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Issue 14-April 2021

**Love's Labors
Lost**

ROCKTAILS

The Muse

**Musician's
Cookbook**

THE "GRANDE" DEAL

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Oh My Goddess.....	6
Musician's Cookbook.....	7
The Art of Nar Karno.....	8
Spiritual Ren Manifesto.....	11
A Day in the Life of a Gigging Musician.....	12
A Word from the Throne.....	13
Trivia Night.....	16
Rock's Greatest Fools: Pranksters.....	18
The "Grande" Deal.....	20
Love's Lost Labor.....	24
Music & Events Calendar.....	28
Music is a Five Letter Word.....	32
A Reason to Roll.....	34
Behind the Mic-Cash is Big Bait.....	36
Small Town Band, Big City Dreams.....	38
The Sauce Boss.....	40
The Hero's Journey.....	42
Rocktails.....	52
Rare Earth Reviews-The MUSE article.....	53
Trivia Night Answers.....	55



"When you feel your best, everybody else can feel it too"
~Ariana Grande

DIE 8



EARTHLINGS

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 Billy Chapin.....Co-Publisher
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 Jamie Lee....Managing Director
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Alyssa

Hi! I'm Alyssa and I'm from Viera, Florida. I love to spend my time at the beach, working out, and with my friends. I am currently a full-time dual enrollment student at Eastern Florida State College and plan to go to Dental school. When I found out I was going to be Goddess of the Month in Static Live Magazine I was so excited. I am so thankful to be recognized as the goddess of the month. Thank you Static Live Magazine and of course, Premiere Model Management!

VIDALIA ONION PIZZA PIE

Welcome to a new month, everyone. March was a great month for NE Florida's coastal cities. Bike Week 2021 was a great success and St. Patrick's Day gave us all a smile and a breezy hangover. And now, we're already 4 months into 2021. You know the saying... April showers bring... great opportunities to hang inside and cook yourself some tasty eats. April is also the growing season for Vidalia Onions!

I dug deep into the past for this recipe. Perfect timing as well because this dish utilizes sweet Vidalia onions. Vidalia onions are finally in season and will be showing up at the grocery stores soon! This is something that my Grandma used to whip up, and then my Dad started making it for us. Do the words "Onion Pie" make you uneasy? Do these two words even belong next to each other in grammar?! The answer is, they sure do! As a kid, I was almost afraid to try this because I assumed that this was not going to be very tasty like all unfamiliar foods. I could not have been more wrong, honestly.

This dish is best served as a pre-meal appetizer at a party, family event, or general get-together. Essentially, this is a style of pizza/flatbread with very, very simple ingredients. What sets this dish on fire is the fact that you caramelize the onions for so long. The crust becomes crispy, the onions turn into a delicious, buttery topping, and you will never forget how good this is (despite its weird name). You will not find this recipe online, in a book, or anywhere else because it's a weird Opalinski recipe that has been passed down through the generations.

Keep leftovers in the fridge for later. Pyrex and anchor glass leftover containers are the best. They come in a variety of sizes and shapes. They hold up extremely well and can be refrigerated or frozen over and over again and then microwaved. Let's be honest, it's much nicer to eat your leftovers out of glass.

Ingredients:
5 Large Vidalia Onions
3 Tbsp Olive Oil
1 Stick of Butter
Homemade or Store-Bought Crust

Let's cook this weird onion pizza thing and hope it turns out awesome (Don't worry, it will). Start by heating a large skillet over medium heat and add 3 Tbsp of butter. You will add butter throughout the caramelizing process but just start with the 3 Tbsp for now. Grab a clean, large chopping board and a sharp knife. Peel the skin from the onions and chop them into thin strips. Once the pan is heated and butter is melted, add your onions and listen for that wonderful sizzling sound.

You will need to exercise patience since these onions need to caramelize. Feel free to crack a cold one or mix a drink. Stir the onions frequently and cook in the pan for about 10 mins. After 10 minutes have elapsed, add 3 more Tbsp of butter. Keep caramelizing for an additional 10 minutes and then add the rest of the butter stick. After about 30 total minutes, the onions should be a buttery, soft texture.

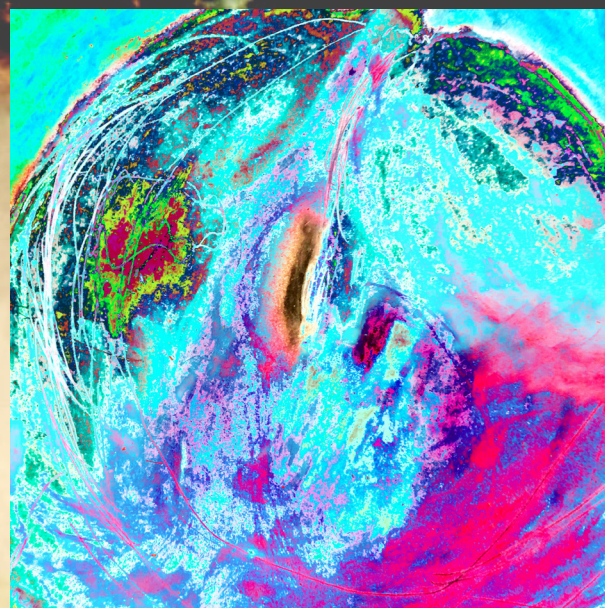
Preheat your oven to 375 degrees. You can use a homemade crust or a store-bought crust. For either, rub the top, outer edges, and bottom with olive oil. Add your onions to the top and pop in the oven for approximately 10 mins (or until crust is light-brown and crisp). Remove the pizza, let cool for 2 minutes, then cut and serve!

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)

THE ART OF

NAR KARNO

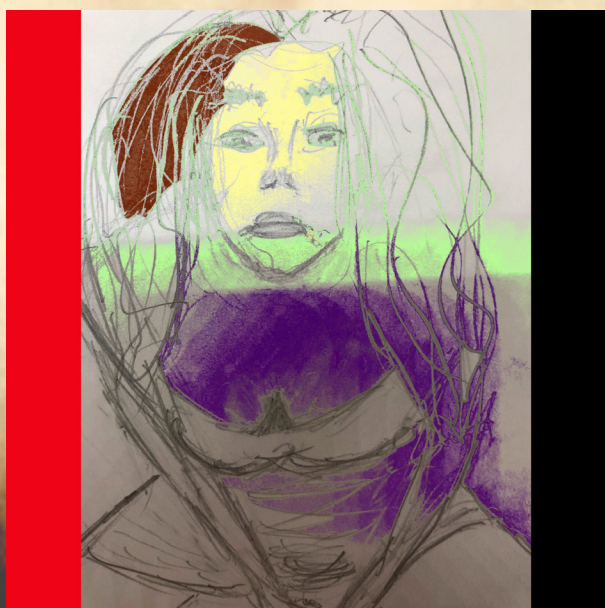
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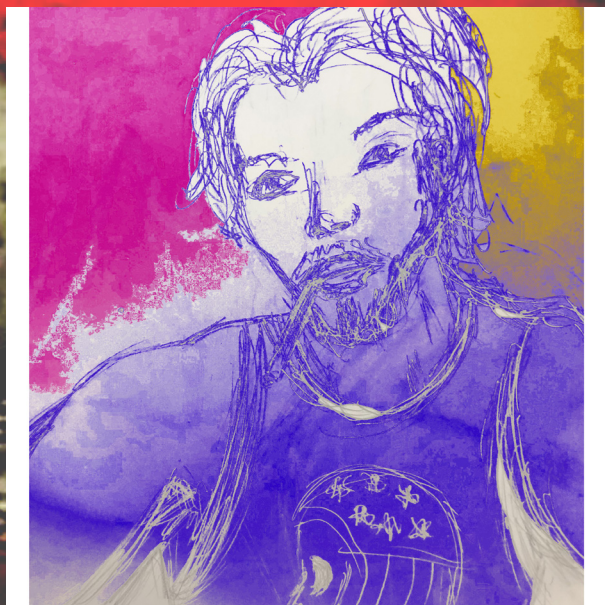
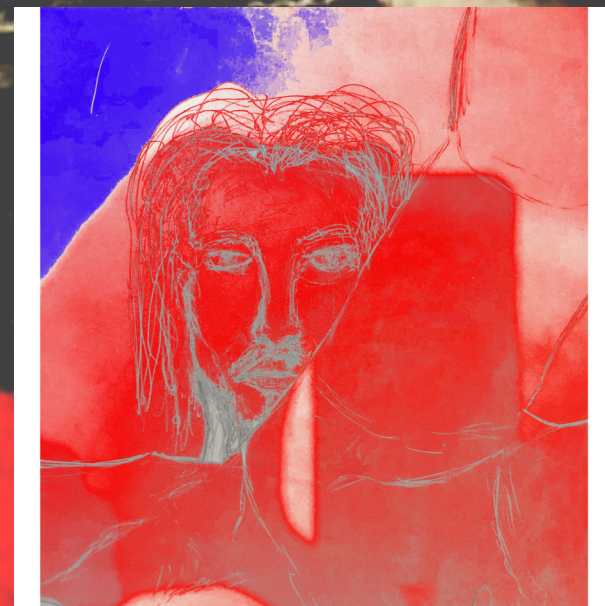
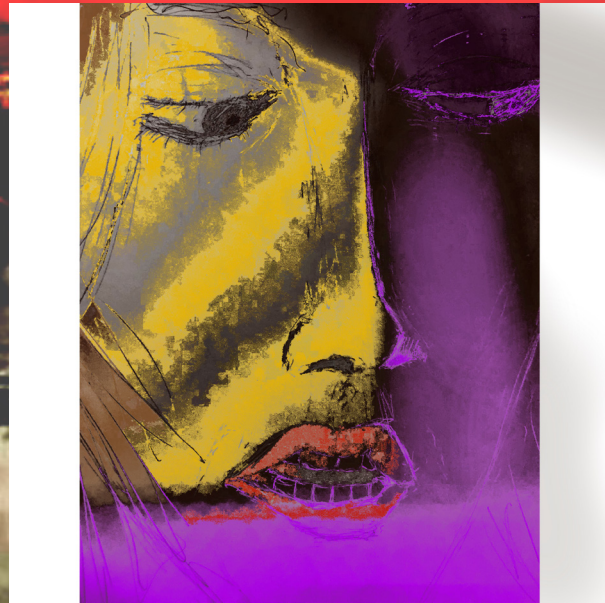
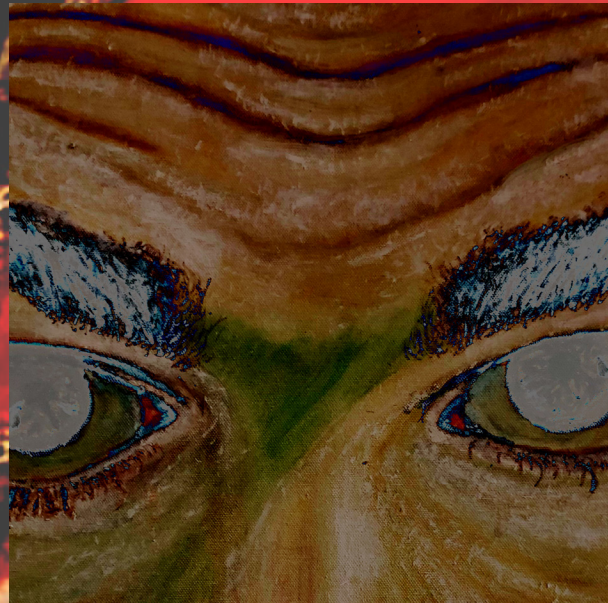
Born and raised in London, England, in 1980, Nar Karno is a self-taught artist with raw and natural talent. Based in the creative hub of Margate, Kent, the U.K., he's an up-and-coming artist that has very quickly become hot property. In a relatively short period of time, he has exhibited with some of the biggest names in the art world including critically acclaimed Tracy Emin, Libertines frontman Pete Doherty, and Nick Reynolds, son of the mastermind of The Great Train Robbery and famous for his Death Masks.

