North Coast VOICE Magazine

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Documentary Review – Genesis

British Invasion Tour Interview

Upcoming Concerts and much, much more ...

Entertainment, Dining, & Leisure Connection

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Ohio Wine Country WINERY GUIDE

Grand River Valley Ice Wine Festival Celebrates Its 12th Year

MARCH 7TH, 14TH, & 21ST

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With cold weather comes the Ice Wine Festival, now in its 12th year. The festival is located in Northeastern Ohio in the heart of the Grand River Valley Wine Region. Five area wineries come together to celebrate this golden nectar otherwise known as ice wine that can only be made in certain parts of the world. Not only is this wine unique but Grand River Valley ice wines have garnered top awards in international wine competitions.

The festival consists of 5 area wineries all within a 10-minute drive of each other. Patrons begin at the winery of their choice for this fun, progressive Ice Wine tasting throughout the Grand River Valley wine region. Participating wineries include Debonné Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery & Restaurant, Laurello Vineyards, and St. Joseph Vineyards. Making this event a progressive tasting is one of the reasons the event is such a draw. Patrons will have a unique experience at every winery and will be able to see different sights around the area. Many wineries have added "extras" for people to enjoy. Some of the extras include special wine dinners featuring local meats, cheeses and vegetables, ice carving, dog sledding, food demonstrations and several artisans. Most of these "extras" are free but some will cost the patron a small additional charge. In addition, many of the winemakers will be on hand for people to talk to and other wines will be available for people to taste.

"This year is especially exciting for us here at Debonne Vineyards," says Tony Debevc, President. "Our 2013 Vidal Blanc Ice Wine garnered the top award at the San Francisco Chronicle wine competition being recognized as the sweepstakes winner for "Best Dessert Wine". In addition, our winemaker, Ed Trebets, garnered the same award for "Best Dessert Wine Maker". The festival provides a great opportunity for patrons to taste this award winning ice wine and the award winning ice wines at the other wineries as well.

Art Pietrzyk, owner of St. Joseph Vineyards, looks forward to the festival every year, "The Ice Wine Festival is a great opportunity for people to get out in March after another long and cold winter." He adds, "Ice Wine is unique and can only be produced in areas such as ours. Imagine that, a benefit from the cold!" The wines featured at the Ice Wine Festival are 'true' ice wines. The grapes are left on the vines at the end of the traditional harvest season and await Mother Nature to shift seasons from fall to winter. Once the grapes are truly frozen, and the temperature reaches 17 degrees or less, the grapes are picked and pressed immediately before they have a chance to thaw.

Out of town guests will want to check the local visitor's bureau websites for places to stay the night. Since the Ice Wine Festival is in March, many of our hotels and restaurants are able to give top-notch service because it is a slower time of year they are much less crowded and are able to offer wonderful amenities.

Participants will need to determine a starting point at one of the participating wineries in the Grand River Valley. Each winery will provide a sample of their wines, an ice wine glass, and a complimentary appetizer. The event begins at noon and ends at 5 p.m. The cost is $6 per person at each winery. In an effort to help the local food banks, the wineries are encouraging everyone to bring in canned food items for which they will receive $1 off at each location. For more information about the Ice Wine Festival call 440-466-3485 or visit www.wggrv.com for a list of details.

The Wineries of the Grand River Valley welcome you to our 12th Annual Ice Wine Festival

APPETIZER MENU & EVENTS INCLUDE:

DEBONNÉ VINEYARDS

APPETIZER: Butternut Squash Soup with Diced Pears
Sled Dog Demonstration all day
Live music Friday night and Saturday afternoon.
Field to Fork Progressive Dinner – each Friday evening.
Call 440-466-3485 or www.debonne.com for more information on the dinner.

FERRANTE WINERY & RISTORANTE

APPETIZER: Chocolate Hazelnut Pursette
View our custom designed evergreen Ice Wine Queen
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Join us for our 3 course Wine Pairing Dinner. Available Friday, Saturday, & Sunday all three (3) Ice Wine Weekends! No Reservations Necessary. Visit FerranteWinery.com for our menu.
SPECIAL CABERNET SAUVIGNON ICE WINE TASTING Enjoy this unique and rare Ice Wine paired with Chef's appetizer. (small additional fee)

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Field to Fork Progressive Dinner – each Friday evening.
Call 440-298-9838 or www.grandrivercellars.com for menu or more information on the dinner. Live music Friday and Saturday evenings from 7:30-10:30.

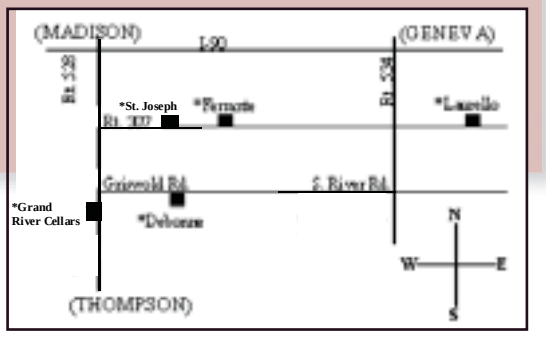
LAURELLO VINEYARDS

APPETIZER: Silky Chocolate Mouse with a Savory Crunch Topping
Featuring Beach Glass Jewelry by Rita Burns.
Art show by Carolyn Mandato featuring European scenes.

ST. JOSEPH VINEYARDS

APPETIZER: Apple Strudel with infused Ohio Maple Syrup
Art Show. Krzys Family Maple Syrup Demonstration

MAP OF THE ICE WINE FESTIVAL



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Brought to you by Ohio Wine Producers Association and The Wine Buzz and generously sponsored by GREATWAVE COMMUNICATIONS
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(Featuring St. Joseph Pinot Noir)

Cork & Canvas with Gina Monahan
February 28th 1pm
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Details, registration and a complete list of our classes & events online!

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VOICE Magazine

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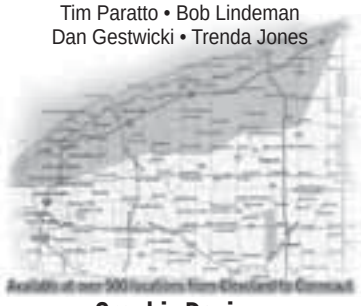

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WHAT ABOUT JAZZ?

By Don Perry

The Westerlies play the music of Wayne Horvitz

Bop Stop at The Music Settlement. • March 2nd, 7 pm.

The Westerlies; a New York based brass quartet, comprised of 4 longtime friends from Seattle.

Perhaps drawing their name from the "Prevailing Westerlies" or prevailing winds which blow from the west to east, this group of friends from Seattle were carried eastward to New York City to pursue careers and education in music.

Band members Andy Clausen, Zubin Hensler, Willem de Koch and Riley Mulherkar are avid explorers of cross-genre territory and are dedicated to the cultivation of a new brass quartet repertoire which combines American folk music, jazz, classical, and indie rock.

Since their inception in 2011, The Westerlies have premiered over 40 original works for brass quartet, and crafted an approach that trumpeter Dave Douglas has described as "Swinging, grooving, clean and tricky playing. Their music exudes the warmth of their longstanding friendships, and reflects the broad interests of its members. They are the proud recipients of the 2011 Alternative Jazz Group of the Year from the Earshot Jazz Festival and were awarded Earshot Jazz's "Northwest Alternative Jazz Group of 2013."

Trombonist and composer **Andy Clausen** relocated to NYC in 2010 to begin his studies at the Juilliard School under the guidance of trombonists Conrad Herwig and Steve Turre. Awards include the 2009 Gerald Wilson Prize for Jazz Composition from the Monterey Jazz Festival, and the 2010 Emerging Artist of The Year.

Zubin Hensler is a composer, producer, and trumpeter now based in Brooklyn. He recently composed the score for Crossing Over, a moving documentary which premiered on Univision and Pivot in December 2014. He is currently working as a producer on albums for Vieux Farka Touré, Julia Easterlin, and Half Waif. He also releases and performs computer-based music under the name 'twig twig'

Willem de Koch enjoys a diverse career as a performer, improviser, composer, and educator. At home in a variety of musical styles, he has performed jazz legends Miguel Zenon, Wycliffe Gordon, George Duke, and many others. He has played under the batons of Leonard Slatkin, Kurt Masur, George Manahan, Philippe Entremont, and Gerard Schwarz. Willem is currently pursuing a Bachelor's Degree in Trombone Performance at the Manhattan School of Music

Riley Mulherkar is entering his fifth year in an Accelerated Bachelors/Masters program in Jazz Studies at The Juilliard School. Mulherkar received the Ella Fitzgerald Outstanding Soloist Award at Jazz at Lincoln Center's Essentially Ellington Competition in 2010 and was named a "rising jazz artist" by Wynton Marsalis in JET Magazine the following year. He has performed at the Umbria Jazz Festival, Jazz àVienne, and Carnegie Hall, and has shared the stage with Marsalis, Leonard Slatkin, and Paquito D'Rivera, among others.

The Westerlies have performed at The Festival of New Trumpet Music, Juilliard in Aiken Festival, The Juilliard School, Music in the Mountains in Colorado, the Vancouver Jazz Festival, the Seattle Art Museum and Earshot Jazz Festival, and collaborated with Dave Douglas, Bill Frisell, and Juilliard Dance. In May 2013, the quartet was invited to perform the music of longtime mentor, pianist/composer Wayne Horvitz, at The Stone. The project was later recorded during The Westerlies' annual residency on Lopez Island, WA, resulting in their debut album "Wish the Children would Come on Home",

About **The Music Settlement**:

A hidden gem of University Circle, The Music Settlement offers music therapy, early childhood education, and music instruction to people of all ages and levels of experience in Greater Cleveland and Northeast Ohio. Founded in 1912, as part of the Settlement movement and featuring a campus that includes the 1910 Burke Mansion and the Bop Stop, The Music Settlement is perhaps the most beautiful place to learn music in Cleveland.

The mission of The Music Settlement is to create a community where artistic expression belongs to everyone by serving those who seek personal growth through the arts. They strive to be a welcoming and dynamic community school that serves the entire community, rich and poor alike, through excellent programs in music and arts instruction, music therapy, and early childhood education.

"The Cleveland Music School Settlement" was founded in 1912, by Almeda Adams, The Fortnightly Music Club, and prominent Clevelanders - including the Blossom, Drury, Ferris, Otis, and Mather families. Miss Adams legally incorporated the Settlement as a place for "both children and wage earners" to receive the best musical instruction at a modest price, to provide scholarships to talented but impoverished students, to foster the love of music, and become a factor in the musical life of Cleveland. In 2008, the name was shortened to The Music Settlement.

About the **Bop Stop**:

Donated to The Music Settlement in late 2013, Bop Stop is the place to see high-quality up-and-coming and well-established acts on the near-West side. Bop Stop at The Music Settlement is Cleveland's premiere listening room: an intimate, acoustically pristine performance venue with sweeping views of Lake Erie.

Additionally, when you buy tickets for a Bop Stop show, or buy food and drinks at the venue, your purchase helps to support The Music Settlement and its many programs.

Located at 2920 Detroit Ave. in Ohio City, Bop Stop is a blossoming center of arts, culture, and entrepreneurship which also partners with Cleveland Culinary Launch and Kitchen to showcase local chefs and local food. Arrive early for snacks and drinks at the beautiful bar and view the works of local artists also on display.

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WINE 101

By Donniella Winchell

Winter is here….. time for reds

Cold weather is always a good time to think about exploring red varietals. Although we are a cool climate region and are best known for our whites, we do produce some interesting and noteworthy red wines.

Chambourcin: is the French-American hybrid which was one of first widely planted 'new generation' of red wine grapes introduced to the region in the early 1980's. Its European heritage dates to the prior century when French researchers were working to combat the devastating phyloxxera infestation that was destroying that nation's vines. It is still widely planted in France and served in bistros across the country as a *vin ordinaire*. Here in the US, dozens of winemakers east of the Mississippi produce a lovely, light and pleasant red that matches nearly any food offering. Several Ohio wineries have won 'gold' for their work with Chambourcin.

Merlot: its name is derived from the French word for 'blackbird' and is regarded as the premier varietial by many from Long Island. It is generally finished in a soft style and can be consumed much 'younger' than some if its cabernet cousins. It tends to bud quickly so that during a warm spring, which might be followed by a cold snap, frost is a substantial concern. It also is quite winter-tender so must be grown in Ohio only in the most protected vineyard sites.

Cabernet Sauvignon: the most respected of all the red varieties. It is grown around the world, but accounts for most of the great reds of Bordeaux and California. It takes an inordinately long growing season to fully mature, so in many Ohio vineyards, ripening to intense color levels and full maturity are sometimes a difficult task. The amazing growing seasons in the Grand River and Conneaut Creek districts during the vintages of 2010 and 2012 seem to be the exception. There are some wonderful local Cab Sauvs on the market now.

Cabernet Franc: although less revered than Cabernet Sauvignon, this grape is still widely planted in some of the world's finest growing districts. It ripens much earlier than its cousin and generally requires less cellar time to reach drinkability. It can withstand more severe winter temperatures too. In a finished wine, it produces a spicy aromas and has a more grassy [vs. floral] nose than some other reds. In some places, including northeast Ohio, given appropriate growing conditions, it produces some lovely, lovely rose' wines.

Pinot Noir: the cool climate, finicky and shy bearer has helped build the reputation of Oregon as a world class growing region. It is often described as 'elusive' and 'difficult.' But fortunately for our region, local winegrowers have been working in their vineyards and in the cellars to match the challenge offered by this varietal. Its nose often offers hints of raspberries and other red fruits. Several of our wineries have won major national medals for grapes grown and vinted here in the Grand River Valley. Several of those from St. Joseph will be featured on February 27 when Pairings hosts a showing of the movie Sideways which focuses on the varietal.

Ohio is also experimenting with a couple of additional new varieties. One that seems to have potential is a Tuscan grape called Dolcetto. Although plantings are few at this point, in the western basin of Lake Erie, Firelands' winemaker, Claudio Salvador is very enthusiastic about its potential. In the Finger Lakes, several wineries have planted Lemberger. As a varietal, it may have some marketing issues since its name sounds like that of a stinky cheese, it truly does produce some lovely, quite complex reds.

Those of us who love wines, certainly enjoy each of them for their intrinsic value, but also because there are always so many more to explore.

For additional information: dwinchell@OhioWines.org

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Ice Wine Festival

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See our ad in the Winery Guide on Page 2 for our Entertainment Schedule

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Fri, Mar 6: Smack the Frog (new to Mill)
Sat, Mar 7: Stone River Band
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BLUESVILLE

By Cat Lilly

Steve Earle
Terraplane

"The blues is something that's hard to get acquainted with. Just like death." That's Steve Earle's favorite quote from Lightnin' Hopkins. Earle's new album, *Terraplane*, proves that he is very much alive, and producing some of the best stuff he's come up with in a long while.

If playing the blues requires real life suffering to be authentic, Earle has more than paid his dues. Addiction, broken marriages, prison, and all manner of drama have infused much of his work with darkness. He has always dabbled in the blues, much like his mentor, Townes Van Zandt. His earlier albums were peppered with tunes like "Transcendental Blues", "My Old Friend the Blues", and "Oxycontin Blues". This however, is Earle's first explicit venture into blues, and he says, "One day, when it was time, (I knew) that I would make this record".

