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# VOICE Magazine

Vol. 10- Issue 3  
February 17 - March 10, 2010

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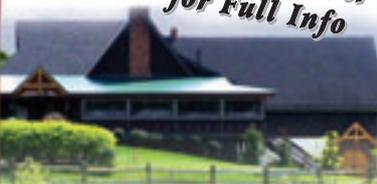
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# LIVEWIRE



**Jesus Christ Superstar, is coming to PlayhouseSquare's State Theatre in Cleveland on March 6th for Two Performances Only at 5:00 and 9:00 pm.** The first collaboration between Andrew Lloyd Webber and Tim Rice to be performed on the professional stage, *Jesus Christ Superstar* is one of the most popular and enduring works ever created for the musical theatre. As relevant and timeless as ever, *Jesus Christ Superstar*, the rock opera vision of "the greatest story ever told," is perhaps more powerful in today's troubled world than when it was first produced. To order tickets, visit the PlayhouseSquare Ticket Office, call 216-241-6000 or visit [PlayhouseSquare.org](http://PlayhouseSquare.org).

**Don't forget the Lake Metroparks Country Dancing from 8:30 to 11:30 pm twice a month** at the Painesville Township Park Community Center. Kick up your heels to the Country entertainment provided by either a live band or deejay. **Friday, February 26 Deejay Night w/ Bubba, Friday, March 12** with the band **Lucky Shot** and **Friday, March 26 Deejay Night w/Sandy's B-**

**Linedancers.** Doors open 7:30 pm Concessions stand open 7:30 to 11:15 pm \$6 per person at the door 18 and older 1025 Hardy Rd. Painesville (440) 354-3885

**Polar Bear Plunge - It is not just an event it is an experience!** The 14th Annual Law Enforcement Polar Bear Plunge (LETR) will take place on Saturday, February 27, 2010 in Geneva State Park. All activities and events for the LETR Plunge will be held at The Lodge and Conference Center at Geneva State Park. Whether you are registering as a team or individual, plungers are asked to raise a minimum of \$100 to participate. Last year this event raised over \$90,000 for Special Olympics Ohio. Join the fun and help us to raise more money for the deserving Special Olympics athletes in Ohio. **The Polar Bear Plunge is weekend long event. Check out the schedule of all of the surrounding activities [www.polarbearplunge.org](http://www.polarbearplunge.org)**

**Rabbit Run Theatre Prepares for 2010 Summer Season** – The season includes five productions and opens on June 4th with "On Golden Pond" then moves on

to "Frost/Nixon" June 18th through 26th. "Joseph and the Amazing Technicolor Dreamcoat" runs July 2nd through the 10th. "The Light in the Piazza" is on stage July 16th through August 1st and "My Way, A Musical Tribute to Frank Sinatra" completes the season August 13 through 29th. Have talent? **Auditions begin in March** at the Rabbit Run Community Arts Association fine arts building in Madison. For details on audition dates, times, openings etc. call the RRCAA at 440-428-5913

**The February art exhibit at the Ashtabula Arts Center is "Geometric Collages" by Craig Mitchell.** This is an amazing presentation of framed artwork created by cutting photos with X-Acto knives to create geometric designs. On display NOW through Feb 28, the exhibit can be viewed during gallery hours Mon. through Thurs. 9 - 8 and Fri. and Sat. 9 - 4. The gallery is also open before all theater performances and during intermission. Admission to the gallery is free.

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Four Kings 8 PM

**Sat. Feb 20th**  
Abbey Rodeo 9 PM

**Fri. Feb 26th**  
Angry Young Men 9 PM

**Sat. Feb 27th**  
Donny Thompson 7 PM

**Fri. Mar. 5th**  
Just George 7 PM

**Sat. Mar 6th**  
Skinny Moo 9 PM

**Fri. Mar 12th**  
The Accoustix 7 PM

**Sat. Mar 13th**  
T. B. A.

# A Career of a Different Kind

By Helen Marketti

When requesting an interview or a press kit from an artist, one usually goes through a process of corresponding with a Press Agent, Media Consultant, Tour Manager or some other title before you have access to the artist. They have a role to play and are an important part of keeping the operations running smoothly. Often times, it has been a curiosity of what their lives are like. How did they end up working for so and so? What were they doing before then? What is a typical day like for them? Is there such a thing as a "typical day" in the entertainment world? Armed with such questions, an interview sprouted with Rhonda Brewster, better known as Ronna to her family and friends. Ronna is the Marketing Assistant to Brian Ray. Brian is the bass guitarist for Paul McCartney. Talking with Ronna brought about a new understanding and appreciation for what she does while still finding time for her own interests.

"I am originally from Louisiana and studied commercial art in college. I wouldn't say that I actually pursued any career specifically," recalls Ronna. "I did a lot of freelance art work. I think I've held every

kind of job you could imagine. I've been an assistant manager of a self-service gas station to an executive secretary for the city clerk."

Ronna's life took a turn that began innocently enough when she and a friend decided to travel to California for a vacation six years ago. "My friend really wanted to come to Los Angeles. Neither one of us had ever been out west before. We were in Los Angeles for a total of 24 hours when we looked at each other and decided that this was the place we needed to live."

"The weather had a lot to do with it plus I loved being near the beach," said Ronna. "All of my life I had never really felt like I truly belonged anywhere. Growing up in Louisiana, I never felt that I belonged there. I then moved to Alabama and lived there for a while which wasn't really my niche either. It wasn't until I came to California that I felt "at home". This is where I belonged."

Ronna continues, "My friend and I moved out here nearly one year to the day from when we first were here on vacation. We saved our money, tried to figure out rent, how much money we would need to earn to live on and so forth. We moved out here without a job lined up. We took our savings and were prepared to live off that for at least three months. We figured we would have

enough money to rent an apartment. What we didn't figure on was that no one would rent to us without having a job first. So, we lived in a hotel, which made us go through our money much faster. We were in Los Angeles for a total of 40 days before I found the job that I have now. My friend found a job a week later. Eventually we were able to move into an apartment. Now both of us work at the same place, too."

Luck was about to bring Ronna a break. "I was applying for every job I saw in the

newspaper and on line that I thought I was qualified for," she said. "It was my first job interview that I went on out here and they hired me."

Ronna shares the job duties of her current position. "The company I work for is called, Entertainment Partners which has several divisions. I work in Central Casting Payroll, which is the oldest division for "extras" in Hollywood. They have been in existence for over 60 years. What I do is payroll for the "background talent" which



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means the "extras" that you see in the movies or on television. I work nine hours a day, Monday through Friday. It is interesting work."

So, how does Brian Ray figure into this equation? "First of all I've always been a fan of Paul McCartney," said Ronna. "I had been to one of their shows in Atlanta during the first tour that Brian had done with Paul. I had not yet moved out here. Anyway, I went on line to try and find more information on Brian but I couldn't find anything. There seemed to be plenty of information on the others but not on Brian. So I went to Paul's web site and posted a question on the message board, asking if anyone had any information on Brian Ray. Well, the response to my question was overwhelming. The thread on the message board is still there and still active to this day.

fantastic people who I know I will be close to for the rest of my life. I have met so many people from so many different cultures and learned so much about them. I find it all fascinating."

On a personal level, "The most rewarding thing is having one of my songs recorded. I have been writing songs since I was kid. A local artist out here recently recorded one of my songs. He goes by Vallen but his real name is Mike Jones. He recorded my song, "I Hate Heights" on his new CD. This is the first song that has been recorded so I am very excited about it."

She continues, "I would write songs in elementary school and show them to the music teacher who would then parade me around to each classroom so I



Through that, I started meeting and corresponding with people. When I eventually moved to LA, I attended gigs that Brian was doing with his own band, Black Unicorn. He had sent me an email to come to one of his shows as his guest so then I was able to meet him in person and we became friends. Eventually he asked me to help him with his marketing by sending out CDs, t-shirts and so on to his fans."

Ronna said that working for Brian Ray is her side job and of course enjoys that as much as her other job. "The best thing about what I do job wise is that I have met some

could sing them for my classmates, which I thought was great. I would love to record my own songs because I love to sing but I don't think the world is quite ready for that yet. (laughs) I studied music while growing up, music theory and all of that so I feel I have a good understanding of what is involved with song writing." Over the years, Ronna calculates that she has about three dozen songs that are finished pieces.

Thinking about her life, what she does and how she feels, Ronna said, "I love California. I love the people I have met here. It's a fantastic life."

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- Fri, Feb. 26: Alan Greene Band
- Sat, Feb. 27: Castaways (minus Mike)
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- Fri, Mar. 5: Tom Todd
- Sat, Mar. 6: Stone River Band
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## Seventh Annual Grand River Valley Ice Wine Festival Slated for March 6th & 13th

Proceeds Collected to Help the Local Food Banks

The Winegrowers of the Grand River Valley Wine Region are excited to announce their seventh annual Ice Wine Festival slated for March 6th & 13th. The festival consists of 5 area wineries all within a 10-minute drive of each other. Patrons begin at the winery of their choice for this fun, progressive Ice Wine tasting all throughout the Grand River Valley wine region. Participating wineries include Debonne Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery & Restaurant, Laurello Vineyards, and St. Joseph Vineyards.

Doreen Peitrik, owner of St. Joseph Vineyard, is especially excited this year for the festival as it will be the first Ice Wine Festival at their new location. "We have been wanting to expand our winery for years to better accommodate patrons to the tasting events. At our new Route 307 location, we will be able to do just that and have added a maple syrup demonstration during the ice wine festival as well."

Nick Ferrante, owner of Ferrante Winery and Ristorante and chairman of the organization feels this year has a lot to offer.

"Along with tasting internationally award winning ice wines paired with delicious appetizers, some of the wineries have added "extras" for patrons to enjoy. Ferrante will be featuring dinner specials that evening that compliment their ice wine. All the other wineries will have featured events such as ice carving, dog sledding demonstrations, wine glass painting, artisan jewelry, progressive dinners and much more. Most of these "extras" are free but some will cost the patron a little extra. In addition, many of the winemakers will be on hand for people to talk to and other wines will be available for people to taste."

Ice Wine is a labor of love in the wine industry and one that the Grand River Valley Wineries believe is worth celebrating. "This year the ice wine harvest was on December 10th in blizzard conditions," says Tony Debevc of Debonne Vineyards. "The wines featured at the Ice Wine Festival are 'true' ice wines. The grapes are left on the vines at the end of the traditional harvest season and await Mother Nature to shift seasons from fall to winter. Once the grapes are truly frozen, reaching temperatures below 17 degrees, the grapes are picked and pressed immediately before they have a chance to thaw."

Mark Winchell, director of the Ashtabula County Convention and Visitors Bureau appreciates how the festival affects tourism during the off-season. "Since the Ice Wine Festival is in March many of our hotels and restaurants are able to give top notch service because it is a slower time of year for them so they are able to offer wonderful amenities and are much less crowded."