Using a variety of techniques in his creative process, Nar Karno is a mixed multi-media artist working with paintings, sculpture, and video. He's unafraid to mix traditional methods of painting and drawing with experimental industrial manufacturing techniques.

From the success of his 2020 solo show "Skin Game", he was invited to exhibit with other new and established talent at the "Red Lights" group show in Margate. "Skin Game", while being overtly sexual in one context, is also a bleary-eyed homage to the hot evenings, excesses, and debauchery of Miami Beach and The Memphis Group. In these colorful works, he's exorcizing the ghosts of the '80s, a time of white blazers, leather, and cocktails. The show, in part, seeks to make space feel both nostalgic and modern with the color field paintings of Rothko, neon light advertisement displays, and Egon Schiele being strong influences.



Moving away from the past and forcing us to look at the future, his 2021 show "Die Earthlings" is strikingly different. In these works, he explores his own mortal fear of humanity's impending doom due to the myriad of existential crises both physical and spiritual that we're currently facing.



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.

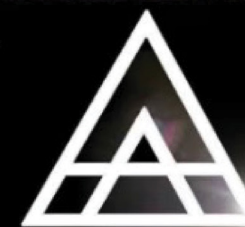
Article 13- All of this is completely "made up", and since your entitled to your own opinion and expression, you can make it up too. Whatever you want. It is up to you.

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

REACH for more and I may drop what I already have. That's my dilemma when trying to expand or reinvent myself musically. Folks in the nine-to-five don't have this to deal with repeated reinvention but as a gigger, I have the flex to change things up. Maybe even the responsibility to push the boundaries. I see it as something I HAVE to do. It's the way I give back to our society, which has afforded me all the many riches and pleasures I now enjoy. I've been given the time, I've been overpaid from day one and now it's my turn to fill up the well from which we all draw our creative water.

Lately, I've been giving lots of thought to a Django Reinhardt and Stephane Grappelli redux. Think French cafe jazz from the 1900s. Luck would have it that I play this style with some fluency. It would take a major effort to gin up an act and there are some things I need to work through first. Before I go much further I need to decide if I will be solo or have a group. When I play solo the economics work for lots of places. Cafes, bistros, and even the occasional art opening can afford a solo act. I'll need to book more substantial venues with a group. This means there are fewer yet bigger possibilities. With a duo or group, the music also expands exponentially as complications arise.

Musically it just gets easier when there is a group to help. Bass makes them sway and the drums get the crowd to dance. The issues are business and personnel-related. Will the players be reliable? Can they travel? How about concerts during the week? This won't fly if the guitar player has a day job. Schedule rehearsals and gigs, insurance and agents, itinerary and subs, the list goes on and it's all up to the bandleader. I must of course admit that the music has more punch with a group but I also must consider if the effort required on my part is worth it.

Performing solo is not as much fun but has its own rewards. It's easy enough to book dates but now I have to do EVERYTHING. First research and catalog the music. Select the setlists and learn four hours of music. Now, compose ten or so originals in the Django style, easy enough, right? Well, then I have to play these complicated jazz tunes on guitar (notoriously tricky), while I operate a looping station with my feet. Then pick up my violin for the melody and a few rounds of improvisation. You get the idea.

We all tend to get stuck in a rut now and again. I like to do something about it instead of accepting it. The familiar is comfortable and change is hard. I like to keep my eye on the prize. The reward is a fulfilling life of music that is challenging enough but not too much of a REACH.

A Word from the Throne

By Billy Dean

Hey music lovers!

Here's a fun exercise: name 10 drummers.

Surely you can name the names that gave your life's soundtrack a heartbeat.

I'll spot you one (I love you, yeah, yeah, yeah!)—Ringo Starr.

Now you give me one!

(Time passes in awkward silence)

Don't feel bad if your list of favorite drummers is devoid of proper nouns. As a longtime drum teacher, I've found that even humans with an interest in music, drums, and drumming have a tough time coughing up a Neil Peart or John Bonham. The reasons are many but I'll place the lion's share of blame on the decline of rock-n-roll and the age of BANDS. We currently reside in the age of the "ARTIST". Modern listeners most likely associate their favorite music to an individual—a Taylor, a Kendrick, a Beyonce, and Ariana, a Post, a Justin, etc. These individuals HIRE the best musicians and producers but the artists themselves are the branding.

Music still runs on talented individuals with proper nouns worth knowing.

Here are some proper nouns to attach to your favorite drum sounds!

We'll start with some unsung session players...

Hal Blaine, most recorded drummer in history—"Good Vibrations", Beach Boys; "Strangers in the Night", Frank Sinatra; "Mrs. Robinson", Simon & Garfunkle.

Bernard Purdie, progenitor of the Purdie Shuffle—"Memphis Soul Stew", King Curtis; "The Thrill is Gone", B.B. King; "Rocksteady", Aretha Franklin; "It's a Man's Man's Man's World", James Brown.

Steve Gadd—"50 Ways to Leave Your Lover", Paul Simon; "Aja", Steely Dan; "Late in the Evening", Paul Simon;

Jeff Porcaro—"Rosanna", Toto; "Beat It", Michael Jackson; "I Keep Forgettin' (Every Time You're Near)", Michael McDonald (later sampled on Warren G's "Regulate")

Vinnie Colaiuta—"Joes Garage", Frank Zappa; "Fields of Gold", Sting; "Brand New Day", Sting.

Now for the Dudes in the band!

Stewart Copeland, the Police—"Roxanne", "Every Breath You Take", "Message in a Bottle", "Every Little Thing She Does is Magic".

Dave Grohl, Nirvana/Queens of the Stone Age/Tenacious D—"Smells like Teen Spirit", "Heart-Shaped Box"; "No One Knows"; "Wonder Boy".

Matt Cameron, Soundgarden/Temple of the Dog/Pearl Jam—"Black Hole Sun", "Spoonman", "Rusty Cage"; "Hunger Strike".

Danny Carey, Tool—"Sober", "Schism", "Prison Sex", "Aenima".

Jimmy Chamberlin, Smashing Pumpkins—"Tonight, Tonight", "Bullet with Butterfly Wings", "Zero", "Cherub Rock", "Disarm".

Type these proper nouns into your favorite search engine and say hello to some long-lost friends!

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|---|--|
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| 2nd Psycoustic - 6pm, Blue Stone Circle -9pm | 18th Bobby James - 4pm |
| 3rd ETC - 6pm, Blue Stone Circle - 9pm | 21st Musiklogy - 7pm |
| 7th ETC - 7pm | 22nd Acoustic Inferno -8pm |
| 8th Casey Picou - 8pm | 23rd Dennis Gallo - 6pm, Kings County - 9pm |
| 9th Acoustic Inferno - 6pm, Paradoxx - 9pm | 24th ETC - 2:30pm, The Vibe - 7pm, Kings County - 9pm |
| 10th Sal & Randy - 6pm, Paradoxx - 9pm | 25th Marty McCarrick -4pm |
| 11th Psycoustic - 4-8pm | 28th ETC - 7pm |
| 14th Acoustic Inferno- 7pm | 29th Dennis Gallo - 8pm |
| 15th Musiklogy - 8pm | 30th Jay Paski -6pm, Big Beat Band - 9pm |
| 16th Tru Adkins - 6pm, Pop Culture Poets - 9pm | |



Trivia *night*

1. What does Ariana Grande love more than humans?
2. How many dogs does Ariana Grande have?
3. What's Ariana Grande's favorite holiday?
4. What is Ariana Grande's diet?
5. What's Ariana Grande's height?
6. What was Ariana Grande's childhood crush?
7. What weird person did Ariana's mom think she was going to grow up to be?
8. What ironic thing is she allergic to?
9. What age did her parents split up?
10. Where was she born?
11. What network made her famous?
12. Why does she wear her hair up all the time?
13. How many times has she been hit by a hockey puck?
14. What's her favorite movie genre?
15. What's her favorite movie?

16. What's her favorite color?
17. What's her favorite cereal?
18. What concert was her first?
19. What was the name of her first-ever Broadway show?
20. Who's the most followed female on Instagram?
21. What is her last name?
22. What's her favorite movie series?
23. How many awards has she won over her life of music?
24. How did her parents choose her name?
25. What is her father's first name?
26. What is her father's job?
27. What is her brother's full name?
28. What is her fan base originally called?
29. What was her favorite subject in school?
30. What is her natural hair look like?

