

May 2025

Rock And Blues International

Southern Avenue

Also Inside
STYX

Also In This Issue
Cecilya & The Candy Kings
Jason Bonham
Kenny Neal
Mick Jones
Tab Benoit
Stereolab
Volbeat
OMD
and more!



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Rock And Blues International

May 2025

Hello Rock And Blues International readers.

On the cover of this month's issue of Rock And Blues International we have the newest addition to the Alligator Records roster, Southern Avenue. Southern Avenue has just released their new Alligator Records release, "Family", which is indeed a family project as all the girls are sisters and one of them is married to the lead guitarist in the band. They have just released a very impressive album that I think Blues aficionados are just going to love. We had a chance to sit down with lead vocalist Tierinii Jackson and she gave us the complete story on the band and their album and we're happy to be sharing it with you this month.

We also have a great interview here with STYX keyboardist Lawrence Gowan and he gives us everything we need to know about the band's upcoming tour with Kevin Cronin of REO Speedwagon and Don Felder, formerly of the Eagles. Here's another story you just won't want to miss reading.

And now on to the May issue of Rock And Blues International. We also have a wonderful feature story in here by Edoardo Fassio about Cecilya & The Candy Kings. Edoardo just loves their new album, *Parisian Mambo* and he wants everybody to know about it. Be sure to check that one out too, it's very interesting. Also in this issue are stories on Kenny Neal, Stereolab, Volbeat, Adrian Smith and Richie Kotzen, Sodom, OMD, Jason Bonham, Honeymoon Suite, Mick Jones, Tab Benoit, The Dandy Warhols, Steely Dan, and more! As you can see, there are a lot of varied genres of music here for you to check out, or as we like to say, there's a little of something for everyone here. We have even included the current installment of the novella, "The Biker". Read it and then email us back with your thoughts on this. So far our readers seem to really like this Blues loving Biker.

I sincerely hope that everybody reading this publication finds something here that they like and I would like to encourage you to let your friends and colleagues know about us. Just look for us every month at <http://www.rockandbluesinternational.com>. I would also like to encourage you to email us for a free subscription to Rock And Blues International as well. Just email us at rockandbluesinternational@gmail.com and in the subject line simply put "Sign Me Up" and we'll email you a link to the magazine each month when it is published.

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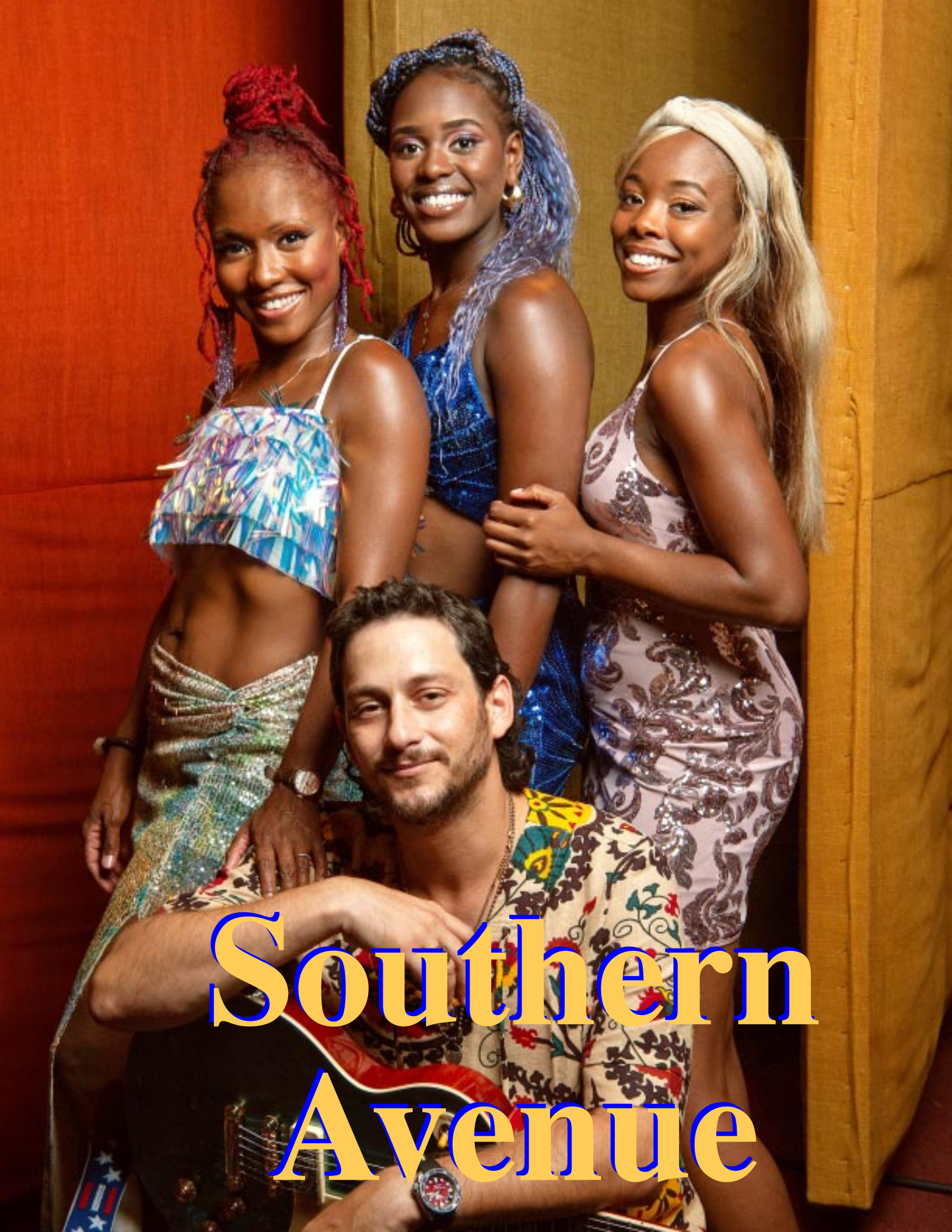
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Southern Avenue

By Kevin D. Wildman

In the heart of Memphis, where blues, soul, and gospel converge along the streets that birthed American music, Southern Avenue has emerged as one of the most compelling voices in contemporary roots music. Their fourth album, aptly titled “Family,” isn’t just a collection of songs—it’s a declaration of growth, unity, and the unbreakable bonds formed when musical destinies align.

Southern Avenue is truly a family affair, centered around the formidable talents of lead vocalist and songwriter Tierinii Jackson, whose powerful, church-trained voice carries both the weight of tradition and the promise of innovation. At her side is her husband, Israeli-born guitarist Ori Naftaly, whose journey from Tel Aviv to Tennessee reads like a blues pilgrimage of its own. The family circle extends to Tierinii’s sisters—drummer/vocalist/songwriter Tikyra “T.K.” Jackson, whose forceful, propulsive rhythms anchor the band’s sound, and the newest official member, percussionist/violinist/vocalist Ava Jackson, who joined full-time after graduating college in 2020. This core family is supported by Jeremy Powell on keys and Blake Rhea on bass, with special guest Luther Dickinson contributing bass on several tracks.

Named after the famous street that runs through Memphis leading past the original Stax Records, Southern Avenue has deep roots in the city’s musical legacy. Ironically, they became the first Memphis band signed to the newly reformed Stax label, which released their self-titled debut album in 2017. Since then, they’ve been on a remarkable trajectory—receiving the Blues Music Award for Best Emerging Artist in 2018, earning a GRAMMY nomination for their 2019 album “Keep On,” and being nominated for Band of the Year at the Blues Music Awards in 2021, 2022, and 2023.

This latest album, “Family,” marks their first release with legendary blues label Alligator Records. Recorded at Memphis’ famous Royal Studios (home to recordings by Al Green, Ann Peebles, and Bruno Mars), the album was produced by GRAMMY winner John Burk and recorded/mixed by multi-GRAMMY-winning producer and engineer Boo Mitchell. The fourteen tracks showcase the band’s signature blend of rootsy Memphis soul, modern blues, and gospel-infused roots music, all



From Memphis to the World: Southern Avenue’s “Family” Brings Soul, Blues and Gospel to New Heights

delivered with soul-healing power and unmistakable authenticity.

For the Jackson sisters, this musical journey represents a significant departure from their upbringing. Raised in a tight-knit and religious Memphis household where only gospel music was allowed, they sang together in church from an early age, with their mother on organ and father on guitar. Tierinii didn’t begin singing secular music until her teens, eventually finding her way to Beale Street where she began performing blues despite her limited exposure to the genre. Meanwhile, Naftaly grew up in

Israel listening to American soul, blues, and roots music, teaching himself to play guitar and create his own version of the sounds he loved from afar. His journey to Memphis in 2013 to represent Israel in the International Blues Challenge would set the stage for a fateful meeting with Tierinii, whom friends recommended when Naftaly was looking for a vocalist to help bring his musical vision to life.

As Naftaly describes it, “The first time I saw her perform, I saw my entire future flash in front of me.” That future

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Southern Avenue

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came into sharper focus when Tierinii's sister Tikyra joined on drums, locking in the group's unmistakable chemistry, and Southern Avenue was born. "We've been a family ever since," Tierinii declares.

The band has built a reputation for being one of the most musically riveting and visually exciting live acts on the scene, described by Jambase.com as "jaw-dropping" and "not to be missed." Their constant touring has taken them across North America, Europe, and Australia, earning them adoration from fans and respect from fellow musicians. They've shared stages with The Tedeschi Trucks Band, Sheryl Crow, Los Lobos, Galactic, and The Revivalists, among many others. Most recently, they joined the Outlaw Music Festival tour, performing alongside Willie Nelson, John Mellencamp, and Bob Dylan—with Dylan being so impressed that the notoriously camera-shy legend eagerly posed for photos with the band, and Nelson wearing a Southern Avenue t-shirt onstage and inviting them to join him for his closing numbers each night.

"Family" stands as a testament to the band's evolution and the power of their collective vision. From triumphant opener "Long Is The Road" to the emotionally resonant "Found A Friend In

You," from the raucous "Rum Boogie" to the closing, ruminative "We Are," the album unveils honest, universal truths about the unshakable power of togetherness. As Tierinii explains, "Our music is our expression of life. Our songs reflect our thoughts and feelings, baring our souls. Because we write and create this music together, it bonds us as a family in a way that transcends bloodlines."

We recently had the opportunity to speak with Tierinii Jackson during a rare break in the band's relentless touring schedule. Our conversation revealed the deeply personal stories behind the songs on "Family," offering unique insights into both the creative process and the real-life experiences that shaped this remarkable album. In the interview that follows, Tierinii opens up about the band's gospel roots, their transition to secular music, and the transformative power of finding one's musical family. Her candid reflections on songs like "Long Is The Road," "Sisters," and "Late Night Get Down" illuminate not just the music itself, but the profound human connections that make Southern Avenue such a compelling musical force.

Rock And Blues International: Hi, this is Kevin with Rock And Blues International. How are you doing?

Tierinii Jackson: I'm good, how are you?

Rock And Blues International: I'm doing fine. So you're out on the road and they've got you doing interviews while you're driving down the highway.

Tierinii Jackson: Yeah, I'm headed back to Memphis.

Rock And Blues International: Well, you've got a new album out called "Family" and I've been listening to it and it really feels like there's a lot of gospel influences in this album.

Tierinii Jackson: Yeah, we wanted to go back to the roots and me and my sisters were raised in the church and we were only allowed to listen to gospel music growing up. We wanted to give people what we do best so we went back to our roots.

Rock And Blues International: And it's definitely a family project. It's you, your husband and your two sisters.

Tierinii Jackson: Yeah.

Rock And Blues International: How long have you been playing together like this?

Tierinii Jackson: Well, we've been a band for about 8 or 9 years, but Ava (Jackson), she's recorded on a lot of the albums a little bit, but she was too young and still in school, so she wasn't officially a band member until she graduated college in 2020 and then she decided to join us full time.

Rock And Blues International: Okay, how did you get signed to Alligator Records? I think you did three records for another label before that.

Tierinii Jackson: Well, we were just... after the pandemic we just wanted to focus on writing. We were just touring year round and writing in between and writing when we can. I think after the pandemic it was smart for us to just slow down and focus on PR and just give it our best so we could create an album that was more intentional and that's what we did and Alligator picked it up when we were about five or six songs into the writing process. They liked what they heard and we ended up signing with them.

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"Unforgettable music and electric performances...Southern Avenue showcase the soul of Memphis. Their stories resonate long after the last note fades" -Rolling Stone

Southern Avenue



Family 



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Southern Avenue

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Rock And Blues International:
Your style is a bit different from most of the Blues albums I've been listening to lately. How would you describe your style of music?

Tierinii Jackson: It's just Memphis music. I feel like when you master the roots you can cover all shades across the board because it's really foundational to a lot of the American Roots Music that you hear. It's the foundation to a lot of soul music, rock and roll, R&B. Then when you hone in on the roots and things you can just go across the board and that's just what we did.

Rock And Blues International:
Let's talk about some of the songs on here. I'm sure they're all very personal to you, but there's a couple in here that I think are probably real personal to you. The shortest song on there is "Family", which is also the title of the album.

Tierinii Jackson: Yeah.

Rock And Blues International:

You're running from a storm, chasing a dream, and at a crossroad you found all that you need. Tell me about that song.

Tierinii Jackson: Well, when I met Ori, Ori was at a really low point in life and I was at a really low point in life as well and I had just been at odds with my family for a few years and T.K. (Tikyra Jackson) was just starting college. Even though I was just not at a good point with both my parents, and my family, I was still fortunate to convince T.K. to... You know, when Ori hired me for his solo band, I was fortunate to convince T.K. to come along with me and she came and it just kind of kicked off a healing journey of just making music so we were all just in different points in life and we came together and realized we had something special. We had a safe place where we could grow as artists and friends, and that's what that song is about. We found everything we needed when we found each other.

Rock And Blues International:
That's great. And of course "Sisters" is

about all of you together. Tell me about that one.

Tierinii Jackson: Well, Southern Avenue is really... it's a family band but it's more than just the sisters that are on stage with me, I wanted to honor the sisters that help back home with my other two kids and sisters is really the thing that is making this machine work, so I specifically wanted to write a song that was honoring the sisterhood that allows us to move the way that we do, to move mountains and be a powerful force out into the world to make each others dreams come true. You have the whole family helping. In fact, I think that's what started the healing journey between me and my parents and then everybody pitches in so we can make this family legacy something big.

Rock and Blues International:
Well, your sisters and you along with your parents were the band at your church, right?

Tierinii Jackson: Yes, that's correct. My mother played organ, my father plays guitar. We were just the first ones to show up at church and the last ones to leave and were there for every choir rehearsal whether it was the adult choir rehearsal or the youth choir rehearsals, anything. We probably spent the most time at church, more than any other family there.

Rock And Blues International:
Well, it comes across in the recordings, the harmonies are so tight. I know some of these songs are new, but it sounds like you've been singing them for 20 years, you're so close on those.

Tierinii Jackson: Yeah, I figure that since Blues is a traditional genre and music is one of the strongest tools for healing, we needed to honor our roots and so we wanted to do melodies and rhythms that honored where we came from. So, it's all new songs, but we wanted to honor the roots and that's what we do.

Rock And Blues International:
Some of the songs here are quite intriguing, like "Long Is The Road". It sounds like you're discussing themes of resilience and perseverance through hardship. "He hit rock bottom but he keeps on rockin'." Tell me about that song, the influences behind that.

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Tierinii Jackson: Yeah, each of us kind of have a song on the album that represents our story or chapter. This song in particular tells about Ori who came over here with his solo band, his high school sweetheart and she kind of did him... It says so in the song, she cheated on him. When they came over here all they had was each other and she left him. He basically had nothing. He had to start all over, but he didn't go home. He was very resilient, and he believed in a dream and found us and he keeps on rockin'. That's what that is about.

Rock And Blues International: "The heart's fire drives one to rise despite hitting rock bottom, the beat continues."

Tierinii Jackson: Absolutely.

Rock And Blues International: Alright, tell me about "Upside." What is the "Upside"? Don't hold on to mistakes you made, don't waste your time on things you can't change, Every day's a new day. So, what is the "Upside" here?

Tierinii Jackson: "Upside" is about just letting go of things that hold you back. If you can't change it, you just got to let it go and every day you are alive is a new opportunity to make new choices, better choices to make sure you can be the best that you can be and you can chase your dreams because you still have the opportunity to make new choices and move forward in positivity and not hold on to the things that have held you down in the past. It's just about the upside, moving forward, being positive.

Rock And Blues International: Alright, on "Found A Friend In You," "I was saved by the graces, I will save my love, I was saved by the last 100. Lift me up, Ain't nobody touches us," something like that.

Tierinii Jackson: Yeah, this song really just tells about how we work together and have a really good time. We heal each other through love and harmony. You know, writing these songs the lyrics from the first album were really just about helping each other out of our bad times. We wrote about our



experiences. We came out of our dark times with really great songs, and having gigs and great parties, making new fans and playing the clubs and we were really having hard times and so we found friendship in each other through writing music that healed each other and so that's what that song is about.

Rock And Blues International: Well it sounds like you were having a lot of fun on "Late Night Get Down" and "Rum Boogie."

Tierinii Jackson: Absolutely. "Late Night Get Down", that's my beginnings, when I left home, I was basically homeless. I was down on Beale Street trying to make some money but because I was a church kid and I didn't know any Blues songs. They tried to turn me away, but I went and learned my Blues songs, I came back and I smashed and they couldn't get enough of me and it was a lot of fun. One day I stayed down there way too late. Usually I don't stay down there late night. I do daytime gigs but I stayed down there way too late and they were asking me for more, more, more. It was a grimy scene but I loved it. They wanted more so "Late Night Get Down" is just about a time in my life where I learned how to work the crowd and worked the room and became a Blues woman. Everything I needed to learn or know was foundational right there during that time on Beale Street and that's what "Late Night Get Down" is about.

Rock And Blues International: Did you listen to any Blues at all when you were in the band with your parents?

Tierinii Jackson: No, we were only

allowed to listen to Gospel music.

Rock And Blues International: So when you set off on your own and reached Beale Street, that's when the Blues really hit you.

Tierinii Jackson: Yes, yeah, I learned quickly but since I was so sheltered, I didn't know that Memphis had such a big musical legacy, so when I went down on Beale Street to sing, I didn't know of any of these. I was reading about it on the concrete and the things that were on the wall. I didn't know who any of these people were and I immediately realized that if I had any chance of making it down here, I had to figure out what all this stuff was about, who sings these songs, what the Blues is all about, what songs gets the crowd going. So it was basically a crash course of experiences down there on Beale Street where it just really prepared me for everything that we do today. I didn't know it at the moment, but I was just trying to survive. All I wanted to do was sing. I didn't realize that Memphis was the home of the Blues so if I wanted to sing I had to learn about the Blues.

Rock And Blues International: Was it a bit of culture shock at first?

Tierinii Jackson: I enjoyed learning the music. It was a shock being a very young girl downtown in a really grimy scene with a lot of older people, older than me. Everybody wanted to move in on me and convince me to be a part of their band and they wanted to be my mentors. Really, I just in the midst of a

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Southern Avenue

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lot of people who wanted to take advantage of me because I was unprotected and I was young.

Rock And Blues International:
How old were you?

Tierinii Jackson: I was about 19.

Rock And Blues International:
Okay.

Tierinii Jackson: So that was the shock. I was unprotected, so it was scary a little bit but all I wanted to do was sing and nothing was going to stop me from doing that and that's what I did. I grew some thick skin and woman-ed up and tried not to look so innocent and when I'd go down there, I did my thing until it was time to move on.

Rock And Blues International:
Alright, "Gotta keep the love, someone's telling lies, It always seems like they're the victim but every story they say is fiction". It sounds like a.... you're talking about someone who's constantly... It sounds like they're being persecuted on "Gotta Keep The Love".

Tierinii Jackson: Well, the first bass player that we had, which was an amazing musician and at some point in the relationship, it changed. We weren't sure why it was changing or where these allegations were coming from but it was just uncomfortable to work together and

we wanted to go our separate ways, but we didn't want any bad blood. We had to face the music at some point. He was a good guy, we loved hanging with him, but this song is about that. But we had to part. It's a part of our story, part of the evolution of the band.

Rock And Blues International: So the song is somewhat loosely based on your experiences with your old bass player.

Tierinii Jackson: Yeah.

Rock And Blues International: Tell me, what is the "Rum Boogie"?

Tierinii Jackson: "Rum Boogie". When we first became a band, we did IBC and one of the venues we played at was "Rum Boogie". We just really did have a good time at the place. It was packed and there was people outside.

Rock And Blues International:
Okay, so the song is based on a venue you played at.

Tierinii Jackson: Yes, and so even after IBC we kept playing the club "Rum Boogie". In the second verse we talk about the Buc, we played the Buccaneer. We also list a couple of other venues, so this song is about that one. We played there the most. We built our fan base in our community. The energy in those rooms is the energy that we bring to every stage and is the energy we want to

bring to the album. It's about the energy that we made in those rooms when we played there, so that's what "Rum Boogie" is to us.

Rock And Blues International:
What was the inspiration behind "Back To What Feels Right"?

Tierinii Jackson: It was a song that T.K. was really, really inspired about. She wrote the first verse. We go through a lot being touring musicians, good kids playing shitty gigs and we get to the stage... we kinda get back to what feels right. You got to just let everything go and focus on having a good time and so that's just what that song is about, letting go and enjoying what feels good to you, whatever's going to get you out of those everyday problems. You gotta get out of it and just have a good time, realize that everything is in your control. You just let go and do what makes you feel good, do what makes you happy.

Rock And Blues International:
Okay. Tell me about the song "Believe".

Tierinii Jackson: These little short songs help hold the album and the story together. "Believe" just kind of tells that everything that we dreamed was all within our reach. We saw everything happening in real time because we believed in ourselves and because we continue to believe in ourselves we keep going and we keep pushing.

Rock And Blues International:
Well, I look at the song order on here and "Believe" comes right before "We Are" and "Believe" is another one of the shortest songs on here. It's only 48 seconds long, along with "Keep On Moving On" which is even shorter at 38 seconds. Why are they so short? Are they short introductions to the songs that follow them or do they help to convey a message through the whole album?

Tierinii Jackson: Well we want to create a theatrical feel to the album so if you were sitting in a theatre, each song would be a scene and these interludes would be during the scene change where a narrator would speak and focus on telling where we are in the story.

Rock And Blues International:
Okay, so "Believe" has nothing to do with "We Are," though it almost sounds as if its an intro to "We Are."

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Southern Avenue

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Tierinii Jackson: “We Are” is a song that we realize that in order to become who we want to become we have to become ourselves and we are in love and at peace and this is what we want our music to represent and we want to build a community of people who believe we are loved and we are at peace.

Rock And Blues International: What’s the hardest part of being in a band with almost your entire family? Your husband is in the band. Two of your sisters are in the band. You have such a close knit relationship there. Does it work out a whole lot better, are there problems at times? What’s the dynamics like?

Tierinii Jackson: I think that it works just as well as any other relationship. We get together and we’re very focused on the same vision and because we’re so aligned. We’re like a power unit because we know and believe in ourselves. We’re driven and we’re pushed to achieve and find resolution. We work really, really good together. We trust each other a lot, and we have a lot of respect for one another and that’s why it works so well. We truly believe we were meant to be here together. This is why we are here so we’re all aligned on that vision and that common purpose.

Rock And Blues International: I would imagine you’ve been performing several of these songs on the road right now.

Tierinii Jackson: We play the whole album. In fact, we started playing the whole album before we recorded the album because we wanted specifically to bring the energy that we feel on the stage onto the record. So, we’ve been performing these songs since even before we recorded the album.

Rock And Blues International: Really, that’s great.

Tierinii Jackson: Yeah yeah.

Rock And Blues International: So everything has been road tested.

Tierinii Jackson: Oh Yeah.



Rock And Blues International: What songs do the audience seem to gravitate to more than the others?

Tierinii Jackson: “Upside”, and “So Much Love”. They love “Rum Boogie” and “Found A Friend In You”. They love “Sisters”, they love them all. “Late Night Get Down”. Every crowd is different. The energy at every show is different.

Rock And Blues International: What are the singles from the album that you have released already?

Tierinii Jackson: “Found A Friend In You” was the first single. Then we released “Rum Boogie” and the latest single is “Upside”.

Rock And Blues International: Well, I want to thank you for taking this time to talk to you about the new album. It’s really good and I wish you the best with it. I can’t wait to see you on the road performing it one day.

Tierinii Jackson: Well thank you, I appreciate that.

Rock And Blues International: Well, with that, I’ll let you go and we’ll talk again sometime. Thanks again and bye bye.

Tierinii Jackson: Bye Bye.

As our conversation with Tierinii Jackson comes to a close, it’s clear that “Family” isn’t just an album title—it’s the essence of Southern Avenue’s identity. From the stories behind songs like “Long Is The Road,” which chronicles Ori’s resilience after personal

hardship, to “Sisters,” which celebrates the support system that allows the band to flourish, each track offers a window into their collective journey.