Terraplane is Earle's sixteenth studio album since the release of his highly influential 1986 debut *Guitar Town*. The CD takes its title from the Robert Johnson song "Terraplane Blues", in which the Delta bluesman compares a sexually unresponsive woman to the 1930s Hudson motor car model, whose "little generator won't get the spark". As its title suggests, the album is very much a blues record, a third of which was written while Earle toured Europe alone for five weeks with just a guitar, a mandolin and a backpack.

"I went through a divorce and I needed the money, so I've been touring a lot, just working constantly and writing whenever I can. Everything that happens to me will find its way into my lyrics, which can be an advantage as a writer and a disadvantage as a person. I don't wanna hurt anybody's feelings. I'm not trying to be mean. But I'm not gonna *not* write about what's happening, so there's a lot of sad stuff here. It was a good time to make a blues record."

When it comes to musical inspiration, you don't get much better than heartbreak. Even so, Earle, who separated from his seventh wife, Allison Moorer, in 2012, and finalized his divorce earlier this year, doesn't cast himself as a sad sack on all of *Terraplane*'s eleven songs. Instead, he kicks off the CD by slurring and stuttering his way through "Baby Baby Baby (Baby)", a boozy blues tune that brews up images of Delta juke joints, and romps it up on "Ain't Nobody's Daddy Now" — a new song steeped in rootsy ragtime. *Terraplane* isn't a blues album that mopes; it's a blues album that *moves*.

It's also a showcase for the members of his longtime backup band, the Dukes, an alt-country supergroup whose members include Kelley Looney — Earle's bassist since the "Copperhead Road" days , Will Rigby on drums, and husband-and-wife duo the Mastersons, who handle lead guitar and fiddle. They recorded *Terraplane* at House of Blues Studio D in Nashville. It's a cozy, vibey place, located just across the street from the cemetery where George Jones, Tammy Wynette, and Porter Wagoner are all buried.

"This is the best band I've ever had," Earle insists, "and that's part of the reason for me wanting to make a blues record. Chris Masterson cut his teeth on this stuff in Texas. He started out playing blues guitar, almost exclusively. He's *really* good at it."

Case in point: "You're the Best Lover That I Ever Had." Punctuated by Chris Masterson's slide guitar, the song swoons and swaggers with sloppy confidence. The old-timey "Baby's Just As Mean as Me" features a beautiful duet with fiddler Eleanor Whitmore, the other half of the Mastersons. "Go Go Boots Are Back" is an upbeat riff about life on the surface of things skimming over the things that lie below. "The Usual Time" is a swampy southern stomp. And then there's "The Tennessee Kid", a blood-curdling tale of a pact with the devil, whose lyrics are speak-sung in perfect iambic pentameter.

Earle, who was raised outside of San Antonio before migrating to Houston, offers about Texas blues, "There was Fort Worth where the model was Freddie King, and there was the Houston scene which was dominated by Lightnin' Hopkins. Two very different styles." He saw both of these giants, and was also exposed to Johnny Winter, Jimmie and Stevie Ray Vaughan, and Billy Gibbons, all of which make their influence heard here within Earle's masterful storytelling.

Earle's songwriting is second to none, and his gift for melody and tone are outstanding. One track on the album stands out as a personal statement about his breakup with Moorer. "Better Off Alone", a slow blues waltz punctuated by Chris Masterson's stark, stinging guitar, is a grinding expression of abandonment and loss set against the need to "keep on keepin' on".

Nearly sixty years old, he's learned how to make the most of a voice that's been

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weathered by decades of hard partying and harder touring. He sounds raw, ragged and *real*, backed by a band whose time on the road hasn't worn away a looseness that seems to suit these new tunes. Earle huffs, puffs, croaks and croons, and the tightly wound sound of the Dukes sets off Steve's growling delivery of lyrics at times wistful, at times downright menacing.

Terraplane is Earle doing what he does best: creating music that fuses country with roots rock and, in this case, a whole lot of blues. These songs are not boring retreads of old blues riffs, although there are plenty of hot riffs. Though it's mostly basic 12 bar structure, Earle mixes up the sound, arrangements and tempos so that the whole thing flows in a bunch of unexpected directions. There's a variety of tones and tempos, from gentle balladry, with Earle's distinctive finger-picking style, to thumping blues-rock.

Throw in a couple of ramblin', gamblin' songs, and these eleven originals make up this fine offering from the Hardcore Troubadour. The album closes with one gritty, grizzled tune – "King of the Blues" is just a classic howling at the moon: "The day I was born the moon crossed the sun / Mama cried sweet Jesus what have I done / Lord have mercy on my unfortunate son / Before I drew my second breath Mama knew / She'd just given birth to the King of the Blues."

Terraplane, which was aptly dedicated to Johnny Winter, was released on February 17th. There's a cross-country promotional tour planned for Spring , including stops at the Stagecoach Festival and South by Southwest. If all goes according to plan, Earle will return to the recording studio later this year, too, this time to record an album with tour mate Shawn Colvin. For now, though, he's focused on nothing but the blues, and *Terraplane* is the blues like only Steve Earle could do it.

***Terraplane* Track Listing:**
1. Baby Baby Baby (Baby)
2. You're the Best Lover That I Ever Had
3. The Tennessee Kid
4. Ain't Nobody's Daddy Now
5. Better Off Alone
6. The Usual Time
7. Go Go Boots Are Back
8. Acquainted With the Wind
9. Baby's Just as Mean as Me
10. Gamblin' Blues
11. King of the Blues

GRAMMY WINNERS 2015

BLUES AND ROOTS MUSIC

Well, once again Blues and Roots Music were basically overlooked in the Grammy Awards presentation, broadcast on February 8th. Maybe someday these traditional categories will get the recognition they deserve. That being said, here are the Grammy winners in the under-appreciated and mostly non-televised Americana categories:

BEST AMERICAN ROOTS PERFORMANCE
WINNER
A Feather's Not A Bird
Roseanne Cash
Track from: The River & The Thread
Label: Blue Note Records

Statesboro Blues
Gregg Allman & Taj Mahal
Track from: All My Friends: Celebrating The Songs & Voice Of Gregg Allman
Label: Rounder

And When I Die
Billy Childs Featuring Alison Krause & Jerry Douglas
Track from: Map To The Treasure: Reimagining Laura Nyro
Label: Masterworks

~Continued on Page 10

~Continued from Page 9

The Old Me Better
Keb' Mo Featuring The California Feetwarmers
Track from: Bluesamericana
Label: Kind Of Blue Music

Destination
Nickel Creek
Track from: A Dotted Line
Label: Nonesuch

BEST AMERICAN ROOTS SONG
WINNER
A Feather's Not A Bird
Roseanne Cash
Rosanne Cash & John Leventhal, songwriters
Just So Much
Jesse Winchester
Jesse Winchester, songwriter (Jesse Winchester)
Track from: A Reasonable Amount Of Trouble
Label: Appleseed; Publisher: Bug Music

The New York Trains
The Del McCoury Band
Woody Guthrie & Del McCoury, songwriters (The Del McCoury Band)
Track from: My Name Is New York: Deluxe Audio Book
Label: Woody Guthrie Publications, Inc.

Pretty Little One
Steve Martin And The Steep Canyon Rangers Featuring Edie Brickell
Steve Martin, songwriter (Steve Martin And The Steep Canyon Rangers Featuring Edie Brickell)
Track from: Live
Label: Rounder; Publishers: LA Films Music

Terms Of My Surrender
John Hiatt
John Hiatt, songwriter (John Hiatt)
Track from: Terms Of My Surrender
Label: New West Records; Publisher: So Not That Music

BEST AMERICANA ALBUM
WINNER
The River & The Thread
Roseanne Cash
Terms Of My Surrender
John Hiatt
Label: New West Records

Bluesamericana
Keb' Mo
Label: Kind Of Blue Music

A Dotted Line
Nickel Creek
Label: Nonesuch
Metamodern Sounds In Country Music
Sturgill Simpson
Label: High Top Mountain Records

BEST BLUES ALBUM
WINNER
Step Back
Johnny Winter
Label: Megaforce Records
Common Ground - Dave Alvin & Phil Alvin Play And Sing The Songs Of Big Bill Broonzy Dave Alvin & Phil Alvin
Label: Yep Roc Records

Promise Of A Brand New Day
Ruthie Foster
Label: Blue Corn Music

Juke Joint Chapel
Charlie Musselwhite
Label: Henrietta Records

Decisions
Bobby Rush With Blinddog Smokin'
Label: Silver Talon Records

BEST FOLK ALBUM
WINNER
Remedy
Old Crow Medicine Show
Label: ATO Records

Three Bells
Mike Auldridge, Jerry Douglas & Rob Ickes
Label: Rounder

Follow The Music
Alice Gerrard
Label: Tompkins Square

The Nocturne Diaries
Eliza Gilkyson
Label: Red House Records

A Reasonable Amount Of Trouble
Jesse Winchester
Label: Appleseed

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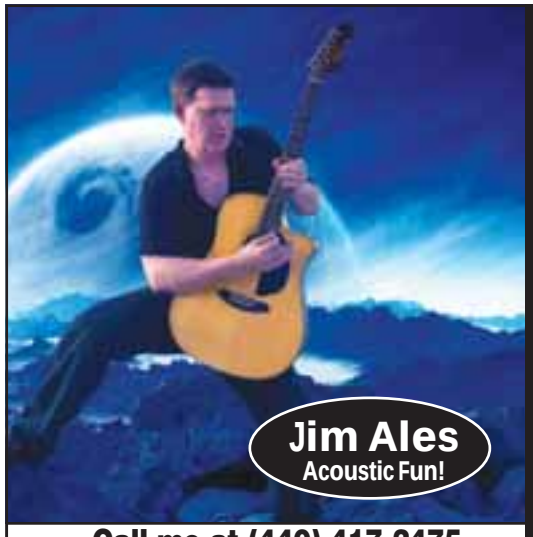

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ON THE BEAT

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The band has produced eight gold albums, three sextuple-Platinum albums (Leftoverture, Point of Know Return, Best of KANSAS), one platinum live album (Two for the Show), and a million-selling gold single, 'Dust in the Wind.' KANSAS appeared on the Billboard charts for over 200 weeks throughout the '70's and '80's and played to sold-out arenas and stadiums throughout North America, Europe and Japan. 'Carry On Wayward Son' was the #2 most played track on classic rock radio in 1995 and went to #1 in 1997.

The band, which is currently comprised of original drummer Phil Ehart, bassist/vocalist Billy Greer, keyboardist David Manion, vocalist/keyboardist Ronnie Platt, violinist/guitarist David Ragsdale, and original guitarist Richard Williams, continues to perform in front of large and enthusiastic audiences around the world.

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Natalie Cole rocketed to stardom in 1975 with her debut album, Inseparable, earning her a #1 single, "This Will Be (An Everlasting Love)" and her first two Grammy awards for Best New Artist and Best Female R&B Vocal Performance.

In 1977, Cole scored a No. 1 R&B hit with "I've Got Love on My Mind" from her third release, Unpredictable, which became her first platinum album. Cole continued her winning streak that same year with her fourth album, Thankful, which also went platinum and featured another signature hit, "Our Love."

~Continued on Pg 24

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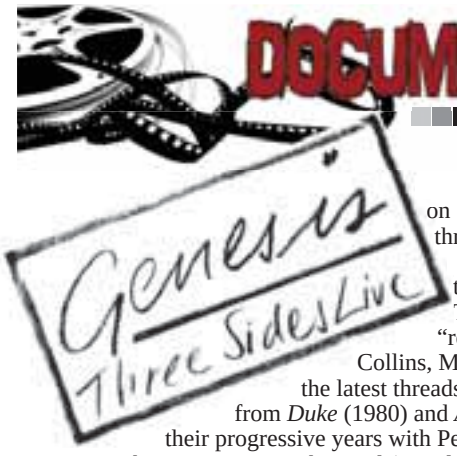

DOCUMENTARY REVIEW

By Pete Roche

It's hard to believe the sights and sounds recorded on *Genesis: Three Sides Live* happened some thirty-three years ago.

Er…or maybe *not*, given the band's attire in the early Eighties concert film.

This pre-*VH-1: Behind the Music* concert-cum-"rockumentary" captures a streamlined Genesis Phil Collins, Mike Rutherford, and Tony Banks on stage (sporting the latest threads from L.L. Bean and Land's End) delivering hits from *Duke* (1980) and *Abacab* (1981) alongside choice throwbacks from their progressive years with Peter Gabriel.

Perhaps anticipating the need (or at least want) for "private" or faux-secret footage in the video age (MTV hit the air mere weeks prior to the November gig in New York), the musical performance is intercut with behind-the-scenes interviews and tour extras, giving fans a 360-degree perspective of life on the road with Genesis—from press junkets and load-ins and appearances at local radio stations to the nightly arena spectacle.

Named for the simultaneously-released three-sided vinyl / cassette (plus a side of studio leftovers) concert album, *Three Sides Live* shows the Genesis gents hard at work / play smack in the middle of what would prove a wildly fruitful transition period for both the unit proper and its constituent players, whether any of them (or us) knew it at the time or not. Reduced from quartet to trio after Steve Hackett's 1977 resignation, the Collins-led lineup tightened and tweaked its oeuvre on subsequent albums by reigning in long-form pieces, indulging the occasional ballad, and dabbling with the latest electronic drums and keyboard technology.

The *Trespass* and *Foxtrot* minstrels had only just cracked the U.S. charts with "Misunderstanding;" The Nassau Coliseum show depicted here occurred a good two years before there was an "Illegal Alien," "Taking It All Too Hard" or "That's All," and *five* before the multi-platinum pop of "Invisible Touch," Throwing It All Away," and "Land of Confusion."

The *Three Sides Live* world wasn't so cynical; there'd been no Live Aid or Hands Across America or *Born in the U.S.A.* (Bruce Springsteen) or even a *Thriller* (Michael Jackson) just yet; Phil Collins' only true solo hit thus far was "In the Air Tonight." Music could still be music, as unencumbered by undue corporate influence and political import as artists deemed fit, and a concert was still occasion for a beer and a toke while jamming to one's favorite tunes.

Cut for VHS and Laserdisc back in the day, the title wasn't available on DVD until now (unless you were one of the fortunate sons who splurged for *Genesis: The Movie Box 1981-2007*). Which, in a way, is kind of nice: There's an undeniable nostalgia in watching a trim Collins scale the P.A. cabinets ("Who Dunnit?") and throttle away on an auxiliary drum kit, dueling with full-time touring drummer Chester Thompson (Weather Report) on "oldies" mashup medley "The Cage / The Cinema Show / The Colony of Slippermen." Phil even goes shirtless for the last couple numbers in the main set, and he's still got that signature comma of hair cascading over his forehead.