Participants will need to determine a starting point at one of the participating wineries in the Grand River Valley. Each winery will then provide a sample of their wines, along with a complimentary appetizer. The event begins at noon and ends at 5 p.m. The cost is \$5 per person at each winery. In an effort to help the local food banks, the wineries are encouraging everyone to bring in canned food items in which they will receive \$1 off at each location. For more information about the Ice Wine Festival call 440-466-3485 or [www.wggrv.com](http://www.wggrv.com) for a list of details and a map.



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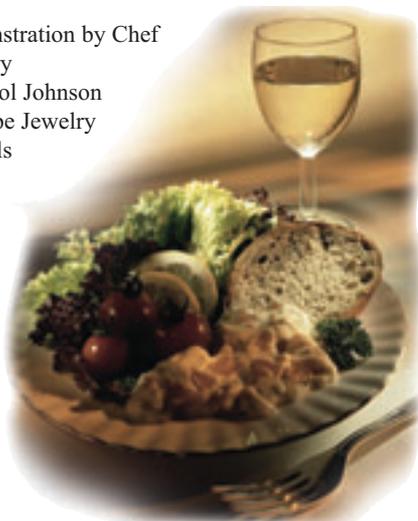
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 Sun., 2/21 - 2:30-5:30pm • **DENNIS FORD**  
 Fri., 2/26 - 7:30-10:30pm • **MIKE WOJITLA**  
 Sat., 2/27 - 7:30-10:30pm • **THE LOST SHEEP**  
 Sun., 2/28 - 2:30-5:30pm • **MIKE WOJITLA**  
 Fri., 3/5 - 7:30-10:30pm • **TAKE II**  
 Sat., 3/6 - 7:30-10:30pm • **FLASHBACK**  
 Sun., 3/7 - 2:30-5:30pm • **CASEY O MEDICINE SHOW**  
 Fri., 3/12 - 7:30-10:30pm • **WHOOZ PLAYIN**  
 Sat., 3/13 - 7:30-10:30pm • **STONE RIVER**  
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 Introducing  
**The Carlisle School of Dance**  
*Local Resident brings a  
 World Class Dance Studio to Madison*

Nick Carlisle, raised in Madison, Ohio, has traveled and studied Performing Arts and Dance throughout many colleges, schools, and cities dating back as far as 1978. He has worked with a variety of prestigious dance companies throughout his career performing with some of the most talented people in the industry. His accomplishments include teaching at numerous universities, schools, theatres, and private studios throughout the region and beyond including several trips to Europe where he taught technique and

set original choreography. For the past 13 years Mr. Carlisle has been teaching for the highly reputable *University of Akron Dance Program*. He continues to perform there occasionally, as a guest artist with Cleveland's Morrison Dance, as a freelance dance artist.

Now after some 25 years of wearing out the highways and byways, Professor Nick Carlisle has decided to bring it all home to Madison by opening a studio his own; **The Carlisle School of Dance**. Housed within the old Starlite Video Building on Hubbard Road, are two beautiful spacious studios. Children and adults will be able to embrace the fine learning techniques of world class dance such as *Ballet, Jazz, Tap, Contemporary, Hip-Hop, and Ballroom* all at a very reasonable cost. In addition, a wide variety of fitness classes for all ages including *Pilates and Yoga* will be offered.

"I began entertaining the idea of opening my own school last fall," Carlisle explains. "After a

rich resources for the very best dance teachers. "At the studio we are committed to delivering the very highest level of training - it's part of our mission."

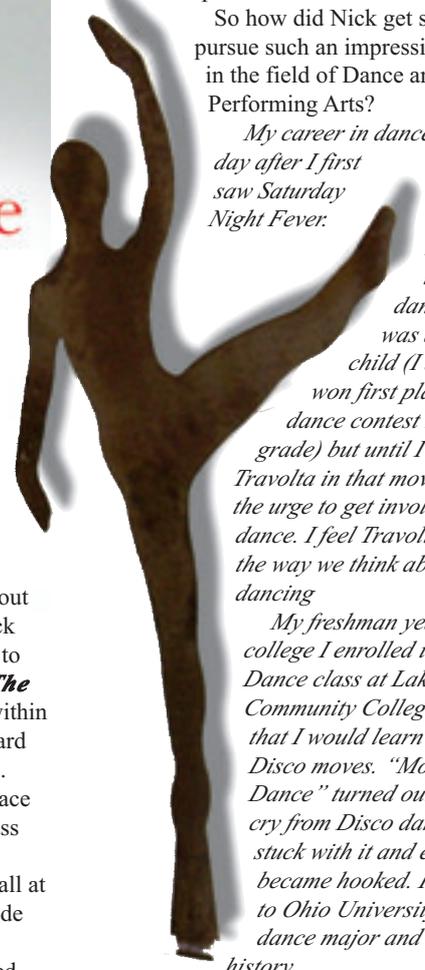
So how did Nick get started and pursue such an impressive resume in the field of Dance and Performing Arts?

*My career in dance started the day after I first saw Saturday Night Fever.*

*I had been interested in dance since I was a young child (I actually won first place in a dance contest in 1st grade) but until I saw John Travolta in that movie I ignored the urge to get involved in dance. I feel Travolta changed the way we think about men dancing*

*My freshman year of college I enrolled in a Modern Dance class at Lakeland Community College thinking that I would learn some new Disco moves. "Modern Dance" turned out to be a far cry from Disco dance but I stuck with it and eventually became hooked. I transferred to Ohio University as a dance major and the rest is history.*

*After receiving my BFA in performance and choreography I moved to New York City to pursue a*



By James Alexander

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good deal of research and with my wife Carol's blessing, I decided to go for it. My motivations for opening my own school are many. I wanted to find a way to share my expertise with the local community and to provide another dimension to the cultural scene here in Northeast Ohio."

Having been a member of the dance community in this region for 25 years, it affords him the opportunity of knowing everybody in the field and has tapped these



*performing career. I studied Ballet and Modern with some renowned teachers and did some off-broadways performances for a year. At that point I was offered a position*

with the newly formed Tom Evert Dance Company in Cleveland. I performed with that company for eight years before joining Cleveland Ballet Dancing Wheels. With these two professional companies I had the opportunity to tour and perform throughout the United States and Mexico with regular appearances in New York City. Over the years I also had the opportunity to choreograph and/or perform with the Cleveland Opera, the Lakeland Civic Dance Company, Cleveland's Repertory Project, the Cleveland Museum of Art and the Pro Football Hall of Fame.

After four years with Dancing Wheels I decided to return to school to pursue my Master's of Fine Arts degree in performance and choreography at Case Western Reserve University. At that point I shifted my focus from performing to teaching and creating dance.

Nick also wows countless audience members over the years as a free lance dancing icon in *The Lost Sheep Band*. As a

founding member, the percussionist/singer/dancer asserts it has a profound impact on his



performing pure dance. "My dancing and my music have been mutually inspiring."

For dancers, along with many other artists, the studio will be a sanctuary. "I have dreamed of having my own studio for years. The two studios we created at the CSD were realized as a result of a lot of preparation and hard work" he proudly reflects. "Carol and I did most of the preparation. The hard work of creating a legal structure, funding, marketing, satisfying codes for a business, designing the space, building floors & walls, dry-walling, painting, decorating, hanging mirrors, building ballet barres, and more than I can recall, was realized through the generous help of our family and friends. My dad, Richard W. Carlisle took particular pleasure in making it all happen."

A big factor in this decision was finding a great location. Nick feels very lucky to have secured their location which offers easy access, and plenty of parking. Parent's can drop their kids off and enjoy the many conveniences of shopping and services all within a 'stone's throw.'

"We were fortunate to acquire the Marley floor surface and mirrors from the original home of the University of Akron Dance Program and the Ohio Ballet. The floors and mirrors have supported and reflected countless artists in the field of dance for decades. The Ohio Ballet, like many professional dance companies, could not overcome the financial challenges facing arts organizations in the current economic climate. I like to think that their legacy will

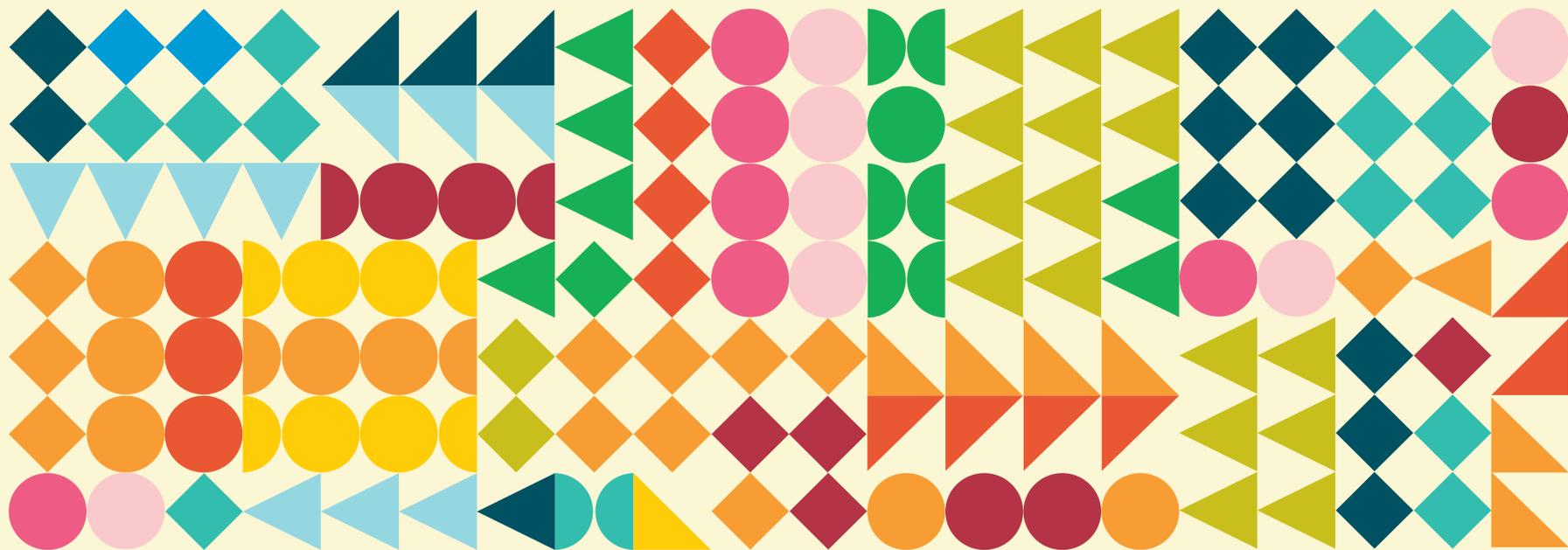
live on to some extent through our studios as our students are supported by those floors and reflected through those same mirrors."