ROCK'S GREATEST FOOLS: PRANKSTERS?

When William Shatner shat on Elton John's "Rocket Man" and the Byrds' "Mr. Tambourine Man," was Capt. Kirk boldly going where no rock artist had gone before? Or was his talking blues versions of those classic rock hits just a shitty vanity project? Or was the Shatmeister pulling a prank?

That's the problem with pop music that seems like an April Fools' Day joke: You never know if artists are pulling a Dadaist prank, or making a bold – if stupefyingly misguided -- gambit in service of their art.

In honor of April Fools' Day, here's a look at some of pop music's greatest pranks – or perhaps these were simply misguided, fucked-up and-or asinine artistic statements.

* In his later years, legendary jazz trumpeter Miles Davis performs with his back to his audience. "Look at Miles!" some fans and critics proclaimed when Davis decided to toot his horn toward the backstage rather than at the befuddled bastards who had paid good money to hear him. "He's so into his music, he doesn't want to be distracted by our adoration!"

Bullshit.

Others claim that Miles turned around so that he could give musical cues to his bandmates (see Frank Zappa item below). Bullshit again. That theory ignores the fact that Davis, who would play an entire concert back-asswards, could have played straight-on while turning and beckoning to his fellow musicians only as needed.

Methinks the tempestuous Miles was metaphorically expressing his contempt and saying, "You sycophants can kiss my ass!"

* Frank Zappa picks up a conductor's baton and conducts his avant-arty rock band. My younger brother Rusty, a big fan of Kiss and Elvis, came up with the most astute assessment ever of Frank: "Zappa is a musical genius who makes music no one wants to hear." Occasionally, when Frank was performing with a large band of musicians he had assembled, he felt the need to grasp a baton and conduct his charges. Or perhaps he was swatting flies before they could gum up the reeds of the bassoon section.

OR MISGUIDED ARTISTS

By Rick de Yampert

But Boone later regained the trust of some of his more rabid Christian fans when he pushed the false conspiracy theory that Barack Obama was a tricky Kenyan-born Muslim up to no good.

So, was Boone the metal-head pulling a prank, or had the Guy With Horns and Tail Who Lives in the Hot Place lured him to the dark side? Neither. After the success of crooner Tony Bennett's 1994 "MTV Unplugged" album, methinks Boone lusted after the street cred that had come so effortlessly to Bennett – but Boone's misguided reach far exceeded his grasp. However, the Zappa-nator was an adroit musical satirist (for example, he parodied Peter Frampton's "I'm in You" with "I Have Been in You"). Methinks Frank the conductor was pranking his audience. As evidence I give you the image that sometimes graced his conductor's podium: A Raggedy Ann doll.

* Pat Boone records an album of rock and metal covers. Boone is a publicly visible conservative Christian who, in the 1950s and early '60s, hit the charts with such sugary pop as "Love Letters in the Sand" and "Gee Whittakers," as well as white-bread covers of such early rock chestnuts as "Ain't That a Shame" and "Long Tall Sally."

In 1997, Boone – or perhaps it was his doppelganger – got the notion to release "In a Metal Mood: No More Mr. Nice Guy," which featured his brassy, big-band-style covers of Judas

Priest's "You've Got Another Thing Comin'," Van Halen's "Panama," AC/DC's "It's a Long Way to the Top (If You Wanna Rock 'n' Roll)," Metallica's "Enter Sandman" and Led Zeppelin's "Stairway to Heaven."

The CD cover featured Boone in a chest-revealing, black leather vest that made him look like a Village People refugee, and he also appeared on the American Music Awards sporting a dog collar.

With all these shenanigans, Boone thus pulled off the nifty trick of offending both his conservative Christian base as well as metal fans throwing the devil horns hand sign.

* The Rolling Stones tour with a new stage prop. For their 1975 tour, the Stones' on-stage high jinks included a 15-foot inflatable phallus, which the band nicknamed "Tired Grandfather" after the beastie repeatedly failed to stand at attention. Insert your own erectile dysfunction joke here. What likely began as Mick Jagger's towering, Freudian monument to his own love stick quickly became, for observers, a snicker-filled, schadenfreude-filled commentary on his virility. But give Sir Mick credit: On those occasions when Tired Grandfather was able to get it up, Jagger sometimes would wrestle the ol' boy down to the stage floor, straddle and bear-hug him, and ride, ride, ride. Here's where you insert your own joke about Mick fornicating with himself – or attempting it.



Every once in a while there comes along someone that is what we call “ the total package” Basically, it’s someone that has everything going for them. Good looks a great voice and an amazing work ethic. They just don’t come around every day and usually have underlying issues such as being a Prima Donna or having a substance abuse problem this months featured cover artist has none of those problems and has proved that she will be a force to be reckoned with in the music world for years to come here’s a little more about one of the most successful musicians in history. Ariana Grande-Butera was born June 26, 1993 is an American singer and actress. Born in Boca Raton, Florida, Grande began her career at age 15 in the 2008 Broadway musical 13. She rose to fame for her role as Cat Valentine in the Nickelodeon television series Victorious and Sam & Cat. She subsequently signed with Republic Records in 2011 after the label’s executives discovered youtube videos of her covering songs. Her 1950s doo-wop-influenced pop and R&B debut album, Yours Truly (2013), topped the US Billboard 200 chart, while its lead single, “The Way”, charted in the top ten of the US Billboard Hot 100. Upon release, critics compared Grande to Mariah Carey for her wide vocal range and whistle register. It wasn’t long after that she would become a worldwide sensation and become one of the best of all time.

She has received numerous accolades throughout her career, including two Grammy Awards, one Brit Award, two Billboard Music

Awards, three American Music Awards, nine MTV Video Music Awards, and 22 Guinness World Records. Grande also holds several Billboard Hot 100 chart records; among the above, she is also the only artist to have five number-one debuts, to have their first five number-one singles debut at the top spot, to have three number one-debuts in one calendar year, and to have all lead singles from each of her first six studio albums debut in the top ten. Grande’s first five full-length albums have been certified platinum or multi-platinum by the Recording Industry Association of America. Having amassed billions of streams thus far, Grande is the most streamed female artist on Spotify and Apple Music and is currently the most followed solo female artist on Spotify and YouTube. She has been included on Time’s annual list of the 100 most influential people in the world and on Forbes Celebrity 100 while Billboard has honored her as Woman of the Year (2018), the greatest pop star of 2019, and the most accomplished female artist to debut in the 2010s.

At this point, the world is her oyster and it seems that she will continue to grow and get better. That’s quite a feat for someone that hasn’t even turned thirty yet. One thing for sure is that there’s really no limit when it comes to what this beautiful and talented young lady can do. The world anxiously awaits her next project as it’s sure to win more awards and set the bar higher for others.

THE “GRANDE” DEAL



STATIC LIVE



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Love's Labors Lost

By Hank Harrison & Catriona Watson

The Beautiful Monsters Freak Show of 1999 was a historical American concert tour co-headlined by the two of the most bizarre and eerie American rock bands ever to exist: Courtney Love's, Hole, and Marilyn Manson's self-named band, and predictably the two principal ego-maniacs went to blows from day one. Launched in support of each band's full-length studio LPs, 1998's *Celebrity Skin* and *Mechanical Animals*, the tour was planned to run from February 28 until April 27, with 37 shows confirmed. Sadly, for those who love creepy crap, the tour was cut short due to highly publicized and not-so-fake, altercations between the bands' stars. In fact, the fake fights turned so real that the tour ended March 14, for a grand total of nine shows. The negative publicity garnered a large amount of media attention and was -+

billed by MTV as a "potentially volatile mix." This creep show was doomed from the get-go and had a long and ugly history traceable to original negotiations for a joint tour dating back at least two years earlier in the Land Down Under. Plans for a joint tour were conceived by Hole's management company, Q Prime, during the band's stint at the Big Day Out music festival in Australia in order to support Hole's third studio album *Celebrity Skin*. Hole guitarist Eric Erlandson admitted that the band itself had "anxiously been awaiting" their first full-scale U.S. tour for some time, but previous attempts "kept falling apart because they couldn't find someone compatible to tour with." Erlandson added he was "psyched to hit the road with anybody." Courtney toyed with the idea of touring with Canadian songwriter Alanis Morissette but the two fan bases were not a smooth blend. During a radio interview, Love, by an apology, claimed her opinions on Morissette had changed. She previously maligned Morissette's pop work as being "too commercial for her to ever be considered a genuine feminist symbol." One DJ countered by claiming Courtney only said this because Morissette was not Lesbian. Nevertheless, Love, who was one of the most prominent and prolific bisexual figures in the

1990s, began to see Morissette as a positive influence on female empowerment as soon as dollar signs started popping up. Soon thereafter, Hole's management aggressively began pursuing Marilyn Manson even though Manson had bad-rapped Courtney as a "Full-Time" whore and worse in his autobiography *The Long Hard Road Out of Hell*. Nevertheless, after sweaty negotiations, the groups agreed to tour together provided the bread was split even-steven. But that didn't last long. The amity between Love and Marilyn Manson was tenuous at best and largely based on their mutual design to get the big bucks. In 1998 they swapped insults in a highly publicized feud which was kind of fake because everyone on the inside knew they were actually trying to put a tour together, but there were also some burned egos.

From the start, Manson voiced reservations about Loves' honesty, citing that decades earlier she had ripped off The Butt Hole Surfers while gigging with Babes in Toyland. In an interview with NME, Manson described Courtney as "a rank opportunist." He noted that Love never attempted to befriend him until his band went platinum. Conversely, Love also voiced concerns about touring with Manson, whose explicit stage shows, she felt, were potentially deleterious to her young daughter, Frances Bean. This is odd since Courtney had no hesitation doing heroin around the baby both before and after Kurt Cobain's death. Despite their mutual pseudo-hostility, Manson joked that he agreed to the tour because he realized "what better role models to lead the youth of America into the new millennium than us?"

