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Lighthouse Peddler

Issue #183 March 2017

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Blues Great Janiva Magness Returns To Arena Theater An Evening To Take Your Blues Away

The 2017 Blues On The Coast series presents Janiva Magness, Saturday March 18. Those of us who've seen her can attest that this woman is not just another pretty face. She's one of the most accomplished Blues and Soul singers in a generation and her credentials now include a Grammy nomination—Best Contemporary Blues Album—for *Love Wins Again*. But don't just take my word for it. Mojo called Magness "One of the most fiery and original vocalists in contemporary blues and soul. . . Thoughtful, inventive and almost unerringly on the money."

A Detroit native she grew up on the city's classic Motown sound and her influences include Etta James, Billie Holiday, Elmore James, Robert Johnson, Aretha Franklin, Jackie Wilson, Memphis Minnie and

Koko Taylor. And today she has arrived on her own. Her peers consider her one of the most beloved figures in the Americana, blues and roots music world. Magness has reached a larger and more diverse audience with each succeeding album and developed a reputation as a live entertainer that's made her a staple of the international festival circuit.



Starting out as a background singer she formed a popular local band before relocating to Los Angeles in 1986. Eventually, Magness signed with NorthernBlues Music and *Bury Him at the Crossroads* was issued by the label in 2004, with the followup *Do I Move*

You? following two years later. Magness began to draw a lot of critical and fan attention, particularly in the blues . . .

JANIVA cont'd on page 5

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Fast Flyers —The Peregrine Falcon—

The Peregrine Falcon is the namesake for the inland Audubon group. David Allen Sibley calls this bird the embodiment of speed and power. I have been awe-struck when seeing one speeding over the bluffs on bent wings.

Adults are recognized by their blue-gray back, barred lower chest and unique dark hood or helmet with a dark line coming down below the eye. They are year-round residents on the coast and in mountainous areas inland. Almost any child will tell you with authority that they are the fastest flyers. This refers to their spectacular dives on prey, usually medium-sized birds, which falconers call stooping. One Peregrine passed an airplane at one hundred and seventy-five miles per hour. They have been known to exceed two hundred miles per hour, but probably typically fly nearer one hundred miles per hour. They plunge from great height with bent wings; then with talons outstretched strike their target causing an explosion of feathers. The prey is usually retrieved on the



ground but sometimes the falcon will stoop again and catch the tumbling bird in the air.

Their speed was of no help against the pesticide DDT from the 1940's to 1970's when breeding pairs in California plummeted from over 200 to only two pairs. Thankfully, the banning of the pesticide and

a successful captive breeding program have steadily increased their numbers. Now they can be found nesting on window ledges in cities on both coasts, eating a steady diet of pigeons, and giving us inspiration and hope for all our endangered species.

Our thanks to the Mendocino Coast Audubon Society for contributing this article. Each month, the Lighthouse Peddler will feature another bird regularly seen at or near the Mendocino Coast.

*More information is at
www.mendocinocoastaudubon.org
www.fineartamerica.com*

Sunday At The Library Presents “British Travel Adventures” Sunday March 5

There's always something interesting going on at the Coast Community Library in Point Arena. The regular “Sunday Afternoon At The Library” events always have something worth exploring in the comfortable setting of the Library. The next event, March 5, takes us on a river tour. If the idea of having an historic English cottage all to yourself as your vacation home—nice idea—or if you'd prefer to think about sitting back or steering your own narrow-boat through canals in beautiful green Wales, you have an opportunity to find out more about making such dreams real.

It was more than 50 years ago that philanthropist John Smith founded the Landmark Trust together with his wife Christian. Their aim was to try and prevent the loss of the sort of smaller historic building with which others were unconcerned. And so, in 1965, the Landmark Trust came into being and today numbers almost 200 buildings.



Jinx McCombs and Paul Nordstrand will share stories and photos about their stays at two Landmark Trust historic

buildings: an early 19th century lock-keeper's cottage on the Worcester and Birmingham Canal, and Cowside, a 17th century farmhouse in the Yorkshire Dales.

They'll also talk about piloting the Kestrel, a narrowboat, on the Brecon and Monmouth Canal in Wales and exploring the

beautiful, open landscapes and historic sites of Brecon Beacons National Park.

Come along, Sunday March 5, 2:00pm at the Coast Community Library, 225 Main Street, Point Arena (95468). Information at (707) 882-3114 and www.coastcommunity-library.org.



According to its datestone, this Landmark Trust farmhouse along the Dales Way was built or had additions made in 1707.



Lock Cottage, a Landmark Trust site on the Worcester & Birmingham Canal.



Boating along the Monmouth & Brecon Canal. Photo by J. McCombs

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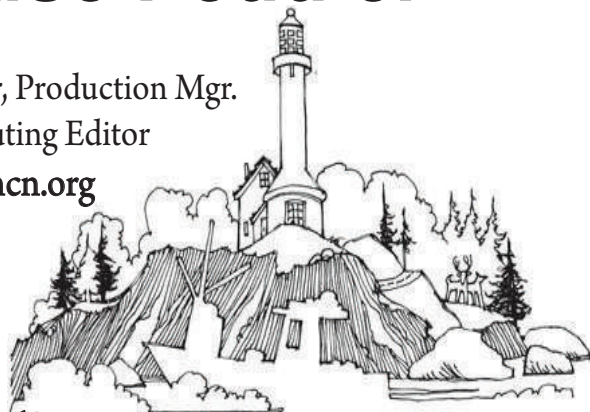
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FROM THE EDITOR'S DESK

Welcome to March. A transition in seasons and green beer...

Janiva Magness Returns to the coast. This Blues sensation is not to be missed. (Cover)
The **Audubon's** pick of the month is the Peregrine Falcon (not to be confused with the Millennium Falcon.) (Page 2)

Sunday Afternoon at the Library goes British, don't you know. (Page 2).

The **Metropolitan Opera** returns with two offerings (Verdi and Mozart if you must know). (Page 4).

Poet Laura Pope selects one of her gifts for us. (Page 4).

The **Bolshoi Ballet** is back for one (maybe last) performance. (Page 5).

Completing the crossword puzzle is much easier with the answers **The puzzle key** is here. (Page 5).

The **Dorian May Quartet** returns with Harrison Goldberg at The Sea Ranch. (Page 5).

Arena Theater Film Club has a full slate of films, as we've concluded "The zany, the despotic, and the Orwellian." (Page 6).

The **California Trio** brings Chamber Music to the coast this month. (Page 6).

Karin Uphoff has not gone bananas. (Page 7).

This month's **Sudoku** challenge is just waiting for you. (Page 7).

Care for an evening of **Classical Guitar**? You're in luck! (Page 8).

Geoffrey Blaisdell brings Broadway to the Coast. Get ready to be impressed. (Page 8).

Susanna Janssen is at Four-Eyed Frog Books to mix metaphors, or parse or, well you'll just have to come to Cypress Village (Page 9).

What do the **Farallones and Stornetta** have in common? Put on your walking shoes and travel to (Page 9).

The **book review** has returned with some thoughts by Nicola Auckland. (Page 9).

Sudoku driving you absolutely crazy? The answers are here. (Page 9).

David Steffen seems captivated by vans, particularly Goghs and Zandts. (Page 10).

Third Thursday Poetry has Laura Pope waxing poetic for us at 215 Main. (Page 11).

How about Art In The Schools? It still exists (thank goodness) and we have some. (Page 11).

The place to **get yourself mooned** for free is the Lighthouse Peddler. (Page 11).

It looks like the worm may be ready to turn. March plans at the **Lighthouse** (Page 12).

Les Filles Rouges in Faerietale Land is here for the 6th time. Happily. (Page 12).

Mitch McFarland serves up more food for thought (with just a hint of politics) in the March **Scuttlebutt**. Always worth the read. (Page 13).

The March **Crossword Puzzle** is here. Looks like a toughy. (Page 14).8.)

New contributor Mary Jane Schramm brings us a tale of whales. Read Part 1 of her essay. Alas, part 2 will be in the April Peddler. (Page 15).

Coastal Seniors is promoting meals on wheels. Time to pitch in? (Page 15).

Printmaking, Dance, Poetry. A special event over two days at Gualala Arts. (Page 16).

The Dolphin Gallery has Paula Strother and Rebeca Trevino to stimulate our brain, or heart, with new art. (Page 16).

A list of upcoming live music opportunities fills the back cover.


Our thanks to contributors Nicola Auckland, Mark Hancock, Pam Huntley, Julia Larke, Mitch McFarland, Blake More, Paula Ray Power, Mary Jane Schram, and Karin Uphoff.

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MET Opera At Arena Theater: La Traviata & Idomeneo Two Bites Of Sensational Productions From The Big Apple

Verdi's *La Traviata* is clearly one of the best known and best loved creations in the world of Opera. And yet, each recreation brings new passion, new delights, and an increased appreciation for the mind of Verdi.