Newly restored by those meticulous audio / visual archivists at Eagle Rock, *Three Sides* now shimmers anew with sterling sound (Dolby Digital 5.1 / Surround) and a crisp, sharper picture (given its 16mm source). And despite the band's move towards sleeker songs and synthesizer / guitar-based dance pop, this *Abacab*-centric affair is surprisingly organic. Any chords or melodies not generated by keyboard wizard Banks from within his dugout of machinery come courtesy Rutherford and pal Daryl Stuermer (Jean Luc-Ponty), who swap guitar and bass duties throughout (and tap dance on Moog Taurus pedals at their feet). That electro-buzz *ch-ch-ch* heard in the last verse of the keyboard-drenched "Abacab" is recreated by Collins in a decidedly low-tech manner: The singer simply shakes a couple maracas at his microphone. Hey, it *works*.

And how about those vocals? A quarter-century later, on Genesis' 2007 reunion tour, Collins sounded pretty darn good—but several tunes had been transcribed to lower keys to accommodate his deepened register. Not so here: The feisty Flaming Youth percussionist belts

~Continued on Page 21

What's on the Shelf?

By Pete Roche

The Living Year: The First Genesis Memoir

Author Mike Rutherford

Genesis always was a little different. Critics derided their pastoral art rock in the early '70s…yet cried "sellout" when the minstrels streamlined their epic songs for the rhythm-savvy '80s. But they just forged ahead, writing and recording whatever struck their fancy at any given time.

Which in turn became "the Genesis music" fans know and love (or not, depending on your taste). 150 million album sales later—despite the naysayers—the British band was inducted into the Rock and Roll Hall of Fame.

Mike Rutherford took a different approach to his autobiography, too. Rather than focus on himself and his own career (as do most celebrity authors), the Genesis guitarist decided to parallel his life story with that of his distinguished—and equally fascinating—father.

The English rocker never thought he had much in common with his naval officer pops—a pragmatic man who made it his business to serve and didn't tolerate foolishness. But Rutherford had an about-face in the early '90s, when he happened upon his deceased dad's own unpublished memoirs. Turns out the guitarist had followed a remarkably similar path to his seafaring father, traversing the world, visiting exotic locales, sampling different cultures—and coming away wiser for the experience.

It's just that the younger Rutherford traveled by bread van, tour busses, limousines, and private jets where Captain William Patrick Francis Crawford Rutherford navigated by ship and sail.

"My father's death hit me…following my mother's death in 1992," recalls Rutherford in *The Living Years: The First Genesis Memoir* (Thomas Dunne Books / St. Martin's Press). "My sister cleared out their house and sent me three weathered, leather-bound trunks belonging to my father."

Said trunks contained Captain Rutherford's personal affects, awards, and diary—along with a publisher's rejection later saying there wasn't a market for military histories. Another trunk housed Mike's *grandfather*'s papers; the distinguished military doctor had been a writer, too, and was just as precise as the Captain in storing his heirlooms and keepsakes.

Perusing the documents and ephemera, Mike recognized common threads he hadn't noticed in all his celebrity hustle and bustle. He'd long lived with the impression that his old man–despite all the support from the Farnham home front—never entirely approved of his musical vocation. Or of his long hair and biblical clothing. Or his come-and-go lifestyle.

Not to mention his hippie friends Peter Gabriel, Anthony Phillips, and Tony Banks. The younger Rutherford put some of his unresolved emotions to music in his '80s side project, Mike + The Mechanics, with whom he recorded the compelling, mortality-musing hit single, "The Living Years."

Now, in *The Living Years* the *book*, Mike entwines his father's tale with his own in print, shuffling anecdotes about his tenure in the legendary progressive rock band with italicized excerpts from the captain's log that touch upon similar subjects or themes. It's engaging, witty (if too-brief) rock and roll reading that humanizes its iconic author (who makes self-deprecating jabs as often as he teases Tony, Pete, and Phil)—and a must-have for music aficionados and Genesis devotees alike.

Generation gaps and growing pains aside, *The Living Years* is still a celebrity musician biography: In addition to Mike's heartwarming family narrative and juxtapositions with the Captain's entries, fans can anticipate going behind-the-scenes with Rutherford as he discusses forming Genesis at boarding school, recording now-classic albums like *Trespass* and *Foxtrot*, and globetrotting with lead guitarist Steve Hackett and drummer / singer Phil Collins and the gang. *Spinal Tap* moments abound as the quirky quintet records, performs, sleeps, and eats together in the anything-goes '70s, living in each other's pockets at a time of cultural upheaval, superstardom dangling just out of reach.

Rutherford's retrospective begins with a flashback to receiving news of his father's death while on tour in Chicago:

"Your father's definitely dead," his Mum reports by phone.

"I poked him with a stick, and he's not moving."

Mike's sense of obligation tells him not to bail on the tour. So he hops the Concorde to England for the funeral—and flies back just in time to make the next show at the L.A. Forum. He'd soon discover his father shared the same dedication to duty and thought nothing of skipping from one continent to another in a matter of hours.

Rutherford looks back on his itinerant childhood with his sister, Nicky, and their frequent relocation as the Captain was promoted or stationed elsewhere. At Whale Island in Portsmouth Harbor, the Rutherfords are catered to by nannies in an historic home reserved for Navy nobility—but the Captain himself is so seldom home that five-year old Mike can't place him when he visits ("Who is this strange man?"). And when he *is* home, his ineptitude at simple domestic tasks (like changing a fuse) betrays his elite status; like a naval "rock star," Captain Rutherford had grown accustomed to having all the little things sorted out for him.

Unimpressed by (if not outright naïve to) his father's import, Mike busies himself with

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~Continued from Page 13

bicycles, go-carts, and plastic submarines propelled by baking soda. He's thrown from horses, wanders beaches aimlessly, and trips into goldfish ponds while Pops looks on in a mixture of bewilderment and dismay.

Mike joins Scout Squirrel Patrol and golf club at Leas prep school, but music captures his attention after his sister introduces him to The Kinks and Cliff Richard (his first concert as a fan is The Shadows at the Apollo). Formal guitar lessons are short-lived, but Mike continues refining his chops in fledgling bands like The Chesters by bouncing new chords off companion Dimitri. Things get more serious when 12 year-old Mike acquires a Fender Jazz guitar and Selmer Little Giant amp…and takes to smoking cigarettes and drinking cider with friends while working a turkey farm.

The headmaster at Surrey's Charterhouse predicts Mike will never be as fine as man as his father (who likewise attended the prestigious school) and sends unflattering reports home to the Captain. Odious Mr. Chare becomes nemesis to music-minded Mike at the Dickensian institution as the teen starts a new band with guitarist "Ant" Phillips and a couple other creative boys: Gabriel and Banks, who palled around together in a separate dorm. Music master Geoffrey Ford likewise plagues Rutherford, banning his guitar-playing "permanently."

Post-Charterhouse, the hirsute hooligans cohabitate and conspire for the album *From Genesis to Revelations* (as more a vanity project than anything else), and take musical cues from The Nice, The Herd, and Cream. Mike defers to Ant for guitar responsibilities on their first proper LP, *Trespass*, and begins playing bass at the first public Genesis concerts (at Brunel University, The Roundhouse, The Blazes, and The Friars in Aylesbury). The lads exhaust a couple drummers before settling on Flaming Youth stick man Collins, whose humor provides a perfect foil to the precocious Charterhouse grads.

"He always had a bloke-next-door, happy-go-lucky demeanor," writes Rutherford. "I think that's one of the things Pete liked about Phil: the fact that Phil wasn't from the same background, hadn't come from that same rather narrow world as us."

Mike's world is shaken when Ant quits suddenly, on the cusp of the band's breakthrough and in the wake of a pivotal performance at The Atomic Sunrise Festival—where Genesis shared the bill with Hawkwind and David Bowie. Unable to overcome his onstage anxiety, Phillips opts out of a future with Genesis, leaving his mates to search for a new guitarist (and leaving Mike missing his friend).

Enter Steve Hackett.

Between 1971 and 1973 the reconstituted five-piece records *Nursery Cryme, Foxtrot,* and *Selling England by the Pound* in remote studios, pigeon-contaminated barns (Maltings), and rat-infested country retreats (Headley Grange). Rutherford guides readers through the inception of key tunes like "The Knife," "The Musical Box," "Watcher of the Skies," and "Supper's Ready," and describes how Genesis worked together (and apart) to flesh out their adventurous, extended pieces…only to play them to unreceptive audiences who'd heckle for more "boogies."

But Gabriel's UV-sensitive face paint, batwings, reverse-Mohican haircut, and grotesque "Slipperman" get-up reversed the band's flagging ticket sales, brought invitations for television appearances (*Night Ride, Old Grey Whistle Test*), and occasioned a first trip to America (where the boys cruise in convertibles with the tops down and radios turned up). So Rutherford had no complaints; he praises Peter's ingenuity and autonomy in the text, even when said traits conflicted with the band's more immediate concerns.

Still, a breaking point came with 1974's *The Lamb Lies Down on Broadway.* While Rutherford aspired to a concept album based on the French fable *The Little Prince*, Gabriel fancied the notion of a Puerto Rican immigrant searching for his lost brother in New York City. The ambitious double-album (featuring concert staples "In the Cage" and "Carpet Crawlers") is well-regarded now, but it was a hard-wrought affair, testing even Gabriel's bond with keyboardist Banks (who didn't like the singer messing with his Mellotron).

"We were in Cleveland, Ohio, when Pete told us he was leaving the band for good. We were six dates into a six-month long tour."

Genesis sallied forth, testing prospective new vocalists for what would become the 1976 LP *A Trick of the Tail*. But nobody clicked save Collins, who offered to sing "Squonk" as a lark. Rutherford says it was a natural fit, and seemed the obvious solution in hindsight. Moreover, Phil was *already* a Genesis insider (and had sung backup to Gabriel), so fans wouldn't be torn over any "new guy" replacing Peter.

Rutherford repeatedly likens the Genesis bond to a Venn diagram, with each musician represented by an oval. The band produced its best work when those ovals overlapped, resulting in melodies, riffs, and passages conjured by two or more members.

Trick and *Wind & Wuthering* saw the four-piece shift from longer numbers to more concise (but nonetheless challenging) classically-influenced rock songs at the height of punk and disco. Banks peppered tracks like "Dance On a Volcano," "Afterglow," and "Blood on the Rooftops" with fluid arpeggios as Hackett contributed jagged guitar riffs and searing leads over Rutherford and Collins' powerhouse rhythms.

And then there were three….

"Steve's leaving was strange," Rutherford comments on Hackett's departure. "We weren't the most sensitive lot, and Steve was quite a reserved person."

New touring guitarist Daryl Stuermer was a virtuoso, but *wasn't* a writer:

"He couldn't play a wrong note if you paid him," quips Rutherford. "But because we were paying him not to, it worked out pretty well."

Genesis widened their audience (to include females) with endearing radio hit "Follow You, Follow Me" as the '70s came to a close, and scored again with "Misunderstanding" and "Turn It On Again." Just shy of thirty, Rutherford married sweetheart Angie (whom he met at an Andy Warhol party), who suffered dysentery on their honeymoon. Walking in Luxor, the bearded guitarist (in flowing kafkan and sandals) is mistaken for Jesus.

Rutherford's roles of husband and father ("Nothing ever felt so right") only increased the regularity of hilarious *Twilight Zone* moments: He nods off onstage after toking a joint; hooks up with "Carol the groupie" and "Debbie the dancer;" slams his finger in a sliding door; and falls off stage from the weight of his monstrous Rickenbacker hybrid 12-string guitar / bass. Rutherford receives Maxolon injections in his butt to counteract food poisoning—only to have an allergic reaction to the medicine. The band learns the hard way that explosive powder in the U.S. is three times more powerful than the stuff back home. They overindulge in Blue Nun wine and keep a roadie on standby with drops to counteract their bloodshot eyes.

Having learned from past mistakes with Pete, Mike and Tony grant Phil a leave of absence to recuperate from a nasty divorce. Collins channeled a lot of his frustration into his first solo album, *Face Value* (Mike had already done a solo LP), which only hinted at the stratospheric success awaiting him. Rutherford says he gave Collins the prototype Roland drum machine used on "In the Air Tonight:" Initially, Phil balked at the idea of a drummer relying on such a contraption, but it was hardly the first (nor last) time Genesis would embrace burgeoning technology in studio or on stage.

In an effort to do things their way and on their own time, the band buys property on Fisher Lane at Chiddingfold and retrofits the buildings into their own "The Farm" studio, which serves as their headquarters well into the '90s. Having provided brass on Phil's record, the Phenix Horns contributes to "No Reply At All" on *Abacab*—and producer Hugh Padgham helps develop Collins' gated drum sound in the context of Genesis. Behind the curtains, roadies with funny names like Bison and Pud design a groundbreaking lighting system with remote-controlled spots. Other bands coveted the VARI-LITE system—but had to rent them from Genesis because they weren't commercially available.

The trio of Rutherford, Collins, and Banks hit pay dirt with their eponymous 1983 album—which yields the hits "Mama," "Illegal Alien," and "That's All" but honors the epic tradition of yore ("Home by the Sea"). "*Duke* had been a bit of a rebirth. *Abacab* had proved to be a transitional album, but a necessary one. All the songs on *Genesis* were written as a group, hence the title."

With Phil jutting between band and solo albums, Mike channels his downtime into Mike + The Mechanics (with singers Paul Young and Paul Carrack). The all-star band cracks the charts with its catchy MTV hits, further validating Rutherford's songwriting talent (he knows he doesn't have a great voice). Another early-'80s team-up found Mike conspiring with Eddie Van Halen, whose nocturnal hours proved too much.

"Had it not been for his schedule, we might have got somewhere," Rutherford says of the flashy guitar hero.

Even after the triumphs of *Genesis*, Mike + The Mechanics, and various solo efforts (Collins achieved mega-stardom with *No Jacket Required*), the Genesis chaps joined forces yet again in 1986 for *Invisible Touch* ("Land of Confusion," "Tonight, Tonight, Tonight") and 1992 for *We Can't Dance* ("No Son of Mine," "Jesus He Knows Me," "I Can't Dance"). Both albums were backed by video clips, endless press junkets, and marathon touring with Thompson and Stuermer. The accolades and income flooded in, making it easy for anyone to take good health and family ties for granted.

Looking back, Rutherford wishes he'd let his father know how much he appreciated him. He winds down with a candid confessional regarding his home life: "I slightly felt that all the work I'd been doing—the touring, the recording, the constant travelling and publicity—somehow excused me from having to bother putting in the necessary effort. I'd kid myself that I'd done enough."

Unable to rectify the past, the guitarist makes peace with the present by devoting more of his time and energy to his wife and kids. *The Living Years* gives less ink to the music as the pages near the 250 mark, but Mike concludes with a few final ruminations on his latter-day victories (the 2007 Genesis reunion tour, during which he played to half a million people) and perceived failings:

And lastly, Rutherford the middle-age rock star comes full circle with the Captain: "I think my father knew I loved him even though I'd never said it. But I'd never even managed to tell him how wonderful he'd been in supporting me all my life—in fact, just what a wonderful person he'd been."

No worries, Mike. You've done your Dad proud.