During these negotiations, both sides agreed that the opening act from the inaugural show until their scheduled performance on April 4 in Philadelphia would be the stoner rock band Monster Magnet. A dispute also arose over who would fill in if Monster Magnet couldn't play. According to Erlandson and Hole bassist Melissa Auf der Maur, the two groups had a two-hour meeting to arrive at a compromise. Manson and his band voted for early 1980s Britpop groups like

Fun Boy Three and Fine Young Cannibals, while members of Hole wanted "more modern" bands. Auf der Maur noted that "we want romance and they want theater. We want love and they want shtick. We had to explain to them that those kinds of bands make them look good, but us to look silly." Eventually, Manson's band ceded the selection of the subsequent opening act to Love, who chose Imperial Teen. To repeat, during these negotiations, both bands agreed to split the production costs and revenue earned at each show 50/50. But that never happened. Love officially announced Manson's attachment to the tour on January 6, 1999, by phoning into the MTV show *Total Request Live*. She told her old pal, host Carson Daly, "Yeah, Brian (real name of Marilyn Manson) wants it", claiming that the two had reconciled and had mutual admiration. She also confirmed the lineup for each respective date on the tour, spanning a total of 8 weeks. Tickets retailed for \$30 and the concerts were to be hosted at 10,000-20,000 capacity venues.

The name "Beautiful Monsters" was fashioned by Auf der Maur as an acknowledgment of both bands' roots in dark, angry, and abrasive alternative rock music, and their transformation in sound and appearance for each of their respective third albums. The allusion also extended to the polarity between each group's approach to the change. Both bands undertook an evolution of their sound overseen by the same producer, Michael Beinhorn. Whereas Hole opted for an alternative pop update of the California sound in the L.A. tradition of bands like The Doors, The Beach Boys, and The Byrds, Manson shifted to hedonistic 1970's glam rock inspired by David Bowie, T. Rex, and Gary Glitter. Auf der Maur thought it "a perfect complement. We bring on the light after they've dragged out the dark. It's two different worlds, so I can't see how one could make the other look bad. Theirs is black and ours is white."

The tour was highlighted by on-and-off-stage pseudo tiffs almost like clown fights claiming to be in the center ring, or fake wrestlers tossing

chairs, which resulted in Hole claiming to be financing most of Manson's production costs which were disproportionately higher relative to their own. Courtney gave up as soon as she realized she wasn't going to win that battle. The pseudo-theatrical feud between Love and Manson carried over into their performances immediately after the tour began. They traded nasty exchanges of thinly-veiled insults during their respective sets. Hole opted for a minimal set design consisting of a projected backdrop and a series of garlands draped across the monitors and drum kit. Their special effects were limited to the occasional use of a pressurized cannon that projected an explosion of glitter during their performance of the song "Dying", and rain of rose petals that were dropped from the rafters onto the stage during the song "Celebrity Skin." Manson's performance utilized fireballs and his usual costume changes. Much to Love's chagrin, it turned out that Manson's fans vastly outnumbered Hole fans, adding fuel to the already simmering feud over money. Manson used that as a claim to grab more money, in spite of the early 50/50 agreement. Clearly, money was the root of the real feud on this tour.

The tour commenced, as scheduled, on February 28, 1999, at the Spokane Arena in Spokane, Washington. MTV reported that the inaugural show only sold 8,500 tickets, less than half of the arena's 18,000-person capacity. Monster Magnet's opening slot lasted 45 minutes and, as noted by MTV, displayed "the same energy that made them a hit on Rob Zombie's last US tour." During Hole's performance, Love joked with the audience between songs. She also gave away two guitars and her boots to audience members. However, Hole left the stage after only 45 minutes into their show (out of a scheduled hour and a half set) due to Love's disappointment with the audience turnout. Marilyn Manson was due to perform after Hole's scheduled exit from the stage but started 90 minutes late due to problems that arose from having to construct their complicated theatrics in a rush after Hole's

impromptu walk off. After the problems were resolved, they played an hour and a half show marked by the deliberate destruction of their instruments and explicit onstage antics that were the band's trademark. They ended the show with a performance of their signature song "The Beautiful People" followed by an encore.

Two incidents occurred at the tour's second stop at the PNE Coliseum on March 2, in Vancouver, Canada. After Manson made a lewd remark about Love during his band's performance, Love ran onstage, hiked her dress, and jumped on Manson's back while he sang. Later in the show, Manson suffered from dizziness and fainted onstage, injuring his hand on a monitor as he fell. Initially, he pretended it was part of the show, but left the stage after performing their signature song to seek medical attention. When he returned onstage, he pulled the plugs off of the instrument amplifiers and stormed offstage without performing an encore. Without their leader, the rest of the band followed.

The Seattle show on March 3, at the Key Arena, included Manson's then-fiancée Rose McGowan and Pearl Jam frontman Eddie Vedder in the audience. It was also a homecoming concert for Hole. Love had mixed feelings about returning to Seattle, which was where she and her late husband Kurt Cobain settled to start their family shortly before his death in 1994. It was also the epicenter of the grunge music scene and close to the riot grrrl scene of nearby Olympia, Washington, genres with which Hole was often misidentified during its early history. On the return to Seattle, Love lightheartedly quipped: "Grunge is dead. Grunge is over, okay everyone? I'm here, and we're here to soothe and to help everyone move through this. And it was like the grunge receptacle."

Press speculation on Hole's departure from the tour began on March 11, the day after the tour's sixth show at the Cow Palace in San Francisco. Manson had renamed the tour "Hole is Dead" on his official website as a taunt which exacerbated conjecture. He also prefaced the show with an interview in the San Francisco Chronicle who asked him jokingly if any cows were going to be sacrificed during the concert. He facetiously remarked, "well ... there's always Courtney."

During the concert, Love polled the audience as to whether or not they wanted her band to continue performing. After the audience responded encouragingly, she derided both Manson's use of pyrotechnics and the audience's expectations of a decadent spectacle, then justified Hole's performance approach as musically focused. Manson initially resisted responding to Love's criticism during his band's turn on stage. However, after the band performed their single "The Dope Show", Manson retorted by holding his own poll, asking how much of the audience were there to watch his band. After the majority of concertgoers erupted in a loud cheer he taunted, "I show pity for the older people on this tour ... the graying mothers" in reference to Love.

The next day, Manson issued a statement on his website that apologized for his band's inability to attend the post-show after-party due to "extreme problems being caused by Hole." He acknowledged the existence of "a war between us and Hole", and predicted that the latter would not be a part of the tour for much longer. Love also spoke to MTV and cited production costs as the cause of the rift. She confirmed that she and her band seriously considered leaving the tour but that both bands would meet at The Forum in Inglewood. One week later Courtney hinted that her band was thinking about going it alone. On March 14, Hole officially announced their withdrawal from the tour.

At their final performance, Love told the audience, "We're history after this. You'll get to see the crack of someone's ass" (referring to Manson's habit of dropping his pants onstage). It'll be fun." Later that night Manson broke his ankle almost as a self-fulfilling prophecy.

Following their departure, Hole had a series of shows in North America and the United Kingdom. They joined the Glastonbury Festival in Chilton-Polden, England on June 22, and performed shows with Lilith Fair. Marilyn Manson resumed the tour on March 21, renaming it the "Rock Is Dead Tour". Imperial Teen's billing was withdrawn in favor of Grammy-nominated American psychobilly band Nashville Pussy.

Maybe Manson was a better street fighter than Courtney thought because after Hole split in a huff, Marilyn Manson continued the tour under the name Rock Is Dead. Manson eventually released two recordings: one video compilation titled God Is in the T.V. and a live album titled The Last Tour on Earth. Ironically, but predictably, Love and Manson kissed and made-up in 2015, more than 15 years later when several million bucks sat frozen on the table. In December 2014, Love posted a picture on Instagram of her, Manson and their mutual friend Billy Corgan sitting together with the caption "all hatchets buried."

In an interview with Esquire magazine on January 20, 2015, Manson elaborated on their reconciliation which prompted a sarcastic response from Love on Twitter. In 2018, Love made a cameo appearance as a nurse in Manson's video for "Tattooed in Reverse." While Courtney is struggling to book, even solo gigs, Manson continues as strong as ever. It seems like this Monsters Tour was the beginning of the end for Hole.



APRIL

2021

Thursday, April 1

31 Supper Club - Matt Lowey, 6pm
Grind/Kona - The Click, 7:30pm
Bounty Bar - Mark Mannarino, 7pm
Flagler Tavern - Reed Foley, 9pm
Tayton O'Brians - Matt Meehan, 8pm

Friday, April 2

31 Supper Club - Ricky Silvia, 8pm
Grind/Kona - Jay Paski, 7pm
Bounty Bar - Nate Utley, 7pm
Chases - Sean Holcomb, 2pm
Ormond Garage - Ian Opalinski, 6pm
Traders - Psycoustic, 6pm
Traders - Blue Stone Circle, 9pm

Saturday, April 3

31 Supper Club - Dana Kamide Band, 8pm
Bounty Bar - Casey Picou, 7pm
Chases - Johnny & Heidi, 2pm
Flagler Tavern - Reed Foley, 5p
Grind/Kona - Smokin' Torpedoes, 7pm
Ormond Garage - Jay Paski, 6pm
Tayton O'Brians - Psycoustic, 9pm
Tortugas - The Cyclones, 6pm
Traders - Etc, 6pm
Traders - Blue Stone Circle, 9pm

Sunday, April 4

Chases - Smyrna Erb, 2pm
Bounty Bar - Jarrod George, 7pm
Flagler Tavern - Jay Paski, 5pm

Monday, April 5

Bounty Bar - Claire Vandiver, 7pm

Tuesday, April 6

Bounty Bar - Jason Longoria, 7pm
Grind/Kona - Casey Picou, 6pm

Wednesday, April 7

Bounty Bar - Griffin Sinclair, 7pm
Grind/Kona - Are Friends Electric, 6pm
Ormond Garage - The Cyclones, 6pm

Thursday, April 8

31 Supper Club - Beartoe, 6pm
Grind/Kona - Velvet 45, 7:30pm
Bounty Bar - Bobby James, 7pm
Flagler Tavern - Reed Foley, 9pm
Tayton O'Brians - Matt Meehan - 8pm