In this production soprano Sonya Yoncheva (below) brings her acclaimed interpretation of the doomed courtesan Violetta Valéry to "Live in HD" audiences for the first time. She appears opposite rising American tenor Michael Fabiano as her lover, Alfredo. Thomas Hampson sings one of his most acclaimed Met roles as Giorgio Germont, Alfredo's dis-



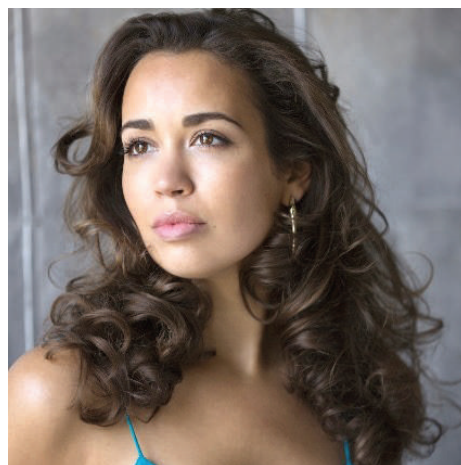
approving father, in a revival of Willy Decker's staging conducted by San Francisco Opera Music Director Nicola Luisotti.

Without giving away too much, we'll tell you that Violetta knows that she will die soon, exhausted by her restless life as a courtesan. At a party she is introduced to Alfredo Germont, who has been fascinated by her for a long time. This may be a first formal introduction but rumor has it that Germont has been enquiring after her health every day. Alone after the party Violetta is torn by conflicting emotions—she doesn't want to give up her way of life, but at the same time she feels that Alfredo has awakened her desire to be truly loved. Perhaps that sounds a little like a tale many of us could share, at least in part. Nevertheless, this is The MET and we benefit from this spectacular presentation of Verdi's work. In addition to Yoncheva, Fabiano, Hampson, and Luisotti, credits include producer Willy Decker, set and costume designs by Wolfgang Gussmann,

lighting designs by Hans Toelstede, and choreography by Athol Farmer. Approximate running time is 2:55 with one intermission.

The month's second opera (and it's in HD for the first time as well) has another giant of music as its author: Wolfgang Amadeus Mozart. For many, however knowing about Mozart's life and his music does not guarantee awareness of *Idomeneo*. And that is one of the beautiful things about the scheduling of these operas. The production values will be no less spectacular yet the music will stimulate different creative juices in each of us. And we get the backdrop of the Trojan War to boot.

For opera aficionados, it will come as no surprise that this story contains enough characters to overwhelm a few of us. To make my point, consider this: "the opera is set in Crete, about 1200 BC. Helen, the wife of King Menelaus of Greece, has been carried off by Paris, son of King Priam of Troy, triggering the Trojan War. As she is also the sister-in-law of Agamemnon, several Greek kings allied with him have joined forces to lay siege to the city of Troy. One of these kings is Idomeneo (Idomeneus) of Crete. Having been away for many years, Idomeneo has, prior to his victorious return,



sent ahead of him some Trojan captives, including Priam's daughter, the princess Ilia." Just reading this brief excerpt from the synopsis signals that you will not be bored. Not for a moment. Besides, it's Mozart, The Met, and its in HD. Just sit back and take it all in.

James Levine conducts this rare Met revival of Mozart's *Idomeneo*. Jean-Pierre Ponnelle's classic production, which has its first Met revival in over a decade, stars Matthew Polenzani in the title role. The cast also includes Elza van den Heever as Elettra, Nadine Sierra (above) as Ilia, Alice Coote as Idamante, and Alan Opie as Arbace. Sets and costumes designed by Jean-Pierre Ponnelle. Lighting designed by Gil Wechsler. Approximate running time is 4:20 with two intermissions.

A Poem By Laura Pope

It is the moment when Mom tells you
she is marrying the boyfriend
who touches your breasts
when she is not around
Dad loses his job,
in a town, a county
where there are no more jobs
You learn your husband
has the worst kind of cancer
Or the lump is in your breast
To millions
This moment is happening
Now
The boy at the cash register,
The woman waiting for the bus
The man who always sits alone
We feel so alone
in our heads
Yet our bones are all humming
the same half remembered tune
Roared ecstatically by a sun,
Billions of years ago
Take a step to the right,
we are all tugged along
They say if a single atom was removed
The universe would collapse
You are the atom at the center
Holding us all together
The gift we are all waiting for
If your husband is hitting you,
take a step to the left, then another
Until you are surrounded by people
who smile when they see you
Raise a hand only in greeting
If someone wants to hurt you
They circle around you
like a herd of mama elephants
You are the gift, you are the gift,
You are the gift we are waiting for

Laura Pope

A story about Laura Pope is on page 11.

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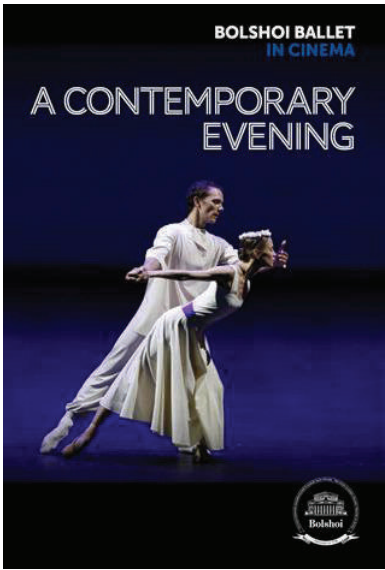
Solution to Crossword:

A Contemporary Evening with the Bolshoi Ballet On The Big Screen at Arena Theater March 19

Channeling a phrase from British TV, when it comes to the Bolshoi, this month it's time for something completely different.

For one evening, the Bolshoi takes on a new challenge with audacity in Hans Van Manen's "Variations," Sol León and Paul Lightfoot's "Short Time Together" and Alexei Ratmansky's "Russian Seasons." This encounter between some of the best dancers in the world and masters of contemporary choreography results in an outstanding synthesis of bringing Van Manen's formal beauty, León and Lightfoot's intensity, and Ratmansky's witty brilliance to a new level. The result prom-

ises to be an outstanding synthesis of Jerome Robbins's energy, Lander's virtuosity, and Ratmansky's witty brilliance in a programming first. The music is from Igor Stravinsky, Carl Czerny, and Leonid Desyatnikov. Choreography includes Jerome Robbins, Harald Lander, Alexei Ratmansky. The Cast includes The Bolshoi Principals, Soloists and Corps de Ballet.



Bolshoi's "A Contemporary Evening" is Sunday afternoon, March 19, 2:00pm (doors 1:30pm.) Tickets are \$18, \$5 youth (18 and under), and are available online at www.arenatheater.org. Running time is 2:40. Arena Theater is at 214 Main Street, Point Arena (95468).

A note on behalf of Arena Theater

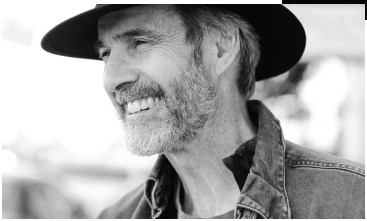
This will be the final ballet telecast of the Bolshoi Ballet in Cinema 2016-17. Unfortunately, it may also be the final Bolshoi Ballet screening at Arena Theater unless we can find a way of growing our audience, find underwriting or sponsors to cover our losses. Over the past three seasons, there has been a loyal group of ballet fans who have attended and enjoyed most of the productions. Our sincere thank you for supporting the series! Now we would like to encourage you to consider helping us with producing and promoting the show. We would love to hear from you and you can contact us by calling our office at 707 882-3272. Consider bringing your friends and neighbors, connecting with your social and business groups, hosting a fundraiser, or just making an individual donation to help continue bringing the Bolshoi to the Mendonoma Coast.

Dorian May Quartet Returns In March Jazzy Sounds At The Sea Ranch Lodge

On Thursday, March 9th, from 6:00-9:00pm in The Fireside Room at Sea Ranch Lodge, local saxophonist Harrison Goldberg will once again host the popular monthly Sunset & Jazz Series and perform with the Mendocino County-based Dorian May Quartet featuring Dorian May at the keyboard with a rhythm section comprised of Dorthea May on upright bass and Gabe Yanez on drums.

As in their past and highly anticipated performances, the band will serve up an eclectic and always entertaining evening's musical fare seasoned with classics from The Great

American Songbook along with contemporary jazz tunes showcasing Antonio Carlos



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JANIVA cont'd from cover

community with a steady series of new recordings including *What Love Will Do* (2008,) *The Devil Is an Angel Too* in 2010 and *Stronger for It* in 2012 (all three on Alligator Records.) *Original* was released in 2014, and in 2016 she delivered the aforementioned Grammy-nominated current album *Love Wins Again*. Along with the Grammy nod she Magness has been nominated for 25 Blues Music Awards and follows the legendary Koko Taylor as the second woman to win the highly coveted B.B. King Entertainer of the Year award.