The Living Years is one of those rare musical memoirs whose celebrity subject juggles the events and points of interest fans *expect* to read about with the emotions he himself wants (even *needs*) to get off his chest. Rutherford comes across like a familiar confidante who trusts us with his living room secrets, not a removed rocker with an agenda or inflated ego. It's an effective combination of work and play—a delicate, well-balanced unburdening of Rutherford's life both home and away. Future Genesis tomes might divulge more information, but their authors will be hard-pressed to tell it any better than Mike—who's finally said it loud, said it clear.

Mike + The Mechanics (with Daryl Stuermer) will play the Hard Rock Rocksino at Northfield Park, Ohio, on March 15, 2015. Tickets ($37.50-$90.00) available now.

NOW WE'RE TALKIN'

By Helen Marketti

British Invasion Tour!

An interview with singer/songwriter Denny Laine

The British Invasion Tour will be coming to The Kent Stage on March 4. It's a rockin' line up with Denny Laine (Moody Blues, Wings), Peter Asher, Billy J. Kramer, Chad & Jeremy, Mike Pender (The Searchers) and Terry Sylvester (The Hollies).

The British are coming! They first landed on American shores in February of 1964 when The Beatles woke up the youth with a new sound and look. Shortly after, the tidal wave of the British Invasion started coming across the pond. The Moody Blues, The Rolling Stones, The Hollies, The Animals, Peter & Gordon, The Who, The Kinks and the list continues. If you were around for the first wave, you were fortunate. Some of these classic artists are coming back again with a little help from their friends.

Denny Laine is a name that goes hand-in-hand with classic rock and the British Invasion as one of the early members of The Moody Blues with his hit, "Go Now". His music adventures after the group included the Denny Laine String Band, Ginger Baker's Air Force and eventually Wings with Paul McCartney. Denny and Paul co wrote "Mull of Kintyre". Denny sings lead on "Picasso's Last Words" (*Band on the Run*), "Sprits of Ancient Egypt" (*Venus and Mars*) and "I Lie Around". *Venus and Mars* and *Wings at the Speed of Sound* albums have been remastered and released as deluxe sets.

Denny took some time to talk from his home in San Diego about getting started with the upcoming tour, current projects and some nostalgic thoughts of those early days. "The tour officially starts on the 22nd. We did a version of this tour last year. Peter Asher will be joining us on all of the dates this year. We have had a lot of fun in the past. I know everyone and I feel it is going to do well. It's a 60s tour and to be honest I really had never done a 60s tour until last year. I'm enjoying playing the music that I was involved in during those early years."

"The whole 60s era wasn't just about the music," said Denny. "The music was the spearhead. You had the music, fashion and art. The young people wanted to express themselves. It was a Renaissance period. We were all growing up, changing, moving forward independently. Many music labels started during that time. We were all feeding off of each other in those days and that is what I always felt was so great about the 60s."

While some musicians who are Denny's contemporaries step away from the spotlight, Denny does not have any plans to slow down. "I wouldn't know what else to do if I didn't keep myself involved with music. I have had periods where I have been semi retired. I have spent time in the studio, which is good because you can be creative and work on material at your own pace. I tend to write in small bits and work on material a little at a time. I usually can make an album after a 6-month period because by then I have plenty of material. I am still working while being in the studio but I have found it to be a bit boring. I tend to miss the live music and the audience. I really enjoy what I do now because I have many different styles of material. It's nice to get back to what you do best which is playing before an audience."

Denny explains how the British Invasion Tour was put together. "Andrew Sandoval who has worked for Rhino Records which are famous for releasing boxed sets of old songs. He got together with Keith Putney who is an agent and has a production company. Peter Asher works with Keith and I do, too. They came up with the idea of putting this tour together instead of only playing one show."

"Audiences are receptive to our music if they grew up with it. I think they feel it's a part of their lives, which is a good feeling, but at the same time, we are noticing many younger people in the audience. It has now come full circle and the young people are enjoying our music. They may look upon us as the grandfathers of rock and roll but that's OK. People also appreciate when you do new material because it's not all about living in the past. I like to revisit the past to a certain extent but not all the time. If I only did shows that had to do with the past I don't think I would want to keep with it."

Denny has a new album in the works called "Valiant Dreams". "My inspiration comes from many life experiences," he said. "I take those experiences, mix them up and create a fictional version of the truth. I also have a musical called "Artic Song" which is about the Artic region and problems with the environment. I'm working on that with the university in Fredonia, New York. I enjoy working on new material. I am always looking forward to the future and doing those kinds of shows, too."

Every now and again, Denny ventures back to England. "The last time I was there I bumped into Paul and we went to see the band UB40. He lives around the corner from me in London."

Music is the common thread that holds it all together. "I appreciate all kinds of music. I think you have to do a lot of "live" work to improve at your career. You need to have the feedback and interaction with the audience."

For more information: www.britishinvasiontour.com • www.dennylaine.com

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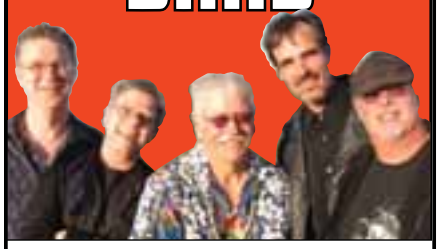

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NOW WE'RE TALKIN'

By Helen Marketti

It's Only Rock n Roll

A conversation with collector and auctioneer, Mark Zakarin

Marc with Terry Stewart

Marc Zakarin is completely at home when discussing rock and roll memorabilia whether it is an artifact's history, origin and more importantly, its price. Marc and his wife, Deb have spent over forty years collecting, selling and bargaining with many of rock and roll's historical items.

"As a young guy, I was always into music," said Marc. "When I was in the sixth grade is when I attended my first concert. The lineup was the famous DJ, Murray the K, Canibal and The Headhunters (Land of a Thousand Dances), The Shirelles, plus Little Anthony and The Imperials."

"I'd have to say the Young Rascals were one of my favorite bands. I became friends over time with Gene Cornish who was the guitarist. I also do standup comedy for a few rock bands. I have opened for Gene and his guitar band and also Southside Johnny and the Asbury Dukes. My routine includes stories about being at Woodstock, my wife Deb, the economy and so forth. It's a fun outlet. However, rock and roll collecting has always been number one."

Marc's attendance at Woodstock 69 made a life long impression. "My father wrote up a contract for my friends and I to sign. I was sixteen years old at the time. My father's contract stated that we cannot drive over 55 mph, we must wear our seatbelts, we will not pick up any hitchhikers and we will not drink beer. I then turned it into a joke and I had my own contract that my dad will not follow us or steal my broad." *(laughs)*

"As I was walking around at Woodstock, there was an outdoor market where people were selling tie dies, incense and other generic stuff. It was then that I got the idea that I could sell rock and roll items, promote a convention where bands could play, have items autographed and make it similar to a Comic or Sci Fi convention," explains Marc. "My first rock and roll convention was in 1975 and Murray the K was my MC. My idea was to collect memorabilia that was anything but records. I was thinking more along the lines of toys, buttons, mugs, stickers, tour jackets and so forth. There is so much out there in rock and roll and it's also the one subject that is not totally traceable. There is more hidden memorabilia."

For several years, Marc was able to have a case with items for sale at the Rock and Roll Hall of Fame & Museum. Marc is friends with former President and CEO of the Rock Hall, Terry Stewart. "Terry and I are good friends. He is a great historian."

Marc discusses what rock and roll items are hot sellers. "Original posters are the most valuable item for collectors. Handwritten lyrics are another valuable item. Pricing for items can go from tens of thousands, to hundreds of thousands to millions depending on the artist and if they are alive or deceased. Items in their original packaging and in mint condition will double in value. For example, The Beatles 1966 Cleveland cardboard concert poster sold for $38,309!"

Items that are autographed provide more of a challenge. "You have to be very careful about forgeries," warns Marc. "I have spent time co producing a segment on *Good Morning America* and spoke to the FBI. Unfortunately, even Dick Clark was duped a couple of times with items he had purchased from someone that did not have authentic autographs. My friend, Frank Caiazzo is a Beatles autograph expert. He is so good at the authenticity of Beatles autographs that he can give you the approximate year of the signature. There are only twelve US Beatle albums that have been signed by all four Beatles."

It seems everyone is a music fan. "Sometimes I receive calls from celebrities or musicians because they are collectors of other artists. Actor, Steven Seagul collects Jimi Hendrix guitars. Eddie Murphy has wanted to buy a Hendrix guitar," said Marc. "In one of my auctions I once had a film clip of Keith Richards (Rolling Stones) getting electrocuted. A young couple had filmed it on their Super 8 camera. The film clip sold for $26,000. Keith called through a mutual friend and wanted a copy of the film clip. The doctors said that if it weren't for him wearing Hush Puppy Shoes he would have died. The shoes are what saved him. Whoever set up the equipment did not ground the microphone and the show ended up being cancelled."

He continues, "Some rock stars call me wanting their own

~Continued on Page 28

Kickin' It

Dwight Yoakam coming to Hard Rock Rocksino Northfield Park Saturday, March 7th

On Sale Now

New Album 'Second Hand Heart' due out April 14th.

Fresh off his performance with Brandy Clark at the GRAMMYs, Dwight Yoakam is set to play the Hard Rock Rocksino Northfield Park on Saturday March 7th!

Few entertainers have attained the iconic status of Dwight Yoakam. He's won two Grammy's, earned a staggering 21 nominations and is the current Americana Music Awards' Artist of the Year. He has 12 gold albums and nine platinum or multi-platinum albums, including the triple-platinum This Time. Five of those albums have topped Billboard's Country Albums chart with another 14 landing in the Top 10.

22 singles went Top 20 and more than 30 singles have charted, including the incomparable hits "Honky Tonk Man," "Please, Please Baby""Little Ways," "I Sang Dixie," "It Only Hurts When I Cry," "Fast as You," "A Thousand Miles from Nowhere," and the Grammy winning "Ain't That Lonely Yet."

More info: dwightyoakam.com

The Hard Rock Rocksino is located just off of 271 in Northfield Park. www.hr**rocksino**northfieldpark.com

Stapleton looks to be a "Traveler"

Chris Stapleton's new song, "Traveller, premiered Tuesday, February 17 at NPR Music. The soulful singer has enjoyed a solid songwriting career and will be out with his debut album in May.

"Traveler" is dropping on Mercury Nashville on May 5 with 14 songs. He helped write all but two of the songs. Stapleton also will be on tour with dates from March through June including a dozen with Little Big Town.

Recorded at Nashville's RCA Studio A (with additional production at The Castle and Blackbird Studio),"Traveller" was produced by Dave Cobb (Sturgill Simpson, Jason Isbell) and recorded by Vance Powell (Jack White). In addition to renditions of Dean Dillon and Linda Hargrove's "Tennessee Whiskey" and Don Sampson's "Was It 26," the album features 12 original songs. Stapleton recently returned to RCA Studio A to record a new version of "Sometimes I Cry" live - to - tape in front of an audience. The track is currently being mastered and will be added to the final track - listing very shortly.

"This record was made standing on the shoulders of friends, family, and heroes," Stapleton said. "I hope people enjoy listening to it as much as I've enjoyed making it."

Stapleton has penned more than 170 album cuts, including songs recorded by Adele, Tim McGraw, Brad Paisley and Dierks Bentley, and has such co-writers as Vince Gill, Peter Frampton and Sheryl Crow.

Stapleton was nominated for "Song of the Year" at the 2015 ACM Awards for "Drink A Beer" (co - written by Jim Beavers and recorded by Luke Bryan) - his fifth career number one single.

As lead vocalist for bluegrass band The SteelDrivers, Stapleton earned three Grammy nominations including "Best Bluegrass Album," as well as an International Bluegrass Music Association Award for "Emerging Artist of the Year." He's also won eight ASCAP Awards and has contributed to the soundtracks of several feature films including "Cars 2" and "Valentine's Day."

Hunt, Rhett, Swindell vie for ACM New Artist honor

Sam Hunt, Thomas Rhett and Cole Swindell are the final nominees for the Academy of Country Music New Artist of the Year, it was announced today.

The trio will compete each other in a round of fan voting, which starts at 3 p.m. eastern on April 8 and closing at 8 p.m. eastern on April 19 when the telecast begins on CBS. People can vote at VoteACM.com.

The other categories were previously announced with Miranda Lambert accumulating eight award nominations in seven categories.

Keith, Braddock named to Songwriters' Hall

They will join Willie Dixon, Robert Hunter and Jerry Garcia, Cyndi Lauper and Linda Perry for an induction on June 18 in New York City.

"Our 2015 lineup of inductees represents the rich diversity of American musical styles -

~Continued on Page 18

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~Continued from Page 17

rock, country, blues and pop - that have captivated the world over the past six decades," said SHOF President & CEO Linda Moran. "Each one of these brilliant music creators has written instantly recognizable classics, songs that are both of their time and timeless. Our Annual Awards Gala is sure to be unforgettable."

Braddock is best known for writing "He Stopped Loving Her Today," considered by many the greatest country song ever, which George Jones recorded. Braddock, a Floridian, traveled the south as a rock and roll musician, and became a songwriter in Nashville in the mid-1960s. He is the only living person to have written number one country hits in five consecutive decades. With 13 number 1 hits, his songs include "D.I.V.O.R.C.E," recorded by Tammy Wynette, "Golden Ring," the duet sung by Jones and Wynette, Tracy Lawrence's "Time Marches On" and Keith's 2001 hit, "I Wanna Talk About Me." In 2001, he embarked on a new career as a producer, discovering singer Blake Shelton and making several number one records with him. Braddock's most recent number one composition was Billy Currington's "People Are Crazy." In 2011, he was inducted into the Country Music Hall of Fame and received the annual BMI Icon Award, and in 2012, received the ACM Poet's Award. He has received six CMA Song of the Year nominations, winning twice.

Keith has enjoyed hits ranging from his first number one, "Should've Been A Cowboy" to "How Do You Like Me Now?!," "Who's Your Daddy," "Courtesy of the Red, White and Blue (The Angry American)," "Beer For My Horses" and "I Love This Bar." He has penned a number 1 song for 20 consecutive years.

Dixon has been referred to as "the poet laureate of the blues" and the "father of modern Chicago blues."

Songwriting partners Robert Hunter and Jerry Garcia first paired together as performers in a folk duo in the early 1960's. When Garcia formed the Grateful Dead in the mid-1960's, he looked to Hunter for lyrics. Hunter became an official lyricist for the band, and when they were inducted into the Rock and Roll Hall of Fame in 1994, Hunter was inducted as a band member, the only non-performer ever honored.

Lauper first found acclaim in 1983, co-writing "Time After Time" and "She Bop" for her debut "She's So Unusual."

Perry joined 4 Non Blondes in the early 90's and is credited for writing the mega-hit, "What's Up." She also has worked with Pink and Christina Aguilera.

Dixon and Garcia will be honored posthumously.

Lynne imagines new CD

Shelby Lynne will release her 13th full-length album, and first for Rounder Records, "I Can't Imagine," on May 5.

