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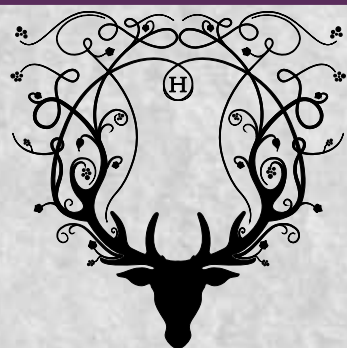
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# VOICE Magazine

Vol. 19 - Issue 3 • March 6, 2019 – April 3, 2019



Entertainment, Dining & Leisure Connection Read online at [www.northcoastvoice.com](http://www.northcoastvoice.com)



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Sat. 3/30 -Alex Bevan

Sat. 4/6 - Steve Madewell

Sat. 4/13 - Maria Petti

*Every Fri, Sat. and Sun in  
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**St. Paddy's  
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DJ Rob 7:30-10:30pm

Fri. 3/15: All Requests Piano

Bar w/Julie Slattery 7-10

Sun. 3/17: LIVE BAND

St. Paddy's Day 3:30pm

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## TAKE II

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Favorites and Much More

Friday, 3/8 • 7 p.m.  
Benny Vino Urban Winery

Saturday, 3/9 • 6:30 p.m.  
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Friday, 3/15 • 7 p.m.  
Hartford Hill Winery

Saturday, 3/16 • 8:30 p.m.  
Old Town Tavern, Middlefield

Sunday, 3/17 • 2-5 p.m.  
Johnny Malloy's Medina

Friday, 3/22 • 7 p.m.  
Winery at Spring Hill

Saturday, 3/23 • 6:30 p.m.  
Mocha House, Warren

Saturday, 3/30 • 6:30 p.m.  
Lil Paws Winery at Lake Milton

Saturday, 4/6 • 6 p.m.  
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# V ON THE BEAT



**The Paul Pope Band Farewell Tour  
March 23rd Cove Niteclub  
(Remember Molkie Cole?)**

Avon Ohio native, Paul Pope has been performing in front of fans for nearly 50 years.

"The Cleveland Music Scene has been amazing through the years! Even when I left for the big lights of LA, coming back to fans with open arms in Cleveland has made the past 30 years incredible!" Pope reminisced as he sets out on his Farewell retirement tour with The Paul Pope Band.

Pope gained fame in the Cleveland area as lead guitar/vocalist with the 1970's show band, Molkie Cole.

As Molkie Cole, the band enjoyed success in the Cleveland and Buffalo NY areas. Pope penned many of the songs on the Janus Records 1977 self-titled album "MOLKIE COLE". From the album, "Sugar Boogie" and "Winter" received airplay in the Cleveland to Buffalo corridor. The Molkie Cole self-titled is only available through local collector's clubs and on-line resale sites. The band toured as an opening act for many national artists from Chicago to the Carolinas.

When the group disbanded in 1979, Paul set out to form his own group, and The Paul Pope Band was born! PPB's original lineup included Pope on guitar and vocals, drummer Joe Todaro, the late James Gang bassist Tom Kriss, and a young guitarist named Billy Sullivan from the Cleveland area, who still plays alongside Pope. Sullivan was a key player in the recording and release of Pope's first solo effort, Paul Pope I. The Paul Pope Band toured from the East Coast to Chicago as the opening act for classic rock bands Triumph, Richie Blackmore's Rainbow,

Steppenwolf and Guess Who, to name a few.

In 1981, Pope released the album "Paul Pope the 1st" on vinyl and is also only available through collector's clubs and on-line resale sites. "I Can't Stand It" was made for an MTV Video, featuring John Sferra of Youngtown's "Glass Harp". "Fans have been anxiously awaiting a re-release of "Paul Pope the 1st". We did better, we re-mastered the entire album and it will be available for the first time at the shows. We are confident it will be released on Spotify and Apple iTunes soon, for the fans that can't make it to the shows," commented Pope.

Pope's 1988 "Here" CD was recorded with Robbie Rist and the Tower Of Light Beer Rhythm Section at their Burbank Records studios in LA, including favorites "Keep On Callin'" "Last Laugh" and "Jealousy" which he co-wrote with Rist. Rist was the child actor who played cousin Oliver on the Brady Bunch TV show. "Here" is available on Spotify and Apple iTunes.

2001 brought the release of Pope's CD "LONE SHOE" which included a compilation of fan favorites from various projects, and some previously unrecorded songs, including the ever popular "Untitled", a song Pope wrote as a young 15-year-old musician in honor of his father, who passed away a few years earlier.

Various renditions of The Paul Pope Band have been drawing sold out audiences in



*Continued on page 13*

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Fri. 3/22 ..... Me & The Boy  
Sat. 3/23 ..... Carol Procas  
Fri. 3/29 ..... Jay Baumgardner  
Sat. 3/30 ..... Kevin Wilson

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**Entertainment all weekend!**

Fri & Sat: 7-10p • Sun: 2-5p

**Fri. 3/8 ..... Take II**  
**Sat. 3/9 ..... Rhythm Connection**  
**Sun. 3/10. Holly's Uncle**  
**Fri. 3/15 ... Ted Riser**  
**Sat. 3/16 .. Ageless Band**

**St. Patrick's Day**  
**Sun. 3/17. Facemeyer Trio**  
**Fri. 3/22 ... 5 o'Clock Somewhere**  
**Sat. 3/23 .. Legacy Band**  
**Sun. 3/24. Larry Smith**  
**Fri. 3/29 ... Hit List Duo**  
**Sat. 3/30 .. Four Louies**  
**Sun. 3/31. Chuck Ditt**  
**Fri. 4/5 ..... Eric Andrews**  
**Sat. 4/6 .... FOG- Four Old Guys**  
**Sun. 4/7 ... Thomas Reed Smith**

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**Fri & Sat: 7:30-10:30 • Sunday Open Mic 4:30-7:30**

Fri, Mar 8: Incahootz  
Sat, Mar 9: Bobby Hayes & H2O Band  
Sun, Mar 10: Open mic w/Rick, Lou & Melissa  
Thurs, Mar 14: Tom Todd  
Fri, Mar 15: High Horse  
Sat, Mar 16: Route 86  
Sun, Mar 17: Open mic w/Mitch Larson  
Fri, Mar 22: The Facemyers  
Sat, Mar 23: Ernest T Band  
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**Fri. 3/22 Sinatra Cle (Tribute Band)**  
**Sat. 3/23 Black Jack Gypsies**  
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# COOKING WITH WINE

## 15th Annual Ice Wine Festival

Saturday, March 9, 2019 12:00 PM 5:00 PM

Join Debonné Vineyards, Ferrante Winery, Grand River Cellars, Laurello Vineyards & St. Joseph Vineyards for Ohio's 15th Annual Ice Wine Festival, a progressive tasting of the ice wine produced in the Grand River Valley.

Each winery will provide a sample of their ice wines along with a complimentary appetizer. Enjoy a featured event at each establishment.

Cost is \$6 at each winery, which includes wine samples, an ice wine glass at each winery, appetizer and special events. (Bring in a canned food item to help support our local food banks and receive \$1 off per person.)

## One Pot Garlic White Wine Pasta

Delicious 30 minute one pot Garlic White Wine Pasta topped with fresh parsley, peas, and red pepper flakes.

Ingredients

4 tbsp butter or vegan butter  
6 cloves garlic minced  
1 cup dry white wine  
2 cups vegetable broth  
8 ounces fettuccine noodles  
1/2 tsp salt  
1/2 cup milk or unsweetened non-dairy  
1/4 cup nutritional yeast or 2 tbsp unbleached flour  
1 cup peas, or vegetable of choice  
1/4 cup fresh parsley minced  
Freshly ground pepper and red pepper flakes, optional

Instructions

Heat the butter in a large skillet (cast iron preferred) over medium heat. Once melted, add garlic and sauté for 1-2 minutes, until garlic is lightly browned and fragrant.  
Add white wine and vegetable broth to garlic and stir to combine.  
Stir in fettuccine noodles and bring to a boil. Reduce heat to a simmer, cover, and cook for 10 minutes, stirring occasion-

ally, until noodles are tender and most of the liquid has absorbed.

Add milk and yeast or flour stirring to combine. Once thick and creamy, stir in frozen peas, or vegetable of choice. Cook over low heat until heated all the way through.

Remove from heat and top with parsley, red pepper flakes, and fresh ground pepper. Serve immediately.

## White Wine Roasted Vegetables

Ingredients

1/2 bunch broccoli cut into florets  
3 carrots peeled and cut into bite-size pieces  
4 yellow potatoes cut into chunks  
2 cups butternut squash peeled and cubed  
4 Brussels sprouts chopped  
1 red onion sliced  
5 garlic cloves finely chopped  
2 Tablespoons olive oil  
1 cup dry white wine (such as Chardonnay)  
1 Tablespoon fresh rosemary finely chopped  
Salt and pepper to taste

Instructions

Preheat the oven to 400 F.

In a large bowl, toss the vegetables with the olive oil, white wine, rosemary, salt, and pepper to coat. Spread the vegetables in a large baking dish (or two) in a single layer. Roast the vegetables for 45-50 minutes, stirring every 15 minutes, until they are tender and lightly browned, and the wine is evaporated.

Adjust the seasonings to taste, sprinkle with parmesan cheese if desired and enjoy!



## White Wine Cake

### Ingredients:

#### Cake

1/2 cup brown sugar  
1/2 cup sugar  
2 teaspoons cinnamon  
4 eggs  
3/4 cup vegetable oil  
3/4 cup dry white wine (sauvignon blanc or chardonnay recommended)  
1/2 cup water  
1 box yellow cake mix  
1 3.5-oz box instant vanilla pudding mix

#### Icing

1/4 cup dry white wine  
1/2 cup powdered sugar

### Instructions:

Grease a standard-sized Bundt pan; set aside.

Combine brown sugar, sugar, cinnamon, eggs, vegetable oil, wine and water in a large bowl or stand mixer then mix until well combined. Add cake and pudding mixes then mix until smooth.

Pour batter into greased Bundt pan then bake at 350 degrees for 45-50 minutes or until toothpick inserted in the center

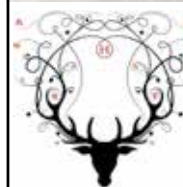
comes out clean.

Just before cake is done, make the icing. Combine wine and powdered sugar in a small saucepan then bring to a boil. Boil icing for 2 minutes then remove from heat (icing will be thin). When cake is done, remove from oven and pour hot icing over hot cake, leaving cake in the pan.

Cool cake completely in pan then invert onto a plate. Store in an airtight container at room temperature.



### Uncork, Unwind & Enjoy the Music!



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CELLARS

6451 SR 307  
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## Weekend Music 2-5pm

Sat. 3/9 - Fretless

Sun. 3/10 - Joshua Roberts

Sat. 3/16 - Sugar Pie &  
The Irish Stompers



Sun. 3/17 - Me & The Boy

Thurs. 3/22 - Thomas Reed Smith

Sat. 3/23 - Face Value Duo

Sun. 3/24 - Silver String Band

Sat. 3/30 - L.T.D

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# BLUESVILLE

By Cat Lilly

## Bitten by the Blues

Story of Alligator  
Records

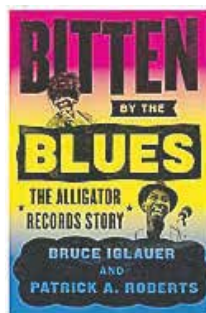
By Bruce Iglauer

Nearly half a century ago, an open-eared young man who basically grew up in Cincinnati, Ohio found his way to the south side of Chicago and was shaken by what he heard - the blues. The year was 1970; the place was Florence's Lounge; the band was Hound Dog Taylor and the House Rockers; and the young man was Bruce Iglauer, founder of Alligator Records, the iconic record label that endures to this day. Hound Dog Taylor and the House Rockers made the first record released on Alligator Records. Some 300 releases later, the label marked its 47th anniversary this year.

"Florence's was a little neighborhood tavern — they only had music on Sunday afternoons," Iglauer told *Weekend Edition*. "It was jammed with people, everybody dancing — even the people in their seats dancing. And at the far end of the club, no stage, no PA system. They just moved a couple of tables. There were these three guys just playing with such joy and such intensity that I fell in love with a band."

Iglauer was working as a shipping clerk for Bob Koester's Chicago-based Delmark Records, which recorded and released music by jazz and blues artists. After seeing Hound Dog Taylor and the House Rockers, Iglauer went to his boss and tried to convince him he should record them, but was unsuccessful. "I couldn't convince him, so I thought, 'Well, if he's not going to do it, I'll show him. I'll do it myself.' And I took a little bit of money I had inherited from my grandfather and went to a recording studio."

HouseRockers simply plugged in and played the same beat-up guitars through the same raggedy amps they used when they played at blue-collar blues clubs like Florence's. At a cost of \$900, Iglauer produced a direct-to-two-track master tape - no overdubs, which he mixed as they went along. With the remainder of his money, he pressed 1000 copies of Hound Dog Taylor & The HouseRockers. And with that, Alligator Records (named after the way Iglauer



clicks out rhythm patterns with his teeth when he likes a song) was born.

At the time, commercial radio had just discovered rock 'n' roll on the FM dial. Iglauer took the album on the road, visiting radio stations, and managed to convince some disc jockeys to give Hound Dog Taylor some airplay. "Within three weeks, I had a bunch of distributors and a bunch of radio play - just like that," says Iglauer.

As the label grew, Iglauer began recording artists from out of town, in hopes that Alligator's reach would extend beyond Chicago to distribute blues from around the country. He says in the last decade, he's spent his time looking for artists (like Janiva Magness and Shemekia Copeland), who will carry the blues into the future, and be the iconic artists of the blues of the 21st century.

"When I started Alligator, all I wanted to do was capture the sound and the spirit of what was going in the South Side and West Side clubs in Chicago — this raw Chicago blues that was hardly being heard outside the city," says Iglauer. Now, he says, "I want artists who are writing lyrics, using beats, using instrumental textures that will make them relevant. I have no desire to have a historic label or record things that have been done to perfection in the past."

