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Volume 4
Issue 1 - March 2021

LIVE

Special Anniversary Issue



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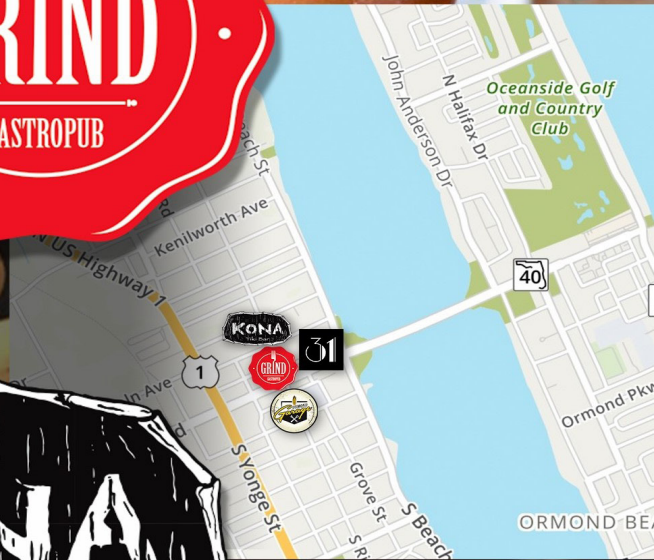


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"Music touches us emotionally, where words alone can't"
~Johnny Depp~



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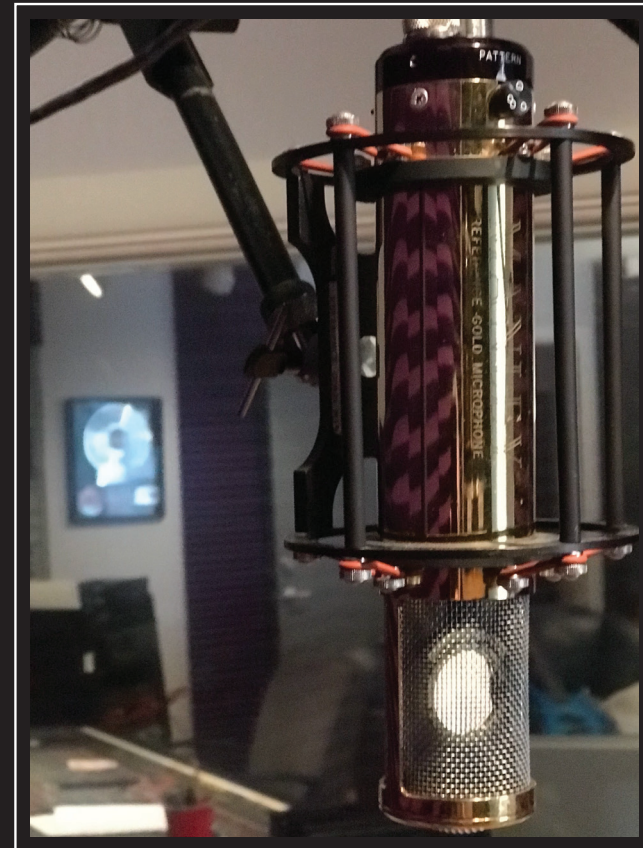
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 Jenny McLain.....Editor
 Jamie Lee....Managing Director
 Bekka A. James..Graphic Artist

COVER ART BY GARY KROMAN

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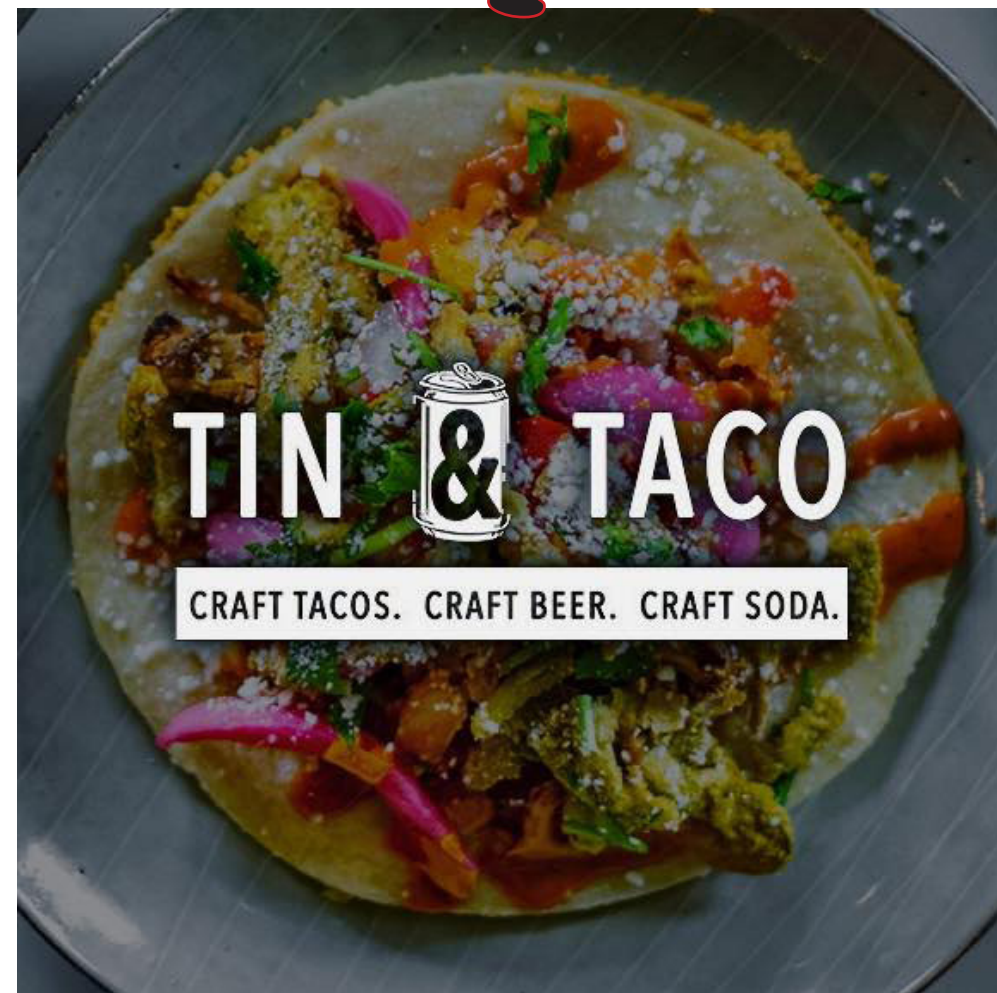
Oh My Goddess...

Jaedyn

Hey everyone! My name is Jaedyn Gregg and I'm from Jacksonville, Florida. I just moved from California and so far I'm loving it out here in Florida! I love working out, painting and making songs with my husband. When I found out I was going to be Goddess of the Month in Static Live Magazine, I was so excited. My husband is actually an artist (beeupnext) and he's been writing music for about two years now. We have made a bunch of songs together and he has a new EP and single coming out in about a month. His dream is to become a mainstream artist, and I know that sooner than later it's going to be a reality. I am beyond grateful for this opportunity. Thank you Premiere Models and to all the amazing people around me who have helped me come this far! I love you all . . .

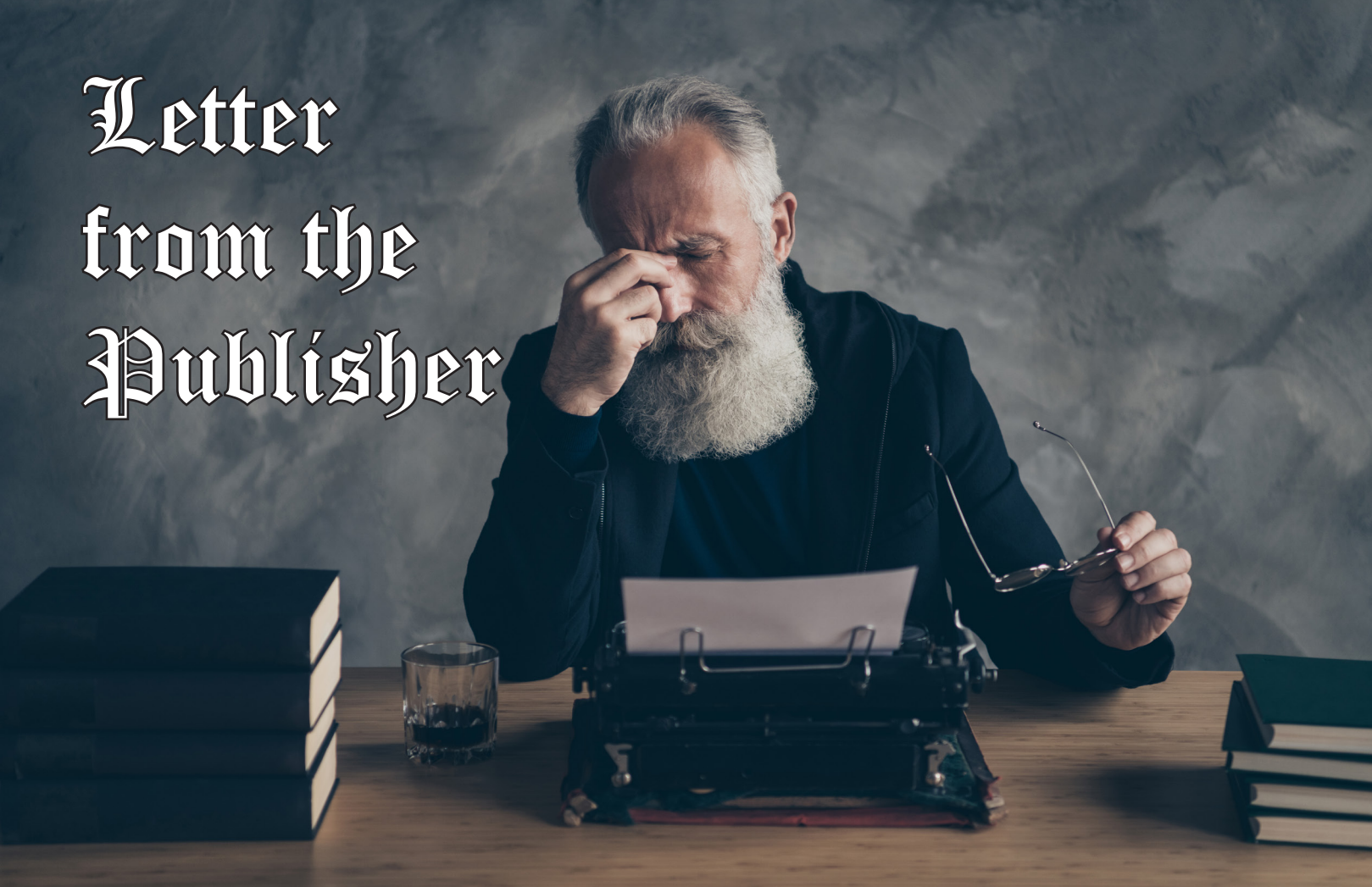


Coming Soon to Cooper St.



New Smyrna Beach

Letter from the Publisher



To say that the past year has had its ups and downs would be like saying Albert Einstein just had an average mind or that the Freedom Tower was just another building. Obviously over the past year the elephant in the room has been COVID-19, as it literally stopped the world in its tracks and not only cost billions of dollars, but we lost millions of lives as well.

What started off as a bunch of flu jokes quickly turned into a worldwide pandemic that affected all of us globally and no one is quite sure when it may be over, or if it ever will be.

Then there was the loss of so many iconic figures in the music world Neil Pert, Eddie Van Halen, Bonnie Pointer, Helen Reddy, Jerry Jeff Walker, Charlie Daniels, for instance. Yes, as we get older the list of those we lose each year seems to grow but this last year was a doozy. Top that off with the one of the most contested and weirdest elections ever in history, plus all the conspiracy theories and the unprecedented storming of the Capitol building which is something that we haven't seen as Americans in over 100 years.

It's certainly been a wild ride, yet the beat goes on and there is hope for the future as there will be more great music made and hopefully sooner than later, bands will be able to do what they love best and that's playing in front of live audiences. Here in Florida we haven't experienced the lockdown that many other countries or even states have had to deal with so maybe we didn't get an honest assessment of how things really were around the globe.

One thing is for sure - I think all of us are tired of hearing about politics we are tired of hearing about COVID-19 we are tired of hearing about conspiracy theories and the best hope for a brave new future is for all of us to focus on more positive things in life such as music. It's the one common bond that we all as humans we all love a certain form of music no matter where you're from or what genre it is - here's hoping that in the very near future the love of music makes a comeback. We need it as a society and maybe, just maybe, it can heal some of the wounds caused by last year's wild and dangerous ride.

Sean Impara

A SHIFT HAS OCCURRED

BY JIMMI SOLDI



With the live entertainment industry caught in the throes of 2020 and the Covid pandemic, the definition of what it is to be a musician seems to change every day. I spoke with Big Logic and the Truth Serum's Justin Gurnsey about how the band has adjusted their approach to the impending "new normal". As a New York based group they are in a virus hot spot and the state has now seemingly dealt yet another death blow to the music industry with a new provision that live music must not be promoted by either the venue or the artist under fear of penalty, ever tightening the noose around the neck of live performance.

In the quest to stay relevant and gain attention for the original music he has released, and plans on releasing, Gurnsey and his crew have shifted focus to their home studio and gone all-in on music production. With typical avenues like YouTube, SoundCloud, Spotify and others, how to get that music in front of potential new fans is more complicated than making a post and having your friends like it on social media. Facebook, Instagram and other platforms with a pay to play format make it difficult for the artist who is not already independently wealthy to gain attention over media giants.

Gurnsey has adapted to the lightning quick world of the internet by adopting a "release of several singles" approach instead of producing an entire album. It allows the band to constantly release new material and offer more new things to hungry fans. People are stuck inside and they are just digesting content as soon as we can put it together. Producing and releasing one song at a time complete with artwork and all is an aggressive challenge, one of which the band has taken on a song a month goal. A fun rock 'n' roll band complete with horns and percussion, I assure you, this is no simple task.

Gurnsey plans to further one-up the pandemic by offering premium content on his own website and other formats which will give exclusive benefits to monthly subscribers including interactive band podcasts and live listening/hang parties. Rather than sit and wait for the world to return to normal, Big Logic and the Truth Serum is showing us that we can rethink our music industry and save live music.

Check them out at biglogicentertainment.com





Spiritual Renaissance Manifesto

Preamble- We the people of the planet earth, in order to form a more perfect union, establish the freedom of expression, provide the opportunity for creativity and imagination and promote the realization of our hopes and dreams, for spirit liberation of ourselves and our posterity, do ordain and establish this Spiritual Renaissance Manifesto for all.

Article 1- We are the art.

Article 2- Everyone is creative, everyone is an artist.

Article 3- Art is expression. Art can be, but is not limited by, technique, craftsmanship or representationalism.

Article 4- We are conscious of the everyday drama happening around us.

Article 5- We, therefore, understand that we are all actors on the stage of life.

Article 6- Everything in the world is made of vibrations, music is vibration, therefore we are music.

Article 7- Art has but one rule: there are no rules.

Article 8- The arts have no racial, gender, age, religious, cultural or any other boundary of any kind.

Article 9- In living creatively, we are acting more and more akin to the source of creation and when we experience the art of living, we have found and become part of "the Creator".

Article 10- We collectively and individually make up the creative spirit of this plane of existence.