The album’s fourteen tracks, including powerful numbers like “Upside,” “Found A Friend In You,” and “Rum Boogie,” showcase the band’s musical versatility while maintaining a cohesive sound rooted in Memphis traditions. Short interludes like “Family,” “Kept On Moving On,” and “Believe” serve as narrative bridges, creating what Tierinii described as a “theatrical feel” to the album’s storytelling.

What shines through most in both the music and our conversation is how the band members’ shared experiences—from Tierinii’s early days performing on Beale Street to the formation of Southern Avenue—have forged unbreakable bonds. As Tierinii explained, their music transcends bloodlines, creating connections not just among themselves but with their growing legion of fans who become part of their extended musical family.

With “Family,” Southern Avenue has delivered an emotion-packed collection of passionate, groove-heavy songs that invite repeated listening. As they continue their extensive touring schedule—which has already included performances alongside legends like Willie Nelson, John Mellencamp, and Bob Dylan—Southern Avenue extends their musical family around the world. We’re grateful to have had this chance to speak with Tierinii and gain deeper insight into an album that celebrates the healing power of music and the unbreakable strength of family, both by blood and by choice.



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Cecilya & the Candy Kings. The woman who relives the past

By Edoardo Fassio



Cecilya & the Candy Kings, the combo led by Catalan vocalist **Cecilya Mestres**, likes to live musically in the past. Mestres had admitted it without shame in the album she released in 2023, entitled *Back In 1955*, and now she insists with *Parisian Mambo*, a selection in which she confirms to align herself with the taste and style of songstresses from a few generations ago, from Ruth Brown to Caterina Valente, from Ella Johnson to Ella Mae Morse.

Mobile Cecilya, born in 1992, is originally from Vilafranca del Penedès, half an hour's drive from Barcelona. She has lived in London, Mallorca, and Buenos Aires, as well as Austria and Germany, before settling in Paris.

The new LP is an acknowledgement to the Ville Lumière, her current residence, which has allowed her to express herself and grow artistically

at the highest level. She has revolutionized the band's lineup: the Candy Kings who accompany her are now all French, except for the overseas ace **"Sax" Gordon Beadle**, who returns as a guest on baritone and tenor saxophones after having honored the invitation in the previous disc.

The sound is a clever mix of retro nostalgia and modern virtuosity, with the paces covering Cuban rhythms, European whims, and African-American moods without losing balance and passion. The original songs are set to music by **Rodolphe Dumont**, a guitarist with an enviable mastery of blues, rock and roll and jazz, who indulges in a killer lap steel obbligato in the romantic triplets of "Ruby." The mini orchestra is completed by **Olivier Cantrelle** on piano, **Abdell B. Bop Bouyousfi** on double bass and **Denis Agenet** on drums.

Sax Gordon, worthy heir of the rich tradition of "honkers" horn players, sumptuously leads the high-speed skating on the jive of "Blue Door House Boogie," and embellishes with a piercing baritone "Wild Piña Colada," the opening track. It mirrors the concluding

"Crazy Guitar," another instrumental which hints to Pee Wee Crayton.

Between the lines of the songs, where she resorts to lightheartedness, sensuality and confidences, Cecilya slips the dreams and ambitions of a "Travelin' Woman." It turns out that, in addition to the pipes of an energetic and determined frontwoman, she is also a talented singer-songwriter. A true rhythm-and-blues gal, indeed, not just an extra at the many festivals dedicated to the golden years of the genre, especially on the Old Continent. She even manages to successfully tackle "Flamingo," the pop and jazz standard from 1940 which counts more than three hundred versions, from Herb Jeffries with the Duke Ellington Orchestra on down.



Cecilya & the Candy Kings. La donna che rivive il passato

By Edoardo Fassio

A **Cecilya & the Candy Kings**, il combo guidato dalla cantante catalana **Cecilya Mestres**, piace vivere musicalmente nel passato. Mestres lo aveva ammesso senza pudore nell'album pubblicato nel 2023, che aveva intitolato *Back In 1955*, e ora ne dà conferma con *Parisian Mambo*, una selezione in cui dichiara di volersi allineare al gusto e allo stile di sciantose di qualche generazione fa, da Ruth Brown a Caterina Valente, da Ella Johnson a Ella Mae Morse.

La mobile Cecilya, classe 1992, è originaria di Vilafranca del Penedès, a mezz'ora di macchina da Barcellona. Ha vissuto a Londra, Maiorca e Buenos Aires, oltre che in Austria e Germania, prima di stabilirsi a Parigi.

Il nuovo LP è un riconoscimento alla Ville Lumière, sua attuale residenza, che le ha consentito di esprimersi al meglio e di crescere artisticamente. E dove ha rivoluzionato l'organico della band: i Candy Kings che la accompagnano sono ora tutti francesi, con l'eccezione dell'asso di oltre oceano **"Sax" Gordon Beadle**, che ritorna ospite ai sassofoni baritono e tenore dopo aver onorato l'invito nella prova precedente.

Il sound è un astuto mix tra nostalgia retrò e moderno virtuosismo, con le andature che coprono ritmi cubani, capricci europei e umori afroamericani senza perdere equilibrio e passionalità. I brani originali sono tutti musicati da **Rodolphe Dumont**, chitarrista con

invidiabile padronanza di blues, rock and roll e jazz, che si concede un fatale obbligato di lap steel in "Ruby", romantica e terzinata. Completano la mini orchestra **Olivier Cantrelle** al pianoforte, **Abdell B. Bop Bouyousfi** al contrabbasso e **Denis Agenet** alla batteria.

Sax Gordon, degno erede della ricca tradizione honker, guida sontuosamente il pattinaggio ad alta velocità sul jive di "Blue Door House Boogie" e impreziosisce con uno squarciante baritono "Wild Piña Colada", il brano che apre la selezione e si specchia con il conclusivo "Crazy Guitar", pure quello strumentale, in odore di Pee Wee Crayton.

Tra i versi delle canzoni, dove fa ricorso a spensieratezza, sensualità e confidenze, Cecilya inserisce i sogni e le ambizioni di una "Travelin' Woman". E si scopre, oltre che

performer energica e determinata, anche cantautrice di pregio. Una rhythm-and-blues girl autentica, insomma, e non solo una comparsa per i molti festival dedicati agli anni d'oro del genere, specie sul Vecchio Continente. E può tranquillamente cimentarsi anche con un titolo come "Flamingo", lo standard pop e jazz del 1940 di cui si contano più di trecento versioni, da quella di Herb Jeffries con l'Orchestra di Duke Ellington in giù.



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SEP 03: DALLAS, TX (Granada Theater)

SEP 05: ATLANTA, GA (ProgPower USA)

SEP 06: GREENSBORO, NC (Hangar 1819)

SEP 07: PHILADELPHIA, PA (Underground Arts)

SEP 08: BROOKLYN, NY (The Brooklyn Monarch)

SEP 11: MONTRÉAL, QC (Foufounes Électriques)

SEP 12: TORONTO, ON (Lees Palace)

SEP 13: JOLIET, IL (Forge)

SEP 14: SAINT PAUL, MN (Turf Club)

SEP 16: CALGARY, AB (Dickens)

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Rock Legends Unite: STYX, REO Speedwagon, and Don Felder Launch Epic ‘Brotherhood of Rock’ Tour



By Kevin Wildman

This summer, rock fans across America are in for an epic musical journey that promises to be one of the most anticipated tours of 2025. The “Brotherhood of Rock” Tour is set to bring together three legendary acts that defined the sound of classic rock: STYX, the Kevin Cronin Band (featuring members of REO Speedwagon), and special guest Don Felder of the Eagles. Kicking off on May 28th in Greenville, SC at the Bon Secours Wellness Arena, this tour will sweep across the nation, delivering a powerful celebration of rock’s most iconic era.

The tour is a music lover’s dream come true, featuring a unique concept that goes beyond the typical greatest hits performance. STYX will perform their groundbreaking 1977 album “The Grand Illusion” in its entirety, playing the tracks exactly as they appear on the original record. Following their hugely successful five-night residency at The Venetian Theatre in Las Vegas, where they showcased the album in its full glory, the band is bringing this special performance to amphitheaters and arenas nationwide.

REO Speedwagon, now performing as the Kevin Cronin Band, will match this approach by playing their massive 1980 album “Hi Infidelity” from start to finish. Fans can expect to

hear classic hits like “Keep On Loving You” and “Take It on the Run” performed with the same passion and precision that made the album a rock staple. Adding to the star power, Don Felder will bring the magic of the Eagles to the stage, performing “Hotel California” and other classic hits that have defined an entire generation of rock music.

This is more than just a concert – it’s a musical time machine that will transport fans back to the golden age of rock and roll, delivering an electrifying experience in cities across the country.

In an exclusive, behind-the-scenes conversation, Rock And Blues International had the extraordinary opportunity to sit down with Lawrence Gowan, STYX’s keyboardist for the past 26 years. With infectious enthusiasm and a deep love for music, Gowan offered an intimate look into the band’s journey, their upcoming tour, and the magic that continues to make STYX one of the most enduring rock bands in history. His insights revealed not just a band, but a musical family that has weathered decades of changes while staying true to their passionate rock and roll spirit.

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Rock Legends Unite - Cont'd

Rock And Blues International: How you doing?

Lawrence Gowan: I'm very well. STYX played last night here in Phoenix, and we have a second show here tonight. So last night's response was just... it was picture perfect, and so we're looking forward to it.

Rock And Blues International: Yeah, I'll bet. Well, back on the road again.

Lawrence Gowan: Yep.

Rock And Blues International: That's where you spend your life, isn't it?

Lawrence Gowan: Well, let's say two thirds of it. Anyway, yeah, maybe, yeah, about two thirds of it. So, and when we're not, we're getting ready for the next, for the next adventure. So, yeah, that's pretty much. It's the life of a traveling musician who kind of reaps the rewards of a great sea of fans out there that just love that love the music this band plays.

Rock And Blues International: Well when you signed on with STYX 26 years ago, did you imagine this happening?

Lawrence Gowan: You know what our plan was, Kevin, back then? Not our plan, but the plan of Tommy, Chuck, and our manager Charlie was to see if they could extend the life of STYX for about another five years. That was kind of a five year overview, because they viewed it, but there were starting to be so many cultural references to STYX into classic rock, quite honestly, but, but particularly, you know, obviously, STYX is what they were looking at and if we can sign the fan the flames back and keep that going for about five years, we might have a lot of fun doing it. And so that was kind of how we did it. Now to be here 26 years later and still enjoying it every bit as much as I did on the first day is a pretty remarkable accomplishment. Just the way the universe played out is very much, to our to our liking.

Rock And Blues International: Well and now instead of those five years that you were planning on to begin with, you've been there for half the life of the band.

Lawrence Gowan: That's right. I know the band is 53

years old now. Yeah, if you hang in there long enough, you eventually begin to catch up with the past. But look first prior to my joining the band, they had already laid down all the all the groundwork and everything that needed to be in place. But in order for a band to to get that second half of their career, sometimes some very difficult decisions need to be made, but they were willing to do it. They're very smart people, and they're very astute when it comes to knowing what's best for STYX, and particularly what's best for STYX next.

Rock And Blues International: Well, you made kind of a big sacrifice on your part to join the band too, because you had a very lucrative solo career going there.

Lawrence Gowan: Yeah, that's correct. The thing is, I also was, you know, the 14 years that I had my solo career, so the six albums with Columbia Records, and, you know, The Greatest Hits record, Top 10 Live records, those were all great accomplishments that I felt really happy to continue with. However, one of the major frustrations for me was that my records were only platinum and gold, etc, in Canada, because that's where Columbia Records decided that's really wanted to kind of relegate my releases. And it was a frustration, because when I come to the States, I did one tour with Tears For Fears. I opened for them on their "Songs from the Big Chair" tour in '85 so we played about 33 cities here. I could see that the American audiences responded really well to the music I was doing. And so I was caught in that, the way the music industry was, where they kind of carved up the world between the four labels back then.

So that was a frustration. And the other thing is, when I saw STYX live, when we did the show together in Montreal, it was the first time I'd seen them, and the first time they'd seen me. That was in 1997 and I just really felt, I felt a pull to the band. It was very odd. I just kind of felt like this is the kind of band that I would fit into. I even made that comment, funny enough, to a couple of the friends I was with on that day, and they laughed together. Oh yeah, I think we could see that. And now, two years went by, and then I got this phone call, and assuming it was for me to open some other shows for them, hopefully in America, they quickly changed the tone of the conversation. They were interested in me joining the band.

So, yeah, it suddenly opened the doors to America, which is the birthplace and the center of rock music. So who wouldn't

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want to go there and and join the band with such a such a fantastic legacy. And the other great thing is, for the first 11 years, I didn't do any solo shows, but then, kind of with the band's encouragement, I started doing a few in 2010 and I do about... I'll do about 24 or 25 of them this year as well, because there's a great kind of groundswell of people that want to hear music from the 80s and the 90s and stuff that I did so hard, so I really have the best of both worlds at this point. Playing with this band is such a great legacy, and being able to revisit my solo catalog a few times a year.

Rock And Blues International: Oh yeah. And you've contributed to four albums by the band, by STYX as well, starting with "Cyclorama", going to "Big Bang Theory", "The Mission", and the last one "Crash of the Crown".

Lawrence Gowan: That's right, yeah. That's, "Crash of the Crown" in particular. I point to that one as essentially a great accomplishment for the band, because it got to number one in the Billboard's Rock Album Chart. They have a chart

just for rock albums Now, they divide everything up and for the bands. We're in STYX'S 49th year when "Crash of the Crown" came out, and to have that happen was again another, another Pinnacle thing. And now we have a new record, that we just finished two days ago, and it's going to come out probably at some point this year.

Rock And Blues International: Oh, wonderful, wonderful. Two days... you just finished it, the recording, or is the whole thing finished.

Lawrence Gowan: The whole thing's finished. The cover, the mastering, everything about it is done and ready to go.

Rock And Blues International: Are you allowed to say anything about that.

Lawrence Gowan: You know, let's just leave it at that for now. Okay, Kevin, because we haven't really discussed what exactly we should say about it at this point. I'll basically tell you the title of the album is "Circling From Above".

Rock And Blues International: Okay, that's a start. What else?

Lawrence Gowan: Yeah, that's it. You dragged that out of me.

Rock And Blues International: Where did you record it? Can you? Can you give me just a couple of little details.

Lawrence Gowan: A couple, yes, of course I can. Well, first of all, when Will Evankovitch became the band's producer, that was back in '20. Actually, we started working with him full time 2015, working on on "The Mission", which was released in 2017, so Will was the producer and co-writer on that record. And when we went and started playing live shows, when we played "The Mission" in its entirety, Will joined us on stage, and it became more more and more apparent that he should just be in the band as well as being the producer. So he produced and was a member of the band for "Crash of the Crown", and he produced and co-wrote this new album as well, and he moved from from California to Nashville, and we recorded the entire record in Nashville. I did a few overdubs in Toronto, a few keyboard overdubs, some of my mellotron parts and a few synth parts.

Rock And Blues International: Well nowadays, wherever you want to record, you can.

Lawrence Gowan: You can Kevin, but it's always best to have everybody in the same room, because the ideas begin to bounce off each other's brains. And part of the recipe, if you will, of making a really strong, classic, rock sounding record is having the band kind of fight it out in a lot of ways as to what it should be and what it shouldn't be. And eventually a collective kind of agreement and mindset begins to take over the room. And that's where the creative friction really begins to happen, so we would get ourselves in the same room as often as possible, and then any little overdubs that we did were tertiary and had already been decided upon when I would record stuff, a little bit of stuff at home, but the meat and potatoes I would,

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so to speak, you know, 90% of it was recorded in Nashville, where Tommy and Will both live.

Rock And Blues International: Well, that's wonderful. I know that your fans have been wanting a new album out.

Lawrence Gowan: Yeah.

Rock And Blues International: 30 years ago, 40 years ago, bands were doing one album a year or even two a year.

Lawrence Gowan: Yeah.

Rock And Blues International: And now. Let's see, you went from 2003 to 2005 which wasn't bad.

Lawrence Gowan: Yeah.

Rock And Blues International: And then the next one was 2017.

Lawrence Gowan: Here's the thing, though. Part of the reason for that was that the music industry, if you go back to 2003 just a little bit at, you know, it was in such disarray, Kevin, and really, you know, people, they were still grappling with, how do we deal with the internet and downloading and streaming? It wasn't even going streaming. That was just, it was just kind of very much up in the air. And the one thing you could not download was a great live performance. You have to be there.

And so we just decided to shift the focus of the band entirely to the live touring. And I think that's really, what really glued us together, was because playing over 100 shows a year for all those those 14 years, that 14 year gap meant that, we did a couple of live DVDs. We would put out the odd single every once in a while, but we decided, let's see what happens up the road. Well, around 2013 or 14, Universal Music began saying, look, we've got the band's catalog. We'd like you to make a new record. And by that point, a lot of the music industry had come to grips with how to, monopolize what happens on the internet. And they're still grappling with it, of course, but they at least had some sense of moving forward and in addition to that, the final resurgence had happened.

So suddenly people were listening to vinyl records again. Well, that really intrigued us, because we thought, okay, let's make a real classic rock sounding and vibe record. And that's what "The Mission" was. It was a record that was recorded analog. We decided to kind of do everything the way it was done in the 70s and 80s, before the digital revolution took over, and that led to... just led us to a good place as far as the music and the recording goes. And we've stuck by that since, because we look at these audiences that come to see STYX now. I mean, last night's another example. Half the audience can be under 40 years of age, and they sort of weren't even born when the biggest Classic Rock Records came out. But they embraced them as if they're concurrent with their lives, and they see themselves in these songs.

And they love the art, the art of an album, you know, it really is a certain flavor of art. You know, to make a really



good album, it's an artistic statement. To do 40 minutes of music where you have to flip it over, or not flip it over, if you love your CDs or stream it, but, but the fact that we put these records out on vinyl gives them that tactile experience, again, you know, of holding a piece of art in your hands and listening to it and kind of shutting off the world for, you know, 20 minutes or 40 minutes, if you're willing to flip it over.

Rock And Blues International: Well, and it's harder to download vinyl off the internet. I'll tell you, you said you just finished the album two days ago, and I'm almost surprised I haven't seen it on the internet. I mean the internet is going to be the curse of the music industry.

Lawrence Gowan: It's the biggest curse, the biggest blessing, because you see, when they're circled back to what I was saying to you about the frustration of not having a worldwide release from my solo records. The great thing about the internet now is, I see I get messages from people in Australia, Peru, England a lot, Germany, Sweden, because they're able to find the stuff now and listen to it. They're like, How did I miss these songs? And people are very interested in listening to materials they missed back then. And I certainly am as well. You discover bands from the past that you may have missed,

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and that's all obviously due to the internet.

On the other hand, you're absolutely right. It destroyed the paradigm of the business model so to speak. It was completely upended by the internet. And yes, we're super careful about the record getting suddenly leaked out when we don't have all of the marketing strategy in place yet, because that's a whole other part of it. If that marketing side isn't really together and focused, it can just drift on the internet, drift like a... like a piece of fluff in the ocean. It just kind of drifts away because it's just such a glut of information that comes at people every day, unless you can pull their focus to it, it could just get lost.

Rock And Blues International: Well, it's great that people can discover the music and everything, but I've got a lot of friends in the music business that used to make a little bit more money than they do now. And when the...

Lawrence Gowan: Oh yeah, that's true.

Rock And Blues International: And when the sale of a T-shirt brings in more money than 100,000 streams, there's got to be a problem there.

Lawrence Gowan: Yes, there is a problem, but that problem, I'm hoping is going to be solved, because these businesses that are doing so incredibly well, they do need artists, and eventually they'll deplete the pool of artists that are willing to do it, because they won't be able to afford to, but practically that at that stage right now. So you know, they have to. I think they will come up with a way of, maybe not enriching musicians as much as they were able to in the past, but at least have them make a decent living where they don't have to work two or three jobs just to do their music on the side. And that's... that's no good. You gotta. You have to do it full time. It's a full time devotion, right? If you want to do it, if you want to do it properly, and do something that's going to affect people long term.

Rock And Blues International: Well, I'm old school. I miss record stores. I miss walking into a record store and

seeing 1000s of albums down multiple aisles like we had it. I don't know what the stores were up there in Canada, but like Sound Warehouse or Blockbuster Music, you could go in there and you could discover new music.

Lawrence Gowan: Easily. You're our kind of people, Kevin, because we all share that experience we had. There was a store in Canada, in Toronto called Sam The Record Man, A guy named Sam Sniderman had this chain of stores called Sam The Record Man. There were a couple of others as well that were competitors. But I spent an awful lot of my youth in that record store just flipping from A to Zed or A to Z in your country, going to every band I could possibly find. And then there were the import bins. You discovered things there. And it would always be the guy at the front of the store, you know, whoever was had control of the turntable on the store. And you'd be in there... something that the guy in the store was playing. That how you discover new bands, particularly in the 70s.

Rock And Blues International: You'd buy an album because of the cover of the album. You'd pick it up, and you go, 'Hey, What a bitchin' cover.' I gotta get it.

Lawrence Gowan: Yes, I remember holding "Grand Illusion" in 1977 in a Sam The Record Man store, and being really intrigued with the cover, because I got into that art company called Hypnosis, and looking at it. And then the guy up front was playing the record, and I'm looking at front and back. And then I had to decide, you know, "Grand Illusion, or should I get, man, '77 should I get the Yes album "Going For The One". There's a brand new Genesis record, but, oh, this is the one where they don't have Peter Gabriel when I was actually '76 and then others, Gabriel's, solo record.

And that was a whole morning and past the afternoon of me just being in there, shopping around and finally taking out my big fat \$3 and laying it down on some record. Yeah, that was good. But look nostalgia aside, young people have discovered the joys of vinyl. A good number of them have, and they really do gravitate toward it. I mean, a perfect example of that is, if you walk into an Urban Outfitters now, you'll see a lot of the new artists have got their records out on vinyl. And that's obviously younger people are buying those records, and they're discovering older records, like they hear what Led Zeppelin is, or Queen, or, you know, these bands that they've heard the names of, and they can instantly access that, perhaps through the internet. But ultimately, they want to get the album, because that's what the art form is really built for.

Rock And Blues International: Oh, yeah. Well, there's so many advantages to a vinyl album. You can actually read the liner notes.

Lawrence Gowan: You can actually read, ha, ha, ha.

Rock And Blues International: I mean, I pick up a CD and it's like I said, I'm kind of old school. I'm in my 70s, so it's a little harder to read what's on a CD when I used to pick up an album.

Lawrence Gowan: Yeah.

Rock And Blues International: They were easy to read of course,

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Lawrence Gowan: Yeah, no, I fully agree with you. First of all, the size of an album just holding it's like holding a book. And yes, the font was much larger. Or the whole mystery behind what this band and what this artist is doing was actually something you could hold in your hand and begin to try to decipher as you went through every tiny little nugget of detail they would give you on the album cover.

Rock And Blues International: Oh yeah, well the detail they can get into those album covers are totally missed now on CDs, and now CDs are hard to find, and covers are disappearing.

Lawrence Gowan: Yeah, it's true. Well, that's our new record. You're gonna have a full size cover.

Rock And Blues International: Oh yeah. Let's get back to the tour. We're getting off track now. Now we're talking nostalgia. So now you've made the band a family affair. Your brother's in the band.

Lawrence Gowan: Yes. I'm glad you brought that up, yes. So Terry played with me since 1985 and when I started doing the solo shows again in 2010 I brought Todd Sucherman along to play, to play my own band, which was an easy choice. He's right there on sticks, and one of the greatest drummers on the planet, and Terry and Todd really bonded as a rhythm section in those shows, and over the last 15 years they played over 100 shows together just from doing my stuff.

And so it became a kind of an easy decision. But it's funny, I wasn't the one that kind of made the suggestion. I was kind of the last to the table where they said, we've been discussing it. We think your brother Terry should be the guy who takes it, plays bass in the band now that Ricky's leaving. And I was like, I think he might be a perfect choice. And then I thought, you know, I never pictured him being in STYX. We could be perfect. And he came out, we did a run through the first day before we're doing these shows, and he nailed everything, like first time through, and everyone had big grins in their faces, and he's completely hit the ground running, and now it's amazing how the faithful, as I call the audience, how they've embraced him into the band. It's really fantastic. My parents, our parents, would be extremely proud.

Rock And Blues International: Well, it's got to be somewhat of a relief for you to be able to look over there and there's a family member on stage with you.

Lawrence Gowan: Yeah.

Rock And Blues International: It's not just different guys that are spread out all over the nation. This is a guy you grew up with from from obviously, a very early, early age,

Lawrence Gowan: He's eight years younger than me, so I met him on the first minute he entered the planet. It's funny because Chuck Panozzo made a great comment about when Terry joined. They really bonded together immediately for



opening the bass parts. And Chuck goes, "Hey, STYX was founded by brothers, the Panozzo brothers, now we've got the Gowan brothers, so that's amazing. And to be alongside Tommy Shaw and James Young, the two of us, and, Will and Todd is just, it's a great, very well balanced setup.