That the label Iglauer founded in 1971 still exists can be considered something close to a miracle. Over the years Iglauer faced terrifying financial pressures, musicians with sometimes rough personal problems, the implosion of the record-distribution network in the 1990s, the near-extinction of record stores, the painful (still ongoing) transition to streaming and a host of other obstacles. In *Bitten by the Blues*, he reminisces on studio sessions with blues giants (some cathartic, some disastrous), describes low-budget sales trips (he slept in his car), recalls close encounters with a variety of swindlers and other vicissitudes of the blues life.

For those who wonder how he did it — and why — Iglauer finally has laid out the tale in "Bitten by the Blues: The Alligator Records Story" (University of Chicago Press), co-authored with Northern Illinois University professor Patrick A. Roberts. The book documents, in vivid detail, Iglauer's first

heady infatuation with the blues, followed by the joys, heartbreaks and shocks he encountered on his way to today. In these pages, Iglauer revels in artistic triumphs, unsparingly confesses his mistakes and oversights and tries to convince everyone — including himself — that there's a future for both Alligator Records and the blues.

So why did he decide to reveal all (or at least a great deal of it) now?

"It's a story I've wanted to tell for a long time," says Iglauer. "I do a lot of interviews, and I'm often asked the same questions. I've done Q-and-A's at various blues festivals — the fans always want to know: 'What kind of person was Koko Taylor? What kind of person was Albert Collins? How did you make 'Showdown!'?" he says, referencing the landmark 1985 Alligator album featuring Collins, Cray and Johnny Copeland. "So I'd thought about a book, but I had never really disciplined myself to sit down and start writing one."

A chance meeting with NIU professor/author Roberts in 2010 got the adventure started, the scholar suggesting a book was essential. "Here's a story that would combine a number of really fascinating narratives," explains Roberts, quickly listing them: "The history of the music, the history of these (blues) personalities, portraits of the personalities. You've got a history of Chicago over the last 50, 60 years. We've got inside knowledge about how the record industry has changed over the last 50 years. And we've got the story of this man who grew up, more or less in Cincinnati, and somehow, remarkably, has managed to keep the independent blues label alive for almost 50 years. I thought all of that would fit together in a very nice, rich tapestry."

Roberts began recording interviews with Iglauer in 2011, the two working in subsequent years on shaping 100-plus hours of talk into a manuscript that would be not merely an oral history but something richer: a memoir with historical underpinnings.

The book's last pages feel bittersweet. For notwithstanding the intrepid label's achievements, Iglauer believes the business model that has supported Alligator and other labels small and large cannot last. "The labels' traditional practice of paying for the recording, paying the musicians, distributing the music, promoting the music, and selling the music, and then paying royalties to the artists and song publishers, is going to end," he writes.

"It's also clear to me that physical and digital sales are ultimately doomed. At Alligator, we're being forced by declining CD sales to take a number of older titles

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out of print (that is, to cease manufacturing them), particularly those by musicians who are deceased or not touring, because without sales at live performances, it isn't economically viable to pay the higher prices for manufacturing small quantities of those recordings. It's emotionally painful for me, but it seems inevitable that sometime in the future we will have no more physical releases. But digital sales are falling too."

Which is why "the last few years have been a big struggle," Iglauer says. "A lot of our fans have not migrated to streaming services, which apparently will be the future of recorded music." In other words, Alligator's hardcore fans prefer a physical product — CDs — that Iglauer sees as going extinct. And unlike the major labels, which "are saying that half of their audience is coming from streaming services, for us it's much less," he adds.

So does Alligator have a future?

"I think so," says Iglauer. "It always has been a modest company and will continue to be a modest company. "One of the things I've been working on is having our music available worldwide. This is beginning to happen. As we speak, the catalog is being made available by the three biggest streaming services in China. This has happened since we wrote the book."

Alligator Records today stands as one of the most enduring and revered independent blues labels in the world. Everything except for the actual recording happens at Alligator's international world headquarters, located in an old three-flat on Chicago's North Side. Staffers operate with a grass-roots, do-it-yourself ethos and reach out across the globe from offices that used to be bedrooms, kitchens and living rooms. Through their tireless work, the 15 dedicated employees (many of whom have been on board over 20 years) carry out major label-level promotional campaigns on a fraction of major-label budgets, achieving results that rival any deep-pocketed corporate record company.

From the ragged glory of Hound Dog Taylor to the raw Chicago blues of Koko Taylor, Big Walter Horton, Lonnie Brooks, Son Seals and Lil' Ed & The Blues Imperials to the harmonica workouts of Charlie Musselwhite, James Cotton and Junior Wells to the guitar pyrotechnics of Albert Collins, Buddy Guy, Magic Slim, Johnny Winter, Michael "Iron Man" Burks and Anders Osborne to the front porch roots-rock of JJ Grey & Mofro to the gospel soul of Mavis Staples, the one constant is Alligator's dedication to releasing what has been dubbed "Genuine Houserockin' Music." *Bitten by the Blues* is a great read, and tells the story of how they rocked that house.



**Otilie Patterson and Sister Rosetta Tharpe**

## **Irish Girl Got the Blues** **Anna Otilie Patterson** 1932 – 2011

Every year when St. Pat's rolls around, I try to write about an Irish blues artist, exploring the link between Irish music and African music. I believe the confluence of Irish music and African music in pre-Civil War America laid the groundwork for country and blues. It has been said, "All of American music is colored by the green of Ireland and the black of Africa."

I've covered Van Morrison, Rory Gallagher, Gary Moore, Hozier, Imelda May. This year I stumbled upon a female Irish blues singer who had a long and illustrious career even though few have ever heard of her. Otilie *who*?

Otilie Patterson was certainly the least likely woman on earth to become a blues singer. Short of stature with dirty blond hair and a wide-eyed look, Patterson was the daughter of an Irish father and a Latvian mother. She studied classical piano as a child, but fell in love with boogie woogie when, as a college student, she was introduced to the recordings of Jelly Roll Morton and Bessie Smith. She was absolutely bowled over and began singing blues numbers with a local band (Musk-rat Ramblers) and, later, with Jimmy Compton's Jazz Band. "I'm still trying to work out whether I got the blues or they got hold of me," she mused later.

She graduated and became a teacher at Ballymena Technical College, but found her job drab and dull. During her 1954 summer vacation she went to London

*Continued on page 10*



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*Continued from page 9*

where she met singer Beryl Bryden, who took her to hear cornetist Ken Colyer's band in Soho. Patterson asked the band if she could sing with them but was brushed off. After the gig was over, she asked pianist Johnny Parker to accompany her in a few numbers while the rest of the band was packing up. Suddenly, the whole club took notice, the musicians unpacked their instruments, and the party was on. Word got around and, a few days later, she was asked by trad jazz trombonist Chris Barber to sing with his band for the remainder of her vacation.

Patterson went back to work as a teacher, but received a telegram from Barber with a firm offer to work full time with his band. She quit in an instant and flew to London where she debuted with his band in January 9, 1955. The audience went absolutely wild over her. For more than a year she shared the stage in the Barber band with young Lonnie Donegan, dubbed "The King of Skiffle," who then went out on his own.

Patterson was caught up in a truly whirlwind career, singing up to 200 nights a year. In 1958 she married Barber and not only starred on his recordings but also made discs on her own, occasionally playing piano and contributing songs. Her biggest thrills were when she was allowed to perform with visiting American black blues artists like Sister Rosetta Tharpe, Sonny Terry, Brownie McGhee, Muddy Waters and Big Bill Broonzy, who toured England with the Barber band. "If they thought her dedication to the blues was incongruous," wrote Peter Vacher Guardian, "they never let on, offering her nothing but encouragement and approval."

Patterson herself felt that the highlight of her career came during Barber's tour of the U.S. in the early '60s when she visited Smitty's Corner blues club on the South Side of Chicago to hear Muddy Waters. Waters recognized her in the audience and asked her to come up and sing with him. The crowd went wild and, when she was finished, one woman called out, "Hey lady, you sing real pretty. How come you sing like one of us?"

But there were other great moments as well. After singing in San Francisco, a music critic in *The Examiner* raved about her. At the Washington Jazz Festival of 1962 the reaction of the largely black audience to her singing was so enthusiastic that Duke Ellington's band wasn't able to take the stage for ten minutes.

Her obit in *The Guardian* simply states that "her health began to fail and she stopped singing in the mid-1960s." She emerged to record an album of folk music in 1969 (*3,000 Years with Otilie*), briefly returned to tour with the Barber band in 1983, and lived to age 79. Otilie was reportedly devastated when Chris Barber divorced her, and permanently retired to an old castle in Ayr, Scotland in 1988 where she spent most of the rest of her life in virtual isolation and oblivion. She returned to playing classical music on the piano for her own enjoyment but also listened to blues records and continued to sing for friends. She also began to paint and sketch, selling two of her originals - one being *The Dream* of being a professional musician, and the second *The Reality* which she captures to perfection. She was also one of the first people to own a computer and had amazing command and dexterity with it. When serious health problems overtook her, in 2008, she moved to the Rozelle Holm Farm Care Home in Ayr, where she spent the remaining years of her life. She died in anonymity on June 20, 2011.

Listening to Otilie Patterson is an amazing experience, for here was a clear, pure Irish soprano bending notes and growling like an African-American blues diva. She had an astonishing sense of rhythm. The Barber band tended to be stiff and metronomic in their playing, but Patterson's singing transcends these limitations. Listen, particularly, to *Bad Spell Blues*, *Stumblin' Block*, *Georgia Grind* (one of the few double entendre songs she performed) or *Weepin' Willow Blues* and you'll hear what I mean. The voice and the diction is Otilie's, but the phrasing is Bessie Smith's. She also recorded one of Sister Rosetta Tharpe's big hit songs, *Strange Things Happening Everyday*, and two songs she wrote herself based on texts of Shakespeare, *Oh Me, What Eyes Hath Love Put in My Head?* and *Tell Me Where is Fancy Bred* (from *The Merchant of Venice*), combining the Bard with the Blues.

One of the few touring blues performers who recorded with Patterson was harmonica player Sonny Boy Williamson, who blows up a storm behind her version of *I Feel So Good*. If you already know of Otilie Patterson but haven't heard her in a while, you need to reacquire yourself with her; and if you don't know her, you really need to go to the Internet Archive and listen to her now. In honor of St. Patrick!



# NOW WE'RE TALKIN

By Helen Marketti

## Interview with former Happy Day's TV star, Anson Williams

Anson Williams discusses his role as Potsie Weber on the hit sitcom plus other projects and resources he has been working on behind the scenes.

"I grew up in a lower middle class family. It was a normal household," remembers Anson. "I did always have feelings of wanting to entertain people even as a young kid. I have to say I wasn't really into actual acting it was more of performing and entertaining. I really liked Al Jolson when I was growing up. It was the old time entertainers that captured my attention. It wasn't until after high school that I started pushing for it. I always tell people if you feel strongly about something you keep moving forward with it. Don't let anyone tell you any different."

Anson nearly missed his audition for Happy Days. "On that particular day there were heavy storms and my old junky car broke down on the way to the audition. There were no cell phones at that time so you had to leave your car and try to find a pay phone," he recalls. "It took two hours for the automobile club to get there. By the time it was all said and done, I was four hours late. At first, I decided not to go to the audition but there was that little voice that kept pushing me. I drove to Paramount Studios. I looked like a drowned rat. I went to Millie Gussie's office who was the head of casting at the time. I was explaining who I was and what happened to the receptionist when I heard this gruff voice coming from another office, "Is that Anson Williams? He's lucky we haven't cast the part of Potsie yet!" I thought to myself, "What's a Potsie?" (laughs) That's how it all started. I ended up getting the part.

He continues, "Happy Days ran for ten and a half years. We were very lucky as a cast because we all got along. It was the days before social



media. You had to commit to what you were doing and work hard. It wasn't a fantasy. It was work. Gary Marshall was the creator of the show and our mentor. He reminded me of a professor. He opened us up. He let us use the opportunity to educate ourselves and that's why we are still in the business. Gary said you could use entrepreneurship for business and apply it to the entertainment industry. He encouraged me to go forward which I did. What I am doing now is because of Gary Marshall. He told us not to focus on nonsense but to spend our time furthering our education and careers."

Anson has directed over 300 programs. "To be honest, I felt very limited as an actor. I didn't think I would have a long career with acting. I had a gift of comedy but I knew I didn't have the impact to go much further," he said. "Working behind the camera and in

*Continued on page 12*

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Continued from page 11

the business gave me the feeling that I did not have any limitations. I liked it much more. I liked creating and writing whether it's for a movie or a product. I felt I was operating on all cylinders."

He continues, "My time on Happy Days gave me an opportunity to bring more focus to things that are good for people's lives."

One such project of worthwhile attention is Alert Drops. This product came about from personal experience.

"Several years ago I was directing a television show. We were filming in the desert outside of LA. It was a very hot day. I was dehydrated and tired. On the way home, I just blacked out. I hadn't had any sleep so I ended up bouncing around in the desert. I almost killed myself. I was very lucky," remembers Anson. "My uncle...well actually he's my second cousin but I have called him uncle since I was a kid was Dr. Henry Heimlich (Heimlich Maneuver). He was an expert on the human body. He told me I should keep cut up lemons in my car when I know I am going to have a long day. He explained how the citric acid in the lemon hits nerve endings at the top of your tongue and it kicks in like adrenaline. It's your body waking up your body. It's similar to a doctor testing your reflexes by using a rubber mallet. This works the same way in that the citric acid makes your body react. You are alert and awake. I practiced this for years and it worked. I worked on developing a product that benefited people. I called Dr. Heimlich and explained my idea. He was supportive and thought it would help others. I thought about putting the citric acid from the lemon in a spray bottle and when you feel tired, you can spray your tongue. We created Alert Drops.



Anson in earlier days with his uncle, Dr. Henry Heimlich

They are all natural. The Alert Drops help you stay awake when you start to feel drowsy. This is better than many of the energy drinks on the market. This product is helping many people." (Dr. Heimlich passed away two years ago at the age of 96).

Anson is working on another great project, which launched on February 14. "Everyone is feeling the crunch of the economy. We wonder how we can make our dollars stretch. I know we want what is essential to us and we usually like offers of BOGO (Buy One Get One). Therefore, what has been created is Bogolist.com. It's taking all of the best BOGO deals and making them available on one web site. It's taking 40 to 50 of the best BOGO deals of the day whether it's for a holiday or regular shopping. You can also purchase Alert Drops through this site. It's a way you can improve your life, get more for your money and put a bright spot in someone's day. It's a one stop shop."