Article 11- We, the creative spirit of the universe, the musicians, dancers, actors, poets, plumbers, architects, carpenters, lawyers, doctors, mechanics, and gardeners, and all of the other artists of the world are destined to and are actively pursuing the evolution of consciousness on this planet, resulting in Love, Truth, Beauty, Harmony and Peace.

Article 12- We are one.

Article 13- All of this is completely "made up", and since your entitled to your own opinion and expression, you can make it up too. Whatever you want. It is up to you.

Do you want your dreams to come true? Do you want Heaven on Earth?

name _____

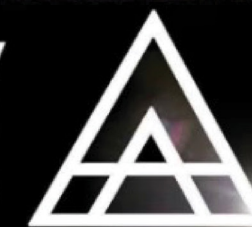
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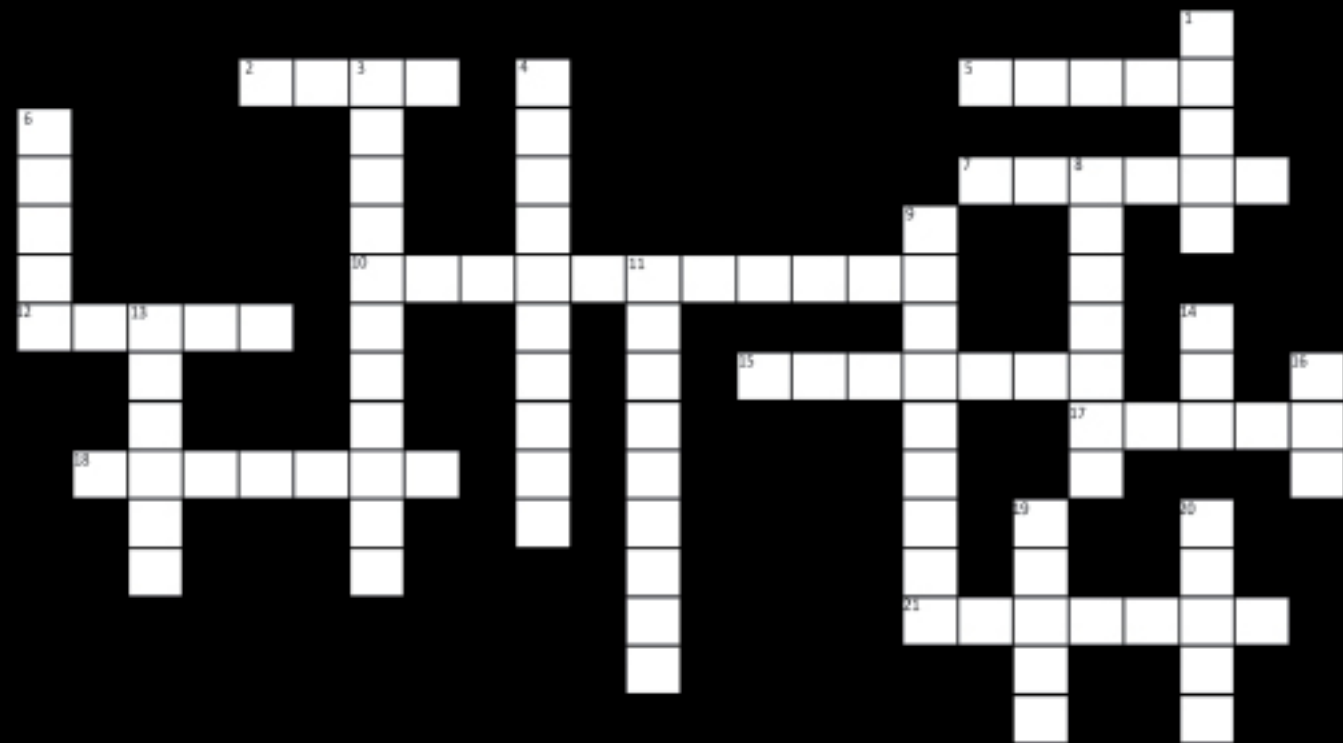
**THE ART ARMY
REVOLUTION**



IS NOW



CROSSWORD



ACROSS

- 2 Barbara Streisand's middle name
- 5 Nickname of jazzman John Birks Gillespie
- 7 A purple is an ornamental border, typically inlaid on this musical instrument
- 10 The Monkees took the last train to this place
- 12 Guest guitarist on Michael Jackson's "Dangerous" album
- 15 She had a hit in 1995 with "Take a Bow"
- 17 Title of the first album from the Spice Girls
- 18 "A Whole New World" was the theme from this Disney movie
- 21 Name of the land where Puff the Magic Dragon lived

DOWN

- 1 The second #1 hit from Mister Mister
- 3 They had a #1 hit with Wendy
- 4 This band released the 1974 album "Crime of the Century"
- 6 Paul McCartney's real first name
- 8 "Hey Ya" was a hit in 2003 for this duo
- 9 First rock band to enter the charts at #1
- 11 This song was the B side on the Beatle's #1 hit "Come Together"

Like what you see?

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To be part of our next issue, contact
Jamie Lee at 386-414-3367

TRIVIA

1. Who played the heavy metal guitar on Michael Jackson's "Beat It"?
2. Which European country did Roxette come from?
3. Who took "Venus" to #1 in 1970?
4. Whose autobiography is titled "Laughter in the Rain"?
5. Which band produced the best-selling album "Brothers in Arms"?
6. Felix Cavaliere and Dino Danelli were in which group?
7. Who recorded the album "Stranger in Town"?
8. Which duo began as Caesar and Cleo?
9. What is the title of Bruno Mars' 2010 debut album?
10. Which jazz pianist, bandleader and composer was backed by the Red Hot Chili Peppers?

The Year of the Goddess...

The Year of the Goddess...



Kenzie May '20



Keslyn June '20



Cierra Oct. '20



Jenny Nov. '20



Colby July '20



Izabela Dec. '20



Sarah August '20



Cecilia Sept. '20



Peyton Nicole Jan. '21



Samantha Feb. '21

Drink All Year with

ROCKTAILS

The Beach Chair

1 ½ oz. Bacardi White
1 oz Malibu Rum
Pineapple Juice
(Opt. - soda to taste)

Combine all ingredients over ice in a tall glass and stir

Sammy's Side

Ingredients

3 ounces of Cabo Wabo tequila
1 ounce of fresh lime juice
1 ounce of Cointreau
1 splash of Grand Marnier

Directions: Combine ingredients in a shaker with ice. Shake vigorously in headbanging motion, then strain and pour into a salt-rimmed margarita glass. Richly ignore those claiming David Lee Roth's cocktail tasted fresher. It doesn't even come close.

GINNY HENDRIX

4 wedges of lime
1 tsp. superfine sugar
2 oz. gin
1/2 oz. white creme de cacao
chocolate powder to garnish
Muddle lime and sugar. Add gin, creme de cacao and crushed ice to fill. Serve in a martini glass dusted with chocolate powder.

Penicillin

Ingredients: Ice, 2 oz blended scotch, honey, fresh ginger and lemon juice.

How to make it: Mix the above ingredients and top off with some Islay scotch and ginger candy and you'll have a nice night ahead of you.

Old Blue Eyes

2oz Jack Daniels whiskey
½ lemon, squeezed
8 blueberries
¼ oz simple syrup (sugar water)

In a short glass muddle 6 blueberries and simple syrup; strain into another glass with ice and lemon juice and add Jack Daniels. If it's too sweet, add some soda water...and Enjoy!

The layered look of this **vodka-based spritzer** is perfect on the 4th of July.

Pro tip: Pour each element over the back of a spoon so they don't mix.

1 PART PINNACLE CITRUS VODKA
1 PART DEKUYPER BLUE CURACAO LIQUEUR
2 PARTS LEMON SODA
1 PART GRENADINE
LEMON FOR GARNISH
BLUEBERRIES FOR GARNISH
MINT SPRIG FOR GARNISH

Lightly mix the vodka and lemon soda in a cocktail shaker with ice and set aside. In a tall glass, add the grenadine slowly to the bottom.

Fill the glass with crushed ice. Strain the vodka soda mixture over the back of a bar spoon, followed by the blue curacao. Garnish with fresh mint, lemon rind star and berries (optional).

The Witch's Heart Halloween Cocktail

1 jigger apple brandy or apple vodka chilled
1 tsp grenadine
2 jiggers (or to top up) Homemade Blackberry Shimmery Liqueur (see notes) chilled
Powdered dry ice optional
Martini glass to serve

Add about 1/2 - 1 tsp of powdered dry ice to the bottom of the glass (optional). Place the apple brandy and purple shimmery liqueur in a shaker. Add 1 ice cube and shake for a few seconds to chill the drink. Strain the drink into a martini glass. Top up with more purple shimmery liqueur if necessary. Pour 1 tsp of grenadine syrup, about an inch from the surface of the drink - the grenadine should sink to the bottom, creating a "bleeding" effect. Add about 1/2 tsp of powdered dry ice on top and serve with a stirrer, so that your guests can stir the "potion" to create that shimmery, smoky effect.

Cape Codder

2 oz Vodka, over ice in a high ball glass, fill with cranberry juice, top with fresh cranberries and a lime wedge.

Greyhound

Ingredients: Grapefruit juice, vodka and ice

How to make it: Put a few ice cubes in a glass, pour in as much or as little vodka as you'd like, add grapefruit juice

Pomegranate Martini

1.5 oz Vodka
1 oz pomegranate juice
1.5 oz blackberry puree
1 oz cranberry juice

Garnished with an orange.

Rumor has it that Nikki Sixx and Tommy Lee, on at least one occasion, **injected pure Jack Daniel's into their veins** after running out of drugs. If you must ask. Drugs are bad.

Here's how it's done
Not recommend for anyone, EVER

Ingredients: 20cc of Jack Daniel's Tennessee Whiskey Chilled if possible for a better effect, obviously
A splash of rubbing alcohol if you're a true Pussy otherwise use the whiskey as an antiseptic and go for it.

Directions: Take a deep breath grit your teeth and brace yourself to feel uncomfortable
Draw whiskey into a syringe. Expel air from the death tube. Tie off your one remaining good vein with a belt, tie or rubber tubing. Make sure there are no air bubbles and inject good ole Jack whiskey intravenously. Of course, the drink wouldn't be complete unless you jump in your favorite color Ferrari then drive fast and take a huge risk. After all, only the good die young so there must have been lots and lots of good rock stars in the past.

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Gary Kroman Art May '20



Azari Art June '20



Courtney Botsford Sept. '20



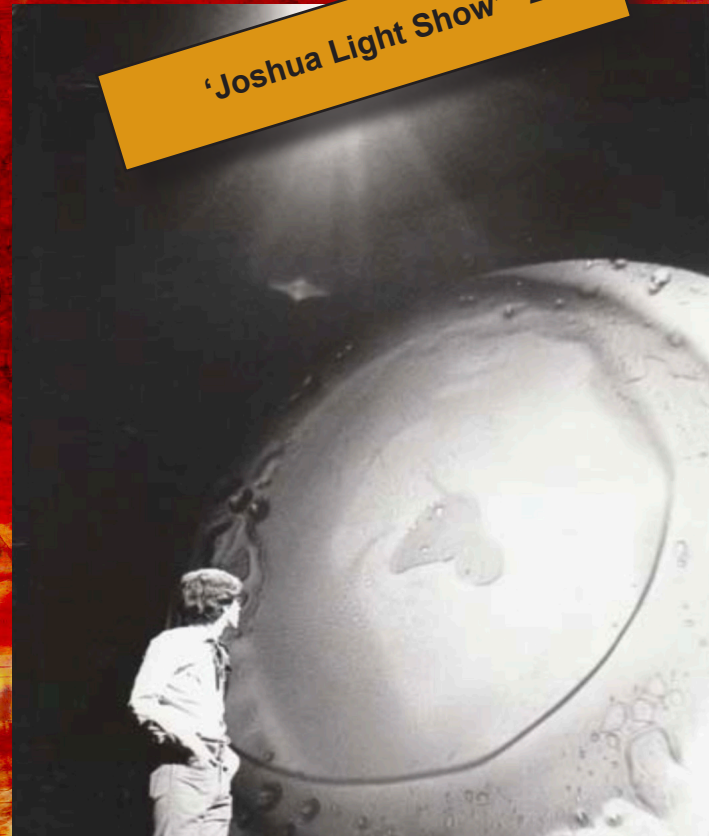
Perego Nov. '20



Jamie Pohl July '20



Fay Samimi August '20



'Joshua Light Show' '20



Eric E. Fitzpatrick Feb. '21

THE BREED OF GUITAR COLLECTORS

BY RANDY PEPPER

The craftsmanship of guitars over the last 40 years out of the Orient have grown considerably better and this has led to the younger generation not caring if a guitar is made in the USA or not. The blame falls mostly on the American makers for constructing lower line copies of their US made guitars. Fender has their Squire line which has some gems, like the Classic Vibe series, which are just cheaper made versions of their original classics. They play well however they do need a good setup. The sound is not bad but nowhere near as good as the US made ones nevertheless, to a kid or someone on a budget they will do the trick. Gibson has their Epiphone line, which make copies of their US line. But my favorite from this line is the Dot and the Sheraton. These are based after the ES 335 model, they have proven to be worthy guitars and you can take them on a gig right out of the box. Unfortunately for Epiphone, all of their guitars are not as consistent as these. The great news is there are always treasures in every line and no two guitars are the same. Martin has their Made in Mexico line and they are very consistent in making an excellent guitar. So, all this leads to, are these guitars killing the vintage market and the desire to want older pieces?



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Randy Pepper, owner of The Guitar Attic, has been buying and selling vintage instruments since 1976. In the summer of 2002, he opened The Guitar Attic. Over the years he has owned some of the holy grails, too, including a 1959 flame-top Les Paul, 1958 and 1958 Flying V's, many '60s Strats and several early 335s. Enamored with their fine craftsmanship and tone, he also collects early PRS guitars. Randy is also a professional guitarist who has recorded two CDs and won awards for both his playing and songwriting. He knows what it's like to spend months on the road, while these days he can be found playing before the hometown crowd.



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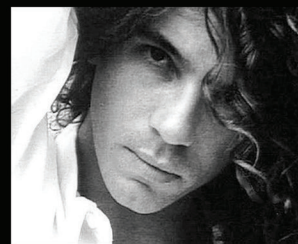
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My first article in a new magazine, I couldn't think of a better or more interesting subject than the topic of suicide. In fact, the very next day after starting this project a favorite artist of mine and certainly a legend in the rock & roll community, Chris Cornell, decided to take his own life by hanging himself just hours after performing at show in Detroit. I know that it's a taboo subject in most of the world, yet the very idea of killing oneself has always intrigued me but, also scared me in a weird way as well. You might be a little shocked to learn that every year nearly 1 million humans kill themselves. That basically comes out to

one every 40 seconds or 3000 a day-to me, that's fascinating. I like to think that I am like most everyone in the world, that I too have had thoughts of providing myself an inclusive look to the ultimate self-demise. Studies show that we all have had thoughts of doing it, yet most never follow through and even fewer come remotely close to trying it. Why is it that we have these dark thoughts? What makes us a very rare species, if not the only animals on the planet that chooses to find a concise way to end our own existence? I'm guessing that all of us know at least one person who has made the choice to take their own life. I have had over 10 friends take the dark option one way or another. It's sad that someone can feel so alone or be in such pain that the only realistic option to them is to take, what to me, is an 'easy way' out. In my opinion, it ultimately hurts those around them much more than the pain and suffering that may or may not occur during the actual act. In the music business, the risk is slightly higher than most professions as is the case with other types of artists as well. There seems to be a common thread when it comes to killing oneself in the music world - that it comes suddenly and in the prime of life and nobody had a clue that he or she was in such mental distress and so very desolate. Of course, not every musician that killed themselves did it on purpose, like with overdoses it's tough to distinguish whether it was intentional or not however the list of amazing talent, that have died way too soon, is a long and astonishing one. There are ongoing studies to find out why artists of all kinds have a higher tendency to be depressed. Perhaps while excelling in one aspect of their lives they feel they are failing at others. It's surely a question that will be asked for years to come as there's no doubt that more of your favorite singers and songwriters will continue to end their lives before nature intended. Here are just a few that you may or may not remember and how they came to their bleak end.