Rock And Blues International: Well does he catch the flack that you used to catch about being the new guy in the band?

Lawrence Gowan: You know what, he's not catching enough of that. I'm glad you brought that up. No, he seems to have, kind of, worked himself in, in a very kind of seamless way. But yes, he is the new guy in the band, so I should start to, kind of, you know, implement some of the proposals of the hierarchy, and begin to kind of, you know, keep him in his place, just like an older brother should.

Rock And Blues International: Well, it's time he got a little flack on this. I mean, I've seen interviews, and I don't even know if I should bring this up, but I'll just bring up a little bit. I see these interviews, and they start talking about the previous keyboard player of STYX.

Lawrence Gowan: Yeah.
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Rock Legends Unite

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Rock And Blues International: That look on your face is almost priceless. It's like, God, I don't want to talk about this again.

Lawrence Gowan: Yeah, well, it's funny because you see Dennis DeYoung and I, we don't know each other. We met very briefly in Montreal, for about 10 seconds, but it's funny. I feel like the band STYX is the band it is today because of all the previous members. It really is. I think it's 11 guys, might be 12 now with Terry, that had ever been in the band and over a 53-year career, that's a relatively small number. Take a look at other other classic rock bands and how many members there have been. That's just life, how it evolves. And you know, when I came in, it was already a done thing that Tommy and JY and Chucky decided to to move on. And so that's why I'm very reluctant to comment on that and yet I still obviously feel that John Panozzo, John Curulewski Dennis, DeYoung, Glen Burton, and Ricky Phillips, they're all part of what makes this band great. And you know, we are the culmination of all the

efforts of those guys, and that's how I feel about him. He falls into that. That's a category of being a great songwriter and obviously a great contributor to the band in that era, but to move on to this era, they felt that that, a blood transfusion somehow was necessary. And I wound up coming into that place. So that's why I'm reluctant to speak more about it than that. Just other than to say, you know, I feel like this. It's a it's a combined effort right from beginning to date to the current day.

Rock And Blues International: Well, I feel that this ensemble of the band is probably the greatest lineup the band has ever had.

Lawrence Gowan: I love hearing that.

Rock And Blues International: I've seen... I don't know how many times I've seen you all on stage. Obviously, too many, but you work well together. Well, you work together. It's more than, you know, it's a show. It's definitely a show.

Lawrence Gowan: Yeah, yeah. And that, that is a central part of it right there. As you can you can see that we really do enjoy each other's company on stage, because everyone's kind of lifting up everyone else. I think it's funny that you said that, Kevin, because I heard the same words come from the promoter here in Phoenix and he said the same words you just said when we came off stage last night. This is the best to his subjective opinion. This is the best lineup. And he's seen them all, and there's never been a bad one, but right now, I think we are really in a place that's very, very strong.

Rock And Blues International: Well, the only lineup i haven't seen of the band was the very, very first one from the first album. I never seen that complete lineup play, but I don't think a whole lot of people did.

Lawrence Gowan: Even Tommy Shaw never saw that lineup. There you go. And yet he loves John Curulewski. So this is funny, how often time they'll bring up some of John Curulewski's guitar parts, and how well done they were and I don't even know if those two guys ever even met. I should ask them that someday. I don't know if they ever even met, but this is what I mean... it's like, it's almost like, in a way, it's a little bit like a great sports team. I know that there's a huge difference between the art, the entertainment world, between art and sports, but there is a little bit of to a small degree...

It's a little bit like that, where they can, if they hand the legacy on to the right people, as things move on, as life evolves. If the spirit of this is maybe.... what I always like to say is, if the spirit of what that team is or what that band is somehow continues, it's kind of miraculous. But if it does, it's a great thing, and that's what we feel has happened here.

Rock And Blues International: Right.

Lawrence Gowan: That's what I feel happened with the Rolling Stones. I think Ron Wood is the third guitarist in that role, and yet the spirit of the Rolling Stones, I think, lives in him as much as it does in in Keith Richards and Mick Jagger. And at least that's what I see. That's how I absorb it when I've seen them live, right,

Rock And Blues International: Right. Being so close

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Rock Legends Unite

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with the band now, is there a ritual that you all do before you hit the stage, or do you just go to different rooms and meet at the stage?

Lawrence Gowan: No, there's a ritual, and we've been talking about this a little bit recently. Funny enough, at first, two hours before the show we're all backstage, and if there are separate dressing rooms, we're in separate rooms, if it's one big room or in one big room, but everyone is attending to their own individual needs. So I've got my headphones on going through all my classical scales and things like that on piano. Todd is forever rat a tatting on his little drum setup he's got in the room. The guitar... like I said, everyone's doing their own thing.

And then, once we're dressed, that's the next kind of phase. Everyone's dressed, and everyone kind of begins to check out the other person and how we're going to present ourselves tonight. And from that moment, almost exactly at half an hour to walk into the stage, we start to sing together, and we go through a good number, mostly of the choruses of some of the biggest hits. And at that moment, really, the show has begun for us, because that's where we begin to put the focus on what we're going to present on stage, and just some great comedy that goes along with that, you know, it changes every night, but that it gets us kind of laughing, and it's just in the mood to be in each other's company, and that is carried with us as we walk on stage A half hour later. That mood kind of is already in place. And that's part of why we hit the stage with smiles on our faces... the show has already begun for us. Least that's, that's the way I always feel about it, so that that's our main ritual and I think, that's why we hit the stage in such a in such a positive manner every night.

Rock And Blues International: When you're getting ready for... when you're going out there, is there a song that you just can't wait to perform, a special song of yours, of the band's?

Lawrence Gowan: Yeah. Well, you know, that is a moving target, Kevin, it really is. Because sometimes I'll say last night, because last night was very unique being in that we're on a revolving stage here. We're going around a bit like a merry go round, and the way the audience reacted when we came out, just the way they shook the building. Honestly, the very first song, which is "Grand Illusion", that was the one I couldn't wait to kind of kick into. But normally, if I'm going to pick one song, it's "Renegade", because it's at the end of the night, and I know that the whole adventure is going to kind of unfold between the moment we take the stage and getting to "Renegade". So that would be my ultimate choice. It's also great because I don't have to sing "Renegade". I get to, really observe the audience in that song and take in just how euphoric they are in that moment. So I'll say normally "Renegade". Last night, it happened to be "Grand Illusion".

Rock And Blues International: Great. You've been playing a couple of the albums in their entirety lately.



Lawrence Gowan: Yes, yeah. We did five nights in Las Vegas, a residency there at The Venetian and that theater, that beautiful little theater only holds like 2000 people, but we played Grand Illusion in its entirety in the exact order it appears in the album, with all the visual presentations that go along with it and that went over so well. That's what we're going to do this summer on the amphitheater, play the entire album.

Rock And Blues International: Really.

Lawrence Gowan: Yeah.

Rock And Blues International: In order.

Lawrence Gowan: In order. No, in the exact order. In the exact order. So that means, "Come Sail Away" is fourth song of the show. Yeah.

Rock And Blues International: I'm going to enjoy that. I plan on seeing you when you get to Houston.

Lawrence Gowan: Yeah, I love playing The Woodlands. Oh, my God, that's one of my favorite places on planet Earth.

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Rock Legends Unite

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The audience is always amazing. It's just a great atmosphere.

Rock And Blues International: All right. Well, any keyboard mishaps lately?

Lawrence Gowan: Oh, you're funny. There are always little ones, you know. There'll be a big one one day. You'll read all about it.

Rock And Blues International: I mean, I see you climb up on that thing sometimes, and it's like, Oh God.

Lawrence Gowan: Well, I used to, for the first 10 or 15 years, first 12 years in the band, I always would get on top and then jump off it and but now two operations later, I just, I curtail myself to just getting up on top of it. You know, if I'm feeling up to it. So far, I've done it every night. And, yeah, the only mishaps are things like, if I forget that the thing's sitting and I bend down to get a drink or something like that. Yeah, I can get a little bit of I can get a little bit concussed or close to it. No, no, I've hit. I think I've hit every body part with that thing by not paying attention, from my head to my shins. And, yeah, there's always, there's always a bruise too. But nothing, nothing calamitous, yet.

Rock And Blues International: Maybe it just revolves, and you lean over just to put your arm on it instead of yourself and then find yourself continuing to move.

Lawrence Gowan: Eventually, I'll get to exactly that. That'll be, that'll be the big move in the night. Yeah, yeah.

Rock And Blues International: Well, I'm looking forward to seeing the show. What else do we want all the people to know about this show? You're playing the Grand Illusion in its entirety. Are you doing a three hour set?

Lawrence Gowan: I think it will be including Don Felder and Kevin Cronin. You know, REO Speedwagon, all those numbers. They've just added a new bass player from Elton John's band, but they're going to play the full High Infidelity album and Don Felder is going to do the hits of the Eagles. So yes, it's going to be a three hour extravaganza where people will know every single nuance of every bar that we have played from 7pm to 11pm.

Rock And Blues International: Well, talking about your set. I mean, you're playing the Grand Illusion in its entirety, and God knows how many hit songs you have. People are going to be going, they didn't play my song.

Lawrence Gowan: You know, that's always a problem. JY has the line for that one. He always says, well, we just have an embarrassment of riches. We can't lay them all out every single night. So I'm going to quote JY on that one.

Rock And Blues International: Alright, yeah, you can't get up there and do that six hours set?

Lawrence Gowan: Probably not, but we'll come, we'll come as close as we can as time rolls out,

Rock And Blues International: Are you going to play anything off the new album or are you going to just wait until it comes out?

Lawrence Gowan: Well, we were hoping it's going to be out at the start of the tour, that's the hoping. But that comes down to what the record company want to do. It comes now from this point forward, it's down to whatever their schedule of releases are and how they wish to market it. So it could be out well before the tour, or could come out halfway through,

Rock And Blues International: The tour kicks off at the end of May. So you've got a couple of months?

Lawrence Gowan: Yeah, that might be, that might be plenty of time. Might even do that before then. So I don't know what the release date is yet, but as soon as we know, believe me, you'll know personally.

Rock And Blues International: For you, what's the hardest thing about knowing you've got this album finished and it's going to be three months before the tour, and you've got to wait for this thing to happen.

Lawrence Gowan: You got to be patient. Luckily, we have plenty of shows to play between now and then. I've got some solo shows to play. I have to go to Peru for a week and play a bunch of events down there, so I've got lots to kind of occupy myself. But I have a feeling it'll be blasted in the dressing room a few times between now and whenever it's released.

Rock And Blues International: Peru, you have a lot of fans down in Peru?

Lawrence Gowan: I don't know, there must be. There must be some people there that know it, because they invited me on this, this trip to go and play in Peru, and I've never been there. That's why I said yes to doing it, But no, we have plenty to occupy our time, Kevin, between now and whenever the album comes out. So we just can't wait for it, for people to hear it.

Rock And Blues International: Well, I'm looking forward to it. I've been waiting for a new album.

Lawrence Gowan: Good.

Rock And Blues International: I don't want to wait much longer.

Lawrence Gowan: I'll tell them, Listen. I'll make a special plea to them and say that there's a man in Houston named Kevin Wildman, and he's waiting for this record and has been waiting a little too long, we'll see how that goes.

Rock And Blues International: Yeah, that'll go real good. I'm sure.

Lawrence Gowan: Kevin, I got to go. You know what,

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Rock Legends Unite

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my next call is in like, five minutes. I gotta run.

Rock And Blues International: All right. Well, thank you for your time. I wish you a very successful tour. I hope the album just turns out fantastic.

Lawrence Gowan: Yeah, well, thank you, Kevin. That's great to hear and great to talk you in. But we'll see you in Houston in just a little while.

Rock And Blues International: All right. Well, you have a good day, and we'll talk again.

Lawrence Gowan: You do the same. Thanks very much.

Rock And Blues International: Okay, bye, bye.

Lawrence Gowan: Cheers. Bye.

As our conversation with Lawrence Gowan came to a close, one thing became crystal clear: the "Brotherhood of Rock" Tour is far more than a nostalgia trip – it's a living, breathing celebration of rock and roll that continues to connect with audiences of all generations. This is a tour that promises to deliver not just music, but an experience that will resonate long after the final notes fade away.

Kevin Cronin captured the essence of the tour perfectly, declaring, "It's gonna be an '80s-style rock and roll jam...come on out and join the party!" And a party it will be. With three legendary acts sharing one stage, fans are in for a night of pure musical magic that spans decades of rock history.

The tour offers something for everyone – die-hard fans who know every word, younger generations discovering these iconic bands, and everyone in between. From STYX's progressive rock brilliance to REO Speedwagon's heartland rock anthems and Don Felder's Eagles classics, this is a once-in-a-lifetime musical journey.

Fans across the nation can catch this incredible show in amphitheaters and arenas throughout the summer. Tickets are available through LiveNation.com, StyxWorld.com, and KevinCronin.com, with Citi cardmembers enjoying special access through www.citientertainment.com.

Don't miss your chance to be part of rock history. The "Brotherhood of Rock" Tour isn't just a concert – it's a celebration of the music that defined a generation, performed by the legends who created it. Check the tour dates, gather your friends, and prepare for an unforgettable night of pure, unadulterated rock and roll!

DATE	CITY	VENUE
Wed 5/28	Greenville, SC	Bon Secours Wellness Arena
Sat 5/31	Tampa, FL	MIDFLORIDA Credit

Mon 6/2 Wed 6/4	Jacksonville, FL Austin, TX	Union Amphitheatre Daily's Place Germania Insurance Amphitheater
Fri 6/6	The Woodlands, TX	The Cynthia Woods
Sat 6/7	Mitchell Pavilion Ridgedale, MO	presented by Huntsman Thunder Ridge Nature Arena
* Mon 6/9	Denver, CO	Fiddler's Green Amphitheatre
Wed 6/11	Salt Lake City, UT	Utah First Credit Union Amphitheatre
Fri 6/13	Concord, CA	Toyota Pavilion at Concord
Sat 6/14	Bend, OR	Hayden Homes Amphitheater
Sun 6/15 Sat 6/28 * Mon 6/30 Wed 7/2 Sat 7/5	Ridgefield, WA Albuquerque, NM Colorado Springs, CO Kansas City, MO Birmingham, AL	Cascades Amphitheater Isleta Amphitheater Ford Amphitheatre Starlight Theatre Coca-Cola Amphitheater
Sun 7/6	Alpharetta, GA	Ameris Bank Amphitheatre
Tue 7/8 Wed 7/9	Charlotte, NC Raleigh, NC	PNC Music Pavilion Coastal Credit Union Music Park at Walnut Creek
Fri 7/11	Virginia Beach, VA	Veterans United Home Loans Amphitheater
Sat 7/12 Mon 7/14	Bristow, VA Syracuse, NY	Jiffy Lube Live Empower Federal Credit Union Amphitheater at Lakeview
Tue 7/15	Bridgeport, CT	Hartford HealthCare Amphitheater
Fri 7/18 Sat 7/19 Sun 7/20 Fri 8/1 Sat 8/2 Mon 8/4	Gilford, NH Mansfield, MA Holmdel, NJ Dallas, TX Brandon, MS Franklin, TN	BankNH Pavilion Xfinity Center PNC Bank Arts Center Dos Equis Pavilion Brandon Amphitheater FirstBank Amphitheater
Wed 8/6	Richmond, VA	Allianz Amphitheater at Riverfront
Fri 8/8	Camden, NJ	Freedom Mortgage Pavilion
Sun 8/10 Tue 8/12	Burgettstown, PA Saratoga Springs, NY	The Pavilion at Star Broadview Stage at SPAC
Wed 8/13 Fri 8/15 Sat 8/16	Toronto, ON Noblesville, IN Clarkston, MI	Budweiser Stage Ruoff Music Center Pine Knob Music Theatre
Tue 8/19	Cincinnati, OH	Riverbend Music Center
Wed 8/20 Fri 8/22	Cuyahoga Falls, OH St. Louis, MO	Blossom Music Center Hollywood Casino Amphitheatre
Sat 8/23	Tinley Park, IL	Credit Union 1 Amphitheatre
Sun 8/24	Milwaukee, WI	American Family Insurance Amphitheater

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Mountain High Melodies: 23rd Annual Blues From The Top Festival Brings Stellar Lineup to Winter Park

By Robert Wilkins

The Rocky Mountains will once again reverberate with soulful rhythms and electrifying performances as the 23rd Annual Blues From The Top Music Festival returns to Winter Park this summer, featuring an impressive lineup of musical talent including JJ Grey & Mofro, Little Feat, and Christone “Kingfish” Ingram.

Set for Friday, June 27 through Sunday, June 29 at the Rendezvous Event Center in downtown Winter Park, Colorado, the three-day celebration of blues and roots music has become a cornerstone event in Colorado’s summer festival scene. Organized by the Grand County Blues Society, this year’s festival promises to deliver an unforgettable experience for music enthusiasts of all ages.

Festival director Maria Chavez expressed excitement about this year’s diverse lineup. “We’ve curated a truly special collection of artists that represents both the traditional roots of blues and its exciting evolution,” she said. “From legendary performers to emerging talents, we’re showcasing the full spectrum of blues-inspired music.”

The festival will take place at the picturesque Rendezvous Event Center (78821 US Hwy 40), offering attendees stunning mountain vistas as the backdrop to world-class performances. Beyond the headliners, attendees can look forward to performances by The Record Company, Sonny Landreth, Joanne Shaw Taylor, Dwayne Dopsie and The Zydeco Hellraisers, Southern Avenue, and The Fabulous Thunderbirds, among others.

festival is the Check Out The Music Side Stage, located in the Vendor Village known as Electric Avenue. During set changes on the main stage, festival-goers can discover up-and-coming talent, including performances from School of Rock students and local musicians. This secondary stage not only provides entertainment during transitions but also serves as a platform for the next generation of blues artists.

For those looking to make the most of their Blues From The Top experience, organizers recommend arriving early. A special free concert will kick off the festivities on Thursday, June 26, at 6 p.m. at the Rendezvous Event Center, with additional performances scheduled throughout Winter Park during the weekend.

Long-time festival attendee

A unique feature of this year’s

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The background of the poster features a large, stylized sun in shades of orange and yellow, partially obscured by a blue sky with white clouds. Below the sun, there are dark green silhouettes of mountains and a dense forest of evergreen trees. In the foreground, a crowd of people is shown from behind, looking towards a stage area. On the right side, a series of musical notes and a treble clef are depicted in a flowing, dynamic manner, suggesting a musical theme.

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23rd Annual Blues From The Top Festival

(continued from previous page)



From Jacksonville FL, Southern rockers JJ Grey and Mofro will headline Friday, June 27 at the Blues From The Top Festival (Photo: Steve Rapport)

Jamie Caffrey perhaps summed it up best: “For the last 14 years we’ve been coming to Blues From The Top. It’s the best music festival in the Rocky Mountains.”

Tickets are available in both General Admission and VIP categories, with early purchases offering the best value. Prices will increase as the festival date approaches. Detailed ticket information can be found at BluesfromtheTop.org.

The Grand County Blues Society, established in 2002 as a 501(c)(3) nonprofit organization, has been instrumental in enhancing the cultural landscape of Grand County. Beyond organizing the Blues From The Top Festival, the society has produced over 285 individual blues concerts and maintained several educational and charitable programs.

One of the society’s most notable initiatives is the Check Out The Music program, which has brought blues education to school-age children across Grand County.



Blues guitar star Christone ‘Kingfish’ Ingram is the Sunday, June 29 Headliner at the 23rd Annual Blues From The Top Festival in scenic Winter Park, CO. (Provided Photo)



Famed Southern rock group Little Feat (“Dixie Chicken,” “Feats Don’t Fail Me Now,” “Spanish Moon”) headline Day #2, Saturday, June 28 at Blues From The Top in Winter Park, CO (Photo provided by Vector Marketing)

Students have not only been exposed to blues music through various programs but have also had opportunities to perform on festival stages.

Another significant program is Blue Star Connection, now in its twentieth year. This initiative has supplied musical instruments to over 92 children’s hospitals for their music therapy departments and has gifted more than 800 individual children with personal instruments. The program continues to advocate for and support music therapy through ongoing fundraising efforts.

Winter Park, located just 67 miles west of Denver in the Rocky Mountains, provides an ideal setting for the festival. The area, trademarked as “Winter Park, Colorado Unfiltered,” offers visitors a genuine mountain experience alongside world-class musical performances.

As festival preparations continue, organizers, volunteers, and the Winter Park community are working to create what they describe as “a utopia of great music and an outdoor vibe” for attendees. With its combination of exceptional music, mountain scenery, and community spirit, the 23rd Annual Blues From The Top Festival is poised to be a highlight of Colorado’s summer entertainment calendar.

For more information about the festival, tickets, or the Grand County Blues Society’s programs, visit BluesfromtheTop.org, GrandBlues.org, or BlueStarConnection.org. Festival updates can also be found on social media using the hashtag #ElevateYourBlues.

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Louisiana Flavor Comes to New Jersey: Michael Arnone's 32nd Annual Crawfish Fest Set to Celebrate Music and Cuisine

By Nathan Pugh

Music lovers and food enthusiasts prepare for a culinary and musical extravaganza as Michael Arnone's 32nd Annual Crawfish Fest returns to the Sussex County Fairgrounds from May 30 to June 1, 2025. This long-standing celebration promises to bring the vibrant spirit of Louisiana to the East Coast, offering an immersive experience of authentic music,

cuisine, and culture.

The three-day festival boasts an impressive lineup of Grammy-winning and nominated musicians that reads like a who's who of Louisiana music. Headliners include Galactic featuring Jelly Joseph, George Porter Jr. and Runnin' Pardners, and two-time Grammy winner Terrance Simien and the Zydeco Experience. The musical journey continues with legendary

performers such as Jon Cleary & The Absolute Monster Gentlemen, Marcia Ball, and Stanton Moore, alongside emerging talents like Southern Avenue and rising stars like Carolyn Wonderland.

Festival-goers can expect a diverse musical experience that spans genres from zydeco and blues to funk and roots rock. The lineup includes notable acts like Bonerama, Rockin' Dopsie, Jr. and the Zydeco Twisters, Corey Harris, and Eddie 9V, ensuring there's something for every musical taste.

But the Crawfish Fest is about more than just music. The culinary offerings are equally impressive, featuring authentic Louisiana cuisine prepared by skilled vendors. Attendees can indulge in Michael's Smoked Pork Sausage and Chicken Jambalaya, cooked in massive 45-gallon cast iron pots, and savor boiled crawfish prepared in Arnone's custom boiling rig. The menu includes New Orleans-style Po-Boys on Leidenheimer French Bread, Crawfish Etouffee, Grilled Oysters, Southern Fried Chicken, Beignets, and Pecan Pie.

Ticket options are flexible, with single-day tickets, weekend combinations,

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Credit NJ Herald

MICHAEL ARNONE'S



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Michael Arnone's 32nd Annual Crawfish Fest - cont'd

and camping packages available. Campers receive special perks, including exclusive sets on Friday and Saturday evenings and free jambalaya on the first night. The festival offers free parking, and children under 14 can attend free with their parents.

Long-time music journalist Jay Lustig of The Star-Ledger has praised the festival's evolution, calling it "one of the state's cultural treasures" that has grown from humble beginnings to become a beloved event that introduces Northerners to Louisiana's rich musical and culinary traditions.

The festival will be documented through a series of interviews conducted by Alison Kaufman, the event's emcee and host of Morning Mojo on WNCI-FM. Starting April 24, Kaufman will be interviewing artists and chefs, with these interviews to be broadcast on the festival's social media channels.

Supported by sponsors including Explore Louisiana, Bud Light, and Crystal Hot Sauce, the Crawfish Fest has become

more than just an event—it's a celebration of Louisiana culture that has found a home in New Jersey.

As the festival approaches, music and food enthusiasts are encouraged to

secure their tickets early. With its stellar lineup, mouthwatering cuisine, and unique atmosphere, the 32nd Annual Crawfish Fest promises to be an unforgettable experience that brings a taste of Louisiana to the East Coast.





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By Roscoe Peterson

The story of American blues music is etched in the experiences of its most profound storytellers, and Kenny Neal stands as a powerful embodiment of this musical tradition. As May approaches, Neal prepares to release “Let Life Flow,” a track that transcends mere musical performance to become a profound narrative of survival, hope, and artistic resilience.

The Neal family's musical legacy is deeply rooted in the cultural landscape of Baton Rouge, Louisiana—a region where blues isn't just a genre, but a way of life. Raful Neal, Kenny's father, was more than a musician; he was a local legend whose influence extended far beyond the boundaries of local music scenes. His friendships with blues titans like Buddy Guy and Slim Harpo weren't just professional connections, but deep bonds forged in the crucible of musical expression and shared cultural experi-

ence.

Young Kenny Neal didn't simply inherit a musical tradition; he was immersed in it from his earliest moments. The sounds of blues, soul, and raw emotional expression were the soundtrack of his childhood, creating a foundation that would shape his entire artistic journey. Music wasn't a choice for Neal—it was a calling, a fundamental

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Kenny Neal

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part of his identity that would define his life's work.