Comprising 10 new songs written or co-written by Lynne, the disc reflects her influences - from Southern soul, Crescent City R&B, and California country and western to the social consciousness of precursors like Woody Guthrie and the roots 'n blues vocalizing of Billie Holiday.

The Virginia-born, Alabama-bred Lynne - who has lived in Southern California for the last 16 years - went to the Dockside Studio in Maurice, La. As she has on four of her last five albums (the exception being the 2008 Dusty Springfield tribute "Just a Little Lovin'," helmed by the late Phil Ramone), Lynne produced the new album herself.

Besides five songs composed alone by Lynne, the album includes two tracks ("Love is Strong" and "Be in the Now") co-written by Ron Sexsmith and three authored with Lynne's band mates -- "Better" and "I Can't Imagine" with guitarist/keyboardist Pete Donnelly and "Sold the Devil (Sunshine)" with Los Angeles-based guitarist (and band leader) Ben Peeler. The other core band members here include drummer Michael Jerome and bassist Ed Maxwell. Citizen Cope added his vocals to three tracks.

Tour dates will be announced soon.

Little Kids Rock with Rascal Flatts

Rascal Flatts announced a CMA Foundation grant of $150,000 to national not-for-profit Little Kids Rock on Wednesday during a special visit to Miramonte Elementary School in Los Angeles.

The band spent time with the children at the school, playing music and brought with them a surprise delivery of musical instruments. Miramonte Elementary School is one of nearly 1,300 public schools across the country supported by Little Kids Rock, which donates teacher training, instruments and educational resources to public school districts facing budget cuts and elimination of music programs.

"With all three of us having children ourselves, organizations like Little Kids Rock really resonate with us," said Joe Don Rooney. "To be able to give back to young music makers and to do it with our friends at the CMA Foundation is really humbling and the best part of what we do."

Rascal Flatts is about to embark on Rascal Flatts Vegas Riot! The first ever country residency at *The Joint* in Hard Rock Hotel beginning Feb. 25. The trio invited The Voice winner Craig Wayne Boyd to join them.

CONCERT REVIEW

By Pete Roche

PLAYHOUSE HOSTS TOUGH GIG FOR CAMPOUR

John Mellencamp's once dark-brown locks are faded and graying at the temples, but he still had that trademark swoop spilling over his forehead. He occasionally ran his hands through his hair during his stellar show at Playhouse Square, pushing it back into what resembled a combination pompadour and Wolverine (Hugh Jackman, from the X-MEN films). His beard was more white than black.

Bloomington's favorite son may look older, but he sounds better than ever. You knew you were in for a treat from the get-go.

A lot of Mellencamp's best songs find him examining the human condition and marveling at the maturation process:

"Now seventeen has turned thirty-five," he sang on 1987's *Lonesome Jubilee*. "I'm surprised we're still living."

So what happens when 35 becomes *63*? Concertgoers at the sold-out Connor Palace (The Palace Theater renamed in 2014) found out Saturday night when the 2008 Rock and Roll Hall of Fame inductee took the stage with his six-piece backup band.

The former Johnny Cougar once again demonstrated that age really is just a number, and that putting on a memorable rock show has less to do with athletics and pyrotechnics than it does with just offering up a slate of engaging, insightful, accessible tunes.

Easier said than done, we know.

But Mellencamp's racked dozens of hits over the last three decades (the 2004 two-disc retrospective *Words & Music* is a perfect gateway for the uninitiated). And starting with late '90s fare like Rough Harvest and '00s discs *Trouble No More* and *Freedom's Road*, he's only gotten better at distilling American culture into four-minute, acoustic guitar-driven masterpieces. Grizzled yet grungy, the sexagenarian Mellencamp is a little Woody Guthrie, a pinch of Pete Seeger, and a bit of Bob Dylan rolled into one ferocious firecracker. And like Bruce Springsteen, Paul Simon, and Billy Joel (who inducted Mellencamp), John has a knack for using music to speak to—and for—America's everyman (and woman).

And if streamlining a message means stripping an arrangement down to three jangly guitar chords and a strident Sixties backbeat, then so be it.

The first half of Saturday's set saw Mellencamp and friends marching through several selections from his new Republic Records album *Plain Spoken*. The lyrics of openers "Lawless Times" and "Troubled Man" encapsulated modern societal frustrations (police brutality, economic hardship) and benefited from Mellencamp's passionate vocals and stabbing strums on his yellow Telecaster. "Isolation of Mister" was another new gem.

Folks not already hip to the *Plain Spoken* oeuvre could brush up at home later: Everyone received a digital download of the music with their paid admission.

But the "Little Bastard" of heartland rock and roll carefully peppered the proceedings with familiar throwbacks like "Minutes to Memories" and "Small Town" (both from 1985's *Scarecrow*). Coming in forth, the latter tune brought fans to their feet and got 'em singing along.

"Gonna die in a small town, and that's probably where they'll bury me," surmised Mellencamp, who paused a couple beats for dramatic effect.

Guitarists Andy York and Mike Wanchic juggled slide, lead, and rhythm duties on their elegant, big-bodied Gibsons and other instruments (no Fender Stratocasters or Flying-V's here, thanks), allowing John to give his Tele a rest and focus on singing the still-melancholy "Human Wheels" and whimsical "Check It Out." Fiddle player Mirium Sturm's bow strains were integral to the mix, adding country flair and Zydeco flourish. Sometimes she dueled with keyboardist Troye Kinnett, who came down front and center to pump an accordion. The pair offered an instrumental medley midway through that incorporated parts of early Mellencamp songs like "I Need a Lover."

The ensemble was predominantly dressed in black. Even Sturm wore a classy dark gown and puffy tulle accoutrements. Drummer Dave Clark was the only gent *not* wearing a jacket; his

~Continued on Page 20

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suspenders were visible as he pounded away. Mellencamp himself rolled up his sleeves early on—then ditched his coat completely, prowling the stage in black slacks, vest, and white Tee (tattoo on his right forearm in full view). Like a panther. Or a cougar.

Clark had two distinct drum kits. He throttled a smaller-scale auxiliary set for the more stripped-down rock numbers, using sticks and brushes to make his snare and resonate. John E. Gee thumped rhythms on an electric bass, but he too switched things up by moving to upright, rumbling away on "Longest Days."

Most of the band quit the stage for "Stones in My Passway," leaving John to belt the Robert Johnson classic, accompanied only by Kinnett's bluesy piano. He and York picked acoustics on "Longest Days" (from 2008's *Life, Death, Love & Freedom*), pondering things mortal and mundane. The lounge-like "Full Catastrophe" showcased John's still-smoky voice.

Halftime consisted of Mellencamp dusting off *American Fool* classic "Jack and Diane" all by his lonesome. The Palace audience was so enthused they began singing along (especially the ladies)—but they cut right to the chorus after the first verse.

"Now wait a minute! It's verse-*verse*-chorus!" Mellencamp chided, halting his unplugged highlight. "I know I've only been playing the thing for *thirty years*, but if you guys wanna rewrite it, we can rewrite it!"

Sorry, John. Cleveland gets overzealous when it comes to our favorite Midwestern rockers. Heck, we still talk in reverent tones about your WMMS "Coffee Break" concert (Summer 1984) at The Agora.

Mellencamp resumed playing, picking up the teenage lovers' exploits with the verse about chili dogs outside the Tastee Freeze. *Then* the crowd took over for the "Oh yeah, life goes on" refrain.

Opener Carlene Carter (daughter of June Carter Cash) joined John on "Away from this World" and "Tear This Cabin Down"—a tune Mellencamp wrote with horror novelist Stephen King for their recent *Ghost Brothers of Darkland County* musical.

It was familiar territory from then on. The lyrics to "Rain on the Scarecrow" (about farmers beholden to bankers) still stings, and "Paper in Fire" still sizzles. *Uh-Huh!* entries "Crumblin' Down" and "Authority Song" cooked—and it wasn't mere nostalgia fanning the flames. John and the gang had folks dancing in the aisles with their gritty guitars, muscular rhythms, and Mellencamp's trademark uppity, middle-fingered, *You ain't the boss of me* melodies.
Nice to see he's retained his rebel streak.

"A man is born into the world, and from day one they tell you, 'Shut up, keep your head down, and eat your eggs!'" Mellencamp reflected.

John's successfully thwarted a life of submission and complacence, heading up the annual Farm Aid benefit with Willie Nelson and Neil Young in between his solo albums and tours. The hits slowed to a trickle in the Nineties—with Van Morrison cover "Wild Night" and "Key West Intermezzo" among his latter-day singles—but Mellencamp's music took on deeper meaning as he explored his troubadour roots and small-town sensibilities in the new millennium.
In addition to play-writing with the *Carrie* author, John's also dabbled in painting. Turns out Indiana's "Big Daddy" is quite the renaissance man.

"These days, eating eggs is in itself a noble enough cause!" mused Mellencamp.
Following the well-deserved band introductions, the rooty-tootin' rocker signed off with ode-to-youth anthem "Cherry Bomb." It was a choice closer: The easygoing beat, relaxed guitars, and wistful fiddle provided Ohio fans with a mid-tempo last dance without sacrificing any of the song's lump-in-the-throat appeal.

Carter, 59, warmed up the Palace with a half hour of bright country-folk. Armed with only her sweet, warm voice and acoustic guitar (with a capo enabling trebly open chords and ringing notes), the Rounder Records artists delighted with tunes from her own catalog as well as that of Mama June's (with the Carter Sisters). "Storms are on the Ocean," "Easy from Now On," and "My Dixie Darling" truly shined in the historic theatre.

Carter shared girlhood memories of growing up in Nashville with stepfather Johnny Cash and doting over the impossibly handsome Kris Kristofferson (who visited the family compound by helicopter). She said she'd always stand in the wings, watching her mother perform with her aunts (Helen and Anita), just dreaming of the day she could join them.

The dream finally came true: Carter made a name for herself in the Seventies and Eighties, notching twenty singles on the country charts. She fought her way back to health and happiness after overcoming addiction (and a husband's death) and celebrated life anew with 2008's *Stronger*. Her newest album, *Carter Girl*, revels in the very music that shaped her fondest family memories.

Carter, resplendent in blue, demonstrated considerable finger-style guitar skills and considerable vocal range on "Little Black Train" and "Takes One to Know Me." She even teased with a snippet of "Will the Circle Be Unbroken"—a traditional Christian hymn reworked by patriarch A.P. Carter and popularized by Carlene's grandmother, "Mother" Maybelle Carter. Carter rested her guitar to sit at a grand piano on a couple tunes (availing herself a competent keyboardist as well). She also welcomed her current husband, actor Joe Breen, onstage for a couple duets.

This was a not-to-be-missed concert, and will surely top our list of 2015 Best Shows. Mellencamp's still got it, and Carter was a pleasant surprise. Their *Plain Spoken* tour runs well into August; be sure to catch it if you can.
www.mellencamp.com
www.carlenecarter.net

~Continued from Page 12

so powerfully on "Behind the Lines" and "Duchess" that one becomes convinced Phil will run out of steam, and yet he *doesn't*, wailing away on "Misunderstanding" and "No Reply at All," often channeling Joe Cocker with his quirky little mannerisms. It occurs while watching and listening that, in many ways, Collins' was *the* voice of the '80s: His was a confident, rich, recognizable rasp—whether crooning covers, valentines, and ballads ("You Can't Hurry Love," "Separate Lives"), or spewing hyperkinetic pop-rock ("Mama," "Anything She Does," "Something Happened On the Way to Heaven") with Banks and Rutherford.

The guys storm from the gates with *Duke* appetizer "Behind the Lines," Collins loosening up by smacking some skins with Thompson before making his way down front. Arriving center-stage, Phil delivers the first of several seemingly effortless vocals, hitting some impossibly high falsetto notes along the way ("You gave me no warning, you gave me no reason"). The Banks-led "Duchess" is preempted with a couple minutes' worth of truck unpacking and stage setup by the crew, and is followed by more clips of Rutherford doing sit-ups (?) in the green room and technicians soldering Banks' Prophet 10 (which looks archaic now) and testing the swivel-action on some robotic VARI-LITE spots.

Infidelity anthem "Misunderstanding" occasions an audience clap-along, and during the line about "I couldn't believe it, he was just leaving," mischievous Collins points an accusatory finger in Banks' direction. The band samples fresh material for the New York crowd with the funky, sinister "Dodo / Lurker" and adventuresome "Abacab," with Phil making his way back to his kit during the latter's acrobatic outro drum jam.

During a chat with D.J.'s at 93.3 WMMR in Philadelphia, Collins addresses questions about his jumping back and forth between group projects and solo work:
"It's no threat to the group's existence," he insists. "We all need that other outlet, and it's been very positive."
More positive *for Collins*, as it turned out.

In Phil's defense, he was the *last* of the Genesis men to cut a true solo album, and only had one—*Face Value*—under his belt at the time (he'd record *Hello, I Must Be Going!* after this tour). Ensuing years would prove him correct, too; 1983's *Genesis* and 1986's *Invisible Touch* were just as successful (if not more so) than *Face Value*, *Hello*, and *No Jacket*. It seems Phil's solo success and Rutherford's Mike + The Mechanics hits ("Silent Running," "All I Need Is a Miracle") only fed demand for *more* Genesis, and vice-versa.

Sipping from a vintage Pepsi can, Collins takes calls from 'MMR listeners who ask whether he'll ever work with Gabriel again. Phil points out that he'd already drummed on Peter's third solo album (commonly referred to as *Melt*). A year later, Genesis reteamed with Hackett and Gabriel at a *Six of the Best* benefit for Peter's WOMAD charity.

Bouncing back to the show in progress, we're treated to a nimble "No Reply at All," with Banks supplying the Earth, Wind & Fire horns heard on the record. Collins dons goofy goggles and a beanie for "Who Dunnit?" and grabs himself by the collar to simulate the apprehension of the sleuth-song's pesky perpetrator.
"I…I…I didn't do it!" he protests.

The "Cage" medley showcases the band's (particularly Banks') intact instrumental chops. *Wind & Wuthering* jewel "Afterglow" provides respite from the athleticism, fog billowing and diffusing the theatrical lights as the meters slowly unfold. We presume the remaining songs ("Me and Sarah Jane," "Man on the Corner," and "Turn It On Again") were filmed the same night as the others, but the musicians are seen wearing entirely different outfits (Thompson has a yellow tank top instead of red, etc.) for these numbers.

As if cued by Collins' lyric "I can show you some of the people in my life," the finale boasts a video montage of Genesis stagehands, family members, caterers, bus drivers…even the enthusiastic fans lined outside the venue. A balloon drop and freeze-frame on Phil (thumbs-up behind the drums) make for as good an exit as any.

The interspersed backstage footage finds Collins, Rutherford, and Banks discussing their songwriting process with squeaky-voiced *Sounds* writer Hugh Fielding. They attest that *Abacab* was "a big move forward," and that they took certain risks (like the brass section on "No Reply") as "a step towards taking people off automatic pilot." We know the drummer was referring to himself with his anti-cruise control comment, but the same might be said for Genesis' listening audience: *Duke*, *Abacab* and *Genesis* completed their metamorphosis from purveyors of perfect prog-rock to progenitors of slick (if still unorthodox) pop.