Reluctant Genius A&R, Artists & Repertoire-CMG Studios, Editorial Writer-Coastal Angler/The Angler Magazine & Co-Owner/Editor/Writer for Static Live Media Group, LLC.



For anyone out there that has thoughts of suicide or that may just need someone to talk to there are several outlets that may be able to help. Suicide Hotline is probably the most recognized outlet and has a 24-hour phone service 1-800- 273- 8255. If you or someone you know are contemplating suicide please, don't hesitate to take the steps to find help.

BLOCK THE TIME NOW

Other People

BY JENNY MCLAIN

"MOST PEOPLE ARE OTHER PEOPLE. THEIR THOUGHTS ARE SOMEONE ELSE'S OPINIONS, THEIR LIVES A MIMICRY, THEIR PASSIONS A QUOTATION." ~ OSCAR WILDE

could have been a small excerpt of a more complex idea or situation. This is leading our society down the very path of mimicry and we are only beginning to understand the dangers of this mentality on a large scale.

Is music the exception to becoming those people? I believe that any artform is, really. Musicians write original music but often take inspiration from whatever is trending. They find an interesting way to put together an idea that came to them through a conversation, an observation, an experience. I think that makes it theirs. That's why there are lawsuits aimed at taking the sampling just a little too far.

So, while there are - quite literally - mobs of people whose thoughts are someone else's opinions and their passions just quotations right now, maybe we can also find some new inspiration in music and art and re-discover something forgotten (and original) within ourselves. Maybe it would keep us from becoming other people.

What about the rest of us? Do we become the music or the artist? Are our thoughts someone else's opinions, our passions a quotation? I prefer to believe that we all take our own meaning from the music and art created by others; sure, the art is inspiration but we internalize and experience it differently within our own construct.

One artist I have been listening to a lot lately is Frank Turner, an English punk rocker turned folk singer of sorts. The beginning of his song "Be More Kind" seems appropriate right now:

*"History's been leaning on me lately
I can feel the future breathing down my neck
And all the things I thought were true
When I was young, and you were too
Turned out to be broken
And I don't know what comes next*

*In a world that has decided
That it's going to lose its mind
Be more kind, my friends, try to be more kind*

*They've started raising walls around the world now
Like hackles raised upon a cornered cat
On the borders, in our heads
Between things that can and can't be said
We've stopped talking to each other
And there's something wrong with that*

There is a glaring tendency, however, for many people to become that Oscar Wilde quote when it comes to news and information, which are more readily available now than ever. Some people have become conditioned to believe everything they read or hear without doing any research about the source of the information or gathering any facts about how that bit of information



TAKE-OUT EDITION



The question of the day seems to be, where to go to eat, whether they're open, whether they have curbside service and whether they deliver. There are so many things that are different now that we are dealing with Covid-19. Believe it or not, several venues have gone out of their way to make it easier to get food during these difficult times.

One of these places, Prima Pizza Cucina in New Smyrna Beach, indicates their business has been skyrocketing ever since the start of the Corona-virus. In speaking with one of the restaurant workers at Prima, he mentioned that the reason business is bigger than ever is the fact that they have limited seating and to go orders come in faster than having to turn tables.

One thing is for sure, they don't slouch when putting to go orders together. I've had their dine in food several times and there's no doubting the consistency in the taste and quality. On my first take-out visit, at the recommendation of a friend, I decided to try the meatballs and ricotta. He was absolutely correct - these were some of the best meatballs I've ever had. They were served with garlic bread and a rich and tangy sauce - absolutely perfect, and left me full for the night.

On my second take-out visit, I went with the vodka pie pizza and this experience was almost better than the first. It was cooked to perfection, which is not always easy to find when getting a pizza to go. They definitely pulled it off.

While the atmosphere isn't quite as fun at home as it is going to a place like Prima Pizza, there's no doubt in my mind that the food experience is almost the same, which isn't the case for all of the restaurants in the area. In writing this, I couldn't help but pull up the menu and I think tonight will be the third time in the last month that I'll get a to go order; the baked sausage and peppers just seem to be calling my name.

Make sure to check out Prima the next time you're in New Smyrna Beach. As usual, it will be packed (as much as is allowed by law, anyway). But you can always count on the same quality when you get it to go.

MARCH



LIVE MUSIC

- 3rd Psycoustic - 7pm
- 4th Matt Lowery - 8pm
- 5th Dennis Gallo - 6pm, Kings County - 9pm
- 6th Etc - 6pm, Kings County - 9pm
- 7th Jay Paski - 2pm
- 8th Joe Payne Duo - 8pm
- 9th Sams Seas Duo - 8pm
- 10th Are Friends Electric - 7pm
- 11th Cat 4 Band - 8pm
- 12th Pop Culture Poets - 9pm
- 13th Nathan Perer - 6pm, Pop Culture Poets - 9pm
- 14th Bradford Buckley - 2pm

- 17th David James - 1pm
- Happy St. Patrick's Day!
- 18th Randy Williams - 8pm
- 19th Beartoe - 6pm, Rock Candy - 9pm
- 20th Aaron Lightnin' - 6pm, Rock Candy - 9pm
- 21st Joe Payne Duo - 2pm
- 24th Dyer Davis - 7pm
- 25th Comedy Night - 8pm
- 26th Sal and Randy - 6pm, Boomers - 9pm
- 27th Etc - 2pm, Randy Williams - 7pm, Boomers - 9pm
- 28th Psycoustic - 2pm
- 31st Jay Paski - 7pm

RARE EARTH REVIEWS

BY ANDY MINOR

FLASHBACK TRACK RUN-D.M.C. - "TOUGHER THAN LEATHER"

LABEL - PROFILE RECORDS
RELEASE DATE - MAY 17, 1988
PRODUCERS - (RUN-D.M.C.) DAVY D., RICK RUBIN INFLUENCES
- (GUITAR TRACK) DAVID SHULMAN (ARTIST)

I believe that we all have had certain musical tracks that take us back in time when we hear them. To me, these "Flashback Tracks" hold a very special place in our hearts by tapping into those deep-rooted moments. One of my personal favorite Flashback Tracks is RUN-D.M.C.'s "Tougher Than Leather".

Released May 17, 1988, on Profile Records, it is considered by many to be a very underrated album. The blend of heavy guitar riffs mixed with '70s funk style has always been my favorite aspect of this track. Daniel Shulman nails the optimum tone for the mix, in my opinion. There is also the fact that Rick Rubin co-produced this title track. Rick Rubin, over the years, has become one of my personal all-time favorite producers. His musical insight can be heard on a multitude of recordings covering artists such as Slayer, Johnny Cash, Beastie Boys and countless others.

If one has not yet heard this track, do yourself a favor and listen to it today!

RARE EARTH RECORD OF THE MONTH

REEM - METAL ALBUM OF THE MONTH:
SLIPKNOT "WE ARE NOT YOUR KIND"

RELEASE DATE - AUGUST 9, 2019 (6TH STUDIO RELEASE)
LABEL - ROADRUNNER RECORDS PRODUCER - GREG EDELMAN/
SLIPKNOT

ALBUMS:

1. SLIPKNOT (1999)
2. IOWA (2001)
3. VOL. 3: (THE SUBLIMINAL VERSES) (2004)
4. ALL HOPE IS GONE (2008)
5. .5 THE GREY CHAPTER (2014)
6. WE ARE NOT YOUR KIND (2019)

Powerful, precise and on point is how I would describe Slipknot's latest album "We Are Not Your Kind". Cory Taylor and Slipknot, along with Greg Edelman, have produced a heavy LP full of tightly honed arrangements. There is no mistaking the diversity and depth displayed on this album, the 6th studio release for these tried and true counterculture counts of chaos.

Tracks such as "Nero Forte" along with "Critical Darling" perked my ears up and are definitely worth checking out. As a side note, kudos to Slipknot for releasing "We Are Not Your Kind" on August 9th, which also happens to be my date of birth.

SHINE A LIGHT ON ME

BY RANDY PEPPER

The old song says "shine a light on me", but what kind of light should you have shine on you? I remember running up and down the road with no less than 50 par cans and 8-16 pin spots for many of the bands I played with. We traveled the circuit a few years ago in big box trucks that would hold our large PAs and light shows. It would take all day just to set up the show; we would hang lights from large trusses or, when we were lucky, there were some bars that already had them installed in the ceiling. Most of the time, we would just hang the truss from the bar because it was a lot easier; but if a club did not have bars we would have to find a beam in the ceiling to hang a chain from to hold the truss. Things have changed a lot since those days. Bands are no longer required to bring a light show at all. In fact, a light show in many clubs now is 3-4 spotlights shining on the stage.

SO, DO YOU WANT A LIGHT TO SHINE ON YOU?

The good news is, lights are more affordable and better looking than ever. For less than \$1000 a band can have a small but effective show. You can get a *Chauvet GigBAR 2 4-in-1 lighting system* with stand for \$499.99 which has pars, lasers and strobes all on one bar and comes with the mounting bar, foot switch, bag and remote. If you just want an easy color wash show, *Chauvet 4BAR Quad RGBA LED Wash System* has a transceiver that lets your 4BAR Quad receive wireless DMX from your D-Fi hub, or even your smartphone, for \$549. If you'd rather set up your own show with a bunch of pars they offer an *ADJ Mega Flat Pak Plus RGB+UV Par Package (8-pack)* for \$799, or one at a time for \$100 each. You can also add some effect lights like the *Chauvet's Kinta FX (\$149)* which does strobes, derby and laser effects. To make a show look great, smoke machines add a lot but they can make club owners mad if you use too much. You can pick up cheap Halloween machines for as low as \$40 but a nice one will set you back at least \$150.

I hope these tips give you a head start on putting a light on you at your next show.

Randy Pepper is a guitarist for hire and the owner of the Guitar Attic in Holly Hill.

HELPFUL
TIPS

STATIC
LIVE
29

STATIC LIVE

FEBRUARY, 1978

My friends were talking about this new band that had just put out their first album. Van Halen. Granted, it took me a while to finally listen, and the first cut, "Runnin' With The Devil" kinda left me a little flat. **Then, it happened.**

The next 1:43 changed everything I thought about how a guitar was played. I had been listening to the guitar

BY JEFF SHAW

greats of the day: Ted Nugent, Ace Frehley, Tony Iommi, Jimmy Page. But nothing, and I mean NOTHING could compare with what I had just heard. How was that even possible (it took me several years to actually SEE how it was done)?

There's not a lot I can say about Edward Van Halen that hasn't already been said: innovator, inventor, musician, composer, guitar wizard. The King.

I had the opportunity to see Van Halen in Chicago in the summer of 1981 (I was supposed to see them in Jacksonville in August of 1980, but the show had to be postponed due to an injury to David Lee Roth, and when it was rescheduled, I was in boot camp). I paid \$20 per ticket, which I thought was steep at the time, but when I got to my seat, I would have paid as much as is charged now. 3rd row, stage right, at the old Chicago Amphitheater. We missed the opening band, but got there just in time for Van Halen's set. I couldn't tell you much about the set list, but I can tell you that during Eddie's solo, when he came to that side of the stage, I stood there mesmerized. Transfixed. In the presence of a rock & roll deity.

Eddie went on to provide many more licks and techniques that left guitar players in awe. Spanish Fly, Cathedral. One thing that makes me laugh, in a CNN interview, he was talking about his work on Michael Jackson's song "Beat It". He said "Who's gonna know I played on some black kid's record" Uhhh, anybody and everybody that's ever listened to you, Ed. He had a very distinctive style and tone that within about two or three seconds of hearing it, you know it's him.

He also did a couple of movie soundtracks, or contributed songs to them. Twister, being one of them, and a forgettable movie called The Wild Life.

An old saying goes "Don't cry because it's over, smile because it happened". Thank you for happening in my lifetime, Eddie. Thank you for all the music. Thank you for inspiring me to play guitar better.

The king is dead: long live the king.



PRESIDENT KANYE?

IT'S 2020 - ANYTHING CAN HAPPEN

BY RICK DE YAMPERT

★ ★ ★ ★ KANYE 2020 ★ ★ ★ ★

Yes, we all laughed during the 2015 Video Music Awards when rapper Kanye West announced that he was going to run for president in 2020.

Yet, when he officially launched his candidacy on July 4 of this year, anyone could see just how visionary the man had been all along: West seemed to know five years ago that he would be only the second kookiest man on the ballot, and that he would look utterly electable by comparison.

True, in announcing his bid, West declared that he had ditched his outspoken support for Trump and was running as a member of the "Birthday Party" because "when we win, it's everybody's birthday." Oh, and he also mentioned he was running for president as a service to God.

By the time this column goes to press, Kanye may have invaded Russia, chopped off the head of Vladimir Putin and served it on a platter at a dinner party including his wife Kim Kardashian as well as Mike Tyson, Crispin Glover, Courtney Love, Space Ghost and H.R. Pufnstuf. It is 2020, after all - and ANYTHING is possible . . . even the chance that we may be rapping "Hail to the Chief" to King Yeezus Kanye.

To confuse matters even more, if you go to Kanye's website, kanye2020.country, his Birthday Party platform actually - egads! - makes some sense. Under the heading "Creating a Culture of Life," Yeezus (or his handlers - yes, I'm a cynical bastard) espouses such laudable goals as police reform, "pursuing clean air and water as a national security priority" and eliminating criminal justice disparities suffered by the poor.

OK, I don't get the link between a clean environment and national security, unless Kanye wants to be the anti-dysentery president for our troops.

The loopyest item in his 10-point platform is also the one I am most excited about: "Creativity and the Arts can be an important source of innovation and development of other national strengths and resources."

Hail President Kanye!

But life has been tough for music stars who seek political office.

When Jello Biafra, vocalist with the punk band the Dead Kennedys, ran for mayor of San Francisco in 1979, he pulled less than 4 percent of the vote. That despite running on a sensible yet innovative platform that would have required businessmen to wear clown suits within city limits.

In 2011, Luther Campbell, former frontman of "As Nasty as They Wanna Be" rap outfit 2 Live Crew, ran for mayor of Miami-Dade County. His platform included such worthy proposals as making housing projects safer and creating more transparency in local government. But he championed one bummer item: taxing strippers. Boo Luke! No wonder you only landed 11 percent of the vote.

On the contrary, I never understood why Eagles guitarist Joe Walsh didn't get more traction when he contemplated running for president in 1980. He had a foolproof platform: "I have never lied to the American people!" He had a winning policy that appealed to the common folks: "Free gas for everybody! (This was

during an historic gas shortage - you kids google it.) And he promised that if he won, he would ditch our stodgy national anthem, with all its talk of bombs and shit, and install his solo hit "Life's Been Good" in its place. Sample lyric: "I go to parties sometimes until four, it's hard to leave when you can't find the door."