Nick's wife Carol will be adding a retail store to the premises in the near future where she will specialize in hair accessories as well as dancewear. Students will have access to high quality tights, leotards, ballet slippers, and tap and jazz shoes. She will also carry some of the trendiest jewelry pieces, wigs, hair extensions and other items.

Nick Carlisle is dedicated to supporting roots from his local hometown of Madison by bringing in this unique venue to give the residents of all ages an opportunity to learn and grow with the arts he has spent so much of his life learning. "I arrived in Madison as a 5th grader, attended school, played sports, went to church, worked, graduated (without honors), became a professional dancer, went on to teach (including at my old high school), joined a band, met my wife and raised a family (not in that order)... I love life on the North Coast---it's my home!"

The Carlisle School of Dance is located at 2656 Hubbard Road (the old Starlite Video) in Madison. They are taking registrations now and they are filling fast. They can be reached at 440-428-6666 or visit [www.tcsdance.com](http://www.tcsdance.com)

Classes are scheduled Mon. - Thur. from 4 - 9 pm and Sat. from 10am-2pm



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By Joe Butvin, bassist for Starfleet  
 Edited by James Alexander

*What do you give a guy that has everything?* This is what PJ Macchia, General Manager of the Cove Nite Club, must have asked himself when he thought of

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# CLEVELAND PROGRESSIVE ROCK ICONS STARFLEET "ALIVE AGAIN" AT THE COVE NITE CLUB WITH GOOD QUESTION FEBRUARY 27<sup>TH</sup> IN HONOR OF PETE'S 80<sup>TH</sup>

what he could get for his dad Pete on his 80th birthday. One "gift" was setting up **Good Question**, one of Pete's favorite local bands, to reunite with a few of their old band mates and play at Pete's birthday celebration at the Cove this past

October 24. Paul Bodnar, one of the founders of Good Question, thought it might be nice to invite his old friend Rick Matousek, lead singer and keyboardist from the 1970's progressive rock band **Starfleet** to sit in on a few songs.

Rick would have loved to do that for Pete but unfortunately Rick's band Backstreet was playing a gig in the Cleveland area that evening. Rick decided to email me about Paul's suggestion. I gave Paul a call to see what **Starfleet** could do to contribute for Pete's birthday. In working with the members in Starfleet and Paul from Good Question we were able to clear schedules and play the **Cove Nite Club** again on this coming **Saturday February 27th**.

Although Starfleet broke up in 1976, its members are still active in music in different ways. Rick has his own nightclub band and I write and record for my own enjoyment. Our

Drummer, Tommy Amato, has a different story to tell. Tommy moved to LA in the 1980's at the urging of his good friend Neil Geraldo, who had put together the Pat Benetar Band and married Pat. Tommy went on to tour with Savoy Brown, Lana Lane and Rocket Scientist. He also made a career as a studio drummer doing work for Gene Simmons of KISS and other producers in LA. He has also recorded with Warrant and played drums on many movie trailers.

In 2001 Tommy was diagnosed with Lymphoma and was given a 20% chance to live. He went through chemo and radiation treatment only to have it come back again with a vengeance in 2003. Tom again went through surgery, chemo, radiation and a unique bone marrow procedure. While he was recovering, a group of his Cleveland musician friends put together a "**Rock n Roll Relief**" show for Tommy at the Cleveland Agora. Proceeds from the show went to help pay Tommy's medical bills. Starfleet opened that show (with a substitute drummer) since we were Tommy's first band.

The following year Tommy worked with his friends in Cleveland to put together another show at the Agora. This time it was to raise money for other musicians with Cancer. Tommy asked Starfleet to play again and said "*this time I will be playing the drums with Starfleet*". Every October since then Tommy has come back to Cleveland to put on his benefit helping musicians with cancer. All the old local bands and kids from the Cleveland "School of Rock" play his show and money is raised for a local

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musician with Cancer. He is a fighter and a giver and a world class drummer.

Rick and I attend every show and at every show something special happens. Tommy will sit in and play with one or two of the bands. As soon as he gives the 4 count and starts playing the sound of the band is transformed. Rick and I just look at each other and smile. The hair stands up on my arms. Tommy's drumming is amazing. He is so precise, so innovative and so powerful that he makes everyone around him sound better. As a bass player, playing with Tommy is, I don't know how to describe it, kind of like what it sounds like in my dreams.

The band is very excited to be performing at the Cove again after 35 years. We love Pete to this day and are doing this show for him and all our old friends and fans from the Geneva and Ashtabula area. We have been rehearsing and will be ready to rock the Cove along

with Good Question. We are doing 2 sets playing the songs that we did back in 1973-1976. Starfleet was all about playing rock songs that the audience could dance to with some tasty more progressive stuff added in. It's about time PJ and his generation get to hear what progressive rock is all about from the generation that invented it!

#### A quick memory about the Cove:

Starfleet's first gig anywhere was at the Cove in November 1973 on a Friday night with a band called "Oil Can Harry". I actually knew the lead singer. He was a bit older and from my old neighborhood in Cleveland. They played blues on the back stage. We showed up to play the front stage in tight satin pants, no shirts, platform shoes, glitter jackets and lots of fake bling. Starfleet played Zeppelin, Bowie, Deep Purple, Yes, Vanilla Fudge, Aerosmith, all the "heavy" stuff. The audience was dressed like "Oil

Can Harry". The girls and guys all had on jeans, heavy work boots and flannel shirts.

On the very next night the guys in the audience once again looked like "Oil Can Harry". The girls? That was another story. Mini skirts, fishnets, platform shoes, furs, boas, satin and lots of fake bling. They looked like us! A transformation in only one day. We were floored! Starfleet played the Cove from 1973 to 1976 almost every Friday and Saturday along with Good Question who's still together and from the area.

I think the key to packing the Cove back then was the combination of Good Question and Starfleet playing

together. Good Question centered on all the real dance tunes while Starfleet pounded out the Rock side of the equation. This drew a wider spectrum of people helping to fill the place. That strategy kept the dance floor

full and the beer and booze flowing.

We will play **Stairway to Heaven** for a good reason. Paul Bodnar the guitarist in Good Question told us he met his wife on the dance floor while Starfleet was playing "Stairway to Heaven". He said she had actually come to the Cove that night to see Starfleet not Good Question. So how could we not play "Stairway to Heaven" for Paul and his wife?

We as a band had got together maybe 4 times over the past 35 years and always talked about playing the Cove "**one more time**". With Tommy our drummer living in LA and all of us having "separate" lives we did just that. We talked about it. We are working hard to put together a show that will be representative of what we used to do 35 years ago so that our old friends and fans, PJs generation and especially Pete will see, hear and feel what it was like at the Cove in November 1973 "**one more time!**"



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**Fri. Feb. 19th** - Battle of the Bands

**Sat. Feb. 20th** - Hip-Hop Show

**Thurs. Feb. 25th** - Thirsty Thursday with DJ M@ and \$1 Drink Specials All NIGHT Long, Proper ID Required, No Cover Charge Over 21 • Under 21 \$5

**Fri. Feb. 26th**

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# Bluesville

■ ■ — By Cat Lilly

**Alan Greene**  
**Old Mill Winery**  
**Friday, February 26th**

It was late December last year when Alan Greene got a phone call from an old friend. His former band mate was calling to ask Greene's permission to grant video rights for a song they had co-written together back in the day. It seems that Carlos Santana was releasing a new CD to commemorate the ten-year anniversary of the release of his award-winning "Supernatural" album, which originally sold over 25 million copies worldwide. The two-disc, tenth anniversary edition contains a handful of previously unissued songs, including *Angel Love (Come for Me)*, a song co-written by Alan and Mark Avsec, with lyrics by Mason Ruffner.

Santana was a presenter at this year's Grammy Awards on Jan. 31st and talked about the release of *Supernatural (Legacy Edition)*, out on Feb. 16th. *Angel Love (Come for Me)* dates back to the original

*Supernatural* sessions and puts Santana's longtime band member, Tony Lindsay, on vocals. It is the first single off the new

begins 9:50. See you there!

**Bluesin' Down the Highway**  
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## MARCH

Monday-Saturday, March 1-6, 2010

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Friday-Saturday, March 5-6, 2010

Pickle's Blues Extravaganza  
 Lima, Ohio, U.S.  
[www.bluescommittee.com](http://www.bluescommittee.com)  
 419-221-3897

Sunday, March 7, 2010

Tri-City Blues Fest  
 Fremont, California, U.S.  
[www.tricityblues.com](http://www.tricityblues.com)  
 510-557-7025

Friday-Saturday, March 12-13, 2010

Bonita Blues Festival  
 Bonita Springs, Florida, U.S.  
[www.bonitablues.com](http://www.bonitablues.com)  
 239-947-0715

Wednesday, March 17-21, 2010

Johnnie Walker St. John Blues Festival  
 St. John, United States Virgin Islands, U.S.  
[www.stjohnbluesfestival.com](http://www.stjohnbluesfestival.com)  
 340-643-6475

Friday, March 19, 2010

Breda Blues Night  
 Breda, Noord Brabant, Netherlands  
[www.myspace.com/bluesbreda](http://www.myspace.com/bluesbreda)  
 0031-651530443

Saturday, March 20, 2010

Plymouth Rock Blues Festival  
 Plymouth, Massachusetts, U.S.  
[www.plymouthrockbluesfestival.com](http://www.plymouthrockbluesfestival.com)  
 508-747-1340

Tuesday, March 23-27, 2010

Blues Harmonica Jam Camp  
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Thursday-Sunday, March 25-28, 2010

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## THE ABBEY RODEO

**Abbey Rodeo is searching for  
 a new keyboard player!**

Our dear friend and band mate, Debbie Daniels (aka Space), has had the good fortune of managing her life so well that she has the ability to retire toward the end of this year and will spend winters in Florida, returning each spring when the snow is gone.

So let's hear it for Space! We are very happy for her and will miss her immensely in our band.

So, that leaves Abbey Rodeo without a keyboard player pretty soon and that will not do. If you are reading the Voice, you might know what kind of music we do, but if not we do hits from the 60's & 70's like the Beatles, Hollies, & Zombies and we also do some slightly newer material. We are looking for a keyboard player with pro equipment and the commitment to work hard and keep Abbey Rodeo at the level we have attained thus far or to take us to new heights!

Also, if you were classically trained on piano, but have never been in a band, talk to us, this could be your first and greatest band experience.

If you have an interest, please call  
**Verne McClelland (440) 537-6725**

**[www.Abbeyrodeo.com](http://www.Abbeyrodeo.com)**

CD and the video is now available for viewing on youtube.

The phone call came on the heels of what Alan says was "the worst year of my entire life." 2009 was a year of great personal loss for the virtuoso guitarist. "It's a nice way to start the new decade. Mark Avsec is an old friend and former band-mate, during the 'Breathless' years." In addition to international band Breathless, Alan has also been a member of Humble Pie, and is featured on various recordings by Michael Stanley, Donnie Iris, and Pere Ubu.

