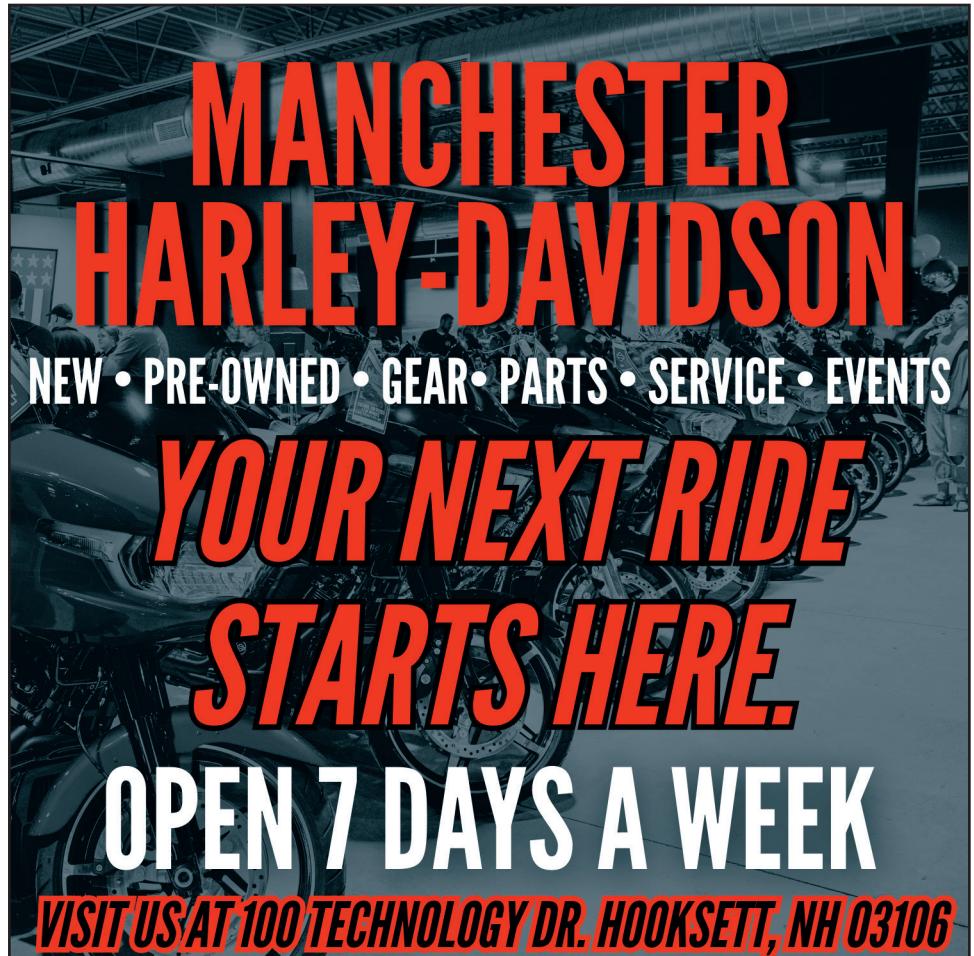
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