Avant-rocker Frank Zappa was a bit more serious when he pondered running for president in the early 1990s: "My main qualifications are that I don't play golf, I don't take vacations and I do think the U.S. Constitution is one hell of a document and that this country would work better if people adhered to it more closely."

You can see Frank's problem right there: What voters want to talk about the Constitution during a presidential campaign?

As for Kanye's chances, a late August article in New York magazine was headlined "Kanye West's Presidential Campaign Is Both Proceeding and Unraveling." Well damn. However, maybe our next president will appoint him Minister of Creativity and the Arts.



Semper Musica

By Jamie Lee

With our nation's Independence Day around the corner, I wanted to talk about our country's providers of security, the blanket of freedom we all live under - the United States Military. I want to bring to light a non-traditional part that most do not know about and only happened as of last year. You have heard of the Marine Corps Band; however - they have added an MOS (Military Occupational Specialty - their daily job) of vocalist to be signed on contracts in 2019. There have been vocalists in the past but, last year a woman named Megan Lynn Browning was the first to sign a Marine Corps contract with the MOS 'vocalist' attached.

Lance Corporal Megan Lynn Browning has been a professional singer since 2008, and has been a US Marine since 2018. She was trying everything to supplement her music career - working in amusement parks, etc but, it wasn't fulfilling her as a complete person or giving her the monetary means to be a success. She wanted more and so she moved on to the Marine Corps. (Read all about Megan Lynn Browning on her blogSemperVocalis.com)

The Corps offered a Musician Enlistment Option Program and, by no means are these talented people who qualify any less of a Marine. First, you must audition and qualify for a placement in the music program. Once you are qualified for the program, you will then be required to pass the Initial Strength Test - basic enlistment protocol and then enter into the Delayed Entry Program, during which, your recruiter will prepare you for recruit training. You will then attend 13 weeks of recruit training - you know-'boot camp' at Marine Corps Recruit Depot Parris Island or San Diego, this is based on where you live in the country, east or west, simple right? After surviving and graduating boot camp, you will attend your schooling, as Marines do, only in this case it is the Naval School of Music where you will receive advanced musical training; instrumental, vocal (if applicable) as well as academics, all before you are assigned to one of the 10 Marine Corps bands.

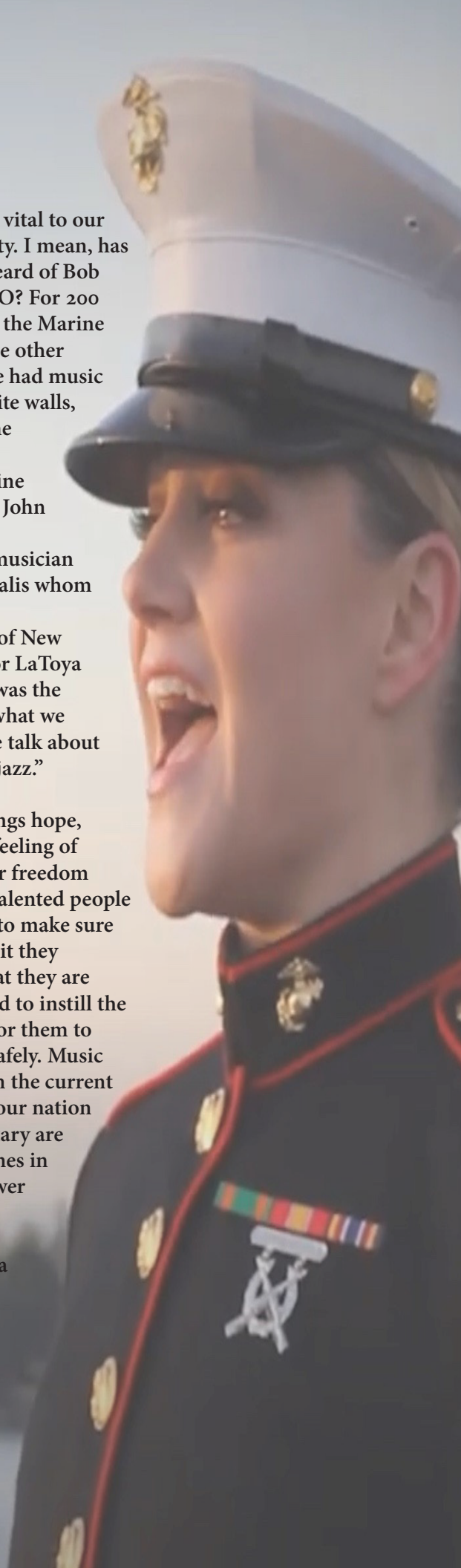
You see, music is truly everywhere and I am thankful that they are starting to recognize that just because you do not play an instrument, a voice is just as powerful in the music community. You may think that this is a cushy job for the Marine Corps however, they are still required to hold the same physical and mental standards as any Marine. I feel that the integration of music into

our military is vital to our nation's security. I mean, has anyone ever heard of Bob Hope? The USO? For 200 hundred years the Marine Corps (and the other branches) have had music within their elite walls, following in the footsteps of legendaryMarine musicians like John Philip

Sousa to jazz musician and Ellis Marsalis whom was referred by the mayor of New Orleans, Mayor LaToya Cantrell, "He was the prototype of what we mean when we talk about New Orleans jazz."

Musicality brings hope, a reminder, a feeling of belonging, our freedom fighters need talented people around them to make sure in the thick of it they remember what they are fighting for and to instill the hope needed for them to return home safely. Music can heal and in the current situation that our nation faces the military are not the only ones in need of the power of music.

Semper Musica



WEDNESDAY MARCH 17TH

ST. PATRICK'S DAY CELEBRATION

o'hichidhe

LIVE PERFORMANCE AT

TAYTON O'BRIANS

Irish Pub

410 FLAGLER AVENUE
NEW SMYRNA BEACH FL 32169

386-957-3869

NO COVER · ALL AGES · MUSIC 5:30-8:30



Breedlove



FACEBOOK.COM/OHICHIDHEMUSIC
TAYTONOBRIANS.COM

MARCH

2021

Monday, March 1, 2021

Bounty - Hannah Wilson, 7pm

Tuesday, March 2, 2021

Bounty - The Evening Muze, 7pm
Grind/Kona - Bradford Buckley, 6pm

Wednesday, March 3, 2021

Bounty - Ian Opalinski, 7pm
Grind/Kona - Are Friends Electric, 6pm
Ormond Garage - Bradford Buckley, 6pm
Traders - Psycoustic, 7pm

Thursday, March 4, 2021

31 Supper Club - Beartoe, 8pm
Bounty - Bradford Buckley, 7pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - Robert Keele, 5pm
Grind/Kona - The Click, 7pm
Tortugas - Nate Utley, 6pm
Traders - Matt Lowrey, 8pm

Friday, March 5, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty - Nate Utley, 7pm
Chases - Jay Paski, 3pm
Crabbys - Bradford Buckley, 4pm
Grind/Kona - Brent Clowers, 7pm
Ormond Garage - Ian Opalinski, 6pm
Tortugas - Jimmi Soldo, 6pm
Traders - Etc, 6pm
Traders - Kings County, 9pm

Saturday, March 6, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty - Jeff Alcorneo, 7pm
Chases - Sean Holcomb, 2pm
Crabbys - Casey Picou, 12pm
Crabbys - Nate Utley, 5pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Jay Paski, 7pm
Ormond Garage - The Evening Muze, 6pm
Tayton O'Brians - Reed Foley 9pm
Tortugas - Cain, 6pm
Tortugas - Paradoxxx Duo, 12pm
Traders - David Gallo, 6pm
Traders - Kings County, 9pm

Sunday, March 7, 2021

Bounty - Morgan McMann, 7pm
Chases - Sean Holcomb, 2pm
Crabbys - Ian Opalinski, 12pm
Flagler Tavern - Bradford Buckley, 9pm
Tayton O'Brians - Casey Picou, 8pm
Tortugas - Guy Walker Duo, 5pm
Tortugas - Payne Brothers Duo, 12pm
Traders - Jay Paski, 2pm

Monday, March 8, 2021

Bounty - Linda Long, 7pm
Crabbys - Marty McCarrick, 4pm
Flagler Tavern - Chuck Morel, 9pm
Tortugas - Trivia
Traders - Joe Payne Duo, 8pm

Tuesday, March 9, 2021

Bounty - Brent Clowers, 7pm
Crabbys - Jarrod George 4pm
Grind/Kona - Claire Vandiver, 6pm
Tortugas - Ben Tadikken, 6pm
Traders - Sam Seas Duo, 8pm

Wednesday, March 10, 2021

Bounty - Chuck Morel, 7pm
Crabbys - Bobby James, 4pm
Grind/Kona - Jeff White, 6pm
Ormond Garage - The Cyclones, 6pm
Tortugas - Jay Paski, 12pm
Tortugas - Open Mic
Traders - Are Friends Electric, 7pm

Thursday, March 11, 2021

31 Supper Club - Yael and Gabriel, 8pm
Bounty - The Transfers, 7pm
Crabbys - Joe Payne, 4pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - The Cyclones, 5pm
Grind/Kona - Indigo Tide, 7pm
Tortugas - Griffin Sinclair, 12pm
Traders - Cat 4 Band, 8pm

Friday, March 12, 2021

31 Supper Club - Trevor Bystrom, 8pm
Bounty - Griffin Sinclair, 7pm
Chases - The Evening Muze, 3pm
Crabbys - Chuck Morel, 4pm
Grind/Kona - Ian Opalinski, 7pm
Ormond Garage - Jeff White, 6pm
Tortugas - Beartoe Duo, 5pm
Tortugas - Dr. No, 6pm
Tortugas - Jimmi Soldo, 3pm
Tortugas - Trey Geddings Band, 11am
Traders - Acoustic Inferno, 6pm
Traders - Pop Culture Poets, 9pm

Saturday, March 13, 2021

31 Supper Club - Linda Calise & Company
Bounty - Casey Picou, 7pm
Chases - Johnny and Heidi, 2pm
Crabbys - Claire Vandiver, 12pm
Crabbys - Jay Paski, 5pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Bobby James, 7pm
Ormond Garage - Brent Clowers, 6pm
Tayton O'Brians - Aaron Lightnin' Duo, 9pm
Tortugas - Casey Picou 3pm
Tortugas - Love Bomb Duo 11am
Tortugas - Trevor Bystrom, 6pm
Traders - Nathan Peter, 6pm
Traders - Pop Culture Poets, 9pm

Sunday, March 14, 2021

Bounty - Jay Paski, 7pm
Chases - DJ Pool Party, 2pm
Crabbys - Savi Fernandez, 12pm
Flagler Tavern - Trevor Bystrum, 9pm
Tayton O'Brians - Casey Picou, 8pm
Tortugas - Casey Picou 2:30pm
Traders - Bradford Buckley, 2pm

Tuesday, March 16, 2021

Bounty - The Evening Muze, 7pm
Grind/Kona - Rasta Bayers, 6pm

Wednesday, March 17, 2021

Bounty - Ian Opalinski, 7pm
Chases - Tru, 2pm
Grind/Kona - Brandon McClure Trio, 6pm
Ormond Garage - Jeff White, 6pm
Tayton O'Brians - James Ryan & Strum Stick
Traders - David James, 1pm

Thursday, March 18, 2021

31 Supper Club - Velvet 45, 8pm
Bounty - Hannah Wilson, 7pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - Robert Keele, 5pm
Grind/Kona - The Transfers, 7pm
Traders - Randy Williams, 8pm

Friday, March 19, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty - Brent Clowers, 7pm
Chases - Chuck Morel, 3pm
Crabbys - The Evening Muze, 4pm
Grind/Kona - Heather Craig, 7pm
Ormond Garage - Bradford Buckley, 6pm
Traders - Beartoe, 6pm
Traders - Rock Candy, 9pm

Saturday, March 20, 2021

31 Supper Club - David James, 8pm
Bounty - Nate Utley, 7pm
Chases - Sean Holcomb, 2pm
Crabbys - Jessie Abbey, 5pm
Crabbys - The Transfers, 12pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Smyrna Erb, 7pm
Ormond Garage - Savi Fernandez, 6pm
Tayton O'Brians - Bradford Buckley,
9pm

Tortugas - Beartoe, 6pm
Traders - Aaron Lightnin', 6pm
Traders - Rock Candy, 9pm

Sunday, March 21, 2021

Bounty - Claire Vandiver, 7pm
Chases - Sean Holcomb, 2pm
Crabbys - Rasta Bayers, 12pm
Flagler Tavern - The Evening Muze, 9pm
Tayton O'Brians - Michelle Marie, 8pm
Traders - Joe Payne Duo, 2pm

Monday, March 22, 2021

Bounty - Bradford Buckley, 7pm
Flagler Tavern - Chuck Morel, 9pm

Tuesday, March 23, 2021

Bounty - Brent Clowers, 7pm
Grind/Kona - Hannah Wilson, 6pm

Wednesday, March 24, 2021

Bounty - Chuck Morel, 7pm
Grind/Kona - Casey Picou, 6pm
Ormond Garage - The Cyclones, 6pm
Traders - Dyer Davis, 7pm

Thursday, March 25, 2021

31 Supper Club - The Transfers, 8pm
Bounty - David James, 7pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - The Cyclones, 5pm
Grind/Kona - Brothers Within, 7pm
Ormond Garage - OG Original Music Show, 7pm
Traders - Comedy Night

Friday, March 26, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty - Jeff Alcorneo, 7pm
Chases - David James, 3pm
Crabbys - Brent Clowers, 4pm
Grind/Kona - The Cyclones, 7pm
Ormond Garage - Heather Craig, 6pm
Traders - Sal and Ashley, 6pm
Traders - Boomers, 9pm

Saturday, March 27, 2021

31 Supper Club - Brent Clowers, 8pm
Bounty - Griffin Sinclaire, 7pm
Chases - Casey Picou, 2pm
Crabbys - David James, 5pm
Crabbys - Heather Craig, 12pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Jessie Abbey, 7pm
Ormond Garage - Jay Paski, 6pm
Tayton O'Brians - Cody and Kyle, 9pm
Tortugas - Big Beat, 6pm
Traders - Etc, 2pm
Traders - Randy Williams, 7pm
Traders - Boomers, 9pm

Sunday, March 28, 2021

Bounty - Hannah Wilson, 7pm
Chases - Eric Von, 2pm
Crabbys - Hannah Wilson, 12pm
Flagler Tavern - Jay Paski, 9pm
Tayton O'Brians - Casey Picou, 8pm
Traders - Psycoustic, 2pm

Monday, March 29, 2021

Bounty - Jessie Abbey, 7pm
Flagler Tavern - Jeff White, 9pm

Tuesday, March 30, 2021

Bounty - The Transfers, 7pm
Grind/Kona - Chuck Morel, 6pm

Wednesday, March 31, 2021

Bounty - Ian Opalinski, 7pm
Grind/Kona - Beartoe, 6pm
Ormond Garage - Are Friends Electric, 6pm
Traders - Jay Paski, 7pm

SPEED OF SOUND: A PODCAST FOR THE AGES

By Candice Beu

If you are a podcast aficionado like myself you're probably constantly seeking out the latest binge worthy content to add to that growing queue in your library of the greatest spoken word storytellers of our time. Well let me share with you my newest audio file fascination. I may be a bit biased but as a former recording artist and friend of S-Curve Records' President and Founder, Steve Greenberg, I guarantee his new iHeartRadio Original podcast called "Speed of Sound" will soon become your latest obsession as it has mine.

