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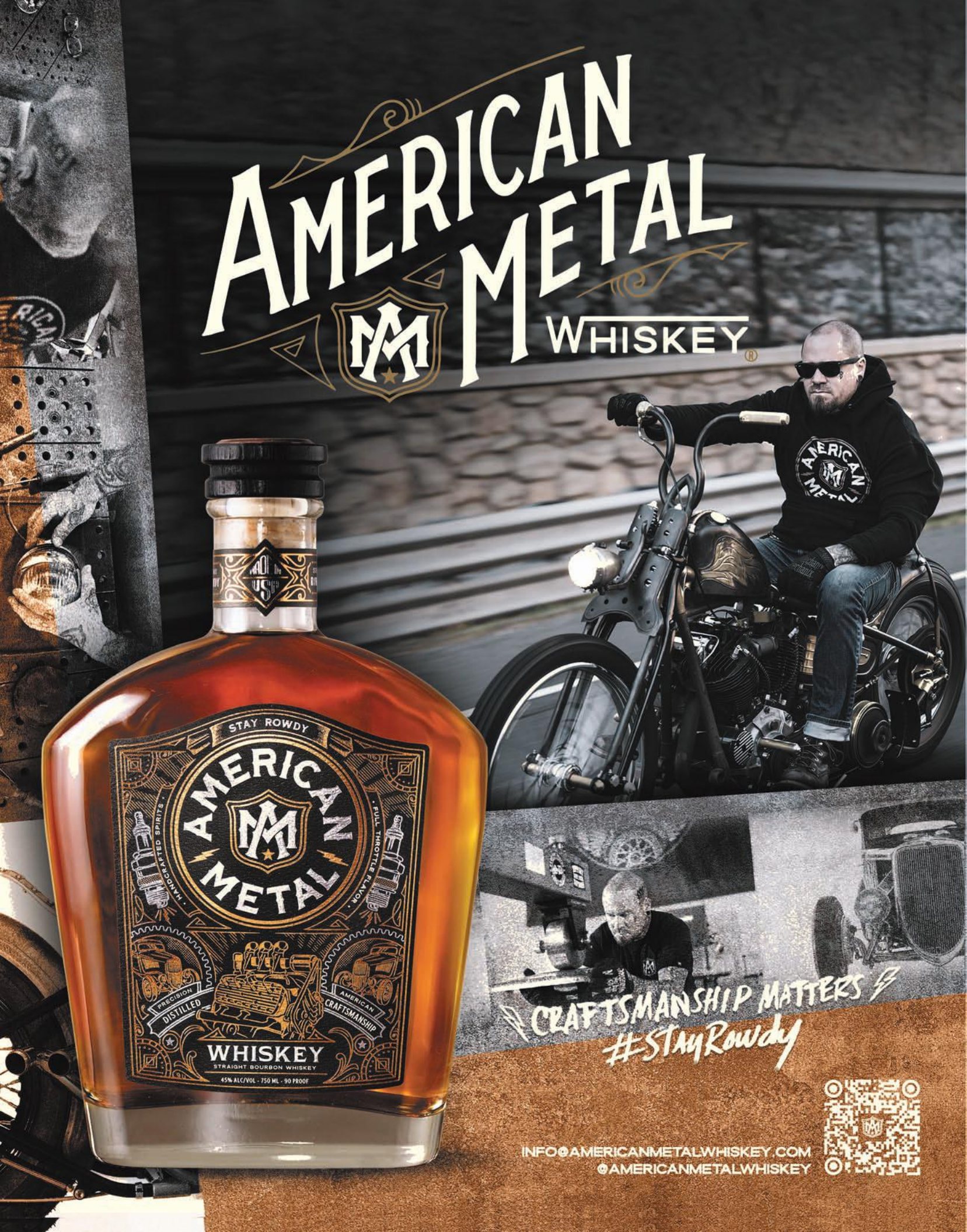
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ISS# 182 - JANUARY 2026

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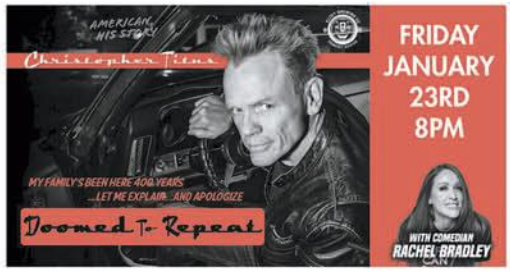
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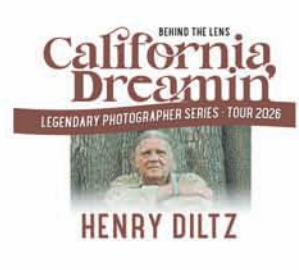




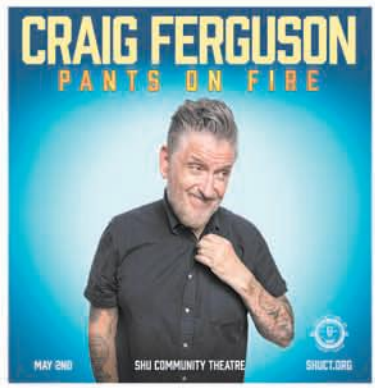




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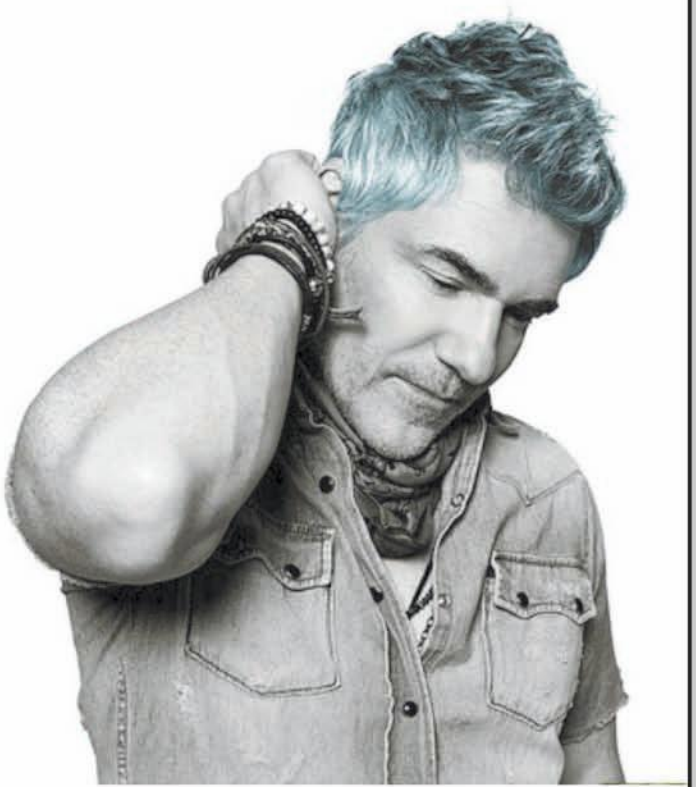
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JAN 2026

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WHAT'S HIS STORY...

Gutter Sinatra, the musical moniker for acclaimed songwriter and producer Don Miggs, will hit the road for the first time in January 2026 with singer-songwriter Stephen Kellogg. Miggs has worked with several of the most famous artists on the planet, along with some of the best new and seasoned talent in the music industry. In addition to writing and producing, he has a career scoring films, owns world-class studios in both Bel Air CA and Nashville TN (LalaMansion Studios), a music publishing company (One Hit Away), and has written a book on fatherhood (Dad's Know Best).

WHAT HAS HE WORKED WITH?

Aloe Blacc, Boyz II Men, Candlebox, Cowboy Mouth, Dolly Parton, Mick Fleetwood, Paul Anka, Pretty Ugly, Steven Tyler and More!

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JANUARY 2026

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VIXEN
"CRYIN'"

Performing Jan 10th, Wolf Den Mohegan Sun
Vixen is the legendary all-female American rock band that has sold over a million albums, scored six #1 MTV videos and charted Billboard hits. Their melodic hard rock and glam metal legacy continues with powerhouse live shows — including a January Wolf Den performance at Mohegan Sun, thrilling fans old and new.

DEL WATER GAP
"HURTING KIND"

Performing Jan 26th, College St Music Hall
Del Water Gap is the solo project of Brooklyn-based songwriter and producer S. Holden Jaffe, blending indie rock, pop, and electronic elements into emotionally raw, cinematic songs. Known for confessional lyrics and immersive production, Del Water Gap explores themes of love, identity, and self-reflection. Jaffe's dynamic live shows and genre-blurring sound have earned widespread acclaim, festival appearances, and a rapidly growing fanbase drawn to his honest storytelling.

GHOST
"PEACEFIELD"

Performing Jan 28th, Mohegan Sun Arena
Get ready for a jaw-dropping night when Swedish rock icons Ghost hit Mohegan Sun Arena this January 28 as part of their Skeletour World Tour 2026. Known for immersive, theatrical "rituals," haunting melodies, and chart-topping music behind persona Papa Emeritus, Ghost delivers a phone-free arena spectacle featuring songs from their Skeletá era and beyond — a must-see for metal and rock fans alike.

ROBERT DAVI
"AMAZING GRACE"

Performing Jan 31st, Foxwoods
Robert Davi returns to Foxwoods, after his unforgettable performance singing his Sinatra-style show in September 2015 to celebrate Frank Sinatra's 100th birthday, this time to celebrate the great American songbook as America celebrates it's 250th Anniversary. Davi is known for his tough-guy roles in movies like License to Kill, The Goonies, and Die Hard but also has a prolific singing career and released the album, Davi Sings Sinatra on The Road to Romance. Also appearing is Antonia Bennett, American singer of adult standards and jazz. She is the daughter of the late, legendary, Tony Bennett.

YOU CAN STREAM THESE SONGS AND MORE AT:
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MAKING HEADLINES



1.09 STAGE ONE, FTC

Acclaimed Singer/Songwriter **Vonda Shepard** has sold over twelve million albums, won two Golden Globes, two Emmy Awards, two Screen Actor's Guild awards, and is most notably the writer and performer of the original "Searchin' My Soul", the theme song for Ally McBeal. **She also holds the Billboard prize for selling the most T.V. soundtracks in history.** Vonda began playing clubs at the age of fourteen and was signed to Reprise Records at 24, where her "Don't Cry Ilene" became a VH1 hit topping out at #11. In 1986, Vonda had a major pop hit singing "Can't We Try" in a duet with Dan Hill that made it to #6 on the Pop Charts. It was during these early years as a successful indie performer that she toured with such luminaries as Rickie Lee Jones, Al Jarreau and Jackson Browne as either back-up singer or keyboardist. Vonda's most demanding work was on Ally McBeal as music producer, where her hit theme song, "Searchin' My Soul" reached #16 on the Billboard Adult Contemporary chart. **For nearly five years she produced over 500 songs, for artists like Al Green, Sting, Randy Newman, Robert Downey Jr. Jon Bon Jovi, Gladys Knight, Chubby Checker, Barry Manilow and many more.**



1.24 INFINITY HALL, NORFOLK

Josh Ritter is a renowned singer, songwriter, musician, artist and best-selling author. One of today's most thoughtful and prolific voices, he has released eleven studio albums including 2019's widely acclaimed, Fever Breaks, of which **NPR Music** praised, ***"He remains a hydrant of ideas while embodying an endless capacity for empathy and indignation, often within a single song."*** In addition to his work as a musician, Ritter is also a national best-selling author, having released two novels to date: 2021's The Great Glorious Goddamn of It All and 2011's Bright's Passage. Released to critical attention.