Saturday night March 18 Arena Theater will be the best place to catch the Blues. . .musically speaking. Doors open at 8:00pm, with an 8:30pm showtime. Arena Theater is at 214 Main Street, Point Arena (95468). Tickets are \$20 and are available at Arena Theater's local ticket outlets: The Sea Trader and Four-Eyed Frog in Gualala; Arena Market and The Pier Chowder House and Tap Room in Point Arena, and Twist in Mendocino. Additional information is at www.arenatheater.org.





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Three Films in March From Arena Theater Film Club The Zany, The Despot, and The Orwellian

I remember my first exposure to the Marx Brothers. It was sometime in the late 1950s or early '60s, those glorious days when black and white movies from the 1930s looked as glorious as anything else on our black & white TV. But better than the usual images coming my way in those monochromatic transmissions, I was witnessing the genius



of the Marx Brothers. Their films are one of the great bodies of work in American cinema history. And *A Night At The Opera* is as good as it gets. Granted, by the time they made this, their sixth film, they were on a roll. Yet, they didn't 'phone it in.' While we all have our favorites, many consider the musical comedy, *A Night at the Opera* to be the Marx Brothers' best and most popular film. Beyond the fun and the box office numbers, this film received critical acclaim when it was released 80 years ago.

The less anarchic plot and slapstick comedy of this Marx Brothers film—the first one without the straight-man of the family, Zeppo—was derived from a well-developed screenplay written specifically for them by playwrights George S. Kaufman and Morrie Ryskind. Whatever the brothers learned from the five earlier films, they did not let go of their strengths as their most famous comedy routines are included here. There's the crowded shipboard stateroom scene, the contract-tearing scene between Groucho and Chico, the rearranged furniture and bed-switching sequence to elude a private detective, the operatic finale (a lavish production number) with Harpo swinging Tarzan-like on stage, by ropes in tune to Verdi's music; and sprinkled throughout are Groucho's zippy one-line insults and flirtations with his perennial nemesis, the legendary Margaret Dumont. Get some popcorn and a Coke and just take it all in. It's too much fun. *A Night at the Opera* (1936). Directed by Sam Wood. Not Rated. Running time is 93 minutes.

The second Film Club offering for March is *The Lovers and the Despot*. This 2016 release tells the story of young, ambitious South Korean

filmmaker Shin Sang-ok and actress Choi Eun-hee, who met and fell in love in 1950s post-war Korea. In the 70s, after reaching the top of Korean society following a string of successful films, Choi was kidnapped in Hong Kong by North Korean agents and taken to meet Kim Jong-il. While searching for Choi, Shin also was kidnapped, and following five years of imprisonment, the couple was reunited in North Korea by the movie-obsessed Kim, who declared them his personal filmmakers. Choi and Shin planned their escape, but not before producing 17 feature films for the dictator and gaining his trust in the process.

For perspective (or a reality-check) the directors offered this: "We can't remember exactly when we first heard this story. For a long time it seemed to reside in our imaginations as a possibly apocryphal tale concocted by a career fabulist. It seemed far too outlandish to be true—a director and an actress kidnapped by a brutal dictator to improve his films. Many directors and actors have led fascinating lives and had passionate love affairs, but none have experienced such a thrilling melodrama as Choi and Shin. As a film about filmmakers caught up in a narrative beyond



their own making, it had particular appeal for us—as storytellers—in the possibilities of its telling." The film screens Monday March 13 at 7:00pm. Directed by Robert Cannan and Ross Adam, it is not rated and has a running time of 94 minutes. The film is in Korean, Japanese, and English with English subtitles.

Finally, what can you say other than what splendid timing for the screening of the classic 1954 animated adaptation of *Animal Farm*. Adapted from George Orwell's classic satire on Stalinism, this full-length animated film employs farmyard animals to depict the foibles that are inherent in political systems. The pigs of Manor Farm stage a coup against their cruel master (they're rebelling against substandard conditions in their sty) and attempt to establish a prosperous new regime, only to learn that absolute power always corrupts—absolutely. Food for thought in 2017.

Animal Farm screens on Monday, March 27, 7:00pm. The film is not rated and has a runtime of 82 minutes.



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California Trio
Chamber Music concert
Sunday, March 12

Three Bay Area artists come together to make up the California Trio, with Miles Graber on piano, Robert Howard playing cello and Jeremy Preston playing violin in this Gualala Arts Chamber Series concert.

Tickets for the 4:00pm, Sunday, March 12, performance are \$25 in advance, \$5 more the day of the event, and youth 7-17 are free when accompanied by a paying adult. The concert is in Coleman Hall.

Miles Graber received his musical training at the Juilliard School, where he studied with Anne Hull, Phyllis Kreuter, Hugh Aitken and Louise Behrend. He has lived in the San Francisco Bay Area since 1971, where he has developed a wide reputation as an accompanist and collaborative pianist for instrumentalists and singers. He has performed with numerous solo artists.

A frequent guest on many Bay Area chamber music series, Robert Howard has also made concerto appearances with BARS Orchestra and Stanford Symphony. He has coached at San Francisco Conservatory, Stanford University, San Jose State University, and Sonoma State University. Howard has studied and performed at festivals such as Tanglewood, Spoleto, Verbier, the Academia Chigiana, and the Sandor Vegh Academy in Prague.

Jeremy Preston joined the San Francisco Opera Orchestra as Principal Second Violin in 2014. Previous to this appointment he was the Associate Concertmaster of the Oakland East Bay Symphony. Before moving to San Francisco in 2012, he was a tenured member of the North Carolina Symphony for seven seasons.

Words On Wellness

by Karin Uphoff

While we ponder the political discourse on immigrants, we might look to one of our more prevalent new-comers of the plant world, plantain. Not the banana-like fruit, but the fist of elongated green leaves with seed stalk that we get psyllium from, *Plantago* spp. Whether this immigrant was purposely granted passage on a ship, or more likely, stuck as a seed at the bottom of a shoe, it landed in the Americas and set up house. We know that plants from other places can be a threat to endemic species, but Native Americans welcomed this green stranger and tuned into its deep healing potential. Now we see these 'white-man's footsteps' all over the headlands, wet fields and edges of roads and are so used to tromping on it, we pay little heed.

The Anglo Saxons had already been using it as a mucilage and mild laxative and Romans used plantain seeds for boils and severe, blistering shingles. In Russia it's still favored as a cough syrup for post pneumonia care and in China the seeds are used for urinary weakness and excess phlegm. In Central America you might be handed this plant for skin eruptions of all kinds, sooth-



ing itchy and inflamed outbreaks. You can use the crushed leaf as in-the-field first aid because it helps stop bleeding and prevent infections of cuts and scrapes – just chew the leaf a bit to release the juices and place directly on the skin. Natives and settlers alike recognized plantain's ability to draw splinters, dirt and pus out of wounds. It can also draw the venom out of bee stings, spider bites and snake-bites. Several herbs have this attribute, but plantain is most powerful in preventing and treating blood poisoning when mashed with clay or charcoal in a fresh poultice. In this same regard, plantain can be used wadded up and crushed enough to release its juices, for dealing with emergency tooth and gum infections.

As we speed through our busy lives, it is easy to overlook the inherent gift each plant or person offers. Stopping long enough to marvel at the mundane is what 'weeds' like plantain teach us. Next time you traverse the headlands or walk by a weedy lot, see if you notice this enduring plant and connect with it. Pick a little to add to your salad and invite someone over to share.

*Karin Uphoff is the author of Botanical Body Care.
More information about Karin is at <http://rainbowconnection.net>.*

Apply Yourself!

The Arena Theater Association is Seeking a few Board Members

The Arena Theater Association is seeking board members for three seats that are up for election in April. Each seat is a three-year term obligation, and the deadline to apply is Wednesday, March 15.

Anyone interested in becoming a board member for the Arena Theater is encouraged to submit a letter of interest briefly describing background and area of interest (e.g. live shows, cinema, special talents such as fundraising, or simply general). Candidates must be a member in good standing; non-members may join prior to the March 15 submission deadline. Candidate statements will appear on the ballot, brevity is encouraged at 50-100 words.

Candidate statements can be submitted via email to info@arenatheater.org, by mail to Arena Theater, PO Box 611, Point Arena, CA 95468, or dropped off at the Arena Theater business office.

The Arena Theater Association will hold its annual Membership Meeting on Monday, April 17, at 7 p.m., at the theater. The meeting will include an open house and members will elect the new board. For more information, people can contact the Arena Theater office at (707) 882-3272.