Friday, April 9

31 Supper Club - Dana Kamide Band, 7pm
Grind/Kona - Bobby James, 7pm
Chases - Tyler Stanfield, 2pm
Ormond Garage - Brandon McClure, 6pm
Bounty Bar - Jay Paski, 7pm
Traders - Acoustic Inferno, 6pm
Traders - Paradoxx, 9pm

Saturday, April 10

31 Supper Club - Armando, 8pm
Grind/Kona - Bluefield, 7pm
Bounty Bar - Matt Lowey, 7pm
Flagler Tavern - Reed Foley, 5pm
Chases - Tyler Sanfield, 6pm
Ormond Garage - Bobby James, 6pm
Tayton O'Brians - Bradford Buckley, 9pm
Tortugas - Brandon McClure, 6pm
Traders - Sal & Randy, 6pm
Traders - Paradoxx - 9pm

Sunday, April 11

Bounty Bar - The Evening Muze, 7pm
Chases - Eric Von, 2pm
Flagler Tavern - Bradford Buckley, 5pm
Tayton O'Brians - Casey Picou, 8pm

Monday, April 12

Bounty Bar - Linda Long, 7pm

Tuesday, April 13

Bounty Bar - Ian Opalinski, 7pm
Grind/Kona - Griffin Sinclair, 6pm

Wednesday, April 14

Bounty Bar - Bradford Buckley, 7pm
Grind/Kona - Savi Fernandez, 6pm
Ormond Garage - Are Friends Electric, 7pm

Thursday, April 15

31 Supper Club - Matt Lowey, 6pm
Bounty Bar - Casey Picou, 7pm
Flagler Tavern - Jarrod George, 5pm
Flagler Tavern - Reed Foley, 8pm
Tayton O'Brians - Matt Meehan, 8pm

Friday, April 16

31 Supper Club - Billy Dean, 8pm
Bounty Bar - Brent Clowers, 7pm
Chases on the Beach - Chuck Morel, 2pm
Grind/Kona - Heather Craig, 7pm
Traders - Truu Adkins, 6pm
Traders - Pop Culture Poets, 9pm

Saturday, April 17

31 Supper Club - Christie Beu, 8pm
Bounty Bar - Jessie Abbey, 7pm
Chases - Tru Adkins, 2pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Bradford Buckley, 7pm
Ormond Garage - Bluefield, 6pm
Tayton O'Brians - Cody & Kyle, 9pm
Tortugas - Bobby James, 6pm
Traders - Matt Lowey, 6pm
Traders - Pop Culture Poets, 9pm

Sunday, April 18

Bounty Bar - Matt Lowey, 7pm
Flagler Tavern - Psycoustic, 5pm
Chases - DJ Pool Party, 2pm
Tayton O'Brians - Casey Picou, 8pm

Monday, April 19

Bounty Bar - Bobby James, 8pm

Tuesday, April 20

Bounty Bar - Jeff White, 7pm
Grind/Kona - Chuck Morel, 6pm

Wednesday, April 21

Bounty Bar - Griffin Sinclair, 7pm
Grind/Kona - Jeff White, 6pm
Ormond Garage - The Cyclones, 6pm

Thursday, April 22

31 Supper Club - Hannah Wilson, 6pm
Grind/Kona - Cody Ritten, 7:30pm
Flagler Tavern - The Cyclones, 5pm
Flagler Tavern - Reed Foley, 9pm
Bounty Bar - The Transfers, 7pm
Tayton O'Brians - Matt Meehan, 8pm

APRIL

Friday, April 23

31 Supper Club - Oak Hill Drifters, 8pm
Grind/Kona - Psycoustic, 7pm
Bounty Bar - Jay Paski, 7pm
Chases - Bobby James, 2pm
Ormond Garage - Heather Craig, 6pm
Traders - Dennis Gallo, 6pm
Traders, Kings County, 9pm

Saturday, April 24

31 Supper Club, 7pm
Bounty Bar - Claire Vandiver, 7pm
Chases - Bobby James, 2pm
Flagler Tavern - Reed Foley, 5pm
Grind/Kona - Smyrna Erb, 7pm
Tayton O'Brians - Savi Fernandez, 9pm
Tortugas - 5 Time Shag, 6pm
Traders - Etc, 2:30pm
Traders - The Vibe, 6:30pm
Traders - Kings County, 9pm

Sunday, April 25

Chases - Bobby James, 2pm
Bounty Bar - Brent Clowers, 7pm
Flagler Tavern - Mike Marriano, 5pm
Tayton O'Brians - Matt Loewy, 8pm

Monday, April 26

Bounty Bar - Chuck Morel, 7pm

Tuesday, April 27

Bounty Bar - Ian Opalinski, 7pm
Grind/Kona - Bradford Buckley, 6pm

Wednesday, April 28

Bounty Bar - Bradford Buckley, 7pm
Grind/Kona - Paradoxx Duo, 6pm
Ormond Garage - Billy Buchanan,

Thursday, April 29

31 Supper Club - Velvet 45, 6pm
Bounty Bar - Jeff White, 7pm
Flagler Tavern - The Transfers, 5pm
Flagler Tavern - Reed Foley, 9pm
Grind/Kona - Brando McClure, 7:30pm
Ormond Garage - Original Rockabilly OG, 7pm
Tayton O'Brians - Matt Meehan, 8pm

Friday, April 30

31 Supper Club - Brent Clowers, 8pm
Bounty Bar - The Evening Muze, 7pm
Chases - Tru Adkins, 2pm
Grind/Kona - John Sullivan, 7pm
Ormond Garage - Ian Opalinski, 6pm
Traders - Big Beat Band, 9pm

2021



Music is a Five Letter Word By True Adkins

Country music has certainly come a long way since the days of fiddle players in the Southern Appalachians and the southeastern United States in the 1910s. As new generations began to appear on the county music scene, mixing popular music with American Folk music, Gospel, Bluegrass and blues.

Country music became very popular in the 1940s. It had many styles and genres utilizing instruments such as the steel guitar, harmonica, fiddle, banjo, drums and many more. The '80s brought country music back to its roots and showed that it could be in competition with commercialized sounds. It became worldwide phenomena in the 1990s with Garth Brooks, Alan Jackson, Travis Tritt and Clint Black and others. They helped pave the way for the new country music.

In the 1990s country music became more than one type of genre; it included many sub-genres as well. The changes included more ballads, female and male. The new music added 2-beat rhythms, drum sounds and electric guitars. Most new songs stayed true to most of the classic country music, adding a full harmony back up for country pop. Then new technology provided the ability to track music electronically.

Generations of Country Music
 First Generation was 1920s
 Second Generation was 1930s to 1940s - Added cowboys and western swing, hillbilly boogie, bluegrass, folks, gospel and honky tonk.
 Third Generation was 1950s to 1960s – This brought Nashville Sounds, country-soul, rockabilly, some

western music merged with country
 Fourth Generation was 1970s to 1980s - country pop, truck driving country, and country rock emerged
 Fifth Generation was the 1990s – Female artists began to be very popular and more prevalent. Line Dancing became in vogue.

Sixth Generation was the 2000s to present - Country music became popular culture. Country music was affected by rock music influence, bluegrass country and Americana. This generation saw an increase in mainstream country acts collaborating with pop, rhythm & blues, bringing much musical success. Patriotism was quite influential as well for the country music of the 2000s.

Many country artists write and play songs based upon their own experiences in life, such as “marriage is ruined by alcohol”, or “husband cheated” type of scenarios.

It's easy to work with artists who have distinct personalities, which makes the music more satisfying and sustainable. The country world has been a cultural identification, branded for the marketplace, with tensions between pop trends and core values. In the midst of the beat-driven bluster, new arrivals came onto the scene and shifts in the momentum began.

In trying to make the most of the digital outlets favored by young listeners, most mainstream country artists are still expected to pledge their loyalty to the format and then court radio's long-term support, which can be a deeply demoralizing endeavor due to programmers' tendencies to stick to one thing that's working at a time and pay attention to little else.

Garth Brooks and Shania Twain were once considered “interlopers” for the modernizing of studio and show production. They were redefining what country Super Stardom looked and sounded like. Eventually many other country artists followed the lead for making music videos, adding theatrics for their shows and provided stage energy.

This brings us back to our title of “Music has become a Five letter word”. Each letter corresponding to the notes used in a musical performance (ABCDEFG) signifies the roots of a song. When the musician writes a song it's a journey through the arrangement of these letters. With today's country music it seems that the focus on monotonous melody and arrangement is prevalent. The courage to travel outside of this way of thinking and allowing the listener to be more specific to style and creative intent brought to the enjoyment of new music. The songs telling a story that make you relate to and feel transported to another place momentarily seem to have been forgotten by a majority of today's country chart leaders.



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- The Dog's "Famous" Pulled Pork Sandwich**
Our house smoked pulled pork, served on a fun-fluffy bun with Fish's Gold BBQ sauce. Simple and delicious! 9.99
- Florida Cracker**
Our tender pulled pork topped with tangy coleslaw, gouda cheese, pecan-smoked bacon, spicy pickles, fried onions and topped with Fish's Gold BBQ sauce, served on thick cut white bread. This one makes you want to slap your Grandma! 11.99
- Rieu Suede Shoes**
Our tender pulled pork topped with tangy bleu cheese dressing, pecan-smoked bacon, scallions and red onions and topped with Fish's Gold BBQ sauce, served on a fun-fluffy bun. 11.99
- Club Elvis**
Our tender pulled pork decadently topped with pecan-smoked bacon, gouda cheese, crispy fried onions and topped with Fish's Gold BBQ sauce, served on a fun-fluffy bun. 10.99
*Make it a "Drunken Pig" add beer cheese soup for 1.00
- White Trash**
Our tender pulled pork, topped with tangy coleslaw, gouda cheese, pecan-smoked bacon and Fish's Gold BBQ sauce, served on thick cut white bread. Ya'll gonna kiss yer cousin. 10.99
- Mr. Smokey**
Our tender pulled pork topped with juicy smoked pineapple slices, fried onions, pecan-smoked bacon and Fish's Gold BBQ sauce on a fun-fluffy bun. 10.99
- The Rufus**
Tender pulled pork topped with thick cut brie cheese, cherry pepper rings, drizzled with our famous raspberry melba and topped with Fish's Gold BBQ sauce. 11.99
*Feeling frisky by adding bacon, shoestring potatoes and crispy fried onions 1.00
- Classic Yellow Dog Club**
Honey mesquite roasted turkey piled high with smoked gouda cheese, pecan-smoked bacon, crunchy cucumber, crisp leaf lettuce and orange Cointreau mayo, served on thick sliced multigrain bread. 10.99
Add Smoked Pineapple Rings & Sunflower Sprouts 1.00
- The Holy Crap**
Named by a beloved friend and customer, this weekly special quickly became a fan fave! Featuring our honey mesquite roasted turkey piled high and pressed to perfection with avocado, pecan-smoked bacon, goat cheese, red onions and basil mayo served on our thick sliced multi-grain bread. 10.99
- Johnny Rocket**
Honey mesquite roasted turkey, accented with raspberry melba and layered with mild cherry pepper rings, vine-ripened tomato, thick cut brie cheese, leaf lettuce and orange Cointreau mayo, served on our thick sliced multigrain bread. Sweet and savory bliss! 10.99