QUICK PICKS

SHOWS WE'LL BE ATTENDING THIS MONTH



RAILROAD EARTH

Railroad Earth defies definition — and that's exactly the point. Like their spiritual forebears, The Band and The Grateful Dead, this beloved six-piece blends bluegrass instrumentation with rock-and-roll swagger, folk lyricism, and improvisational freedom. Over 25 years, they've carved out a sound that's entirely their own — both timeless and forward-looking. ***January 18th, Warehouse FTC***



GET THE LED OUT

From the bombastic and epic, to the folky and mystical, Get The Led Out (GTLO) has captured the essence of the recorded music of Led Zeppelin and brought it to the concert stage. The Philadelphia-based group consists of six veteran musicians, intent on delivering Led Zeppelin live, like you've never heard before! Utilizing the multi-instrumentalists at their disposal, GTLO re-creates songs, in all their depth and glory, with the studio overdubs that Zeppelin themselves never performed. ***January 23rd, Warner Theatre***



GHOST FACE KILLAH

Legendary Ghostface Killah brings raw Wu-Tang energy to Distrct Music Hall this January, delivering classic hits, gritty lyricism, and unforgettable stage presence for hip-hop fans ready to witness history live. ***January 25th, District Music Hall***

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RAILROAD EARTH
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ANA POPOVIC
THU 1/8 8PM on StageOne

VONDA SHEPARD
FRI 1/9 8PM on StageOne

ALBERT LEE
"THE GREATEST GUITARIST IN THE WORLD." - ERIC CLAPTON
TUE 1/13 8PM on StageOne

BRANDON "TAZ" NIEDERAUER
FRI 1/16 8PM on StageOne

FTC 90s DANCE PARTY
FRI 1/23 8PM in The Warehouse

LFO W/ TREVOR PENICK (OF O-TOWN) & DREAM STREET
WED 1/28 8PM on StageOne

SHAKEDOWN CITI
THU 1/29 8PM on StageOne

ROCK & ROLL PLAYHOUSE
THE MUSIC OF CHAPPELL ROAN + MORE FOR KIDS
SAT 1/31 12PM in The Warehouse

COUCH
FRI 2/6 8PM in The Warehouse

JACKOPIERCE
SAT 2/7 8PM on StageOne

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MERCH OF THE MONTH

JAN 2026



1.30 TESLA

@foxwoods

Rock legends Tesla storm Foxwoods' Premier Theater this January 30 with high-octane hits and classic rock swagger. Don't miss their powerful performance with Buckcherry, delivering timeless anthems and electric energy that defines their enduring Still Keepin' It Real tour. A must-see night for rock fans!.**$10 Coozie**



1.31 LETTUCE

@the capitol theatre, ny

Lettuce brings their Cook World Tour to The Capitol Theatre this January 31, performing tracks from their fiery new album Cook — a rich blend of funk, soul, jazz, and rock. Expect a high-energy show from the future-funk pioneers as they groove through fresh cuts and fan favorites.

$30 Apron

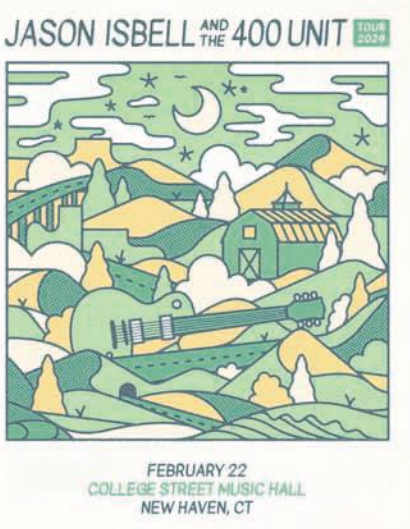
ARTWORK ISSUE #182



UNBROKEN CHAIN

The second annual Unbroken Chain returns on what would have been Phil Lesh's 86th birthday. A celebration of Phil's life, music, and the generosity of spirit he shared with all of us. The weekend carries his music forward with a group of musicians who share a deep love for these songs and the way Phil always pushed them into new territory. Proceeds from the weekend will benefit Sweet Relief, supporting the artists and music industry workers who give so much to the world of music.

MARCH 12TH - 15TH: THE CAPITOL THEATRE, NY



JASON ISBELL & THE 400 UNIT

Jason Isbell brings his powerful songwriting and soulful Americana to College Street Music Hall this February for an unforgettable night of heartfelt stories and masterful musicianship.

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A FAREWELL TO KINGS
RUSH TRIBUTE
CELEBRATING 50 YEARS OF 2112

1.10
GRACELAND
A TRIBUTE TO PAUL SIMON

1.17
LIL CEASE &
THE FRANK WHITE EXPERIENCE
A LIVE BAND TRIBUTE
TO THE NOTORIOUS B.I.G.

1.24
HOUSEPLANT
WITH BIG SHRIMP

1.30
DEAD MEAT

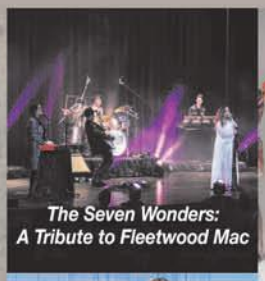
1.31
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MEG TOOHEY, LEXI BODICK
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The Seven Wonders
A Tribute to Fleetwood Mac
Sat, Feb 14, 8 pm ($40-50)

BODYTRAFFIC
Wed, Feb 18, 7:30 pm ($35-40)

Ruckus Ensemble*
Strawberry Fields:
Music of Handel and Sancho
Fri, Feb 20, 8 pm ($30-35)

Curious George
"The Golden Meatball"
Sun, Feb 22, 2 pm ($25-30)

Ulysses Quartet*
Tue, Mar 3, 7:30 pm ($30-35)

Natalie MacMaster, Donnell Leahy & The Celtic All-Stars
Fri, Mar 6, 8 pm ($45-50)

The Salzburg Marionette Theatre
"The Sound of Music"
Sun, Mar 8, 2 pm ($35-40)

Sheku Kanneh-Mason, cello*
Isata Kanneh-Mason, piano
Sat, Mar 14, 8 pm ($30-35)

Ladysmith Black Mambazo
Sat, Mar 28, 8 pm ($40-50)

Women of Americana
A Celebration of American Music
Cabaret
Sat, Apr 11, 8 pm ($35-50)

Snarky Puppy: Somni Tour
Cabaret
(On Sale Now)
Sat, Apr 18, 8 pm ($45-60)

*The Lenard Chamber Music Series is made possible through the Lenard Chamber Music Endowment. Thanks to the Lenard Endowment, UConn students, non-UConn students, and youth under 18 are invited to attend all chamber events for free.

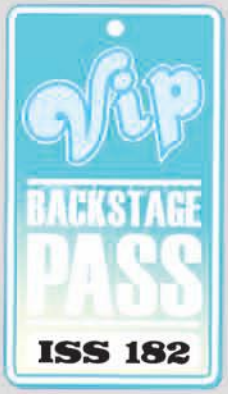
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1.27 STAGE ONE, FTC



Hailing from Chicago's vibrant music scene, **Lee DeWyze** began honing his craft at a young age, cutting his teeth in local venues long before stepping onto a national stage. His breakthrough came in 2010 when he won Season 9 of American Idol, a moment that introduced him to millions but also marked the beginning of a deeper artistic journey defined by song-writing and authenticity. Determined to establish himself beyond the television spotlight, DeWyze quickly turned his focus to writing and recording original material. His debut album, Frames, showcased his identity as a thoughtful, emotionally driven songwriter and opened new doors when one of its songs was featured on The Walking Dead. That placement proved pivotal, ushering Lee into the world of licensing and synchronization and introducing his music to an entirely new audience.Since then, his songs have appeared in more than 100 television shows, films, trailers, and commercials, earning him a reputation as a standout voice in the sync community. Across four full-length records, DeWyze has crafted a sound that balances indie sensibility with broad commercial appeal, firmly cementing his place in the modern singer-songwriter landscape.In addition to his solo work, Lee has collaborated with and written for other artists, expanding his creative reach and influence within the industry. For over 15 years, he has toured extensively, connecting with audiences through intimate, emotionally resonant performances rooted in timeless storytelling.Most recently, DeWyze relocated to Tennessee to begin his next creative chapter, working diligently on a new album slated for release in mid-2024. With fresh music on the horizon and a supporting tour to follow, Lee DeWyze continues to evolve, captivating listeners with honest songwriting, emotional depth, and a voice that feels both familiar and deeply personal.

$50 -The VIP Add-on includes: Early entry into venue, a 2 song pre-show off-stage acoustic performance, a M&G with Lee, as well as a signed Polaroid photo

THE SOUND MAGAZINE PRESENTS



ACTORS WITH A MUSICAL SIDE OR A BAND MEMBER STRIKING OFF ON THEIR OWN.

Labiahead
January 31st
Park City Music Hall
Labiahead is a collective of power-house femme musicians who are all Radiohead obsessives. Started by musician and comedian Charlene Kaye (aka Jonny Charlenewood) on lead guitar, the band includes Tony award winner Lena Hall (Hedwig on Broadway, Apple TV+'s Your Friends and Neighbors) on lead vocals, Meg Toohey (Waitress) on guitars and synths, Lexi Bodick (Late Night with Stephen Colbert) on bass, and Paige Durr (Six) on drums.

Justin Furstenfeld
February 1st
Infinity Hall, Hartford
February 1st Infinity Hall Hartford Justin Furstenfeld is the creative force behind Blue October, a multi-platinum band that has sold millions of albums and singles worldwide and garnered over a billion streams. Known for his poetic storytelling and emotional depth, Furstenfeld has written and recorded over 18 Top 40 hits, earning critical acclaim and a dedicated global following. Over the course of his career, he has recorded 16 studio albums: 13 with Blue October, 2 solo, and 1 with Harvard of the South, as well as two concert films, Argue With A Tree and Things We Do At Night and a documentary; Get Back Up.

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2025 - The Year I Realized That I Just Might Be OLD

words: Scott Yager

I think every generation has a moment where they realize the ground shifted beneath their feet while they were busy building something on top of it. This year, I had mine. Not in a dramatic, world-ending way. Not in a "kids these days" rant way. But in a quiet, undeniable, oh wow… this is different kind of way. The kind that sneaks up on you while you're doing just fine, while your career is humming, while your calendar is full, while your audience still shows up. The kind that doesn't invalidate anything you've done — but absolutely reframes what comes next.

This was the year I fully understood that the way young people consume content has not merely evolved… it has completely changed. And with it, the way celebrities are created, perceived, trusted, ignored, and elevated has changed too. I went up to my Alma Mater, Syracuse University, and was blown away by how many of the students I talked to watched Reality TV or even traditional TV in general. It was 6 people out of 100. I asked who had seen a movie in the theater in the last year. Even fewer.

So what and who do they watch? Who are delivering the jokes, references and quotes that they spew at each other from across a beer pong table for laughs, winks and nods?! I knew about YouTube. Of course I did. I've used it since it started, but when it started it was mainly to watch people fall off roofs or find out how to install a car seat. But that changed within the last 10-15 years under our noses. I knew about MrBeast. I knew about Druski. I knew about streamers. I knew about podcasts. I have one. I knew about TikTok. But when it comes to the names and faces that really resonate with the under-25 crowd… I knew all the names the way you know the exits on a plane — passively, responsibly, without really picturing what happens if the lights go out.