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Send a sample of your writing and contact information to Sage at [editorial@northcoastvoice.com](mailto:editorial@northcoastvoice.com)



Continued from Page 5

Cleveland, Erie PA, and Buffalo clubs and concert halls regularly since the 2001 release of the "LONE SHOE" CD. Joining Pope on stage throughout the past 20 years include several local favorite musicians; drummer Donnie Kruger (Eric Carmen Band), bassist Bill March (Beau Coup, Jonah Koslin) and long-time friend and writing partner Billy Sullivan, who Pope hired as a guitarist for the original Paul Pope Band when Sullivan was just 15 years old. Sullivan performed the "IX Indoor Amusement Park" jingle that is still being used after nearly 30 years to promote the popular indoor amusement park. Kruger, March and Sullivan will accompany Pope on the current "Farewell Tour".

Pope resides in the Cleveland area with his wife Carrie and their cat Memo. "This is going to be a fun tour! I can't wait to see what the next phase of my life has in store!"

Pope will begin his Farewell Tour with The Paul Pope Band on March 23, 2019 at the Cove in Geneva on the Lake. Tickets are \$10 each and are available on Ticketweb and at The Cove.

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"ENDURING EXPRESSIONS" workshops from Clyde Hill Creative Works (see ad on page 11) Saturdays, 1 p.m. Park Avenue Winery, Ashtabula. \$15 covers materials & kiln firings. Chris Burton, KSU '73 BFA sculpting, will be teaching & coaching aspiring artists of all ages.

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John, Paul, George, and Ringo; wearing perfect stitch-for-stitch replications of the suits made famous by the Beatles; with authentic Vox, Hofner, Gretsch, Rickenbacker, and Ludwig instruments; playing the world-famous songs note-for-note.

Through its musical talent and dedication to authenticity the group is one of the few touring Beatles tribute bands to be invited to perform at the world-famous Cavern Club in Liverpool, England during International Beatles Week. This trip across the pond also included a special appearance with Pete Best, the Beatles' first drummer, at the Casbah Club.

Hard Day's Night has had the pleasure of performing for thousands of Beatles fans in England and the United States, including such national clients as Continental Airlines, Hard Rock Cafe, Hilton Hotels, Volkswagen of America, and the American Heart Association. Television clips featuring the band have appeared on FOX, PBS and CBS, and the group has appeared with such noted British Invasion performers as Peter Noone and Herman's Hermits and Billy J. Kramer, as well as Tim Piper, nationally known John Lennon impersonator.

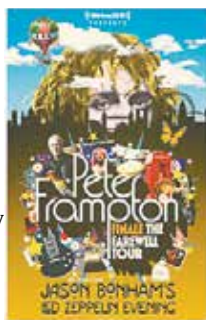
Hard Day's Night is privileged to recreate and perform the magical music of the Beatles for fans young and old and thrilled to introduce a whole new generation of Beatles fans to the excitement of a Beatles concert! They are dedicated to keeping Beatlemania alive in one of the most authentic, all-live stage tributes seen today! Hard Day's Night is proud to carry on the legacy of the number one rock 'n roll group of all time - the Beatles!

More Info: [www.harddaysnight.net](http://www.harddaysnight.net)

#### Peter Frampton Finale —

**The Farewell Tour**  
August 8 At Blossom  
Music Center

Legendary guitarist Peter Frampton has confirmed Peter Frampton Finale—The Farewell Tour presented by SiriusXM. The primarily U.S. tour, produced by Live Nation, will begin on June 18 in Tulsa, OK and continue throughout the summer and fall. The tour will feature special guest Jason Bonham's Led Zeppelin Evening, as well as Julian Frampton on the west coast stops, with additional surprise



Continued on page 28



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7am Breakfast, Lunch, Dinner & Late Night till 11:30 • Dine In/Carry Out

**Happy Hour DAILY 1pm-9pm**  
\$1.50 Most Domestic Bottles & \$1.75 Well Shots  
6 Bottle Bucket of Most Domestic Beers \$12 All Day

**MON: Half Price on Select Appetizers**  
**TUE: Wing Night**  
**WED: 2 Tiders or Hot Dogs & Onion Rings or Fries**  
**THUR: Taco Night**

*Daily Food Specials!*

**\$5 Lunch Sandwich Special**  
M-F 11:30-1:30

**Scotch Doubles Pool Tournament**  
**March. 17 & April 14 • 4PM**  
starting at The Loft at Indian Creek

**St Patrick's Party**  
**Sat. March 16 • 8PM**

**DJ/VJ/KARAOKE**  
Every Friday & Saturday starting @ 8pm  
Or Immediately After The Band Until 12:30am


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**Two Facebook Pages: HighTide Tavern and Betty's HighTide Fun**  
Email: [Betty'sBar@HighTideTavern.com](mailto:Betty'sBar@HighTideTavern.com)

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**St. Patrick's Day Weekend**  
Corned Beef Sandwiches, Reubens and Dinners served all Weekend!

The band  
**"Tilted"**  
playing  
**Sunday, March 17th**  
4-8pm

**Sat. March 9th • 8pm**  
**Comedy Night with**  
**David James Spaliaras**

David earned his degree from Indiana University with a BA in Theater. He studied improv and is a graduate from "The Second City" in Chicago and has appeared on NBC's Chicago Fire. He's been entertaining since childhood and tours across the United States and Canada.

**Tickets only \$5 in advance and \$7 at the door!**  
Reservations are strongly recommended.

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By Laura Fidel

What a fine time we had at Lake Erie Folk Festival! Thanks to all who contributed and attended this wonderful event! There's a lot of St. Patrick's Day music to be had in March!

Regularly Scheduled:

- Ukelele Club: Monday evenings at Perry Public Library from 7-8:45PM. The library is located at 3753 Main St., Perry, 440-259-3300. Contact Gary at penswift@yahoo.com for more info. Beginners are welcome and instruments may be purchased from most music stores.

- Irish Jam, 1st Saturday of the month, Briquettes Smokehouse in the historic Ashtabula Harbor, 2-4PM. They have moved from the main drag a few hundred yards to a little side street on the River and next to the Coast Guard station. If you are coming from Rt. 11, it will be the very first side street to the right after crossing the bridge (west side of the river, building behind Harbor Perk).

- Old Time Jam, 2nd Saturday of the month, led by Joel Specht at the Harbor Perk, 1025 Bridge St., Ashtabula, OH, 440-964-9277, from 4-6:30PM. Old time instruments and repertoire, intermediate skill level. Bring your own chair.

- Magic Tree Irish Jam, 3rd Sunday at Magic Tree Pub, 7463 South Ave., Boardman, OH (1/4 mile south of Rt. 224), 6-8PM. Contact Frank Krygowski at frkrygow@yahoo.com for more information.

- Open Jam, 4th Saturday of the month, led by Andrej Debevc at Scribbler's Coffee Co., 388 S. Broadway, Geneva, 440-466-2233, from 2-4:30PM. All instruments and styles welcome.

- Erie Irish Jam, 2nd Sunday of the month, 2-4PM at the Tap House Bar, 333 State St., Erie, PA. Traditional Irish tunes, instruments and percussion,

please!

- Old-Time Jam, MT Glass, Cleveland Hts., 13443 Cedar Rd. (just west of Melt), Cleveland Heights, 2nd and 4th Tuesdays at 7 p.m.

Special Events, etc.

- New this year at the Shore Cultural Centre in Euclid will be Community Dances sponsored by the Lake Erie Folk Fest. The Friday night dances will take place 7:30pm-10:00pm on 3/15 and 4/19 will feature square and contra dances to a live band and caller. No experience or partners are necessary and all are sure to have a great time.

- Tune Traders open session ...fourth Thursday of the month at 7PM at West Woods/Gauga Park in Geauga County... off Rt. 87.

- Irish Session at Willoughby Fine Arts Association Gallery, will be holding sessions on the 4th Saturday, 2-4PM. WFA is located at 38660 Mentor Ave, Willoughby, OH 44094, Phone: (440) 951-7500.

- All Things Coffee House Old Time Jam, Saturday, March 2nd, from 11-2PM. The venue is located just off Rte. 193 in Kingsville, north of I-90. Intermediate skill level and no bones or spoons, please.

- Irish musicians are invited to a fundraising session for state representative John Patterson at Andrus Party Center, West Ave., Ashtabula, Thursday, March 14th, 4-7:30PM

- Check out the performance schedule for two of our favorite Celtic bands: [www.ballinlochmusic.com](http://www.ballinlochmusic.com) and [www.plaid-sabbath.com](http://www.plaid-sabbath.com), and on Facebook at [www.facebook.com/plaidsabbath](http://www.facebook.com/plaidsabbath).

- Don't forget to adjust your clocks for Daylight Savings Time on Sunday, March 10th.



# MUSIC REVIEW

By Pete Roche

## Joe Satriani in the hungry years

*Squares: Best of the Early '80s Demos*

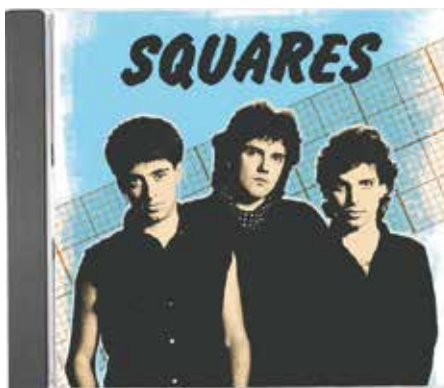
Before Joe Satriani became a celebrated guitar wizard, he was just another struggling West Coast musician (from New York) in another hopeful '80s hair band. "Satch" had the requisite skills, considerable soul, and a catalog of entertaining (certainly *interesting*) songs to leave his mark, but he and his two pals just weren't able to make a deep impact outside the Berkeley, California club scene.

Granted, Satriani's tenure with The Squares was characterized by the same virtuosic guitar-shredding that empowered his Relativity Records debut *Not of This Earth* ("The Enigmatic," "Driving at Night") in 1986 and super-charged his breakthrough album *Surfing With the Alien* ("Crushing Day," "Ice 9") in '87. Those otherworldly licks—the fluid phrases and ferocious riffs—still inform Satriani's style today (*Shockwave Supernova*, *What Happens Next*).

The Squares disintegrated when Joe absconded for a session job with Greg Kihn (*Love & Rock & Roll*) and a sideman gig with Mick Jagger. By the time he returned from the road with the Rolling Stones front man, *Surfing* had become a sensation: Satriani was now *the* guy on all the guitar magazine covers, and "Satch Boogie" was the "Eruption" (Van Halen) of the late '80s.

Squares drummer Jeff Campitelli joined Joe on the guitarist's solo albums and tours in the '90s and '00s, but singer / bassist Andy Milton vanished after he (and Joe) lent background vocals to the first Crowded House ("Don't Dream It's Over") record.

Luckily, Squares soundman (and future producer) John Cuniberti (Dead Kennedys, Aerosmith, Chickenfoot) preserved all the tapes containing Squares demos intended for the big album deal that never happened. And



while Satriani would occasionally allude to his New Wave past in later interviews, he tended to dismiss those early '80s struggles with the "that was then" hindsight of someone more accomplished, experienced—which he certainly was by the mid-'90s—and over it.

But Joe had a change of heart after his son ZZ directed a revealing documentary (*Beyond the Supernova*) about the delicate balance with which Satriani juggles his flashy stage persona with normal, unassuming life as husband, father, and regular guy. Satriani gained new appreciation for his transformative nightclub phase with Campitelli and Milton—so when Cuniberti unearthed The Squares' old tapes, he decided the

*Continued on page 22*

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# WHAT'S ON THE SHELF

Compiled By Sage Satori



## Historical Heroines: 100 Women You Should Know About

From Mata Hari and Pocahontas to Lucrezia Borgia and Hedy Lamarr—fascinating portraits of history's most unforgettable, and some unjustly forgotten, women.

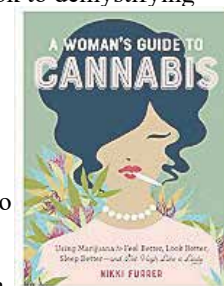
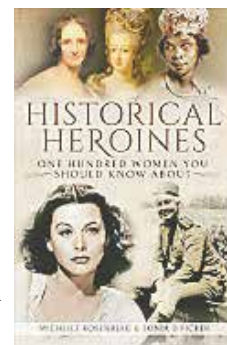
Cleopatra. Audrey Hepburn. Sappho. Calamity Jane. Marie Antoinette. Lilith. Harriet Beecher Stowe. Dame Emma Hamilton. Mary Shelley. Mary Frith. Some are celebrated in folklore legend; some are remembered only as movie stars; many will be familiar in their native countries; while others are, for the most part, unjustly unknown.

Not anymore. Let this rewarding anthology set the record straight on: World War I heroine and nurse Edith Cavell; turn of the century Inupiat explorer Ada Blackjack; eighteenth-century abolitionist, slave, and women's rights pioneer Sojourner Truth; Gorgo, 480 BC Queen of Sparta; Agent 355, the American Revolution's most mysterious spy; nineteenth-century socialite and archaeologist Lady Hester Stanhope; eighteenth-century Irish physician Margaret Bulky who plied her trade by passing as a man for fifty years; and many, many more adventurers, leaders, and freedom fighters - each and every one, a groundbreaker whose name deserves a place in history.

## A Woman's Guide to Cannabis

A woman's handbook to demystifying the world of weed, whether it's being used for pain relief, a moment of calm, or a fit of giggles.

Women of all ages are using cannabis to feel and look better. For rookies and experienced marijuana



users alike, this lively, information-filled book is just the supportive guide you need to find the right dose to relieve anxiety, depression, and inflammation, and mitigate the onset of dementia and other signs of aging. Plus boost moods, ease aches, even lose weight, and get restful sleep. And a dose just for fun? Well, that works, too!

Here's how to navigate the typical dispensary, with its overwhelming options of concentrates, edibles, vape pens, and tinctures. Understand the amazing health-giving compounds found in cannabis—THC, CBD, terpenes, and more—and how to use topicals to reduce pain and give your skin a healthy glow. There's even advice on how not to get high but still reap all the amazing health benefits.

Plus over twenty recipes, from edibles like Classic Pot Brownies and Chill Caramels to self-care products like Radiant Glow Serum and Happy Body Bar.