- Buffalo Soldier**
Tender smoked chicken, shredded Jack cheddar cheese and Blue cheese crumbles, fresh shredded lettuce, vine-ripened tomato, red onion, crispy cucumber slices, orange Cointreau mayo, jalapeño ranch, and homemade buffalo sauce all come together in a southwest chipotle wrap. One love 10.99
- Classic Mexican Mutt**
A Southwestern chipotle wrap layered with our savory black bean spread, shredded lettuce, tomato, homemade chunky salsa, caramelized onions, cilantro sour cream, shredded Mexican cheese, and your choice of smoked chicken breast or seasoned roast beef. Aye Chihuahua 10.99
- Fire Pig**
Our savory pulled pork, pecan-smoked bacon, gouda cheese, tangy coleslaw, pickles and Sriracha, topped with Fish's Gold BBQ sauce and fried onions, served in a southwest chipotle wrap. 10.99
- Pulled Pork Soft Tacos**
Three 6" flour tortillas layered with savory black bean spread, tender pulled pork, queso fresco, fresh slaw, scallions and cilantro sour cream. Served with tri-colored tortilla chips and homemade salsa. 10.99
- Doing Yoga with Goat Toast**
Open faced multigrain toast with avocado, herbs de Provence seasoned goat cheese, "arugucress", pickled red onion and jalapenos, medjool dates, sunflowers sprouts, fig sauce, and a honey drizzle. Namaste. 11.99
- Sweet Potato Taco Tacos**
Roasted seasoned sweet potatoes with corn salsa, black beans, chipotle mango aioli, honey balsamic arugucress, and fried onions on three flour tortilla served with tortilla chips and salsa. 11.99

- Yummy Scooby Snacks**
- Curry Chicken Salad** Small 5.99 / Large 10.95
- Mozzarella & Tomato** Small 4.49 / Large 6.99
- Homemade Coleslaw** Small 2.99 / Large 4.99
- Potato Salad** Small 3.99 / Large 6.99

- Kids Menu**
- Cheese Quesadilla** 5.99
Add chicken for 1.00
- Grilled Cheese** 4.99
- Turkey & Cheddar Sandwich** 4.99
On Texas Toast
- Pulled Pork Sandwich** 5.99

Gotha Med 1.21.20

**A
REASON**

**TO
ROLL**



BY Randy Pepper

Ever since I was a kid I was afraid of roller coasters, I just couldn't get myself to get on something that looks like so much fun to me but was so terrifying as well. I remember going to an old park called circus world in Orlando and they had a giant wooden roller coaster that all my friends would get on but I would stay on the side and just say nope- not gonna do it. But recently I used a VR (virtual reality) with my computer. I decided to ride some roller coasters in VR and see if I could handle them, turns out I love them. Even though I love the VR roller coasters, I wasn't quite ready to jump on a real roller coaster. I had to find a roller coaster that had something in common with me. then I saw that Disney Hollywood studios had a roller coaster themed after Aerosmith and I decided this would be my test the, roller coaster itself is not that long but it does go upside down twice and it does go top speed of 60 miles per hour. So why did I choose this roller coaster? It's all themed around music! It blasts Aerosmith music the whole time you're on the ride. I found myself singing along with all my favorite Aerosmith songs as I was cruising along going upside down twirling going through different obstacles on the coaster and forgetting that I was actually on a roller coaster.

Now my next music-related roller coaster would be the Hollywood Rip Ride Rocket at Universal Studios Orlando. This coaster is much more intense than the Aerosmith roller coaster it's longer and it goes much higher in the air, as it's not indoors as the other coasters.

It has a top speed of 65 miles per hour. The cool thing about this coaster, once again it's based around music, you have 25 different tracks you can play while you ride and blast in your ears as you're riding. Each rider can have their own music and you have access to different genres. So if you're not into rock you can listen to rap. One thing they don't tell you is there are hundreds of songs that you can access if you know the trick to access them. When you're on the ride it will say rocket on the menu, where the songs are if you hold that rocket symbol for 10 seconds it will show a panel to enter a code. The secret tracks codes can be found online. The only problem is you must memorize the song's codes or write them on something to take with you because you cannot take your phone on the ride. This ride was very, very rough but very, very fun. The music was loud and I paid attention to the music and not the ride and enjoyed it very much. So if you're in the music like I am and you hate roller coasters this might be your way of getting on a roller coaster. Just sing along to your favorite song and forget about what's going on as I did. I hope this tip helps you get on a roller coaster and I'll see you at one of the theme parks sometime soon.

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



3401 S. Atlantic Avenue, New Smyrna Beach, FL 32169 386-423-8787

April **LIVE MUSIC** Schedule

April 2 – Sean Holcomb, 2pm

April 3 – Johnny & Heidi, 2pm

April 4 – Smyrna Erb, 2pm

April 9 – Tyler Stanfield, 2pm

April 10 – Tyler Stanfield, 2pm

April 11 – Eric Von, 2pm

April 16 – Chuck Morel, 2pm

April 17 – Tru, 2pm

April 18 – DJ Pool Party

April 23 – Bobby James, 2pm

April 24 – Bobby James, 2pm

April 25 – Bobby James, 2pm

April 30, Tru, 2pm

**STATIC
LIVE**

BEHIND THE MIC: CASH IS BIG BAIT

Catch RIGGS, GUY, & INTERN STEVE
The Morning HOG / 95-7 The HOG Weekday 5-10am
& SATURDAY NIGHT LOUD 9-midnight
@saturdayloud on Twitter The Morning Hog on fb
riggs@957thehog.com



Daytona Beach Hello, friends! April begins another rating period for us radio peeps. Emphasis is put on attracting the most listeners that we possibly can between now and the end of June. There are ad dollars on the line and bragging rights as well if you can grab a number one spot in your demographic. Conversely, job security and perceived performance in your career are on the line. It's a dump truck of pressure for a "fun" job.

The most common way to grab ratings during these periods is through big contests, promotions, and giveaways. Cash is the big bait. If you can give away \$1,000 a day or filter out money through a "song of the day" type promotion, you can assure yourself of increased listeners. This "forced listenership" brings an audience at dedicated times and becomes a bit of an addicting lottery for an audience. But, the odds are way better than playing some scratchers if you latch onto a contest that only runs in your market, as opposed to a corporate multi-market / multi-state promotion that slims your chances. It's always a challenge to not only find compelling program content but to try to create a fresh approach to gaining listeners. Here are a few of the "fails" that didn't fly with management...

- The Cash Catapult - A delightful hybrid of modern and medieval, this concept pairs the ancient stone chucker with the club right of passage in "making it rain". One daily winner gets to stand in an open field adjacent to our studios and keep what ya catch. We miscalculated the wind and wildlife impact on this new spin. Also, the catapult is really powerful and we spent hours picking up loose singles from the highway. Damn shame.

- Top Of The Hour Prize Pinata - From 6a-7p, a lucky listener from each hour gets to visit the studios and take a whack at the Prize Pinata. Prizes inside might include cash, gift cards, rare coins, collectible trading cards, vacation vouchers, etc. But more often than not it'd just be filled with pudding or spiders. And at 14 pinatas daily, the production costs and EMT staffers treating slipped bat wounds sank this brilliant-on-paper idea.

- What Did He Just Say? - This forced-listening gem dragged listeners to hang on to every word of every DJ throughout the day until one of them says "What did I just say?". If the jock's verbiage was parroted verbatim, that caller gets a cash payout. However, all of the phrases were either in Portuguese or Mandarin so we got a TON of blowback from the "That's Not Fair" contingent. Babies.

- Lend Me Your Ears - Mark Antony popped out this classic in Shakespeare's JC piece, but I bet Bill didn't dream of this classy promo. We asked listeners to make a clay mold of their ear, send it to us and we would cure them in a kiln, label them, then after we received 1,000 we would mount them on a firing range wall and a blindfolded intern would blast a single shot from a Desert Eagle. Whoever's piece it pierced got the big payout. Unfortunately, we sunk a lot of money into the kiln and pottery side and the big payout only ended up at \$38. Also, a LOT of legal action came from people who couldn't get residual clay out of their ear canals. Lesson learned.

- Rub It Out - Caller 5 at noon each weekday receives a voucher good for one 30 minute back and shoulder massage from their favorite DJ. At the end, the DJ would tip the listener anywhere from \$5 - \$5,000. This one was wrought with problems, what with COVID, physical barrier sensitivities, non-licensed chiropractic adjustments, and of course, the title.

- Put Our Money Where Your Mouth Is - Daily qualifiers would have a chance to hold \$100 in singles in their mouth for the length of Ozzy's "No More Tears". If you cry, slobber, cough, or choke, you lose. Again, Covid kinda ruined this fun for everyone.

That's a few we won't roll out this Spring. But I hope you'll tune in and listen anyway. We need you, we love you, and we rock you.

Cheers! RIGGS

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Small Town Band, Big City Dreams

Trae Pierce has lived a phenomenal American Dream life by playing with such greats as The Ohio Players, Randy Travis, James Brown, and Prince, just to name a few, and has won a total of four Grammys for his days with the Blind Boys of

Alabama. Now paired with his son, Rae Pierce, lead singer of the local band, Trae Pierce and the T-Stones, this amazing bass player and local Ormond resident has many reasons to smile.