What I didn't know — what I didn't feel in my bones — was that for people under 25, these aren't "internet famous" people. They're just… famous. More famous, in many cases, than Brad Pitt or Dave Chappelle. Read that again. Let it sit uncomfortably. It did for me. Because that sentence would have sounded insane to me five years ago. Ten years ago, it would have sounded offensive. Twenty years ago, it wouldn't have made sense as a sentence you could even construct. But here we are.

The biggest realization wasn't that kids don't watch TV the way we did. That part is obvious. The bigger realization is that they never did. They didn't drift away from television. They didn't abandon radio. They didn't "cut the cord." They never picked it up. My generation grew up with shared moments. You watched a show because it was on at 8:00. You listened to the radio because it was there. You knew the DJs. You waited for the song. You watched award shows live. You learned who was famous because everyone else was watching the same thing at the same time. There was a cultural funnel. A lot of this is because it was how our parents did it but also cause there wasn't really any alternative.

Kids under 25 didn't grow up with a funnel. They grew up with feeds. They didn't sit down to watch television — they opened YouTube and watched people live their lives. Not scripted. Not packaged. Not even edited all that much. They watched creators talk to them, react in real time, stream for hours, share routines, failures, jokes, boredom, success, anxiety, and growth. They didn't just consume content. They grew up with people. That's the part I think a lot of us missed.

When I was young, I'm fairly certain a band could get big without my parents really knowing who they were. I highly doubt my parents knew who say, Linkin Park were until the day I asked for tickets. Music lived in its own lane. You could be massive to your generation and still fly under the radar of the one above it. But TV and movie stars were different. It would've been pretty hard for someone to reach true, dominant celebrity status without people like me knowing who they were — even if I wasn't the target demo. You almost had to pass through the same cultural checkpoints.

That's no longer true.

Today, it is entirely possible — and increasingly common — for someone to become enormous without even registering to people like me. Not an out-of-touch elderly person. Not someone who doesn't use the internet. But a guy who just turned 40, covers pop culture for a living, and considers himself pretty plugged in. That's a real shift. A guy like Druski is more famous to people under 25 than anyone currently on Saturday Night Live and that sentence alone explains almost everything about where we are.

When I watched Brad Pitt, he was a movie star. Larger than life. Polished. Distant. When I watched Dave Chappelle, he was brilliant, but he existed on a stage, behind a curtain, in a special, or on a DVD or on Comedy Central. There was separation. You admired them. You didn't know them. There was a barrier of entry into the industry that meant that they made it but subconsciously told you there was a whole industry of people who agreed. A kid who grew up watching a streamer watched that person age in real time. They watched them move apartments. Change haircuts. Struggle. Succeed. Screw up. Apologize. Laugh. Cry. Pivot. Evolve. That's not celebrity. That's relationship. And it has 0 barrier of entry but to this generation that part doesn't matter cause it never existed to begin with.

And nowhere is that more obvious than with the Paul brothers. Logan Paul and Jake Paul come up through Hollywood, let alone traditional athletics and stardom. They didn't get crowned by ESPN. They didn't wait their turn. They started as YouTubers — loud, polarizing, impossible to ignore — and then brought their audience with them wherever they went. Now they're boxing Hall of Famers (they BOX the Hall of Famers. They are far from in it) and headlining pay-per-views. Logan is wrestling in the biggest promotion on the planet. And this is coming from Scott Yager and you know I know my combat sports. They're getting paid hundreds of millions of dollars to step into worlds that were once completely closed off to outsiders. Not because traditional sports needed them — but because they arrived with something more valuable than approval. They arrived with attention.

That alone would have sounded like a gimmick a decade ago. Now it's a business model. A terrifying one if you came up through the old system. A brilliant one if you understand the new one. And once you understand that, everything else clicks into place. This is why numbers don't translate the way we think they should. This is why someone can sell out arenas and still not register with a younger demo. This is why a creator with no traditional credits can command more attention than someone with decades of awards. It's not about prestige anymore. It's about proximity.

The old model of fame was scarcity. You were special because you were hard to access. The new model of fame is abundance. You're special because you're always there. And that realization forced me to confront something uncomfortable — not as a creator, but as a fan, a consumer, and someone who has spent his entire adult life in media. We thought YouTube was a platform. They treated it like a place. We thought streamers were distractions. They treated them like companions. We thought podcasts were side projects. They treated them like home base.

This isn't about quality versus junk. This isn't about attention spans. This isn't about "back in my day." It's about origin stories. If you grew up watching television, celebrity is something that comes to you. If you grew up watching YouTube, celebrity is something you watch be built. That changes the power dynamic forever. It also explains something else I couldn't quite put my finger on until recently — why younger fans don't revere legacy the way we do. They respect skill. They respect authenticity. But longevity alone doesn't impress them.

Why would it? They've watched people go from zero to global in real time. They've watched teenagers become moguls. They've watched creators bypass every gatekeeper we were told we needed. The gates didn't disappear. They were walked around.

And here's the part I actually find exciting — not threatening, not depressing, not cynical — exciting. This doesn't mean the old world is dead. It means the rules are no longer universal. It means attention is


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earned differently. Trust is earned differently. Fame is built differently. Careers are built differently. And fans decide what matters now, not networks, not studios, not labels, not radio programmers.

That's a terrifying thought if you were comfortable. It's a thrilling thought if you were never supposed to get permission anyway. This year didn't make me feel old. It made me feel awake. It made me realize that relevance isn't about chasing youth — it's about understanding behavior. It's about recognizing that the next generation doesn't need to "discover" stars the way we did. They raise them.

What's truly mind-boggling isn't just how popular YouTube and internet-born stars are to the youngest generation, it's how irrelevant the stars who mattered most to us have become to them. Not disliked. Not rejected. Just… invisible. The people who defined prestige in our world — the ones who won Academy Awards, sold tens of millions of records, headlined global tours, dominated magazine covers, and were treated like cultural royalty — are, to a lot of people under 25, effectively anonymous. Their names don't mean nothing, but they don't mean much. They don't carry weight. They don't command automatic respect. They don't trigger curiosity. They exist in a separate lane that young fans don't really drive in. And that's the part that messes with your head when you really sit with it, because those were the people we were told mattered most. Those were the finish lines. Those were the validations. Those were the careers you were supposed to aspire to or measure against.

But to this generation, those achievements feel abstract, distant, and weirdly disconnected from their daily lives. They didn't watch the award shows. They didn't grow up seeing acceptance speeches go viral the next morning. They didn't debate album sales or box office numbers the way we did. They don't care who "earned their stripes" or paid their dues. They don't attach mythology to institutions. They attach it to individuals — and only the ones who show up consistently in the places they already live. So while we're still operating with a mental hierarchy that puts movie stars and recording artists at the top of the pyramid, a lot of young fans don't even see that pyramid. Their cultural map looks completely different.

It's flatter. It's more personal. It's less ceremonial. And it's ruthless in its indifference to anything that doesn't actively earn their attention right now. That's why someone who can sell out stadiums or win lifetime achievement awards can still fail to register with them, while a creator who talks into a camera from their bedroom can be a household name. Fame, to them, isn't validated by institutions — it's validated by familiarity. If they didn't grow up with you, if they didn't watch you evolve, if they didn't feel like they were there when it was happening, then the résumé doesn't land. The trophies don't land. The history doesn't land. And that doesn't make them ignorant or dismissive — it makes them native to a completely different ecosystem. One where relevance isn't inherited, it's maintained. Where prestige isn't assumed, it's constantly re-earned. And once you accept that, it becomes impossible to unsee just how wide the gap really is between what we were taught to value and what they instinctively do.

The future is here, as sad or awkward as that may be. Living in the past is fun and that is why so many of our quintessential acts from our youth and adolescence are crushing it now and selling more concert tickets than ever. Just last year I went to see the Deftones, Disturbed, Creed, and Incubus, not to mention Weezer, all in a sold out Madison Square Garden. I don't even think most of those bands played that venue when they were at their peak. And it can be very easy to live in the past and not try to adapt to what the new model of success or fame is. That's probably partially why those bands are doing so well to begin with. Continuing to support bands we fell in love with 25 years ago is way easier than adapting to the times and bands of today, if there even are any.



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BANDS IN VANS



Formed during the isolation of 2020, **Houseplant** has steadily evolved into a genre-fluid band rooted in Louisville, Kentucky, blending improvisation, indie-rock storytelling, lush psychedelic soundscapes, and groove-driven rhythm. The band's music lives at the intersection of structure and exploration—balancing emotionally resonant songwriting with an open-ended, collaborative approach to performance.

JANUARY 24TH - PARK CITY MUSIC HALL



Roamer is a six-piece band bringing their unique brand of new old fashioned American music to Nod Hill. Led on acoustic guitar by singer Tim Sather, members support in high harmony while nimbly trading instrumentation. Keys, horns, guitars, mandolin, and the occasional accordion canvas hand-crafted songs, all backed by a rootsy and dynamic rhythm section. Infusing elements of Americana, bluegrass, rock and reggae, their sound recalls that of Music from Big Pink. Original songs tell the stories of the scofflaws, underdogs, and immigrants who cry out "know me better, man!" as they buy another round. The band is excited to bring songs fresh from the studio to the stage in support of their upcoming release, The American Condition.

JANUARY 30TH - NOD HILL BREWERY



COUCH AND THE ART OF THE LONG GAME: HOW A BOSTON COLLECTIVE BUILT ONE OF INDIE POP'S MOST JOYFUL LIVE SHOWS

LIVE: FRIDAY FEBRUARY 6 • WAREHOUSE, FTC

WORDS: DEREK SIGNORE

COUCHTHEBAND.COM COUCHTHEBAND

Few bands operating in the indie-pop landscape today embody the idea of collective creativity quite like Couch. The Boston-based seven-piece has quietly built one of the most joyful, groove-forward live shows on the touring circuit, blending pop accessibility with jazz sophistication, funk rhythms, and soul-inflected vocals. Their rise hasn't been driven by shortcuts or viral moments, but by consistent touring, deep musicianship, and a genuine commitment to audience connection.

As Couch prepares for their first appearance at Fairfield Theatre Company—one of Connecticut's premier venues—they arrive not as newcomers, but as a band that has already invested years cultivating the region through festivals, support slots, and outdoor performances. Their approach reflects a broader philosophy that has guided the band from the beginning: show up everywhere, treat every performance with intention, and let trust build organically.

While on the road together, members of Couch sat down to talk about genre-blending, live performance, songwriting as a seven-person unit, staying rooted in Boston, and what it means to build a career on their own terms.

SOUND: You're about to play Fairfield Theatre Company for the first time, but it's not your first time in Connecticut. How does it feel returning to the area in a headline capacity at a venue like this?
COUCH: It feels really good. Connecticut is a place we've spent a lot of time in over the years, even if we haven't headlined there very often. We've played Park City Music Hall, Levitt Pavilion, Rowan Beach, and we opened for Cory Wong at College Street Music Hall. So even though this is our first time at Fairfield Theatre Company, it doesn't feel like we're introducing ourselves to Connecticut for the first time.

We've kind of invested in the area over a long period, which makes a show like this feel more like a continuation than a debut. When you finally get to play a room like FTC after doing all those other appearances, it feels earned, and it feels like the audience already knows who you are.

SOUND: Your sound blends pop, jazz, funk, soul, and R&B so seamlessly. Do you personally favor one genre over the others, or is the blend the point?
COUCH: The blend is really the point. There are seven of us, and we all come from different musical backgrounds and tastes. There's definitely overlap—especially in jazz, pop, funk, and R&B—but no single genre dominates the band.