A few of us from the Voice celebrated Valentine's Day last Saturday evening by enjoying a delicious dinner while listening to Alan and Odie (Tom Odegard) perform as a duo at Joey's Italian Grille in Madison. The Alan Greene band takes the stage at the Old Mill Winery in Geneva on Friday, February 26th. Showtime 7:00 - 11:00. Call for reservations: 440-466-5560.

The band will also be performing at the Beachland Ballroom (15711 Waterloo Rd., Cleveland) for the Eric Robertson tribute on Saturday, February 27th. Phone 216-383-1124. It will be a full day of music with bands playing all day to pay homage to Robertson.

And of course.....The Alan Greene Blues Jam EVERY Sunday night at Cebars Euclid Tavern on E. 185th, 9pm start, jam

www.bierhaus.cc  
305-776-4048

Saturday, March 27, 2010  
Wellington BluesFest  
Wellington, Florida, U.S.  
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561-346-2787

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Sunday, March 28, 2010  
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**APRIL**

Saturday, April 3, 2010  
Bierbeek Blues'd Up Festival  
Bierbeek, Vlaams-Brabant, Belgium  
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Friday-Sunday, April 9-11, 2010

Tampa Bay Blues Festival  
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Friday-Sunday, April 9-11, 2010  
George's Music Springing the Blues Festival  
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Saturday, April 10, 2010  
Hampton Acoustic Blues Revival - A Tribute  
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Friday-Saturday, April 9-10, 2010  
Barbourville Redbud Festival and Quilt  
Workshop  
Barbourville, KY, U.S.  
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Thursday-Saturday, April 15-17, 2010  
Wanee Music Festival  
Live Oak, Florida, U.S.  
www.waneefestival.com  
954-453-3058

Friday-Sunday, April 16-18, 2010  
Juke Joint Festival & Related Events  
Clarksdale, Mississippi, U.S.  
www.jukejointfestival.com  
662-624-5992

Saturday, April 17, 2010  
Michael John's Simi Valley Blues Festival  
Simi Valley, California, U.S.  
www.simiblues.com  
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Sunday, April 18, 2010  
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Sun. 2/28: Old Mill Winery - Open Mic 4:30-7:30  
Sat. 3/6: Edison's Pub w/ Annette Keys 10-2  
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# Eric Robertson Your Song Lives on Forever

2nd Annual Eric's Song Benefit

February 27<sup>th</sup> and 28<sup>th</sup> at Beachland Ballroom

Eric Robertson's entire life was intertwined with music, from having childhood family sing-alongs with his grandfather on piano, to getting his first guitar at the age of twelve. He was an integral part of the north east Ohio music scene, from the 1960's through the mid 1980's. While still in Mentor High School, playing at talent shows and concert series, he opened for national acts such as Paul Butterfield, Procol Harum, and Tim Buckley, and signed his first recording contract at the age of 17. Eric was founder of the bands "The Window" and "The Secret", working with musicians whom went on to form other bands such as The Raspberries and current local favorites, Abbey Rodeo. After high school, it was off to LA, where Eric learned the engineering and recording aspect of the trade. As a studio musician his outstanding vocals and guitar skills placed him in recordings with The Monkees, Gordon Lightfoot, Barbara Streisand, and Andy Williams, to name a few. Then it was on to Nashville where he worked as a studio musician, engineer, and

performing artist. The last home Eric had that was away from Ohio was in Jackson Hole, Wyoming. He felt that it was the most beautiful place on earth. But he was bereft of musical activity in his life, and moved back to his Lake County Ohio home in 2003. He started writing and performing again, and started a new state of the art recording studio in Mentor called "Secret Sound". Eric became the musical director for the yearly program at Tri C College in Cleveland called "The History of Rock and Roll", working

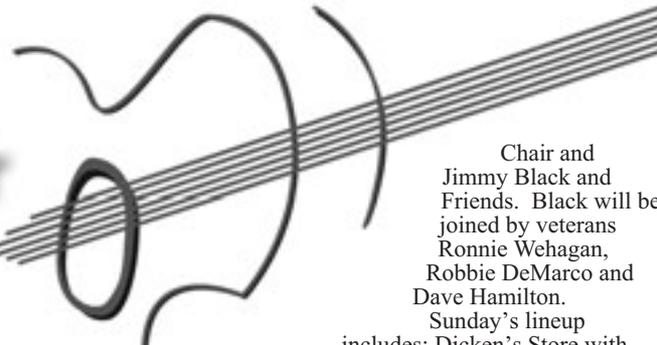


After the breakup of The Raspberries, Wally Bryson moved his new band Flyer to Los Angeles. Left to Right - Jimmy Angel, Wally Bryson, Artie Peeler, Eric Robertson, and Jeff Hutton.

with The Rock and Roll Hall of Fame. He helped develop and teach their Recording Arts and Science curriculum.

Eric Robertson passed away from a serious illness on December 7, 2007, but his contributions through his love of music lives on forever.

The 2nd annual Eric's Song concert will be held at Beachland Ballroom on Feb. 27-28. What began as a concert on Feb. 17, 2007 shared between two excellent local bands - The Secret and Abbey Rodeo, has become a tribute to Eric Robertson, and a benefit between friends. This year's lineup for Saturday has grown to include the Alan Greene Band. Greene played with Eric on many of his early recordings and co-wrote Santana's new single, "Angel Love (Come For Me)." John Salamon, who was in The Trouble Boys with Eric has had continued success in radio, television and numerous other projects. Secret Friends will include many old bandmates including: Artie Peeler, Frank Musarra and Raygus' Alex Dominish among many others will be handling lead vocals duties. There will also be a return visit from Denny Carleton, Donny Young, Morticia's



Chair and Jimmy Black and Friends. Black will be joined by veterans Ronnie Wehagan, Robbie DeMarco and Dave Hamilton.

Sunday's lineup includes: Dicken's Store with help from Billy Conklin and Bob "Scrapper" Bell. Euphoria, an all-original rock band from Mentor High School, as well as fellow classmates Raygus who will be back for a repeat performance. Fire Zuave, who are based in Athens, Ga. features Chuck Andrews a former member of Qwasi Qwa with Jesse Bryson. Working on their third CD of original music, Fire Zuave will be performing songs by Cat Stevens and Tim Buckley in honor of Eric. Artie Peeler is also coming from out of state to perform with old friends Jack Freeman, Frank Musarra (original drummer for The Secret), and Jenn Ivan (from Andy's Last Band). To round out the night of incredible young talent will be the soulful, dynamic Brickhouse Blues Band. They continue to amaze their fans with their love and passion for playing the Blues. Show hours are 7:30pm to 1:00 am on Saturday and 5:00 to 10:00 pm on Sunday.

Don't miss what promises to be a memorable performance.

All this great music will help benefit a worthy cause, the Good Intentions Foundation, Inc., an organization that Robertson helped create with his good friend Edward Tomecko. The foundation's goal is to help families in need through music and the arts. There is a beauty about these concerts that is indescribable. In Eric's song "Let Me Sing My Soul to You," he wrote, "music is the universal healer of us all..." The music that resonates from these concerts benefits us all.



ALAN GREENE BAND

\* Many thanks to Lanaya Schepley for excerpts from her memorial article, and to Deidre Robertson for photo submission, story contribution, and her passion for this project. Praise to all the musicians



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who donate their time and talents without whom this wouldn't be possible. For ticket information visit [www.beachlandballroom.com](http://www.beachlandballroom.com) or phone (216) 383-1124

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# TROPIDELIC

## "Erie Vibes & Irie Tides"



By Austin Stouder

As another blustery day comes to light in the chilly streets of Cleveland, you turn on the radio to hear the same song you heard yesterday. The snow falls and the lake is frozen but one band is breaking the ice and catching the biggest wave they can as it rolls into the Erie shore. Voted 2009's Best Area Band by Fox 8, *Tropidelic* is a fun-loving group of Reggae-Rockers who plan to change the way you think about music. Combining Hip-hop, Funk, Modern Rock and Ska (Caribbean calypso/American Jazz), how could you refuse this recipe for a new-age delight? You may have seen them on the Warped Tour or caught them performing with such acts as OAR, Badfish and even Afroman. You may have heard them on 96.5 KISS or 92.3 WKRK. Either way, Tropidelic's new EP will allow you to catch the tide and take a ride from the 216 to the 440.

This five man band knows how to hit all the right sounds in the spectrum. Roads leads the show with his lyricism which can be considered, oddly enough, laid back and energetic at the same time. DJ Mekadog spins the tables while remixing the lyrics and cutting in some interesting sounds bytes. JS serves up the perfect upbeat drum patterns that mirror Roads' style while Bradford (bass) and Chris (guitar) bring in the tropical tones and vibes that really give this band it's character. Their groove is unique and original, helping to fight off gray skies with colorful sounds.

Having a chance to listen to the EP, *Erie Vibes & Irie Tides*, I really got to see the diversity behind their music. As the first track, Psycho, kicks off you can catch Roads riding the quick drum beats with the ability to sing and rap as well as solos on the guitar and tables to

help introduce Tropidelic. Songs like Cash (Boom Boom) and Incubo deliver energy in large amounts that keep your head bobbin' while the cut, Steel Ride, seems to put you on a nighttime cruise down I-90 through the suburbs of The Land. But I believe their hit, Cleveland Stylee, is the band's biggest achievement, putting you in the perfect mindset to ignore the icy cold. As the songs closes, Roads chants "Erie Vibes and Irie Tides, we're just trying to stay alive." I couldn't have said it any better myself.

If you were wondering, *Irie* is a Jamaican term that translates to "Being at an inner peace with yourself and/or with the world i.e. having no worries." I think Tropidelic has found themselves and should be very happy with the innovation they bring to the table. As far as worries go, Spring is on the way and Tropidelic has a great EP for you to play, so get Irie! You can see Tropidelic for yourself on **February 23rd at The House of Blues.**



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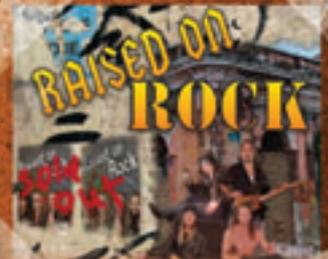
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Lakeland's 38th Annual  
**JAZZ** Festival  
Journeys in Jazz  
February 25-27, 2010

■ ■ ■ —By Don Perry

Ever since his first year as a music director, in the Wickliffe school system in 1959, it has been the passion of Mr. Charles M. Frank to provide his students with the opportunity to explore, understand, and appreciate the art of jazz. After 13 years, his desire began to reach far beyond his classroom as he decided to try to enlighten and educate far more students. Thus, in 1972, The Lakeland Jazz Festival was born.

The event began as a one day educational program in which 7 or 8 area high school music directors enrolled their jazz ensemble students in the instructional clinic to take

place at Lakeland Community College. As the first director of the festival, Mr. Frank was able to enlist a few fellow musician/educators from the area to act as clinicians. They would listen to the performance of each ensemble and then offer hands-on assistance to each director to help the students enhance their performance.