Although it goes without saying, I feel compelled to say it anyway. Since essentially rebuilt more than 25 years ago the theater has been able to stay healthy, adapt to changing technologies, and find new ways to entertain us. And they still have the best theater popcorn for 100 miles. If you find you some time to devote to a worthy cause, Arena Theater might be a good fit for you. Help keep the films on the screen, the live entertainment on the stage, a unique building, and the community spirit alive on the Mendonoma Coast. Oh, we need the buttered popcorn too.

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Edited by Margie E. Burke

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(Answer appears elsewhere in this issue)



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**Fire and Romance: An Evening of Classical Guitar
With Renowned Duo Petar & Daniel Guitar • March 25**

Gualala Arts Global Harmony Series presents an evening of eclectic guitar with a repertoire ranging from contemporary jazz and world music to traditional classical guitar with the Petar & Daniel Guitar Duo.

The concert is Saturday, March 25, 7:00pm in Coleman Hall. Tickets are \$20 in advance, plus \$5 the day of the performance. Youth 7-17 are free with a paying adult. The performance will be preceded by tapas and sangria for an additional \$15.

Tickets are required for the tapas and will be \$20 if purchased after March 17.

Petar Jankovic and Daniel Duarte combine their Serbian and Brazilian cultural heritages

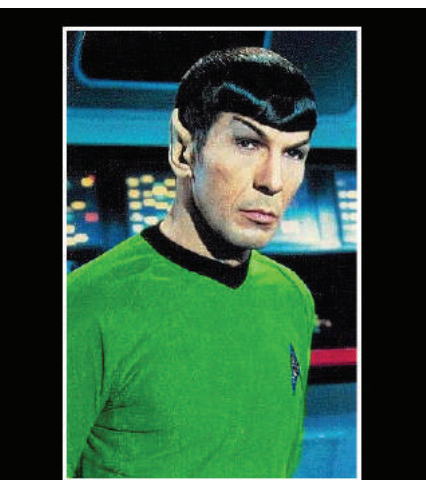


and guitar skills to create a repertoire that aims to reach not only traditional audiences, but also to bring guitar music to the general public who may be unfamiliar with the instrument's repertoire and techniques.

The selection for "Fire and Romance" includes "Jongo" by Paulo Bellinati, "Asutrias" by Issac Albéniz, "Falta Envío" by Maximo Pujol and many others.

Daniel Duarte is adjunct lecturer in guitar at the Indiana University Jacobs School of Music. He is an active performer, arranger, conductor, and lecturer who has won several guitar and chamber music competitions in his native Brazil as well as in Europe and the United States. At Indiana University, he directs the Guitar Ensemble, and at the Jacobs School of Music, he has collaborated as director of ensembles of the Latin American Music Center.

Petar Jankovic began his guitar studies at age 8 in Serbia where he later earned a degree in classical guitar from the renowned Music Academy in Belgrade. He went on to earn a masters degree from the Indiana University School of Music, and in the mid-90s, the I.U. Jacobs School of Music invited Jankovic to pursue the esteemed Artist Diploma Degree under the guidance of Maestro Ernesto Bitetti. Still dedicated to sharing his talent through both performing and teaching, Jankovic developed a guitar program at Franklin College of Indiana in 1997 and taught at University of Indianapolis Music Department.



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**Making It to Broadway • Local Eyes Presents:
An Evening of Songs, Monologues and Stories
With Geoffrey Blaisdell • Saturday, March 4**

Broadway actor/singer Geoffrey Blaisdell will be accompanied on piano by Gualala Arts' own Don Krieger as they explore what motivates someone to want to become a Broadway actor in this Gualala Arts Local Eyes presentation:

"Making it to Broadway: An Evening of Songs, Monologues and Stories."

Tickets to the show, Saturday, March 4 at 7:30pm, are \$20 for adults, \$10 for youth 17 and under, plus \$5 the day of the event and can be purchased at BrownPaperTickets.com or 1-800-838-3006 or in person at Gualala Arts Center or the Dolphin Gallery.

"This collection of songs, theater monologues and quotes from Broadway stars (and the not-so-famous who actually did make it to Broadway) pondering their own motivations to dance and sing on the boards of Broadway promises to be not only entertaining but possibly inspiring and maybe even surprising," Krieger said.

The show features hits from "Les Misérables," "On the 20th Century," and "America's Sweetheart," songs by Cole Porter, "Yip" Harburg, George and Ira Gershwin, and Randy Newman; and monologues from Shakespeare, Tracy Letts, Sam Shepard and Peter Schaffer.

Blaisdell, the nephew of Sea Ranch resident Carol Emory, now lives in San Rafael, Calif., and has enjoyed a varied and serendipitous Broadway career. He got his first union acting job in 1989 playing Horace Greely in "Susan B!" which made a four-month tour of the East Coast and the Midwest. He then spent two years in New York City acting in various musicals before returning to San Francisco to resume his career as a rock singer.

But the rock world would have to wait, as Blaisdell then landed a job two months later in the Broadway touring company of

"Les Misérables" in February 1990. Over the next three years he played six different roles in "Les Mis," including Javert and Thénardier. In 1993, Blaisdell created the role of Captain de Castel-Jaloux in the Broadway musical "Cyrano-The Musical," one of the most expensive productions ever mounted on Broadway at the time. In 1995 he joined the Broadway national touring company of Andrew Lloyd Webber's "Phantom of the Opera". In 1997 he created the role of General Lord Glossop in the Broadway production and sang on the original cast album of Frank Wildhorn and Leslie Bricusse's "Jekyll and Hyde."

Blaisdell was an original company member of the "Jekyll and Hyde" Broadway national

touring company playing the roles of Spider and Lord Savage in 1999. In late 1999 he flew to London to rehearse with Sir Peter Hall and Peter Shaffer for the 20th anniversary revival of "Amadeus", which premiered in Los Angeles at the Ahamanson Theater and then moved to the Music



Box Theater on Broadway for its 1999-2000 run.

Blaisdell performed the role of one of the blues singers in three productions of "MASS" by Leonard Bernstein—The Vatican in Rome, Carnegie Hall in New York, and with the Dallas Symphony Orchestra in Dallas, Texas.

In 2005 he joined the company of players at the Oregon Shakespeare Festival for two seasons, performing in "The Winters Tale" by William Shakespeare, "The Philanderer" by George Bernard Shaw and "The Importance of Being Earnest" by Oscar Wilde. While at OSF, he was hired by Blackstone Audio to record audio books, which he did until 2012.

Information about the show is at 1-800-838-3006 or in person at Gualala Arts Center or the Dolphin Gallery.

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**Author Susanna Janssen
at the Frog
Saturday, March 4**

Regular readers of the Lighthouse Peddler know that we believe reading is fundamental. Whether it's the morning or the evening paper, a magazine, an online blog, or best of all, a book, we are still transformed by the written word.

Our wonderful local bookstore, The Four-Eyed Frog brings us authors and writers from all over the world. And March is no different.

Join author Susanna Janssen at Four-Eyed Frog Books as she shares the wondrous world of words in *Wordstruck!* In this fun and fascinating look at language and the cultures that create it, you'll find a new love for metaphor, a fabulous arsenal of fascinating word origins, a surprising cure for ear-worms, a joyful romp with everyone's favorite grammar errors, and a way to spot liars



by listening to their words. You'll learn that color can be a language as foreign as Farsi, and that there are countless words in other languages that don't exist in English. You're sure to be entertained by Susanna's love affair with the lexicon. At the Four-Eyed Frog in Cypress Village, Gualala. Saturday, March 4, 4:00pm. And it's free. More info is at 707-884-1333 or foureyedfrog.com.

**First they came for the immigrants,
and I did not speak out—
Because I was not a immigrant.**

**Then they came for the Muslims,
and I did not speak out—
Because I was not a Muslim.**

**Then they came for all LGBTQ,
and I did not speak out—
Because I was not L, G, B, T, or Q.**

**Then they came for me—
and there was no one left
to speak for me.**

Adapted from Martin Niemöller (1892–1954)

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**The Eternals • A Book Review
by Nicola Auckland**

Jean is the very last Eternal Lord, neither human nor vampire, living amongst the flamboyant, pompous elite of The New Europa Alliance. He is the brooding anti-hero who 'is what he is and does what he does', with little care to the expectations of others. Jean despises the company of the affected Establishment and gleefully rebels against them as they fill their remaining time with irrelevant gatherings and grand shows of peacocking self-importance.

It is at one of these gatherings that Jean accidentally sucks the life from Princess Chantelle, the daughter of King Rudolph, and sets in motion a chain of events which propels Jean into a fugitive's journey of deceit and discovery. Along the way, he finds protected truths, treasured love and his way back to a humanity long since lost to his kind.