## Conscious Creativity

How often do you notice the texture of a painted wall or the scent of a friend's house and, importantly, how they make you feel? Connect your observations and your emotions and transform your creative practice with this essential toolbox packed full of exercises, tips, stunning images and personal experiences from dynamic artist Philippa Stanton.

There is creativity in all of us, but it can easily be buried beneath our everyday concerns, or need a spark to bring it back to life. Whether you've lost your mojo or just need some fresh ideas, artist and photographer Philippa Stanton's lively guide will stimulate your imagination and reinvigorate your creative life. Conscious Creativity will help you fully appreciate what is around you, opening



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The college in no way endorses any specific political or religious idea. All items presented at this show are historical collectibles or antiques and are presented in that aspect only.



# MUSIC EVENT

First, a little note: tiny is back! This year RSD is introducing their own turntable, the RSD3, and it is an adorable little thing. Of course, if you've got a 3" turntable, you need some 3" records, and they've got those too. A Foo Fighters 3" record, (ironically, it's "Big Me"), and two blind box series from Epitaph Records and Third Man Records hit the shelves on April 13. (With more to come, for the cutest little record collection you've ever seen).

This year RSD is really looking forward to the release of "In The Garage: Live Music From WTF With Marc Maron", a collection of lovely intimate performances from the podcast, which brought together a team that included Marc, folks from Newbury Comics, Fingerprints, Tito's HandMade Vodka and us—for the first release on their own Record Store Day record label. Best part? This compilation includes music from Ben Harper and Charlie Musselwhite, Karen Kilgar-

iff, Jason Isbell, Dave Alvin, Eels, J Mascis, Aimee Mann, Melissa Etheridge, Margo Price and Nick Lowe. Sales benefit the amazing organization Musicians on Call, who know something about the beauty of the intimate performance—they bring musicians to hospital facilities to bring a little joy to patients across the country.

Other than that, they're always psyched about any title that ties back directly to a record store or artists we know are record store lovers. Our 2019 Ambassadors, Pearl Jam, certainly fit the bill—and their RSD 2019 contribution is the vinyl release of their legendary Live At Easy Street CD. Not only was this set recorded live at a record store in Seattle, the audience was made up of staff from



record stores across the country. Our beloved PRINCE was devoted to his

local Minneapolis record stores, and he's got two titles on this year's list: a vinyl release of His Majesty's Pop Life/The Purple Mix Club and the truly sought after The VERSACE Experience: PRELUDE 2 GOLD, a cassette release never commercially released—but given out at Versace's 1995 Paris Fashion Week show. Ooh la la! Jeff Tweedy spent some time working at a record store himself, and he's got a spot on the list with an entirely new album, Warner. Recorded during the sessions for his latest album, Warm, this companion album for Record Store Day is ten brand new songs.

Collaborations run strong too, as Anderson Paak teams up with Busta Rhymes for a single, Mark Ronson and Miley Cyrus get physical with their hit "Nothing Breaks Like A Heart", we revisit a classic cassette from Craig Mack and the Notorious B.I.G. and if posthumous collaborations count, the group that came together when Queen's Brian May and Foo Fighters' Taylor Hawkins fleshed out a track left by Beach Boy Dennis Wilson is pretty cool. (Brian May is everywhere this RSD: his other band has a reissue single of that song that will never be a hit--- "Bohemian Rhapsody", with its original B-Side "I'm In Love With My Car"; a picture disc of the Bohemian Rhapsody soundtrack: and he has a single all his own.) And while there are usually some David Bowie treasures to be found on Record Store Day, the single celebrating the celluloid collaboration of Bowie with Marlene Dietrich in Just A Gigolo stands out.

Elvis Costello and The Imposters release the tidy Purse EP that brings together the

songs Elvis has written with some of the best songwriters in history, including Paul McCartney and Johnny Cash. Some other names on a lot of 'Best of All Time' lists are also on the RSD 2019 list, including Steve Earle, Pink Floyd, Elton John, Joe Strummer, U2, Gorillaz, Rolling Stones, Devo, Aretha Franklin, Charlie Parker and more. Two of the most well-known albums ever released get a fresh look on April 13: Bob Dylan's Blood On The Tracks—The Original New York Test Pressing and John Lennon's Imagine (Raw Studio Mixes) give fans a new look at beloved music.

And of course, this year marks the 50th anniversary of that magical time out on Yasgur's Farm, and the Record Store Day 2019 list highlights that with releases of the sets from Janis Joplin, Sly & The Family Stone, Canned Heat and a 3 LP Mono release of the original Woodstock soundtrack—exactly as you would have heard it from the loudspeakers in August 1969. (Oh, and for good measure, a release that visits Green Day's set from that second Woodstock.)

More information on these releases and many more can be found on [www.recordstoreday.com](http://www.recordstoreday.com)

About Record Store Day

Record Store Day, the organization, is managed by the Department of Record Stores and is organized in partnership with the Alliance of Independent Media Stores (AIMS), the Coalition of Independent Music Stores (CIMS) and promotes independent record stores year-round with events, special releases and other fun things.

Record Store Day, the global celebration of the culture of the record store, takes place annually in April. Record Store Day 2019 is April 13.

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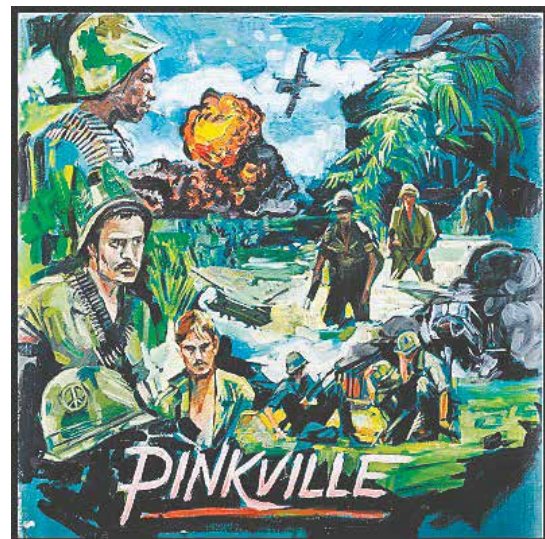
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# CD REVIEW

By Pete Roche



## Pinkville by Rod Melancon

Rod Melancon's salutation on the new *Pinkville* is anything but conventional:

"Up until I was about ten years old my family owned a crawfish pond outside Gueydan, Louisiana," he begins the spoken-word narrative on the title track.

Bayou guitars warble and cymbals hiss as Melancon returns to his childhood for a drawl-seasoned character study of Vietnam vet neighbor who was irrevocably altered by his tour of duty. The Da Nang jungle may have resembled a green inferno in person, but villages such as My Lai appeared as splotches of salmon on Rand McNally maps (giving the disc its title).

"His boots were on American soil, but his mind was far off in the burning villages of Pinkville," Melancon diagnoses the dude in long underwear and combat boots.

It's a sobering subject, one which Melancon explored earlier with "A Different Man" (from 2014's *Parish Lines* and 2017's *Southern Gothic*). Only now, the examination goes deeper, cutting finer, until the resulting outline emerges in sharp relief.

That's *Pinkville*, too. More electric than acoustic, more serrated edges and rusty screws than silken strings, Melancon's third long-player ups the decibels to match his quirky townsfolk and the thematic elements that bind them together—sometimes abrasively.

Recorded in Austin with Adrian Quesada (Brownout, Grupo Fantasma) and lead guitarist Will Walden, it's a gritty musical novella straight out of a Quentin Tarantino movie. It's Cormac McCarthy and Flannery O'Connor meets Muscle Shoals rock and New Orleans soul 'round midnight in a Greyhound Bus depot in a land that

time forgot.

Melancon (pronounced meh-LAWN-sawn) was born in swamp country and raised on Americana and outlaw country (Cash, Kristofferson, Jennings), but he'd always dreamed of making it in Hollywood, *a la* James Dean and Steve McQueen. When Rod's bid for movie stardom fizzled, he parlayed his love of folk-rock into his first original musical works: You might've heard him raisin' Cain on a recent T.V. spot for Toyota's Corolla Hatchback ("Wanna Go for a Ride").

Now that Rod's settled in the Lone Star State, he's able to look back more objectively on his pilgrimage. "Goin' Out West" pits his rugged, raspy vocal against a propulsive bass line for a tale of macho swagger where his karate-knowin' new kid in town kicks ass now and reserves the name-taking (if he bothers) for later.

"I'm gonna dooo what I want and I'm gonna get paaaid!" he declares, his voice seething with dragstrip courage.

"My parole officer would be proud of me!"

Continued on Page 20



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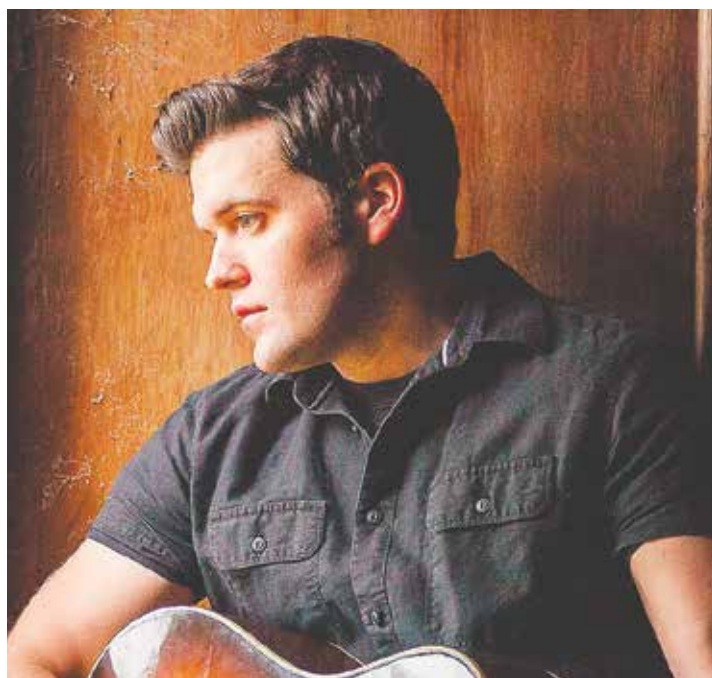


Continued from page 19

Walden's chicken pickin' guitar informs the wild "Westgate," whereon Rod's low-income farm boy goes from weed-toking, Trans Am-coveting cool guy to an army grunt in Afghanistan. He's in the "land of crude oil and shrapnel" but carries fond memories of a girl named Lisa (and her tight-fitting Blue Oyster Cult tee). A church organ lends a solemn feel to group therapy on "Rehabilitation." The sins (and successes) of fathers and sons are eulogized in revenge tale "Lord Knows," wherein whiskey eases pain but can't compensate for a crooked sheriff's injustices.

Melancon salutes Springsteen with a spin on *Human Touch* (1992) standout "57 Channels (and Nothin' On)." But with its rumblin' bass and strident stick work, the former honkytonk rocker is transmogrified into a venomous, atmospheric mood piece whose narrator murders his hi-def with a .44 Magnum: Variety becomes meaningless when all the "choices" are crap.

The pretty, guitar-arpeggiated "Corpus Christi Carwash" is an homage to



Mexican-American *conjunto* rocker (and Texas Tornados front man) Freddy Fender ("Wasted Days and Wasted Nights"), whose alcohol-fueled antics got him kicked out of the military and sent to Angola Prison. Fender found

modest success as a musician in the '70s and '80s, but was so overlooked that the media mistook him for dead.

"I was once a king, now I pay the cost," coos Melancon. "Forgive me if I sound just a bit bitter."

"Heartbreakers" is another rousing tribute—this time to late Floridian rocker Tom Petty (and his terrific *Damn the Torpedoes* band), who rose to the

top of the pop charts with "a red Telecaster and a bag of hash." It's a bawdy boogie, not at all unlike something The Heartbreakers (or ZZ Top) might've conjured in the late '70s, marked by rollicking guitar chords and a bar room

piano break.

"Hey, Stanley! Grab the shakers!" yells Rod (referencing Heartbreakers drummer Stan Lynch).

"Manic Depression" isn't a Jimi Hendrix (*Are You Experienced?*) cover, but a bluesy, brooding portrait of wanderlust whose antihero recalls walking the streets of Echo Park and haunting overpasses in the City of (Fallen) Angels in a pharmaceutical fog. Malaise can be treated with Seroquel and Thorazine, but what are the psycho-spiritual costs for our urban cowboy?

Slathered with sexy Hammond organ, the foot-stomping "Cobra" finds a fictionalized version of Melancon and his freshly-inked accomplices burn rubber in a silver El Camino with designs to knock over the local bank. They hope to catch the bank clerk early in the morning, but things won't necessarily go as planned: Snake tattoos are as permanent as death.

Good thing Melancon's delivered the perfect soundtrack for robbery and assorted rough-housing (with spells of solemn reflection).

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# MOVIE REVIEWS

By Westside Steve Simmons



## Greta

Focus|R|98 min

Okay gang, I'm going to veer off the mainstream highway here. There really isn't much going on right now as far as new releases but I'm rolling the dice on this one. Why? Hard to say. It's an Irish-US production and was directed by Neil Jordan, THE CRYING GAME guy, which took eccentric to a new level. Focus Films are known for putting out some decidedly left of center films and this one is no exception. I'm going to issue a spoiler alert just because I really like this film and I want you to be surprised like I was. It's in the major theaters now so seeing it shouldn't be a problem. You can read my review later then let me know what you think.

Even though they said this was an Irish/US production there doesn't seem to be much Irish about it. Though a great deal of it was filmed in Dublin, it's set in New York City and the protagonist and her friends and associates are Yanks. As a matter of fact only the antagonist, Greta, (Isabelle Huppert) is of foreign descent, but that's part of the story. Stephen Rea is an Irish actor but he plays his small part without the accent.

Francis Chloe Grace Moretz is it young working girl (a waitress not a hooker) in the city dealing with the loss of her mother at her dad's apparent ability to move on. One day on the subway she discovers that someone has left her purse behind. She decides to do the right thing and take the purse and its contents to the woman whose ID was inside. That's where she meets Greta, a slightly eccentric French woman with a passion for classical music. She's obviously lonely and tells Francis stories about her beloved daughter who she loves and misses dearly. The older woman becomes sort of a surrogate mother figure until Francis discovers something very disturbing and decides to cut off the relationship abruptly. That's not as easy as it sounds. Greta starts to stalk and

harass the young woman. To make matters worse the Manhattan police are too busy to care. As the story goes along the situation gets increasingly worse and more gruesome. The suspense is subdued but gripping and never slows down as things spiral out of control.