The pivotal moment of Neal's early career came when blues icon Buddy Guy recognized his exceptional talent and invited him to play bass in his band. This wasn't merely a job or an opportunity—it was a masterclass in musical authenticity, a rite of passage that would transform Neal from a promising young musician into a true blues practitioner. Playing alongside Guy, Neal learned that blues is more than technical proficiency; it's about telling stories, channeling pain, and transforming personal struggle into universal art.

Neal's musical achievements speak to his extraordinary talent and commitment. The 2016 album "Bloodline" represented a career-defining moment, earning him a Grammy nomination for Best Contemporary Blues Album and two Blues Music Awards. These accolades were more than mere industry recognition—they were a validation of Neal's ability to honor traditional blues while pushing the genre into new, vital territories.

The upcoming release of "Let Life Flow" carries even deeper significance. Originally recorded in 2008, the track has been reimagined through the lens of Neal's recent personal challenges. Having navigated a difficult medical setback, Neal transforms his experience of vulnerability and survival into a powerful musical statement. The song becomes a testament to human resilience, a musical journey that demonstrates how art can transmute pain into hope.

Joining Neal on this musical expedition is Quiana Lynell, a vocalist whose own musical journey is a remarkable narrative of talent, perseverance, and artistic excellence. Her Louisiana roots mirror Neal's own background, creating an immediate and profound musical connection. Lynell's credentials are impressive: winner of the Sarah Vaughan International Jazz Vocal Competition in 2017, she has graced some of the world's most prestigious stages, including the Montreux Jazz Festival, Carnegie Hall, and The Kennedy Center.

Lynell brings more than technical



brilliance to "Let Life Flow." Her performance captures an emotional depth that transforms the track from a mere song into a living, breathing narrative. The way she and Neal trade verses creates a dialogue that feels simultaneously personal and universal—a conversation about life, struggle, and ultimately, hope. Their musical chemistry speaks to a deeper understanding that transcends individual experiences.

The musical landscape is further enriched by the addition of Lee Oskar, a harmonica virtuoso whose musical journey is legendary in its own right. As a founding member of the band WAR, Oskar co-wrote numerous iconic hits that defined an entire musical era. Songs like "Cisco Kid," "Low Rider," and "Why Can't We Be Friends" aren't just musical compositions—they're cultural touchstones that continue to resonate decades after their creation.

Beyond his musical achievements, Oskar is an innovator and entrepreneur. His founding of Lee Oskar Harmonicas in 1983 revolutionized the industry, introducing an interchangeable reed plate system that became the standard for harmonica design. This spirit of innovation mirrors the approach of Neal and Lynell—artists who refuse to be confined by traditional boundaries.

The collaboration on "Let Life Flow" creates a unique sonic experience that defies simple categorization. Neal's blues foundation provides a gritty, authentic core—a sound that speaks of lived experience and emotional depth. Lynell's vocals add layers of soul and spiritual complexity, her voice carrying both vulnerability and strength. Oskar's harmonica work weaves through the track, providing textural nuance that

bridges musical generations and styles.

When not performing or recording, Neal continues to support musical creativity through Brookstown Recording Studio, his hometown creative space dedicated to nurturing emerging artists. This commitment to mentorship reflects the collaborative spirit of "Let Life Flow"—a track that represents more than individual musical expression, but a commitment to preserving and evolving musical traditions.

Music lovers will have an early opportunity to experience this musical synergy when Neal and Lynell perform together at the New Orleans Jazz & Heritage Festival on April 25th. The full track "Let Life Flow" will be available on all major streaming platforms starting May 2nd, promising to be a powerful addition to Neal's impressive musical catalog.

In an era often characterized by division and disconnection, "Let Life Flow" emerges as a powerful reminder of music's ultimate purpose: to heal, to connect, and to transform personal experiences into universal narratives. Kenny Neal, Quiana Lynell, and Lee Oskar have created more than a song—they've crafted a musical experience that speaks to the human spirit's remarkable capacity for resilience, hope, and artistic expression.

The track stands as a beacon, illuminating the enduring power of blues music to tell stories that matter, to bridge divides, and to remind us of our shared humanity. It is a musical journey that invites listeners not just to hear, but to feel—to recognize their own struggles, their own hopes, and their own potential for transformation.



Stereolab Breaks 15-Year Silence with Enigmatic ‘Instant Holograms On Metal Film’

Connect with Stereolab

Instagram @ <https://www.instagram.com/stereolabgroop/>
 YouTube @ https://www.youtube.com/channel/UCOzAX95rI-jq25jYza_rLPA/featured

X (Twitter) @ <https://x.com/stereolabgroop>

By Nathan Pugh

Experimental music pioneers Stereolab are set to make a triumphant return with their first studio album in 15 years, “Instant Holograms On Metal Film,” scheduled for release on May 23rd via Duophonic UHF Disks and Warp Records. The announcement has sent waves of excitement through the music world, promising a release that is as innovative and intriguing as the band itself.

The album’s rollout has been nothing short of a meticulously crafted artistic experience. In a move that perfectly captures the band’s experimental spirit, a select group of fans received an unexpected package stamped “unsolicited Stereolab material.” The package contained a 7" single featuring

the album’s first single “Aerial Troubles,” complete with an instrumental version and a cryptic wordsearch puzzle that has set the internet abuzz with speculation.

The intrigue doesn’t stop there. Posters bearing the band’s name began appearing in major cities, each adorned with the same mysterious word grid. The band’s sign-up website has been gradually revealing the album artwork, layer by layer, turning the simple act of album anticipation into an interactive art project. Notably, the 7" single began landing with fans on April 2nd, 2025—exactly sixteen years to the day after the band originally announced their indefinite hiatus.

“Instant Holograms On Metal Film” is far more than a simple comeback album. The

record features 13 new studio recordings that showcase Stereolab’s continued musical innovation. The band has collaborated with an impressive roster of guest musicians, including Cooper Crain, Rob Frye, Ben LaMar Gay, Ric Elsworth, Holger Zapf, Marie Merlet, and Molly Read, promising a rich and diverse sonic landscape.

The first glimpse into the album comes with “Aerial Troubles,” a track accompanied by a music video directed by Laurent Askienazy. The single hints at the band’s continued ability to blend experimental sounds, intricate arrangements, and compelling musical narratives.

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Fans will have multiple options to experience the album. “Instant Holograms On Metal Film” will be available as a double vinyl LP in standard and color variants, as well as in compact disc and digital formats. This approach demonstrates the band’s understanding of their diverse fanbase, catering to both digital listeners and vinyl enthusiasts.

The album’s release will be quickly followed by an extensive world tour that kicks off on May 25th in Brussels. The tour will see the band traversing Europe, with confirmed dates in Berlin, Amsterdam, Paris, and other major cities. The North American leg is set for October, with shows planned across the United States. The tour will conclude with a series of UK performances, including a newly announced London date at Brixton Electric on December 14th.

For fans who have waited 15 years for new material, the anticipation is electric. Stereolab has always been a band that defies conventional musical boundaries, blending elements of experimental rock, electronic music, avant-garde, and pop in a way that is uniquely their own. Their return promises to be as innovative and thought-provoking as their earlier work.

The mysterious marketing campaign—with its puzzles, gradual reveals, and unexpected mailings—is a testament to the band’s continued commitment to challenging artistic conventions. It’s not just an album release; it’s an interactive experience that engages fans on multiple levels.

As the release date approaches, the music world watches with excitement. Stereolab has never been a band to follow predictable paths, and everything about this comeback suggests that “Instant Holograms On Metal Film” will be a landmark release that pushes the boundaries of experimental music.

The wait is nearly over. Stereolab is back, and the musical landscape is about to get significantly more interesting.

Upcoming Live Dates

Europe Dates

+ = Astrobal

* = TBC

- 5/24 - Dover, UK @ The Booking Hall *
- 5/25 - Brussels, BE @ Botanique Les Nuits Botanique
- 5/26 - Köln, DE @ Gloria
- 5/28 - Hamburg, DE @ Grunspan
- 5/29 - Berlin, DE @ Huxley Neue Welt
- 5/30 - Frankfurt, DE @ Zoom
- 5/31 - Amsterdam, NL @ Paradiso
- 6/1 - Nijmegen, NL @ Doornroosje
- 6/3 - Nantes, FR @ Stereolux +
- 6/4 - Paris, FR @ Le Trianon +

- 6/5 - Bordeaux, FR @ Barbey +
- 6/6 - Barcelona, ESP @ Primavera Sound +
- 6/7 - Madrid, ESP @ Teatro Eslava +
- 6/9 - Grenoble, FR @ La Belle Electrique +
- 6/10 - Ferrara, IT @ Ferrara Sotto le Stelle
- 6/11 - Zurich, CH @ Volkshaus +
- 6/12 - Munich, DE @ Hansa 36 +
- 6/14 - Zagreb, CR @ Tvornica Kulture +
- 6/15 - Budapest, HU @ A38 Ship +
- 6/16 - Vienna, AU @ WUK +
- 6/17 - Prague, CZ @ Meet Factory +
- 6/19 - Schorndorf, DE - Manufaktur +
- 6/20 - Luxembourg, LU @ Den Atelier +
- 7/11 - Cagliari, SD, IT @ Siren Festival

North American Dates

+ = Memorials

@ = Dorothea Paas & Bitchin’ Bajas / Natural Information Society

* = Bitchin’ Bajas

^ = TBC

- 9/13 - Nashville, TN @ Brooklyn Bowl +
- 9/14 - Atlanta, GA @ Variety Playhouse +
- 9/16 - Miami, FL @ Miami Beach Bandshell +
- 9/18 - New Orleans, LA @ The Civic Theatre +
- 9/19 - Athens, GA @ Georgia Theatre +
- 9/20 - Asheville, NC @ The Orange Peel +
- 9/21 - Saxapahaw, NC @ Haw River Ballroom SOLD OUT +
- 9/23 - Washington, D.C. @ The Howard Theatre +
- 9/24 - Philadelphia, PA @ Union Transfer SOLD OUT +
- 9/26 - Boston, MA @ Royale +
- 9/27 - Portland, ME @ State Theatre +
- 10/1 - Brooklyn, NY @ Brooklyn Steel SOLD OUT +
- 10/2 - Brooklyn, NY @ Brooklyn Steel @
- 10/3 - Burlington, VT @ Higher Ground SOLD OUT @
- 10/4 - Montreal, QC @ Théâtre Beanfield SOLD OUT @
- 10/6 - Toronto, ON @ Danforth Music Hall SOLD OUT @
- 10/7 - Buffalo, NY @ Asbury Hall @
- 10/8 - Cleveland, OH @ Globe Iron @
- 10/9 - Chicago, IL @ Metro SOLD OUT @
- 10/10 - Chicago, IL @ Metro SOLD OUT
- 10/11 - Minneapolis, MN @ First Avenue @
- 10/12 - Iowa City, IA @ Hancher Auditorium at the Englert Theatre @
- 10/14 - Denver, CO @ Gothic Theatre @
- 10/17 - Vancouver, BC @ Vogue Theatre *
- 10/18 - Seattle, WA @ Neptune Theatre SOLD OUT *
- 10/19 - Portland, OR @ McMenamins Crystal Ballroom*
- 10/21 - San Francisco, CA @ The Regency Ballroom SOLD OUT *
- 10/22 - San Francisco, CA @ The Regency Ballroom ^
- 10/24 - Santa Cruz, CA @ Rio Theatre SOLD OUT *
- 10/25 - Los Angeles, CA @ The Bellwether SOLD OUT *
- 10/26 - Los Angeles, CA @ The Bellwether SOLD OUT ^
- 10/28 - San Diego, CA @ Observatory North Park *
- 10/30 - Marfa, TX @ The Capri SOLD OUT *
- 10/31 - Austin, TX @ TBC
- 11/1 - Houston, TX @ White Oak Music Hall *
- 11/2 - Dallas, TX @ Granada Theatre *

Latin American Dates

- 11/4 - Buenos Aires, ARG @ Complejo Art Media
- 11/7 - Santiago, CHI @ Fauna Primavera
- 11/9 - São Paulo, BRA @ Balaclava Festival
- 11/12 - Mexico City, MX @ Foro Indie Rocks! SOLD OUT
- 11/13 - Mexico City, MX @ Foro Indie Rocks!

UK Dates

- 12/5 - Brighton, UK @ Corn Exchange
- 12/6 - London, UK @ Royal Festival Hall SOLD OUT
- 12/8 - Glasgow, UK @ SWG3
- 12/9 - Leeds, UK @ Project House
- 12/11 - Manchester, UK @ O2 Ritz
- 12/12 - Wolverhampton, UK @ University of Wolverhampton at the Wulfrun Hall
- 12/13 - Oxford, UK @ O2 Academy
- 12/14 - London, UK @ Brixton Electric



Marco Mattei Explores the Depths of Human Fragility in Groundbreaking New Album

Pre-Order Goes Live Today Here At
<https://7dmedia.com/age-of-fragility>

Hear “Just Tired” Here At
<https://7dmedia.com/track/4216494/just-tired>

By Greg Fontaine

Italian guitarist and songwriter Marco Mattei is set to unveil a deeply introspective musical journey with his second solo album, “Age of Fragility,” scheduled for release on May 16 through 7D Media / Third Star Records. This ambitious project promises to be far more than just a collection of songs—it’s a profound exploration of the human condition in our modern, complex world.

Recorded at the legendary Dreamland Studios in Woodstock, New York, “Age of Fragility” represents a significant evolution in Mattei’s musical approach. The album brings together an extraordinary ensemble of musicians, including progressive rock luminaries Tony Levin, Jerry Marotta, and Duilio Galioto, with special guest appearances by Trey Gunn and Jennifer Maidman.

At its core, “Age of Fragility” is a concept album that delves deep into the nuanced emotional landscapes of contemporary life. Mattei courageously explores themes of isolation, indifference, emotional dependency, fragile relationships, self-sabotage, and depression. Through richly layered soundscapes and meticulously crafted arrangements, the album offers a sonic portrait of human vulnerability that is both intimate and universally resonant.

“This new album was an incredible journey to create,” Mattei reflects. “I couldn’t be more excited to share it with you. The textures, emotions, and sonic explorations were brought to life alongside true legends in the music world.”

The recording process was a departure from Mattei’s previous work. While his debut album “Out of Control” relied heavily on remote multi-tracking, “Age of Fragility” was primarily recorded live, with musicians playing together in the studio. This approach lends the album an organic, natural quality that captures the spontaneous interplay between world-class musicians.

The stellar lineup includes Mattei on electric and acoustic guitars, guitar loops, and bouzouki; Duilio Galioto on piano, Wurlitzer, Rhodes, mellotron, memory Moog, and B3 organ; Tony Levin on electric and upright bass; and Jerry Marotta on drums and percussion. The album is further enriched by guest performances from Trey Gunn on Warr guitar and Jennifer Maidman on vocals.

Mattei’s compositional approach for this album was particularly innovative. Interestingly, despite being primarily a guitarist, most of the album was composed on piano and keyboards. “This approach brought a fresh perspective to the songwriting process and allowed for a deeper emphasis on harmony,” he explains.

The album’s track listing showcases the breadth of Mattei’s musical vision:

- 1 Just Tired
- 2 You don’t deserve it

continued on next page

Marco Mattei

(continued from previous page)

- 3 Human Again
- 4 Wrong
- 5 Insomnia
- 6 A trick of the mind
- 7 Watermark in my Heart
- 8 So Fragile
- 9 End of the Line
- 10 Just Tired (Extended Version)

A standout track, “Just Tired,” has already been released and offers listeners a glimpse into the album’s profound emotional landscape. The song exemplifies Mattei’s deliberate approach to balancing simplicity and complexity, a method he carefully employed throughout the album.

“I focused on creating a balance between familiar territory and moments of exploration,” Mattei explains. “For each song, I carefully considered elements such as sound, arrangement, melody, mixing, harmony, and rhythm. The goal was to keep the music acces-



sible and captivating without becoming overly experimental.”

The album draws inspiration from a wide range of musical influences, with echoes of artists like Peter Gabriel, Pink Floyd, Radiohead, Paul Simon, and King Crimson. Fans of progressive rock and world music will find much to appreciate in this deeply personal work.

Jerry Marotta, a legendary drummer who plays on the album, offers his perspective: “Marco is a great writer and great composer. We had a great time making the record. His album is called ‘Age of Fragility,’ and we actually seem to be living through an age of fragility. Music like this is really soothing and helps us get through.”

Mattei’s inspiration for the album stems from a profound observation of contemporary life. “I was reflecting on how, for most of the Western world, we live in

more comfortable times thanks to wealth and technology,” he shares. “Yet, there’s also a unique sense of uncertainty and fragility that defines our era.”

Duilio Galioto, a key contributor to the album, describes the recording experience as a “precious gift,” highlighting the collaborative spirit that brought “Age of Fragility” to life.

For those eager to experience this musical exploration, “Age of Fragility” will be available across all major streaming platforms and digital stores from May 16. It promises to be more than just an album—it’s a nuanced reflection on the human experience, captured through masterful musicianship and profound emotional depth.

As the music world anticipates its release, “Age of Fragility” stands as a testament to Marco Mattei’s artistic vision—a bold, introspective journey that invites listeners to explore the delicate complexities of modern existence through the universal language of music.



GREATEST OF ALL TOURS

VOLBEAT

WORLDWIDE



06.07 VANCOUVER, BC ¹	08.07 BRISTOW, VA ²	10.08 FRANKFURT, DE ³ SOLD OUT
06.09 CALGARY, AB ¹	08.09 CAMDEN, NJ ²	10.10 LEIPZIG, DE ³ SOLD OUT
06.10 EDMONTON, AB ¹	08.10 HOLMDEL, NJ ²	10.11 HAMBURG, DE ³ SOLD OUT
06.12 SASKATOON, SK ¹	08.12 BANGOR, ME ²	10.13 WARSAW, PL ³
06.13 WINNIPEG, MB ¹	08.13 GILFORD, NH ²	10.15 TAMPERE, FI ³
06.16 LAVAL, QC ¹	08.14 MANSFIELD, MA ²	10.17 STOCKHOLM, SE ³
06.17 QUEBEC CITY, QC ¹	08.16 HERSHEY, PA ²	10.18 OSLO, NO ³
06.19 TORONTO, ON ¹	08.17 CINCINNATI, OH ²	10.19 GOTHENBURG, SE ³
06.21 LONDON, ON ¹	08.19 CLARKSTON, MI ²	10.21 HANNOVER, DE ³ SOLD OUT
06.22 OTTAWA, ON ¹	08.21 NOBLESVILLE, IN ²	10.22 ROTTERDAM, NL ³
07.17 DENVER, CO ²	08.22 TINLEY PARK, IL ²	10.23 ESCH-SUR-ALZETTE, LU ³
07.19 SALT LAKE CITY, UT ²	09.18 HERNING, DK ³	10.25 ZURICH, CH ³
07.21 AUBURN, WA ²	09.19 COPENHAGEN, DK ³	10.28 BILBAO, ES ³
07.22 RIDGEFIELD, WA ²	09.23 AMSTERDAM, NL ³	10.30 BARCELONA, ES ³
07.24 WHEATLAND, CA ²	09.24 ANTWERP, BE ³	10.31 MADRID, ES ³
07.25 INGLEWOOD, CA ²	09.26 STUTTGART, DE ³ SOLD OUT	11.02 PARIS, FR ³
07.26 PHOENIX, AZ ²	09.27 COLOGNE, DE ³ SOLD OUT	11.05 NOTTINGHAM, UK ³
07.28 IRVING, TX ²	09.28 OBERHAUSEN, DE ³	11.06 CARDIFF, UK ³
07.29 HOUSTON, TX ²	09.30 VIENNA, AT ³ SOLD OUT	11.08 MANCHESTER, UK ³
07.31 ROGERS, AR ²	10.01 VIENNA, AT ³	11.10 GLASGOW, UK ³
08.02 FRANKLIN, TN ²	10.03 PRAGUE, CZ ³	11.12 BIRMINGHAM, UK ³
08.03 ALPHARETTA, GA ²	10.04 BERLIN, DE ³ SOLD OUT	11.13 LONDON, UK ³
08.04 TAMPA, FL ²	10.06 MUNICH, DE ³ SOLD OUT	
08.06 CHARLOTTE, NC ²	10.07 MUNICH, DE ³	

CO-HEADLINE WITH

① THREE DAYS GRACE
AND
WAGE WAR

② HALESTORM
AND
THE GHOST INSIDE

③ BUSH
AND
WITCH FEVER

NEW ALBUM 'GOD OF ANGELS TRUST' OUT JUNE 6TH

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Volbeat Unleashes Unbridled Creativity with Explosive New Album ‘God of Angels Trust’

VOLBEAT DROP ”IN THE BARN OF THE GOAT GIVING BIRTH TO SATAN’S SPAWN IN A DYING WORLD OF DOOM” VIDEO

WATCH + LISTEN at <https://youtu.be/Gns8PVcF-8Y>

God Of Angels Trust arrives on June 6 via longtime label Republic/Universal.

Pre-order it here at <https://volbeat.lnk.to/GOAT>

VOLBEAT ONLINE:

Facebook @ <https://www.facebook.com/volbeat>

Website @ <https://www.volbeat.dk/us/>

Instagram @ <https://www.instagram.com/volbeat/>

Spotify @ <https://open.spotify.com/artist/0L5fC7Ogm2YwgqVCRcF1bT>

Youtube @ https://www.youtube.com/channel/UCgj23Szu6ZYEvxIJCFjQ_7g

Tiktok @ <https://www.tiktok.com/@volbeat>

Volbeat

(continued from
previous page)

By Greg Fontaine

In the ever-evolving landscape of rock and metal, few bands have managed to consistently push boundaries and defy expectations quite like Volbeat. Their upcoming ninth studio album, “God of Angels Trust,” set to be released on June 6 via Republic/Universal, stands as a powerful testament to the band’s unrelenting creative spirit and musical innovation.

The story behind the album is as compelling as its music. Following a year-long hiatus that allowed frontman Michael Poulsen to recover from throat surgery and explore his death metal project Asinhell, Volbeat approached “God of Angels Trust” with a sense of creative liberation that would make most bands nervous. Traditional songwriting rules were thrown out the window, replaced by an ethos of pure, unbridled musical expression.

Poulsen, alongside bandmates Jon Larsen (drums) and Kaspar Boye Larsen (bass), embarked on a whirlwind creative journey that defied conventional music-making wisdom. In just three weeks, they had arranged half the album, working with an intensity and spontaneity that belied their decades of musical experience. “In the past, I’ve taken a long time to write and obsessed over so many elements of the songs before finishing them,” Poulsen reflects. “This time, I wanted to make a Volbeat record without thinking too much about it. There are no rules. I can do anything I want.”

This approach is perhaps most dramatically illustrated by the album’s first single, a track with an eye-catching and tongue-in-cheek title that epitomizes the band’s unique sense of humor: “In the Barn of the Goat Giving Birth to Satan’s Spawn in a Dying World of Doom.” Poulsen delights in describing the song’s origins, blending dark humor with mythological imagery. “It’s about the outcasts and fallen angels of God—all the angels that were cast out of



Heaven,” he explains with a mischievous glint. “I’m being told to collect them in this big wagon and bring them to a barn.”

The narrative becomes even more intriguing as Poulsen describes the song’s concept. “There’s a ritual going on where the fallen angels are being sacrificed to Satan’s spawn to create soldiers for a new dark kingdom,” he says. In a moment of playful self-awareness, he adds, “I think some people will read the lyrics and go, ‘What’s wrong with this dude?’ But it’s all for fun. It’s like a silly horror movie. Or is it?”

This blend of dark humor, mythological storytelling, and musical innovation has been a hallmark of Volbeat’s success. The band has already made history as the non-North American band with the most #1 songs on the Billboard Mainstream Rock airplay chart—ten in total—a testament to their global appeal and musical prowess.

The recording process was as unconventional as the songwriting. Working with longtime producer Jacob Hansen, the band focused on capturing urgent, immediate performances. They recorded live in the studio, minimizing takes and relying on pure instinct. The entire recording process took a mere 13 days, a breathtaking timeline that would intimidate most musical acts.

Adding depth to the album’s sound is lead guitarist Flemming C. Lund, who tours with the band and previously collaborated with Poulsen in Asinhell. His contribution helped create an album that sounds fully realized and complex, despite its rapid creation. Poulsen describes the process as a journey of complete creative freedom. “Instead of following any kind of structure, I said, ‘Okay, there are no rules. I can do anything I want. I can start with a chorus or do songs that are just a bunch of verses stacked on top of each other. Anything goes.’”