Our goal has always been to make music that feels interesting and fulfilling for us as musicians while still being accessible. A lot of the jazz language, harmonic ideas, and rhythmic elements are things we love, but we're also very conscious of packaging that in a way that feels fun and inviting. From a live-show perspective, we're essentially trying to present a pop show that happens to contain more nuanced musical ideas under the hood.

SOUND: Because of that genre blending, do you ever feel like you're "converting" people? Someone who comes for funk but leaves more interested in pop, or vice versa?
COUCH: Yeah, we think that definitely happens. Americana or funk or pop—whatever people come in expecting—we've noticed that audiences often leave appreciating parts of the music they didn't expect to connect with.

We don't really think in terms of conversion while we're making the music, but when you watch people respond live, you can tell that the blending opens doors. Someone might show up for the groove and suddenly they're locked into the lyrics. Someone else might come for the melodies and leave obsessed with the horn lines or rhythmic interplay. That's one of the coolest parts of doing what we do.

SOUND: One thing that stands out is how strong your fan base is, even in markets where you haven't headlined often. Why do you think people connect so quickly with Couch?
COUCH: A big part of it is that we've taken the long road. In Connecticut especially, we've done a lot of non-headline shows. We've opened for other artists, played festivals, and done outdoor events that let people get familiar with the music without asking them to commit to a full headline show right away. That kind of slow exposure builds trust. When people finally come to a headline show, it doesn't feel like a gamble for them. They already know the songs, they know the vibe, and they know who we are as people. We think that investment over time really matters.

SOUND: Does the size of the venue change how you approach a show, especially when moving between clubs, theaters, and festivals?
COUCH: Not really. We take every show just as seriously regardless of the room size. Sometimes we'll play a huge venue or festival and walk offstage feeling like it wasn't our best night. Other times, we'll play a smaller room with lower expectations and it ends up being one of the best shows of the tour.

There's never a night off. It takes just as long to set up and tear down no matter where you are, and the people who bought tickets deserve the same experience whether it's a 200-cap room or a 2,000-cap room.

SOUND: Many of your songs feel intimate and conversational. Do smaller rooms allow those moments to land differently?
COUCH: Definitely. That intimacy is something we're leaning into even more on this tour. For the first time, we're doing a pre-show VIP experience where we play acoustic versions of songs for 20 to 50 people, answer questions, and tell stories about the music.

Because we now have a full-length album, we actually have more songs than we can fit into a 95-minute headline set. The pre-show allows us to play deeper cuts and rotate material without repeating songs in the same market. It's a new luxury for us and something we're really enjoying.

SOUND: Speaking of the album, you toured many of these songs before they were recorded. How did you know when it was time to finally lay them down?
COUCH: This album was unusual because the tour was booked before the record was finished, which is kind of backwards compared to the traditional model. Normally you finish the album, release it, and then tour it. For us, everything was happening at once.

We were writing songs, recording them, and thinking about how they'd work live simultaneously. The studio and the stage were part of the same organism. We were imagining how certain sections would feel live while we were still producing them. It was all very interconnected.

SOUND: Do you see that as part of a larger shift in the music industry?
COUCH: Absolutely. Touring used to exist to promote albums, and now it's often the opposite. Albums help promote tours. We're kind of bridging those two worlds by making sure the recorded music and the live experience are equally important.

SOUND: Your live show is playful and spontaneous, but also extremely tight musically. How do you balance fun with execution?
COUCH: We actually think they go hand in hand. We put just as much effort into rehearsing and refining the live show as we do into recording the album—maybe more. Playing well is the baseline requirement. Having fun doesn't come at the expense of execution. If anything, it improves it. The more fun we're having onstage, the better the audience reacts, and the more energy we get back, which makes us play even better.

SOUND: With seven members, how does songwriting actually work? That's a lot of voices and opinions.
COUCH: Everyone contributes. Lyrically, a lot of the content comes from Tema's lived experiences, but instrumentally, ideas come from everywhere. Someone might bring in a groove, a harmonic idea, or a melodic fragment that becomes the foundation of a song. Once the song exists, everyone has a say in how it's arranged. We give feedback across instruments. A horn player might suggest a bass line, or the bassist might have ideas for a horn part. It's very collaborative.

SOUND: Boston is a big part of your identity. As you tour nationally, how do you stay connected to your roots?
COUCH: Boston is everything to us. Most of us grew up there. We learned our instruments there. Our earliest teachers, mentors, and supporters are all from that community. One way we stay connected is through a project called Couch Family Photos. At shows, we hand out disposable cameras and invite fans to take photos during the performance. People can later buy signed prints of their photos, and all the proceeds go directly to Rosie's Place, a Boston-based women's shelter. So even when we're playing across the country, we're still giving back to our hometown.

SOUND: You've chosen to stay based in Boston rather than relocating to Nashville, LA, or New York. Why was that important?
COUCH: We're very independent. We're self-managed, self-produced, and we handle most of our recording and engineering in-house. Because of that, a lot of the reasons artists move to those cities don't really apply to us.

We have everything we need in Boston, and we're proud of that. We don't see staying there as a limitation—it's a strength.

SOUND: Finally, what excites you most about this next chapter for Couch?
COUCH: We're excited about continuing to grow without losing what makes this fun. We love the challenge of getting better, writing stronger songs, and creating live shows that feel like an experience—not just a concert.

As long as we're still enjoying the process and the collaboration, we feel like we're doing something right.

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SOUNDBITE

Kendall Street Company

WORDS: D.C. WASHINGTON

Genre-Blending, Setlist Spontaneity, and Letting Songs Find Their Own Life

For more than a decade, Kendall Street Company has existed comfortably outside the boundaries of any single genre. The Charlottesville-based band moves fluidly between rock, funk, folk, jazz, jam, bluegrass, and outright absurdity—sometimes all within the same song. Their live shows are known for never being the same twice, their catalog stretches in multiple stylistic directions at once, and their sense of humor is as essential to their identity as their musicianship. As the band prepares to release a new, more folk-leaning record while simultaneously working on jam-heavy material with legendary producer Dave Schools of Widespread Panic, Kendall Street Company finds itself in one of its most creatively active chapters yet.

In this interview, the band discusses genre fusion, surprise covers, why spontaneity still matters in an era of online setlists, how they balance fan expectations with creative curiosity, and why they believe songs ultimately decide their own fate once they hit the stage.

SOUND: When you have a band that blends so many genres—rock, jazz, funk, jam, folk—it's always interesting to think about the crowd. Do you feel like you're converting fans from one genre to another, or are you more broadly expanding people's appreciation for music in general?
KSC: I think the scene we're in really embraces a lot of different styles already—bluegrass, rock, funk, disco, dance music—they all sort of live together under the jam scene umbrella. So people are usually pretty open-minded when they come to our shows. I think where we might differ from some other bands in that scene is how much we lean into songwriting and folk elements.

We do a lot of “song-songs,” which the Grateful Dead did too, but songwriting is a really big focus for us. So if someone comes out expecting a jam show, they might leave having been turned on to more structured songs, more storytelling, or even the stage antics and silly stuff we do. I’d say we’re probably broadening people’s tastes rather than converting them outright, because we touch so many different styles over the course of a single set.

SOUND: Speaking of stage antics, you’re also known for some truly wild covers—from classic rock to TV theme songs and childhood nostalgia. Are those choices driven by genuine fandom, or are they more about the challenge and fun of it? Is there anything that’s ever felt too far outside the realm of possibility?
KSC: It’s funny—we tend to throw the most random covers into our sets, sometimes inside songs that are already well-established for us. For example, we have a folky song called “Song Card,” which was one of the first things we recorded, and over the years we’ve used a section of that song to drop in all kinds of unexpected material.

At different points we’ve gone from “Jessica” into “Chop Suey” by System of a Down, and then wherever we are geographically, we try to tailor things to that location or that specific show. We don’t do it every night, but when we do, we want it to feel special—something that only happens in that room, on that night.

We’ll also change lyrics or make jokes that are specific to the moment. At our Turkey Jam recently, we did “Wake Me Up When November Ends” as a parody, and we also played “Shut Up and Cook Turkey,” which is a spoof on “Shut Up and Dance With Me.” There was also “Your Body Tastes Like Wonder Bread,” which riffs on John Mayer’s “Your Body Is a Wonderland.” So honestly, nothing really feels off-limits. We’ll dig into anything. That said, we also do more serious covers that we really love and put a lot of care into—like “Let ’Em In” by Wings, which we recorded and released last year, or a new cover we’re working on of Cake’s “Short Skirt/Long Jacket.” We’ve even covered Santana’s Abraxas front to back. We like learning from the greats, and sometimes that learning takes the form of something sincere, and sometimes it takes the form of a gag that might never happen again.

SOUND: Kendall Street Company is also known for rarely, if ever, playing the same show twice. In a world where fans track setlists online and compare versions night to night, what drives that commitment to spontaneity?
KSC: A big part of it is just that we have a ton of material. We’ve been a band for about 11 years now, and we’ve been writing and recording pretty much continuously that entire time. We’re also a band that doesn’t really say no to ideas. If someone brings something to the table and they’re passionate about it, we’re usually like, “Yeah, let’s try it. Let’s record it. Let’s see what happens.”

That’s how some of our heavier or more experimental songs came to be—like “Marijuana Time,” which has a psychedelic, King Gizzard-inspired feel, or “Porridge,” which goes in a heavier direction. We also have songs like “Absence of House,” where I put on a German accent and we pretend to be a completely different band called Sauerkraut. We come out, adopt new personas, and talk about how kind, humble, and good-looking the members of Kendall Street Company are.

A lot of the spontaneity comes from wanting to entertain ourselves just as much as the audience. If we’re genuinely excited and having fun, that’s usually when the best shows happen. Changing tempos, flipping genres, reworking songs, or pulling something unexpected out of nowhere keeps us engaged—and that energy translates to the crowd.

SOUND: Your upcoming album feels like a shift in tone—more folk-forward, more introspective. Is this an evolution of the band, a new chapter, or more of a one-off project?
KSC: I’d actually say it’s more like a return to our roots. We’ve always leaned heavily on songwriting and folk music. This record is definitely a folk project, but I don’t think it means we’re permanently moving in that direction.

We just like trying different sounds. Over the summer, we released a couple of pop-country songs that were partly affectionate and partly parody—songs about drinking beer, acting tough, going to parties with your friends. That was just us having fun with a genre.

For this record, we happened to have a batch of songs that were more introspective and more focused on storytelling. Those songs naturally fit together as a record. At the same time, we’re already working on other material. We’ve recorded a couple of singles with Dave Schools from Widespread Panic, who produced them, and those tracks lean more toward classic jam rock.

One of those songs is a cover of “Space Is the Place” by Sun Ra, which Colonel Bruce Hampton famously covered as well, so that ties into a whole lineage that Dave is deeply connected to. That project isn’t even part of the upcoming folk record—it’s part of what comes next. So there are a lot of moving parts happening at once.

SOUND: With this new material leaning more folk than jam, how do you navigate fan expectations on tour? Is it a balancing act between old favorites and new songs?
KSC: It’s something we’re always thinking about, but it’s also something we’ve been doing for a long time. Even on our earliest records—from 2014 onward—we had a lot of folk-oriented songs mixed in with more dancey or jam-heavy material. “Cars,” for example, is one of our biggest early songs, and it’s very folk-driven. We still play it at most shows.