Just before the end I begin to suspect that Neil Jordan had a FUNNY GAMES card up his sleeve. I hated the ending of that one so badly I wanted to punch director Michael Haneke right in the face.

But... even though I gave you a spoiler warning I don't trust you so I won't tell you what happens. Suspenseful with very little violence and frightening with almost no blood this will be a pleasant surprise for anyone who values psychological thrillers. Huppert is rivetingly creepy, a lot scarier than she should be for a slight middle-aged woman.

I finished the review and check the other critics and apparently there are some dissenting opinions. But I really liked it.

A-  
WSS



## How to Train Your Dragon 2 the Hidden World

DreamWorks / Universal|PG|104 min

As we all know the month of February, the Academy Awards month, isn't the best time to introduce the highest quality films premise Studio standpoint. Sure they still have to sell some tickets so it's not a bad idea to roll out a sequel to the relatively popular HOW TO TRAIN YOUR DRAGON series. It's been almost 10 years since the original and lucky for the cast because this is an animated feature nobody looks any older than they did in 2010. If you remember the hook of the original hiccup (Jay Baruchel) is the son of a Viking ruler who grew up on a Norse Island where fighting dragons was

a way of life. Hiccup learns that dragons are actually cool and we should live in peace and harmony with them. Fast forward to the point where hiccup is now a very young and inexperienced chief of his people torn with self-doubt and at odds with those who still believe dragons are dangerous, especially an evil bastard named Grimmel (F Murray Abraham) a fearsome dragon hunter. Hiccups village is a sanctuary for dragons something of a polar opposite of Grimmel's, who keeps a horde of captive and drugged dragons to help him with his dirty work.

It seems that Hiccups little buddy, who was once thought to be the only remaining Black Fury dragon, is not alone in this world. Grimmel has captured a female, known as a Light Fury who would be the natural mate of Hiccups dragon. She is intended as bait.

Also, as the title tends to indicate, there's a secret place at the edge of the earth that is where hundreds of dragons live in peace and harmony, and the two Fury dragons need to get there to rule, safe from the human race until the time comes we realize we can all live together. Got it?

Of course before the dragons can go home there are a couple of other subplots that need to be resolved. Hiccup needs to find the confidence and strength he needs to lead his tribe with the help of his girlfriend Astrid. Also, the two young dragons need to fall in love.

Everything is fun and somewhat exciting even if it's not up to the very high standards of Disney and Pixar, DreamWorks still does a very respectable job. Here are a couple random observations; as often is the case, the Vikings are given Scottish or English accents, and much of the music sounds Celtic. But what the heck? Animation wise, the Fury dragons seem to have the skeletal structure of cats in the facial area. That dawned on me when my cat Natasha was sitting on my lap staring into my face waiting for a bite of chicken.

Besides Abraham, Gerard Butler, Cate Blanchett, Jonah Hill, Kit Harington, Kristen Wiig, and Craig Ferguson add to a pretty solid voice cast.

The couple of downsides are the mating sequences between the two Fury dragons. They seemed to go on forever and slow down the momentum, but those faults aren't enough to derail what's otherwise an entertaining film.

B-  
WSS

*Continued on page 22*



## Westside Steve

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Continued from page 21

## Recapping the Oscars

Ironically the buzz in Hollywood was whether or not the 2019 Academy Award presentations would rebound from 2018 which was the lowest rating in the history of the ceremony. Well, thanks to performances by Queen and the addition of Lady Gaga, the 2019 show surged to the enviable spot of the second worst viewership in history. Last month I didn't really do a prediction, only mentioned the odds on favorites and even then the outcomes weren't perfect. I guess that's why they call it gambling. It's hard enough, though not impossible, to handicap one fine performance against another but nearly impossible to judge mediocre ones buried under the weight of the ideology of political hacks.

Rami Malek was the odds-on favorite to win best actor even though his role was primarily lip syncing someone else's voice. As opposed to the acceptance speech about an immigrant following his dream, Freddie was born in Tanzania, part of the British Empire, and was always a British citizen. I thought Christian Bale's performance as Dick Cheney was one of the best I've seen in years but how many Oscars can you give the guy? I was also disappointed by the snub

of John C. Reilly and Steve Coogan for STAN AND OLLIE, both of whom turned in Oscar-worthy performances.

Odds on favorite for best actress, Glenn Close, fell victim to an early release of THE WIFE and the surprising fascination with THE FAVOURITE. Not that Olivia Colman didn't do a fine job, even though I hated the film.

A pleasant surprise was GREEN BOOK taking best picture when every pundit predictor and prognosticator in the world had ROMA taking the gold. I thought ROMA, a foreign language film, had no business in the best picture category and that GREEN BOOK was by far the best picture of the bunch. For once the academy agreed with me.

That's about it; unless you love political lectures the ceremony wasn't very entertaining. And even though I love Barbra Streisand and think she is one of the great talents of our generation her introduction of the marginally talented Spike Lee was cringe-worthy, but not nearly as bad as Lee's sore loser response. Until next year.

See you at Sardi's

WSS

Comments or suggestions? Email Westside Steve [bear222@aol.com](mailto:bear222@aol.com)

Continued from page 15

## Music Review

time was right to reassess, release, and revisit said treasure trove.

Available now for preorder on Satriani's own Strange Beautiful Music imprint, *Squares: Best of the Early '80s Demos* is an eleven-track tour de force whose sizzling, sugar-sweet arrangements spotlight Joe's sure-handed rhythm guitar prowess and exotic, sorcerer-cast solos alongside Campitelli's deft percussion and Milton's earnest pop hooks and vocal harmonies.

Sure, the overall style here is very much of-the-times: The unashamedly optimistic verses predate the woe-is-me angst of grunge and just aren't vitriolic enough for today's FM radio. Even when Milton sings about how he's "So Used Up," he comes across as a happy-go-lucky, boat moccasin-wearing lover boy who'll proudly pop his collar and don his Wayfarers again tomorrow. But Milton's smooth pipes complement his plucky passion, making it easy to invest in The Squares' cheerful (and slightly geeky) outlook. Think Fee Waybill (Tubes) meets Jackson Browne, and you'll get a sense of Andy's delivery and timbre. Overall, the mix is Night Ranger meets The Ramones.

If The Squares' lyrics are a tad schmaltzy, their music *does* hold up 35 years on...and would withstand critical comparison to today's most inventive hard rock guitar acts. Full-throttle fare like "Give It Up," "Everybody's Girl," and "Can't Take It Anymore" not only presage the six-string spells Satch would eventually weave on "Speed of Light" and "Mystical Potato Head Groove Thing," but also reflect the hair-metal sensibility of the Reagan era: You can detect traces of Cutting Crew, The Outfield, Slaughter, Mr. Mister, Tesla, Dokken, and Damn Yankees in the secret agent sass of "Tonight" and call-and-response riffing on "Follow that Heart." Then again, The Squares would've done well opening shows for Journey, Tom Petty & The Heartbreakers, and Huey Lewis & The News. Satriani's guitar gives the songs *edge*, but Milton's contributions keep them accessible.

Buddy Holly-esque "Oh boys!" and *dit-dit-dits* decorate infatuation anthem "I Need a Lot of Love." Elsewhere,



Satriani today

*wooh-hoos* and *whoa-ohs* spirit Milton's cheerleading over Satriani's wicked string trills, hammer-ons, and pull-offs. Bubblegum ballad "B-Side Girl" uses jazzy chords (and an Indian sitar-sounding guitar solo) to chronicle a prospective lover's "ugly duckling" metamorphosis from Plain Jane into Bridget Bardot. "Never Let It Get You Down" employs sharp snare and acoustic guitar for a little Procol Harum ("Whiter Shade of Pale")-meets-Kiss ("God Gave Rock & Roll To You II")-via-Mott the Hoople ("All the Young Dudes") whimsy. We enjoyed the flourishes of Robin Trower and George Harrison in Satch's sound palette.

Campitelli's Burundi drums provide extra muscle on "Follow That Heart," while the guitar volume swells and cosmic finger-work on album-capper "I Love How You Love Me" foreshadow the Ibanez pyrotechnics Satriani would unleash with Greg Kihn ("Another Girl, Another Planet") and his own "Flying in a Blue Dream."

Every saga has a beginning. Finally, we get to "modulate our decibels" and travel back in time with Joe Satriani to his hungry years in San Francisco.

Who knew getting hip with The Squares would be this insightful and amusing?

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# MIND BODY SPIRIT

## The Heartfulness Way Book Club @ Madison Public Library - Tuesdays in April 2019

By James Onysko

Here's a simple question: what is meditation? We know of teachers who went outside their religious tradition(s) seeking deeper connection with the Divine by that singular pursuit. We were told the story of Moses who went up the mount, but descended with higher wisdom. Perhaps due to contemplation in prayer, he was gifted with an ecstatic revelation ... so much so as to redirect Jewish destiny.

Judeo Christian beliefs share historical roots, and later, Islam, ... not just due to the spread of a Semitic language (Aramaic), but in culinary and other cultural expressions, fulfilling the human need for personal ways to connect via food, music, dance, song and worship. All the great leaders meditated - one by climbing a mountain seeking solitude; another offering clues by pointing to his Sacred Heart; while the other, also called Master by his disciples, dispensing lessons gleaned through study and introspection. There are others existing in the annals of time whom we will never know; and still others whose wisdom was transmitted through the oral tradition. Luckily for us, these stories were later preserved in ancient texts.

If you continue to turn your eyes eastward and back in time, you will know of Prince Gautama who practiced no religion except that ordained by family through wealth and privilege. But yet, he became the Buddha teaching a Middle Way "between sensual indulgence and severe asceticism" in another personal search for enlightenment, convinced of life's true goal beyond the mundane. And all he had to do was literally go outside the box, and sit under his special tree. Seek and you shall find, it has been said. For the Buddha, he found what he was looking for in meditation.

For these pearls are to be harvested by human endeavor; that is, through personal aspiration and wonder, vis-à-vis, a meditative approach; not in the mere telling or reading. This is the key to un-

lock a restrained consciousness weighed down by wrong thinking, which leads to misconceptions, prejudice, and wrong actions, brought into being by a fragile ego. We are all guilty; but we can do better. There are tools at hand beginning with The Heartfulness Way, a seminal book authored by Kamlesh D. Patel and Joshua Pollock, released in the USA last summer by Reveal Press, an imprint of New Harbinger Publications. In an easy, conversational teacher-to-student-exchange, these two men explore the questions: what does it mean to successfully meditate, and moreover, is there an optimal way which may lead to the goal? The questions can also be rephrased: why to meditate, or what is the goal of meditation?

In its Sanskrit roots, the word yoga truly means union with the Divine. Although there are many forms of yoga, it is the physical form, or Hatha Yoga, with which we westerners are most acquainted. Don't forget your yoga mat! Whereas, Raja (royal or kingly) Yoga uses the mind to meditate on the Source of Life; that is, the Divine Presence within each and every heart. Don't "hide your Light under a bushel" we are advised. In my experience, Heartfulness Meditation best facilitates that union which the heart desperately seeks above all other desires. In fact, it is the only desire, which upon fulfillment, will end all others, resulting in a more peaceful, balanced and productive life. Once properly goal-oriented, this natural path becomes more trodden and familiar with repeated practice. It's like riding a bicycle - easier to maintain a balance once you get going.

Referring once more to the problem of ego, it is often misdirected by these desires; and once repeated, will form impressions upon the soul, which are hard to shake off; not only on a daily basis, but also life after life, leading to another incarnation - the rejoining of an endless cycle of birth and death. But with the help of a daily practice such as Heartful-

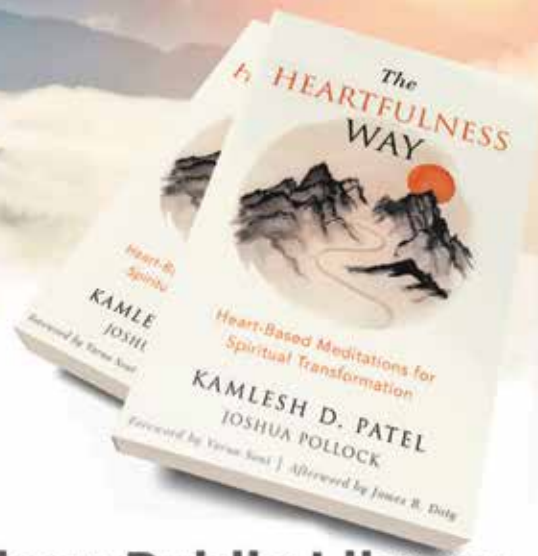
*Continued on page 24*

## APRIL 2nd 2019

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## The Heartfulness Way Book Club

Heart-based Meditations for  
Spiritual Transformation



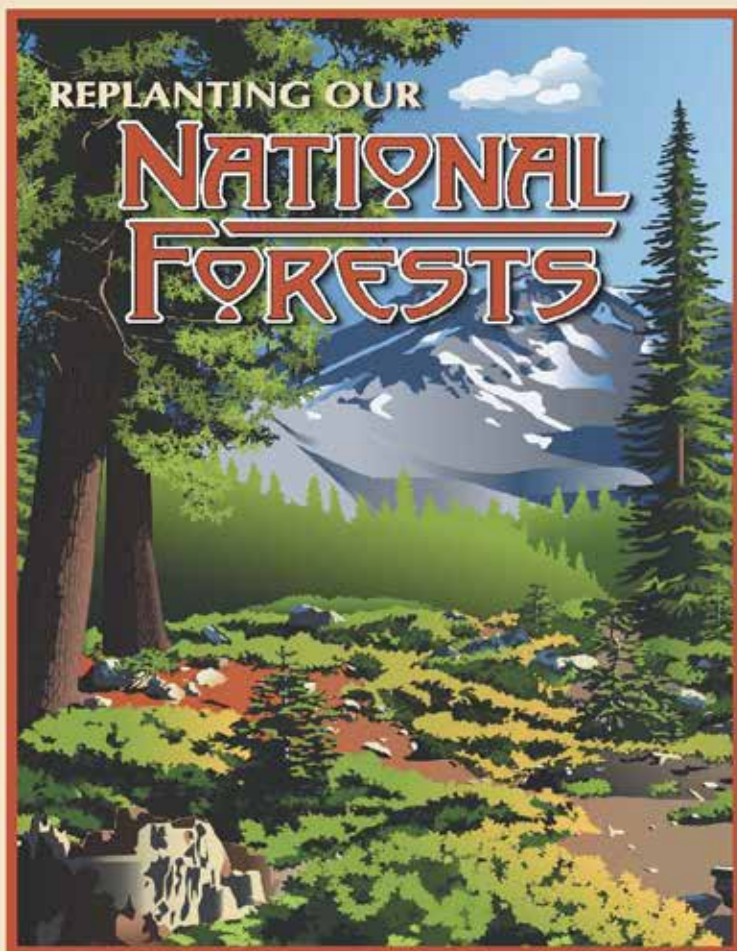
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*Continued from page 23*

ness Meditation, we can break out of this whirlpool into a higher stream of conscious evolution. In effect, we can “design destiny” by a spiritual practice, which is the true essence of all religion. The Heartfulness Way contains only a few simple aspects; but most importantly, we receive the help of yogic transmission by our sincere intention of reaching life's goal. Often, our mortal life is treated as the only one; and we forget or neglect the fact that we are all animated beings in material bodies.