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Volbeat Unleashes Unbridled Creativity

(continued from previous page)

The band's "Greatest Of All Tours Worldwide" promises to be as epic as the album itself. The tour kicks off in June 2025 and spans multiple continents, featuring an impressive roster of supporting acts:

- A co-headline Canadian tour with Three Days Grace, featuring special guests Wage War
- U.S. headline shows with Halestorm and The Ghost Inside
- European and UK dates with Bush and Witch Fever, including a second show at Copenhagen's Royal Arena on September 20

Collectors and audiophiles will be thrilled by the album's diverse release formats. From standard CDs to an array of limited edition vinyl pressings, "God of Angels Trust" offers something for every type of music fan:

- 80g Black LP
- "Grandma's Wallpaper" LP

(Volbeat website exclusive)

- "Lamplight Glow" LP (Republic Records/Universal Music exclusive)
- "Mystery Color" LP (Independent retailers exclusive)
- Glow in the Dark LP (EMP exclusive)
- Oxblood LP (Revolver exclusive)
- Red and White Danish Flag LP (Denmark exclusive)
- Limited Edition Cassette
- Standard CD
- Deluxe Hardcover Book CD with Expanded Artwork

What makes "God of Angels Trust" truly remarkable is how it challenges the very notion of album creation. In an era of meticulously crafted, over-produced music, Volbeat has created an album that feels simultaneously calculated and completely spontaneous. It's a delicate balance that speaks to the band's musical maturity

and creative confidence.

For Volbeat, this album represents more than just a collection of songs. It's a statement of artistic freedom, a celebration of spontaneous creativity, and a powerful reminder of why they continue to be one of the most innovative and exciting rock bands of their generation.

As the music world awaits its release, "God of Angels Trust" promises to be a landmark album that captures Volbeat at their most uninhibited, most creative, and most thrilling.

Album Track Listing:

- 1 Devils Are Awake
- 2 By a Monster's Hand
- 3 Acid Rain
- 4 Demonic Depression
- 5 In the Barn of the Goat Giving

continued on next page

Volbeat

(continued from previous page)

Birth to Satan's Spawn in a Dying World of Doom

6 Time Will Heal

7 Better Be Fueled than Tamed

8 At the End of the Sirens

9 Lonely Fields

10 Enlighten the Disorder (By a Monster's Hand Part 2)

VOLBEAT ON TOUR: GREATEST OF ALL TOURS WORLDWIDE:

2025 CO-HEADLINE WITH THREE DAYS GRACE + WAGE WAR:

6/7 — Vancouver, BC — Rogers Arena

6/9 — Calgary, AB — Scotiabank Saddledome

6/10 — Edmonton, AB — Rogers Place

6/12 — Saskatoon, SK — SaskTel Centre

6/13 — Winnipeg, MB — Canada Life Centre

6/16 — Laval, QC — Place Bell

6/17 — Quebec City, QC — Videotron Centre

6/19 — Toronto, ON — Budweiser Stage

6/21 — London, ON — Canada Life Place

6/22 — Ottawa, ON — Canadian Tire Centre

2025 US HEADLINE: WITH SPECIAL GUESTS HALESTORM + THE GHOST INSIDE:

7/17 — Denver, CO — Ball Arena

7/19 — Salt Lake City, UT — Utah First Credit Union
Amphitheatre

7/21 — Auburn, WA — White River Amphitheatre

7/22 — Ridgefield, WA — Cascades Amphitheater

7/24 — Wheatland, CA — Toyota Amphitheatre

7/25 — Inglewood, CA — Kia Forum

7/26 — Phoenix, AZ — Talking Stick Resort Amphitheatre

7/28 — Irving, TX — The Pavilion at Toyota Music Factory

7/29 — Houston, TX — 713 Music Hall

7/31 — Rogers, AR — Walmart AMP

8/2 — Franklin, TN — FirstBank Amphitheater

8/3 — Alpharetta, GA — Ameris Bank Amphitheatre

8/4 — Tampa, FL — MIDFLORIDA Credit Union
Amphitheatre

8/6 — Charlotte, NC — PNC Music Pavilion

8/7 — Bristow, VA — Jiffy Lube Live

8/9 — Camden, NJ — Freedom Mortgage Pavilion

8/10 — Holmdel, NJ — PNC Bank Arts Center

8/12 — Bangor, ME — Maine Savings Amphitheater

8/13 — Gilford, NH — BankNH Pavilion

8/14 — Mansfield, MA — Xfinity Center

8/16 — Hershey, PA — Giant Center

8/17 — Cincinnati, OH — Riverbend Music Center

8/19 — Clarkston, MI — Pine Knob Music Theatre

8/21 — Noblesville, IN — Ruoff Music Center

8/22 — Tinley Park, IL — Credit Union 1 Amphitheatre

2025 EU/UK HEADLINE: WITH SPECIAL GUESTS BUSH + WITCH FEVER:

9/18 — Herning, DK — Jyske Bank Boxen

9/19 — Copenhagen, DK — Royal Arena

9/20 — Copenhagen, DK — Royal Arena

9/23 — Amsterdam, NL — Ziggo Dome

9/24 — Antwerp, BE — Sportpaleis

9/26 — Stuttgart, DE — Hanns-Martin-Schleyer-Halle

9/27 — Cologne, DE — LANXESS Arena

9/28 — Oberhausen, DE — Rudolf Weber-ARENA

9/30 — Vienna, AT — Wiener Stadthalle

10/1 — Vienna, AT — Wiener Stadthalle

10/3 — Prague, CZ — O2 universum

10/4 — Berlin, DE — Uber Arena

10/6 — Munich, DE — Olympiahalle

10/7 — Munich, DE — Olympiahalle

10/8 — Frankfurt, DE — Festhalle

10/10 — Leipzig, DE — QUARTERBACK Immobilien Arena

10/11 — Hamburg, DE — Barclays Arena

10/13 — Warsaw, PL — COS Torwar

10/15 — Tampere, FI — Nokia Arena

10/17 — Stockholm, SE — 3Arena

10/18 — Oslo, NO — Unity Arena

10/19 — Gothenburg, SE — Scandinavium

10/21 — Hannover, DE — ZAG Arena

10/22 — Rotterdam, NL — Rotterdam Ahoy

10/23 — Esch-Sur-Alzette, LU — Rockhal

10/25 — Zurich, CH — Hallenstadion

10/28 — Bilbao, ES — CUBEC — Bilbao Exhibition Centre

10/30 — Barcelona, ES — Sant Jordi Club

10/31 — Madrid, ES — Palacio Vistalegre

11/2 — Paris, FR — Zénith Paris — La Villette

11/5 — Nottingham, UK — Motorpoint Arena

11/6 — Cardiff, UK — Utilita Arena

11/8 — Manchester, UK — AO Arena

11/10 — Glasgow, UK — OVO Hydro

11/12 — Birmingham, UK — Utilita Arena

11/13 — London, UK — OVO Arena Wembley

Rock And Blues International



phenomenon that continues to push the boundaries of the genre.

The tour will feature special guests DragonForce, creating a power metal lineup that promises to be nothing short of legendary. Fans can expect stops in major markets including Detroit, Michigan, Vancouver, British Columbia, and Seattle, Washington, with additional dates promising to electrify metal enthusiasts across North America. The band will also make their debut performances at major festivals Louder Than Life and Aftershock, marking another milestone in their impressive career trajectory.

Powerwolf's lineupóAttila Dorn on vocals, Falk Maria Schlegel on organ, Charles Greywolf and Matthew Greywolf on guitars, and Roel van Helden on drumsóhas become synonymous with a unique musical experience that transcends traditional metal performances. The band approaches their music as a "metal mass," a theatrical celebration that transforms concerts into near-religious gatherings.

Their musical success tells a remarkable story of global domination. With multiple gold and platinum awards to their name, Powerwolf has consistently topped international charts. They've achieved four #1 albums in Germany alone, including their most recent release "Wake Up The Wicked," which continues their streak of chart-topping success. Produced by Joost van den Broek at Sandlane Recording Facilities, the album represents a new benchmark for the band, offering a sound that is both familiar to longtime fans and daringly innovative.

"Wake Up The Wicked" represents a significant evolution for the band. While staying true to the established Powerwolf sound that fans have come to love, the album pushes their musical boundaries, showcasing a more nuanced and technically sophisticated approach. The album is described as hard, surprising, and full of varietyóa testament to the band's musical growth and creative ambition.

The band's journey to this point

continued on next page

Powerwolf Unleashes Metal Mayhem: Conquering North America with Epic Tour and Thunderous New Album

Order POWERWOLF's Top Charting Latest Album,"Wake Up The Wicked," Here at <https://lnk.to/PW-WakeUpTheWicked>

POWERWOLF online:

HOMEPAGE @ <https://www.powerwolf.net/>

FACEBOOK @ <https://www.facebook.com/powerwolfmetal>

INSTAGRAM @ <https://www.instagram.com/officialpowerwolf/>

NAPALM RECORDS @

<https://label.napalmrecords.com/powerwolf>

By Robert Wilkins

The metal world is about to be set ablaze as German heavy metal titans Powerwolf announce their highly anticipated 2025 North American tour, marking a triumphant return to the continent that has embraced their unique brand of theatrical, powerful metal. Kicking off on September 17 in Toronto, Ontario, the tour promises to be a landmark moment for a band that has

transformed metal into something far more than just musicóit's a full-blown religious experience.

Accompanying the tour is their latest album "Wake Up The Wicked," a release that solidifies Powerwolf's status as one of the most innovative and exciting forces in contemporary heavy metal. Now 20 years into their career, the band has proven they are far more than just another metal actóthey are a cultural

POWERWOLF

NORTH AMERICAN

WITH SPECIAL GUEST

Dragonforce

TOUR 2025

09-17 **TORONTO, ON** - REBEL
09-18 **DETROIT, MI** - MASONIC CATHEDRAL
09-19 **LOUISVILLE, KY** - LOUDER THAN LIFE
09-20 **ST. LOUIS, MO** - THE PAGEANT
09-22 **GRAND RAPIDS, MI** - GLC LIVE
09-23 **MILWAUKEE, WI** - THE EAGLES BALLROOM
09-24 **ST. PAUL, MN** - MYTH LIVE

09-26 **EDMONTON, AB** - EDMONTON CONVENTION CENTRE
09-27 **CALGARY, AB** - GREY EAGLE
09-29 **VANCOUVER, BC** - QUEEN ELIZABETH THEATRE
09-30 **SEATTLE, WA** - PARAMOUNT THEATRE
10-01 **PORTLAND, OR** - THE KELLER AUDITORIUM
10-04 **SACRAMENTO, CA** - AFTERSHOCK FESTIVAL



Powerwolf

(continued from previous page)

has been nothing short of extraordinary. From their first gold award for “Blessed & Possessed” in 2015 to their unique streaming event “The Monumental Mass,” which shot straight to #1 on the German album charts, Powerwolf has consistently proven they are more than just a metal band—they are a cultural force.

Tickets for the North American tour will go on sale on Friday, April 11, at 10:00 am local time, with some presales beginning even earlier. Fans are advised to act quickly, as the band’s reputation for extraordinary live performances ensures these shows will be in high demand.

For those unfamiliar with Powerwolf, this tour offers a perfect introduction to a band that approaches metal as a form of high art. Their performances are more than concerts—they are immersive experiences that blur the lines between musical performance and theatrical spectacle. Each show is a “metal mass,” a celebration of music that transforms audience members from mere spectators to devoted followers.

As they mark their 20th year, Powerwolf stands at the pinnacle of the metal world. They have transcended the traditional boundaries of the genre, creating a unique musical and cultural phenomenon that continues to captivate audiences around the globe. The 2025 North American tour, coupled with the release of “Wake Up The Wicked,” promises to be a defining moment in their already legendary career.

Metal fans across North America should prepare themselves. Powerwolf is coming, and they’re bringing a musical experience like no other.

POWERWOLF 2025 North American Tour Dates w/ DRAGONFORCE:

Wednesday, September 17 ñ Toronto, ON @ Rebel
 Thursday, September 18 ñ Detroit, MI @ Masonic Cathedral
 Friday, September 19 ñ Louisville, KY @ Louder Than Life
 Saturday, September 20 ñ St. Louis, MO @ The Pageant
 Monday, September 22 ñ Grand Rapids, MI @ GLC Live
 Tuesday, September 23 ñ Milwaukee, WI @ The Eagles Ballroom
 Wednesday, September 24 ñ St Paul, MN @ Myth Live
 Friday, September 26 ñ Edmonton, AB @ Edmonton Convention Centre
 Saturday, September 27 ñ Calgary, AB @ Grey Eagle
 Monday, September 29 ñ Vancouver, BC @ Queen Elizabeth Theatre
 Tuesday, September 30 ñ Seattle, WA @ Paramount Theatre
 Wednesday, October 1 ñ Portland, OR @ The Keller Auditorium
 Saturday, October 4 ñ Sacramento, CA @ Aftershock Festival
 More Upcoming POWERWOLF Tour Dates:
 Latin American Crusade 2025
 23.04.25 MX ñ Mexico City / Auditorio BB
 24.04.25 MX ñ Guadalajara / Guanamor Teatro Estudio
 25.04.25 MX ñ Monterrey / Showcenter
 27.04.25 CR ñ San Jose / Peppers Club
 29.04.25 SV ñ San Salvador / Museo Marte
 01.05.25 CO ñ Bogota / Royal House
 05.05.25 CL ñ Santiago / Teatro Cariola
 07.05.25 AG ñ Buenos Aires / El Teatro Flores
 Summer Of The Wicked Tour 2025
 06.06.25 FR ñ Nancy / Heavy Week-End
 07.06.25 DE ñ Nuremberg / Rock im Park
 08.06.25 DE ñ Nurburg / Rock am Ring
 10.06.25 FR ñ Toulouse / Zenith (+ Dragonforce)
 11.06.25 FR ñ Lyon / Halle Tony Garnier (+ Dragonforce)
 13.06.25 AT ñ Nickelsdorf / Nova Rock
 15.06.25 NL ñ Leeuwarden / Into The Grave
 17.06.25 FR ñ Lille / Zenith (+ Dragonforce)
 20.06.25 DE ñ Rostock / Stadthalle (+ Dragonforce)
 21.06.25 DK ñ Copenhagen / Copenhell
 22.06.25 SE ñ Huskvarna / Folkets Park (+ Amaranthe & Dragonforce)
 24.06.25 SE ñ Uppsala / Fyrishov (+ Amaranthe & Dragonforce)
 25.06.25 NO ñ Oslo / Tons Of Rock
 27.06.25 EE ñ Tallinn / Tallinn Rock Festival
 28.06.25 FI ñ Helsinki / Tuska Festival
 30.06.25 PL ñ Lodz / Atlas Arena (+ Epica & Dragonforce)
 01.07.25 SK - Bratislava / Peugeot Arena (+ Epica)
 02.07.25 HU ñ Dunaujvaros / Rockmaraton
 04.07.25 DE ñ Ballenstedt / Rockharz Festival
 11.07.25 DE ñ Saarbrücken / E-Werk Open Air (+ Warkings)
 13.07.25 CZ ñ Vizovice / Masters Of Rock
 02.08.25 RO ñ Rasnov / Rockstadt Extreme Fest
 09.08.25 ES ñ Villena / Leyendas Del Rock
 Exclusive United Kingdom Show 2026
 07.03.26 UK ñ London / OVO Arena Wembley

★★★ TERRIFYING NORTH AMERICA ★★★



2/13/2025 🇺🇸 Roseville, CA Goldfield
 2/14/2025 🇺🇸 Los Angeles, CA 1720
 2/15/2025 🇺🇸 San Diego, CA Brick By Brick
 2/16/2025 🇺🇸 Las Vegas, NV Sinwave*
 2/18/2025 🇺🇸 Lubbock, TX Jake's
 2/19/2025 🇺🇸 Tulsa, OK Vanguard
 2/20/2025 🇺🇸 Omaha, NE The Waiting Room
 2/21/2025 🇺🇸 Chicago, IL Reggles
 2/22/2025 🇺🇸 Columbus, OH King of Clubs
 2/23/2025 🇺🇸 Detroit, MI The Shelter
 2/25/2025 🇨🇦 Toronto, ON Axis
 2/26/2025 🇨🇦 Montreal, QC Fairmount Theatre
 2/27/2025 🇺🇸 Albany, NY Empire Underground
 2/28/2025 🇺🇸 Brooklyn, NY Monarch

3/01/2025 🇺🇸 Worcester, MA Palladium
 3/02/2025 🇺🇸 Pittsburgh, PA Preserving
 3/04/2025 🇺🇸 Mechanicsburg, PA Lovedraft's
 3/05/2025 🇺🇸 Baltimore, MD Soundstage
 3/06/2025 🇺🇸 Greensboro, NC Hangar 1819
 3/07/2025 🇺🇸 Atlanta, GA Masquerade (Hell)
 3/08/2025 🇺🇸 Tampa, FL Orpheum
 3/09/2025 🇺🇸 Orlando, FL The Abbey
 3/11/2025 🇺🇸 Houston, TX Scout Bar
 3/12/2025 🇺🇸 San Antonio, TX The Rock Box
 3/13/2025 🇺🇸 Dallas, TX Southside Music Hall
 3/14/2025 🇺🇸 Albuquerque, NM Sunshine Theater*
 3/15/2025 🇺🇸 Phoenix, AZ Nile*

* No Peeling Flesh

Rock Titans Adrian Smith and Richie Kotzen Unleash Electrifying ‘Black Light / White Noise’



By Albert Schwartz

The rock world has been set ablaze with the release of “Black Light / White Noise,” the latest collaborative studio album from guitar virtuosos Adrian Smith and Richie Kotzen. Dropped on April 4th via BMG, the album has already begun to make waves across the global music landscape, promising to be one of the most compelling rock releases of 2025.

Released in multiple formats including splatter vinyl, black vinyl, digipak CD, and digital streaming platforms, the album represents a deeply collaborative effort that showcases the extraordinary musical chemistry between Smith, renowned Iron Maiden guitarist, and Kotzen, a virtuoso known for his work with The Winery Dogs and Mr. Big.

Recorded at The House in Los Angeles, California, and produced by Smith and Kotzen themselves, with mixing duties handled by the acclaimed Jay Ruston, “Black Light / White Noise” is a ten-track journey that defies simple categorization. The album stands as a testament to the duo’s prodigious talents as songwriters, musicians, and vocalists, blending a remarkable range of musical influences while maintaining a distinctive sound that is uniquely their own.

“It’s been a minute since we got this record back from Jay Ruston’s studio and pressed the button for it to be mastered,” Richie Kotzen reflects. “I’m just proud for it to be out there.” Adrian Smith adds his own perspective, noting the excitement of fans finally hearing the complete body of work. “I’m just excited for our fans to hear the rest of the tracks and see how it all sits together,” he explains.

The album’s musical landscape is both atmospheric and ambitious, drawing comparisons to legendary bands and musicians that have shaped rock history. Listeners will hear echoes of Thin Lizzy, Jimi Hendrix, Prince, Cream, Free, and Deep Purple—yet the album remains distinctly Smith and Kotzen, a perfect harmony of two musical minds.

Stratospheric guitar solos, phenomenal rock vocals, and soulful touches characterize the album. The intricate playing and beautiful songwriting demonstrate the depth of experience both musicians bring to the project. The album’s latest single, “Outlaw,” has already been released with an accompanying lyric video, offering fans a tantalizing glimpse into the album’s sonic world.

Smith particularly noted the



“OUTLAW”
Brand New Single & Lyric Video Out Now
Watch Here At
https://youtu.be/Tz8aYB_678E
New Studio Out Now Via BMG
Stream And Buy Here At
<https://smith-kotzen.lnk.to/blacklightPR>

expanded involvement of other musicians in this recording, remarking about playing more with Julia and Bruno in the studio this time. This collaborative spirit seems to have infused the album with an additional layer of musical depth and spontaneity.

The release of “Black Light / White Noise” marks another significant milestone in the careers of both Adrian Smith and Richie Kotzen. It’s a collection that speaks to their evolution as musicians, their ability to create music that is at once familiar and groundbreaking, and their continued relevance in the rock music landscape.

Critics and fans alike are already heralding the album as a must-listen, praising its diverse musical palette,

exceptional musicianship, and the seemingly effortless way Smith and Kotzen blend their considerable talents. With its release, “Black Light / White Noise” is poised to become a defining rock album of 2025, a testament to the enduring power of genuine musical collaboration.

For those eager to experience the album, “Black Light / White Noise” is available now across all major music platforms, promising a listening experience that is as electrifying as it is nuanced. It’s more than just an album—it’s a musical journey that reaffirms why Adrian Smith and Richie Kotzen are considered among the most talented musicians of their generation.



By Robert Wilkins

In the ever-evolving landscape of blues music, few stories are as compelling and inspirational as that of Brody Buster, a multi-instrumentalist whose upcoming album “Redemption” promises to be more than just a musical collection—it’s a raw, unfiltered narrative of survival, transformation, and artistic rebirth. Set to drop on April 20, 2025, the album marks a pivotal moment in Buster’s tumultuous musical journey, offering listeners an intimate glimpse into a life that has traversed the highest peaks of musical success and the deepest valleys of personal struggle.

The roots of Buster’s musical genius can be traced back to a seemingly ordinary moment in Paola, Kansas, when a seven-year-old boy picked up his mother’s harmonica. What followed was anything but ordinary. With no formal training, Buster taught himself to play, displaying a prodigious talent that would soon catch the attention of some of the most respected names in the music industry. By the time most children were navigating middle school, Buster was already making waves in the professional music scene.

At just twelve years old, he was not just a musician but a full-fledged performer. Managed by his parents, Buster fronted The Bluesbusters, a tight Los Angeles-based quartet that would become his launching pad to musical stardom. His performances were electrifying, capturing the attention of television producers and music legends alike. Shows like The Tonight Show and Dateline featured the young prodigy, while musical icons such as B.B. King, Quincy Jones, and Chaka Khan took notice of his extraordinary talent.

B.B. King, a titan of blues music, went beyond mere acknowledgment, declaring Buster “one of the greatest harmonica players of our time.” This was no small praise, coming from a man who had seen and played with countless musicians throughout his legendary career. Buster wasn’t just a novelty act—he was a genuine musical phenomenon.

His versatility set him apart from other young musicians. Not content with mastering just one instrument, Buster became a multi-instrumentalist, showing remarkable proficiency in harmonica, guitar, drums, and bass. This musical dexterity would become a hallmark of his performances, allowing him to create a sound that was both unique and deeply rooted in blues tradition.

The festival circuit became Buster’s proving ground. He graced some of the most prestigious stages in the music world, including the Montreal Jazz Fest, King Biscuit Blues Festival, Montreux Jazz Festival, and the Big Blues Bender. Each performance solidified his reputation as a rising star in the blues music scene.

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Blues Prodigy Brody Buster Rises from the Ashes with Powerful ‘Redemption’ Album

Brody Buster

(continued from
previous page)

In 2017, Buster reinvented himself as a one-man band, a testament to his musical creativity and technical skill. Competing in the International Blues Challenge in Memphis, he stunned audiences and judges alike. Despite facing over 150 high-caliber musicians from around the world, Buster finished as the runner-up in the Best Solo/ Duo act category and claimed first place for Best Harmonica Player. One judge, Rick Booth, went so far as to call him “the most talented musician I have seen here.”

But life, as it often does, had other plans. The global pandemic and the devastating loss of his brother triggered a downward spiral that would test Buster’s resilience. Substance abuse and a series of poor decisions led him away from the music community that had once celebrated him. For five years, his promising career lay dormant, overshadowed by personal demons that threatened to consume him completely.

On the brink of losing everything, Buster made a pivotal decision in late 2023. Moving from Kansas to Missouri, he committed to a path of sobriety and personal redemption. He began the challenging process of making amends, asking for forgiveness, and rebuilding both his personal life and his musical career.

“Redemption” is the powerful manifestation of this journey. The nine-track album is a musical autobiography, with each song representing a chapter of his struggle and recovery. Tracks like “Can You Hear Me,” “Born To Bad,” and “Working For The Devil” promise to offer listeners an unfiltered look into Buster’s experiences, transforming pain into art in the truest blues tradition.

Working with some of Kansas City’s finest blues musicians, Buster self-produced the album, demonstrating not just his musical talent but his determination to take control of his narrative. The result is a full-band studio recording that captures the raw emotion of his journey—a sonic landscape that maps his path from darkness to light.

The album’s release on April 20, 2025, is more than just a musical event. It’s a statement of survival, a testament to the transformative power of music, and a beacon of hope for anyone struggling with personal challenges. Pre-sales are already available through Buster’s official website, with fans and music lovers eager to support his comeback.

For Brody Buster, “Redemption” is more than an album. It’s a declaration of



Brody Buster - Live At The Levee Town

Watch here at

<https://youtu.be/fh0RqvHGYoQ>

Website @ www.brodybustermusic.com/

Facebook at www.facebook.com/BrodyBustersOneManBand/

Instagram at www.instagram.com/brodybuster/

resilience, a musical phoenix rising from the ashes of personal struggle. In a genre built on storytelling and emotional depth, Buster has created more than just music—he’s created a powerful narrative of human endurance.

As the blues world awaits this remarkable release, one thing becomes crystal clear: Brody Buster’s story is far from over. In fact, it might just be beginning.