Our sets already have natural dynamics—moments where you bring things down and get more introspective, and moments where you let loose and dance. These new songs just fit into those existing slots. We’re not fundamentally changing our live show; we’re just adding more colors to the palette. As we release more of this material, we’ll start sprinkling those songs in more regularly. We’ve already begun doing that, and they’re finding their place pretty naturally.

SOUND: These new songs feel more composed and less improvisation-driven than some of your past work. How do you maintain that freeform spirit when writing and recording material like this?
KSC: I think the songs will still have their own lives. Even in folk or bluegrass music, there are opportunities for solos, extensions, and exploration within a defined form. Some songs will naturally evolve into live staples where we stretch things out, and others will mostly stay close to how they’re recorded.

There’s something really nice about that balance. Sometimes it’s a relief to just play a song as written, without needing to reinvent it every night. That doesn’t mean the solos aren’t improvised—they always are—but not everything has to turn into a long jam.

A lot of it depends on how often we play a song live. If it’s something we play frequently, it’s more likely to evolve. If it’s a rarity, it might stay closer to its original form. Either way, the record itself has strong bluegrass and folk influences, where improvisation happens within structure rather than replacing it.

SOUND: Do you already see these songs changing now that you’ve started playing them live?
KSC: Yeah, absolutely. Some of the songs have already evolved since we recorded them. We’ve been playing “How Can It Be Out” pretty frequently, and that one has definitely taken on a different life on stage. It’s funny, because the record is basically finished—we’re mixing it now-and some of the songs are already changing through live performance and even during soundchecks. We’ll try different things, see what sticks, and adjust. That process never really stops.

As Kendall Street Company continues to blur lines between genres, albums, and eras of their own catalog, one thing remains constant: their commitment to curiosity. Whether through a whistle solo, a German-accented alter ego, or a folk song that quietly grows into a jam vehicle, the band allows its music to evolve organically—on record, on stage, and in real time with their audience. With new releases on the horizon and no intention of slowing down, Kendall Street Company’s next chapter promises to be as unpredictable—and as entertaining—as ever.



SOUNDBITE

Jeff Tuohy

WORDS: D.C. WASHINGTON

Songwriting, Genre Fluidity, and Letting the Song Lead the Way

Jeff Tuohy has never been an artist interested in staying still. Across his career, the Connecticut- and New York–rooted songwriter has moved fluidly between Americana, soul, rock, pop, country, and theatrical storytelling, crafting records that feel less like genre statements and more like lived experiences. His most recent work, Hudson Delta, blends New York grit with Southern warmth, while his upcoming project, tentatively titled Embers, signals a quieter, more intimate turn—one that reflects both artistic maturity and a willingness to take creative risks.

Ahead of an upcoming performance at Nod Hill Brewery, Tuohy sat down to talk about regional influence, songwriting instinct, genre labels, vocal choices, live performance flow, and the long road toward finding one's true artistic voice.

SOUND: You grew up playing music around Connecticut and the greater New England area, though you've also described yourself as more of a tri-state artist. How much did that regional upbringing shape your sound and artistic direction?

JEFF: I've always kind of thought of myself as more of a tri-state person than strictly a New Englander. I was born in New York, spent my early childhood in New Jersey, and then later landed in Connecticut. I didn't really experience the broader New England landscape—places like Maine, Vermont, or New Hampshire—until high school, when I was involved in All New England Choir and those regional music festivals.

That was when I started to understand the different textures of the towns and communities up here. But musically, that New York–New Jersey-

Connecticut upbringing created a lot of the diversity in what I do. What New England really taught me, though, was to value craft over flash. There's such a strong songwriter culture here—folk clubs, listening rooms, college towns—where the song has to stand on its own. You're not chasing trends; you're chasing the truth. I think that's why melody, lyrics, and songwriting are always the anchor for me, even when the production becomes bigger or more blended stylistically.

SOUND: Connecticut's music scene has grown significantly in the last decade. Do you ever think about how your path might have been different if that infrastructure had existed earlier?
JEFF: Connecticut is where I really cut my teeth. My first two main markets were New York and Connecticut, and I was playing constantly. So seeing more venues pop up—especially venues that support original music—is incredible. That's something I really love about what's happening now. Coincidentally, the next album we're starting in January is being recorded at Dirt Floor Studios in Middletown, Connecticut, and it's going to be very New England–influenced. The last record leaned into diversity; this next one is much more songwriter Americana. There's something about the New England landscape that informs that—maybe "lived-in" is the right word. There's a real closeness to nature here. I half-jokingly call it our "log cabin record."

SOUND: You work across rock, pop, Americana, and more. How do you decide which influences belong in a given song?
JEFF: For me, the melody and lyrics almost immediately inform the style. I rarely sit down and say, "I'm going to write a song in this genre." Usually the melody arrives, the lyric arrives, and there's already an environment attached to it.

I definitely have a little ADHD going on, so my brain has no problem following inspiration down a rabbit hole. There's usually an immediate association with a certain feel or landscape, and I just follow that instinct. Later on, I might sit with it and ask, "Could this live somewhere else sonically?"

The lyrics and melody are the soul of the song. The genre is the house it lives in—it helps transport the listener to a specific place.

SOUND: When you look out into the crowd, do you ever feel like you're converting people from one genre to another?
JEFF: I think people often come expecting one thing. Americana is a great umbrella because it allows for storytelling and tradition while still giving you room to stretch. But I don't feel married to any one label. I'd rather be understood as a songwriter who uses different palettes than as someone confined to a genre.

From a marketing standpoint, that's a nightmare. But artistically, it's freeing. If someone comes in thinking they're just into pop and they leave appreciating Americana storytelling—or vice versa—that's a win. But I don't approach it as conversion. I approach it as honesty.

SOUND: Do you actively resist being labeled, or does Americana feel like the closest fit?
JEFF: Americana feels safe, in a good way. If you look at Americana as a genre, you can have someone with just an acoustic guitar doing something very folk-oriented, and on the other end you can have Nathaniel Rateliff shouting "S.O.B." What I love is how much influence it allows.

With Hudson Delta, that's really where it lived. It had Southern elements, New Orleans flavors, but I'm not from the South—I'm a New Yorker. So the idea was New York soul meeting Southern soul, like a road trip. The Hudson River meets the Delta.

SOUND: Was it challenging to streamline all those influences on Hudson Delta into a cohesive album?
JEFF: It's more of a challenge you lean into than something you shy away from. There were songs we recorded that didn't make the album but will appear on the next one because they were more intimate and songwriter-focused-they just didn't fit the rolling vibe of Hudson Delta.

That's where having the right collaborators matters. If I get too far down one creative path, a good co-producer or engineer will gently pull me back and say, "This is great, but it's not serving the larger vision." Everyone helps keep the album in its lane.

SOUND: How long did it take for Hudson Delta to evolve from demos into a finished record?
JEFF: A long time, honestly. The album before it came out around 2009 or 2010, and the label folded shortly after. There was a lot of waiting, a lot of uncertainty between then and when Hudson Delta was released in 2021. That gave me years to write without pressure. We started recording demos around 2018 or 2019, originally just so I could show the band and start playing the songs live. But because I'm obsessive about working with top-tier musicians, those demos quickly stopped sounding like demos. By the time we listened back, we realized we were making a record.

SOUND: At what point do you decide a song is ready to be captured in the studio?
JEFF: Some songs benefit from living on the road first, and others are magic the moment you bring them into the room. If you have the right people, sometimes the first or second take is the take because you're capturing the energy of creation itself. There's something special about that moment when you realize, "This might be the first time this song has ever been played by a band—and that felt right."

SOUND: Your vocal delivery shifts from gritty to soulful across albums. How do you decide which voice serves a song best?
JEFF: It's always about serving the song. I do have a background in theater, so maybe that helps me engage with the role of the song. But there's never a plan like, "This is how I'm going to sing this."

On Hudson Delta, for example, "Hear Me Out" started one way, but the co-producer suggested a Shuggie Otis vibe. I was actually sick that day-probably COVID, in hindsight—and I didn't have my chest voice, but my head voice was there. We tried it, and suddenly that was the song. Sometimes circumstances guide you in the right direction.

SOUND: You've talked about using every part of your musicianship. Do you feel that's becoming rarer in modern music?
JEFF: I do. Sometimes it creates marketing challenges, but I think it's what makes art interesting. Look at Picasso's phases. Look at the Beatles. That evolution is what we now celebrate as brilliance. Post-COVID especially, I hear a lot of artists who sound too much like their influences. Identity gets lost. It's safer to repeat what worked—but not everything should sound the same forever.

SOUND: Does that mindset inform your upcoming album, Embers?
JEFF: Absolutely. Embers is much quieter, much chiller, and that scares me a little—which probably means I should do it. There's that Miles Davis quote I love: "It takes a long time to sound like yourself." You start by imitating your teachers, and eventually you have to figure out how to make it your own. That's the real challenge.

SOUND: How do you balance stylistic shifts within a live set?
JEFF: We tend to clump songs together stylistically. When you zoom out, it's almost like all the albums combine into a "super album" live. There's a country section, a New Orleans section, a songwriter section.

Audiences today are easily bored. People appreciate a changing landscape throughout a show—it keeps them engaged and gives them an escape.

SOUND: Finally, what do you hope audiences take away from your live performances?
JEFF: I want them to feel transported. Whether it's through genre shifts, storytelling, or emotional tone, the goal is to take people somewhere else for a while. That's what great shows have always done—whether it's Prince, Tom Waits, Madonna, or Michael Jackson. Art shouldn't just fit neatly into a playlist. It should make you feel something.

Jeff Tuohy's work resists easy categorization, and that's exactly the point. Rooted in craft, fueled by curiosity, and guided by instinct, his music continues to evolve—album by album, song by song, night by night-always in service of the story being told.

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SOUNDBITE

Stephen Kellogg

WORDS: DEREK SIGNORE

The Long Road to 3,000 Shows: What a Life on Stage Teaches You

There are numbers in music that carry a certain weight. Gold records. Chart positions. Streaming totals that stretch into the billions. But there is another number—less flashy, less algorithm-friendly—that speaks more quietly and more honestly about endurance, purpose, and devotion to the craft.

Three thousand.

That is the number of live performances Stephen Kellogg is approaching, a milestone few artists ever reach and even fewer reach while still actively evolving. It's a number that can't be faked, rushed, or retroactively inflated. It can only be earned one room, one night, one audience at a time.

When Kellogg first learned he was nearing that mark, it wasn't because he was counting down obsessively. Like many artists who have spent decades on the road, he was too busy doing the work to tally it. Early in his career, he kept his own records—setlists, notes, dates—until eventually an unofficial archivist stepped in and began cataloging everything more formally. It was only months ago that the realization crystallized: 3,000 shows would land right at the end of the touring cycle for his current record.

That timing felt meaningful. Rather than letting the number pass quietly, Kellogg decided to acknowledge it the only way that made sense—by doing what he's always done. Playing. Touring. Bringing the full band along for a celebratory countdown that honors not just the destination, but the road itself. When you stop and do the math, the magnitude becomes impossible to ignore. Three thousand shows is the equivalent of performing nearly every night for eight and a half years straight. It's thousands of soundchecks, thousands of load-ins, thousands of drives through unfamiliar towns. It's also thousands of moments where people chose to leave their homes, buy a ticket, and share a room with a songwriter who promised them something honest.

And Kellogg is keenly aware of what that kind of repetition costs.