What is the source of that animative energy? When we finally come to the realization that as sacrosanct, spiritual beings (though living material lives), we can nevertheless tap into that higher dimension of existence which transcends the physicality of this planetary spin. In other words (stating the obvious), this is not all there is. But how and to what end? In a sense, there is no end ... only a march “towards infinity”. It's like delving into a rainbow; only to realize that all that colorful wonder emanates through a prism of limited understanding. And yet, with successful meditation, we can ultimately dissolve into that One Light as

a raindrop would into an ocean. To adopt such a practice holds the absolute promise of personal transformation leading to “human integration” (at the very least); and perhaps also fulfilling your true heart's desire for union with the Infinite Source.

Please join me for a full month of Tuesdays in April at the Madison Public Library, 6111 Middle Ridge Road in Madison, Ohio, for The Heartfulness Way Book Club series; where we will explore these concepts with practical sessions of meditation as an adjunct to discussion. If you wish to learn more about Heartfulness Meditation, please reserve a copy of the book through your local library via CleveNet in preparation for your participation. Copies will also be available to distribute to interested persons starting April 2 (and on subsequent Tuesdays) at MPL from 6:30 to 7:30 p.m. You can join in during any Tuesday next month, if you cannot attend all sessions, which are free and open to the public. In the meantime, please visit [www.heartfulness.org](http://www.heartfulness.org) for more information.





# STAY IN TUNE

By Luthier Patrick Podpadec

It's amazing how the month's just fly by. I can hardly believe that it has been 30 days already since my last article. I've been a little pre occupied the last couple of weeks due to a small surgery procedure that I needed done, but glad to say that all is well and I'm still hear to tell you all about it. (just not now in this article) I say that as a joke because I know how it is sometimes when you ask some one how they are and about a half hour later you wish you never asked the question. With that said I'm doing very well and we can move on to the business at hand.

I have been busy outside of the shop with construction work as well as all of the guitar repair that still flows through the door. I t doesn't sound like much but I have been averaging about 5-7 instruments a week that I repair about 5 of them are simple setups, but there is always one or two that need a little more attention

I finally finished up an older K-1 Model Gibson Octave Mandolin that was built in around 1926. I had to find some new tuners and some large gauge stings that I got from Elderly instruments in Michigan. If you ever need to find an odd set of strings they have a large selection and are a great company to work with. As I was finishing up the instrument I realized the original bone nut needed to be replaced because it was fretting out all over. I also had to rebuild the top half of an ebony adjustable bridge, because they are a bit bigger then a normal mandolin but not quite as big as the guitar ones are. Plus the original had the same type of compensation on it's four strings as a mandolin. This Octave Mandolin was originally tuned to CGDA. When I finally put it back together and got it all adjusted right, the tone was absolutely beautiful. This instrument had sat in a closet since about 1950's and finally had a chance to sing another song. It blew me away!!! The low tones of the C & G are so heartwarming that it is hard to describe, You feel it deep in your chest as



Selmer Guitar

your playing, These larger scale Octave Mandolins can be used as a melody style instrument but fair better when used as chordal or rhythm instrument. They have an incredible sound. My only regret now is that I didn't take any pictures of the instrument and the repairs that were done to it. I often forget to do that when I'm all focused on finishing the task at hand. I should make sure that documentation (by taking pictures) is part of that process.

Of course now all I want to do is build one for myself.

This still seems to be the month of the bone nuts. I'm finishing up one on a American Tele, and also on a Strat. The way that Fender puts there nuts on guitars is that they leave a little fingerboard on the back side of the nut, This actually turns out to be a good thing for the tome of the guitars. This thin slot that is cut into a hard piece of maple or rosewood (depending on the model of guitar) offers a very rigid fit and helps very well with the distribution of tone from the strings. Another thing to keep in mind when they rout out this slot at the factory, the bottom of the router follows the radius of the fingerboard. If this happens to be a 10" radius then so should the bottom of your new nut be the same. This insures full, direct contact with the fingerboard, improving tone. Once the fit is snug, Meaning you should be able to pick the neck up off off the bench before it slides out of the slot., That's the way I like it "Ahuh Ahuh"

The only thing from that point is after you have evenly aligned the nut to the

width of the fingerboard, which varies slightly from each instrument. there is a sure fire method that I use for this and it has to do with using the uniform spacing from a simple 3x5 index card. It's a little bit hard to explain but the first thing you do is to make a mark on the nut of the two outside strings (E & e) about an 1/8" in from the edge after you have got the right length. You transfer the nut over to a piece of index, ( front edge down) on the card, and move the nut at an a diagonal until the two outside marks that you made that represents the low E and the high e line up on the 6th and 1st line on the index card.. Simply mark on the nut where the lines touch the front edge of the nut to the line and wahla!

At this point you are sure to have equal distance between the strings without having to do some ridiculous math equation

Due take note that these marks are the exact centers of the strings and as you are cutting them with a file or a saw and you must take caution to make sure that you are compensating the string's diameter into that equation. The best way to do that is to constantly keep checking the string distance by actually putting the string in the slot as you are cutting the slot, Stand back and look, to make sure there is an equal amount of distance between each string, If not you can favor one side or another of the slot in question before you have gotten all the way down to it's final depth. If it looks right, it is right.

That's my story and I'm sticking to it!

Well, I can only hope that I have been some sort of help by explaining my procedures and craft that I do. I am always open for discussion on any instrument related questions and also offer "one one" teaching classes on a wide range of luthier repairs and instrument construction, These consultation fees are often a well spent addition if you are struggling with a project. It may help to get over the "hump" instead of abandoning the project all together. Please feel free to call me anytime, (440-474-2141) and remember there is no fee for questions.

And what ever you do, Please Stay in Tune!

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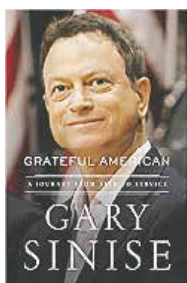
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all your senses to the beauty you may not notice every day, and showing you how to capture it. Simple, engaging exercises that encourage observation and experimentation will give you an insight into your own aesthetics as you take a conscious step to note the colors, shapes, shadows, sounds and textures that fill your world and how they make you feel.

Bursting with practical ideas and inspirational images, Conscious Creativity shows you how to unlock your potential, learn to use your natural curiosity and take a leap into the most creative time of your life.

### Grateful American: A Journey from Self to Service

As a kid in suburban Chicago, Gary Sinise was more interested in sports and rock 'n' roll than reading or schoolwork. But when he impulsively auditioned for a school production of West Side Story, he found his purpose--or so it seemed.



Within a few years Gary and a handful of friends created what became one of the most exciting and important new theater companies in America. From its humble beginnings in a suburban Chicago church basement and eventual move into the city, the Steppenwolf Theatre Company launched a series of groundbreaking productions, igniting Gary's career along with those of John Malkovich, Joan Allen, Gary Cole, Laurie Metcalf, Jeff Perry, John Mahoney, and others. Television and film came calling soon after, and Gary starred in Of Mice and Men (which he also directed) and The Stand before taking the role that would change his life in unforeseeable ways: Lieutenant Dan in the Academy Award-winning Forrest Gump.

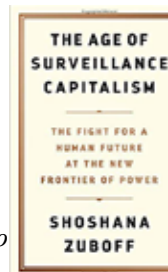
The military community's embrace of the character of the disabled veteran was matched only by the depth of Gary's realization that America's defenders had not received all the honor, respect, and gratitude their sacrifices deserve. In the aftermath of the September 11 attacks, this became Gary's mission. While starring in hits like Apollo 13, Ransom, Truman, George Wallace, CSI:NY, and Criminal Minds: Beyond Borders, Gary

has worked tirelessly on behalf of those who serve this country, entertaining more than a half million troops around the world playing bass guitar with his Lt. Dan Band, raising funds on behalf of veterans, and eventually founding the Gary Sinise Foundation with a mission to serve and honor America's defenders, veterans, first responders, their families, and those in need.

Grateful American is the moving, entertaining, profoundly gripping story of how one man found his calling: to see that those who defend this country and its freedoms are never forgotten.

### The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power

*The challenges to humanity posed by the digital future, the first detailed examination of the unprecedented form of power called "surveillance capitalism," and the quest by powerful corporations to predict and control our behavior.*



In this masterwork of original thinking and research, Shoshana Zuboff provides startling insights into the phenomenon that she has named surveillance capitalism. The stakes could not be higher: a global architecture of behavior modification threatens human nature in the twenty-first century just as industrial capitalism disfigured the natural world in the twentieth.

Zuboff vividly brings to life the consequences as surveillance capitalism advances from Silicon Valley into every economic sector. Vast wealth and power are accumulated in ominous new "behavioral futures markets," where predictions about our behavior are bought and sold, and the production of goods and services is subordinated to a new "means of behavioral modification."

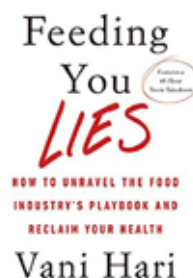
The threat has shifted from a totalitarian Big Brother state to a ubiquitous digital architecture: a "Big Other" operating in the interests of surveillance capital. Here is the crucible of an unprecedented form of power marked by extreme concentrations of knowledge and free from democratic oversight. Zuboff's comprehensive and moving analysis lays bare the threats to twenty-first century society: a controlled "hive" of total connection that seduces with promises of total certainty

for maximum profit--at the expense of democracy, freedom, and our human future.

With little resistance from law or society, surveillance capitalism is on the verge of dominating the social order and shaping the digital future--if we let it.

### Feeding You Lies: How to Unravel the Food Industry's Playbook and Reclaim Your Health

This follow-up to New York Times bestseller The Food Babe Way exposes the lies we've been told about our food--and takes readers on a journey to find healthy options.



There's so much confusion about

what to eat. Are you jumping from diet to diet and nothing seems to work? Are you sick of seeing contradictory health advice from experts? Just like the tobacco industry lied to us about the dangers of cigarettes, the same untruths, cover-ups, and deceptive practices are occurring in the food industry. Vani Hari, aka The Food Babe, blows the lid off the lies we've been fed about the food we eat--lies about its nutrient value, effects on our health, label information, and even the very science we base our food choices on. You'll discover:

- \* How nutrition research is manipulated by food company funded experts
- \* How to spot fake news generated by Big Food
- \* The tricks food companies use to make their food addictive
- \* Why labels like "all natural" and "non-GMO" aren't what they seem and how to identify the healthiest food
- \* Food marketing hoaxes that persuade us into buying junk food disguised as health food

Vani guides you through a 48-hour Toxin Takedown to rid your pantry, and your body, of harmful chemicals--a quick and easy plan that anyone can do. A blueprint for living your life without preservatives, artificial sweeteners, additives, food dyes, or fillers, eating foods that truly nourish you and support your health, Feeding You Lies is the first step on a new path of truth in eating--and a journey to your best health ever.

Continued on page 28

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# CD REVIEW

By Pete Roche



## Susan Surftone *Dicey After Dark*

Looks like Susan Surftone's epic westward journey has finally come to an end.

Susan "Surftone" Yasinski grew up listening to Elvis Presley and The Beatles, but the aspiring guitarist tucked away her instrument to attend law school in Boston, work as an attorney for the NYPD, and thwart the KGB with the FBI.

But life as a "fed" wasn't simple, easy, or open for gays and lesbians in the '80s and '90s. And it was even harder for a moonlighting musician like Yasinski, whose requests for permission to perform in public were routinely denied during her stint as a secret agent.

So Susan quit the bureau and founded her own all-girl rock trio, The Surftones, and recorded a series of fun, effervescent albums (*Bitchin'*, *Thunder Beach*, etc.) for the Gee-Dee label in the '90s. Surftones membership fluctuated over the years, but Yasinski's reverb-soaked guitar sleight-of-hand anchored the tunes—and emboldened the group's signature stamp on original songs inspired by Cliff Richard, The Ventures, The Chantays, and Link Wray. The gals even lent their instrumental prowess to a pair of Beatles cover albums.

When the sonic waves receded for the three-piece after the turn of the century, Susan reestablished herself in Portland, Oregon, and started cutting solo albums (2011's *Shore*, 2013's *Too Far*), EPs (2014's *Reckoning*, 2015's *Blue Light at Midnight*, 2016's *The Magician*) and digital singles ("Little Bit Lied To," "Shadowland") with producer Steve Kravac (Pepper, Blink-182) for Acme Brothers Records. Her last two studio efforts—2017's *Making Waves Again* and 2018's *2nd to One*—saw her interpreting Elvis (and Everly Brothers) classics like "Blue Moon of Kentucky," "Reconsider, Baby," and "Temptation" with accuracy, respect, and (perhaps most importantly) joy.

Now Susan's quit the Beaver State for the Golden State.

Yasinski's newest EP offering was partly



recorded at her old digs in Portland (Rex Production, Vortex Studios), but she also did some tracking at Time-Art Studio in Los Angeles. As with past releases, *Dicey After Dark* contains a judicious balance of covers and originals. Half the EP (engineered by Steve Shepherd and Brent Rogers) features vocals, while the rest boasts more bodacious Surftone instrumentals.