You will realize from the very first page that the author is a poet. He builds visceral imagery with every sentence and pulls you firmly into the narrative. The story itself is not based on your traditional vampire lore, (other than the blood subsistence and sun-

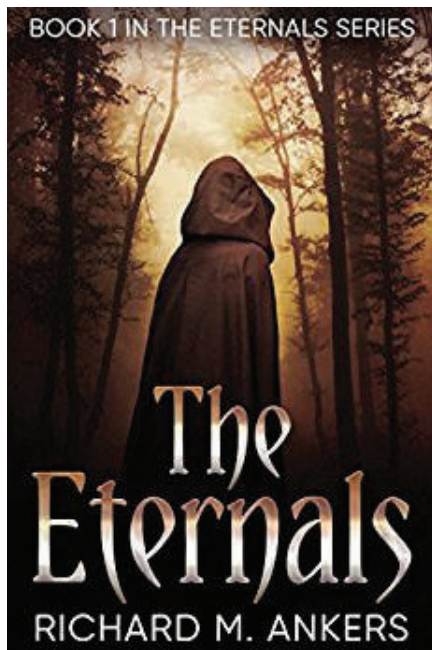
light aversion), but rather raises the question – just how long is forever? I have never read a vampire story set in a dystopian future and this is just one of the interesting angles taken by the author to set his scene and tell the story.

The story, whilst naturally dark in nature, is punctuated with heavy doses of sarcasm from the main character. So much so that in some cases, the dialogue almost becomes slapstick in nature. Picture an all-black, steampunk, billowing Lord Flashheart and you can chuckle at the image that popped into my head too. Whether that was the intention of the author or just the product of my disobedient mind I will leave you to decide (or the author to confirm).

If you enjoy stories that take everyday normal and turn it on its head, then please read

Richard Anker's first novel. It will entertain and delight you without taking itself too seriously.

Nicola Auckland is a writer and blogger. Her website is <https://nicolaaukland.com> and is at Sometimes Stellar Storyteller on Facebook.



**Farallones Sanctuary Explorations:
Coastal Wildlife Walk March 25**

One you get to the coast you look around and start thinking about the things you can do. Going for a walk, exploring, is not on everyone's list. However, you may want to reconsider.

You've probably heard about the Stornetta Lands. You may have also heard about the Farallones. Here's a thought. Why not combine the two? The Stornetta Lands is that beautiful contribution of coastal property to the people of California (and the United States), designated a National Monument in 2014 by President Obama.

This month you can explore the breathtaking wild north coast at Point Arena-Stornetta Public Lands with sanctuary naturalists

and wildlife experts as part of a Farallones Sanctuary explorations: "Coastal Wildlife Walk". It's hosted by Greater Farallones National Marine Sanctuary and the Greater Farallones Association. Observe seabirds nesting on cliffs and jagged rocks, and flocks of migratory shorebirds. Watch for gray whales with newborn calves, traveling slowly as they round historic Point Arena Lighthouse. Pack a picnic lunch, learn how and why these lands and waters are federally protected. Meet leaders from our Beach

Watch citizen science program that monitors these shores. Ages 10+ welcome; minors must be accompanied by an adult. The cost is \$10 per person. Space is limited, reservations required! Includes naturalist leadership. More information? Sara Heintzelman: sara.heintzelman@noaa.gov or (415) 530-5366.



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Van Gogh and Van Zandt: Art and Art • by David Steffen



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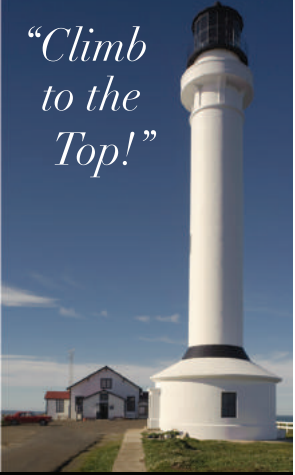
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I like art of all kinds. Music, films, graphic art, paintings (oils, watercolors, acrylics, etc), and I like to visit art museums. It's not like I spend enormous amounts of time or money these days driving from one museum to the next. Rather it's my long-held interest in exploring as I've traveled. Over the years I've been lucky enough to visit The Louvre and Jeu de Paume, MOMA, Chicago's Art Institute, and many others. Sometimes the attraction to the art and artist is by chance, and sometimes by design.

I recall standing in front of Rembrandt's 1642 masterpiece *The Night Watch* (De Nachtwacht) at Amsterdam's Rijksmuseum and feeling drawn into that scene from three and a half centuries ago, like I am standing among the burghers. But Amsterdam is also home to the Van Gogh Museum, and there are few things to leave as lasting an impression on a visitor as being immersed into the works of Van Gogh. The artist was born 164 years ago this month (March 30, 1853).

Amsterdam's original Van Gogh Museum building had a mezzanine, where you could walk the long, somewhat narrow pathway, with the art hanging on the wall, and a railing behind you overlooking the main gallery. The exhibit space enabled one to see an abbreviated progression of the artist's works. Regardless of the brilliance of his art, hanging and viewing an original or reprint of any number of Van Gogh's images may be a bit disconcerting. There were many self portraits, and a few years before he died he painted *Self-Portrait with Straw Hat* (1887). The intensity of the eyes speaks volumes of the intensity of the artist. In spite of, or because of his artistic intensity, Van Gogh died July 27, 1890, three days after shooting himself with a 7mm Lefauchaux revolver. He was 37. Obviously his brilliant art has survived and thrived for more than a century since his passing.

Music, as regular readers of my column know, has been a passion for most of my life. I sometimes write about musicians I've seen, or heard, or met, or all three. One of those musicians was a somewhat soft-spoken troubadour named Townes van Zandt. Before I even met Townes, I knew he was something special. His songwriting was soulful, introspective and speculative. I just happened to 'discover' his music while working first, at a college radio station, then a commercial station, and later promoting releases

from RCA Records, the big label which happened to distribute the independent Poppy Records label, whose creative owner Kevin Eggers signed a relatively unknown guy named Townes to a recording contract and began releasing new albums. Did you follow that?

It's best to hear the melody that accompanies the lyrics he wrote, but even without the music, the lyrics alone will provide a little insight into what I'm talking about. Townes' songs would often quietly break through almost any objective listener's wall of suspicion and become embedded in their psyche. "Kathleen", from *Our Mother The Mountain*, reflects the epitome of a song you could get in your head and have difficulty removing:

"It's plain to see, the sun won't shine today
But I ain't in the mood for sunshine anyway
Maybe I'll go insane
I got to stop the pain
Or maybe I'll go down to see Kathleen."

Regardless of whom she represented for the singer (girlfriend, ex-girlfriend, lover, prostitute) Kathleen was therapy of one kind or another. Recorded in a slightly more energetic delivery is "Come Tomorrow" from *Delta Momma Blues*. Some fans and critics dislike the recorder and the small string accompaniment to "Come Tomorrow". Those same critics probably don't like the accompaniment to "Kathleen" either. These are superficial critiques. As always the underlying song is the central element.

"Well, it's strange
how many tortured mornings,
Fell upon us with no warning,
Lookin' for a smile to beg and borrow,
It's over now, there is no returning,
A thousand bridges sadly burning,
And light the way I have to walk alone,
Come tomorrow."

Many of Townes' other songs were also in the tortured soul subset.

Each songwriter works within the confines of their own inherent or self-imposed comfort zone. Perhaps all of his boundaries were defined within the confines of soulful lament,

regardless of tempo. Nevertheless, Townes was able to reach people with his music. Other musicians knew the value of his writing, as when Emmylou Harris included "If I Needed You" on her *Duets* album (in this case singing along with Don Williams.) The first verse is quintessential Townes:

"If I needed you would you come to me
Would you come to me for to ease my pain
If you needed me I would come to you
I would swim the seas for to ease your pain."

Clearly his best known song is the story of "Pancho & Lefty". Perhaps Townes was knowingly or subliminally channeling the story of *Butch Cassidy and the Sundance Kid*. Or maybe this was just a wistful dream from his childhood in Texas. I loved Townes' recording, but to be honest, I loved the version by Willie Nelson and Merle Haggard even more. The song is wonderful, colorful, daring and sad. And that, unfortunately, could also describe his too short life. Townes died at age 52, January 1, 1997. A year after his death, writer Michael Hall wrote in the March 1998 issue of *Texas Monthly*:

Townes never released an album on a major label. He was never a music business professional and was never much concerned with his career. He was never concerned with much of anything, in fact, but writing, touring, and hanging out with friends and family. He loved paradox—living it and spreading it. Born into comfort, he preferred the company of the poor and desperate and sometimes gambled away what money he had. He was a lighthearted prankster who wrote some of the saddest songs of the century.