In order to fund this program, Mr. Frank was able to secure a grant from the National Endowment for the Arts. This was no small task then, and is even more difficult to accomplish now. Fortunately, one of the members of the endowment board happened to be Clark Terry, a world class trumpeter who had performed with the likes of Duke

Ellington and Count Basie. Mr. Terry agreed to act as a clinician and also to be the featured performer of the Lakeland program. Clark Terry's participation was one of the key factors in the large success of this first ever, event.

News of this success spread quickly and by the following year, not only did the number of participating high schools nearly double, the number of musicians and educators who wanted to be involved grew as well. By the third year, the event had become so large that the program required a second day of activities. Over the years The Lakeland Jazz Festival has steadily grown to become a three day event which involves students from the Jr. and Sr. high school levels as well as collegiate level jazz ensembles.

During most state level adjudicated events, (in my day they were called "contests"), the ensembles perform before a panel of adjudicators, (in my day they were called "judges"). These adjudicators then rate the performance and offer written or recorded commentary and suggestions. What sets the Lakeland program apart from this type of event is the fact that, following each performance, an adjudicator will accompany each ensemble to a separate location, to offer personal instruction to the students, so that they can better understand the areas in which they may improve their skills. It is quite rare for high school students to be able to receive this type of hands-on instruction from clinicians of this caliber, and the passion that our local educators possess for their art is passed to the students in this very personal educational environment. One tribute to the quality and value of the education offered at the Lakeland Jazz Festival is the fact that many music directors enroll their students year after year, some schools for well over 20 years. The obvious reason for this continued support is simple. This instructional technique works.

Since 1972, over 25,000 students have passed through this program. The educators involved in the program are mindful of the fact that many of these students will not pursue a career in music, but they are hopeful that the experience will help to nurture the appreciation of jazz that each of the young musicians have already demonstrated.



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Currently in its 38th year, the festival has remained true to Charles Frank's original vision. Though he is aware that most participants will follow a career path other than music, he speaks quite proudly of those who have become professional jazz musicians. If by chance you are a reader of the "What about Jazz?" column regularly featured in this publication, there are two former Lakeland Jazz Festival students whose names you will find familiar.

One former student who has received National recognition is trumpeter, Dominick Farinacci, who went on to graduate from the Julliard School of Music and has worked extensively with Wynton Marsalis, perhaps the most widely recognized name in jazz today. At the age of 27, Farinacci has already been classified as a world class jazz artist. Dominick does return to his roots on occasion, to perform at Nighttown, Cleveland's premier jazz showplace.

Another product of the Lakeland program is an artist, whom upon graduation from Indiana University Jazz Studies program in 1992 and fortunately for our area youth, decided to make his home in the Cleveland area. Dave Sterner, a highly accomplished saxophonist and current faculty member of the Cuyahoga Community College jazz program, as well as Lakeland Community College, also serves as the director of the Lakeland Civic Jazz Orchestra. Sterner can be found performing at many of Cleveland's jazz locales, either with a group under his name, or as a featured artist of other local ensembles.

Perhaps one of the true reflections of Charles Frank's earlier visions is that Dave Sterner is currently in his second year as director of the Lakeland Jazz Festival. He is only the fourth person to carry this torch, preceded by Mr. Charles Frank, Dr. Robert Brown and Mr. Ed Michaels. Mr. Sterner's dedication to instilling the excitement and magic of jazz into the hearts of the younger generation is every bit as strong as that of Mr. Frank, who says, he now has little to do with the logistics of the event, he now prefers to just "enjoy and appreciate" the festival.

The festival schedule is filled with educational clinics for those enrolled on Thursday and continues on through Saturday. In addition to the adjudicated performances, there will be a series of concerts available to the public. The schedule and ticket prices for these concerts are as follows:

#### Thursday, February 25 - 7 p.m.

##### Tomorrow's Stars Concert

Tickets are \$7 per adult, \$4 per child, and \$4 per senior

Four area middle school jazz bands will share the stage with the Lakeland Jazz Impact which is a high school "all-star" band under the direction of Ed Michaels.

#### Friday, February 26 - 8 p.m.

##### The Sean Jones Quartet

Tickets are \$20 per adult, \$10 with a student ID

Trumpeter, composer and educator Sean Jones is one of jazz's top young stars. Don't miss Sean in this rare quartet performance with his own group.

#### Saturday, February 27 - 1:30 to 3:30 p.m.

##### Lakeland College Invitational

Free and open to the public

Featuring jazz ensembles from Oberlin College, Youngstown State University and The University of Akron.

#### 4:30 p.m. to 5:30 p.m.

##### Clinic with T.S. Monk

T.S. Monk will hold a free clinic to share his knowledge and expertise of jazz with amateur and professional musicians. Free and open to the public. Musicians encouraged to bring their instruments for this unique opportunity.

#### 8 p.m.

##### The T.S. Monk Sextet

Tickets are \$25 per adult,

\$15 with a student ID

Jazz drummer T.S. Monk and his sextet explode on stage with their driving style of hard bop and be-bop traditions.

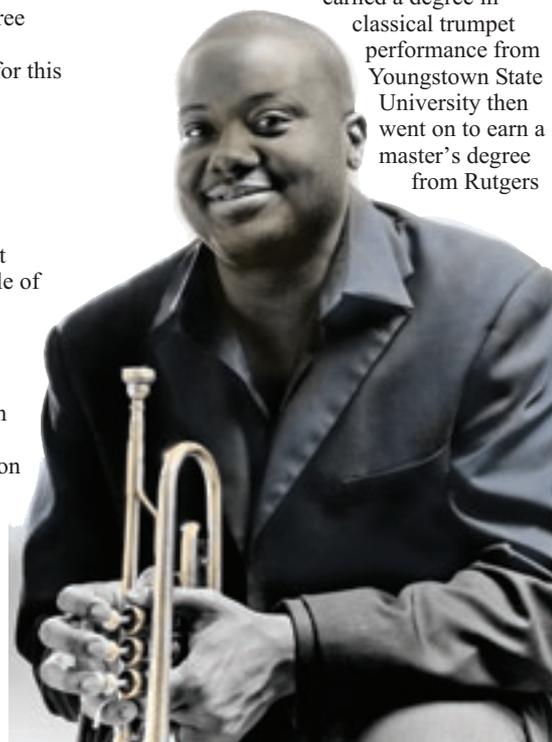
The two featured performers whose names appear on this schedule are Sean Jones and T.S. Monk. Through the efforts of the Cleveland based promotion agency, Jim Wadsworth Productions, these artists have agreed to be a part of this year's festival. The featured artist concerts are the highlight of the weekend for the students. These concerts, as well as the FREE clinic by T.S. Monk, are also available to the public. All performances are held in the Lakeland Performing Arts Center, 7700 Clocktower Drive in Kirtland.

For tickets and information, call 440-525-7526, or visit [www.lakelandcc.edu/concerts](http://www.lakelandcc.edu/concerts). Be sure to take advantage of these exciting concert performances. By doing so, you also will be helping to carry on the rich tradition of this truly American art form, Jazz.

#### About Sean Jones

Trumpeter, composer and educator, Sean Jones, is one of the top young jazz trumpeters. A native of Warren, Ohio, Jones

earned a degree in classical trumpet performance from Youngstown State University then went on to earn a master's degree from Rutgers





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University. In his young career, Mr. Jones has worked with the Chico O'Farrill Orchestra, the Gerald Wilson Orchestra, the Illinois Jacquet Big Band, the Louis Armstrong Legacy Band, Charles Fambrough, Joe Lovano, and the International Jazz Quintet, in addition to leading his own groups. He has released three albums on Mack Avenue Records. Sean has also worked with R&B greats such as Patti LaBelle and Stevie Wonder.

Prior to returning to this area, Jones spent 5 years as the lead trumpet player for the Jazz at Lincoln Center, with Wynton Marsalis, in New York City. Currently a Pittsburgh resident, Sean Jones is the Assistant Professor of Jazz Studies at Duquesne University, as well as, the Artistic Director for the Pittsburgh Jazz Orchestra. Fortunately for the City of Cleveland, Sean Jones has somehow found enough time in his schedule to also become the Artistic Director of the Cleveland Jazz Orchestra. He plans to use the CJO to help revitalize jazz appreciation and to carry on the jazz tradition in Cleveland.

According to his almost 5,000-strong Facebook fan page, his contemporary jazz style is influenced by the work of Clifford Brown, Woody Shaw, Miles Davis, and Freddie Hubbard, with touches of Kim Burrell, Sam Cooke, and Earth Wind and Fire. The quartet's lineup includes: Sean Jones, trumpet; James Johnson, drums; and Tony DePaulis, bass. Pianist for the Lakeland appearance is yet to be announced.

### About T.S. Monk

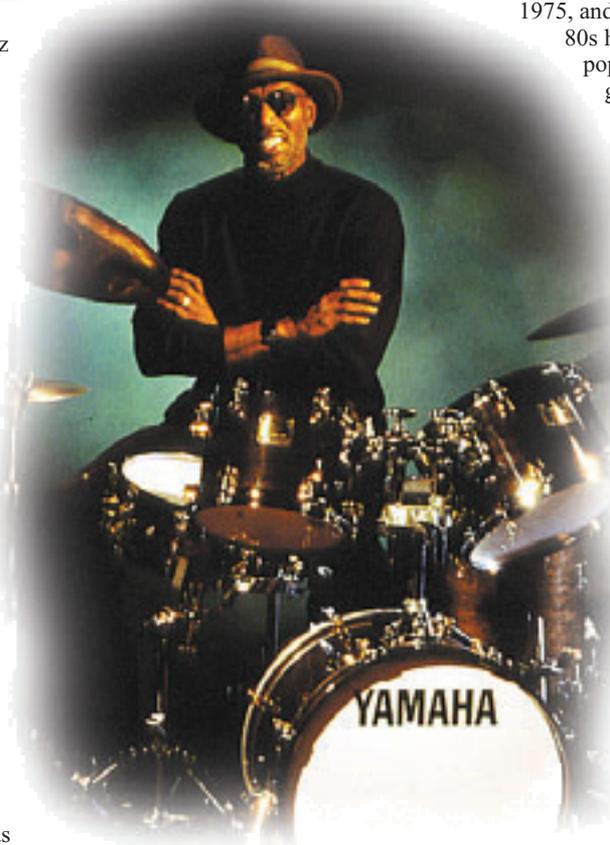
The T.S. Monk Jazz Sextet's driving style carries on in the tradition of Monk's father, legendary jazz artist Thelonious Monk, to bridge the musical genres. As a drummer T.S. Monk holds a unique position in the jazz world. He continues the legacy of his father's music both as a performer and as an educator. He chairs the prestigious Thelonious Monk Institute which has become one of the premier schools for aspiring jazz musicians in the country. A number of colleges and universities house programs under the umbrella of the Institute.