A female disc jockey asks whether Phil has any plans for Thanksgiving—perhaps forgetting that he and his band are British, and that the turkey-roasting holiday is principally an *American* one, during which we commemorate the Pilgrims' first excursions *away* from their English oppressors.

No matter. *Three Sides Live* is a fun trip back in time with Genesis, and makes a terrific companion to the new *Genesis: Sum of the Parts* documentary film (also available from Eagle Rock).

Order *Three Sides Live* on DVD or blu-ray at Amazon. See Mike Rutherford on tour now with Mike + The Mechanics. Tour dates mikeandthemechanics.com/

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Positive Light

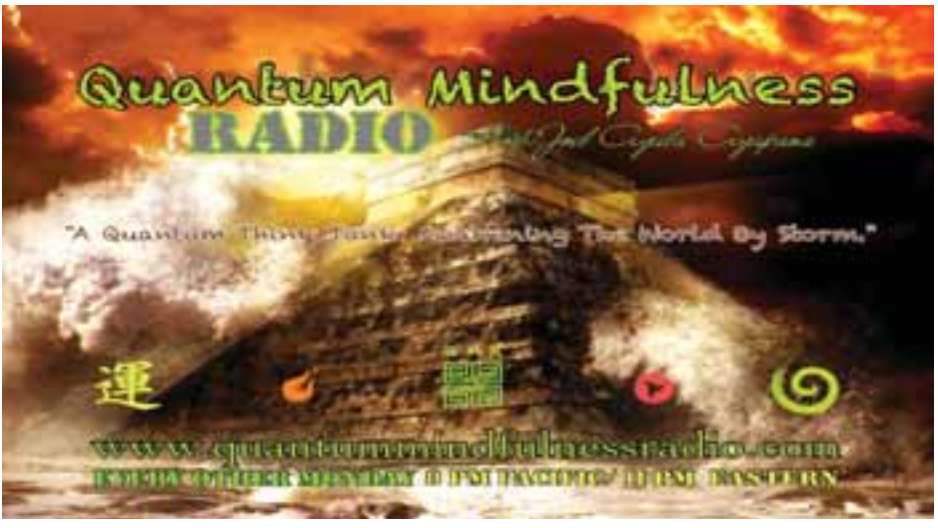
By Joel Ayala Ayapana

The Rainbow Bridge: A Crossings to Contrast and Self-Rediscovery

A pleasant but oscillating breeze calmly brushed the bristles of my untamed beard alongside my inflamed bruised cheek left open to air healing from the previous night after a few and hard set demarcated hours of a momentary lapse in memory. It was all too common of a feature that decorated the blemished surface of the history within my well being that often left me numb and bewildered in contradiction. Numerous questions plagued my mind but were always left unanswered when left to the fabled elixir within the paper-bagged bottle. Absorbing every minute detail of my meek existence, I stood there with both feet unsteadily planted balancing on a pillar just above the boundaries of the perimeter fence line within the overpass. Within that tranquil moment, my arms braced the gelid and rigid concrete beam behind me as my focus in surveillance was caught by the austerity of such within the elongated and vast structure before me. With the likes of Hawk Hill seen out in the near distance amongst the mist and condensation setting in, my vision slowly panned off to my right throughout the entire length of that fabulous golden bridge from the front to its rear as its concrete and cabled magnificence was elaborately adorned with countless and frequented souls. Among their embodiment were those encased in wheeled steel proceeding to and fro at variable speeds of acceleration.

They traveled in opposite directions from one end derived from Sausalito, to the other, winding over to the big city along the bay. The image allegorically paralleled my life; it seemed, as the lives of others many times before had always passed me by leaving me stagnant and alone within the bleak of stillness as others had progressed through endearing accomplishment. From that lowered dimension in perspective I questioned the integrity of my own life for, ironically, I also had burnt down the very bridges to the lifeline of human interaction and social support. “Addiction had cost me dearly,” I muttered to myself. I clamored with a clenched fist and at the very thought for all who have suffered along the way. As I clasped my hands in prayer, the riddled and tattooed scars left from the demarcation of hundreds of striated cuts, showed themselves within the dimming sunlight. Surprisingly enough, I knew and was cognizant of every score and precise laceration for they all bore their distinction in weight. Despite the eleven years of sobriety which I had honored so dearly, I had always felt that none would ever take me back. None would ever forgive the worthlessness of my being, now, since my most recent weakening to relapse. Such is the resume of my life.

Oddly enough, I turned slightly west and right over my left shoulder was the most beautiful of observations for the sun was beginning to set just past the horizon of the Pacific. The fullness in spectrum within its capacity of multicolor marbled the wheel within the sky and then an indigo had engorged lavishly within its fluorescence. My mind’s eye vividly foreshadowed the moment. The beauty of his image raptured my breath as if it were Mother Earth’s last and compulsory attempt at saving my precious and lonely soul for indeed it would be Gaia who would responsibly take me in with opened arms by the sea. It would be her within its grace to cry for my lifeless anatomy. In contradiction, this portrait planted a tear in my eye which also entrenched its neighbor and not the very sorrow that engulfed the chapters of my youth for I felt that the allure experienced within the moment could possibly be amongst my last in perseverance. Either direction, should I have side stepped, would clearly mark the unadorned completion or, perhaps, the inception of another journeyed path. A large gust of wind could have easily sealed my fate in taking me down a thousand or more feet, without question and stripped of alternative, but I shouldn’t be so lucky in this case for the choice was, definitively, mine to take. Her sadness gripped me.



How could I leave such a burden on any shoulders other than my own? The emotion felt within that breath left my senses unsettled and rattled the wit within my brain and unraveled the truth within my heart. At *that moment*, I knew that I had to set myself free --free from admonishment and any remnant of self-condemnation. But, in order to do as such, I had to plant the seed of forgiveness within my heart. I had to accept all that ever was and to leave it as such without judgment, without hesitation, nor resentment or guilt attached. I had to forgive the essence of who I was and all that had transpired as a result, for this was the only solitary recourse within the core of my being required for the ultimate truth in healing. I clutched a last and hindmost glimpse of the grandeur of the winsomeness to my left, then took a step to the right where then I jumped over the fence line and took flight never to see another day in infamy. “Never another day,” I swore to myself.

Now, as I overlooked from several feet asunder onto that very same bridge eleven years later from the utmost peak from the likes of Hawk Hill, I listed within my thoughts, all of the hearts I’ve touched, all of my individual accomplishments, and the very creation that held my scarred and obliterated hand as I took my son and hiked up to that peak to what had seemed to be an exact replica of that very day. A pleasant but oscillating breeze calmly brushed the skin of my well shaven face open to air with left cheek healed in succession. Out to the distance past the headlands was the most beautiful in observation. The fullest spectrum within its capacity of multicolor marbled the wheel within the sky and then an indigo had engorged lavishly within its fluorescence. The sun finally set out within the horizon of the Pacific, and I cried. I cried with such passion, but this time with tears of joy, of triumph, and of heartfelt salvation.

Heart-felt self-rediscovery was what was gifted upon to me - consciously and subconsciously - made even more succinct and distinct within the contrast. In essence, not one individual soul can ultimately know of their own individual Light… unless the awakening awareness and consciousness of such an endearing Heart can truly understand and embody the Darkness of one’s meaning within the Night.

[This sample in creative writing, of short story format, was meant to be allegorical in nature as the character described does not depict the author nor any one individual in particular. It was meant to describe the nature of depression, suicide, and of addiction for which has, virally, plagued our society today.]

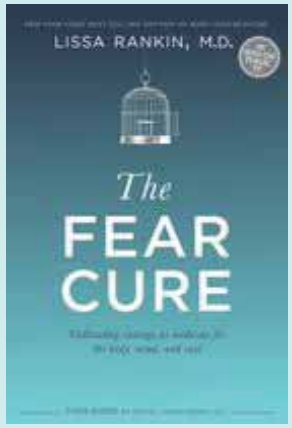
Joel Ayala Ayapana is a Veteran of the United States Air Force. He has been practicing within the specialized nursing field of Behavioral Health as a Registered Nurse for eleven years in the Cleveland area. His inspirational work has earned him several awards and recognitions within the field of nursing.

Joel Ayala Ayapana is also the author of his new book, entitled, The Book of Positive Light: Remembrance of the Heart www.thebookofpositivelight.com

Joel Ayala Ayapana is also the host of his new online radio talk show, Quantum Mindfulness Radio, which broadcasts every other Monday 8pm PST/ 11pm EST, only on the BBS Radio Network www.quantummindfulnessradio.com

MIND BODY Spirit

The Fear Cure



Cultivating Courage as Medicine for the Body, Mind, and Soul

By **Lissa Rankin**

"As a culture, we are so scared, we're not just making ourselves miserable; we're making ourselves sick. . . . By all measures, we are the healthiest, smartest, richest, safest people in human history. And yet, we have never been more afraid."

Not many people in the medical world are talking about how being afraid can make us sick—but the truth is that fear, left untreated, becomes a serious risk factor for conditions from heart disease to diabetes to cancer. Now Lissa Rankin, M.D., explains why we need to heal ourselves from the fear that puts our health at risk and robs our lives of joy—and shows us how fear can ultimately cure us by opening our eyes to all that needs healing in our lives.

Drawing on peer-reviewed studies and powerful true stories, The Fear Cure presents a breakthrough understanding of fear's effects and charts a path back to wellness and wholeness on every level. We learn:

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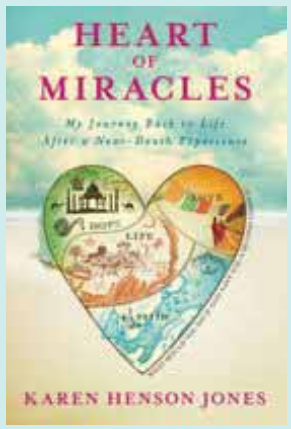
Lissa Rankin, M.D., author of the *New York Times* bestseller *Mind Over Medicine*, is a mind-body medicine physician, author, speaker, and founder of the Whole Health Medicine Institute, a training program for physicians and other health-care providers. Passionate about what makes people healthy and what predisposes them to illness, she studies how healers might better care for patients and how patients might better care for themselves. She is on a mission to heal health care, help patients play a more active role in healing themselves, learn from indigenous cultures about anomalous forms of healing, and encourage the health-care industry to embrace and facilitate, rather than resist, such miracles. She is also passionate about how spiritual growth translates into physical healing and how awakening collective consciousness heals us all.

Website: LissaRankin.com

Heart of Miracles



My Journey to Back to Life After a Near-Death Experience

By **Karen Henson Jones**

Karen Jones had walked a conventional path to success. A graduate of Cornell University and London Business School, she worked in a corporate job — until a sudden cardiac event at age 30 took her to the brink of death. During her ordeal, Karen was presented with a choice. When her request to live was granted, she had to come to terms with the reality of divine communication. With this knowledge, Karen now had to decide how to live her life again.

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Karen Henson Jones is a co-founder of Malibu Beach Yoga in Malibu, California. She also works as an assistant to Khen Rinpoche, the founder of the Siddhartha School and Tashi Lhunpho monastery in India. She is a graduate of Cornell University and London Business School. She grew up in Northern Virginia on a street called Miracle Lane.

Visit: **www.karenhensonjones.com**

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~Continued from Page 24

The singer expanded her success with her own TV special in 1977. It was the first of more than 300 major television appearances in her career, including dramatic roles on "Law and Order" and "Touched by an Angel" as well as guest spots on talk shows with Oprah Winfrey, Ellen DeGeneres, and Larry King.

After overcoming personal challenges, Cole returned in peak form with 1987's Everlasting, an album which garnered three hit singles: "Jump Start (My Heart)," the Top 10 ballad "I Live For Your Love," and her dance-pop cover of Bruce Springsteen's "Pink Cadillac."

Cole marked a career milestone in 1991 with the release of Unforgettable…With Love, featuring the celebrated duet with her late father, Nat King Cole. The album spent five weeks at No. 1 on the pop charts, earned six Grammy awards, and sold more than 14 million copies worldwide.

In 1996, Cole released a follow-up album of American standards, Stardust, which featured another duet with her father on "When I Fall in Love." The album went platinum and won another Grammy for Best Pop Collaboration with Vocals.

Cole took home her ninth career GRAMMY® award for 2008's Still Unforgettable, which won for Best Traditional Pop Vocal Album. It also earned Natalie a NAACP Award for Best Jazz Artist."

Cole released a second memoir in 2010 titled "Love Brought Me Back," the heart-wrenching chronicle of her quest for a kidney transplant.

Natalie Cole now serves as spokesperson for the University Kidney Research Organization, a nonprofit organization supporting medical research related to the prevention, treatment, and eradication of all form of kidney disease.

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THE HOME FOR INSPIRATION. The 39th Cleveland International Film Festival (CIFF39), presented by Dollar Bank, announces its program line-up at www.clevelandfilm.org. The CIFF39 will take place March 18th – 29th at Tower City Cinemas and select neighborhood screening locations. The Festival will showcase 193 feature films and 234 short films representing 60 countries during its 12-day run. Be sure to continue to check www.clevelandfilm.org for program updates between now and March 29th. You can also download our free Android and iPhone apps for all the latest CIFF39 info.

Tickets go on sale to members only on Friday, February 27th and to the general public on Friday, March 6th. Not a member? Become one at www.clevelandfilm.org or by calling 216.623.3456 x10.

Ticket prices for films are $13 per film for CIFF members and $15 for non-members. Once on sale, tickets can be purchased online at www.clevelandfilm.org, by telephone (1.877.304.FILM), in-person at the Film Festival Box Office in the lobby of Tower City Cinemas, or by mail using the Program Guide order form.

Program Guides will be available throughout the region, including all Dollar Bank locations, the week of February 23rd.

The Cleveland International Film Festival is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

The Rubber City BeatleFest returns to the Akron Civic Theatre
Featuring Joey Molland, formerly of Badfinger

The Akron Civic Theatre in conjunction with RSM Productions and 97.5 WONE will present *The Rubber City BeatleFest 2015* on Friday, March 6 at 6:30 PM.

BeatleFest begins with the doors opening at 6:30 PM for the public to view and purchase Beatle memorabilia. The Mezzanine level of the Civic will host exhibitors Steve Madonna, Jim Kraizel, Lawrence Puljic and a photo exhibit by George Shuba, Cleveland's first and foremost Rock Photographer. Attendees will also be able to meet up with Keven Scarpino, better known as The Son of Ghoul, in the Grand Lobby. Special Beatlefest t-shirts will also be available this year!

This year's musical show will start at 8:00 p.m. and features The ReBeats, Hard Days Night and the legendary Joey Molland, formerly of Badfinger, closing the show!

Ticket prices are $25 or a special date night offer of two tickets for $45. Tickets are on sale now at the Akron Civic Theatre Box Office, (330) 253-2488, online at www.akroncivic.com, or Ticketmaster charge by phone (1-800-745-3000).