I never met van Gogh, but I did meet van Zandt. These two March babies and creative minds from different times, and different worlds—artistic supernovae—died a century apart. Yet art can transcend borders, languages, cultures, and time. We should not dwell on how they lived or how they died. Instead, focus on the fact that long after their passing, both continue to touch so many people with their passion, their art.

Note: In March 1970 Townes was passing through Milwaukee on a performance and promotion tour, arriving near his birthday (March 7). To help promote his new album and celebrate his 26th birthday I organized a dinner. Looking back on that evening I recognize that celebrating with Townes was more serendipitous than a matter of brilliant planning. The dinner party, seen in this photograph included (l-r) Townes' road manager Vin Scelsa, local radio host Bob Reitman, me, radio host John Houghton, Townes, radio programmer Steve Stevens, and RCA Records promotion manager John Hager.



Mendocino Poet Laura Pope Featured March 16

At Third Thursday Poetry in Point Arena

by Blake More

On Thursday, March 16, at 7:30pm The Third Thursday Poetry & Jazz Reading Series at 215 Main in Point Arena will feature Mendocino poet Laura Pope. The reading will begin with live improv jazz and an open mic with jazz improv; the reading will conclude with more live improv jazz.

In 2010 Laura Pope began reading poems in women's circles, ceremonies, and events at Spirit House Center for Attitudinal Healing. She was the featured poet for the Fort Bragg Poetry Reading in December 2015. Soon after she was interviewed on KMEC where her poems were read and discussed.

Art called to Laura through a side door. Laura's unplanned, deeply appreciated evolving career has included woodworking, jewelry making, painting and sculpture. Coming to the North coast, grace and good fortune introduced her to the world of "circles". In the Mendocino coast, as in most areas of the world, people gather for healing, celebration, spiritual teaching and sharing. Through these circles Laura heard the work of world-class and world-renowned poets. The power and depth of our local poets planted seeds. These are emerging in an increasingly engaging and demanding body of work. Language has become another delicious and irresistible way to surf the creative tide.

In making art we call on memory, vision, intuition, fear. We bring our entire experience as humans to what lies before us. All the ways she works with two dimensional and three dimensional artwork overlap and support each other. A poem comes to her with a visual image and a kinesthetic sense of movement and mass. Early writings speak of the questions and pain that come up in

relationship - always a rich and ready area to glean from. Our current culture lacks in honoring and appreciating beauty. Beauty is holy. Beauty is necessary food for our souls. Not honoring what is of value leaves us parched and constrained like a chrysalis not fully emerged. If we aren't aware of the beauty around us and inherent in our own life we are living as ghosts. Through her writing Laura wants to call us to claim our place as a necessary integrated part of the planet, to see our connection to everything. She is inspired as women's voice, power, and consciousness move fully into the world. The darkness before us offers an opportunity to step up and transform in ways we were not imagining. What a perfect time to be "growing legs" for writing.

Laura exhibited jewelry and paintings at the Laguna Beach Festival of the Arts and the Laguna Sawdust Festival for 15 years. She taught wax work in jewelry making workshops with Swest Co. For 25 years Laura's painting, sculpture, and jewelry have been exhibited in galleries and museums in Southern California, Texas, and Japan. In Mendocino she has exhibited at Northcoast Artists' Gallery, Oddfellow's Hall, the Mendocino Art Center, Highlight Gallery, Mendocino Jewelry Studio, Mendo Bistro, and the Miasa - Sister City Show. Laura was the featured artist for the 2010 Art in the Gardens and the 2014 Winesong! event.

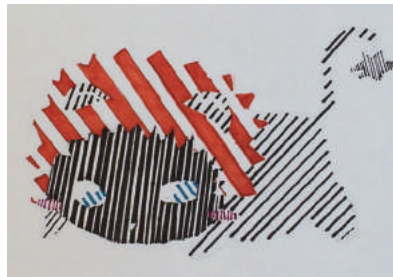
Third Thursday Poetry & Jazz is supported by The Third Thursday Poetry Group, many anonymous donors, and Poets & Writers, Inc. through a grant it has received from The James Irvine Foundation.

A sample of Laura Pope's work can be found on Page 4 of this issue of the Lighthouse Peddler.

Arts in the Schools: Young Creative Minds

Mendonoma area schools • At Gualala Arts • March 10

On Friday, March 10, 5:00pm to 7:00pm in the Elaine Jacob Foyer and Burnett Gallery, Gualala Arts will hold an opening reception for its annual Young Creative Minds art exhibit featuring artwork produced throughout the year in local schools.



This year's coordinators, Sigrid Hillscan, Director of Pacific Community Charter Elementary School and Keri VanDeventer, art teacher for the elementary and charter high schools, chose the theme "Living! Color!"

"A remarkable variety of talent and artistic expression is always on display in this pre-school through high school art show," said Gualala Arts Executive Director David "Sus" Susalla. "The collection, as always, will be thought provoking, inspirational, and will certainly bring a smile to your face."

The Mendocino/Sonoma "Arts in the Schools" program represents over 600 students from Fort Ross Elementary School, Kashia Elementary School, Horicon Elementary School, Arena Elementary School, Point Arena High School, Pacific Community Charter elementary and high schools, Manchester Elementary, and coast home school students.

Our coastal schools are fortunate to be able to provide art programs that enrich students with time each week to create art. Research shows

that art and creativity help children succeed in core curriculum subjects. Continuing to have art programs in our local schools is a huge accomplishment especially considering budget cuts to such programming, Susalla said.

"Gualala Arts is proud to honor and encourage young artists in the community with this exhibition, as part of its mission to support and promote public interest and participation in the arts," Susalla said. "The community's attendance and support are appreciated."

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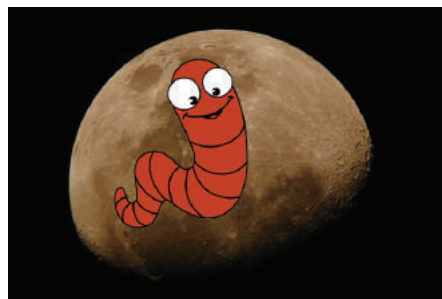
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Point Arena Lighthouse • The Worm Moon, March Night Tours

The Point Arena Lighthouse will have two Full Moon Night Tours in March. The (almost) Full Worm Moon Night Tour will be held on Saturday, Mar. 11 and the Full Worm Moon Night Tour will be held on Sunday, Mar. 12. For both tours the Lighthouse gates will open at 6 p.m. and the tour will begin around 6:30 p.m. The evenings feature a guided "Climb to the Top" tour of the tallest lighthouse on the West Coast, and sweet and savory snacks accompanied by champagne or sparkling juice will also be provided. An etched Point Arena Lighthouse souvenir champagne flute is included in the price of admission for each participant, which is \$30 per person or \$50 for two. Reservations must be made at least three days in advance of the tour. While the tour is scheduled to coordinate with the full moon, weather conditions may preclude lunar visibility. The tours are conducted regardless of weather conditions, unless the Lighthouse Staff deems them to potentially cause safety issues for the guests. In the event the tour is cancelled, guests will receive a full refund. The Lighthouse is located at 45500



Lighthouse Road in Point Arena.

According to the Old Farmer's Almanac, March's Full Worm Moon is so named because at the time of this spring moon the ground begins to soften and earthworm casts reappear, inviting the return of robins. The northern tribes called it the Full Crow Moon, since the cawing of crows signals the end of winter, or the Full Crust Moon because the snow cover becomes crusted from thawing by day and freezing at night. This is also known as the Sap Moon, as it marks the time when maple sap begins to flow and the annual tapping of maple trees begins.

"These Night Tours have been extremely popular, selling out well in advance many times in the last several months," says Mark Hancock, Point Arena Lighthouse Executive Director. "We do limit the number of guests to 20 so make your reservations early!" For more information or to make a reservation, call the Lighthouse at 707-882-2809, ext. 1 at least three days prior to the tour.

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(Mrs. Patrick Campbell

Les Filles Rouges in Faerietale Land! 6th Annual Burlesque Extravaganza Polaris Dance Troupe

In its return to the Gualala Arts Center Coleman Hall stage, Polaris Dance Troupe presents an evening of burlesque with Les Filles Rouges in Faerietale Land, a unique blend of dance, comedy, and empowerment—much more than a series of strip teases.

This new show (on April 1st) is a send-up of the fairytale genre and the Disneyfication of classic stories. The cast is full of well-known characters such as Sleeping Beauty and Cinderella, but without the theme of "damsels in distress." Polaris Dance Troupe's founder, Melinda Miller-Klopfer, gained inspiration for Les Filles Rouges from her time spent living in Berlin and her frequent travels to Paris, both cities where the burlesque tradition has a long and politically charged history. Miller-Klopfer coined the term "Progressive Burlesque" to describe her Mendocino troupe's style, having experienced the profound effect of burlesque on her own life and the lives of many of the troupe's dancers.