As a performer T.S. Monk is a highly acclaimed jazz drummer and bandleader and has

been active leading his own groups since the early 90s. He has released albums on the Blue Note, N2K, and more recently his own Thelonious recording labels. Prior to forming his own group, he played drums with his father's late era group until the senior Monk's retirement in

1975, and in the early 80s he lead a highly popular R&B group, the T.S. Monk Band, that had several hits on the pop charts.

His jazz group, The T.S. Monk Sextet, follows the hard and be-bop traditions, performing classic music from the pen of the senior Monk and other jazz composers as well as original music from band members.



The T.S. Monk Sextet has been a consistent presence on the jazz scene for over 20 years. The T.S. Monk Sextet includes long time members and emerging talents in the jazz world. The current lineup features veteran member Willie Williams on tenor sax, and Bobby Porcelli on alto sax. Porcelli performed with Thelonious Monk Sr., which serves to further the continuity of the tradition. Williams, a veteran of the New York City jazz scene, has multiple credits as both a leader and sideman, including many years with the great drummer Art Taylor. Pianist Helen Sung is a classically trained pianist who made the switch to jazz after completing her education at the University of Texas and the New England Conservatory. She actively leads her own groups, in addition to backing such prestigious artists as Clark Terry and T.S. Monk. On trumpet is educator and established musician Freddy Hendrix. Hendrix has collaborated with George Benson, Lou Donaldson and Wynton Marsalis among many others. The bassist for the Lakeland appearance is yet to be announced.

*The 38th Annual Lakeland Jazz Festival, a presentation of the Arts & Humanities division, is sponsored annually by a generous grant from The Lake County Visitors Bureau.*

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Saturday, Feb. 20  
Paradise Restaurant & Pub  
Euclid  
7:30-11 Special Delivery

Friday, Feb. 26  
The Winery at Springhill  
Geneva  
7:30-10:30 Special Delivery

Sunday, Feb. 28  
The Winery at Springhill  
Geneva  
2:30-5:30 Solo

Mike Wojtla

# A Buzzard Book Memory

By John Gorman

## ALEX HARVEY



Years ago Bob Dylan mentioned that there was a time when he could tell what city he was in by listening

to the local radio stations.

One of the most regionalized music markets was Cleveland - and radio provided the soundtrack to its distinctive musical tastes from the late forties to the mid nineties, when deregulation homogenized radio into a dull national blend.

In the seventies Cleveland was the proving ground for dozens of artists - and a bellwether market for rock and roll. If you made it in Cleveland, you had a fighting chance for your music to catch on elsewhere.

Then there were the many acts that were superstars in Greater Cleveland - but barely known beyond its borders.

Take the astounding popularity of the Scottish rock act, the Sensational Alex Harvey Band.

From the release of their first album in the U.S., *Next*, and their second album as a band, the Sensational Alex Harvey Band quickly grew to be one of our most requested artists of the seventies.

Within the first week of airplay, five tracks from the *Next* album became top requests on WMMS, including "Faith

Healer," "Vambo," and the controversial "Gang Bang." It was a top five selling album in Cleveland for close to a year. In fact, the majority of albums pressed in the U.S. were sold in Cleveland.

Their popularity grew so rapidly that we got a hold of the first SAHB album, *Framed*, which was only released in Europe, and started playing tracks from that one, too.

Because of their limited U.S. airplay, the SAHB did only two abbreviated U.S. tours. Their first Cleveland appearance, one of only four U.S. dates, was a WMMS Monday Night Out at the Agora, which sold out in advance. The second date SAHB played in Cleveland, in support of the *Impossible Dream* album - and part of a seven city tour - was on March 3, the following year at the Allen Theater. That show also sold out well in advance.

Harvey used to refer to WMMS as the next best thing to sex and beer - and even cut an ID stating that fact.

You couldn't define the SAHB as being

in any one rock genre. In concert they'd shift from a '50s oldies cover song ("Framed") to Jacques Brel ("Next") to a staged performance ("Man in the Jar").

The SAHB switched labels from Mercury to Atlantic for their third U.S. release, *Live*, whose only U.S. airplay was on WMMS. Due to lack of airplay throughout the rest of the U.S. and Canada, the label canceled plans for a third SAHB U.S. tour.

Through the years we kept in touch with Alex Harvey, hoping to bring him back to the states - and even lobbied to get him on a WMMS World Series of Rock concert.

Alex Harvey passed away on February 4, 1982, the day before his 47th birthday.

Go to [buzzardbook.wordpress.com](http://buzzardbook.wordpress.com) and check out the Sensational Alex Harvey Band live performances of *Framed*, *Man In The Jar*, and *Vambo*.

The Buzzard: Inside the Glory Days of WMMS and Cleveland Rock Radio--a Memoir by John Gorman is available at Amazon .com. Also check out [buzzardbook.wordpress.com](http://buzzardbook.wordpress.com) for more Buzzard book memories.



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# STAY IN TUNE

By Luthier Patrick Podpadec

Where does the time go? It's been non stop on the computer for me. Of course I'm much slower than most people on this thing. They didn't have these things when I grew up, and you know how hard it is to teach an old dog new tricks. But I must admit I am having a lot of fun learning all (more like a few) of the things that it takes to organize all the files, change the size of the pics, download them faster etc.etc. Well, I'll keep pluggin away at it but someday I'll be able to have someone else do it for me. Cause even though I'm having fun, I pretty much suck at it.

I have been very busy building my new guitar, which brings me to my new discussion on the importance of being consistent in the area of design. Meaning how when you design a new jig or form, for what ever reason, whether it be to speed up the process or possibly use the form again for accurate repeatability. It is crucial that your accuracy of making these tools are at the highest level. If you choose the road of depending on the jig for it's accuracy in reproducing the product it better be a good jig. Cause if it is wrong all of the parts that

touch the jig will be wrong too! So, before I "claim" a form or jig I often find myself tweaking it over and over till I'm completely



satisfied with the results. Sometimes this has even led to scrapping a jig that I have already got hours into building and designing. The

light at the end of the tunnel is sometimes very alluding. At least there is light! And I am constantly looking for it!

guitar"? That is a very good question. I have not yet added up the hours that I have into it but I'm sure that most of the time is spent on design, jig making and all the other crazy things that might pop up along the way. I, at times have even been building a form for a certain project that led me into another part of the form, that I decided I could use for another part or process on the guitar and then I find myself off building something else. "Stay focused!" I say as I get back to work on the original form.

There are always the times that you spend just planning your next move, so you don't back yourself into a corner that you can't get out of. (A trick I learned after being a painter for about 30yrs.) Am I supposed to add that time in also? There are always the time that is spent on going to get the few materials that you might need to insure yourself that", I'm sure that I can make this work only if I had this particular thing." If I told you the amount of time that I spend on arguing with myself about the best and most effective way to produce an instrument of impeccable tone and master style craftsmanship and then added that to the price of my guitar well, it would be easier to give it to loved one than to try to sell it! So, I guess my answer to the question is I don't really know right now. Let me build about 100 more guitars and then I will average out the time spent on each guitar to a number that we all can relate to and that will be the answer. Then all I have to do is decide is, "how much do I really need to charge per hour just to pay all of my bills"? (I call that debt) And how much should I add in for a little profit (define profit, everyone has a different answer for that one) and, "OH MY GOD!", "how can I charge that much"?

This whole process of building something that you may have never had the opportunity of trying before is totally exhilarating to me. I am having the greatest time of my life. I'm having a hard time conceiving the reality of thinking of the art of lutherie as a business that is solely there for me to "pay the bills" or "to make a profit".

I am in this art because of the other perks that it reveals like the smile of satisfaction on a customers face, or maybe the tone that the instrument produces; a memory that you will never forget. ( I think everyone has that one beautiful note that we have all heard at least once before) or the occasional "Wow", or any other feelings of accomplishment that might pop up. This is why I have chosen to build guitars. You could say, "it's in my blood" (not figuratively) just in my blood!

I have a great time sharing my experiences of

One question that almost everyone asks is "How long does it take you to build a



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# NEW ORLEANS' WIN IS TRULY A COMEBACK STORY

By Chad Felton

Foremost, let me state that I am not on the bandwagon; I am not a Saints fan in any way, shape, or incarnation. Your assigned correspondent Dreams in Blue, don't get it twisted. (That's a reference to a book about the New York Giants, the football team of all football teams, my team, now and forever.) But I digress.

The sweeping euphoria which still lingers in this country after New Orleans' Super Bowl win still seems nearly palpable. Many detractors are dismissing it as insignificant and stating it "doesn't do anything for the city." Many a New Orleanian would beg to differ. And I would, too. That team's victory most definitely meant something. I am not going to pontificate, analyze or extrapolate. Imagine telling a Cleveland fan it meant nothing if the Browns won the Super Bowl. Get it? If anything, New Orleans' win is a comeback story, and hopefully one of a series of comeback stories.

As stated, I am not a Saints fan. I am something much more: I am a New Orleans

fan. I am a fan of everything about the city. So is Jessie Baginski, director of communications at Laketrans, and New Orleans native, who spearheaded a massive Hurricane Katrina Relief Effort Drive twice post disaster. The grassroots efforts raised money and produced volunteers who rode on busses to deliver food and other provisions to those in need. Your assigned correspondent was invited to report the images and document stories of residents and passengers alike.

After the Super Bowl, Baginski wore her Saints jersey to the office, receiving numerous congratulations on the win. "They are my team," she says, "they belong to me and to every other NOLA kid out there."

I'm not a NOLA kid, so the team stays to its owners; I am an American, who loves that city, loves to travel and beseeched Fortuna to put me at New Orleans' doorstep to assist in any capacity.

I sat having dinner and drinks at the Waterstreet Café in the Warehouse District with a co-worker of mine back in August 2005 watching Katrina, that bitch, pound the Crescent City into near nonexistence hoping to get chance to help in any way in the days, weeks, months, years to come. I didn't know how I would be granted an opportunity, but I knew I wanted it. I knew I wanted to belong and then write about it later.

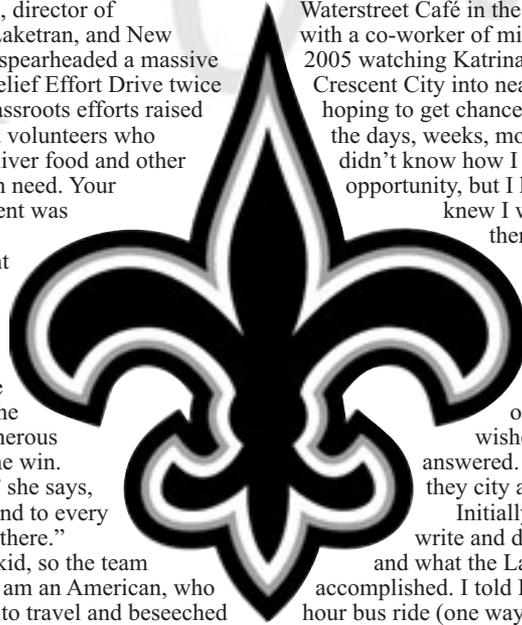
The benevolent Baginski soon contacted my then office seeking a reporter/writer to travel with the band of local heroes. My wishes had been answered. I had never been to their city and I was on my way.