In sports, we talk endlessly about wear and tear—about bodies breaking down, about the toll of constant performance. Musicians, especially those who tour relentlessly, rarely receive the same acknowledgment. The physical stamina required is real, but so is the emotional and mental strain. Showing up night after night, staying open, staying present, staying generous—it's work. And yet Kellogg has done it without waiting until old age to look back and say, "Well, I guess I put the time in."

He's still in it. Still building. Still learning.

That doesn't mean he isn't thinking differently about the future. Kellogg speaks openly about wanting to raise the quality and lower the quantity as time goes on. There are no regrets about the shows that came before, but there is a growing awareness that performances need to feed the soul, not just the calendar. And yet, every time he considers slowing down, the universe seems to intervene.

He tells the story with a laugh: two summers ago, he promised his kids he'd stay home. No long tours. No extended travel. Just family time. An hour later, his phone buzzed with an offer to join Counting Crows on their summer tour. Plans changed instantly.

"You go where the light is," he says simply.

That philosophy has shaped his entire career. When good work presents itself—work that excites him, challenges him, and feels meaningful—he takes it. Life adjusts around the opportunity, not the other way around. There are fallow periods, moments of stillness and home life, but when the road calls, he answers.

For Kellogg, the stage isn't necessarily "home" in the sentimental sense, but it is where he feels most alive. It's where his purpose sharpens. For two hours at a time, the noise quiets, and the task becomes clear: connect, communicate, offer something of value.

He describes it as feeling useful.

That word matters. Offstage, especially in family life, usefulness can be abstract and thankless. Parenting offers no applause, no immediate feedback loop. Onstage, the response is instant. Laughter, silence, singing along—it all tells you whether you're reaching people. That clarity is intoxicating, and it's part of what keeps artists returning to the spotlight even when the travel gets exhausting.

Still, Kellogg doesn't romanticize absence. When the pandemic forced him home, he discovered how much he'd been missing. Routine. Presence. The quiet magic of ordinary days. That experience reshaped his perspective, and he's planning to build more of that balance into the years ahead. The road will always be there. So will the songs. But time, he knows, is less forgiving. With 3,000 shows behind him—or nearly so—you might expect Kellogg to struggle recalling specific moments. And in some ways, the memories blur together. What remains strongest isn't always the detail, but the feeling. The magic. The sense that something meaningful happened, even if the setlist itself fades.

But some moments refuse to blur.

He recalls playing the 9:30 Club in 2007, a show that ended with four encores. After the third, he walked offstage assuming it was over. Ten minutes later, the venue manager came backstage to tell him the crowd was still cheering. Kellogg hadn't even known that kind of response was possible. It wasn't just thrilling—it was a relief. Proof, in real time, that the work was landing. There are other moments like that—standing on legendary stages, realizing he was now part of the history he once admired from afar. But one of the most vivid memories comes not from music, but from comedy.

When Kellogg taped his comedy special, he took a risk that borders on reckless in hindsight. He had only run the full set once before bringing in a film crew. The material existed, but it hadn't been fully assembled. It wasn't polished in the way logic would suggest it should be before being preserved on camera forever.

And yet, it worked.

Not perfectly—but powerfully.

He remembers walking offstage and locking eyes with his manager, his wife, and the house manager. None of them knew for sure what would happen going in. But in that moment, they all understood: something special had occurred. The gamble paid off. The magic showed up.

That moment, now immortalized and streaming on Amazon, stands as a high point in Kellogg's career—not because it was flawless, but because it was brave.

Comedy, like music, demands vulnerability. Kellogg doesn't rank one as more revealing than the other. For him, both are equally exposing. When he sings, he lays everything out. When he tells stories or jokes, he does the same. Different mediums, same risk.

What he has noticed, though, through friendships with comedians, is how much darkness often fuels humor. That doesn't surprise him. Music is no different. Artists, regardless of form, tend to carry things—questions, grief, confusion—and their work becomes a way to process those burdens publicly. The service they provide is naming feelings others don't yet have language for. Creatively, Kellogg approaches comedy and music with the same discipline. You start with an idea. You test it in front of people. You pay attention. You edit. You refine. Eventually, you learn whether it sticks. His years in music gave him a framework that translated seamlessly into stand-up, even if the mechanics differ.

At this stage in his life, he finds joy in the collaborative editing of comedy-sitting with his manager, tossing around ideas, seeing what lands. It's lighter than the emotional excavation songwriting sometimes requires. And right now, lightness feels appropriate.

This upcoming tour, anchored by the 3,000-show milestone, is celebratory by design. Kellogg is bringing the full rock band and pulling material from across 25 years of music. The comedy special is out. The world feels heavy. What he wants to offer is release—music, hope, redemption, and joy.

It's not about proving anything anymore.

Comfort onstage, even alone, is something Kellogg earned the long way. Years of solo shows, duo performances, full-band tours—all of it built a confidence that now allows him to move fluidly between formats. When he steps out alone, he's comfortable. When he brings people with him, they're there because of mutual trust and love.

That flexibility keeps the work fresh—for him and for the audience. Even if you saw Stephen Kellogg a year ago, he wants this version of the show to feel different. Equally good, but distinct.

Longevity has a way of sharpening perspective. After decades in the business, Kellogg admits he always assumed the bottom might fall out at any moment. That sense of impermanence never fully disappears. But something has shifted. He no longer fears running out of things to say or do.

The world keeps changing. Life keeps offering new material. Songs, jokes, talks, stories—they're endless. And that realization has brought a deep sense of calm.

He wakes up now knowing the work will still be there. Knowing that curiosity hasn't dried up. Knowing that sharing—with an audience, with a room full of strangers—will always feel worthwhile.

Three thousand shows isn't a finish line. It's a testament. To consistency. To faith in the process. To the quiet belief that showing up, night after night, matters.

Stephen Kellogg is still showing up. And somehow, even after all these years, it still feels like the beginning.



1.09 ALTER BRIDGE
ALTER BRIDGE



MON ROVIA: BLOODLINE
STEPHEN WILSON JR.: BLANKETS
STARSET: SILOS
DIIV: BOILED ALIVE

1.19 RICHARD MARX
AFTER HOURS



LUCY THOMAS: PORTRAIT
MADISON BEER: LOCKET
SOEN: RELIANCE

1.26 MEGADETH
MEGADETH



LILY ALLEN: WEST END GIRL
THE WARNING: ERROR 404
JAMIE MACDONALD:
JAMIE MACDONALD
DE LA SOUL: CABIN IN THE SKY
LUCINDA WILLIAMS:
WORLD'S GONE WRONG
AS I LAY DYING:
FRAIL WORLDS COLLIDE
POPPY:
EMPTY HANDS

RANDOM NOTES

ANNOUNCEMENTS YOU MIGHT HAVE MISSED



CHRISTOPHER TITUS

Christopher Titus is a prolific stand-up comedian, writer, actor, and producer. As a creator, he has sold shows to NBC, ABC, FOX and Comedy Central. His wildly innovative multi-cam half hour Titus premiered to critical and audience acclaim on Fox, earning the show an Emmy nomination, while Titus himself received a WGA Award nomination for his writing. ***Jan 23rd, SHU Community Theatre***



SHWAYZE

Get ready for laid-back vibes as hip-hop artist Shwayze brings his blend of sun-soaked rap and alternative sounds to Infinity Music Hall - Hartford this January 25. Expect fan favorites like "Buzzin'" and "Corona & Lime" alongside fresh tracks in an unforgettable live show. ***Jan 25th, Infinity Hall - Hartford***



LFO

LFO was comprised of Devin Lima, Brad Fischetti, and the late Rich Cronin. The trio broke out in 1999 with the smash hit "Summer Girls," followed by another Top 10 single, "Girl on TV." Their 2001 album Life Is Good delivered the hit "Every Other Time." ***Jan 28th, Stage One FTC***

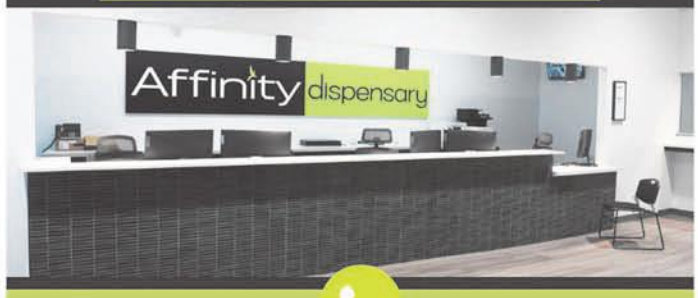


ELEW PLAYS STING

A native of Camden, New Jersey, Eric Lewis began his musical studies at 2 years old and would ultimately receive the Rodger's and Hammerstein full merit scholarship to the Manhattan School of Music. ***Feb 6th, SHU Community Theatre***

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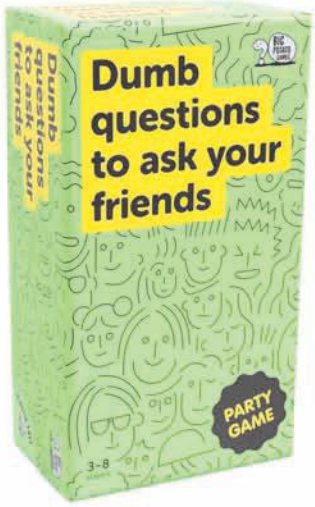
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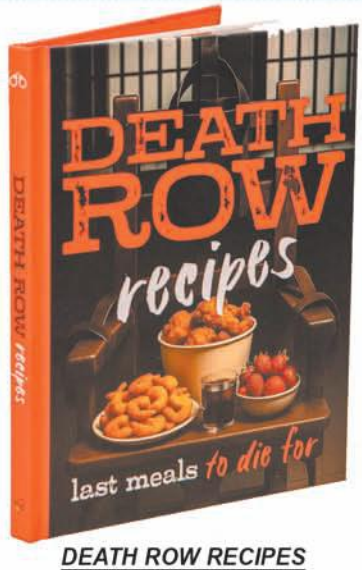
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a look at the gear you crave, and the toys that will drive your coworkers nuts.



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DEATH ROW RECIPES

Have you ever wondered what you would pick as your last meal if you were on death row? The Death Row Recipes cookbook is perfect to give you a list of ideas. It features the last meals of real convicted criminals, their crimes, their last words, and even unusual meal requests. From steaks to olives, this fascinating cookbook pairs true crime facts with final meal choices. It serves as a great gift for foodies, lovers of true crime, or anyone with a taste for the gruesome.
$10 Firebox.com



LET'S DRINK TO THAT

When it's time to turn your evening into something memorable (or just a bit blurry), Let's Drink To That has got your back. This deck of cards isn't for the faint-hearted – it's for those who are ready to laugh, shout, and drink their way through ridiculous challenges. Perfect for house parties, pre-drinks, or any occasion where the goal is simple: drink, laugh, repeat. The original game contains 500 cards full of chaos and is the ultimate party starter.
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UNSLOPPY SECONDS



1.30 FOXWOODS

Buckcherry will ignite Foxwoods Resort Casino this January with a hard-rock show that promises volume, swagger, and relentless energy. For nearly 30 years, the Anaheim, California–born band has built a reputation on gritty riffs, massive hooks, and an unapologetic attitude that comes fully alive on stage. From early breakout tracks like “Lit Up” to mainstream rock staples such as “Crazy Bitch” and “Sorry,” Buckcherry’s catalog is tailor-made for live performance.Led by charismatic frontman Josh Todd, the band delivers a raw, no-frills concert experience that blends classic hard rock bravado with modern edge. Their shows are known for tight musicianship, high-octane pacing, and constant engagement with the crowd, turning every performance into a communal release of rock ’n’ roll energy. Fans can expect a setlist packed with familiar anthems, driving grooves, and newer material that proves Buckcherry hasn’t lost a step.Set inside Foxwoods’ premier live music setting, this January performance is shaping up to be a standout winter rock event. Whether you’re a longtime fan or discovering them live for the first time, Buckcherry at Foxwoods offers a night of loud, unapologetic rock built to be felt as much as heard. They return to CT after their performance in October at College Street Music Hall.