“We have the right blend of members and music”, says Pierce about the band. “People don’t know what to expect with us. When you walk in, you have a guy over here with dreads, that’s me, then a rapper, which is Rae, a Latino Drummer, one of the best in the world, Felix ‘Flex’ Molina” (who also works with the Orlando Magic,); and our guitarist, Grant Chase Jones, cousin to famed Chipper Jones of Pierson. Well, he looks like your country boy wood cutter,” he says with a chuckle. “We have a great team, Jacquelyn Rivers and Christopher Aylsworth, who are our photographers, handle publicity, merchandise, and more. We are ready for the big time,” He adds that the band is the former band of Rapper and friend, Flo Rida.

The band has many reasons to smile these days. Despite Covid-19, which still has most of the Country at limited capacity, the T-Stones are increasing in both popularity and in gigs, reaching into the state of Georgia and beyond. Their social media has likes in the thousands, and a new merchandise, a fan page and more are in the works. Now, as of March 6, which was Trae’s birthday, their new single and video, “Be Anything”, was released. The new music is the real shot in the arm that the country needs. Filmed locally in Ormond Beach, the song gives a positive vibe, and blends of music that encompasses all genres. The single encourages people to reach for their dreams no matter what anyone says or your challenges you face. ntdown, under the title ‘Trae Pierce and the T-Stones’ on the app, and will also be a valuable social media tool.



“We are proud of our music, and the single shows that”, Pierce says about the single, “We are promoting nothing but positive vibes this year.” He goes on to say that Beachside Tavern in New Smyrna Beach hosted the birthday bash for the bass player. FlavaFlav, Flo Rida, and Ricky from the Blind Boys of Alabama chimed in on Facetime, and the first set of the event was live-streamed on the band’s Facebook Page, Trae Pierce and the T-Stones, and the Instagram page, tptsing.

While it was Trae Pierce’s Birthday, he gave a gift for a good cause. One of Trae Pierces’ practice basses was signed by all members of the band and raffled off, raising \$275.00 for Kids Rock the Nation. Pierce and the band love helping the community and Pierce’s specialty is taking the young underdog and guiding them with his epic experiences, to make it their own, as evident with the upcoming project, “All About that Bass”, celebrating lesser-known bass players. The proceeds will benefit Kids Rock the Nation, run by Palm Coast resident and fellow musician, Anthony Wild, founder of the organization.

“It was an honor to help children learn through music,” Pierce says. “Children need more musical avenues in the schools.”



The Sauce Boss

Jimmy Carter Rock and Roll President is now available on most platforms and if you have not seen the film, do yourself a favor. You will be glad you did. Produced and directed by my daughter, Mary Wharton, with an original musical score by yours truly, the Sauce Boss! Mary first asked me to send some music for consideration, and they picked out a few pieces. They ended up using 18 tracks for the movie. I'd been thinking of Jimmy Carter a lot, and how he's always smiling. I knew that smile went with him everywhere. He sometimes musta had to paste that smile on his face, even if he did not feel like it. Well... while I was working on this little guitar riff, and I was just jammin', I got a call, and she said, 'Hey, I'm gonna need some more music.' "I immediately said without even thinking, 'I have a great tune. It's called 'Smile In A Basket.' I have no idea where that came from. All I actually had was a guitar riff, and a picture in my mind of the president's smiling face. This is how the song about the basket where you pick up a smile or two on your way out the door, to face the big bad world, was made. It's about positivity, and the power of music. Like Son House said, 'Don't you mind people grin in your face.' I've had it bad a few times. Really bad. But none of that compares to the architects of the blues who faced an existential crisis on a daily basis. And the blues got them through. To be able to verbalize. NO! To be able to SING! Like a bird in the morning. 'I AM HERE!' If you can't see this, spend a couple of months in the county jail, and you will understand. I know. I even spent a day swingin' a blade on the highway, a guard with a shotgun by my side. How's that for cred?

Well, Jimmy Carter can sing right along, all day long, in the black churches in South Georgia, without missing a beat, without touching a hymnal... And THAT, Brothers and Sisters, is cred.. I'm stoked that a larger audience is being exposed to my music in the movie, and am already getting lots of positive feedback about how moved people are by the film. It certainly has already had a huge impact on my life.

So after contributing a bunch of my music to the movie, I released "Peanuts", my latest album. It's a diverse retrospective, with some new tunes added, that made up the original score for the Jimmy Carter film. From my 1989 Kingsnake release featuring Pat Ramsey and Lucky Peterson, through three decades of shouting his blues, to the new release of "Shiner's Blues", I have painted a sonic backdrop for the story of a president who to this day is an ardent fan of music. It was arguably musicians who got him elected, playing benefits on the weekends so he could buy ads on Monday morning, and introducing fans to their good friend, a peanut farmer from Georgia. As Chuck Leavell said, "He's one of us." While in office Carter used music as soft diplomacy to make this world a better place.

The movie has garnered many accolades. President Jimmy Carter said, "The film exceeded my expectations in every way." CNN Films premiered "Rock and Roll President" on January 3. The Los Angeles Film Awards gave "Best Picture", and 'Best Feature Documentary" to Director, Mary Wharton, Best Editing to Mari Keiko Gonzalez, along with "Best Original Score" going to Bill Wharton, the Sauce Boss himself!

Since the pandemic began, I had to quit touring, but that has given me an opportunity to build a studio at my place and I have been doing live stream videos and some music recording too. I contributed a track to Mary's latest Project, a film about Tom Petty, which debuts as a headliner at South by Southwest later this year. The movie is about the making of his Wildflowers album and it's chock full of archival 16 millimeter footage from that time period. It's another killer film. A perfect followup for Rock and roll President. For myself, I am just now beginning to gear up for a Planet Gumbo tour to California and back. (See <http://planetgumbo.org> for info on Planet Gumbo.) When it's safe to go out again, I will. For now, check out my website. <http://sauceboss.com> You can see me on my YouTube channel, Sauce Boss Bill Wharton. The video of "Smile In A Basket" is there. For more about my shenanigans, get "The Life and Times of Blind Boy Billy," available on Amazon. Peanuts is available on iTunes, and spotify and you can get the CD at my website. I also do a monthly blog with my recipes, stories, and my concert schedule. Everything's at my website, sauceboss.com.

Contact Info:

850-212-3837
info@sauceboss.com
<http://sauceboss.com>
<http://planetgumbo.org>
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Photo: Eric Ilasenko

THE HERO'S JOURNEY

BY CANDICE BEU

We are all the stars of the movie of our own life.

Whether we like it or not we thrive on the ups and downs of the drama that plays out before us and within us. In every good story, the protagonist has quests to go on, victories to win and a massive transformation to undergo along the way. Joseph Campbell, author of "The Hero with A Thousand Faces" (to which the Stars Wars anthology was based) coined this template "The Hero's Journey". You can see this common mythical device often play out in the lives of artists and entertainers alike.

As a prerequisite to any kind of fame and fortune, every world weary musical warrior has to have the experience of being sent out into the world, on many adventures that will cause them to face multiple antagonists, confront the greater shadow, give to something bigger than themselves, and return home transformed through their artistic journey. Anyone can be a "guitar hero" behind the four walls of their living room but to become a genuine hero in the story of life, it takes a courageous person with a strong willingness to commit, over the long haul, to the hard work it takes to become so. It can be a long and arduous evolution but it's the path of fundamental maturation that we strive to achieve as humans who want to give back, not just take, from the world around us. As Campbell's book "The Power of Myth" states, "We have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known; we have only to follow the thread of the hero's path. And where we had thought to find an abomination, we shall find a god. And where we had thought to slay another, we shall slay ourselves. And where we had thought to travel outward, we shall come to the center of our own existence. And where we had thought to be alone, we shall be with all the world."

To be "with all the world" means we have touched on greatness, unity and wholeness. We have found compassion for ourselves and others which essentially is the key that links all our stories together. This final illumination of the hero's journey is the awakening, the healing sought through artistic expression. To have the awareness that each one of us is on this path of self discovery, each seeing ourselves as stars in our own galaxy, the hero of our own story and the lead character in our own movie, will only help us to find deeper compassion within ourselves and our world. It will assist us to not take personally when someone isn't as interested in our life's movie as they are in their own.

Everybody wants creative control of their production and nobody wants others dictating or controlling the script. If we can remember this, and the fact that everyone is facing their own personal awakenings along the way, then we can harness a greater compassion and respect for all. This will only enhance our ability to express ourselves creatively and connect, through our art, with the collective of souls who are doing the same. To thrive and survive the hero's journey means we are commonly rewarded with insights, inspirations and a broader perspective of knowledge than we could ever have reached by just staying home, locked away in our fortress of solitude, watching others live life. These personal rewards are not the end of the story however, for there is no finish line for the hero, only a continued sharing of wisdom and an extended understanding through experience gained. In honor of "Star Wars Month", may the force be with us all on our respective journeys to the stars and back again.