Barenaked Ladies 2015 Last Summer On Earth Tour

with special guests Violent Femmes and Colin Hay of Men At Work
Saturday, June 6 | Jacobs Pavilion At Nautica

BARENAKED LADIES will be heading back out on the road this summer for their *2015 Last Summer on Earth Tour*. Joined by special guests Violent Femmes and Colin Hay, the Ladies are once again recreating their winning formula with performances in 30+ amphitheaters across the country. Tour kicks off on June 5th in Columbus, OH and wraps on July 26th in Seattle, WA. Ed Robertson states, *"It's the Last Summer On Earth... Again! It's not a doomsday prediction; it's a call to action. We sincerely hope this won't be the Last Summer on Earth, but just in case, we're going to ROCK like it is!!"*

The 2015 Last Summer on Earth Tour coincides with the release of the band's, as yet untitled, new album due out on Vanguard Records later this summer. Fans that purchase tickets

~Continued on Page 29

Stay In Tune

By Luthier Patrick Podpadec

Will this winter ever end? I may have said this before, but I'm finally realizing why "older" (I say that with caution because I fall into this category now, according to my 15 yr old son) people head south for the winter. Some people call them "snow birds". Whatever you call them it makes sense to me. Maybe someday I will have enough time and money to head south for the winter, but till then I will just put another log on the fire and sit a little closer to the stove.

Besides the weather, life has been very good to me and my family. My wife has a new job that she loves very much, my son is getting straight A's in school and I am as busy as I have ever been with all of my repair work and my new guitar pipe venture.

It always seems that this time of the year I tend to start tearing my shop apart and start reorganizing things to make my work place more efficient .This year I'm going to try to split my days into 3 hr sections so that I can concentrate on getting things done on the many different projects that I have going on. The first part of the day will be dedicated to repairs, then a few hours will be dedicated to my new "Smoking Hot Guitar' business , and finally I will spend a few hours cleaning and changing my work stations to make things work better for me.
And speaking of work, I am also looking to hire a energetic, smart, hard working, dedicated, honest, individual, (the perfect employee) to help me in the shop. There will be a variety of different skills that may be required, but the most important one would be the burning desire to learn something new. Someone with good organizing skills would be greatly appreciated. You must not be afraid to operate woodworking machinery (bandsaw, table saw, belt sanders, routers, etc.) Some computer skills would also be very helpful. There are so many different skills that are required from this type of small business. I can guarantee there will be no dull moments. Anyone interested in this type of employment can call me at 440 474-2141 to set up an interview.

Getting back to the repairs:

Last week I had to replace the saddles in two different guitars. In most cases this is just a matter of cutting a new bone saddle to fit snugly into the existing saddle slot. In the winter I usually have to raise the height. Many repairman or "repair enthusiasts" will fix this problem by simply adding a shim to the underside of the saddle. I have to admit I have used this method myself in a few instances where the customer had no money or the instrument's value didn't warrant any valuable work done to it (cheap guitar!). I guess this can be acceptable in cases where the shim is very thin, say about .010 thick. Any more than that, I feel that the saddle should be replaced with a solid piece so that the vibration of tone will not be lost due to traveling through multiple pieces of material. The other day I had a guitar that after I made a taller saddle to fit the slot I had noticed that the amount of material standing above the bridge slot was much more than what was being held in the slot. This resulted in having the saddle lean forward too much towards the headstock which would have thrown the intonation out of whack and possibly broken the saddle with its undue stress. The only thing that I could do was to deepen the saddle slot so that an equal amount of material was sitting below the bridge line making the saddle sit up proud and straight in the slot. This required me to bring out my trusty "Saddle Slot Deepener Jig". It can be difficult to rout out an existing slot without running off course or making the slot too wide, etc. After some expert manipulation with my Dremel router I was able to make a beautiful slot and the saddle fit perfectly into it with no lean and the proper amount of saddle height for a perfect playing action.

This time of year is famous for guitars "shifting" due to the dry heat in most people's homes. What I mean is that the action changes because the heat dries out and shrinks the wood which in turn creates changes in the playing action and in many cases can cause small cracks in the tops, backs or sides of an instrument. You must be aware that wood reacts (sometimes quite drastically) to humidity change in the air. I have noticed an increase of movement when the temperature is extreme. When it is extremely cold the moisture in the air seems to freeze which causes the air to "dry" out. The air wants to grab moisture from wherever it can. This would be the woods in your instrument. The best preventive medicine for this problem is to always keep your instrument in its case when you're not playing it and use one of the many humidifiers that are available from any of the music stores or online. They are generally a simple sponge with water in a container that is suspended in the guitar or case so that the wood can absorb the needed moisture that is being robbed by the dry air. This preventive action is very important to keeping your guitar in good playing condition through the winter. The opposite "metamorphosis" happens in the summer time but usually not as aggressively. Generally speaking, wood doesn't show as many problems when it absorbs moisture as much as it does when you take it away. There should always be a relative moisture content of about 6% in a piece of wood. This varies some in the different species but the bottom line is that there must be a little moisture present in the wood. So with this in mind please take caution with your instruments by not setting them near heat vents and put them away when not using them, especially when it is as bitterly cold as it has been this winter. Well, try to stay warm while you are "Staying in Tune" and we will see you next time in the North Coast Voice.

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Saturday, Feb. 28:
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Saturday, Mar. 7:
Firehouse Grill • 8:30 PM
Malvern, Ohio

Sunday, Mar. 8:
PIB for Piazza Benefit
Aces Bar & Grill • 2:00 PM
Middleburg Heights
With Bob Gatewood, Ray Fogg,
Charlie Weiner, Wes McCraw,
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MOVIE REVIEWS

By Westside Steve Simmons

Kingsman The Secret Service

20th Century Fox R 129 min

Well here's a pleasant surprise here in the dead of winter, post-Oscar nomination time but before the serious candidates get released for next year. This is one of those house cleaning times where the studios often unload the crap that's been sitting around on the shelf all year (almost an inventory clearance sale). I'm not sure that KINGSMAN falls into that category, since it comes on the heels of the impressive opening of another English comedy, Mordecai, starring Johnny Depp.

First of all this is a spy movie, and let's face it nobody in the world does spies like the English. No offense to Jason Bourne or Napoleon solo or even Maxwell Smart but come on... James Bond is to spy movies what the Beatles are to popular music. But as you may recall there are things about the James Bond series that have bothered me over the years; 1, is that the latter-day bond seems to be almost a superhero, 2, is that the gadgets have seemingly overshadowed the human conflict, and 3, in order to keep that pg 13 status it's hard to make things serious enough. Of course this isn't James Bond who I tend to take seriously. This is a fun and fanciful romp taken from the pages of a popular comic book or graphic novel for those who wish to sound sophisticated. So I have no problem with cartoon violence, a silly plot and over the top gadgets.

Also, even though the R rating didn't include a lot of serious blood and guts there were actually plenty of killings, albeit a bit humorous, and plenty of bad words. Hey, the bad guy is Samuel L Jackson as a murderous defender of the environment and he's a master of the F bomb.

The king's men are a very secret group of special agents descended, probably, from King Arthur's Knights of the Round Table. Lancelot comes to a very bad end in the 1990s and the group sends an emissary to his widow and son. In memory of the heroic death of his father the young boy receives a talisman with the promise that should he ever be in dire straits, a call to the number on the back would set things right.

Sadly "Eggsy" (Taron Egerton) grows up on the wrong side of society as his poor mother is saddled with a violent ne'er do well as a husband.

One day while retaliating against an attack from that dirtball's son and his nasty sidekicks Eggsy finds himself locked up and takes a chance by calling the number on the charm. And it works like a, well, you know. After his release Galahad (Colin Firth) notices a special quality in the boy and invites him to compete for the honor of being one of the king's men, a replacement for his father, Lancelot. Meanwhile Valentine (Jackson) has devised an evil plot to, oddly enough, save the planet by killing millions of people. The plot hinges on our own propensity toward greed and sloth but still extermination seems a little harsh no? I will let you wonder if the boy succeeds in his quest and whether or not Samuel L Jackson destroys the human race. But I will tell you that there's plenty violence and amusing gadgetry along the way. Just violent enough to be exciting and silly enough to be fun.

A-

Jupiter Ascending

Warner Bros. PG13 127 min

Hey everybody, I really have no problem with little girls wanting to be heroes, or princesses, or Queens and marrying the handsome prince or the rugged swashbuckler. From Barbarella to Snow White to Katniss Everdeen and beyond there have been all sorts of feminine protagonists for our young ladies to emulate. That's good for womanhood and I've enjoyed many of these films. On top of that I think Mila Kunis was heartbreakingly cute on that 70s show.

So don't think that it's because of any malice towards women that I hated this movie as badly as anything this year.

Let me tell you that I selected this movie, not because it seemed like it might be good,

but my other option was a little soft porn called 50 SHADES OF GRAY and I just couldn't force myself into the theater for that one. An X rated book tamed down to attract more teenage girls? I think not.

Anyway, with great reluctance I decided to see JUPITER ASCENDING. Actually, I'm a fan of Sean Bean who's one of the stars and another is Eddie Redmayne who might possibly win this year's Academy Award for Best Actor. Wow.

So since I've actually seen these actors turn in quality performances I suppose the blame goes to the directors, the husband and wife team called the Wachowskis. These guys have succeeded in taking a bad plot and making it even worse by extracting probably the worst performances these actors have lent their names to in a good long while. Jupiter (Kunis) is the daughter of a murdered Russian astronomer who now lives with her mother and family in Chicago and is employed as a cleaner of toilets. Well one day a ridiculous conglomerate of space goons, having decided she is the heir to some outer space Kingdom, or queendom, sets out to kidnap her to fulfill an even more ridiculous and sinister plot.

Apparently there are also some good guys who have sent an emissary known as a hunter (Channing Tatum who I specifically didn't include with the list of actors who have done good work) who looks a little bit like A SONS OF ANARCHY extra but with pointed ears. It seems that he and Sean Bean were partners at one time but are now at odds with each other probably due to something about one or both getting kicked out of the hunter's Union and having their wings cut off. Yes, I said wings. Do you think Jupiter and the hunter will hook up? Do you think the evil Prince will get his just desserts? Do you think the universe will be saved? Do you think Jupiter will eventually go back to cleaning toilets? Well, friends, that's for you to find out but here's a heads up... before you find any of that out you will sit through many long and boring aerial battles and space gun fights and bad dialogue.

Actually though pointless and boring, the special effects are pretty damn good but who cares? The acting plot and script are so horrible I was wishing one of those fancy space guns would shoot the projector.

Keanu Reeves or Pauley Shore couldn't have made it any worse.

F+

And the winners are:

Supporting Actor
J.K. Simmons, "Whiplash" (*WINNER)

Supporting Actress
Patricia Arquette, "Boyhood" (*WINNER)

Best Actress
Julianne Moore, "Still Alice" (*WINNER)

Best Actor
Eddie Redmayne, "The Theory of Everything" (*WINNER)

Best Director
Alejandro González Iñárritu, "Birdman" (*WINNER)

Best Picture
Birdman
(*WINNER)

West Side Steves final comments

Hi gang, sorry looks like I let you down. This really has been a nail biter for the last few weeks. There's no consensus on any of the Las Vegas or entertainment sites except that the top couple of contenders were neck and neck. I think I outsmarted myself on a couple picks. As I said before Eddie Redmayne did a hell of a job but I really thought settlement would carry Michael Keaton. Not to mention the excruciating task that he and Edward Norton had by playing that entire film as a Broadway play, (not shooting everything one line at a time and splicing it all in). That's something many don't notice right off the bat. I also thought the buzz over all the years it took to shoot Boyhood would have given it the edge. Still I'm glad Birdman won. As far as Best Direction sometimes the guy who directed the film that lost Best Picture might get a consolation prize. But not this time.

The other three, Actress, Supporting Actor and Supporting Actress were no brainers and I'm usually pretty good with them for obvious reasons..

WSS

~Continued from Page 16

memorabilia because they were not able to secure anything while being on the road or some did not have a clue what had been manufactured with their image until years later."

"One of the most unusual items I have come across is a car that Ringo Starr used in one of his TV Specials starring Carrie Fisher. It was a 1957 BelAir Coupe. George Barris designed the car. At the time, the car sold for $26,000 but on today's market may easily go for $100,000. It's all subjective because what's hot today may not be by tomorrow."

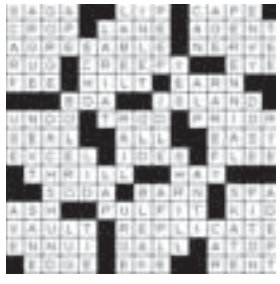
Marc shares his thoughts about who is the top seller. "The Beatles are THE number one seller in rock memorabilia. I wouldn't say that Elvis is number two although he is way up there. Hendrix items sell as does Led Zeppelin, Janis Joplin and the Rolling Stones. I once sold a flowered shirt that belonged to Jimi Hendrix for $46,000. What made it sell was the photo identification. Whenever you have photo proof of an item it will sell better."

1957 Bel Air Coupe used by Ringo Starr

Marc and his wife, Deb acquire the items through word of mouth, advertisements, auctions, other dealers and recommendations. He and Deb enjoy the thrill of the hunt. "I sold a Beatles at Shea Stadium poster for $130,000. A Rolling Stones at Carnegie Hall poster sold for over $50,000. The Doors signatures on a first management group contract went for nearly $20,000. I sold Billy Joel's psychological tests that he did when he was a kid. One of the questions asked "What do you want to be when you grow up?" and Billy wrote, "Little Richard."

Today, Marc works for a couple of auction houses (Leland and Hakes). "We want to help people sell their memorabilia items. Search your attics, barns, closets and garages because you just might get rich!"

www.itsonlyrocknroll.com itsonlyrocknroll-ny (Ebay site)
www.zaknation.com



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~Continued from Page 24

to the *2015 Last Summer on Earth Tour* will instantly receive one track from the new album and a digital download of the full album upon release.

BARENAKED LADIES featuring (guitarist/vocalist Ed Robertson, bassist/vocalist Jim Creeggan, keyboardist/vocalist Kevin Hearn and drummer/vocalist Tyler Stewart) have sold over 14 million albums worldwide and have won eight Juno awards and earned multiple Grammy nominations. Known for such hits as "One Week," "Pinch Me, "Brian Wilson," "If I Had $1,000,000" and many more, the band also penned the theme song for the hit CBS series, "The Big Bang Theory." Their latest album, *Grinning Streak*, debuted at #10 on the *Billboard Top 200*. The album's breakout success showcased the single "Odds Are," which shot to No. 2 on the iTunes Rock Songs Chart. The Barenaked Ladies live shows have become legendary with their hilarious on-stage banter and impromptu raps.

Tickets are on sale now and every tour date will have VIP upgrade packages available. Buy tickets at online at livenation.com and ticketmaster.com or by phone at 800-745-3000. For updates and more information visit www.barenakedladies.com.

Kid Rock Doubles Down With Massive $20 Ticket Tour This Summer In Support Of New Album "First Kiss."