FOR TRIBUTE

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END OF INNOCENCE: EAGLE/WINGS TRIB.
Get ready for the ultimate feel-good concert experience! End of the Innocence brings their Eagle Wings & More Tour to Fairfield for a night celebrating the most iconic songwriters in rock and pop history. From Don Henley and Glenn Frey to Paul McCartney, Kenny Loggins, Dan Fogelberg, and Neil Diamond, this powerhouse ensemble delivers a high-energy set packed with Grammy-winning hits and unforgettable anthems — from “Hotel California” to “Footloose” and beyond. ***January 8th, Warehouse FTC***



GET ZEP!
Get Zep! performs the music of Led Zeppelin like you've never seen or heard before! They are a NY supergroup consisting of the members of the world-renowned power trio Super 400,with incredible powerhouse vocals that do justice to the legacy of Robert Plant. This is going to be an incredible, high energy evening - not-to-be-missed! ***January 16th, Nod Hill Brewery***



THE CORVETTES
There’s gonna be a Whole Lotta Shakin’ Goin’ On when THE CORVETTES return to Danbury. More than a concert – it’s an all out Doo Wop celebration featuring solid gold hits such as In the Still of the Night, The Twist, Rock Around The Clock, Earth Angel, At the Hop, Runaround Sue and this list goes on and on!! ***January 18th, Palace Danbury***

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CONCERT CALENDAR

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THURSDAY 1.01

The Name Droppers
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

FRIDAY 1.02

Mystic Dead
Tracy Jo
Park City Music Hall
Cost: $15/20 Time: 8pm

Dark Star Orchestra
The Capitol Theatre, NY
Cost: $45/125 Time: 8p

The 60's Explosion
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

SATURDAY 1.03

Clear Blue Soul
Park City Music Hall
Cost: $13/18 Time: 8pm

Dark Star Orchestra
The Capitol Theatre, NY
Cost: $45/125 Time: 8p

Don Jovi:
Bon Jovi Tribute
Broad Brook Opera House
Cost: $40 Time: 8pm

Captain Jack's:
Billy Joel Tribute Band
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Super 70's Rock Show
Daryl's House Club, NY
Cost: $30 Time: 8pm

SUNDAY 1.04

The Seven Wonders:
Fleetwood Mac Tribute
Daryl's House Club, NY
Cost: $34/46 Time: 8pm

WEDNESDAY 1.07

Vonda Shepard
Daryl's House Club, NY
Cost: $40/50 Time: 8pm

THURSDAY 1.08

Ana Popovic
Stage One, FTC
Cost: $46/56 Time: 8pm

Ramblin' Dan Stevens
Nod Hill Brewery
Cost: $FREE Time: 6pm

Kendall Street Company
Park City Music Hall
Cost: $18/23 Time: 8pm

7 Day Weekend
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

End of the Innocence
Warehouse, FTC
Cost: $31/51 Time: 8pm

Eaglemania:
Eagles Tribute
Infinity Hall, Hartford
Cost: $48 Time: 8pm

Mindcrime:
Queensryche Tribute
Daryl's House Club, NY
Cost: $29/45 Time: 8pm

FRIDAY 1.09

One Night In Memphis:
Cash/Elvis Tribute
The Kate, Old Saybrook
Cost: $69 Time: 7pm

Vonda Shepard
Stage One, FTC
Cost: $46/56 Time: 8pm

Junco Partners Mardi Gras
Nod Hill Brewery
Cost: $28 Time: 6pm

A Farewell to Kings:
Rush Tribute
Park City Music Hall
Cost: $20/25 Time: 8pm

Eggy
Real Estate
The Capitol Theatre, NY
Cost: $36/80 Time: 8pm

Kendall Street Company
Broad Brook Opera House
Cost: $20 Time: 8pm

Sugar
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

SATURDAY 1.10

Allison Brown
The Kate, Old Saybrook
Cost: $42 Time: 8pm

Jefferson Hammer
Nod Hill Brewery
Cost: $FREE Time: 6pm

Graceland:
Paul Simon Tribute
Park City Music Hall
Cost: $18/23 Time: 8pm

Vixen
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Changes in Latitude:
Jimmy Buffett Tribute
Infinity Hall, Hartford
Cost: $48 Time: 8pm

SUNDAY 1.11

On A Winters Night
The Kate, Old Saybrook
Cost: $65 Time: 7pm

Sasco Dead
Park City Music Hall
Cost: $20 Time: 3pm

Sally Baby's Silver Dollars
Daryl's House Club, NY
Cost: $22/34 Time: 8pm

TUESDAY 1.13

Albert Lee
Stage One, FTC
Cost: $54/56 Time: 8pm

WEDNESDAY 1.14

The Carrie Zazz Band
Daryl's House Club, NY
Cost: $22/28 Time: 8pm

THURSDAY 1.15

Albert Lee
The Kate, Old Saybrook
Cost: $44 Time: 7pm

Chris Cavaliere
Nod Hill Brewery
Cost: $FREE Time: 6pm

Cliffside Push:
Phish Tribute
Park City Music Hall
Cost: $12/17 Time: 8pm

Candy-O
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

The Amish Outlaws
Daryl's House Club, NY
Cost: $40 Time: 8pm

FRIDAY 1.16

Kashmir:
Led Zeppelin Tribute
The Kate, Old Saybrook
Cost: $51 Time: 8pm

Brandon "Taz" Niederauer
Warehouse, FTC
Cost: $36/39 Time: 8pm

Get Zep!
Led Zeppelin Tribute
Nod Hill Brewery
Cost: $23 Time: 7pm

Born in the USA:
Bruce Springsteen Tribute
Park City Music Hall
Cost: $15/20 Time: 8pm

Joe Russo's Almost Dead
The Capitol Theatre, NY
Cost: $65/100 Time: 8p

Beyond Purple:
Deep Purple Tribute
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Railroad Earth
Infinity Hall, Hartford
Cost: $48 Time: 8pm

ANTHEM REGGAE BAND
The Klein, Bridgeport
Cost: $FREE Time: 7:30

Double Vision:
Foreigner Tribute
Daryl's House Club, NY
Cost: $40 Time: 8pm

SATURDAY 1.17

Sugar House
Nod Hill Brewery
Cost: $FREE Time: 7pm

Lil Cease & Frank White Experience
A Live Band Tribute to The Notorious B.I.G.
Park City Music Hall
Cost: $30/40 Time: 8pm

Joe Russo's Almost Dead
The Capitol Theatre, NY
Cost: $65/100 Time: 8p

Ricky Nelson Remembered
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

The Amish Outlaws
The Kate, Old Saybrook
Cost: $43 Time: 7pm

DDXS:
INXS/Duran Duran Tribute
Daryl's House Club, NY
Cost: $28/45 Time: 8pm

SUNDAY 1.18

THE CORVETTES
Great Big Doo Wop Revue
Palace Danbury
Cost: $39 Time: 3pm

Joe Russo's Almost Dead
The Capitol Theatre, NY
Cost: $65/100 Time: 8p

Railroad Earth
Warehouse, FTC
Cost: $43/46 Time: 8pm

Eminescence - Tribute to Evanescence
Daryl's House Club, NY
Cost: $29/45 Time: 8pm

WEDNESDAY 1.21

Strange Love:
Depeche Mode Tribute
Daryl's House Club, NY
Cost: $40 Time: 8pm

Stephen Kellogg and The Homecoming
Gutter Sinatra
SHU Community Theatre, Fairfield
Cost: TBD Time: 7pm

THURSDAY 1.22

Don't Tell Lisa
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Traditional Irish Jam Session
Nod Hill Brewery
Cost: $FREE Time: 6pm

FRIDAY 1.23

Red Light
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8/10

Hazard County
The Lonetown Boys
Park City Music Hall
Cost: $20 Time: 8pm

Christopher Titus
SHU Community Theatre, Fairfield
Cost: TBD Time: 8pm

Jeff Tuohy
Nod Hill Brewery
Cost: $24 Time: 7pm

Ellis Paul
The Kate, Old Saybrook
Cost: $33 Time: 7pm

Aaron Chen
Space Ballroom, Hamden
Cost: $33 Time: 7pm

SATURDAY 1.24

Wicked Peach
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Houseplant
Big Shrimp
Park City Music Hall
Cost: $20 Time: 8pm

Josh Ritter
Infinity Hall, Norfolk
Cost: $64 Time: 8pm

Kashmir:
Led Zeppelin Tribute
Broad Brook Opera House
Cost: $40 Time: 8pm

SUNDAY 1.25

Shwayze
Infinity Hall, Hartford
Cost: $34 Time: 8pm

Meadow Brothers
Belle of the Fall
The Kate, Old Saybrook
Cost: $29 Time: 7pm

Rum Runners
Daryl's House Club, NY
Cost: $22/34 Time: 8pm

TUESDAY 1.27

Lee Dewyze
Stage One, FTC
Cost: $42/45 Time: 8pm

WEDNESDAY 1.28

GHOST
Mohegan Sun Arena
Cost: $141+ Time: 8pm

LFO
Stage One, FTC
Cost: $42/45 Time: 8pm

Lee DeWyze
The Kate, Old Saybrook
Cost: $25 Time: 7pm

Satisfaction:
Rolling Stones Tribute
The Kate, Old Saybrook
Cost: $48 Time: 7pm

Sir Elton:
Elton John Tribute
Daryl's House Club, NY
Cost: $28/45 Time: 8pm

THURSDAY 1.29

Backstage Pass
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Shakedown Citi
Stage One, FTC
Cost: $30/33 Time: 8pm

Old Bob
Nod Hill Brewery
Cost: $FREE Time: 6pm

Lettuce
Infinity Hall, Hartford
Cost: $48 Time: 8pm

Who's Bad:
Michael Jackson Tribute
Daryl's House Club, NY
Cost: $45/60 Time: 8pm

FRIDAY 1.30

Decadia
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Dead Meat:
Grateful Dead Tribute
Park City Music Hall
Cost: $20 Time: 8pm