Surftone's own "Out of My Dreams" opens the disc, with twangy guitar licks and robust bass underscoring pining lyrics of unrequited love. The "invisible chains" of infatuation have the singer's heart tied up—but her hands are free to roam the frets and bend the strings to channel the anguish and ecstasy into positive sonic vibrations. That's Brian Foxworth on drums; Nick Vincent handles percussion on the rest of the release.

Susan enlivens a standard rock progression with glistening chords and arpeggios on the instrumental title cut, wherein her glowing, conversational lead guitar lines mingle with the frisky (yet unhurried) riptide rhythms. The EP's third original entry, the rollicking "If I Knock," expounds upon the romantic yearning of "Out of My Dreams" by coupling Shepherd's sharp snare and sibilant cymbal work with bright guitar lines and earnest verses that explore the "bit of hope and touch of fear" that empowers (or plagues)

the lovelorn. Along with the title track, it's our favorite here—a flirty, fun song sprinkled with swing and psychedelia.

Yasinski's covers are choice, too: Ian Samwell wrote "Move It" for Cliff Richard in 1958, but here it's a bustling guitar two-and-a-half minute guitar showcase whose infectious beat renders it suitable for drives along the Pacific Coast, suntans on Redondo Beach...or suburbanite errands to shopping malls and soccer games in the family SUV.

"Look What You've Done" was a vocal-enhanced blues hit for Muddy Waters in 1960, but Surftone transforms the Chess Records twelve-bar gem into a loping-but-lighthearted musical stumble home from the corner tavern on a Friday night. Yasinski also pays homage to '50s songbird Patsy Cline with the lovesick "Strange," whose lyric has the narrator bouncing like a helpless marionette on a string to Susan's chorus-anointed chords.

It makes for a nifty mental image—the puppet master being bested by a six-string sorceress.

*Dicey After Dark* is available now on cdbaby.com, Amazon, and most digital platforms.

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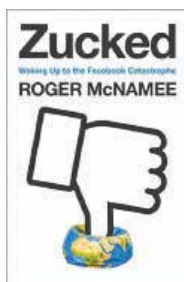
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*Continued from page 26*

## **Zucked: Waking Up to the Facebook Catastrophe**

The New York Times bestseller about a noted tech venture capitalist, early mentor to Mark Zuckerberg, and Facebook investor, who wakes up to the serious damage Facebook is doing to our society - and sets out to try to stop it.



If you had told Roger McNamee even three years ago that he would soon be devoting himself to stopping Facebook from destroying our democracy, he would have howled with laughter. He had mentored many tech leaders in his

illustrious career as an investor, but few things had made him prouder, or been better for his fund's bottom line, than his early service to Mark Zuckerberg. Still a large shareholder in Facebook, he had every good reason to stay on the bright side. Until he simply couldn't.

ZUCKED is McNamee's intimate reckoning with the catastrophic failure of the head of one of the world's most powerful companies to face up to the damage he is doing. It's a story that begins with a series of rude awakenings. First there is the author's dawning realization that the platform is being manipulated by some very bad actors. Then there is the even more unsettling realization that Zuckerberg and Sheryl Sandberg are unable or unwilling to share his concerns, polite as they may be to his face.

And then comes the election of Donald Trump, and the emergence of one horrific piece of news after another about the malign ends to which the Facebook platform has been put. To McNamee's shock, even still Facebook's leaders duck and dissemble, viewing the matter as a public relations problem. Now thoroughly alienated, McNamee digs into the issue, and fortuitously meets up with some fellow travelers who share his concern, and help him sharpen its focus. Soon he and a dream team of Silicon Valley technologists are charging into the fray, to raise consciousness about the existential threat of Facebook, and the persuasion architecture of the attention economy more broadly -- to our public health and to our political order.

Zucked is both an enthralling personal

narrative and a masterful explication of the forces that have conspired to place us all on the horns of this dilemma. This is the story of a company and its leadership, but it's also a larger tale of a business sector unmoored from normal constraints, just at a moment of political and cultural crisis, the worst possible time to be given new tools for summoning the darker angels of our nature and whipping them into a frenzy. Like Jimmy Stewart in Rear Window, Roger McNamee happened to be in the right place to witness a crime, and it took him some time to make sense of what he was seeing and what we ought to do about it. The result of that effort is a wise, hard-hitting, and urgently necessary account that crystallizes the issue definitively for the rest of us.

*Continued from page 13*

guests to appear on select dates. Tickets are on sale now at LiveNation.com VIP packages will also be available at [www.frampton.com](http://www.frampton.com).

Peter Frampton remains one of the most lauded artists in rock history. Most recently, Frampton performed as part of "I Am the Highway: A Tribute to Chris Cornell" concert as well as receiving the Les Paul Innovation Award at the 2019 NAMM Show's 34th annual TEC Awards. He also just celebrated the 43rd anniversary of his fifth solo album, Frampton Comes Alive!, one of the top-selling live records of all time, with over 17 million copies sold worldwide.

At age 16, he was lead singer and guitarist for British band The Herd. At 18, he co-founded one of the first super-groups, seminal rock act Humble Pie. His session work includes collaborations with such legendary artists as George Harrison, Harry Nilsson, David Bowie, Jerry Lee Lewis, Ringo Starr, John Entwistle, Mike McCready and Matt Cameron (Pearl Jam), among many others.

Frampton has appeared as himself on television shows "The Simpsons" and "Family Guy." He also served as technical advisor on Cameron Crowe's 2000 film Almost Famous as well as appearing in it and writing songs for the soundtrack. In 2007 he won the Grammy Award for "Best Pop Instrumental Album" for Fingerprints and in 2014 he was inducted into the Musicians Hall of Fame.

Further details on Peter Frampton Finale—The Farewell Tour presented by SiriusXM are

available at [www.frampton.com](http://www.frampton.com)



## **American, Jaclyn Bradley Palmer, successful on Ireland's Got Talent**

Last weekend, Cleveland native, Jaclyn Bradley Palmer appeared on the overseas series Ireland's Got Talent. Singing a medley of opera (O Mio Babbino Caro by Puccini), pop (Lady Gaga's Million Reasons) and musical theater (I Dreamed a Dream from Les Miserables). She showcased her versatility, earning herself 100% approval from the four judges, who hailed her as a human "jukebox." Michelle Visage (Host of RuPaul's Drag Race) stated, "I love the idea and I think your voice is really pretty." With four yes votes, Bradley Palmer received the best outcome she could from her audition.

"Being a part of the show has been a wonderful welcome to Ireland," shares Bradley Palmer who moved to Dublin this winter for her husband Oliver's work at Amazon. "It is thrilling to meet and collaborate with artists internationally, and no matter where we relocate to, as long as I am singing, I feel that I am home."

Palmer has a long history in television. Just last year, she was the only American to compete in The Voice of Holland where she was successful with her blind audition and joined a team for the season. Palmer got her big break while living in LA when

she was assistant to Danny Bonaduce, landing her a role on two seasons of his Vh1 series, Breaking Bonaduce where Gretchen Bonaduce often sang Bradley Palmer's compositions as part of the show. Jaclyn, her voice and her songs have also appeared on The Rachel Zoe Project (Bravo), Date my Mom (MTV), King of the Crown (TLC) and Househunter's International (HGTV). She has also been recognized nationally for her music videos and films.

Now adding Ireland's Got Talent to her resume, Palmer plans to continue her musical journey on the Emerald Isle. "Ireland and America have such an interwoven history and it has been wonderful to embrace the heart of both cultures as an expat here," says Bradley Palmer, "I plan to fully immerse in the rich music culture while living here and look forward to collaborating with Irish artists, adding their spirit and unique instrumentation to my future recordings." Also a trained music therapist who led the largest live music therapy surgical study in history (published in The Journal of Clinical Oncology), she has recently been hired to conduct music therapy at St. John of God Hospital in Dublin. "I want to bring joy through music" says Palmer, "whether on a stage or bedside with patients, I want to be useful and serve the greater good through song."

**Note: NCV is proud to say that Jaclyn appeared on the cover of the North Coast Voice in 2008.**

## **Cleveland Play House offers world premiere comedy production of Tiny Houses March 23th - April 14th**

Cleveland Play House (CPH), announces the World Premiere of Tiny Houses, a new comedy by Chelsea Marcantel, to be performed March 23rd-April 14th in the Outcalt Theatre at Playhouse Square. The production is directed by CPH Artistic Director Laura Kepley and is a co-production with Cincinnati Playhouse in the Park,

Tiny homes are all the rage! Cath is ready for a big change. She quits her lucrative, fast paced job in finance and moves across the country with her boyfriend to build a 200-square-foot tiny house. Turns out that choosing a simpler life can get very complicated. Filled with lovable, idiosyncratic characters each on a quest to find a place to call home, Tiny Houses is a surprising world premiere comedy about what happens when the world shrinks.

Tiny Houses received its first public reading at the Chautauqua Theatre Company's New Play Workshop in 2016, and was further developed in CPH's New Ground Theatre Festival in 2018, where Ms. Marcantel received the Roe Green Award. Marcantel's growing repertoire, including Everything is Wonderful, Airness, Ladyish, and Devour, has been produced around the United States and Canada.

Ms. Kepley stated, "Tiny Houses is a delightful new play that comically captures the universal longing for home and family. Playwright Chelsea Marcantel explores

*Continued on page 29*



Continued from page 28

the Tiny House movement- homes that are 200 square feet or smaller!- and fills her story with idiosyncratic, lovable characters struggling to determine what they really need versus what the world tells them to want. Turns out that choosing a simpler life can get very complicated, which makes for a surprising, charming and very entertaining night of theatre."

#### Ticket Information

Tiny Houses will be performed in the Out-calt Theatre at Playhouse Square March 29th – April 14th, 2019. Tickets range in price from \$25-\$97 each, \$12 rush tickets for currently enrolled students under age 25 with valid student ID, and Young Professional discounts available with YP-CPH Membership. Student discounts available with valid student ID. To order single tickets please call 216-241-6000 or visit [clevelandplayhouse.com](http://clevelandplayhouse.com). Groups of 10+ save up to 50% off single ticket prices; call 216-400-7027.

#### Bill Toms & Hard Rain to Release

##### Live March 29

*Iconic Pittsburgh rock and soul band to kick off tour in their hometown and coming to Beachland Tavern April 20<sup>th</sup>*

Bill Toms has been laying the foundation for an Americana sound since 1987 through various performances with a plethora of rock and Americana stars. Now with thirty years of music-making behind him, Toms and his current band, Bill Toms & Hard Rain (featuring the Soulville Horns), are celebrating with a live performance album, aptly titled *Live*, due March 29.

The album, recorded on May 5, 2018 at Pittsburgh's legendary Club Cafe, features Toms on vocals and guitar; Steve Binsberger on piano and organ; Tom Breiding on guitar and backing vocals; Phil Brontz on saxophone; George Arner on trumpet; Steve Graham on trombone; Tom Valentine on bass, backing vocals, and lead vocals on "Into the Storm," and Bernie Herr on drums. Together, these bandmates have cultivated a unique and engaging live sound that lands somewhere between the amped up, all American themes of Bruce Springsteen's can't-get-a-man-down musings and the soulful, avant garde wailings of Tom Waits. Toms' honest and inspired lyrics stand on their own as an anthem for middle America in 2019, covering everything from the complicated landscape of love, to working hard for little reward.

After the release of Toms' most recent studio album in 2017 with the same musicians, *Good For My Soul*, he knew it was neces-

sary to capture their chemistry and collective abilities in a live album. "The strength [of this band] lies in its ability to move an audience, remarked Toms on why he chose to do a live album this time around. "This is a performance band. We try to carry the long rhythm and blues tradition of moving from town to town, exhausting the emotion and physical spirit of the crowd. It is our 'Americana.'"

Much like *Good For My Soul*, the superior talent of the musicians, their toe-tapping rhythms and gritty licks contrasted with soaring horns and impeccable lyrics, is what draws listeners in. Toms and his band have succeeded in producing an excellent live recording; one can almost picture themselves in a darkened bar, sitting with a drink in hand as blue lights illuminate the stage and Toms pours his heart out onto the floor with his rough-hewn vocals.

Toms launched his musical career in 1987 as lead guitarist of Pittsburgh's legendary band Joe Grushecky and The Houserockers. During that period, he opened for and played with such names as The Band, Bob Dylan, Bruce Springsteen, Little Feat, and Stevie Ray Vaughn. While playing guitar, co-writing, and adding backup vocals for the Houserockers, Toms and the band recorded six studio albums and one live concert album. In 1995, The Houserockers released *American Babylon*, which was recorded and produced by Springsteen himself.

As a solo artist, Toms has opened for the likes of Levon Helm, Marshall Crenshaw, Buddy Guy, The Kennedys, Steve Forbert, and Ellis Paul. Bill Toms and Hard Rain (featuring the Soulville Horns) have a limited series of tour dates to celebrate the release of *Live*, appropriately beginning on March 30 at Club Cafe.

For more information and tour dates, please visit [www.billtoms.com](http://www.billtoms.com)

#### Tour dates:

March 30 - Club Cafe (Pittsburgh PA)

April 13 - Natalie's (Columbus OH)

April 20 - Beachland Tavern (Cleveland OH)

C	O	P	E	W	A	T	T	E	D	U	C	E
O	M	E	N	E	U	R	O	V	E	N	O	M
B	I	E	R	B	R	A	D	E	N	D	U	E
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S	E	V	E	N	A	L	O	E	A	L	S	O
S	L	E	E	T	S	E	A	T	L	A	S	T

## THIRSTY WORK

Can you find the hidden words? They may be horizontal, vertical, diagonal, forwards or backwards.

ALCOHOL, ALE, APERITIF, APPLEJACK, BEER, BEVERAGE, BITTER, BOURBON, BRANDY, CAPPUCCINO, CHAMPAGNE, CIDER, CLARET, COCKTAIL, COCOA, COFFEE, CORDIAL, CREAM, ELIXIR, EXPRESSO, GIN, GINGER BEER, JUICE, LAGER, LIQUEUR, MARSALA, MARTINI, MILK, MINT JULEP, NIGHTCAP, OUZO, PERNOD, PILSNER, PUNCH, RETSINA, SANGRIA, SCHNAPPS, SCOTCH, SHANDY, SHERRY, SODA, SPIRITS, STOUT, TEA, TEQUILA, TODDY, TONIC, VODKA, WATER, WINE.