Using sensuality and comedy as tools of empowerment – for both the performers and the audience – progressive burlesque aims to enrich as well as titillate.

As ever, Les Filles Rouges believes in supporting women on and off stage, and in that spirit, Miller-Klopfer says a portion of the troupe's proceeds will benefit Planned Parenthood. Miller-Klopfer's burlesque philosophy was most recently featured on Yahoo! news: <http://bit.do/burlesque>.

VIP seating is an additional \$150 and includes a bottle of champagne and front-row cabaret table seating (4 persons per table). This unique event is Saturday, April 1, 7:00pm at Coleman Hall at Gualala Arts. Tickets are \$25 in advance, plus \$5 day of event. Additional information can be found by emailing Melinda Miller-Klopfer, feralballerina@gmail.com, (707) 684-6511. PLEASE NOTE: Being young at heart is one thing. However, for this event you must be age 21 to attend.


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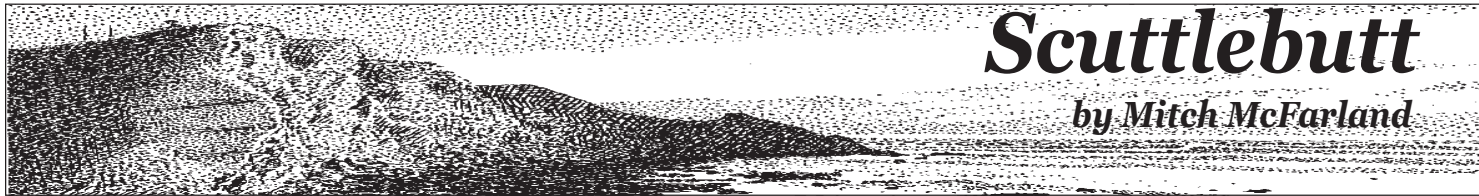


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Scuttlebutt

by Mitch McFarland

There has been so much antagonism between Trump supporters and his opponents that it is going to be very difficult for either side to loosen their grip on their entrenched positions. Trump supporters have been called everything from stupid to racist to the devil incarnate. His opponents are called retarded, elitist, out-of-touch, and a whole batch of other names that generally have *'s and #'s in their spelling.

There actually were some positions where Bernie and Trump appeared to agree during the campaign. Skepticism about NATO, the influence of Wall Street banks, and super-PACs, and infrastructure spending are some. Trump's promise to "drain the swamp" might have heartened progressives.

So is there any hope that something positive could come out of this election? Something that both Trumpsters and his opponents can call a good thing? We may have to wait on that.

I am actually starting to feel sorry for some Trump supporters. Not the truly racist ones, which there surely are, but just the frustrated, struggling ones that Bernie tried to appeal to, but lost as an audience because he refused to play to their fear and anger. He got the righteous indignation part right, but fell short with the folks who just wanted to punish the government for how they felt.

The reason I feel some pity (well, that's what it is) for some of the Trumpsters is that they are not going to get what they wanted. They thought they would "throw the bums out" by voting for Trump, but instead the swamp is being filled with the traditional snakes and alligators.

Hoping he would stand up for them against Wall Street, they see him turning to the same Wall Street types that he slammed Hillary for being close to. Goldman Sachs is still in charge and it is likely to get worse for the average Joe.

Worst of all for me is his demeanor. Frankly I have never thought of myself as a particularly patriotic guy. Of course, I'm glad I live in the U.S. and even more glad I'm in California and gladder yet I'm in Mendocino County, but I have traveled too much to be enthusiastic about nationalism, which is patriotism's half brother. It leads to unpleasant behavior too often by lots of people.

Traveling through South America when "W" was present was embarrassing for me, but only because of his policies, not because I thought he was personally insulting the Presidency. Sure, Bush did some stupid

funny things, but don't we all? He wasn't particularly mean-spirited with his embarrassments. Though I voted for Gore, I am one of those who thought I would rather have a beer with W than with Gore.

I am surprising myself now for being embarrassed for my country. Trump is making a mockery of the very institution of government. We don't just have a president who is representing the powerful—most have done

"They thought they would "throw the bums out" by voting for Trump, but instead the swamp is being filled with the traditional snakes and alligators."

that. We have a President who is clearly unqualified. His only qualification is his supreme confidence that he knows more than anyone else. He seems quite proud when he tells us that he is smarter than "just about anyone". How often do you hear really intelligent people telling everyone how smart they are?

Of course, a lot of people voted for Trump as a protest vote. They know the system is corrupt and they just wanted to shake things up in a big way. Besides, Hillary may have made a good President, but she was the worst candidate the Democrats could have chosen. Bernie was 17 points up on Trump the day Bernie suspended his campaign. Biden could have beaten Trump in my opinion. Hell, so could have Denzel Washington.

So, the bomb was thrown, it exploded, and Washington is in chaos. Our allies are worried. Our worst enemies are celebrating. The only possible positive I can come up with is that Trump is so unbound by ideology that he might one day wake up and do something that I could call positive; but that is probably just me being my Pollyanna self.

As a basketball fan I know that occasionally a team has a player whose role it is to upset the opponent's players; that is to throw them off their rhythm and take them "out of their game". These are the players that are said to be loved by their fans, but hated by their opponents. I see Trump as one of these kind of "players". He lives to needle his opponents in order that they should "take their eye off the ball". This may work at times in sports as each team always has an equal number of players. It is different in politics. People often switch sides in real life. Trump seems like he is on a marathon of insults of anyone who does not

support whatever he thinks or wants. This is likely to come back and bite him where it hurts.

What I actually expect is that Trump is so thin-skinned and he is in for such a tidal wave of public abuse, that he will eventually conclude that being President isn't worth it. He will either resign or not run again in 4 years, particularly if he loses the House or Senate in 2018. No wait, this clown circus can't go on for 4 years, can it?

I haven't been following the whole CALTRANS Garcia flats video camera saga, but I do see that the camera they put online is on the slough where they have also installed a marker to show the depth of water at that point. It appears some are clamoring for a camera on the flats themselves. As for myself I don't get why they don't just have a camera on the gate. If you could see that the gate is open then it is extremely likely that you can go through, or at least try if you have the right vehicle. If the gate is closed then you can't get through no matter what the height of the water.

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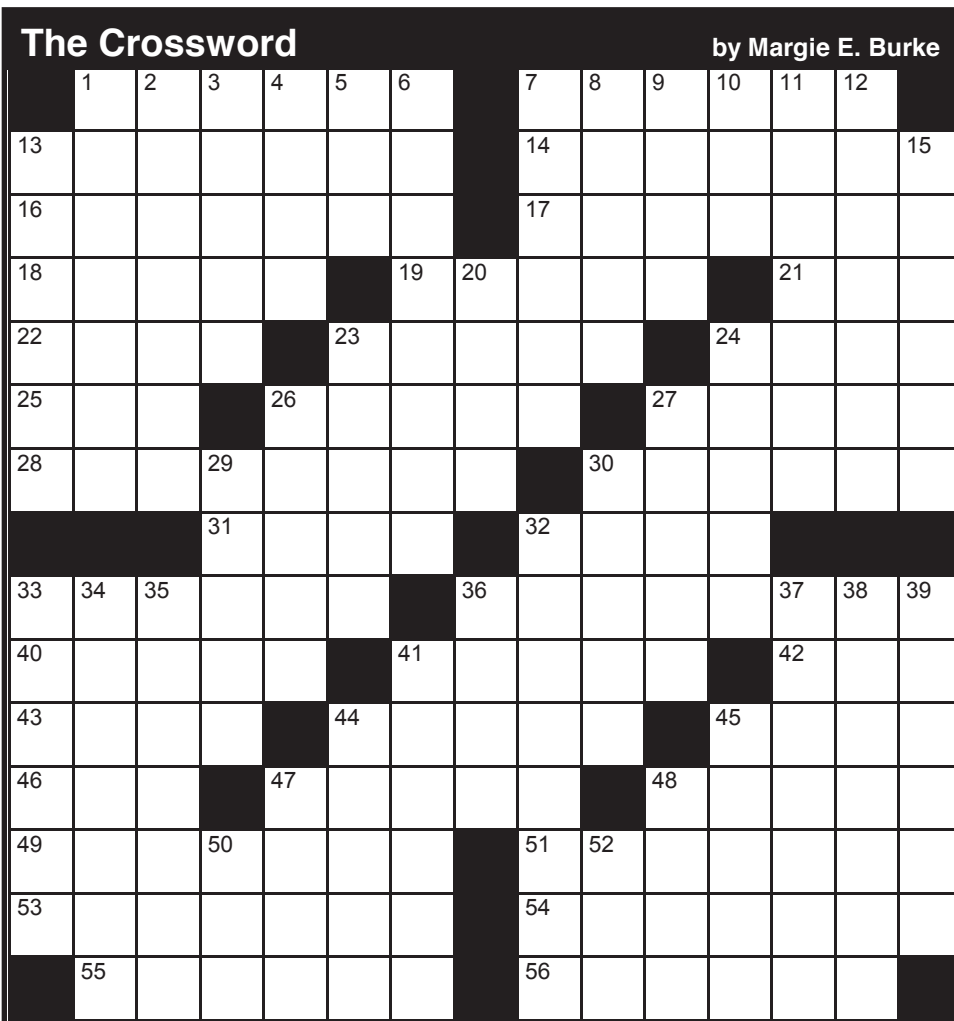