If VHI's "Behind the Music" and the BBC's 1978 docu-series "Connections" had a baby it would be Speed of Sound. This podcast is your modern day backstage pass to the stories behind the soundtracks of our lives. Told with the passion of a fan and the insight of an industry insider, Greenberg masterfully approaches his subjects like a historian turned audiophile, unveiling the trends, technology and events, both big and small, that had to come together at the right time, the right place and with right people to make the sudden impact that these moments in music history had on the culture globally. He leaves zero doubt that every climb to the top is unpredictable and uniquely unprecedented. Deftly exploring the ways in which pop's iconic hits, bands and even musical genres themselves became what they became, Greenberg narrates the serendipitous events that set into motion the meteoric rise of chart toppers like "Who Let The Dogs Out", "Rappers Delight" and even Beatlemania itself. Only a few episodes have been released thus far but I promise this is a must listen for anyone interested in synchronistic storytelling and the magic of making music. Taking an almost scientific-like approach to researching and plotting out his own personal roadmap for creating mega hits that tip the tipping point of cultural significance, Steve most clearly illustrates his innovative process in episode 1: "Who Let The Dogs Out" in which he details his own aha moments, how his indie label came about and the domino effects that triggered his biggest success to date.

The premiere episode of SOS hit super close to home for me. Hearing Steve's distinctive banter tell the chronology of a time and a record that so impacted my own life and career was as priceless as hindsight itself. I instantly became sentimentally reflective, longing to reconnect

"If VHI's 'Behind the Music' and the BBC's 1978 docu-series 'Connections' had a baby it would be speed of sound. This podcast is your modern day backstage pass to the stories behind the soundtracks of our lives."



with the man who was like a second father to us in the Music Industry. We met Steve Greenberg in the year 2000 when he first discovered, then signed my sisters and me (The Beu Sisters) to his brand new label S-Curve Records. We were one of the first acts signed and the first people to hear what was to later become the Baha Men's biggest hit, mere months before radio and the public ever got a hold of it. I'll never forget politely sitting on famed songwriter Desmond Child's sofa at our first meeting with Steve. His eager, cherubic face manic with anticipation as we nodded along to the latest mix of his bizarre Bahamian "barking" song. I recall my sister Christie responding as encouragingly as possible, saying "it sounds like it could be a sports anthem of some kind. I see it being played at football games or frat parties or something". Steve excitedly chirped back in agreement. She had hit the nail on the head. Over the next year, we watched from box seats as Steve and the gang took this song on the anthemic journey he foresaw for it. The whole experience gave us profound hope that this visionary, Grammy Award winning producer of ours was capable of doing for us what he had done for The Baha Men and for Hanson before us. The eruption of WLTD0 was a wildly exciting ride to be part of from the sidelines. I'm almost certain that the success of this one song helped finance our entire project and lifestyle for a time. We have always felt quite indebted and grateful to the achievements of The Baha Men, but especially to Steve Greenberg himself.

As I listened intently to Speed Of Sound episode 1, I found myself hanging on Steve's every word with both AirPods in. My eyes brimmed with tears, my heart swelled with pride while I folded my family's laundry in my living room. As I

put the clothes away, I put faces to so many of the names being mentioned. It brought me straight back into the prime of my own time in the limelight. It was like having a reel to reel of the past flickering by my brain. Flashbacks of meeting the Baha Men for the first time at The Cutting Room studios in NYC... Steve taking the whole S-Curve crew down to the Bahamas for our first big audience performance (in which we opened for the Baha Men)... Hanging out at the Greenberg's upstate lake house, marveling at the catalogue of songs on his personal Juke Box. The man has always been a virtual treasure trove of rare music trivia. It was all coming back to me. During the podcast a snippet of the original version of a song called "Living Ain't Easy" (which my sisters and I re-wrote and recorded on our debut album) started to play and I lost it. I cried. I was re-living moments writing and recording at the old S-Curve building, laying down vocals on the Baha Men's song "Normal" and being asked on a whim to go add some vocals to the party track atmosphere for the chorus of "Move it Like This". (Although uncredited, you can clearly hear our young voices on the clip which is played at 1:02:47/episode 1.) Talk about the Speed of Sound! I felt as dizzy and excited as a time traveler in warp speed, destination unknown.

The one question that haunted me after the podcast ended however was "how did we get our timing so wrong"? Why do the stars sometimes align so perfectly to create that ever elusive "overnight success story" when at other times they align perfectly in the opposite direction? See, in the Greenberg timeline of success stories, our all-sister project fell smack in crack between the Baha Men/Hanson period and the Joss Stone/Jonas Brothers period. Honestly tho, who could have

predicted 9/11 would happen 3 weeks before the release date for our debut album? Who knew "Clear Channel" would begin to dominate airwaves literally moments after we wooed close to 100 FM stations, grassroots style across the country, squashing the chances of our single making it at radio? And who ever believed way back in the early/mid 2000s that the rise of the internet, digital music, reality tv, televised talent contests and social media itself would sweep in to fundamentally change the landscape of the music industry as we once knew it? Not us. Not them. But hey, when you get lucky enough to take a ride on the tail end of a dinosaur industry you're bound to get dragged through some shit. It was still a fun run to be on and under the circumstances we didn't do half bad. On a more personal note, I would like to hear Steve's chronological recounting of what exactly went down during that 1st decade of our professional career, when our band was green and having to experience the growing pains of an industry in upheaval, as well as S-Curve's new label learning curve and its sudden 2 year hiatus right in the middle of making our potential sophomore album. I think that would make for an interesting bonus episode. If nothing else it would help clarify for us and our fans that which we had little knowledge or control over at the time, but I digress. Maybe it just takes 20+ years to become an overnight success, eh? Either way, I'll keep tuning in to Speed of Sound weekly to hear what my pal Stevie G, the man who gave us a Harvard education in Music, has to say next.

If you love the magic behind the music and you dig your pop culture history with a podcast twist, then I truly encourage you to dive into the best researched and succinct storytelling on the subject available today, from one of the most respected, knowledgeable and prolific hit makers I know of. For a little companion reading to go along with episode 3 you can download Steve Greenberg's Kindle book "How the Beatles Went Viral in '64" for \$2.99 on Amazon. New episodes of Speed of Sound are available every Tuesday and are distributed through the iHeartPodcast Network.

A DAY IN THE LIFE OF A GIGGING MUSICIAN

BY ADAM FLOYD

After the technique is mastered comes the problems of expression. When something is incredibly difficult and we work on it for months or years, we need to make it sound light and off-the-cuff. Easy. The danger is that it will come off as ponderous and labored. How do we make something HARD sound easy? Well I could write a book but the idea is boiled down well in the musical term LIGERO. It comes from the Italian for 'light' as in not heavy. Playing a passage very soft but very fast also helps me. Then I can slowly add force for natural volume as needed.

I use these finger styles in coffee houses, recording studios, churches and temples. It comes in handy for weddings and love songs and folk music. Indispensable for classical music and 18-19th century guitar performance. Use finger style anywhere you don't want a bunch of jangled chords chopping down. Try some HAND MUDRAS to stretch out your imagination and get ready to ride around in 5th gear for a while. Get a grip on relaxing your hand when you play. When you figure out the art of playing with your fingertips, you can truly learn to *FLY!*

FLY like the wind, a flurry of movement flickering on the guitar like a butterfly, but in a SLOW song? Sometimes the accompaniment parts are in 16th or even 32nd notes, which is very quick even in tunes with an overall slower or moderate tempo. Better to keep up my FINGER STYLE chops so I have the technique in ready supply when the time comes. With the autumn winds blowing, lots of spooky tunes and ballades call for finger plucking.

Some call it 'finger style' or 'classical' and others call it 'finger picking'. The idea is the same in any case. Instead of a plectrum (guitar pick) you sound the strings with your fingertips. The main trick of the technique, if there is one, is to hold the hand in place while totally relaxing the knuckles and fingers. In many folk styles the pressure used to hold down the hand on the bridge counteracts any de-tensioning of the fingers. The classical technique, where the hand is held suspended in the air without contact with the bridge, has its own challenges. I work on keeping the shoulder down and trying not to cramp up in the arm, even on very fast passages.



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*Make it a "Drunken Pig" add beer cheese soup for 1.00

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Mr. Smokey

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The Rufus

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*Feeling frisky by adding bacon, shoestring potatoes and crispy fried onions 1.00

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The Holy Crap

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Potato Salad Small 3.99 / Large 6.99

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MUD ROOSTER BLUES

THE BLUES LISTENING EXPERIENCE



BY DAVID DEQUASIE

Back in the '70s, people said that I was crazy for wearing T-shirts that said, "Back to mono". This was a quote from Johnny Winter during the '80s when he was producing and playing guitar on Muddy Waters' albums and his own records. Jonny knew a thing or two about the way that the blues records were recorded in the 1950s and he did his best to capture that live, spontaneous magic.

The 'mix' on a 1950's blues recording was the result of one microphone picking up the sound of the entire band with the singer having the closest proximity to the mic. This kind of set up would be a joke by today's standards but the single mic created a unique character in those early recordings that is hard to duplicate.

If you want to journey back in time and enjoy an authentic blues listening experience, I highly recommend getting a turntable and finding some real vinyl albums to listen to. The first thing that you will notice is how the music "breathes". No close miking, and no overpowering drums or bass frequencies. No artificial reverb. In these spectacular recordings, the guitar amps, mixing boards, and even some of the mics were all powered by vacuum tubes. If you search hard, you might get

lucky and find an old tube amp for your turntable. Try putting on a Howlin' Wolf record from the Chess label, or any Chess label for that matter. You will hear just what the artists were capable of without the enhancement of studio trickery. It will be like having a little live concert performance in your living room.

The imperfections in those recordings also hold some special charms. It was not uncommon for guitars with old strings to sound slightly distorted and out of tune. Sometimes, singers would mispronounce words and the sound might even unintentionally speed up. No click tracks on these albums.

Contributing to the sincerity of these recordings was the reality that most of the artists were being ripped off. The musicians knew it, but records were not molded by the dollar sign. The one way to make a bit of money making music back then was to play live and pack the joint. By getting your records on the jukeboxes, listeners would know your name when you came into their town to play. You never know what you might find in the record bin at the thrift store, right next to the "Back to Mono" T-shirts.

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- 5th - Bradford Buckley 4pm
- 6th - Casey Picou 12pm & Nate Utley 5pm
- 7th - Ian Opalinski 12pm
- 8th - Marty Mccarrick 4pm
- 9th - Jarrod George 4pm
- 10th - Bobby James 4pm
- 11th - Joe Payne 4pm
- 12th - Chuck Morel 4pm
- 13th - Claire Vandiver 12pm & Jay Paski 5pm
- 14th - Savi Fernamdez 12pm
- 19th - The Evening Muze 4pm
- 20th - The Transfers 12pm & Jessie Abbey 5pm
- 21st - Rasta Bayers 12pm
- 26th - Beartoe 4pm
- 27th - Heather Craig 12pm & David James 5pm
- 28 - Hannah Wilson 12pm



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The Ormond Beach Trifecta

By Sean Impara

It's a commonly known fact that 50% of all restaurants close within the first three years of operation. Despite all the glamour and glitz of owning a restaurant, it's not always as easy or as fun as one would think. This last year has been especially tough on restaurants and other social type venues so keeping one going seems like quite an accomplishment. But imagine doing that times three, which is the case with the places we are writing about this month.

There's no doubt that there are plenty of decent restaurants to choose from when dining out at the beach here in Central Florida but the restaurants highlighted here undoubtedly have proven the hotspots and "places to be" in Ormond Beach. Let's take a few minutes to talk a little about their history and what makes them special when it comes to adding to the ambience of an already outstanding community.

Grind Gastropub & Kona Tiki Bar (live music 5 nights a week)

There was once a semi-upscale restaurant/bar on Granada Boulevard that established a reputation for its hip and cool vibes when it opened back in 2013. What was once Caffeine Bistro and Wine Bar has now been transformed into Grind Gastropub and Kona Tiki Bar. By building out the back areas - including a stage - additional seating was added to the venue, creating a unique dining and listening experience. The outside is a huge covered tiki bar done in style with all wood and palm thatch and the inside is a true old school style gastropub.

The concept of gastropubs, which originated in the United Kingdom years ago is still a popular theme. The menu is fun with clichés from some classic movies and themes, and the overall ambience with the open brick walls and cool lighting take you away to an almost nirvana state of mind.

31 Supper Club (live music 3 nights a week)

Ormond Beach entrepreneur Bill Jones had created a force to be reckoned with on West Granada Avenue in Ormond Beach with 31 Supper Club. Both he and owner Kevin Wakefield have helped the dining experience take a step back in time.

On December 2015 a Prohibition-era speakeasy-themed eatery opened in the iconic white Art Deco-style building Jones owns in the heart of the city's downtown business district. Bill was quoted as once saying, "I want you to come in and feel like that you have walked through a time portal. Some people may confuse that as formality, but it's not. It's about being relaxed, going to visit something that hasn't been around in 70 or 80 years," Jones said of 31. The building sat empty for a few years until Kevin Wakefield and his vision of fine dining transferred the place into one of the most highly respected places in the surrounding area. It didn't hurt that the property was designed by renowned innovators, The Shok Group. If you haven't ventured out to see the place, the view alone is worth the visit and the food and service are always impeccable. From the zebra style chairs to the ice bar and iconic cigar lounge out back. It almost feels like you could be in Miami or some other big city, as the place is done with style and grace.

Ormond Garage (live music 3 nights a week)

Ormond Beach has a new brewery, located inside the historic Ormond Garage building, which was built in 1919. It's a perfect place to show off cars from past races as well as have some great food and superb beer that's brewed onsite. Once again Kevin Wakefield has outdone himself since he opened the Grind Gastropub and Kona Tiki Bar across the street on West Granada Boulevard, followed by 31 Supper Club.

Although he's thought about it for at least four years, the plan to open "Ormond Garage Brewing" was put into action about a year and a half ago.

It wasn't easy, as Covid and dealing with other local breweries delayed the opening, but where there's a will there's a way. After opening 31 Supper Club, Wakefield was quoted, saying of Ormond Garage, "As soon as we got this one up and running, I'd already had in my brain that I wanted to make that a brewery across the street."

The brewery consists of about 3,200 square feet inside with a biergarten in the rear. The mural on the back outside wall brings one back to the very first races on the beach that made Ormond Beach and Daytona Beach famous around the world. The place serves a simple yet elegant menu and the fresh made beers will be named after the famous drivers and race cars that got their start racing on Ormond Beach's shore, as a tribute to the city's "Birthplace of Speed" history and the original Ormond Garage that burned down in 1976.

Wakefield is also hoping to turn the brewery into a music venue, similar to some of the larger venues in the county. Their first National show featuring "Sister Hazel" was a huge success and others were planned before covid struck. In 2021, things should finally get back to semi-normal and more big shows are planned for the summer and fall season.

There's no doubt that the future looks bright for all three venues and it's obvious that they have all added to the great dining experience in the Ormond Beach area. Let's hope that this is just the beginning for Mr. Wakefield and that he continues his prowess of creating great entertainment eateries.