R	E	E	B	R	E	G	N	I	G	Y	E	C	I	U	J	D	B	E
R	U	E	U	Q	I	L	A	L	A	S	R	A	M	R	E	T	A	W
K	L	I	M	V	E	N	I	W	A	S	R	A	E	R	E	E	B	V
E	G	A	R	E	V	E	B	O	N	L	C	P	P	H	C	N	U	P
P	C	O	R	D	I	A	L	A	N	W	C	I	E	O	D	E	V	E
E	S	I	H	E	K	T	E	P	F	I	L	O	F	R	X	D	S	N
L	A	C	N	D	T	R	E	I	A	S	C	F	H	P	N	H	N	G
U	N	T	O	I	E	S	T	Q	N	C	E	C	R	O	E	O	R	A
J	G	V	O	G	T	I	I	E	U	E	T	E	U	R	L	E	D	P
T	R	D	A	D	R	R	R	N	C	I	S	H	R	P	T	V	A	M
N	I	L	E	E	D	C	A	I	A	S	L	Y	G	T	P	A	V	A
I	A	L	P	W	J	Y	G	M	O	O	V	A	I	I	R	A	S	H
M	A	A	K	C	A	J	E	L	P	P	A	B	B	B	N	S	C	C
C	O	C	C	O	C	K	T	A	I	L	T	C	O	R	E	C	H	S
I	I	U	L	T	G	O	E	G	G	E	B	R	U	A	L	O	N	H
N	V	D	Z	A	U	R	C	D	I	D	S	E	R	N	I	T	A	A
O	R	V	E	O	R	O	A	O	T	N	O	A	B	D	X	C	P	N
T	C	T	T	R	A	E	T	E	A	M	D	M	O	Y	I	H	P	D
S	T	I	R	I	P	S	T	S	V	M	A	I	N	D	R	N	S	Y



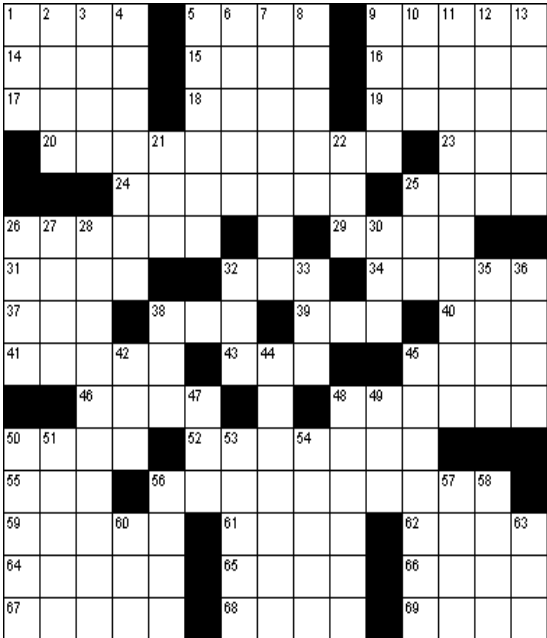


Across

- 1. Manage
- 5. Unit of power
- 9. Draw out
- 14. Presage
- 15. Currency unit
- 16. Animal toxin
- 17. Catafalque
- 18. Small nail
- 19. Endow
- 20. Minstrel
- 23. Make a mistake
- 24. Ineffective
- 25. Showily imitative
- 26. Combined
- 29. European mountain system
- 31. Not any
- 32. One, some, every or all
- 34. Musteline mammal
- 37. Misfire
- 38. Deity
- 39. Flow out
- 40. Poem
- 41. Edible bulb
- 43. Frequently
- 45. Connecting point where several lines meet
- 46. Nightspot
- 48. Relating to a tail
- 50. Happy
- 52. Irony
- 55. Rodent
- 56. Contemplation of things past
- 59. Speak up
- 61. Fortune
- 62. Part of a tooth
- 64. Square root of forty-nine
- 65. Succulent
- 66. In addition
- 67. Mixture of rain and snow
- 68. Center of authority
- 69. Endure

Down

- 1. Adult male swan
- 2. Leave out
- 3. Look searchingly
- 4. On the way
- 5. Netlike
- 6. Pertaining to hearing or the ear
- 7. Used as part payment for a new one
- 8. Disorderly outbursts
- 9. At any time
- 10. Lair
- 11. Comprehended
- 12. Judicature
- 13. Mineral, used as an abrasive
- 21. Employ
- 22. Country, initially
- 25. Mentally quick and resourceful
- 26. Untie
- 27. Word used to refer to a person, place or thing
- 28. Pointing out or revealing clearly
- 30. Tennis return in a high arc
- 32. Fuss
- 33. So far
- 35. Starchy tuberous root
- 36. Bobbin
- 38. Large African antelope
- 42. Past times
- 44. Collet
- 45. Represents a number
- 47. Fatal cattle disease, initially
- 48. Sarcophagus
- 49. Egyptian cobra
- 50. Twelve dozen
- 51. Part of a jacket
- 53. Book of maps
- 54. Beverage, usually drunk hot
- 56. Let for money
- 57. Carbonated drink
- 58. Flip of a coin
- 60. Indicating maiden name
- 63. Small indefinite quantity

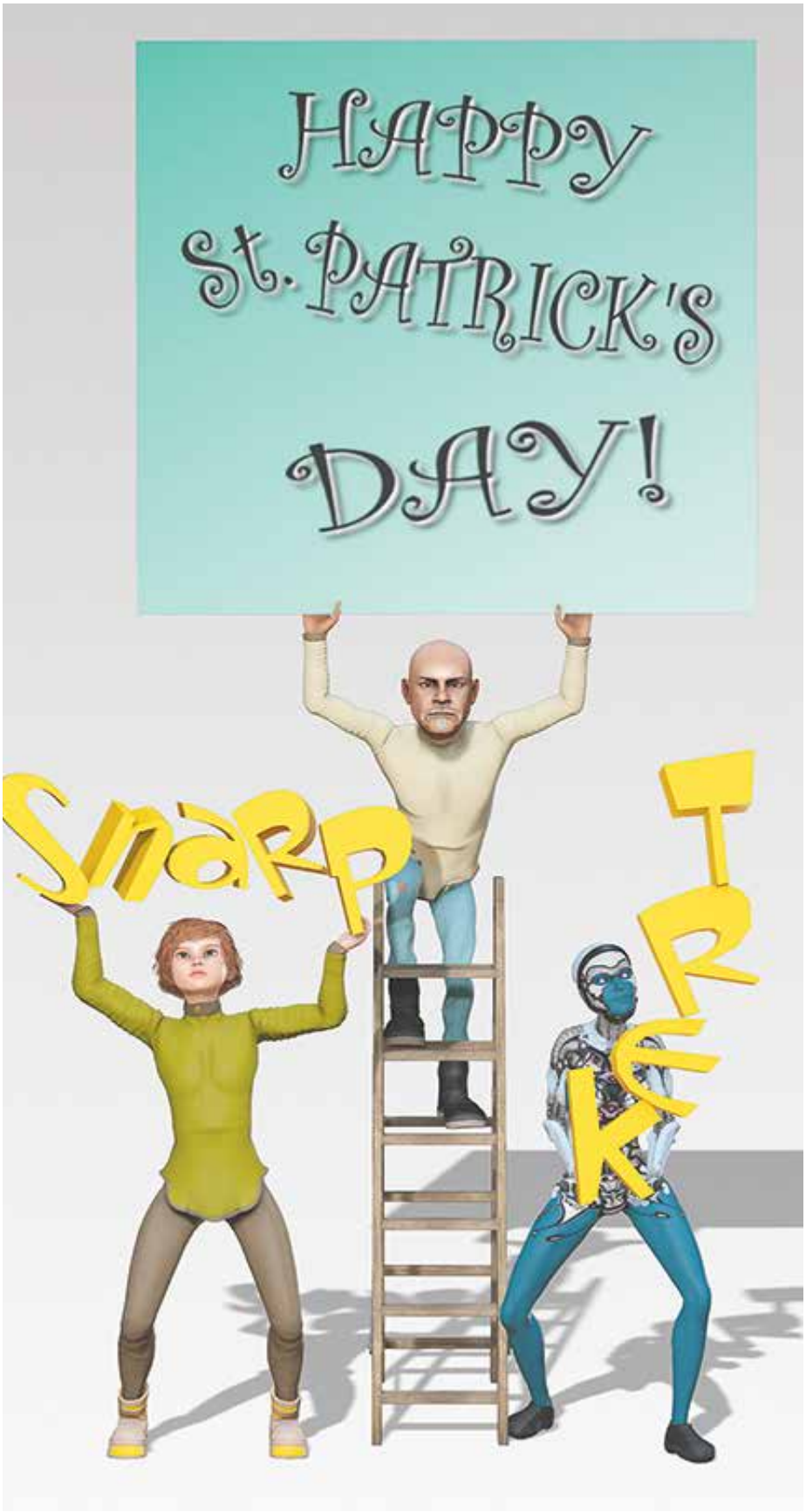


(Answers on page 29)



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**TUESDAY - TACO TUESDAY'S**

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**THURSDAY - DJ LINE DANCE MIX 7:00PM-9:00PM.**

**FRIDAY - AYCE FISH FRY \$10.99 & STEAK DINNER SPECIAL \$11.99**

**SUNDAY - FUN-DAY SPECIALS 12PM-8PM:**

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### MARCH

**THURSDAY 7th - Line Dance Mix 7:00pm-9:00pm**

**SATURDAY 9th - Thunder Creek 8:00pm-12:00am**

**SUNDAY 10th - Benefit Dinner for Baby David Hribar  
2:00pm-6:00pm**

**WEDNESDAY 13th - Line Dance 7:00pm-9:30pm**

**THURSDAY 14th - Line Dance Mix 7:00pm-9:00pm**

**FRIDAY 15th - WreckN' 8:00pm-12:00am**

**SATURDAY 16th - Yosemite Slim 8:00pm-12:00am**

**SUNDAY 17th - St. Patrick's Party DJ 2:00pm-6:00pm**

**WEDNESDAY 20th - Line Dance 7:00pm-9:30pm**

**THURSDAY 21st - Line Dance Mix 7:00pm-9:00pm**

**FRIDAY 22nd - Classic Country Night 7:30pm-10:30pm**

**SATURDAY 23rd - Hard Drive 8:00pm-12:00am**

**WEDNESDAY 27th - Line Dance 7:00pm-9:30pm**

**THURSDAY 28th - Line Dance Mix 7:00pm-9:00pm**

**FRIDAY 29th - 100 Proof 8:00pm-12:00am**

**SATURDAY 30th - Rough Cut 8:00pm-12:00am**

### APRIL

**THURSDAY 4th - Line Dance Mix 7:00pm-9:00pm**

**FRIDAY 5th - Classic Country Night 7:30pm-10:30pm**

**SATURDAY 6th - Country Redford 8:00pm-12:00am**

**SUNDAY 7th - Fund Raiser: Holy Cat Whiskers**

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Thursday 12-6 (12-6 in April);  
Friday 12-11; Saturday 12-6;  
Sunday 12-6.

**Sunday 12-6 (Beginning March)**

**LIVE MUSIC:**

Fri. March 8	Mighty Ones
Sat. March 9	Randal Coumos Duo
Sun. March 10	Just N Time
Fri. March 15	John Gall
Sat. March 16	Rhythm Connection
Sun. March 17	Randal Coumos
Fri. March 22	Next Best Thing
Sat. March 23	High Horse
Sun. March 24	Phil Madewell
Fri. March 29	Uncharted Course
Sat. March 30	Backtrax
Sun. March 31	Andrew Bonnis
Wed. April 3	Randall Coumos
Fri. April 5	Flashbaxx
Sat. April 6	Porch Rockers
Sun. April 7	John Gall
Wed. April 10	Travelin Man Band
Fri., April 12	Legacy

Music plays  
Wed. 6:30-9:30; Fri. 6:30-10:30;  
Sat. 3:30-7:30; Sun. 2:30-5:30

**Winter Glow Progressive Dinners**

Fridays, March 8th & 15th - See website for menu.

**15th Annual Ice Wine Festival**

Saturday, March 2, 9, 16 Go to our website for a line up of all the events.

**Hudson Family Signs-Wooden Sign Making Class**

Friday, March 22nd-6 pm and Sunday, March 14th-2 pm

**Lunch with the Easter Bunny**

Saturday, April 13th & April 20th 11 am and 3 pm

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**Night Glow Progressive Dinner**

Fridays, March 9 & 16

**15th Annual Ice Wine Festival**

Saturdays, March 2, 9, & 16 Noon-5 pm

**Game Night with Tina**

Wednesday, March 6th 20th 6:30 pm

**Beach Glass Framed Art Class**

March 7th 6:30 pm

\$28 pp includes supplies and a glass of wine.

**Yoga in the Vineyard**

Sunday, March 10th & 24th 11 am \$15pp

Yoga class and finish with a glass of wine.

**Brushes & Lushes Class**

March 21st 6:30 pm

\$30 pp includes supplies & a glass of wine.

**Crafts & Corks Class**

Sunday, March 31st 2 pm

\$30 pp for wine, instruction, supplies.

**JOIN US FOR LIVE MUSIC**

Thursday thru Sunday

Thurs. March 7	Jess
Fri. March 8	5 o'clock Somewhere
Sat. March 9	Andy's Last Band
Sun. March 10	Nick Zuber
Thurs. March 14	Jess
Fri. March 15	Dear Jimmy Band
Sat. March 16	Blues DeVille
Sun. March 17	Stan Miller
Thurs. March 21	Jess
Fri. March 22	Backtraxx
Sat. March 23	Bobby Hayes .H2O
Sun. March 24	Nia Covington
Thurs. March 28	Jess
Fri. March 29	Four Kings
Sat. March 30	Miles Beyond
Sun. March 31	El Trio Deville
Thurs. April 4	Jess
Fri. April 5	Light of Day
Sat. April 6	Bobby Hayes .H2O

Music plays

Thursdays 6:30-8:30; Friday &  
Saturday 7:30-10:30; & Sundays 4-7.

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