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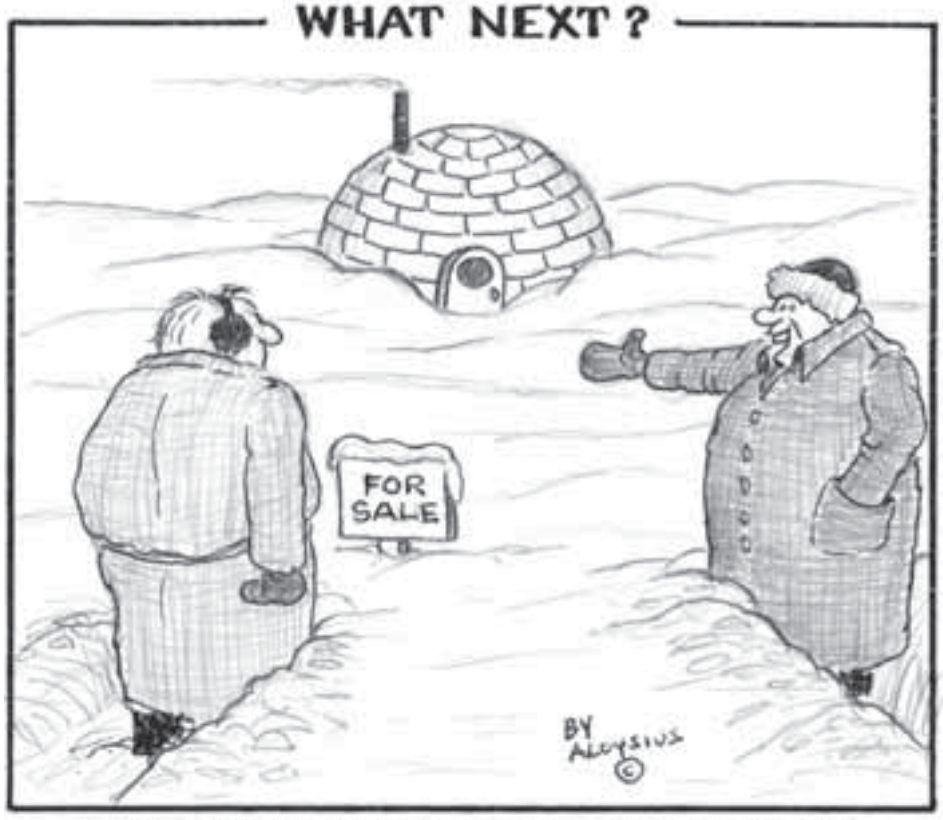
Kid Rock broke all the rules when he last set out on tour, and now he's back to break them all again. The "$20 Best Night Ever" tour set all sorts of attendance records, proving that the combination of top notch entertainment and affordable tickets are a win/win for everyone. Now with the eminent release of his new album "First Kiss," (his first on Top Dog/Warner Bros. Records) Kid Rock, along with his trusted Twisted Brown Trucker Band, is announcing a full summer tour with very special guest Foreigner. The tour kicks off June 24th in Hartford, includes 6 special nights in Detroit, and wraps September 5th in the great state of Washington.

Tickets for this tour, which is again being promoted by Live Nation, will be handled as they were for the last run, with every effort made to keep fees down and scalpers at bay. Tickets from the 2nd row to the lawn will be $20, with reduced parking and service fees keeping the total ticket price at about $30 or under. $20 all-in tickets (including parking) will be offered from participating Walmarts and at the venue box offices, and everyone who purchases a ticket at Walmart will receive a coupon for $2 off their purchase of "First Kiss." 1000 tickets from each show will be put on sale via LiveNation.com's Platinum ticketing program to combat scalping. The first row of seats for every show will be held back and given as free upgrades for lucky fans, and $20 special food packages will be available during the shows. And of course, since they were so popular last time around, there will be $4 draught beers and special $20 tour t-shirts available throughout the amphitheaters. Kid Rock is deep into the shitshow that comes with releasing a new record.

There of course will be more promotional surprises in store. **Tickets for the tour will go on sale the day "First Kiss" is released, February 24th on www.LiveNation.com. Fan Club members will be able to purchase tickets beginning February 19th, and fans who pre-order the album through www.KidRock.com will be eligible for a special pre-sale beginning on February 20th.**



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

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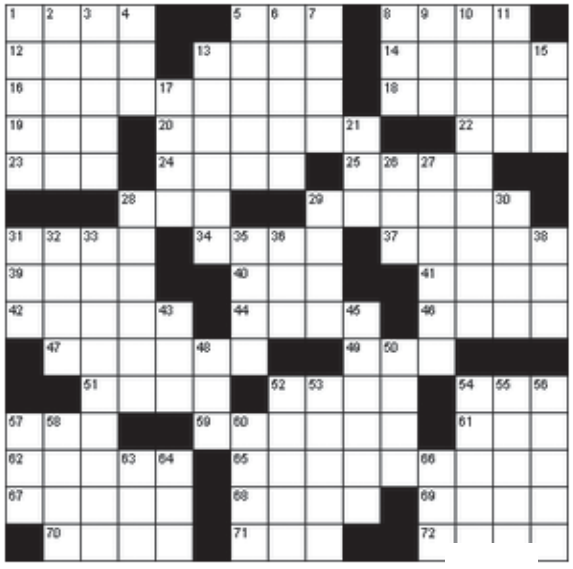
Across

1. Heroic tale
5. Part of the mouth
8. Mantle
12. Harvest
13. Well-defined track
14. Representative
16. Accordant
18. The courage to carry on
19. Floor covering
20. Annoying and unpleasant
22. Optic
23. Professional charge
24. Part of a sword
25. Yield
28. Constrictor
29. Land surrounded by water
31. Unfasten
34. Trampled
37. Earlier in time
39. Marine mammal
40. Quantifier
41. Requiring little effort
42. Surpass
44. Part of the Roman calendar
46. Run away
47. Exhiliration
49. Fodder
51. Pop
52. Farm building
54. Health resort
57. Type of tree
59. Rostrum
61. Young goat
62. Strongroom
65. Make an exact copy
67. Boredom
68. Resentment
69. At the pinnacle
70. Boundary of a surface
71. Use sparingly, __ out
72. Let for money

Down

1. Neckwear
2. Contend
3. Deep ravine
4. Simian
5. Tag
6. Cove
7. A secret look
8. Metal container
9. Mature
10. Recurrent
11. Jealousy
13. Lasso
15. Golf accessory
17. Reverberation
21. Affirmative
26. High mountain
27. Attenuate
28. Spanish dance
29. Not in use
30. Measure of medicine
31. Employ
32. Adjacent
33. Short-legged dog
35. Track
36. Past times
38. Cereal grass seed
43. Cover
45. Piercing
48. Circuit
50. Not in favor
52. Desolate
53. Fruit
54. Large edible ray
55. Metal spike used in climbing
56. Proficient
57. Wide street, in short
58. Rational
60. Impulse
63. Haul
64. Form a knot
66. Vehicle



(Answers on Page 28)

Van Palin

~ Rick Ray

From the Deep, Cavernous Mind of

SNARP FARKLE

THINGS ARE STUPID!

This article was somewhat sane as of the approximate time it was written, which does not guarantee that it will be somewhat sane at the approximate time you start reading it. That's not in any way to imply that YOU were somewhat sane as of the approximate time this article was written, nor is there any guarantee that you could actually remain somewhat sane, if you really were, when you start reading it or after you have read it!

There are so many stupid things in the world today, and they can make an already stupid day feel even stupider! I don't consider myself a stupid person; however I have done stupid things, usually when having a stupid day but sometimes it's just fun to be stupid and I'll do so because… well because I can! However there are days when I'm not trying to be stupid that stupid things seem to happen to me and catch me off guard!
Let's explore some of those stupid things!

The safety foil cap that is installed on the peanut butter jar, under the lid, is stupid! No matter how careful you try to remove it without leaving ripped paper on the rim of the jar… you fail! This is unacceptable!

The bulk plastic cereal bags that have "Tear Here" instructions on the perforated tear off strip are also stupid! Every once in a while they actually work, other times they can turn an ordinary day into a stupid day when you grab the tab, pull and the stupid bag rips down the stupid middle spilling its precious cargo all over the counter and floor! You fumble around trying to stop the flow of the stupid three pounds of stupid cereal or at least try keeping it on the stupid counter to avoid that stupid "CRUNCH" sound of stupid pulverized cereal under your stupid socks!
I hate it when that happens!
Winter is stupid!

We still look to a stupid groundhog, a stupid stinking worthless friggen rodent, which has absolutely no value to mankind whatsoever, to predict how long our stupid winters will last! Hey, I know what we should do! We should give the stupid rodent a stupid name! Yeah, we could call him Stupid Putzabully Bill, and every year let's have a Stupid Putzabully Bill parade! We could sell stupid people Stupid Putzabully Bill cheese corn!
Groundhogs are stupid!

Automobiles are stupid too! They don't break down in the middle of summer, oh no… they wait till after the stupid rodent declares that stupid winter will last until the middle of stupid April! Then, and only then, they decide to get stupid and either not start, stop running, stop heating, stop stopping, get a stupid flat tire, or slide into a stupid snow bank which makes you feel stupider because now you have to call a stupid tow truck to pull you out of the stupid snow bank!

A perfectly normal day can be made stupid just because some stupid rodent named Stupid Putzabully Bill told stupid winter to just keep on dumping stupid snow and keep dropping the stupid temperature to freeze us stupid!

I think we should just kill and eat the damn groundhog, stupid rodent!!!
~Snarp
www.snarpfarkle.com

Think Spring!

We are soo appreciative of all the Voice does for our corner of the state. Please know that the association recognizes your impact on and commitment to our industry....
~ *Donniella Winchell - Ohio Wine Producers*

Every winery, restaurant and musician should be thankful they have this "outlet" here in our wonderful counties.
~ *Patti Luttrelle – WKKY 104.7 FM*

Seriously, The Voice does a great service by tying together the music, entertainment and restaurant happenings in this area of Ohio in a very upbeat, positive and entertaining manner.
~ *Tom Todd*

The owners of The Voice have taken the "bull by the horns" and made it the only real entertainment magazine in Northeast Ohio.
~ *Jeff "Steemin" Freeman - The Lost Sheep Band*

Thank you North Coast Voice for letting the public know who we are and where to find great entertainment! Keep on rockin' for years to come!
~ *Eileen Froelich - The Old Mill Winery*

NORTH COAST VOICE AND THE NORTH COAST OF OHIO!! A 100 MORE YEARS!! ROCK ON!!!"
~ *THE EARTHQUAKERS*

Love the North Coast Voice and thanks for all you've done.
~ *Rick Ray – The Rick Ray Band*

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Month	Unique Visitors	# of Visitors	Pages	Hits
Jan 2014	755	1,530	3,039	23,073
Feb 2014	661	1,236	2,193	17,199
Mar 2014	861	1,435	2,042	20,358
Apr 2014	729	1,151	1,930	21,434
May 2014	817	1,312	2,005	22,723
Jun 2014	789	1,235	1,874	22,421
Jul 2014	896	1,455	2,673	26,834
Aug 2014	967	1,593	2,564	25,820
Sep 2014	826	1,339	2,314	23,202
Oct 2014	892	1,627	3,149	27,733
Nov 2014	779	1,472	2,762	21,264
Dec 2014	681	1,058	1,919	16,995
Total	9,653	16,443	28,824	269,056

Source: Greengeeks.com website statistics

DEBONNÉ VINEYARDS
& Cellar Rats Brewery

7840 Doty Rd. Madison, OH 44057
www.debonne.com 440-466-3485

HOURS:
Monday thru Wednesday Noon-6 p.m.;
Friday Noon-11 p.m.; Thursday &
Saturday Noon-8 p.m.;
Sunday 12-6 p.m. (Beginning in March)

12th Annual Ice Wine Festival

Saturday, March 7th, 14th, 21st • Noon-5 p.m.

Participating wineries include: Debonné Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery and Restaurant, Laurello Vineyards, South River Vineyards & St. Joseph Vineyards.

Visit each of the wineries and sample Ice Wine along with an appetizer. Many wineries will also have a featured event including ice carving, jewelry shows, dog sledding & much more.

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 & receive $1 off per person.)*** **Call for more info.**

Sip & Splash-Wine Glass Painting Class
March 6th, 20th, & 27th · 6:30 p.m.

Each class includes two wine glasses for you to paint, all the painting supplies you'll need, & a glass of wine for you to drink. $30 pp per class. Reservations required.

March 6th Tribe Fever
March 20th Flowers for Spring
Feb. 27th Hide & Peeps

LIVE MUSIC FEATURING:

Fri., Feb. 27th
Whooz Playin Duo
Sat., Feb. 28th
Marion Ave.

Fri., March 6th
Tom Todd
Sat., March 7th
Whooz Playin Duo
Sun., March 8th
Facemyer

Fri., March 13th
Lenny Thompson
Sat., March 14th
Two's Company
Sun., March 15th
Good Company

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

SERVING A VARIETY OF APPETIZERS, GRILLED SANDWICHES, AND DELICIOUS ENTRÉES.
OPEN: WED. NOON-6 P.M.; THURS. NOON-9 P.M.; FRI. & SAT. NOON-11 P.M.;
SUNDAY 1-8. FOR INFO. OR TO MAKE RESERVATIONS CALL 440-298-9838 or grandrivercellars.com

Join us for our live music on Thursday nights & our steak or spaghetti special!

GRAND RIVER
CELLARS

5750 S. MADISON RD. (RT. 528) • MADISON, OH • 44057

Fabulous Fridays!
Take $5 off the price of any of our entrée's.

Brushes & Lushes Thursdays, March 5th, 19th, 26th 6:30 p.m.

Create a beautiful piece of artwork while sipping on a glass of wine. $30 per person which includes all your supplies, instruction and glass of wine. Reservations required in advance.

Field to Fork-Wine Country Progressive Dinners • March 6th, March 13th, & March 20th

Kick off the Ice Wine Festival with a progressive dinner the night before using mostly local meats, fruits, and vegetables. Begin at 6:30 p.m. at Grand River Cellars with appetizers. Proceed to Debonné Vineyards for a wonderful meal, and finish at South River Vineyard with dessert. Wines paired with each course. Reservations required. **$49.50 pp includes tax & grat**

JOIN US FOR LIVE MUSIC
Thursday thru Saturday & some Sundays
Thurs., Feb. 26th-Jess (acoustic)
Fri., Feb. 27th-Bobby Hayes & the H2O Band (Rock)
Sat., Feb. 28th-Artifex (Rock)
Sun., March 1st-Erin Burke (acoustic)

Thurs., March 5th-Jess (acoustic)
Fri., March 6th- Miles Beyond (Rock)
Sat., March 7th- Andy's Last Band (Rock)
Sun., March 8th- Marie Petti (acoustic)

Thurs., March 12th-Erin Burke (acoustic)
Fri., March 13th-Legacy (Light rock)
Sat., March 14th- FaceValue (Rock)
Sun., March 15th-Stan Miller (Smooth Jazz)

Music plays Thursdays 6:30-8:30; Friday & Saturday 7:30-10:30 p.m.; & some Sundays 4-7 p.m.