REDEMPTION TRACK LISTING

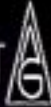
Can You Hear Me
Born To Bad
Deadwood Shuffle
Working For The Devil
Protection From Your Affection
Wish These Blues Would Stop
The Color Blue
The Wants
This Time I Got The Blues

THE TASTE OF ARMAGEDDON 2025

POWERMAN SABO *ill Nino*



Former members
of GHOST

THE
GREAT  ALONE

7-1-25 Sunshine Studios /Colorado Springs CO (No Ill Nino)
7-3-25 Mercury Music Lounge/Lakewood OH
7-4-25 The King of Clubs/Columbus OH (No HedPE)
7-5-25 Stix/Ludington MI
7-6-25 Hobart Art Theater/Hobart IN
7-8-25 The Webster/Hartford CT
7-9-25 Sharkeys Event Center/Liverpool NY
7-10-25 Aura/Portland ME
7-11-25 Six String Grill/Forborough MA
7-12-25 Rayne Drop Inn Outdoors/Marion enter PA
7-13-25 The Norva/Norfolk VA
7-15-25 Jack Rabbits/Jacksonville FL (PM5K/HedPE only)

7-16-25 Mt. Dora Music Hall/Mt. Dora FL
7-18-25 Trees/Dallas TX
7-19-25 Scout Bar/Houston TX
7-20-25 Concrete St Amp/Corpus Christi
7-23-25 Machine Shop/Flint MI
7-24-25 Pieres/Ft. Wayne IN
7-25-25 The Forge/Joliet IL
7-26-25 Mid Summer Music Fest/Menahga MN (PM5K only)
7-27-25 The Double Z Outdoors/Cedar Rapids IA
7-29-25 Oriental Theater/Denver CO
7-31-25 House of Blues/Las Vegas
8-1-25 The Observatory/Santa Ana CA
8-2-25 Brentwood Emporium/Bentwood CA



Sparkle and Fade

30TH ANNIVERSARY TOUR

Everclear

WITH LOCAL H AND SPONGE

SEP 04 LOS ANGELES, CA
 SEP 06 SAN FRANCISCO, CA
 SEP 07 ROCKLIN, CA
 SEP 09 MEDFORD, OR
 SEP 11 BEND, OR
 SEP 12 EUGENE, OR
 SEP 13 PORTLAND, OR
 SEP 14 TACOMA, WA
 SEP 16 BOISE, ID
 SEP 17 LIVINGSTON, MT
 SEP 19 DENVER, CO
 SEP 20 LUBBOCK, TX
 SEP 21 OKLAHOMA CITY, OK
 SEP 23 AUSTIN, TX

SEP 25 PLANO, TX
 SEP 26 ST. CHARLES, MO
 SEP 27 KOKOMO, IN
 SEP 28 LOUISVILLE, KY
 OCT 03 GRUNDY COUNTY, TN
 OCT 04 SUGAR HILL, GA
 OCT 05 PENSACOLA, FL
 OCT 07 ORLANDO, FL
 OCT 08 CLEARWATER, FL
 OCT 09 FORT LAUDERDALE, FL
 OCT 11 FORT PIERCE, FL
 OCT 12 PONTE VEDRA, FL
 OCT 16 CHARLOTTE, NC

OCT 17 NORFOLK, VA
 OCT 18 ASBURY PARK, NJ
 OCT 19 HUNTINGTON, NY
 OCT 21 BOSTON, MA
 OCT 22 NEW YORK, NY
 OCT 23 NEW HAVEN, CT
 OCT 24 BENSLEM, PA
 OCT 25 WASHINGTON, DC
 OCT 27 CLEVELAND, OH
 OCT 28 CINCINNATI, OH
 OCT 30 INDIANAPOLIS, IN
 NOV 01 MINNEAPOLIS, MN
 NOV 02 CHICAGO, IL

EVERCLEARMUSIC.COM



Thrash Metal Legends Sodom Ignite the Metal Scene with Analog-Recorded ‘The Arsonist’

Sodom - Trigger Discipline
(Official Lyric Video)

Watch the “Trigger Discipline” lyric video here at @ <https://youtu.be/z5b4n5TJqZQ>

Pre-order “The Arsonist” at
<https://sodom.lnk.to/TheArsonist>

SODOM ONLINE AT

Website @ <https://www.sodomized.info/>

Facebook @ <https://www.facebook.com/sodomized/>

By Albert Schwartz

The world of thrash metal is about to be set ablaze as German metal veterans Sodom prepare to release their most ambitious album to date, “The Arsonist,” scheduled to hit global markets on June 27, 2025. This impending release marks a significant moment for the band, showcasing their unwavering commitment to musical authenticity and sonic integrity in an era of digital production.

At the heart of the album’s creation lies an extraordinary production approach that sets “The Arsonist” apart from contemporary metal recordings. In a bold artistic statement, Sodom elected to record the drum parts using a 24-track analog tape machine, completely eschewing modern digital recording techniques. Frontman Tom Angelripper is adamant about the decision, proclaiming, “No plastic! The difference in sound compared to today’s standard drum productions is amazing and has had a positive effect on all the instruments.”

This commitment to analog recording is more than just a nostalgic indulgence. For Sodom, it represents a dedication to capturing the most authentic and raw musical experience possible. While the process was undoubtedly more time-consuming and expensive, the band views the superior sonic result as worth every additional effort and cost.

“The Arsonist” represents a truly collaborative effort, with all four band members deeply involved in the songwriting process. The current lineup—Tom Angelripper (vocals, bass), Frank Blackfire (guitar), York Segatz (guitar), and Toni Merkel (drums)—brought their individual creative strengths to the table. Angelripper explains the dynamic, “Frank contributed those typical Sodom riffs and hooks again, whereas York favors more epic songwriting. As a perfect complement to both of them, Toni, who is also an excellent guitarist, contributed a number of songs and helped to make the album even more versatile.”

The album’s first single, “Trigger Discipline,” offers a glimpse into the record’s intense musical landscape. Described as the toughest song on the album, it tells a harrowing narrative about a sniper who has lost control, indiscriminately shooting people. The accompanying lyric video promises to be as visceral and uncompromising as the track itself.

“The Arsonist” boasts an impressive thirteen-track lineup that showcases the band’s musical range:

- 1 The Arsonist
- 2 Battle Of Harvest Moon

- 3 Trigger Discipline
- 4 The Spirits That I Called
- 5 Witchhunter
- 6 Scavenger
- 7 Gun Without Groom
- 8 Taphephobia
- 9 Sane Insanity
- 10 A.W.T.F.
- 11 Twilight Void
- 12 Obliteration Of The Aeons
- 13 Return To God In Parts

The album will be available worldwide through SPV/Steamhammer in multiple formats, including CD digipak, 2LP version, download, and streaming platforms.

Interestingly, the album comes at a time when Angelripper is contemplating a slight slowdown in the band’s typically frenetic pace. In a recent interview with Ghost Cult Magazine, he candidly discussed his plans for the coming year, drawing parallels to Tom Araya of Slayer. “I wanna slow down everything next year,” he explained. “I don’t wanna stop with the band, but I wanna slow down a little bit. I need more time for my family, my hunting, my friends, and myself.”

These reflections come on the heels of an intense period following the pandemic, during which the band was

exceptionally active. Angelripper acknowledges the toll of constant touring, citing health concerns similar to those that affected other veteran musicians. “I’m working 12 hours a day, maybe more. I get some health issues — with my spine, my neck, my ears, my eyes. I have to fix it.”

This upcoming release follows the band’s 40th-anniversary celebration album “40 Years At War - The Greatest Hell Of Sodom,” which was released in October 2022, and their most recent studio album “Genesis XIX” from November 2020. Each release has continued to cement Sodom’s legacy in the thrash metal pantheon.

For fans of raw, uncompromising thrash metal, “The Arsonist” promises to be more than just an album—it’s a statement of artistic integrity, a testament to the band’s enduring creativity, and a powerful reminder of why Sodom has remained a cornerstone of the metal scene for over four decades.

As the metal world eagerly anticipates the album’s release, one thing is certain: Sodom is not merely surviving in the modern music landscape—they are continuing to define it, one thunderous riff at a time.





Thornhill Unleashes Raw Emotion and Sonic Innovation with Groundbreaking Album ‘BODIES’

Watch New Visualizer For “*Under The Knife*”

HERE AT <https://youtu.be/7pqzp7Wbw7Y>

Find Thornhill Online

Website @ <https://thornhill.world/>

Twitter / x @ <https://x.com/thornhillmelb>

Instagram @ <https://www.instagram.com/thornhillmelb/>

Facebook @ <https://www.facebook.com/thornhillmelb>

Youtube @ <https://www.youtube.com/playlist?list=PL8mKob-3u2L9vFtTKUDDGEMSFMcQwHgYn>

By Robert Wilkins

Melbourne’s progressive heavy music trailblazers Thornhill have arrived with their most daring and transformative album to date, “BODIES,” a sonic odyssey that promises to redefine the boundaries of modern heavy music. Released via UNFD, the album represents a bold leap forward for a band already renowned for their innovative approach to rock and metal.

“BODIES” is more than just an album—it’s a visceral exploration of musical freedom, a sonic landscape that defies conventional genre constraints. The band describes it as their most immediate and unfiltered work, a deliberate departure from the meticulously crafted concept of their previous album “Heroine.” Where that album was a tightly woven narrative, “BODIES” explodes with spontaneity and raw energy,

capturing Thornhill at their most authentic and uninhibited.

From the opening track “DIESEL,” the album reveals its ambitious nature. It’s a kaleidoscopic journey that moves effortlessly between musical styles, from caustic urgency to swooning melodics, from serene moments of reflection to grinding swagger and even

continued on next page

Thornhill

(continued from
previous page)

R&B-influenced passages. This musical diversity is no accident. Thornhill has intentionally created an album that refuses to be pinned down, offering listeners a dynamic and unpredictable experience.

The band's approach to "BODIES" was intentionally different from their previous work. "With 'Heroine,' the carefully constructed concept sometimes overshadowed the energy of the music itself," the band explains. "With 'BODIES,' we've embraced a more immediate, unfiltered approach that feels like a lightning bolt, looking to capture Thornhill right now."

This philosophy is evident in tracks like "Silver Swarm," which explores the chaotic manipulation of toxic relationships, and "nerv.," a track that brilliantly fuses haunting electronics with nu-metal fury. The single has already garnered significant acclaim, securing a Spotify cover feature on The Core playlist and additions to Kickass Metal and All New Metal playlists.

The album's previous singles have been nothing short of remarkable, collectively amassing 5 million Spotify streams and 642,000 YouTube views. Tracks like "TONGUES" showcase the band's ability to blend gut-punching heaviness with deeply evocative lyricism, while "under the knife" offers a haunting exploration of fear and fleeting moments.

The band provides insight into the track "under the knife," sharing, "We wanted to convey an underlying fear of being unnoticed or forgotten. The image of a silhouette falling between fingers conveys fleeting moments—something that can be grasped but never fully held." It's this kind of nuanced, introspective approach that sets Thornhill apart from their contemporaries.

To celebrate the album's release, Thornhill is embarking on their first-ever North American headline tour in Spring 2025. The tour is already generating significant buzz, with the Los Angeles show at The Echo selling out and several other dates experiencing low ticket warnings two months in advance. The tour features an incredible lineup of supporting acts, including AVOID, Ocean Grove, and Banks Arcade—a bill that promises to be a landmark event for fans of modern heavy music.

"We couldn't be more excited to announce our very first North American headline tour!" the band shares. "It's something we've dreamed about for years, and now it's finally happening. We're bringing along some incredible friends, and trust us, this lineup is going to deliver a high-energy show from start to finish."

The tour comes on the heels of an



impressive run of international performances. In 2024, Thornhill supported Silent Planet on a North American tour, joined Polaris in the UK and Europe, appeared at Impericon Festival alongside heavy hitters like As I Lay Dying and August Burns Red, and supported Northlane on their North American tour. They've also performed at significant events like Froth & Fury Fest in Adelaide, solidifying their status as one of Australia's most dynamic live acts.

This isn't their first brush with critical acclaim. Their 2022 album "Heroine" was an ARIA Award nominee that debuted at #3 on the ARIA Albums charts and #1 on the Australian Albums charts. Their 2019 release "The Dark Pool" was a triple j Feature Album that appeared on numerous "Best of the Year" lists.

The track listing for "BODIES" promises a journey through various emotional and sonic landscapes:

- 1 DIESEL
- 2 Revolver
- 3 Silver Swarm
- 4 Only Ever You
- 5 fall into the wind
- 6 TONGUES
- 7 nerv
- 8 Obsession
- 9 CRUSH
- 10 under the knife
- 11 For Now

Thornhill describes "BODIES" as a sonic moodboard—a collection of feelings and vibes intentionally left open to interpretation. "It has an upbeat and almost celebratory, party energy at times," they explain, "but also

retains all the emotion and intensity Thornhill are known for, making it our heaviest and most explosive work to date."

For fans and critics alike, "BODIES" represents more than just an album. It's a statement of artistic intent, a declaration of musical freedom, and a bold step into uncharted territory. Thornhill invites listeners to connect with the music on their own terms—raw, personal, and unapologetically immediate.

As the band prepares to take these songs on the road, one thing is clear: Thornhill is not just making music; they're redefining what heavy music can be.

THORNHILL 'BODIES'
North American Headline Tour
with Special guests AVOID, Ocean Grove and Banks Arcade
- 05.01 – Toronto, ON – Velvet Underground
- 05.02 – Lakewood, OH – Mahalls
- 05.03 – Detroit, MI – The Loving Touch
- 05.04 – Chicago, IL – Bottom Lounge
- 05.06 – Minneapolis, MN – Amsterdam
- 05.07 – Kansas City, MO – RecordBar
- 05.09 – Denver, CO – Marquis
- 05.10 – Salt Lake City, UT – Urban
- 05.12 – Seattle, WA – El Corazon
- 05.13 – Portland, OR – Hawthorne Theater
- 05.15 – Sacramento, CA – Gold-fields
- 05.16 – Anaheim, CA – Chain Reaction



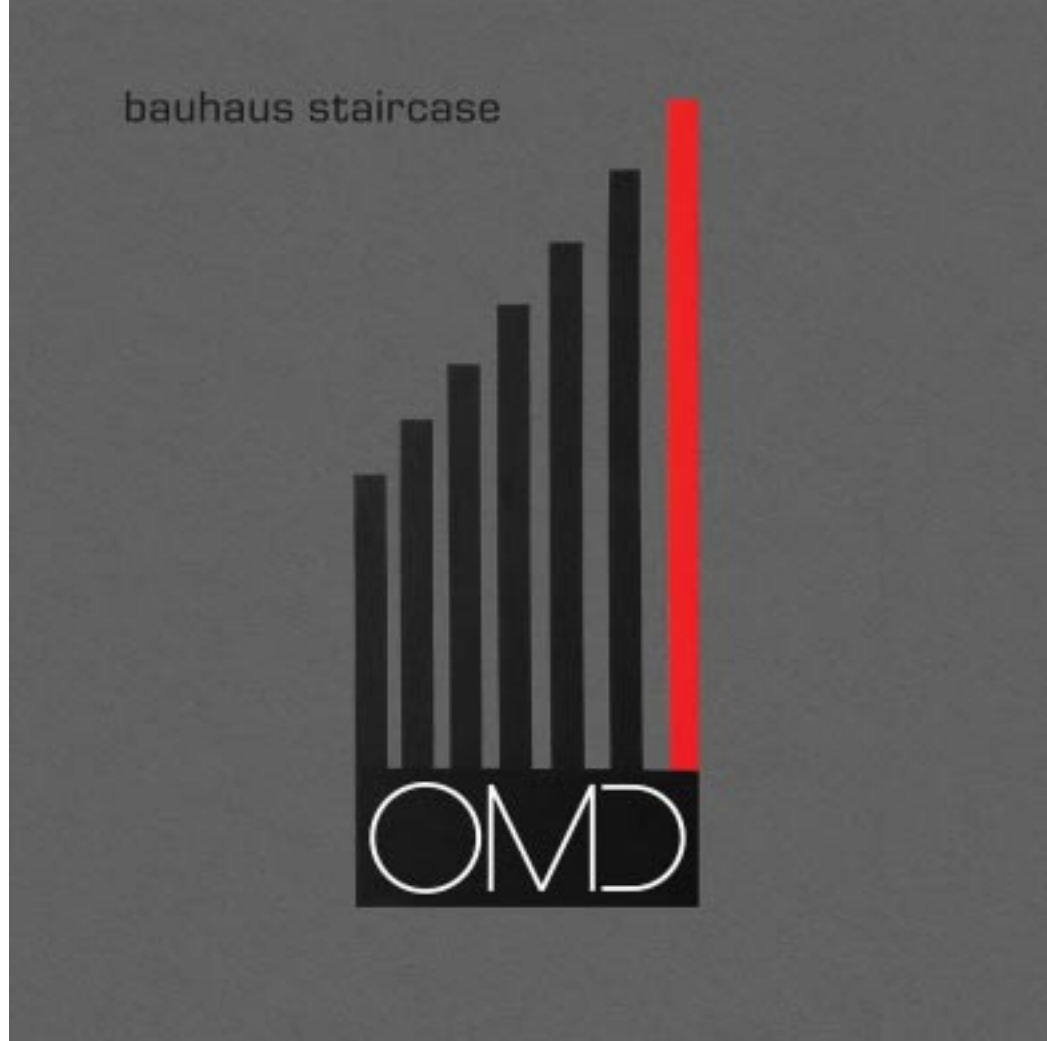
By Greg Fontaine

Orchestral Manoeuvres in the Dark is embarking on an ambitious North American tour that promises to be a musical journey unlike any other. Crisscrossing the continent from California to New York, from Vancouver to Miami, the legendary electronic band is bringing their most politically charged and sonically adventurous show to date. Fans will experience a comprehensive musical experience that spans the band's entire career, with a special focus on their critically acclaimed new album "Bauhaus Staircase." From intimate theater venues to iconic music halls, OMD is set to demonstrate why they remain one of the most innovative and relevant electronic bands of their generation.

The release of their fourteenth studio album, "Bauhaus Staircase," marks a profound artistic statement that solidifies the band's reputation as one of the most politically engaged and sonically innovative electronic groups of their generation. Far more than a mere collection of songs, the album is a meticulously crafted musical manifesto that dissects the complex political and ecological landscape of the late 2010s and early 2020s, proving that OMD remains as vital and provocative as ever.

"Bauhaus Staircase" emerged from an unlikely period of creative explosion—the COVID-19 lockdown. Frontman Andy McCluskey discovered what he candidly described as "the creative power of total bloody boredom," transforming the global pandemic's isolation into a profound artistic journey. Working remotely with bandmate Paul Humphreys, the duo crafted an album that is at once intellectually rigorous, musically adventurous, and deeply personal.

The album's sonic and thematic landscape is both expansive and incisive. "Kleptocracy" stands as the record's most politically charged centerpiece, delivering a scathing critique of global political leadership that directly confronts figures like Donald Trump, Boris Johnson, and Vladimir Putin. The title track, "Bauhaus Staircase," offers a nuanced homage to the legendary Bauhaus art movement, drawing inspiration from Oskar Schlemmer's 1932 painting "Bauhaus Stairway" and exploring the delicate intersection of art,



Electronic Pioneers OMD Unleash Powerful Political Narrative on Ambitious North American Tour

politics, and historical memory.

Ecological concerns pulse through tracks like "Anthropocene" and "Evolution of Species," which examine humanity's complex relationship with the natural world. More intimate moments emerge in songs like "G.E.M." and "Aphrodite's Favourite Child," demonstrating the band's ability to balance broad political commentary with deeply personal storytelling. The Goldfrapp-inspired "Slow Train" showcases the band's continued musical innovation, featuring stream-of-consciousness lyrics that echo their 1991 hit "Sailing on the Seven Seas" while pushing the boundaries of electronic pop.

Critics have universally embraced

the album as a triumph. It debuted at number two on the UK Albums Chart—the highest-charting studio album of the band's career—and topped the UK Independent Albums Chart. Record Collector and Classic Pop magazines both named it the best new album release in their November 2023 issues, with many outlets considering it OMD's most significant work since the mid-1980s.

The album's creation was itself a testament to the band's adaptability. Pandemic restrictions forced McCluskey and Humphreys to work entirely remotely, exchanging ideas and building tracks through digital collaboration. Liverpool-based artist John Petch contributed the album's striking artwork, creating a visual complement to the

continued on next page



OMD - Cont'd

album's powerful musical narrative.

Formed in 1978 on the Wirral Peninsula in England, Orchestral Manoeuvres in the Dark emerged as true innovators of the electronic music scene. Childhood friends Andy McCluskey and Paul Humphreys drew inspiration from groundbreaking artists like Kraftwerk, ambitiously seeking to merge the pop sensibilities of ABBA with the experimental approach of avant-garde composer Karlheinz Stockhausen. This unique vision set them apart from their contemporaries, establishing OMD as more than just another pop group.

The band quickly became pioneers of the synth-pop movement, with early hits like "Electricity" and "Enola Gay" demonstrating their extraordinary ability to blend experimental electronic music with accessible pop structures. Their early albums—"Orchestral Manoeuvres in the Dark" (1980), "Architecture & Morality" (1981), and the cult classic "Dazzle Ships" (1983)—showcased a musical approach that was both intellectually challenging and remarkably innovative.

Their international breakthrough came with the iconic "If You Leave," featured in the John Hughes film "Pretty in Pink." The song became a global hit, solidifying OMD's place in the pantheon of 1980s pop music. Throughout the decade, they consistently pushed musical boundaries, scoring 18 charting UK singles and becoming one of the most innovative bands of their era.

The 1990s saw significant changes, with McCluskey continuing to record as OMD while Humphreys pursued other projects. The band reunited in 2005, mounting a successful comeback that has continued to this day. Their post-millennial albums, including "History of Modern" (2010), "English Electric" (2013), and "The Punishment of Luxury" (2017), proved they were far from a

nostalgia act.

McCluskey has hinted that this might be one of the band's final albums, potentially making this tour a near-farewell celebration of their remarkable musical legacy. It's an opportunity for fans to experience a band that has not just survived multiple decades of musical change, but has consistently been at the forefront of musical and political innovation.

The upcoming tour promises to be a comprehensive musical experience, spanning the band's entire career from their early experimental days to their current politically charged work. Fans can expect a setlist that moves from classic hits like "Enola Gay" and "Electricity" to the powerful new tracks from "Bauhaus Staircase."

As OMD takes to stages across North America, they bring with them a legacy of musical brilliance, political engagement, and uncompromising artistic vision. This is more than a concert tour—it's a testament to the enduring power of electronic music and the continued relevance of one of the genre's most important bands.

2024 North American Tour Dates:

MAY 17 - 12:00 PM - Brookside Golf Course, Pasadena, CA
MAY 22 - 8:00 PM - Lincoln Theatre, Washington, DC
MAY 23 - 8:00 PM - Lincoln Theatre, Washington, DC
MAY 24 - 7:00 PM - Keswick Theatre, Glenside, PA
MAY 28 - 7:00 PM - The Plaza Live, Orlando, FL
MAY 29 - 8:00 PM - Buckhead Theatre, Atlanta, GA
JUNE 1 - 7:30 PM - Majestic Theatre, Dallas, TX
JUNE 2 - 8:00 PM - Bayou Music Center, Houston, TX
JUNE 3 - 6:30 PM - Austin City Limits Live at the Moody Theater, Austin, TX
JUNE 5 - 8:00 PM - Paramount Theatre, Denver, CO
JUNE 6 - 8:00 PM - Union Event Center, Salt Lake City, UT
JUNE 9 - 7:30 PM - Orpheum Theatre, Vancouver, BC, Canada
JUNE 10 - 8:00 PM - Moore Theatre, Seattle, WA
JUNE 11 - 8:00 PM - Moore Theatre, Seattle, WA
JUNE 13 - 9:00 PM - McMenamins Grand Lodge, Forest Grove, OR
JUNE 15 - 7:30 PM - Fox Theater, Oakland, CA
JUNE 17 - 8:00 PM - Balboa Theatre, San Diego, CA
JUNE 18 - 8:00 PM - Balboa Theatre, San Diego, CA
JUNE 20 - 9:00 AM - Greek Theatre, Los Angeles, CA
JUNE 21 - 8:00 PM - Greek Theatre, Los Angeles, CA
JUNE 22 - 7:00 PM - House of Blues, Las Vegas, NV
JUNE 26 - 7:30 PM - First Avenue, Minneapolis, MN
JUNE 28 - 6:00 PM - Riviera Theatre, Chicago, IL
JUNE 29 - 6:00 PM - Royal Oak Music Theatre, Royal Oak, MI
JULY 1 - 7:00 PM - House of Blues, Cleveland, OH
JULY 3 - 7:00 PM - History, Toronto, ON, Canada
JULY 4 - 7:00 PM - History, Toronto, ON, Canada
JULY 6 - 8:00 PM - The Paramount, Huntington, NY
JULY 7 - 7:00 PM - House of Blues, Boston, MA
JULY 8 - 7:00 PM - Terminal 5, New York City, NY

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Led Zeppelin's Epic Album Turns 50: Jason Bonham Brings 'Physical Graffiti' Back to Life in Massive 2025 Tour

By Nathan Pugh

In the pantheon of rock and roll, few albums have left as indelible a mark as Led Zeppelin's "Physical Graffiti." Fifty years after its groundbreaking release, the album continues to resonate with music lovers across generations, and now, Jason Bonham is preparing to resurrect its magic in a coast-to-coast celebration that promises to be nothing short of legendary.