As time has proven, the trifecta is here to stay and will continue to be "the" places to visit by both the snow birds and locals alike.



BY IAN OPALINSKI

QUICHE LORRAINE

November is here and we can expect some cooler temps... so, we need some comfort food! This month, I will be focusing on the ultimate breakfast pie known as the Quiche Lorraine. This fantastic breakfast food features bacon, eggs, cheese and cream in a warm flaky crust. This is not my first breakfast venture... my August article featured a wonderful potato & bacon dish known as the Spanish Omelette. If dinner is more your thing, read about my complete meatloaf dinner in last month's edition.

The Quiche Lorraine is perfect for fall company staying over. Waking up in the morning will be a real treat when your guests come to the table. This plentiful dish feeds up to 6 people and is truly a delight for everyone. Even the pickiest eaters will go for the winning combo of eggs, bacon, and flaky crust. As always, I encourage my readers to take advantage of Tupperware and Pyrex and save what they don't eat. Quiche holds up especially well as a leftover so it will taste as fresh as the day it was made when reheated... so feel free to make two!

My discovery of this recipe stems from a chilly, fall morning where I attended a home estate sale nearby. This beautiful residence was full of classic glassware, cookware, and baking accessories. My attention caught an antique, ceramic pie pan with a big illustration of Quiche ingredients followed by a quaint, simple recipe. I had no pie dishes and figured this would be a great buy for just a dollar! Over the years, I have tweaked the recipe slightly into what I'm presenting you with today.

Now, I'm going to admit right away that I do not make my own pie crust. If you would like to go this route, there are many recipes and videos available online walking you through the process. However, I feel that this is a tedious task and pre-made crusts are just as good and much easier to work with. Pre-Made pie crusts can be bought in their own tin baking pan (makes for a quick clean up!) or you can buy the Pillsbury style that you roll out on your own and affix to your own pie pan (If you don't have a pie pan, buy the crust that comes with the disposable tin baking pan).

Ingredients:

- Pre-Made Pastry Crust
- 1 Cup Swiss Cheese (Shredded)
- 12 Slices of Bacon (Crumbled)
- 1/3 Cup Onion (Minced)
- 2 Cups Cream
- 1/8 Teaspoon Red Pepper
- 3/4 Teaspoon Salt
- 1/4 Teaspoon Sugar
- 4 Eggs

Let's get it poppin! Start by preheating your oven to 425 degrees. Chop your onion very small or use a mincer. Cook your twelve pieces of bacon in a pan, remove from grease, and crumble. Add onion, bacon, and shredded swish cheese into pastry crust. In a large mixing bowl, crack and beat four eggs. Add cream to the large mixing bowl and beat more (either use heavy whipping cream or light cream). Add pepper, salt, and sugar to the mixing bowl and continue to beat the mixture very well. Pour the egg and cream mixture into the pie dish and bake for 15 minutes. Lower the oven temperature to 300 degrees and bake for an additional 30 mins. The best way to make sure this is properly cooked is to insert a clean butter knife into the top (1 inch from edge) and pull it straight out. If it comes out clean, your egg mixture is fully cooked. Let stand for at least 10 mins to allow the Quiche to finish properly. Use a pie knife to cut into wedges, serve, and enjoy!

Watch my full cooking video for this recipe on my Facebook page "Ian Opalinski Music" or follow the link: [facebook.com/ianopalinskimusic](https://www.facebook.com/ianopalinskimusic)



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- Mar 5th - Jay Paski, 3pm**
- Mar 6th - Sean Holcomb, 2pm**
- Mar 7th - Sean Holcomb, 2pm**
- Mar 12th - The Evening Muze, 3pm**
- Mar 13th - Johnny and Heidi, 2pm**
- Mar 14th - DJ Pool Party, 2pm**
- Mar 17th - Tru, 2pm**
- Mar 19th - Chuck Morel, 3pm**
- Mar 20th - Sean Holcomb, 2pm**
- Mar 21st - Sean Holcomb, 2pm**
- Mar 26th - David James, 3pm**
- Mar 27th - Casey Picou, 2pm**
- Mar 28th - Eric Von, 2pm**



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RIGGS' RANDOM ROUNDUP!



TOP UNUSED BAND NAMES

- 1 - DOILY HEAT
- 2 - SPLINTERED STEEL
- 3 - VIVIAN'S ADVANTAGE
- 4 - THE ARISTOTLE POSITION
- 5 - ASSUMING MAGNUM

4 FAVORITE ADOPTED DOMESTICATED RACCOON NAMES

- 1 - SENATOR MCSCRATCHY
- 2 - SNITCH
- 3 - CARMEN
- 4 - MR. KENSINGTON BILLUPS III

3 WORST CANDLE AROMAS

- 1 - SANDALROT
- 2 - DAMP CLOSET
- 3 - INFECTION

ITEMS YOU DON'T NEED

- 1 - BAROMETER
- 2 - UMBRELLA STEAMER
- 3 - GRIEF (AKA GUFF)

4 SKITTLES FLAVORS THEY SHOULDN'T CREATE

- 1 - QUAT
- 2 - MOTOR OIL
- 3 - SUSPICIOUS BERRY
- 4 - LENTIL



MORE BEST UNUSED BAND NAMES

- 1 - GLOOH
- 2 - CORIANDER MIDWIFE
- 3 - STATE OF SKATE
- 4 - APOCRIMONSTER
- 5 - DISH TOWEL MISDEMEANOR
- 6 - THIS MARZIPAN HEART



BEHIND THE MIC RIGGS - THE MORNING HOG / SATURDAY NIGHT LOUD 95.7 THE HOG DAYTONA BEACH



HELLO, FRIENDS!

THIS PANDEMIC-FORCED CHANGE IN ROUTINE HAS BEEN QUITE AN ADJUSTMENT FOR ALL OF US. FOR ME, IT HAS COMPROMISED MY FOCUS. MY ATTENTION SPAN HAS BECOME LIMITED AS SQUIRREL!!! NO, SERIOUSLY, YOU HAVEN'T LIVED UNTIL YOU HAVE HAD A SQUIRREL POP UP FROM BEHIND YOUR TOILET, LOOKIN' FOR BLOOD. SO SINCE MY REALITY IS SPOTTY AT BEST, LET'S TAKE A RIDE ON RIGGS' RANDOM ROUNDUP!

CATCH RIGGS, GUY, & INTERN STEVE THE MORNING HOG / 95.7 THE HOG WEEKDAYS 5-10AM & SATURDAY NIGHT LOUD 9-MIDNIGHT @SATURDAYLOUD ON TWITTER THE MORNING HOG ON FB RIGGS@957THEHOG.COM

BEST EXCUSES FOR NOT PARTICIPATING IN THE 2020 CENSUS

- 1 - "I DON'T DO NUMBERS"
- 2 - "YA ALREADY GOT ME DURING THE BOAT PARADE"
- 3 - "ALLERGIES"

4 BAD PLACES TO HIDE CASH

- 1 - JAR OF PETROLEUM JELLY
- 2 - JAR OF GRAPE JELLY
- 3 - GUTTERS
- 4 - QUICKSAND



OTHER USES FOR YOUR MASK (POST-PANDEMIC)

- 1 - CHANGE PURSE
- 2 - TEA COZY
- 3 - RADICAL BEACHWEAR
- 4 - BRET MICHAELS-STYLE HEADPIECE

MY 4 MOST HATED "S" PIZZA TOPPINGS

- 1 - STRAWBERRIES
- 2 - SKUNK MEAT
- 3 - SWEET DILL GHERKINS
- 4 - STAPLES



EVEN MORE BANDS NAMES

- 1 - PROFANITY LACED TIRADE
- 2 - BULLSHIT
- 3 - SAUCE DERAILMENT
- 4 - THE SPUTTER
- 5 - PINBALL AVALANCHE
- 6 - CAUSTIC RUNT
- 7 - VEALION
- 8 - WHEN THE SQUID RISE

NAMES THAT DISGUISE YOUR GANG AS A FRIENDLY ORGANIZATION

- 1 - THE JOY SPREADERS
- 2 - SHY HORIZONS
- 3 - THE SOFT SERVES

6 LEAST POPULAR PLACES TO GET A COVID-19 TEST

- 1 - ON A ROWBOAT
- 2 - PRESSED AGAINST AN ATM
- 3 - IN THE DINGER
- 4 - BEHIND AN ARBY'S
- 5 - FERRIS WHEEL
- 6 - IN A DARK DUGOUT

TOP POTENTIAL IKEA CATALOG ITEMS

- 1 - BRASLAGON
- 2 - GREEN SLOVOFLUG
- 3 - RUFLOLAV



5 BEST WAYS TO GET RID OF COMPANY

- 1 - WET COUGH
- 2 - BLAST COREY FELDMAN MUSIC (ANY)
- 3 - TAR LEAK
- 4 - HOUSE BATS
- 5 - "ACCIDENTAL" CONFUSION BETWEEN BUG SPRAY AND FEBREZE

HIGHLIGHTS OF 2020

- 1 - HAD A REALLY GOOD PIZZA ON A FRIDAY IN FEBRUARY
- 2 - STONE SCORPION BOWL IPA
- 3 - TBA

OK. THAT SHOULD SET ME BACK ON TRACK. HOPE IT WORKED FOR YOU AS WELL. LET'S DO THIS AGAIN SOON!

CHEERS!
RIGGS



ON THE ROAD WITH 'THE GLENN MILLER BAND'

BY JOE YOUNG III

The most common reactions I receive when I tell people that I am a touring musician with The Glenn Miller Orchestra are: "Aren't you too young to be playing with a 1940s swing band?" or "Do you mean the Steve Miller band?". I get a chuckle out of either response. When I started touring with the group in 2013 I was actually younger than most of the original members from Glenn Miller's Orchestra of the 1930s and '40s, and I had honestly not heard of Steve Miller until I joined the band in 2013!

My trajectory into the group was significantly different than most musicians who join the band. After graduating from The University of Central Florida with a performance degree in Jazz Studies, I started working as an artist representative with The Phoenix Talent Agency, booking The Glenn Miller Orchestra and other popular acts of the 1940s, '50s and '60s. After working in their office for a year and a half I was offered the opportunity to go on the road with The Glenn Miller Orchestra. What was supposed to be a three-month, fill-in position became a seven year and counting career for me, as

I fell in love with the music, the people, and the touring lifestyle.

While touring is not all fame and glory (any road musician has at least a handful of tour stories where "character was built"), I can't imagine another career path for myself. My time with the band has taken me to all of the lower 48 United States multiple times, almost all of the Canadian provinces, several cruise ships and to Japan six different times each for a month. The group is still performing around two hundred and fifty shows every single year! For me, that's a dream come true – heck, why not tack on a few more gigs if there's room in the schedule! That kind of tour schedule has been going non-stop since 1956. I consider myself so fortunate to be a part of such an important part of American popular music, to be a part of a continuum of musicians, and to continue on with presenting this classic American music to fans across the world when touring resumes.



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HIGH IN CHINA

By Hank Harrison

Marijuana has become a big problem in China, especially in ethnic districts like Tibet and Mongolia, where pot has been used in folk remedies for centuries. The Beijing Government insists on using its “Reeducation” programs to brainwash the old ways out of the modern population; and therein lies a dilemma. The central government bans Cannabis on the assumption that any form of euphoria or self-cure is delinquent or irrational and anti-social and, by policy, often punishes users by fine or even with jail sentences. This makes it odd that an article would recently appear in a prestigious Chinese archaeology journal discussing the excavation of several graves containing cannabis and hashish incense burners buried with grave goods. This proves the history of cannabis cultivation goes back thousands of years in China - and possibly tens of thousands.



Cannabis in all of its forms is an incredibly versatile plant and has been mixed in the Greek, Syrian and Chinese pharmacopeias with many other plants for human and veterinary medicines and to alleviate pain in humans and animals. In Europe and along Roman Imperial trade routes it was used with opium and fermented brews as well as mushrooms and rye-wort buffered with vinegar, (lysergic acid) to make a psychedelic compound, it is even speculated to have been used in the biblical Hysop mixed given to Jesus in a sponge on the cross.

In an even older and far more bizarre

situation, the Egyptians used cannabis to compound mummia, which was employed as a preservation tar in the mummification process. The Ancient Greeks and Scythians used hash based compounds mixed with Wild Rue and Opium on the battlefield and sold it far and wide to their allies. Recent archaeology reveals that the hash plant was connected to a ritual compounding process in Latakia, Syria and in Northwestern China, at least 4000 years ago and probably much earlier.



Although the current Chinese government does not want to brag about it, recent evidence was presented in an international journal demonstrating that weed was used long ago in China. The journal emphasizes its strong fibers were used to create burial mats and horse collars and even cart ropes well before 1100 BC. But this is where modern censorship comes in. The journal article avoids mention of any euphoric quality; clearly, the government wants to stress a kind of puritanical conformity throughout the entire country. We know people got high on weed based on the artifacts they left behind in many graves! In fact, 2000 years ago, China was known as “the land of mulberry and cannabis” because of the abundance of these plants seen along the various salt routes and silk trade roads. Mulberry and cannabis were used in

paper manufacturing in China, so the chances that the plant was also used for its euphoric effects are more than just probable. Switches and branches of the Mulberry tree are still used worldwide to make strong and especially large wicker baskets and are often blended with hemp to make ropes and bumpers for old-style ships, known as Dhows, which are still in use on the Nile.



The earliest direct evidence in Asia for the consumption of cannabis as a medicine has recently been discovered in a 2500-year-old cemetery in the far west of China. The practice of getting high on it goes back much further and still goes on in remote villages - but the government doesn't want you to know that.



An international team of researchers analyzed the contents of ten wooden bowls excavated from burials at the Jirzankal Cemetery, a site on the Pamir Plateau in China (see map). The bowls contained small stones that had been exposed to high heat, identifying them as incense burners. The research was published in Science Advances in June 2019 (open access). The Chinese government refused to allow the researchers to speculate on the uses of the compounds found; but it seems obvious that any ritual use of any herb, anywhere on earth, is ultimately going to be linked to healing and getting high, or expanding consciousness in some way.

Cannabis plants and seeds have been identified at other archaeological sites in the region. A thousand miles to the east - almost to Russia - in the Jiayi Cemetery of Turpa - a cannabis ‘burial shroud’ woven into a mat, was discovered during excavations in 2016. These were the first complete cannabis plants found in a human burial in China, and date from the sixth to the eighth century BC. Turpan was an important stop on the Silk Road; inhabited in ancient times by the Subeixi culture, also known as the Gushi Kingdom. But again; the Subeixi, like the Tibetans, still exist as an ethnic minority and are currently being censored by Beijing so who knows exactly what will come of this research.



Remarkably, the recent Jirzankal cannabis samples featured the highest levels of THC; yet detected at an ancient site, suggesting that people were intentionally cultivating hybrid cannabis for its strength and euphoric properties. However, I repeat; the inhalation of cannabis smoke from a heat source was well known to the Greeks and Egyptians. The Greek historian Herodotus, in the fifth century BC, relates that the horse worshipping Scythian; a nomadic tribe from the Steppes, used cannabis in “Vapor Baths” and burial rituals.



The Scythians prized the resin from the flowering plants above gold and transported the compound in decorated urns. Various ritual vessels discovered in 2013 in the burial mound of a Scythian Queen buried with her horses and chariot, were found to contain traces of both opium and marijuana; suggesting that they inhaled the hashish along with opium or mixed them in a drink or both.