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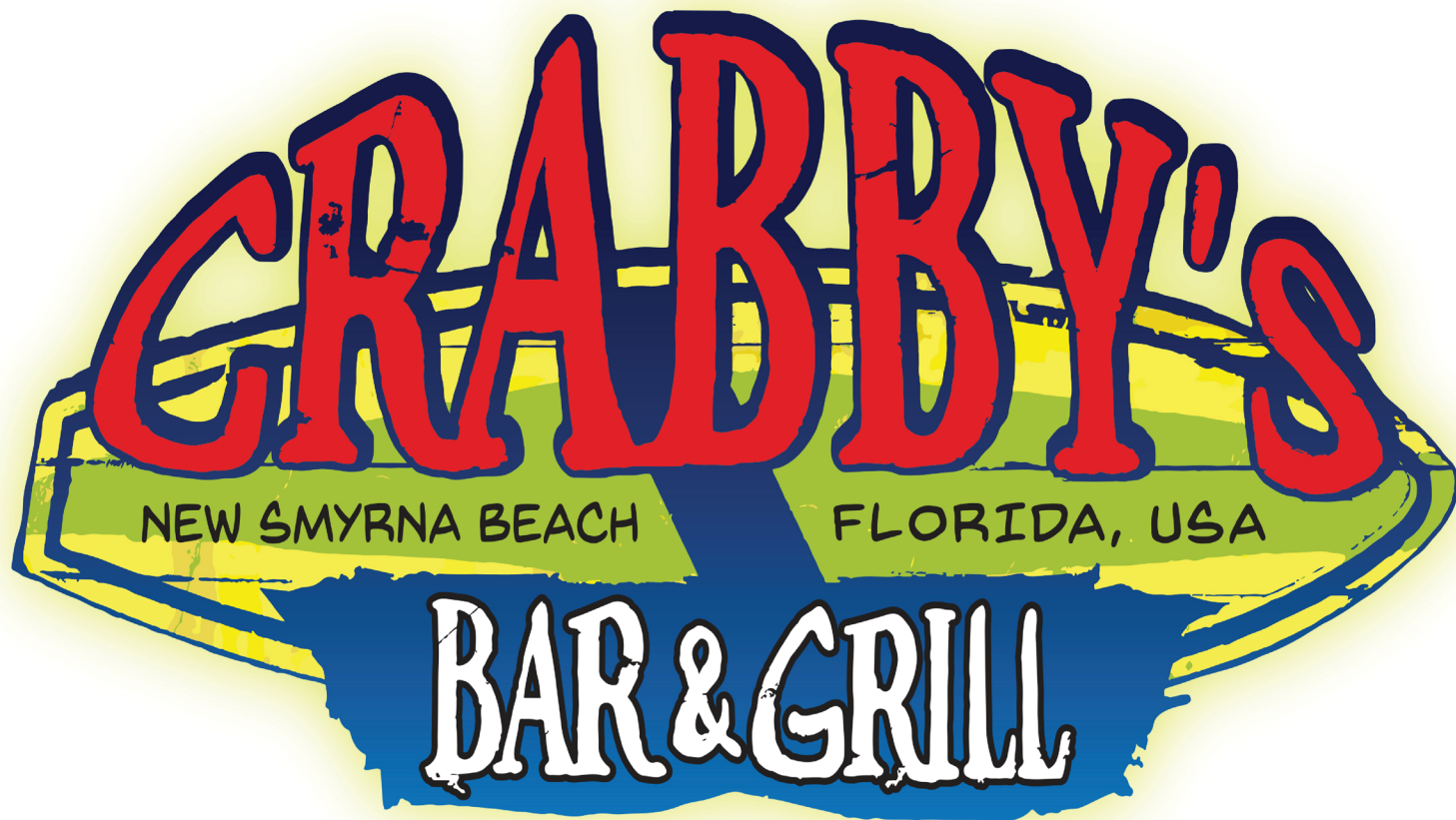
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- 17th – Oak Hill Drifters, 12pm
- 17th – Heather Craig, 5pm
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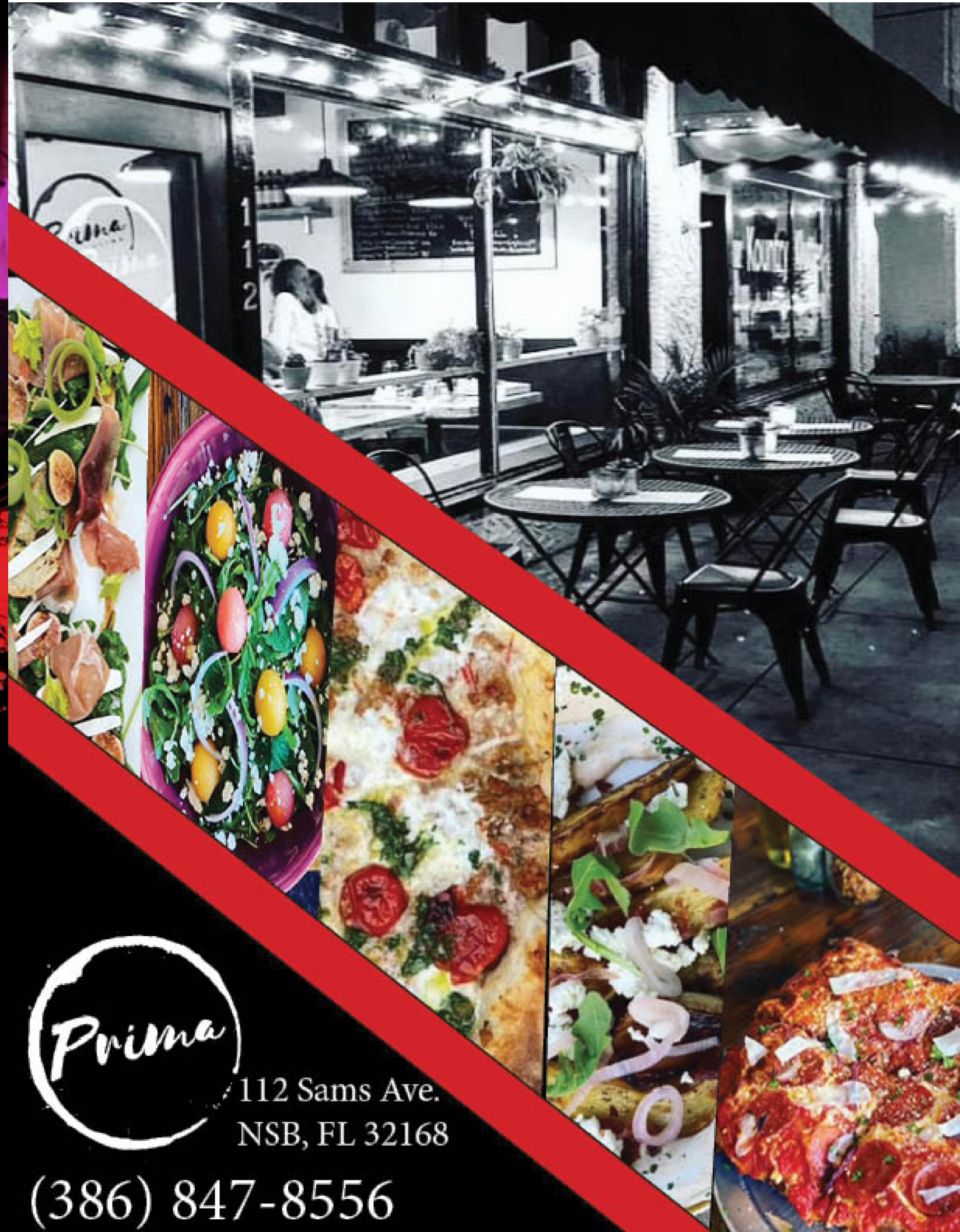
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Rocktails

By Dr. Peppar Spraed



YOUNG THE GIANT

is an American rock band that formed in Irvine, California, in 2004. The band's lineup consists of Sameer Gadhia (lead vocals), Jacob Tilley (guitar), Eric Cannata (guitar), Payam Doostzadeh (bass guitar), and Francois Comtois (drums). Formerly known as The Jakes, Young the Giant was signed by Roadrunner Records in 2009, and they released their eponymous debut album in 2010. The band's first three singles, "My Body", "Cough Syrup", and "Apartment", all charted on the US Alternative Songs chart.

Here's The drink of choice for Francois :

The drink: Tom Collins

Ingredients: 2 oz. gin, 1 oz. lemon juice, 1 tsp. superfine sugar, 3 oz. club soda
1 maraschino cherry and 1 slice orange.

How to make it: In a shaker half-filled with ice cubes, combine the gin, our choice would be (Bombay Sapphire) some fresh lemon juice, and a hint of sugar. Shake well. Strain into a Collins glass almost filled with ice cubes. Add some club soda. Stir and garnish with the cherry and the orange slice.

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RARE EARTH REVIEWS

By THE MUSE

So it's Women's History Month, that one month out of each year where women are acknowledged for their accomplishments by "Presidential proclamation" (as if we aren't amazing every day of the year, but moving on...). This month in particular is set aside to honor women's numerous contributions in American history.

That being said, this month I am paying tribute and giving much admiration to the beautiful Lauryn Noelle Hill, one of my favorite artists, as well as one of the pioneers of women's hip-hop. Lauryn is one of the forces that led female rappers into a new era, where they were no longer just "bitches and hoers". She set the stage for the numerous female rappers who followed. Don't get me wrong, I will always love me some Biggie Smalls and Tupac (yes, both of them), along with all their pimpin' and other horrific lyrics, however, it was time for us women to give some of that crap back.

Lauryn, who was only eighteen when she joined Wyclef Jean with the Fugees, truly turned the tide in hip-hop music, and several scripts were flipped in her wake. She is not just a singer either, but a songwriter, rapper, and record producer as well. Anyone who has heard Lauryn sing "Killing Me Softly" knows that her magnetic voice can fill anyone with raw and unexpected emotion.

The writing was on the wall though, and as eluded to on the Fugees second and most successful album, The Score, Wyclef Jean, the band's instrumentalist, rapped the following lyrics which are said to be directed to Lauryn:

"The magazine says the girl should have went solo. The guys should stop rapping, vanish like Menudo."

In 1997, Lauryn, feeling unfulfilled as a member of the Fugees, and having had a tumultuous relationship with Wyclef Jean, left the Fugees and recorded her first solo album, "The Miseducation of Lauryn Hill" which was extremely successful and led her to receive massive critical acclaim.

Like it is for many talented artists, the fame and attention was overwhelming and for many years she has devoted herself to being a mom and wife, living a quiet life in Miami (well, being from Miami I can tell you that it's not that quiet). It is rumored that she has currently returned to her talented roots and is recording her next album and working on collaborations. Only time will tell. In the meantime, I will still cry like a wounded college girl every time I hear "Killing Me Softly."



- "Tommorrow is always another day to make things right"
~ Lauryn Noelle Hill

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| 5. 5 foot | 20. Her silly |
| 6. Justin Timberlake | 21. Butera |
| 7. A serial killer | 22. Harry Potter |
| 8. Cats | 23. 158! |
| 9. 9 | 24. Her parents chose her name after being inspired by Princess Oriana from Felix the Cat. |
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