Initially, I was supposed to write and document what I saw and what the Laketrans team accomplished. I told Baginski that an 18-hour bus ride (one way) was enough time to write and rewrite, and that I wanted to participate in the efforts, not merely observe

from afar. Naturally, she had no problem with that, in fact, she cheered my decision. Dear readers, I am young, but I have never in my life felt more like a man. We cleaned up churches, backyards, flooded apartments; we distributed pillows, pet food, blankets, canned goods. I have worked in offices and in restaurants, country clubs and factories, retail stores and computer labs, but for three days, during that first visit, I did more genuine, direct-result work (other than writing) than I had since I have been old enough to work. Fewer things have given me or have had more meaning for me in my short existence. I completed my assignments homeward bound and they went over really well with my erstwhile editors and the readership.

Months later with a smaller-led Baginski crew, I returned for a week to further participate. More of the same. And when a Korean War veteran, who God knows has seen and experienced what, embraces you in eternal appreciation for helping reconstruct his shed and handing him dry sheets, it's tough to hold back tears.

I witnessed insights and truths about the city, that natural jewel, which really struck a chord because individuals the group aided knew what had to be done. There was no finger-pointing or recrimination, just astonishing clarity about the realities most people and news organs in this country flatly ignored---if they ever realized other realities existed in the first place. Like Barbara Bush believing people living in the Houston Astrodome, displaced from their homes and communities, should be happy and grateful, 'cause they never had it so good. The sheer nescience of her attitude, disposition, life (?). I believe succinctly reflected that of far too many of this nation's citizens, and simply compounded the problem that people rely too much on external and internal learned barometers. No matter that the man desperately trying to survive in the



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Superdome built his home which was wiped out by the storm with his bare hands decades ago, that he owned it, raised a family there, had an identity (among other things in his neighborhood) because of it.

I have never underestimated the power of the written word, and I believe it carries even more credence now in this heavy digital age. It meant a lot, and continues to mean much that you reach more people who are determined to create and "become the change they want to see in the world" than you may know. After we returned, Laketrans granted us its Outstanding Service Award.

Baginski knows the Saints haven't solved every problem, but knows that people feel fortified. "It's so different than the pity people have felt for NOLA citizens since Katrina," she says, "but I hope they do not forget so much is still undone."

The culture, the music, the architecture, the food, the geography in The Big Easy is unparalleled. St. Louis Cathedral, Louis Armstrong Park, Pirate Alley, Faulkner House Books, Algiers Point, The Garden District, Faubourg Marigny, rich with all that abundant history. The place is so much more than Mardi Gras and the nonsense one sees on Girls Gone Wild! videos. I knew that before I ever visited, and was glad to have it confirmed in my own mind.

In the big picture, does it really matter a football team, though some would call it more than that, won a championship? Has it given people hope? I think so. And hope, in whatever delivered form, seems to instill people with larger senses of themselves so much more than despair.

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# Kickin' It COUNTRY

By Andrea Razavi

## Longtime Nashville Songwriter warms the heart and soul of Cleveland's country music singer and songwriter, Mary Taylor Brooks

The concept of earth angels has intrigued me for some time now. In a world of uncertainty and change, where the only thing certain IS change, we find lessons and trials along the paths we travel. The people that come into our lives, it is often said, are not by accident. In a universe that seems so vast, mysterious and complex, musicians seem to connect with their harmonious gifts of music. Well, the clincher here is that the earth angels, angel-like altruists who walk mother earth, appear to us when we need them, often when we least expect them, and sometimes in unusual personas. I have heard many stories of strangers who seem to arrive with a message of inspiration and encouragement, sometimes out of the clear blue. I would be lying if I said I did not find an earth angel recently on Facebook and in the Cleveland music scene. Some hard-core scientific pragmatists may pooh pooh my divine implications here. But the message is this: We often come face to face or cross paths with those who will show us a much needed way to build a bridge, mend a fence or forge a stream. Sometimes we don't

recognize them or their purpose. But when we do, it is as close to an angel as there seems to be, the belief, the power, the illumination bestowed on us by such a spirit is unforgettable.

In catching up with Mary Taylor-Brooks, after her latest trip to Nashville, I am beginning to think she may have found an earth angel last year down Nashville way. Now they are collaborating and recording music reminiscent to some of the great country music legends of our time. MTB has had her share of changes in lifestyle and scenery. She returned to the Cleveland area after 20 years away performing and songwriting in Nevada and now she's working on another chapter while commuting to Nashville.

AR: Mary, catch me up to speed on your music and your recent trip to Nashville last week.

MTB: *I just returned this weekend from Nashville after recording 3 of the songs Bobby Hicks and I co-wrote. We used Gene Breeden Recording Studio and some of the top session musicians in Nashville. I have some upcoming projects of my own planned and will continue to work on recording some more of Bobby's songs in the next couple of months.*

AR: You have mentioned with much admiration the name of this man before; tell me a bit more about him.

MTB: *Bobby Hicks, he just turned 81 last Monday. He is a well know songwriter in Nashville, writing such songs as 'How Far Can We Go' recorded by Loretta Lynn and Conway Twitty, 'Love Takes a Long Time Dying' recorded by Loretta Lynn, and 'Someone Before Me' recorded hit song by The Wilbur Brothers, then released again by Loretta Lynn, Dottie West and Pat Boone, just to name a few. I have been fortunate to have met Bobby at a*

*songwriters festival last October held at Loretta Lynn's ranch in Hurricane Mills, TN. Bobby heard me singing at another songwriter's camp one morning and liked my style. We became instant friends and Bobby never left the MTB camp. He actually asked to stay for the weekend, which I gladly gave up my cot and sleeping bag in order to have the honor of Bobby Hicks company and share in his fascinating stories.*

*When we drove Bobby back to Nashville after the festival was over I was honored that he handed me 3 songs that he wrote the lyrics to and asked me to write melodies for. He also had me write down lyrics to a 4th song that he wanted me to work on too. We have been in touch since October and I have been back to Nashville a few times playing at songwriter nights. Bobby always finds time for me when I'm there.*

The excitement and glee is so apparent in Mary's already effervescent personality. She is grateful for her deepening friendship and musical bond with the man, who, like most older adults, has been around the block a time or two and can spot a gem. Mary is quite that gem. Her infectious enthusiasm for music and songwriting is what makes her a magnet in the field. I have heard her songs and the lyrics are something impressive. Mary, without having to say it, seems to know that the one and only Bobby Hicks may just be one of those earth angels.

To check out Mary's latest songs, go to:

[www.countryspace.com/marytaylorbrooks](http://www.countryspace.com/marytaylorbrooks)  
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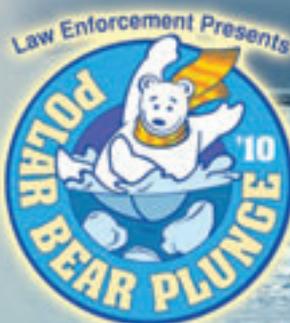
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# MOVIE REVIEWS

By West Side Steve

## Oscar Time 2010

So it's Oscar season, gang, and it looks like the academy has taken a page from the NFL book.

We have an extra week of wild card playoffs not so much to include more deserving teams but to make more money from ticket, merchandise and advertising revenue.

Great. It also means your team might get an extra week or two on TV.

As I look over the long list of best picture nominees, it's hard to imagine that anybody thinks these films are undiscovered gems and I'm well past the notion that these guys are in it for the art.

Seriously even with five nominees there will be the occasional "Huh?" in there. GHOST comes to mind.

It isn't that GHOST sucked it's just that one should hope that a film up for the best of the year would really be something special.

There are a lot of GHOSTs on the roster this season and I'll try to sort them all out before the big day. I'll deal with a couple today; DISTRICT 9 and THE BLIND SIDE will be under the scope today. They're not all that timely but with the selection to the finals they'll likely get a second wind in the theaters.

WSS

### District 9

Sony • R • 112 min

Here's the basic idea.

D 9 is a sci fi hit that assumes that not only has there been alien contact in the form of UFOs but actually creatures from space living here on earth. DISTRICT 9 is an alien

colony, not in the southwest US but in South Africa.

Apparently these aliens have special weaponry that can only be used by themselves thanks so some kind of genetic hokum.

So there's an experiment afoot to merge the DNA with a human.

(hmmm sound a bit like AVATAR?)

The subject Wikus

(Sharlito Copley) starts the Jeff

Goldblum-as-THE FLY style transformation and is turning into an alien.

The special effects are pretty impressive but to be honest, who cares? There are a dozen flicks that look great and the "shock and awe" has worn off. On top of that the shaky "hand held" faux documentary camera look gets annoying pretty quickly. So does the acting and plot.

As a matter of fact the whole darn movie is annoying and it's my guess that whatever critical love it's getting is from hammering on the same old politics that drove AVATAR.

Evil multinational corporation military industrial complex being mean to downtrodden alien minority, blah blah blah.

The problem is that it's neither as impressive nor engaging as Cameron's film. And certainly a stretch to be considered Oscar worthy.

C-

### The Blind Side

Warner Bros • PG13 • 123 min



Here's another one that puzzles me. I understand that we all like a story of triumph over bad circumstances. The heroism among regular people is an inspiration to anyone.

Better still if that story is based on an actual series of events, even if they are often tweaked for the sake of drama. So I'm not shocked by some popularity.

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The Academy Award nomination, on the other hand, is a bit odd. This is the somewhat sanitized story of Michael Oher (Quinton Aaron) and his transformation from homeless teen to athletic and academic success in college and the NFL.

Oher, a kid with great natural athletic ability, attracts the attention of the coaching staff at a private school but also, more importantly a well to do family who takes him in. He's taken in by a society matron and her family, studies hard enough to be eligible for sports and recruited by many top colleges before getting drafted by the Baltimore Flying Rats (or Ravens as they're sometimes called.) Now I don't know and I don't really care how accurate every detail of the story might be. It's a feel good tale and there's nothing wrong with that. It stars Sandra Bullock who might not be a great actress but what the hell. She's cute and seems to be a nice person. And for all the music fans there's Tim McGraw who can act at least as well as one would expect a country singer to act; even better if you remember Willie Nelson's thespian ventures. The actual college athletic directors show up in cameo roles and that's fun. My gripe is that despite the good intentions and warm and fuzzy script this really is a

mediocre film. Why this one is a blockbuster and not the equally mundane EXTREME MEASURES is hard to figure but neither one rises above an afternoon housework respite on the Hallmark Channel.