Dylan Connor
Stage One, FTC
Cost: $34 Time: 8pm

Tesla
Buckcherry
Fox Theater, Foxwoods
Cost: $49/118 Time 8pm

The Marshall Tucker Band
Grand Cedar, Foxwoods
Cost: $64+ Time: 8pm

Roamer
Nod Hill Brewery
Cost: $24 Time: 7pm

SATURDAY 1.31

Los Lobos
Wolf Den, Mohegan Sun
Cost: $FREE Time: 8pm

Labiahead
Park City Music Hall
Cost: $31 Time: 8pm

Robert Davi
Grand Cedar, Foxwoods
Cost: $54/98 Time: 8pm

Who's Bad:
Michael Jackson Tribute
Infinity Hall, Hartford
Cost: $47 Time: 8pm

Earth, Wind and Fire Tribute
The Kate, Old Saybrook
Cost: $54 Time: 7pm

Little Lies:
Fleetwood Mac Tribute
Broad Brook Opera House
Cost: $42 Time: 8pm

Lettuce
The Capitol Theatre, NY
Cost: $30/75 Time: 8pm

SUNDAY 2.01

Justin Furstenfeld
Infinity Hall, Hartford
Cost: $76+ Time: 8pm

Chrome Horse
The Kate, Old Saybrook
Cost: $48 Time: 7pm

WEDNESDAY 2.04

Gadan
The Kate, Old Saybrook
Cost: $37 Time: 7pm

THURSDAY 2.05

Halen:
Val Halen Tribute
Park City Music Hall
Cost: $13 Time: 8pm

FJ:
Foreigner/Journey Tribute
Infinity Hall, Hartford
Cost: $48 Time: 8pm

FRIDAY 2.06

Turnpike Troubadours
Wolf Den, Mohegan Sun
Cost: $68+ Time: 8pm

The Amish Outlaws
Park City Music Hall
Cost: $35 Time: 8pm

ELEW plays Sting
SHU Community Theatre, Fairfield
Cost: TBD Time: 8pm

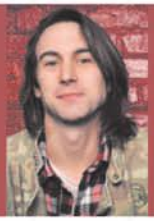


CIRCLE COMEDY

UPCOMING SHOWS

aLc

LAUREL ATHLETIC CLUB

JAN 9	 Marcus Monroe	JAN 16	 Mike Recine
JAN 23	Closed for Private Event	JAN 30	 Ashley Austin Morris
FEB 6	 Nick Scopoletti	FEB 13	 Erin Maguire
FEB 20	 Benny Feldman	FEB 27	 Sean Patton

(almost) EVERY FRIDAY at 8PM

PRESENTED BY MR. SPEEDING TICKET

CONCERT CALENDAR

SUBMIT YOUR LISTINGS BY THE 20TH TO INFO@CTSOUND.INFO TO MAKE NEXT MONTH'S ISSUE!

FRIDAY CONT
2.06

Couch
Thumber
Warehouse, FTC
Cost: $36/39 Time: 8pm

Umphrey's McGee
Infinity Hall, Hartford
Cost: $58 Time: 8pm

Laurel Canyon Band
The Kate, Old Saybrook
Cost: $39 Time: 7pm

Tom Hamilton Band
Broad Brook Opera House
Cost: $20 Time: 8pm

Drew & Ellie Holcomb
The Capitol Theatre, NY
Cost: $36/61 Time: 8pm

SATURDAY
2.07

Brett Michaels
Wolf Den, Mohegan Sun
Cost: $51+ Time: 8pm

A.M. Gold Yacht Rock
Park City Music Hall
Cost: $30 Time: 8pm

Chicka Chicka Boom Boom: The Musical
SHU Community Theatre, Fairfield
Cost: TBD Time: 1pm

Jackopierce
Stage One, FTC
Cost: $43/46 Time: 8pm

Brett Young
Foxwoods
Cost: $49+ Time: 8pm

Big Eyed Phish: Dave Matthews Tribute
Infinity Hall, Hartford
Cost: $36 Time: 8pm

Bobby Rush
The Kate, Old Saybrook
Cost: $52 Time: 7pm

Crystal Ship: Doors Tribute
Broad Brook Opera House
Cost: $30 Time: 8pm

Umphrey's McGee
The Capitol Theatre, NY
Cost: $35/80 Time: 8pm

WEDNESDAY
2.11

The Young Dubliners
The Kate, Old Saybrook
Cost: $40 Time: 7pm

THURSDAY
2.12

Chris Cavaliere
Nod Hill Brewery
Cost: $FREE Time: 6pm

Mike Mattison & Trash Magic
Park City Music Hall
Cost: $35 Time: 8pm

Stephane Wrembel
The Kate, Old Saybrook
Cost: $43 Time: 7pm

FRIDAY
2.13

The Warped Tour Band
Park City Music Hall
Cost: $31 Time: 8pm

Mardi Gras Mambo with Terrance Simien & The Zydeco Experience
SHU Community Theatre, Fairfield
Cost: TBD Time: 8pm

Gabe Dixon
Stage One, FTC
Cost: $42/45 Time: 8pm

The Music of New Orleans: Mardi Gras Celebration
Nod Hill Brewery
Cost: $24 Time: 7pm

Mullett
The Kate, Old Saybrook
Cost: $49 Time: 7pm

The Weeklings: Beatles Tribute
Broad Brook Opera House
Cost: $40 Time: 8pm

Dropkick Murphys
The Aggrolites
Haywore
The Capitol Theatre, NY
Cost: $50/80 Time: 8pm

SATURDAY
2.14

Come Back To Earth: Mac Miller Tribute
Park City Music Hall
Cost: $25 Time: 8pm

The Duprees
Palace Danbury
Cost: $50 Time: 7:30pm

Mystic Dead
Stage One, FTC
Cost: $30/33 Time: 8pm

Eli Young Band
Foxwoods
Cost: $64+ Time: 8pm

The Hot Club of Black Rock
Nod Hill Brewery
Cost: $FREE Time: 6pm

Peter Wolf & the Midnight Travelers
Infinity Hall, Norfolk
Cost: $77 Time: 8pm

Roomful of Blues
The Kate, Old Saybrook
Cost: $45 Time: 7pm

The Seven Wonders - A Tribute to Fleetwood Mac
Jorgensen Center, UCONN
Cost: TBD Time: 8pm

Dogs in a Pile
Sam Grisman Project
The Capitol Theatre, NY
Cost: $30/80 Time: 8pm

SUNDAY
2.15

Young Dubliners
Stage One, FTC
Cost: $40/45 Time: 7pm

Dave Matthews Tribute Band
The Kate, Old Saybrook
Cost: $40 Time: 7pm

THURSDAY
2.19

Mad Dogs & Englishmen
Warehouse, FTC
Cost: $41/71 Time: 8pm

Traditional Irish Session
Nod Hill Brewery
Cost: $FREE Time: 6pm

Jamie Mclean Band
Nod Hill Brewery
Cost: $29 Time: 7pm

North Mississippi Allstars
Infinity Hall, Hartford
Cost: $42 Time: 8pm

Journeyman
The Kate, Old Saybrook
Cost: $40 Time: 7pm

Kansas
The Capitol Theatre, NY
Cost: $50/130 Time: 8p

Mama Mania! ABBA Tribute
Broad Brook Opera House
Cost: $55 Time: 8pm

FRIDAY
2.20

Friends of the Brothers: Allman Brothers Tribute
SHU Community Theatre, Fairfield
Cost: TBD Time: 8pm

Pheobe Katis
Stage One, FTC
Cost: $30/33 Time: 8pm

Billy F Gibbons & the BFG Band
Foxwoods
Cost: $64+ Time: 8pm

Little Lies: Fleetwood Mac Tribute
Nod Hill Brewery
Cost: $34 Time: 6pm

Lunasa
The Kate, Old Saybrook
Cost: $50 Time: 7pm

Ruckus Ensemble
Jorgensen Center, UCONN
Cost: TBD Time: 8pm

Mama Mania! ABBA Tribute
Broad Brook Opera House
Cost: $55 Time: 8pm

STS9
Lespecial
The Capitol Theatre, NY
Cost: $40/75 Time: 8pm

SATURDAY
2.21

Masters Of The Telecaster
Stage One, FTC
Cost: $49/59 Time: 8pm

Best of the Eagles
The Kate, Old Saybrook
Cost: $52 Time: 3/8pm

Vyntyge Skynyrd
Daryl's House Club, NY
Cost: $34/51 Time: 8pm

THANK YOU FOR READING THE SOUND MAGAZINE

KINDLY RECYCLE WHEN DONE
...AND REMEMBER FOR MORE
UP TO DATE NEWS, CALENDAR
AND INTERVIEWS LOG ONTO...
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TO UPCOMING SHOWS!

FRIDAY JANUARY 2ND
GOGOL BORDELLO
DISTRICT MUSIC HALL

FRIDAY JANUARY 9TH
VONDA SHEPARD
STAGE ONE, FTC

FRIDAY JANUARY 16TH
JOSH RITTER
INFINITY HALL, HARTFORD

WEDNESDAY JANUARY 21ST
STEPHEN KELLOGG
SHU COMMUNITY THEATRE

SATURDAY JANUARY 31ST
LETTUCE
THE CAPITOL THEATRE, NY

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HOMEBREW FESTIVAL

SATURDAY

APRIL 25TH

12PM - 4PM

$30 EARLY BIRD TICKETS NOW ON SALE!

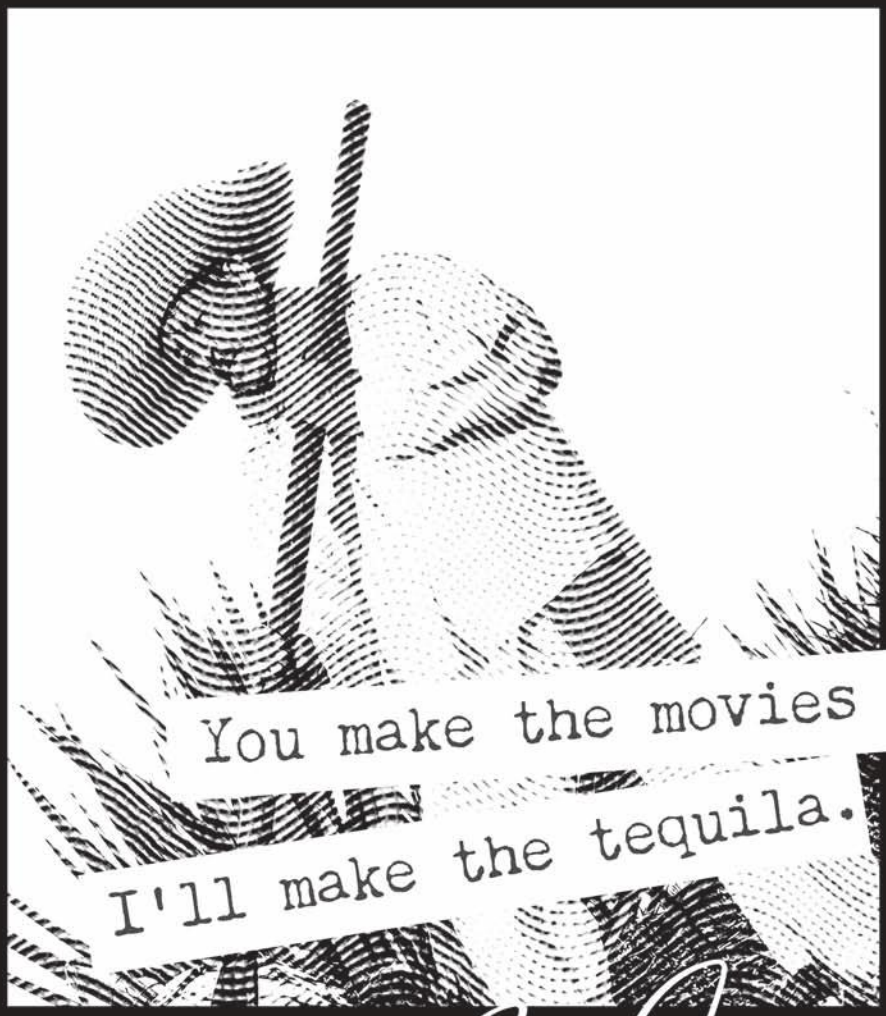
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