This isn't just another tribute tour. It's a deeply personal musical pilgrimage led by Jason Bonham, the son of Led Zeppelin's iconic drummer John Bonham, who has made it his life's mission to keep his father's musical legacy alive. The 2025 tour represents a milestone moment—the first time Bonham will devote an entire show to a single Led Zeppelin

album, offering fans an unprecedented, intimate exploration of "Physical Graffiti" in all its complex, genre-defying glory.

Released on February 24, 1975, "Physical Graffiti" was more than just an album—it was a musical statement that pushed the boundaries of rock, blues, folk, and experimental sound. A double album that showcased Led Zeppelin at the absolute peak of their creative powers, it featured tracks that would become some of the most beloved in rock history. From the sweeping epic "Kashmir" to the funk-infused "Trampled Underfoot," the album demonstrated the band's remarkable versatility and musical genius.

"This is my favorite Led Zeppelin album of all-time," Bonham revealed with palpable excitement in

a recent press release. His goal is ambitious—to perform at least 50 shows commemorating the album's five-decade milestone. But this isn't just a nostalgic trip down memory lane. Bonham promises fans "plenty of other songs that you also love played that night," ensuring a comprehensive celebration of Led Zeppelin's incredible musical legacy.

The band Bonham has assembled for this tour is a musical supergroup in its own right. Vocalist James Dylan doesn't just sing Robert Plant's parts—he channels Plant's entire musical essence. Bassist Dorian Heartsong brings John Paul Jones' intricate basslines to vibrant life, while guitarist Akio "Mr. Jimmy" Sakurai steps into Jimmy Page's legendary shoes with a reverence and skill that pays true

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Jason Bonham

(continued from previous page)

homage to the original. Together, they'll breathe new life into iconic tracks like "Kashmir," "Houses of the Holy," "In My Time of Dying," "Trampled Underfoot," and "Ten Years Gone."

Jason Bonham's connection to this music runs deeper than most could possibly imagine. Born into rock royalty, he was drumming by age five, often performing for family friends that included some of the biggest names in rock music. While most children were practicing in their parents' garages, young Jason was sharing drum techniques with Jimmy Page and trading musical ideas with members of Bad Company. It was a childhood most musicians could only dream of, but for Bonham, it was simply family life.

After his father's tragic and untimely death in 1980, Jason became more than just a musician—he became the guardian of Led Zeppelin's musical legacy. He's stepped in for countless significant moments in the band's history, from the first Led Zeppelin reunion at the Atlantic Records 40th Anniversary concert in 1988 to the band's Rock and Roll Hall of Fame induction in 1995. Perhaps his most memorable

moment came during the band's historic reunion concert at London's O2 arena in 2007, where he once again sat behind the drums that had made his father a legend.

Bonham's musical journey extends far beyond his connection to Led Zeppelin. He's a respected musician in his own right, having collaborated with rock legends like Paul Rodgers, Slash, David Gilmour,

and Jeff Beck. He's been a member of multiple supergroups, including Black Country Communion and California Breed, and even earned a Grammy nomination for a Muddy Waters tribute album. Yet, his most enduring mission has always been preserving and celebrating the music of Led Zeppelin.

Critics have already begun praising the tour's unique approach. Heavy Consequence highlighted Jason's willingness to share the spotlight, creating a performance that feels both nostalgic and vibrantly alive. The publication noted that while Bonham's name might be on the marquee, the show truly features two stars—Bonham himself and guitarist Akio "Mr. Jimmy" Sakurai.

For fans across the country, this tour represents far more than a concert. It's a musical time machine, a celebration of a landmark album, and a tribute to one of the greatest rock bands of all time. It's an opportunity to experience "Physical Graffiti" as it was meant to be heard—with passion, precision, and a deep understanding of its musical significance.

Tour Dates:

05/03 – Wallingford, CT – Toyota Oakdale Theatre
 05/04 – Stamford, CT – Stamford Palace Theatre
 05/06 – Syracuse, NY – Landmark Theatre
 05/07 – Wheeling, WV – Capitol Theatre
 05/09 – North Kansas City, MO – VooDoo at Harrah's Kansas City
 05/10 – Tulsa, OK – The Cove Margaritaville at River Spirit Casino
 05/11 – Waukegan, IA – Vibrant Music Hall
 05/13 – Milwaukee, WI – The Riverside Theater
 05/15 – Nashville, TN – Ryman Auditorium
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 05/17 – St. Louis, MO – The Factory at the District
 05/19 – Austin, TX – The Paramount Theatre
 05/20 – Houston, TX – Bayou Music Center
 05/21 – Dallas, TX – Majestic Theatre
 05/23 – Phoenix, AZ – Celebrity Theatre
 05/24 – Indio, CA – Fantasy Springs Resort Casino
 05/25 – Saratoga, CA – The Mountain Winery
 05/28 – San Diego, CA – Humphrey's Concerts by the Bay
 05/29 – Paso Robles, CA – Vina Robles Amphitheater
 05/30 – Henderson, NV – Green Valley Ranch Resort Spa & Casino – Backyard Amphitheater
 05/31 – Los Angeles, CA – The Greek Theatre

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SEP 27 - SARATOGA SPRINGS, NY
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OCT 18 - CHULA VISTA, CA
OCT 19 - INGLEWOOD, CA
OCT 22 - PHOENIX, AZ
OCT 23 - ALBUQUERQUE, NM
OCT 25 - AUSTIN, TX
OCT 26 - HOUSTON, TX

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Rock Veteran Axel Rudi Pell Continues Legendary Partnership with Steamhammer/SPV

By Albert Schawartz

In a testament to enduring musical partnerships, renowned German guitarist Axel Rudi Pell has once again renewed his contract with Steamhammer/SPV, extending a remarkable relationship that spans nearly four decades. The announcement signals not just a continuation of a business arrangement, but a celebration of one of the most consistent and prolific partnerships in rock music history.

Pell's journey with SPV is nothing short of extraordinary. Initially joining the label's roster from 1986 to 1989 with his band Steeler, he has since maintained an uninterrupted connection as a solo artist. The numbers are truly impressive: 42 releases to date, a remarkable achievement that speaks volumes about his artistic productivity and the label's unwavering support.

Speaking about the contract extension, Pell reflected on the depth of his relationship with SPV. "There's never been any question for me about staying with SPV," he said. "For almost 40 years, I've had an exceptional team behind me that stands for passion and excellence and has always allowed me complete musical freedom. There's great trust and a strong friendship between SPV and

myself, which I will be more than happy to continue."

The upcoming years promise to be particularly exciting for Pell and his fans. Currently on tour, the guitarist is already preparing for his next studio album. Beginning in May 2025, he plans to meticulously compile and refine the best riffs and musical ideas he has collected. His goal is to create an album that both honors his established musical tradition and introduces exciting new elements.

Pell has outlined a precise timeline for his next musical endeavor. Studio recordings are scheduled to commence in August 2025, with the new album set for release at the end of January 2026. Following the album's release, the Axel Rudi Pell Band will embark on an extensive tour beginning in March 2026, continuing the artist's long-standing tradition of bringing his music directly to fans.

Olly Hahn, Steamhammer's label manager, expressed his enthusiasm for the continued collaboration. "Thanks to Axel's signature on his extended contract with Steamhammer/SPV, our 39-year journey will continue," Hahn said. "I can't think of another artist who has been with the same record company for such a long time. Thank you, Axel, for your

PHOTO: L-R (ABOVE):

Jocelyn Chignell-Stapleton (**Label Manager**), Martina Rimatzki (**Distribution**), Olly Hahn (**Label Manager Steamhammer**), Gabi Hahn (**Accounting**), Frank Uhle (**Managing Director**), Björn von Oettingen (**Head Of Promotion Steamhammer**), Stefan Künzi (**Sales Manager Switzerland**), Siegfried Wacker (**Sales Manager Austria**), Yannick Schröder (**Digital Sales**)

PHOTO: L-R (BELOW):

Axel Rudi Pell, Doris Bomans (**Label Manager**), Maik Krause (**Social Media & Content Marketing Manager**), Marco Meyer (**Head of International Sales & E-Commerce**), Conny Gaudi (**Distribution**), Manuel Schönfeld (**Managing Director, Label Manager Long Branch Records**), Nikolas Fritz (**Head of Graphics & Manufacturing**)

loyalty and our easy collaboration! Here's to the next five years at least!!!"

The longevity of Pell's relationship with SPV is virtually unheard of in the modern music industry, where label changes are commonplace. His ability to maintain such a consistent partnership speaks to both his artistic integrity and the label's commitment to supporting his musical vision.

Throughout his career, Axel Rudi Pell has established himself as a cornerstone of the rock and metal scene, known for his exceptional guitar work and consistent musical output. This latest contract extension ensures that fans can continue to look forward to new music from an artist who has remained true to his musical roots while continuing to evolve.

The entire SPV team is reportedly thrilled about the contract extension, viewing it as more than just a business agreement, but as a continuation of a shared musical journey. As Pell prepares to enter the next phase of his career, fans eagerly anticipate the new music and tours that will undoubtedly showcase the guitarist's enduring passion and musical prowess.

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Honeymoon Suite: Canadian Rock Legends Continue to Evolve with New Single “Stay This Time”

By Robert Wilkins

The story of Honeymoon Suite is more than just a musical narrative—it is a testament to the enduring spirit of Canadian rock, a journey that spans four decades of musical evolution, perseverance, and artistic integrity. With their latest single “Stay This Time,” the band continues to prove that true musical passion knows no boundaries of time or trend.

The band’s origins are deeply rooted in the vibrant musical landscape of Niagara Falls, Ontario, a region that has produced some of Canada’s most memorable musical talents. In 1981, lead vocalist and guitarist Johnnie Dee first conceived the idea of Honeymoon Suite, driven by an unrelenting desire to create music that would resonate beyond local

venues and regional scenes. The early days were characterized by an almost brutal work ethic—the band performing six nights a week, writing constantly, and harboring ambitious dreams of securing a record deal.

The arrival of Derry Grehan, another Niagara Falls native, marked a pivotal moment in the band’s trajectory. After the departure of the original lead guitarist, Grehan brought not just musical skill, but a creative synergy that would define the band’s sound for decades to come. Together with Dave Betts, Ray Coburn, and Gary Lalonde, they rebuilt the lineup with a determination that would become their trademark.

Their breakthrough came in 1983 through a moment of serendipity that would become legendary in Canadian

music circles. The band entered a demo of “New Girl Now” into a contest hosted by Toronto rock station Q107—a move that would change everything. Winning the competition wasn’t just a momentary triumph; it was a gateway to a multi-album deal with WEA Canada, signed by the respected industry veteran Bob Roper.

The self-titled debut album, released in July 1984, was nothing short of a musical explosion. Selling over 300,000 units in Canada alone, the record established Honeymoon Suite as more than just another rock band. Their music found immediate resonance on MTV and MuchMusic, with videos in heavy rotation and a sound that captured the essence of 1980s rock while main-

continued on next page

Honeymoon Suite: Canadian Rock Legends Continue to Evolve with New Single “Stay This Time” - cont’d

taining a unique Canadian identity.

Their musical journey is marked by an impressive catalogue of hits that have become staples of Canadian rock radio. “Burning In Love,” “Wave Babies,” “Stay in the Light,” “Feel It Again,” and “What Does It Take” are more than just songs—they are cultural touchstones that defined a musical era. The band’s ability to craft melodic rock anthems that were both commercially successful and artistically genuine set them apart from their contemporaries.

The accolades came quickly and decisively. A Juno Award for Group of the Year in 1986 was just the beginning. Triple platinum sales for their first three albums and a platinum greatest hits release demonstrated their commercial appeal. But more importantly, these achievements spoke to their ability to connect with audiences on a profound level.

Their touring history reads like a who’s who of rock royalty. Sharing stages with legendary acts like ZZ Top, Heart, Billy Idol, Journey, Bryan Adams, and Jethro Tull, Honeymoon Suite proved they could hold their own among the giants of rock music. Their music transcended traditional boundaries, finding its way into popular television shows like *Miami Vice* and *Bones*, and films including *Lethal Weapon*, further cementing their cultural relevance.

The 1990s brought inevitable challenges and lineup changes, a period that might have spelled the end for lesser bands. But Honeymoon Suite is not a

band that surrenders easily. The early 2000s saw a reunion of original members, a rekindling of the musical chemistry that had defined their early success. The addition of keyboardist Peter Nunn completed a lineup that would carry the

The new single “Stay This Time” continues this trajectory of renewal and creativity. As Derry Grehan explains, the track emerged from a forgotten demo, a testament to the band’s ability to find

musical gold in unexpected places. Grehan and Dee’s collaborative process—finishing lyrics while on a cruise ship and immediately recording upon return—demonstrates the organic, spontaneous creativity that has always been at the heart of Honeymoon Suite.

The current lineup—Johnnie Dee, Derry Grehan, Dave Betts, Gary Lalonde, and Peter Nunn—represents a perfect fusion of experience, passion,



Canadian Rockers HONEYMOON SUITE Share Brand New Single “Stay This Time”

Stream / Listen Here At https://ffm.to/hs_staythistime

Watch the Visualizer Here At <https://youtu.be/0d3PSFqx7wI>

band into a new era of musical exploration.

A significant renaissance came in 2020 with their collaboration with acclaimed Canadian producer Mike Krompass. Known for his work with artists like Steven Tyler and Theory of a Deadman, Krompass brought a contemporary edge to the band’s signature sound. The singles “Tell Me What You Want” and “Find What You’re Looking For” weren’t merely nostalgic retreads, but vibrant, modern rock statements that announced Honeymoon Suite’s continued relevance.

Their 2023 album ‘Alive’ was a definitive statement of the band’s enduring musical power. Produced by Krompass, the album blended soaring vocals, unforgettable guitar riffs, and tight production into a collection of arena-worthy rock anthems that spoke to both longtime fans and a new generation of listeners.

and musical innovation. They are not a nostalgia act, but a living, breathing musical entity continuing to push boundaries and create meaningful rock music.

As they prepare to release more new music and continue touring, Honeymoon Suite stands as a powerful reminder of the enduring spirit of Canadian rock. They have survived changing musical landscapes, industry shifts, and personal challenges, emerging not just intact, but reinvigorated. Their journey is a celebration of musical resilience, a testament to the idea that true artistic passion is timeless.

With “Stay This Time,” Honeymoon Suite is not just revisiting their past—they are actively writing the next chapter of their musical story. They remain a beacon of authenticity in a musical world often driven by trends, a band that continues to prove that great rock and roll is eternal.



Kublai Khan TX Announces Explosive Fall US Tour with Drain, Gideon, and Guilt Trip

By Albert Schwartz

Hardcore heavyweights Kublai Khan TX are set to unleash a thunderous musical assault across the United States this fall, announcing a comprehensive headlining tour that promises to be one of the most anticipated hardcore events of the year. The tour, which follows the release of their latest album “Exhibition Of Prowess,” will see the band joined by an impressive lineup of support acts including Drain, Gideon, and Guilt Trip.

The tour kicks off on September 18 at the Louder Than Life festival in Louisville, Kentucky, and will culminate in a special finale on October 26 at the iconic Palladium in Los Angeles, featuring an additional performance by Throwdown. This extensive run marks a significant moment for the band, showcasing their continued growth and dominance in the hardcore music scene.

Vocalist Matt Honeycutt expressed the band’s excitement about the upcoming tour, stating, “Time to do it bigger and badder than ever on this headliner with our friends in Drain, Gideon, and Guilt Trip. See y’all soon. P.S. don’t forget about Throwdown in L.A. too.”

The tour comes on the heels of the

band’s latest album “Exhibition Of Prowess,” released via Rise Records. The album has already generated significant buzz with standout tracks like “Supreme Ruler,” “Theory Of Mind,” and “Low Tech.” The record showcases the band’s signature intense sound, featuring collaborations with notable artists Dave Peters and Jamey Jasta.

Fans can expect a setlist that draws heavily from the new album, which includes ten tracks that demonstrate the band’s musical prowess and uncompromising approach to hardcore music. The track listing includes hard-hitting songs such as “Darwinism,” “Cannibal,” and “A Hopeless Fate,” promising an electrifying live experience.

Tickets for the tour will go on sale this Friday, April 25, at 10 a.m. local time. Given the band’s reputation for intense live performances and the star-studded supporting lineup, fans are encouraged to act quickly to secure their spots.

The tour represents a significant milestone for Kublai Khan TX, continuing their trajectory as one of the most powerful and dynamic hardcore bands in the contemporary

music scene. With their unrelenting sound and explosive live shows, the band has consistently pushed the boundaries of hardcore music, earning a dedicated fanbase and critical acclaim.

For those unfamiliar with the band’s recent work, “Exhibition Of Prowess” offers a comprehensive look at their musical evolution. The album demonstrates the band’s ability to blend raw intensity with nuanced musical craftsmanship, featuring collaborations that highlight their versatility and musical connections within the hardcore and metal communities.

As the tour approaches, fans can expect a series of high-energy performances that showcase why Kublai Khan TX has become a cornerstone of the modern hardcore scene. The band’s commitment to delivering powerful, uncompromising music continues to set them apart in an increasingly competitive musical landscape.

More information about the tour, including specific dates and venues, can be found on the band’s official website and social media channels. Fans are advised to stay tuned for additional announcements and potential special events surrounding the tour.

EXHIBITION OF PROWESS

Kublai Khan TX

Track Listing:

1. **Supreme Ruler**
2. **Darwinism**
3. **Cannibal (ft. Dave Peters)**
4. **X**
5. **Theory Of Mind**
6. **Mud**
7. **972**
8. **LowTech**
9. **A Hopeless Fate (ft. Jamey Jasta)**
10. **Antpile 2**



Kublaikhan

TX

9.18 ... LOUISVILLE, KY LOUDER THAN LIFE
 9.20 ... WORCESTER, MA NEMHC FESTIVAL
 9.21 ... SAYREVILLE, NJ STARLAND BALLROOM
 9.23 ... BUFFALO, NY BUFFALO RIVERWORKS
 9.24 ... SILVER SPRING, MD THE FILLMORE
 9.28 ... PHILADELPHIA, PA FRANKLIN MUSIC LL
 9.30 ... CHICAGO, IL THE SALT ED
 10.01 ... DETROIT, MI THE FILLMORE DROIT
 10.03 ... BIRMINGHAM, AL FURNACE FEST
 10.04 ... CHARLOTTE, NC THE FILLMORE CHARLOTTE
 10.05 ... NORTH MYRTLE BEACH, SC HOUSE OF BLUES
 10.07 ... ATLANTA, GA THE EASTERN
 10.08 ... ST. PETERSBURG, FL JANNUS LIVE
 10.10 ... SAN ANTONIO, TX VIBES EVENT CENTER
 10.11 ... HOUSTON, TX WHITE OAK MUSIC HALL
 10.12 ... DALLAS, TX THE FACTORY IN DEEP ELLUM
 10.14 ... KANSAS CITY, MO UPTOWN THEATER
 10.15 ... DENVER, CO THE FILLMORE AUDITORIUM
 10.16 ... ALBUQUERQUE, NM SUNSHINE THEATER
 10.17 ... TEMPE, AZ THE MARQUEE
 10.18 ... LAS VEGAS, NV WHEN WE WERE YOUNG
 10.19 ... LAS VEGAS, NV WHEN WE WERE YOUNG
 10.20 ... SALT LAKE CITY, UT ROCKWELL AT THE COMPLEX
 10.21 ... BOISE, ID KNITTING FACTORY
 10.23 ... SACRAMENTO, CA ACE OF SPADES
 10.24 ... SAN JOSE, CA SAN JOSE CIVIC
 10.26 ... LOS ANGELES, CA HOLLYWOOD PALLADIUM

DRAIN

LIDEON

GUILT TRIP



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Foreigner's Mick Jones Releases Powerful New Single to Support Parkinson's Research

By Robert Wilkins

Rock legend Mick Jones is set to make a profound musical statement with his upcoming single “Shelter from the Storm,” a deeply personal project that marks his first solo release in decades and serves as a beacon of hope for those affected by Parkinson's disease.

Scheduled for release on May 23, 2025, the single is more than just a musical composition—it's a powerful testament to Jones's resilience and commitment to raising awareness about Parkinson's. The song, which Jones wrote, performs, and produces, showcases his multifaceted musical talents that have defined his legendary career with Foreigner and beyond.

Jones's connection to the project runs deep. After quietly living with

Parkinson's disease for several years, he publicly disclosed his diagnosis at the beginning of 2024. The single will be unveiled at a particularly meaningful event—the Michael J. Fox Foundation's annual Parkinson's Unity Walk on April 26 in New York City's Central Park.

“I am honored that my friend Michael J Fox has chosen to unveil ‘Shelter from The Storm’ at the Unity Walk this year,” Jones shared. “Michael has done so much to raise awareness of the terrible debilitating disease that we share. His efforts to bring focus to the need for funds to research and a cure are legendary, and I hope to support him in any way that I can.”

The musical collaboration features an impressive lineup of talented musicians, including Felix van Dijk on acoustic guitar and backing vocals, Dave

Eggar on keyboard, Robert Holmes on lead guitar, Steve Kirkman on electric guitar and backing vocals, Chuck Palmer on drum programming, and Mickie Steier on backing vocals.

For fans looking to support the cause, 100 percent of proceeds from the Parkinson's Unity Walk will go toward the Michael J. Fox Foundation's critical research efforts. Supporters can contribute through Jones's team at a dedicated fundraising page, helping to accelerate research towards a cure.

Jones's musical legacy is nothing short of extraordinary. As the architectural force behind Foreigner, he has crafted some of rock music's most enduring hits. With 16 Top 30 songs to his credit, he's a Grammy and Golden Globe nominated songwriter, performer, and producer, and a recipient of the prestigious Ivor Novello Songwriter's Award.

His musical contributions extend far beyond Foreigner's chart-topping hits like “Juke Box Hero,” “Cold As Ice,” and “I Want to Know What Love Is.” Jones has written songs for other legendary artists, including Eric Clapton's Grammy-winning “Bad Love” and Ozzy Osbourne's “Dreamer.” His production credits include career-defining albums for Billy Joel and Van Halen, cementing his status as a true musical innovator.

Despite being nearly 50 years into their career, Foreigner continues to remain relevant, with the band's streams reaching over 15 million per week and consistent Billboard Top 200 success. Jones's new single represents a deeply personal continuation of his musical journey, transforming a challenging personal experience into an opportunity for advocacy and hope.

“Shelter from the Storm” invites listeners not just to hear a song, but to join a movement. By pre-saving the track and supporting the Michael J. Fox Foundation, fans can play a direct role in supporting Parkinson's research and awareness.

As Jones continues to demonstrate, music has the power to heal, to connect, and to inspire—even in the face of significant personal challenges. His new single stands as a powerful reminder of the human spirit's resilience and the transformative power of art.

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A photograph of blues guitarist Tab Benoit performing on stage. He has long, curly brown hair and a beard, and is wearing a vibrant, multi-colored floral shirt. He is holding a dark electric guitar and looking upwards with his eyes closed, suggesting a moment of intense musical expression. The background is dark, and the lighting is focused on him.