Babbs In Toyland

BY HANK HARRISON WITH CATRIONA WATSON



Ken Babbs was, is and will forever be by the original Merry Prankster, he invented it and pranksterism will go on long after Babbs.

Babbs was the guy who suggested that Ken Kesey start the Acid Tests. Babbs was the power behind the throne. Babbs and Kesey were always behind the scenes at Trips Festivals and the early Grateful Dead free concerts.

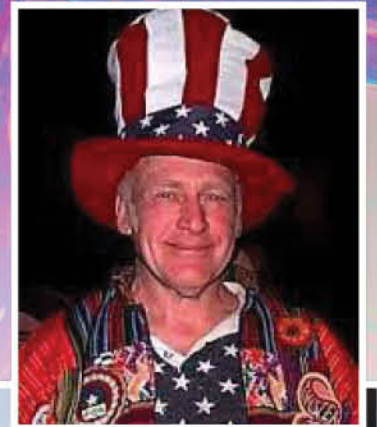
But who was this guy? Very few people know how it all started, but I was there and saw it all go down. Unfortunately, due to media exhaustion and generational mind warp, people are starting to forget, so now it's time to refresh everybody's brain. Babbs and Kesey met at Stanford. Both recipients of a Woodrow Wilson Fellowship, they were attending a Wally Stegner writing course. I met them when Phil Lesh, future bass player for the Grateful Dead, took me to a party at Perry Lane, a party pad for the folk rock and roll and art crowd in the early sixties. By 1965, when Jerry Garcia and the nascent Warlocks formed, the scene was catching on fire and Babbs was in the middle of it.

From the very beginning of that scene Babbs saw himself as a Wizard and the curator of the toy museum before the Hippy invasion, but Babbs wasn't a hippy. Herb Caen, a San Francisco columnist, called us Beatniks but we weren't dropouts; we were dedicated to something, nobody was sure what, but something real and tangible. That's why we needed Babbs, he gave everyone a kind of military direction which was basically towards the party zone. But Babbs was not simply a party coordinator for the partying, no, Babbs wanted to create filmic events to view as historic and abstract "happenings". Everybody went for it! That's how it all got started. Shortly after Babbs and Ken Kesey got together, that's when Kesey was taking LSD under supervision from the government at Stanford, Jerry Garcia was playing folk gigs in downtown Palo Alto at various clubs and organizing groups like Mother McCree's Uptown Jug Champions, playing gigs with Ron "Pig Pen" McKernan, teaching guitar and hanging out at coffee houses along University Avenue. Babbs and Kesey parties were becoming notorious all the way to San Francisco. The parties got

too hot and too wild and another venue had to be found, so by early 1965 Kesey and Babbs moved the entire communal energy five miles up the hill to LaHonda, a small village and cabin community on the ridge road called Skyline Boulevard overlooking what is now known as Silicon Valley. That made it more difficult for the cops to break up the parties and easier for people to take their clothes off and stay all night.

By May of 1965 Garcia got together with Phil Lesh to form the Warlocks, which later became the Grateful Dead. As the Dead began to form in Menlo Park, Babbs and Kesey continued their party energy up the side of the mountain and LaHonda became the social venue and the Warlocks became the house band on weekends. While Kesey contributed a fair amount of fame to the operation because of his books and writing, as rumors about One Flew Over the Cuckoo's Nest circulated all the way from New York, Babbs was still the party master and Neal Cassady of On The Road with Jack Kerouac showed up on the scene so it got to be pretty famous pretty fast. With all that energy how could you go wrong?

This is why it's important to know the real Ken Babbs.



Ken Babbs was born on January 14, 1936 in Mentor, Ohio. After studying at several institutions including a writing program at Stanford University where he met Ken Kesey. After that he joined the Marines, trained as a helicopter pilot and spent a hitch in Vietnam.

Babbs described meeting Kesey as "a moment of mirth and sadness, highness and lowliness, interchanging of ideas and musical moments." and they remained firm friends until Babbs returned from service and by late 1965 had formed the Merry Pranksters.

The most famous happening of the Pranksters was the nationwide trip on the 1934 International Harvester school bus named Furthur. While on a trip to New York City, the Pranksters needed an automobile that could hold fourteen people and all of their filming and taping equipment. One of the members saw a "revamped school bus" in San Francisco that was for sale, the Pranksters bought the bus, repainted in psychedelic colors, and named it Furthur. Babbs was the engineer for the bus and Neal Cassady was recruited to drive it.

One of the highlights of the Pranksters' career was the Trips Festival, a 1966 three day music festival held at the Longshoreman's Hall near Fisherman's Wharf in San Francisco. The purpose for this Happening was to link the psychedelic tribes from the west and the east. Many people tend to remember the east tribe because of Timothy Leary and LSD. However, Babbs makes it clear that "just because we used LSD does not mean we were promoting its use. (LSD) is a dangerous drug...[It's] a way, I guess, of breaking down the conformist ideology."

Babbs, Neal and Kesey and thought up a plan to take the Pranksters on the road and film the adventure, including interactions with farmers, gas stations and anyone they encountered on the way there and back. The film was shot on 16 mm color film and was intended to be called The Merry Pranksters Search for a Kool Place. However it never saw the light of day

until 1999 when a 50-minute edit of the movie was released. In 2002 another excerpt was distributed but not completed. The 2011 documentary film, Magic Trip featured much of the footage.

Underground chemist Owsley Stanley emerged on the scene from the Berkeley Chemical Lab. circa 1965 to promote free Grateful Dead concerts in the park (Golden Gate Park) partly as an outlet for distributing his brand of LSD and soon held a monopoly on the Acid influx. It was only natural that Owsley, then known as the Bear, became an integral part of the band. Owsley and Babbs hit it off right away.

Because of Tom Wolfe's book The Electric Kool-Aid Acid Test, the Merry Pranksters' parties are the best remembered from that era. Several other parties featured Hugh Romney, nephew of the Governor of Michigan, who later changed his name to Wavy Gravy, and the Warlocks. LSD was declared illegal late in 1966, and Ken Kesey escaped a pot bust by running to Mexico with Mountain Girl, Caroline Adams, who later married Jerry Garcia.

Babbs currently lives with his wife, Eileen, on his farm in Dexter, Oregon near Kesey's house. He is surrounded by a virtual rural Smithsonian of artifacts commemorating his life. The original Further Bus, once abandoned in a nearby swamp, is now resurrected and sheltered alongside its more modern counterpart FURTHER!

PIVOT

By Billy Dean

The forensic evidence for my kick ass 2019 was recently tallied in order to settle up with the IRS. The dossier I prepared focused on my numerous business expenses which range in scope from acquired assets such as vehicles and drum sets all the way down to inflight purchases such as WiFi and almonds.

2019's business expenses told a story of a professional musician kicking ASS. There was an expensive ticket purchased to be the guest of a nominee at the 2019 GRAMMYS (for my wife)! Numerous meals enjoyed on business in Europe, the Carribean, and all over North America. Air fare to places like Las Vegas, Los Angeles, Lisbon, London, and Rome.

I visited over 100 cities across the world last year and Music paid the way.

[Insert record scratch]

2020 has been slightly different. Music has not paved the way for international conquest and broader horizons. Such adventures are currently off the table for most performers world wide (Google "2020" for more details).

However, Music has not completely been hamstrung into useless irrelevance for those who stock their fridge by the song.

Music is an industry FULL of required peripheral skills and a self-starting drive. If there ever has been a professional that is capable of a successful PIVOT it has to be a musician.

Musicians are skilled in networking, technology, craftsmanship, improvisation, learning and passing on knowledge, and driving until the sun comes up.

To get anywhere in music you must climb a steep learning curve the entire distance.

For those who are still making a living with music, bedrooms are the new studios. Live Streams are the now the stage. Zoom is the new classroom.

Despite the major disruption in the process a musician's skill can still provide. Forward progress is still possible and you don't even have to leave home.

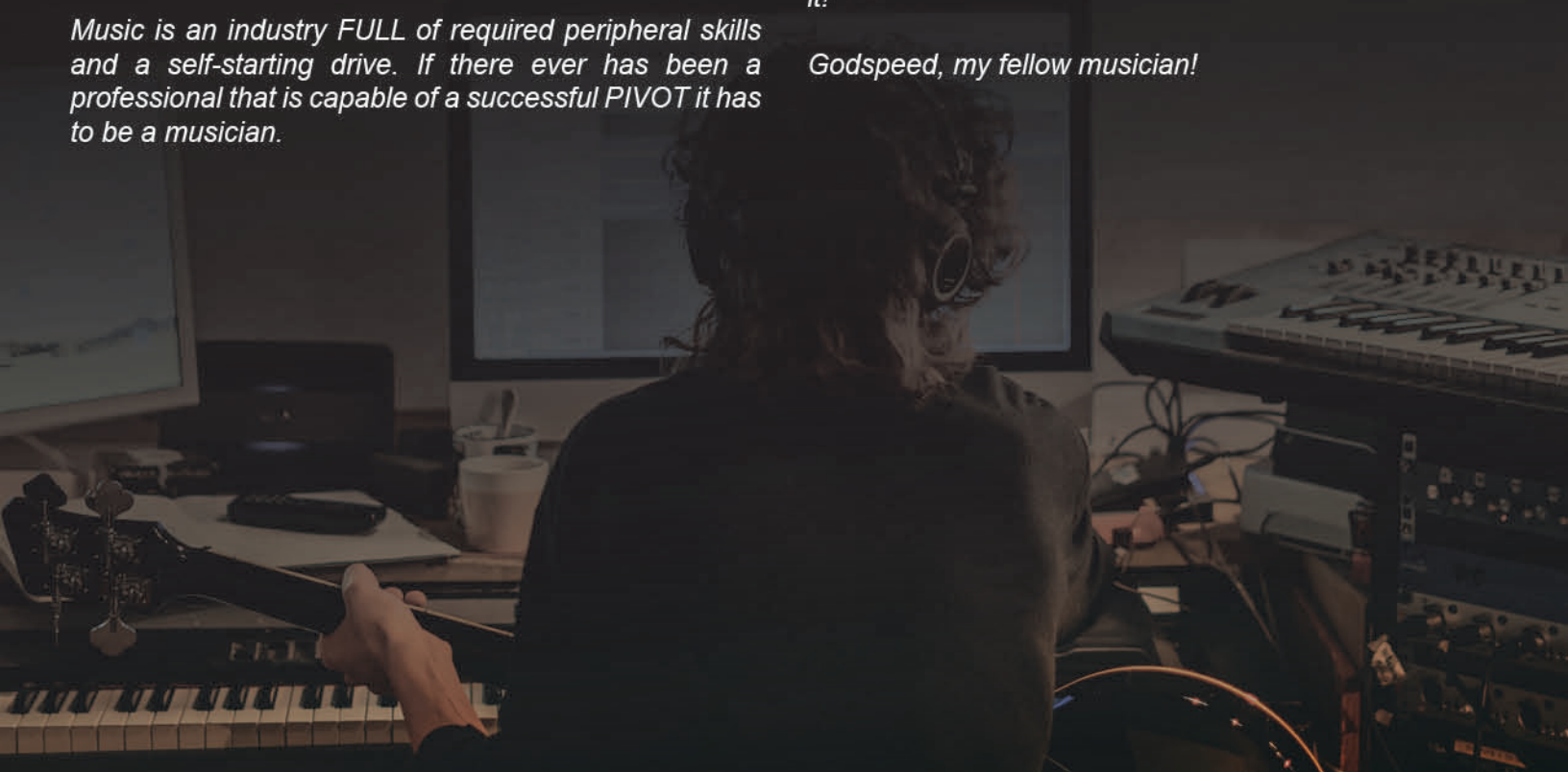
It could be worse.

It could be better, too. Having steady work is the WORK for a musician. A full schedule is the result of a lifetime of hustle. To see a year's worth of potential work swept out to sea is demoralizing and potentially worse.

Yet we persist.

In 2020 you must take what the jungle provides... if that's teaching lessons via Zoom or learning how to use that new recording thingamajig, get to it. Your talents are ready to be repurposed and re-weaponized. You can do it!

Godspeed, my fellow musician!



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Artist & Repertoire

By: Thomas Andrew Player, JD, MBA

So, you want a record deal? Why is it so hard to get an A&R person to listen to your music, let alone sign you? In the not-to-distant past, A&R folks would actively seek out music that “spoke to them” as fresh and marketable and “the next big thing.” However, 99 times out of 100, a prospective artist was likely to be told by the A&R “I don’t hear a hit,” which for an artist pretty much has the same emotional impact as being told you’re terminally ill. The arduous process of attempting to entice an A&R to sign an artist was fraught with uncertainty because the taste and perspective of the individual A&R person is highly subjective, and influenced by their own ego and insecurities.

My favorite A&R joke is “how many A&R guys does it take to screw in a light bulb?” ... “I don’t know, what do YOU think?” To get the joke you have to understand the prevailing A&R mentality. Nobody in A&R wants to miss out on an artist that is going to skyrocket to success. But they also don’t want to stake their career and reputation on an artist and have them fail miserably. The problem is that, while some A&R people have consistently done well in choosing talent and are lauded as having “golden ears,” it is equally likely that they have just been really lucky (although a select few really do have golden ears). It is almost impossible to predict the success of an artist based solely on their music and their live performance, which before the Internet was about all an A&R person had to go on. This uncertainty breeds insecurity in A&R people. I have literally seen an A&R guy pass on an act and then turn around and fight like crazy to sign them as soon as they found out two other labels were interested (hence the punchline of the joke above). Nobody’s interested until somebody’s interested and then everybody’s interested.

A&R people operate from a position of fear. It’s far easier for them to say “no” than “yes.” When they say “no” they risk nothing. But when they say “yes” they put their reputation on the line with the label for whom they work, and that’s scary. Even more so because even when the A&R says “yes” it doesn’t mean you’re getting signed. Most of the time that is just the beginning, and the A&R has to go to bat for the artist and convince the label to let them sign the artist. A few failures and they lose their job, which is why most A&R departments have a revolving door. And think of the pressure on the A&R people. You can’t say “no” forever while you’re collecting a salary from the label. Eventually you have to sign someone, and it better turn out well.

The digital age changed A&R forever. The barriers to entry to the music business were removed and now any kid with some skills and a Pro Tools rig can make state-of-the-art music in his bedroom. With a few clicks, that music can be distributed to Spotify, Pandora, iTunes, YouTube, etc., and marketed on every social media platform. And there are a million music business resources available to artists. A savvy artist can buy a directory of music blogs and pitch their music to the appropriate bloggers, and if a prominent blogger reviews an artist’s music, it can lead to having their song added to a major playlist, driving up the popularity of the song.

Artist & Repertoire

By: Thomas Andrew Player, JD, MBA

In all of this is a ton of data. Once the A&R population figured out that they could objectively measure an unsigned artist’s popularity by looking at their social media and Spotify metrics and use it as a proxy for their likelihood of success, they didn’t have to rely entirely on their ears or their gut. So now it’s less a question of whether the A&R person likes what they hear and more a question of how many streams an artist has on YouTube and Spotify.

Does this mean the human element has been diminished in determining what artists get offered major label deals? Is it just about numbers and not true curation of music by the labels via-a-vis their tastemakers in the A&R department? Well ... yes and no. The A&R system has for the most part been turned on its head. Consumers are now the ones collectively performing the A&R function by organically raising certain artists to the level where the A&R people at the labels take notice of their numbers.