C

### The Wolfman

Universal • R • 125 min

I never read any competing reviews until mine is formulated and I'm often surprised to disagree with so many of the big boys. (Of course if they had any class they'd work for The Voice <G>) In this case I was a bit puzzled by the lack of love shown to this years telling of the classic monster tale THE WOLF MAN. We all know the basic hook, which is that the lycanthrope turns into a wolf when the moon is full. If one bites you, you will become a werewolf too. They can only be killed by silver bullets. That's the basis of the film so let's just list the reasons I liked it. The casting is perfect. Anthony Hopkins is exactly the guy you want to play an aging English nobleman with a streak of evil. As his prodigal son, who falls under the curse, I

can't imagine a better choice than the already wolf-like Benedictio Del Toro (Well maybe Paul Christensen) whose dialogue is intelligible for one of the few roles in his career. He fits seamlessly into the Lon Chaney Jr. mold from the forties.

They kept it in the late 19th century, which adds to the gothic horror mystique. I'd have hated to see it as a slasher flick set on Malibu.

The scenery is truly beautiful. I'll be shocked of this isn't nominated for best art direction even if the AVATAR bandwagon gets all the gold.

Every scene is like a painting, even among those rife with gore.

Let me add that the werewolves themselves have the look of the original, half man half wolf rather than the long snouts and all fours of modern day movie wolfery. (Wolfosity?)

Great cast, familiar story, great scenery, blood and gore (but not gratuitous)...

What's not to love?

B+

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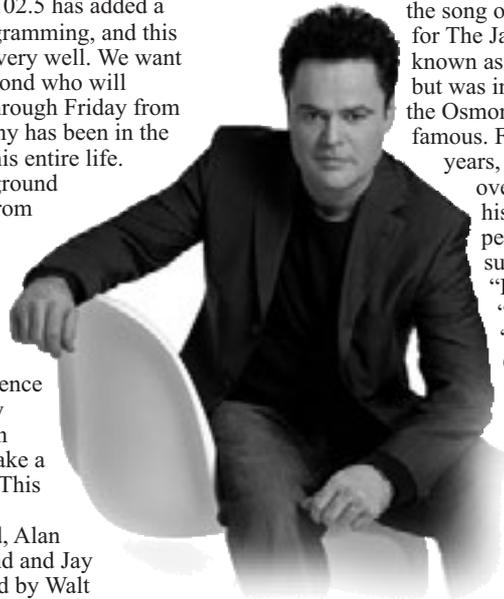
# Behind the Mic



Magic Oldies 102.5 has added a familiar voice to its programming, and this time you know his face very well. We want to welcome Donny Osmond who will entertain you Monday through Friday from 10 AM until 3 PM. Donny has been in the entertainment business his entire life.

Here is some background information on Donny from one of my favorite websites, IMDB.

He was the seventh of eight brothers and has one sister. When Donny was young, his family went to see Lawrence Welk in California. They were unable to meet with him so they decided to take a vacation to Disneyland. This is where Donny's older brothers Wayne Osmond, Alan Osmond, Merrill Osmond and Jay Osmond were discovered by Walt



Disney. They performed at Disneyland and were soon asked to perform on "The Andy Williams Show" (1962). They performed on the show for nine years, with Donny joining the show at age six. After their run on the show was up, the brothers spent two years trying to make it big before Mike Curb and Rick Hall found "One Bad Apple", the song originally chosen for The Jacksons (then known as The Jackson Five), but was instead recorded by the Osmonds and made them famous. For the next several years, Donny traveled all over the world with his brothers, performing for fans such songs as "Puppy Love", "Crazy Horses", "Go Away Little Girl", "Down By the Lazy River" and "Twelfth of Never". In 1974, Donny's sister, Marie Osmond, started performing with the brothers and Donny recorded duets

with her. That led to their co-hosting "The Mike Douglas Show" (1961). An executive at ABC saw the show and offered them their own TV variety show. The pair took it under one condition--that the whole family be involved. "Donny and Marie" (1976) was a huge success and lasted four years. During the run of the show, Donny married Debra Glenn in 1978 and started a family. In 1979, the show was canceled and the family was faced with a huge debt that they repaid. The early 1980s were not easy for Donny. He tried many different avenues, including starring in "Little Johnny Jones" on Broadway, but without much success. Donny had a break in the late 1980s, though, when he teamed up with Peter Gabriel and recorded "Soldier of Love", which went to #2 on the US charts. In the 1990s, he toured as Joseph in "Joseph and the Amazing Technicolor Dreamcoat". This lasted to the late 1990s. After that, he teamed up with Marie again for "Donny & Marie" (1998), this time a TV talk show. This was highly successful as well, but only lasted a few years. After the end of the show, Donny once again returned to music. He has since released "This is The Moment" a collection of Broadway tunes, and "Somewhere in Time", a collection of love songs. Shortly afterward, Donny was offered the opportunity to host the syndicated game show "Pyramid" (2002), a revival of the popular "The \$10,000 Pyramid" (1973) game show, and it ran from 2002-2004.

We hope you will enjoy Donny and thanks for listening to oldies 102.5  
**Jeremy James**  
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 Production, Programming, Personality

## From a Dusty Country Road with 98.3 The BULL's Roger McCoy...

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In addition, 98.3 The BULL is reaching out to you in this crazy economy and giving you the chance to win tickets to each and every concert we blow out this summer (April 2010 - September 2010). So if we give tickets away to 20 concerts this summer you will have a pair for each concert. Its 98.3 The BULL's Country Concert Bash, and we will tell you how to win in the 7 o'clock hour on Thursday, April 1st. You NEED to listen then to learn how to get qualified to win!

Finally, we have big plans for you to win this Spring, so if you love to win and More Country Guaranteed lock your radio into 98.3 The BULL!

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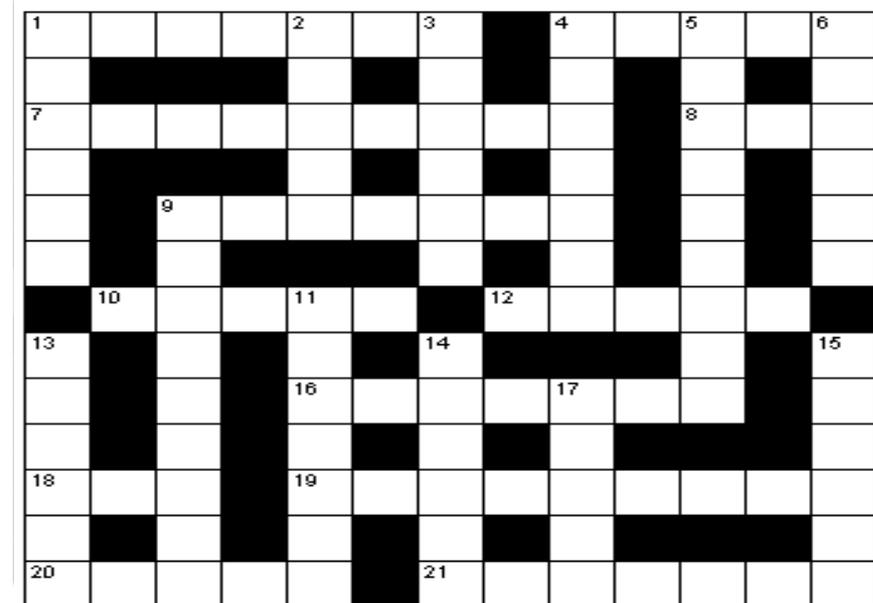
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- Across**
1. Fruit (7)
  4. Rice and raw fish in seaweed (5)
  7. Preserve made from citrus fruits (9)
  8. Frozen dessert (3)
  9. Unfreeze (7)
  10. Aroma (5)
  12. Edible bulb (5)
  16. Pastry (7)
  18. Drink made with juniper berries (3)
  19. Wine source (9)
  20. Sample (5)
  21. Vanilla \_\_\_ (7)
- Down**
1. Edible nut (6)
  2. Bran (5)
  3. Used to brew a beverage (6)
  4. Add sugar (7)
  5. Sponge cake (5,4)
  6. Cooler (6)
  9. Servings of boiled or steamed dough (9)
  11. Baked pasta dish (7)
  13. Chewy confection (6)
  14. Fatty oil (6)
  15. Dairy product (6)
  17. Prepare a turkey (5)



From the Deep, Cavernous Mind of

# SNARP FARKLE

## Joke's on Me!

I recently purchased some material for use in my internet endeavors and came across a data base of about ten thousand jokes so I thought I'd share a couple with you.

A man walks into a bar and orders a shot, drinks it, then looks into his pocket. He does this several times over and over again.

Finally the bartender asks him, "Why do you keep ordering a shot, and then after drinking it look into your pocket?"

The man responded "I have a picture of my wife in there, and when she starts to look good, I'll go home!" Hee-Hee-Hee!

Cannibals capture three men. The men are told that they will be skinned and eaten and then their skin will be used to make canoes. Then they are each given one final request. The first man asks to be killed as quickly and painlessly as possible.

His request is granted, and they poison him. The second man asks for paper and a pen so that he can write a farewell letter to his family. This request is granted, and after he writes his letter, they kill him saving his skin for their canoes.

Now it is the third man's turn. He asks for a fork. The cannibals are confused, but it is his final request, so they give him a fork. As soon as he has the fork he begins stabbing himself all over shouting, "To hell with your canoes!"  
Hey that's what I'd do!

While frequenting a local pub one day, a confused looking stranger walks in and sits a couple stools down from me. He orders three

shots and quickly slugs them down.

Just shakes his head in obvious disbelief, then quickly sits back up and orders three more shots.

He looked harmless enough so I decided to ask him if he was okay.

That was a mistake!

"Well, it all started when I got married" he started out, "and I guess I should never have done it. I married a widow with a grown daughter who then became my stepdaughter."

"Then my dad came to visit us; fell in love with my lovely stepdaughter, and then married her, and so now my stepdaughter is my stepmother, and my dad is my son-in-law."

"Wow that does sound a little confusing." I said humorously.

"Yeah well soon, my wife and I had a son who became my dad's brother-in-law since he is the half-brother of my stepdaughter, who is now, of course, my dad's wife."

"So, as I told you, when my stepdaughter married my dad, she became my stepmother! Now, since my new son is brother to my stepmother, he also became my uncle."

"Uh... dude, I think my mother's calling me, I gotta ..."

"But wait let me finish, as you know, my wife is my step-grandmother since she is my stepmother's mother. Don't forget that my stepmother is my stepdaughter, so that now makes me my wife's grandson."

"You see, since I'm married to my step-grandmother, I am not only my wife's grandson and her husband, but I am also my own grandfather.

Now can you see why I'm so confused?"

Not taking my eyes off the dude, I replied: "Bartender, get this guy three more shots, and shoot me in the head... PLEASE!"

~Sнарp  
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Light of Day (Motown Rock)

Fri. March 5th  
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