TAB BENOIT

Blues Guitarist Tab Benoit Thunders Back with Powerful Comeback Album ‘I Hear Thunder’

Tab Benoit

(continued from
previous page)

By Greg Fontaine

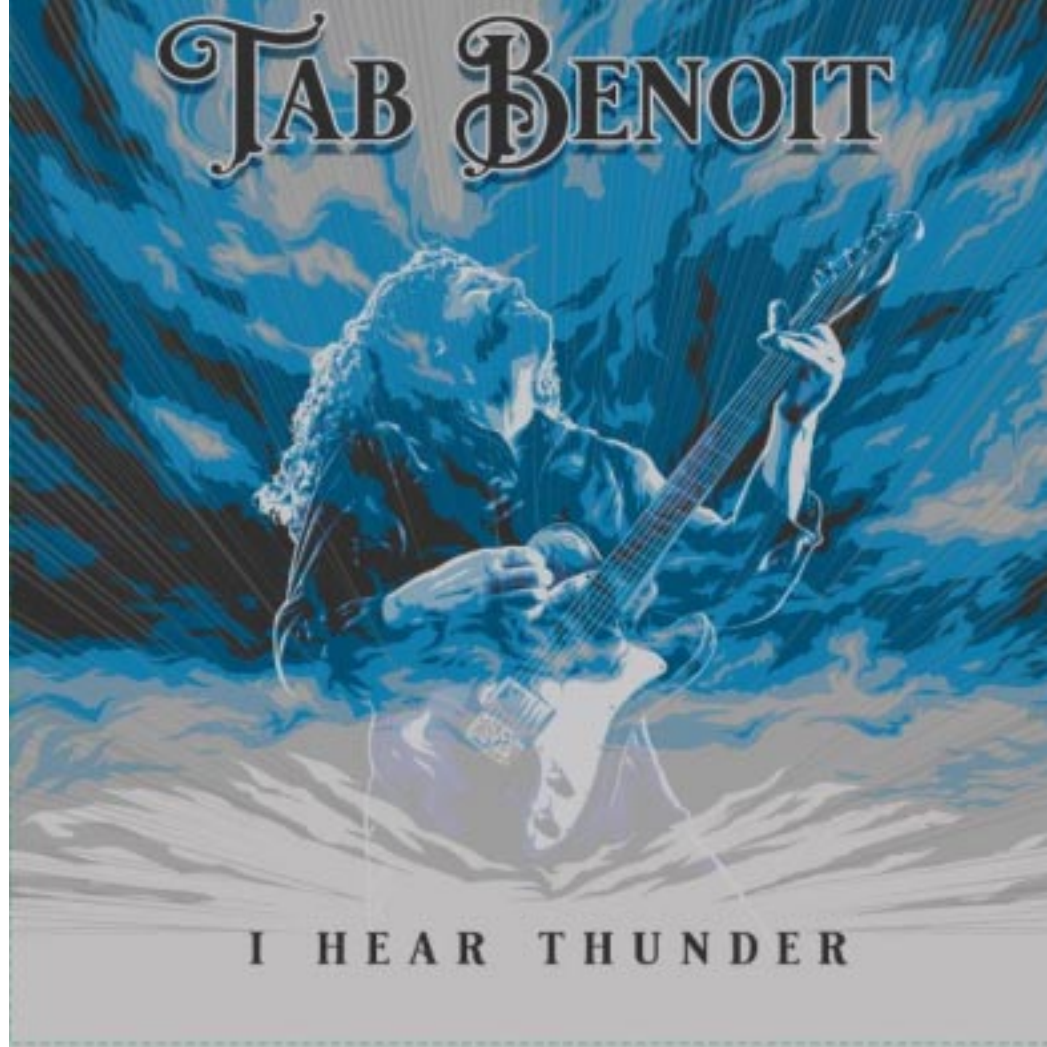
The blues landscape has been forever changed by Tab Benoit, a Grammy-nominated guitarist whose musical journey represents far more than just a collection of notes and performances. Recently returning from a triumphant headlining performance at the Tampa Bay Blues Festival, Benoit is currently traversing the country on his year-long ‘I Hear Thunder’ Tour, marking a powerful comeback after a 13-year studio recording hiatus.

Released in August 2024 on his own Whiskey Bayou Records, ‘I Hear Thunder’ is more than just an album—it’s a testament to Benoit’s enduring musical spirit and deep connection to his Louisiana roots. The record immediately made its mark, soaring to the top of the Billboard Blues Album Chart in September and earning widespread critical acclaim. Rock & Blues Muse captured the album’s essence perfectly, noting, “Ain’t no rhythm like a Bayou Stomp,” and praising the album’s ten tracks as “sizzling” and “thunderous.”

Benoit’s musical journey began in 1992 with his debut record ‘Nice and Warm,’ which quickly established him as a formidable force in the blues world. Since then, he has collected multiple Blues Music Awards and four Grammy nominations, becoming a respected figure in the genre. But Benoit’s significance extends far beyond his musical achievements.

A passionate environmental activist, Benoit has dedicated significant portions of his life to preserving the Louisiana Wetlands. His commitment to coastal conservation is not a side project but an integral part of his artistic identity. Through his organization Voice of the Wetlands, he has worked tirelessly to raise awareness about the region’s environmental challenges, demonstrating that his blues are deeply rooted in the landscape that shaped him.

The new album, ‘I Hear Thunder,’



represents a powerful return to studio recording. Benoit self-produced the album alongside his road trio—bassist Corey Duplechin and drummer Terence Higgins—and renewed his collaborative partnership with guitarist Anders Osborne, who plays on all 13 tracks. George Porter Jr. contributes to seven tracks, adding additional depth to the album’s rich musical tapestry.

Whiskey Bayou Records, the label Benoit founded in 2017 with his partner and manager Rueben Williams, has become a platform for established blues and roots musicians. The label has released albums by artists like Eric McFadden, Damon Fowler, and Eric Johanson, further cementing Benoit’s role as a curator and supporter of blues music.

Musically, Benoit has always defied simple categorization. His Cajun-inflected blues-rock sound draws comparisons to legends like Albert Collins, Albert King, and Jimi Hendrix. Critics have noted the power of his guitar

work and the soulful quality of his vocals, which have been likened to those of Otis Redding. Despite his explosive stage presence, Benoit remains remarkably down-to-earth, committed to what he calls “staying the course” and maintaining the authenticity of his blues.

Throughout his career, Benoit has been more than just a performer. He’s a storyteller who uses music to connect people to the rich cultural and environmental landscape of Louisiana. His approach to music has always been holistic—each performance, each album is an opportunity to preserve and celebrate a unique musical and cultural heritage.

The ‘I Hear Thunder’ Tour continues to showcase Benoit’s remarkable ability to captivate audiences. Having spent most of the ‘90s and 2000s building his reputation by playing “anywhere and everywhere across the globe,” Benoit understands that blues is

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Tab Benoit

(continued from previous page)

not about commercial success but about genuine connection and emotional expression.

During his 13-year hiatus from studio recording, Benoit didn't stop performing. He continued to play local and regional gigs and remained active in environmental preservation. The New Orleans Jazz & Heritage Festival even released two of his live recordings in 2016 and 2017, keeping his musical presence alive.

Now, with 'I Hear Thunder,' Benoit has returned to studio recording with a renewed sense of purpose. The album is a powerful statement of artistic resilience, environmental commitment, and musical integrity. It proves that true blues artists only get better with time, continuing to evolve while staying true to the genre's roots.

For fans and critics alike, Tab Benoit represents something more than just a blues guitarist. He is a storyteller, an activist, and a preserver of a rich musical tradition. 'I Hear Thunder' is not just a comeback album—it's a declaration that the blues continues to be a vital, evolving form of musical expression, capable of telling stories that matter.

As Benoit continues his tour and brings the powerful sounds of 'I Hear Thunder' to audiences across the country, he remains a beacon of authenticity in a musical landscape that often prioritizes trend over tradition. His music continues to remind us of the profound emotional power of the blues—a genre that speaks to the heart of human experience.

Tab Benoit On Tour

May 2 (Fri) - New Orleans LA@House Of Blues**
 May 23 (Fri) - Nashua NH@Nashua Center for the Arts
 May 24 (Sat) - Plymouth MA@Spire Center for the Performing Arts
 May 25 (Sun) - Cranston RI@Historic Park Theatre
 May 28 (Wed) - Red Bank NJ@The Vogal

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May 29 (Thu) - Northampton MA@Academy of Music
 May 30 (Fri) - Peeskill NY@Paramount Hudson Valley
 May 31 (Sat) - Fairfield CT@Shu Community Theatre
 June 2 (Mon) - Camden NJ@Sunset Jazz Series
 June 3 (Tue) - Sellersville PA@Sellersville Theatre
 June 5 (Thu) - Newton NJ@The Newton Theatre
 June 6 (Fri) - Hopewell VA@Beacon Theatre
 June 7 (Sat) - Clifton VA (Private Show)
 June 8 (Sun) - Winston Salem NC@The Ramkat
 June 11 (Wed) - Nashville TN@Skydeck On Broadway
 June 12 (Thu) - Knoxville TN@Bijou Theatre
 June 14 (Sat) - Cincinnati OH@Taft Theatre
 June 15 (Sun) - Charleston WV@Cultural Center Theater
 July 11 (Fri) - Colorado Springs CO@Stargazers Theatre
 July 12 (Sat) - Boulder CO@Chautauqua Auditorium
 July 13 (Sun) - Steamboat Springs CO@Strings Music Pavillion
 July 16 (Wed) - Boise ID@Egyptain Theatre
 July 17 (Thu) - Bend OR@Tower Theatre
 July 19 (Sat) - Spokane WA@Bing Crosby Theater
 July 20 (Sun) - Winthrop WA@Winthrop Rhythm & Blues Festival
 July 23 (Wed) - Seattle WA@Neptune Theatre
 July 24 (Thu) - Portland OR@Alladin Theatre
 July 26 (Sat) - Monterey CA@Golden State Theatre
 July 27 (Sun) - Sacramento CA@Quarry Park Ampitheatre
 July 30 (Wed) - Menlo Park CA@Guild Theatre
 July 31 (Thu) - Napa CA@Uptown Theatre
 Aug 1 (Fri) - Crystal Bay NV@Crystal Bay Club
 Aug 2 (Sat) - Mammoth Lakes CA@Mammoth Festival of Beers/Bluezapalooza
 Aug 21 (Thu) - Columbia MO@The Blue Note
 Aug 22 (Fri) - Kansas City MO@Knuckleheads Saloon
 Aug 23 (Sat) - Wichita KS@The Cotillion
 Aug 26 (Tue) - Tucson AZ@Fox Theater
 Aug 28 (Thu) - San Juan Capistrano CA@The Coach House
 Aug 29 (Fri) - Santa Barbara CA@Lobero Theatre
 Aug 30 (Sat) - Solana Beach CA@Belly Up Tavern
 Aug 31 (Sun) - Solana Beach CA@Belly Up Tavern
 Sept 1 (Mon) - Hermosa Beach CA@Sainte Rocke
 Sept 4-7 (Thu-Sun) - Las Vegas NV@Big Blues Bender
 Sept 9 (Tue) - Albuquerque NM@National Hispanic Cultural Center
 Sept 10 (Wed) - Santa Fe NM@Lentic Performing Arts Center
 Sept 12 (Fri) - Fort Collins CO@Washington's
 Sept 13 (Sat) - Englewood CO@The Gothic
 Oct 2 (Thu) - Shreveport LA@Red River Revel
 Oct 3 (Fri) - Houston TX@The Heights Theater
 Oct 4 (Sat) - New Braunfels TX@Gruene Hall
 Oct 5 (Sun) - Dallas TX@The Kessler Theatre
 Oct 11 (Sat) - Jackson MS@ Martin's
 Oct 21 (Tue) - Skokie IL@North Shore Center for the Performing Arts
 Oct 22 (Wed) - Indianapolis IN@The Vogue
 Oct 24 (Fri) - Columbus OH@Lincoln Theatre
 Oct 25 (Sat) - Warren OH@Robins Theatre
 Oct 26 (Sun) - Warrendale PA@Jergel's Rhythm Grille
 Nov 6 (Thu) - Columbia SC@The Senate
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The Dandy Warhols Reimagine Musical Boundaries with Innovative ‘ROCK REMAKER’ Remix Project

By Nathan Pugh

The story of The Dandy Warhols is a narrative of perpetual musical reinvention, a journey that stretches across nearly three decades of fearless artistic exploration. As they approach their 30th year, the band continues to challenge musical conventions with their upcoming remix EP ‘ROCK REMAKER,’ a project that promises to deconstruct and rebuild their recent album ‘ROCKMAKER’ in ways that both surprise and delight.

Formed in the creative cauldron of Portland, Oregon, in 1994, The Dandy Warhols emerged as a band that refused to be confined by musical orthodoxy. Courtney Taylor-Taylor, Peter G. Holmström, Zia McCabe, and Brent

DeBoer quickly distinguished themselves from their contemporaries with a unique blend of sardonic wit, musical eclecticism, and an uncanny ability to capture the zeitgeist of alternative rock in the late 1990s and early 2000s.

Their early hits like “Not If You Were the Last Junkie on Earth” and “Bohemian Like You” established them as masters of cultural commentary, skewering hipster culture with a razor-sharp wit that suggested they were America’s answer to Brit-pop. These tracks were more than just musical compositions; they were cultural touchstones that captured a specific moment in alternative music, simultaneously celebrating and critiquing the very scene that embraced them.

The upcoming ‘ROCK REMAKER’ EP represents the next evolution of their musical philosophy. Featuring remixes by an extraordinary lineup of musical innovators—Andy Bell from Ride, Trentemøller, Jagz Kooner, Night Club, and A Place To Bury Strangers—the project is a bold statement of artistic collaboration and creative deconstruction. Each artist has been given free rein to reimagine the band’s recent tracks, resulting in a collection that promises to be far more than a typical remix album.

The centerpiece of the EP is A Place To Bury Strangers’ remix of “I Will Never Stop Loving You,” a track that originally featured Blondie’s Debbie

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The Dandy Warhols

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Harry. Oliver Ackermann has transformed the song into what the band describes as a “goth fever dream,” with searing guitars and Harry’s vocals floating like a spectral presence above a landscape of sonic chaos. Guitarist Peter Holmström’s enthusiasm is palpable, praising Ackermann’s “flavor of audio destruction” and the collaboration with Harry’s “sublime vocals.”

This approach to musical reconstruction is nothing new for a band that has consistently defied expectations. From their early psych-rock roots to experimental forays into synth-pop and beyond, The Dandy Warhols have always been musical shapeshifters. Their discography reads like a roadmap of alternative music’s evolution, from the Velvet Underground-inspired ‘Dandys Rule OK?’ to the synth-pop explorations of ‘Welcome to the Monkey House’ and the expansive instrumentals of ‘Tafelmuzik Means More When You’re Alone.’

Their 2024 album ‘ROCKMAKER’ continued this tradition of musical adventurousness, drawing praise for its punk and garage rock leanings. Critics have lauded the band’s ability to create what The Arts STL described as “a kaleidoscope of sound and style” that “can’t be pigeonholed into a single genre.” The album featured guest appearances from Frank Black, Slash, and Debbie Harry, further cementing the band’s reputation for unexpected collaborations.

The remix EP delves even deeper into this spirit of musical exploration. Andy Bell deconstructs “Alcohol And Cocainemarijuananicotine” into a hypnotic synth mantra, while Trentemøller transforms “Teutonic Wine” into a late-night dance floor experience that challenges the boundaries between rock and electronic music. Night Club reimagines “The Cross” as a gothic battle cry, positioning the track in a sonic landscape that references iconic



bands like Joy Division and Front 242.

Particularly intriguing is the “New Bass Remix” of “Root of All Evil,” which Jagz Kooner has reworked with additional bass from Melvin Brannon of The Dan Reed Network. Holmström notes that Kooner was immediately struck by the track’s Sly Stone-like qualities, a comparison that speaks to the band’s ability to draw musical connections across genres and generations.

The band’s upcoming East Coast tour promises to bring this spirit of musical reimagination to the live stage. With four New York City shows, a performance at the iconic Stone Pony in Asbury Park, and stops in Washington DC, The Dandy Warhols continue to demonstrate their enduring relevance and live performance prowess.

What sets The Dandy Warhols apart is their consistent refusal to be trapped by musical expectations. They are equally comfortable with heady reveries and satirical pop, combining elements of psych-rock, shoegaze, power pop, and synth-pop with a cheeky

detachment that has become their trademark. From their early days of cultural commentary to their current status as musical experimentalists, they have maintained a unique voice that is at once irreverent and deeply serious about the art of music.

The ‘ROCK REMAKER’ EP is more than just a collection of remixes. It is a statement of artistic intent, a demonstration of the band’s continued commitment to musical exploration and collaboration. In an era where many bands become predictable, The Dandy Warhols continue to surprise, challenge, and ultimately celebrate the endless possibilities of musical creation.

As the May 16 release date approaches, fans and critics alike are eagerly anticipating how these musical alchemists will transform their already innovative work. ‘ROCK REMAKER’ promises to be more than an album—it is a testament to the band’s enduring creativity, their ability to deconstruct and rebuild musical forms, and their unwavering commitment to pushing the boundaries of what rock music can be.

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Steely Dan's 'The Royal Scam' Returns: A Comprehensive Musical Journey Through Vinyl Resurrection

By Robert Wilkins

The world of music preservation is about to receive a monumental gift as Steely Dan's seminal 1976 album 'The Royal Scam' prepares to make its triumphant return to vinyl, marking the culmination of an ambitious and meticulously planned reissue program that has been carefully reconstructing the band's early musical legacy.

Scheduled for release on June 6, this reissue is far more than a simple repressing of a classic album. It represents the final chapter of a comprehensive restoration project personally curated by founding member Donald Fagen, bringing the band's first seven records back to vinyl with unprecedented attention to sonic detail and historical preservation. The journey began in November 2022 with the reissue of 'Can't Buy A Thrill,' and now reaches its zenith with 'The Royal Scam.'

The release offers two distinctive listening experiences that cater to different levels of audio enthusiasts. At

the pinnacle is the limited-edition 45 RPM Ultra High-Quality Vinyl (UHQR) from Analogue Productions—a true audiophile's dream. Remastered directly from the original analog tapes by legendary engineer Bernie Grundman, this version represents the absolute zenith of audio reproduction. Pressed on 200-gram Clarity Vinyl and housed in a deluxe box, each record comes with a comprehensive booklet detailing the intricate pressing process and a certificate of inspection. Every aspect of the pressing is handled with near-obsessive attention to detail, from hand-selecting vinyl to ensuring a perfectly flat profile that audiophiles have coveted since the original UHQR releases.

For those seeking a more accessible option, UMe will simultaneously release a standard 33 1/3 RPM 180-gram version. Remastered by Joe Nino-Hernes at Sterling Sound, this edition will be housed in faithful reproductions of the original artwork, allowing fans to experience the album as it was first presented in the mid-1970s.

'The Royal Scam' captures Steely Dan at a crucial moment of artistic transformation. Released during the band's most creatively fertile period, the album showcases the extraordinary songwriting partnership of Walter Becker and Donald Fagen at the height of their powers. The record represents a pivotal point in the band's evolution, pushing further into the realm of studio perfectionism while maintaining their trademark blend of jazz, rock, and sardonic social commentary.

The musical lineup is nothing short of extraordinary. The album marks the first Steely Dan recording to feature legendary drummer Bernard Purdie, whose distinctive groove transforms tracks like "Kid Charlemagne" and "Green Earrings." Guitarist Larry Carlton delivers what many consider some of the most remarkable guitar work of the era, with his solos on "Don't Take Me Alive" becoming the stuff of legend. Dean Parks adds innovative talk box effects to "Haitian Divorce," creating a

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Steely Dan

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unique sonic landscape that was years ahead of its time.

The supporting cast reads like a who's who of musical excellence. Bassist Chuck Rainey provides a foundational groove, while keyboardist Paul Griffin adds harmonic complexity. The soaring background vocals of Michael McDonald—who would go on to become a star in his own right—add an additional layer of musical sophistication.

Critically, 'The Royal Scam' was initially a somewhat misunderstood work. Despite achieving gold record status and reaching No. 15 on the Billboard 200, the album was overshadowed by later works like the universally acclaimed 'Aja.' Yet time has been extraordinarily kind to the record. What was once seen as a challenging, perhaps even difficult album has been reappraised as a masterpiece of musical complexity and social observation.

The transformation in critical perception is perhaps most dramatically illustrated by Rolling Stone's retrospective approach. In 2004, the magazine awarded the album five stars, effectively apologizing for its initial lukewarm reception. More recently, in March 2025, the magazine ranked four tracks from the album among Steely Dan's top 25 songs, with "Kid Charlemagne" achieving the remarkable distinction of being named the band's second-best song.

The track's narrative—drawing on the true story of Owsley Stanley, the infamous LSD manufacturer and Grateful Dead audio engineer—perfectly encapsulates Steely Dan's unique narrative approach. It's a song that simultaneously serves as a historical document and a piece of musical poetry, wrapped in an irresistibly complex musical arrangement.

This reissue arrives at a moment of renewed appreciation for Steely Dan's entire catalog. The band, which defined the soundtrack of the 1970s with hits that transcended the typical pop landscape, continues to be celebrated for their uncompromising artistic vision. Their influence extends far beyond their original run of seven albums, touching multiple generations of musicians who

have been inspired by their unique approach to composition and recording.

Beyond the music, 'The Royal Scam' represents a moment of cultural reflection. The album's lyrics and musical arrangements offer a nuanced, often sardonic view of American life in the mid-1970s—a period of significant social and cultural transformation. Becker and Fagen's ability to capture this complexity through music set them apart from their contemporaries, creating a body of work that continues to reveal new layers of meaning with each listening.

For collectors, audiophiles, and music lovers, this reissue of 'The Royal Scam' is more than just a record release. It's an opportunity to experience a landmark album in its most pristine form, to reconnect with a pivotal moment in musical history, and to appreciate the extraordinary craftsmanship of two of popular music's most innovative artists.

As the needle drops and the first notes of "Kid Charlemagne" emerge, listeners will be transported back to 1976—but with a clarity and depth that even the original pressing could not provide. It is a resurrection, a preservation, and a celebration of musical artistry at its most refined.

The Biker, The Blues And The Annual Blues Music Awards Way Cool!

All around the world people talk about roots music and when it comes to roots music blues is where it's at. On May 8th in Memphis the 46th annual blues music awards, known as the BMA's, takes place. All sorts of sub-genres and all kinds of blues artists, record labels, magazines, radio show hosts and television stations will be there. The famous Beale Street Stroll will be packed with thousands of industry execs and blues fans from around the world. You go from one night club to the next and place after place the music is top shelf. You can hear and see artists and their bands performing traditional blues, blues rock, dirty blues, slow blues and more. Famous places like B.B. King's, Hard Rock Café, Rum Boogies, Silky O' Sullivan's, Alfred's and Blues Hall all of them will be jam packed with the real deal. Not some knock off wanna be's but I am telling you the get down go to town dyed in the wool



real deal crazy cats and cool mama's performing just a few feet away from you. Can you next to that? On the left the inside of B.B. King's in Memphis. Not a bad seat on two floors and the food is very good. Never a bad act on this stage no siree Bob. All up and down Beale Street place after place the vibe is top shelf and it's what I call real. Thousands of like minded blues fans and industry execs making the crawl from

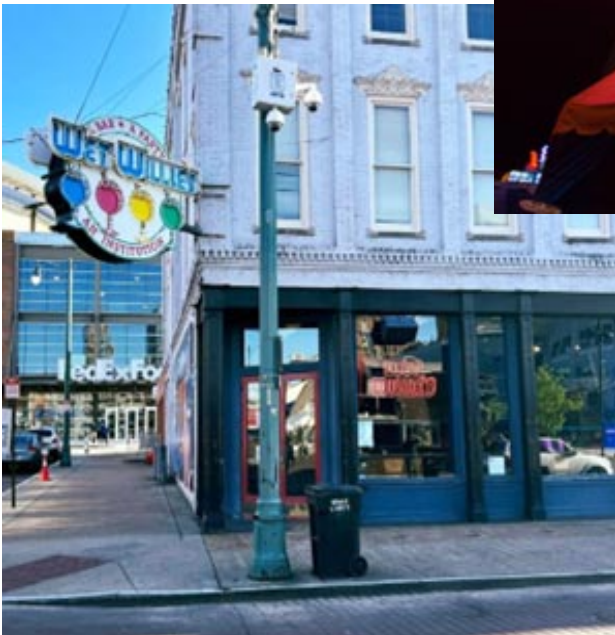
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The Biker, The Blues And The Annual Blues Music Awards Way Cool! - Cont'd



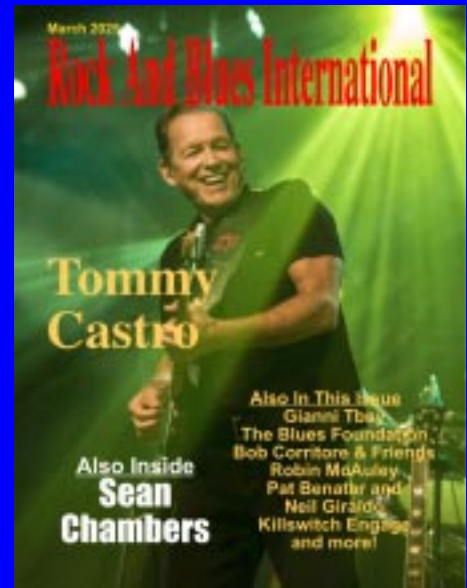
joint to joint. If you go book a three day stay, many don't and then say I should have. The nightlife is that cool when it's BMA time in Memphis. Another place down the hill on Beale is Silky O'Sullivan's. The home of the legendary Barbara Blue. Barbara's been at Silky's so many years that she packs the place every night. If you've never taken in her show trust me this lady's music will set

you free. She's as real as they come. You want to hear it the way it is then Barbara's your choice for sure. Across the street is the world famous Rum Boogie Café. This is another place that only allows top blues acts to perform and the cover charge is so low it ought to be illegal. You cannot go wrong at Rum Boogie Café. There are just so many good places on Beale Street like Alfred's, The Blues Hall and one way cool modern blues club Wet Willie's. This is a kick back enjoy your food and drinks while listening to top



shelf blues. You just cannot go wrong. There are more places, lots of them and I kid you not there's not a bad joint on Beale. Hotels run about \$150 to \$180 and be sure to stop the Peabody Hotel. This is the famous place with the live ducks that live inside the hotel. It's really something to see maybe a dozen of them walking around the lobby and taking a dip in their pond. They got a guy that continually removes any waste so no worries regarding smell or looks. It's definitely different. I'll be there, good scooter weather in Memphis in May. Later.....

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