Artists are proving their ability to be successful before getting signed (which begs the question of whether they even want or need a major label – but that’s for another article). A&R people are now relegated to the role of researchers, looking not for great music, but for great numbers. Unfortunately, as HL Mencken said, “nobody ever went broke underestimating the taste of the American public.” When A&R people who love, appreciate and understand music determine what people hear it elevates society’s collective musical taste. When society collectively determines what labels release and promote it drags musical taste down to the lowest common denominator. Granted, there are still some excellent A&R people who really have an ear for talent and who listen first and look at the numbers second, but I fear they are a dying breed.

This column is intended to give general information only, and should not be considered legal advice. Many situations or circumstances may appear similar, but in fact differ in ways that are legally significant. Always consult with an attorney about your specific circumstances. Thomas Player, Player Entertainment Law, and the publisher assume no responsibility for actions taken by readers based on information provided in this article.



RUNWAY CHRONICLES

By Christine Harris



“When your buddy calls you to say ‘hey I saw you on a golf commercial today ‘... you feel like you actually made it!’ Ricky Tauscher sent me that text that this morning to say thank you for making him stick with it!”

This local 22-year-old was always handsome . Premiere wanted to work with him since he was a little boy. Sparkly blue eyed, golden Florida boy. Finally, at 22 he came into Premiere Models and said, “I’ve got this, let’s give it a try!” He has confidence, a great smile, and finds a positive subject to talk about with everyone. He said, “Book me, I’m ready, I can model and act!

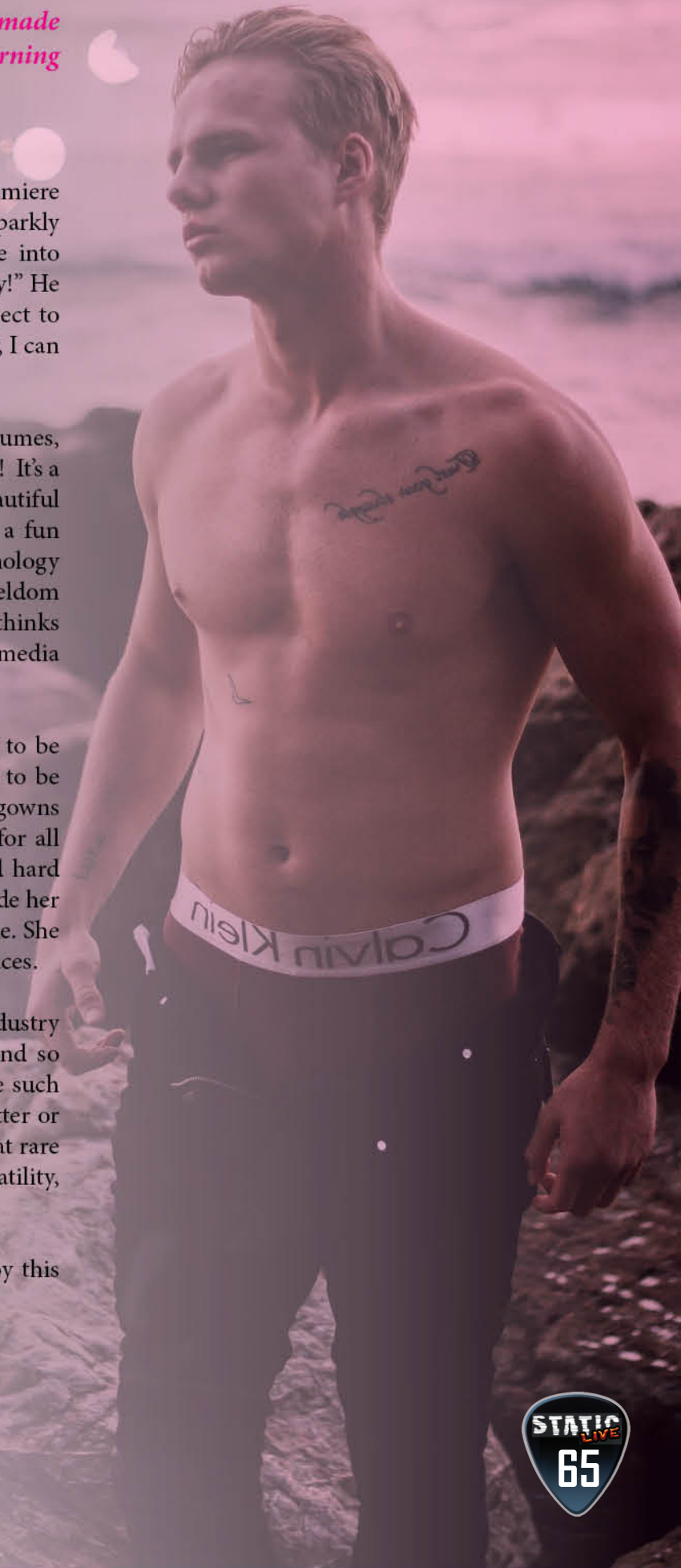
Photo shoots, castings, self tapes, interviews, resumes, composite card mailings the life of a model and actor ! It’s a fun job that could make you a lot of money for being beautiful and talented , or could take you nowhere other than a fun experience. Back in the old days , before websites , technology and social media, becoming a model was much more seldom seen. It was a rare gem in contrast to today . Everyone thinks they can be a model or actor, and with a large social media following, it gives the impression that they are.

Sixty two years ago, Alaine Messina began her dream to be a model in NYC. She was one of the chosen beauties to be a sample model for a bridal designer. They made the gowns on her and she did the showroom runway modeling for all the buyers. She was flawless, professional, and worked hard daily in her industry . She had quality and class that made her successful. Her three year career was a dream come true. She now works at premiere models as a consultant to new faces.

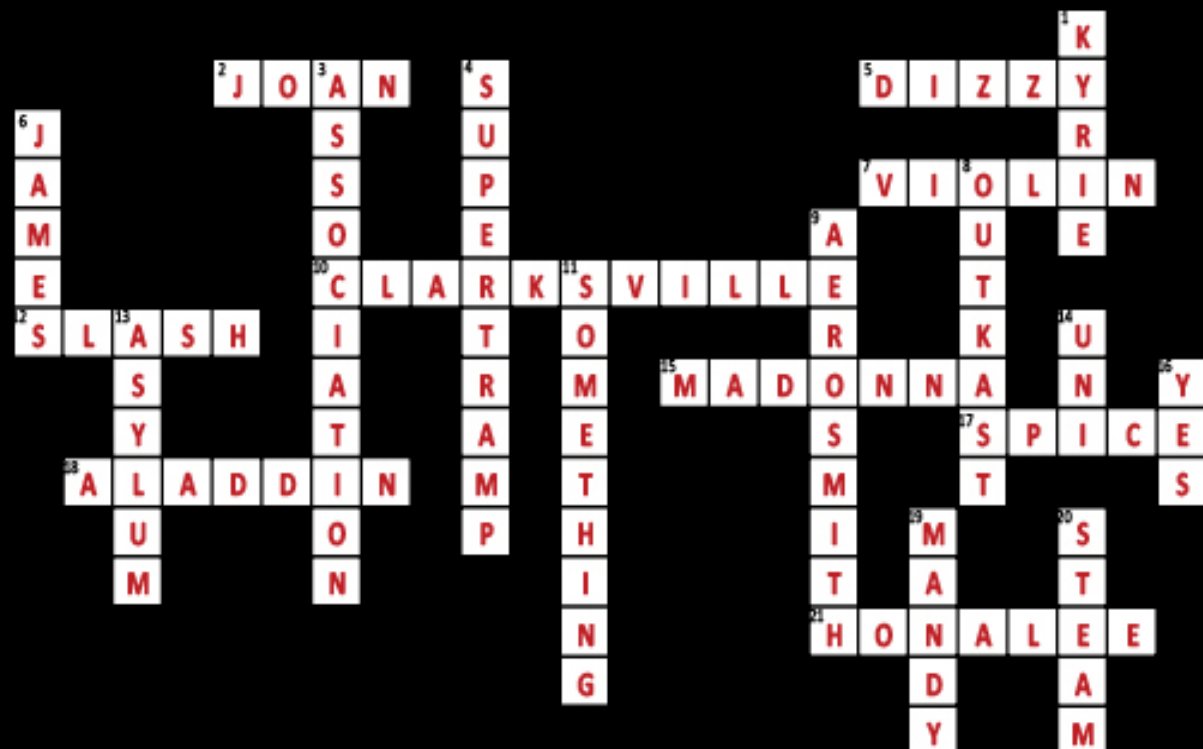
Change is inevitable. The pure simplicity of the model industry sure has evolved . Though with the advertising demand so intense it does give so much more opportunity to have such a vast number working in it. In comparison, it’s not better or worse - just different. What was once about finding that rare ideal to be the face of your designs, is now about versatility, and diverse marketing.

From golf commercials to wedding gowns , I still enjoy this business every day!

My best,
Christine



CROSSWORD & TRIVIA ANSWERS



Crossword Puzzle on Page 13

Trivia Questions on Page 12

1. Who played the heavy metal guitar on Michael Jackson's "Beat It"? **Eddie Van Halen**
2. Which European country did Roxette come from? **Sweden**
3. Who took "Venus" to #1 in 1970? **Shocking Blue**
4. Whose autobiography is titled "Laughter in the Rain"? **Neil Sedaka**
5. Which band produced the best-selling album "Brothers in Arms"? **Dire Straits**
6. Felix Cavaliere and Dino Danelli were in which group? **The Rascals**
7. Who recorded the album "Stranger in Town"? **Bob Seger**
8. Which duo began as Caesar and Cleo? **Sonny and Cher**
9. What is the title of Bruno Mars' 2010 debut album? **Doo-Wops and Hooligans**
10. Which jazz pianist, bandleader and composer was backed by the Red Hot Chili Peppers? **Jelly Roll Morton**



I've been fortunate to be a part of this cannabis industry from the medical market to the recreational one, chasing a dream only I could see. My role in Procurement & Analytics allows me to meet with cannabis cultivators, production facilities, and this overall dispensary marketplace from a unique perspective I'm grateful for. So what does a cannabis executive's daily schedule look like? That depends - and that's the beauty of our new industry! We get to try and make a calculable impact where it is plausible - daily. Today I started onsite at a Dispensary. Candidly, it's a struggling one with minimal sales and customer traffic. Yet, that's precisely the opportunity - Jon Taffer inspired.

Many Operations in our sector struggle at understanding proper insightful information through a sea of data. And adding to this confusion is the product side where many detached owners and publicly traded companies dishonor the plant through some Monsanto / Bayer notion of monocentric agriculture practices of factory farming. Cannabis is an intimate, product-centric industry. Although the ancillary economy eclipses the product side in dollar value, the ancillary exists to serve the flower. So, hunting for flowers becomes the primary goal of any successful and stable cannabis dispensary. This requires, for me - trying everything - prior to any products hitting a retail shelf. It's living a dream inside a Covid19 pandemic world nightmare - employed to quality control cannabis - smokability/flavor,

ash burn of flower, cultivar story, pricing, and my overall value perspective's to forward value onto our customers for an enticing brand story offering.

Every day a new and exciting challenge, like drinking life through a fire hydrant. Watching other states form their cannabis economy, like Illinois eclipsing Nevada in less than half a year, excites me, fueling my faith in the greater cannabis good of a hopeful hemp industrialization. There's never been such an open opportunity for the creative mind, entrepreneur, dreamers, or crazy ones to try and make a 'dent in the universe', as Steve Jobs so eloquently put it. To write your own script - a sincere attempt to dabble into some form of commerce, we never know what ripples we may effectuate. The common thread I've seen from the successful in our industry to the Uber rich investing in this industry - passion as a driving compass along with purpose.

Time's the only thing money can't buy, but surely one's wallets leverage their 24 hours in a day. This impasse is where I find this cannabis industry - exploring the efficiencies and strategic advantages a brand may have over another. Exploring the why, for me, it's a passionate exploration. One I'll honor with my earnest approach, always customer first. I'm learning where to pick and choose my shots - this publicly-traded arena is fascinating. Follow us as we peel back the layers to be an inside voice of industry reason.

THE STORY OF THE SAUCE BOSS

BY BILL WHARTON



I got ahold of some datil peppers and planted the seeds, never thinkin' I would actually sell peppers. Around that time, I was growing something that brought more of a financial yield. (See The Life and Times of Blind Boy Billy); however, I love hot peppers and would make my own sauce from the garden using jalapeños for a heat source. Immediately realizing the unique character of the datils, I began experimenting with different recipes. Not only is the flavor a unique, robust, sweet funk, the heat is a creeper burn, coming up slow, from the bottom. The full effect of the capsicum takes about 15 seconds to arrive. First you have this thick complex flavor, then after about 10 seconds you feel the initial burn. About five seconds later, the warmth of the mids pops through. And this last little bit is what swells like a symphony in your mouth after you finish. Those 10 seconds before the heat arrives gives you all time to taste the other ingredients. A compassionate habanero. Most of the datil sauces out there are like a spicy ketchup. What I aimed for was something different. Somewhere between a Louisiana hot sauce and a Caribbean salsa. That's where Florida is at, geographically. Sooo, why not chunky veggies chopped into a pepper-vinegar base? I wanted a personal stash of excellent flavor Well, I made some sauce and it was gone in no time. After they tasted it, my friends wanted some. I would make a gallon, and it would be history within a week. If all these people were gonna come to my house and eat up all my sauce, I was gonna bottle it up and sell it to 'em.

I bought a pressure cooker and a rototiller. I got a semi-truckload of mushroom compost dumped in my yard, and I was feeling good. That was a big ol' pile of doo-doo. Y'all know how I like doo-doo. I grew a bunch of datils, made some sauce, and called it Liquid Summer. And Brothers and Sisters, I'm here to tell you: Liquid Summer changed my life! I started giving my audience a taste of my hot sauce.

Liquid Summer had legs, and it was walking briskly out the door. After they tasted a sample on a chip or cracker, they laid their money down. People began calling me the Sauce Boss. It was all coming together. At the sessions for The Sauce Boss album, I met Kenny Neal's parents, Raful and Shirley Neal. Raful was laying down tracks of his Baton Rouge swamp blues, while Shirley was in the kitchen making gumbo, and I was watching. Right then I realized that Liquid Summer would make a gumbo jump and shout! Yes. Shirley's Louisiana gumbo recipe combined with that creeper burn, made a very distinctive gumbo. Hmm...so on December 31, 1989, I made gumbo for my audience, and I gave it away for free. Way over 200,000 bowls of free gumbo later....here we are.

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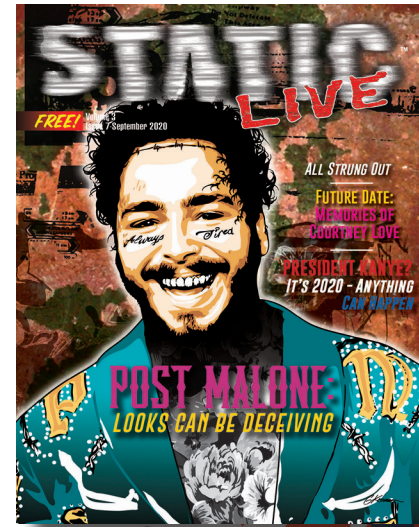
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