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ACROSS

- 1. Mass confusion
- 7. Plato's "tenth Muse"
- 13. Help settle
- 14. Bleep
- 16. In pieces
- 17. Boat race
- 18. Break down
- 19. TV police oldie
- 21. Angle or athlete starter
- 22. Behind
- 23. Mine passage
- 24. Container for nitroglycerin
- 25. Make a scene?
- 26. Doctor's orders
- 27. Studio 54, for one
- 28. Protective layer
- 30. Written code
- 31. Dirty coat
- 32. Letter sign-off
- 33. Part of an atom
- 36. Cleric's residence

- 40. Like notebook paper
- 41. Range rover
- 42. Nobelist Hammarskjold
- 43. Say for sure
- 44. Kind of salad
- 45. One of many in "The Pianist"
- 46. Film director's cry
- 47. Humdrum
- 48. Directory contents
- 49. Snobby sort
- 51. Better
- 53. Compunction
- 54. Learned ones
- 55. Word in an early Elvis song title
- 56. Gracefully trim

DOWN

- 1. Beg
- 2. Tell a thing or two
- 3. Kuwaiti cash

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- 4. Kenny Rogers song written by Lionel Richie
- 5. Took the cake, say
- 6. Butcher or baker
- 7. Font flourishes
- 8. Quite proficient
- 9. Gluttons
- 10. Bake-sale org.
- 11. Getting up there
- 12. Run faster than
- 13. Summery fabric
- 15. Make fit
- 20. Pal around (with)
- 23. Grafting shoot
- 24. Deadly snake
- 26. Endured
- 27. Place to lounge
- 29. Fragrant compound
- 30. Brown shade
- 32. Lethargic
- 33. Gold Rush county in CA
- 34. Small stream
- 35. Erstwhile
- 36. Traveler's need, some times
- 37. Inflexible
- 38. Montreal newspaper
- 39. Breastplates
- 41. Playful talk
- 44. Out of style
- 45. Part of U.S.N.A.
- 47. Wren or hen
- 48. "Scream" star Campbell
- 50. Big load
- 52. Washroom, to a Brit

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Out Of The Blue: Three Decades Of Blue Whale Research (Part 1) by Mary Jane Schramm

With an explosive exhalation, its breath shimmering with rainbow droplets and reeking of rotting seafood, the blue whale surfaced, its flat head lunging upward into the dense patch of tiny shrimp-like krill. Its broad, gunmetal blue-gray back sliced through the water, stretching seemingly forever. Throat pleats bulged with a huge quantity of water and food, while clouds of tiny seabirds fluttered overhead to catch the krill that spilled over from the whale's brimming mouth.

The driver of the small boat slowed to approach the whale, grabbing a long-lens camera. The motor drive whirred as photo after photo captured the mottled pattern next to the whale's tiny dorsal fin. After the whale submerged again, the researcher retrieved floating bits of sloughed skin: DNA testing will reveal the whale's gender and dietary information, which, when coupled with the photos, will provide valuable information about the biology and distribution of this specific whale.

Meet John Calambokidis, renowned marine mammal biologist and acknowledged expert on blue whales in the Eastern North Pacific. Co-founder of Cascadia Research, John has worked for over three decades in close partnership with agencies, academia, non-profits and research groups, including NOAA's National Marine Sanctuary Program. Since 1986, he has spearheaded scientific investigations into the status of endangered blue and humpback whales off California, the Pacific Northwest, and Central America.

At over 100 feet and 200 tons the largest animals ever to live on the planet, blue whales were valuable commodities: sources of blubber that could be rendered into oil for use in lamps, machinery, candles, and

soaps. "Whalebone," the plastic-like keratin plates that hang from the whale's upper jaw, became buggy whips, carriage springs, corset stays, fishing rods, petticoat hoops, and umbrella ribs. At the turn of the 20th Century whalers hunted blue whales with such ruthless efficiency and increasing intensity, it was thought the worldwide extinction of the species was inevitable.

Whaling continued off California as recently as 1966, until the International Whaling Commission's ban, and resulting closure of San Francisco Bay and outer coastal whaling stations.

In the early 1980s little was known of the remnant blue whale populations scattered

across the globe. However, sighting reports coming out of the Gulf of the Farallones off the coast of San Francisco were tantalizing. Calambokidis sought support for a project to document the abundance and distribution - how many, and where - blue whales lived and fed in the waters off north-central California. In 1986, Greater Farallones National Marine Sanctuary funded

the first three years of what would become a decades-long study of blue whales, and of the humpback whales with which they often feed. In 1988 while conducting aerial surveys over the Gulf of the Farallones - the waters just beyond the Golden Gate, and adjacent to the edge of the Continental Shelf - John found an astounding concentration of over 100 blue whales. He knew he was onto something big.

Mary Jane Schramm,
NOAA Greater Farallones
National Marine Sanctuary

Please read part 2 of article in the April
Lighthouse Peddler.

Mary Jane Schramm can be reached
through the NOAA Greater Farallones
National Marine Sanctuary (415) 530-5360.



Coastal Seniors Joins Meals On Wheels Programs From Across The Country in 15th Annual March For Meals Celebration

Coastal Seniors will be participating in the 15th annual "March for Meals" — a month-long, nationwide celebration of Meals on Wheels and the homebound and vulnerable seniors who rely on its vital safety net. Coastal Senior's March for Meals celebration will include a spaghetti dinner hosted by Arena Union Elementary School teachers, staff and District Board of Trustees, the sale of donation tags at local businesses, and recruitment of Community Champions (elected officials who volunteer their time and join Coastal Seniors' Meals on Wheels route, giving them an opportunity to learn the importance of the program and show their support). The high point of the month's activities will be a 5K walk and fundraiser at the Gualala Point Regional Park on March 25, 2017.

"The services that we provide the seniors along the Northern California Coast are critical and the need is rapidly increasing," said Micheline Kirby, Executive Director of Coastal Seniors. "Together, we can keep seniors living independently, healthier at home and feeling more connected to their community as they age."

This March, hundreds of local Meals on Wheels programs, like Coastal Seniors, will reach out to their communities to build the support that will enable them to deliver nutritious meals, friendly visits and safety checks to America's seniors all year long.

For more information on how you can volunteer, contribute or speak out for the seniors in our community and across the country, visit www.marchformeals.com. Coastal Seniors provides over 13,000 meals per year to seniors in the communities between Stewart's Point in Sonoma County and Irish Beach in Mendocino County, and inland areas like Annapolis. Volunteer opportunities for Coastal Seniors' Meals on Wheels program include drivers for home-



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Divining Triptychs: Printmaking, Dance, & Poetry Across Millennia

PACES is the collaborative performance company of Dancer/Choreographer Lucinda Weaver and Poet/Storyteller Alan Bern. Bern and Artist/Printmaker Robert Woods have worked together under the imprint of Lines & Faces for over forty years. All three come together in this one-of-a-kind performance “Divining Triptychs: Printmaking, Dance, and Poetry across Millennia.”

This LocalEyes performance take place Friday, March 10, at 7:00pm and Saturday, March 11, at 4:00pm in Coleman Hall at Gualala Arts Center. The Lines & Faces BroadSides exhibit by Woods will remain at Gualala Arts through Saturday, April 1.



The performance includes the poem “Dialogue,” a dramatic imagined exchange between Hildegard of Bingen and St. Francis of Assisi, from Bern’s latest book, “Greater Distance: and Other Poems,” published by Lines & Faces in December 2015, and illustrated by Woods. Following the performance, during the reception, Bern will read other selections from his book.

Also featured is original music composed and recorded by local artists, saxophonist, Harrison Goldberg, and electric bassist, Dave Jordan, aka the duo “Pacific



Woods,” from their newly released recording, “Pool of Mirrors.” CDs will be available for purchase.

PACES collaborations begin from an idea of either Weaver’s dance or Bern’s words which then precipitate a creative dialogue. Recently they have begun working along parallel lines and then weaving these strands together to complete the arc of the piece. Their pieces are created together to fit the space they inhabit for their performance, be it a bookstore, library, park, stage, or — in the case of this performance at Gualala Arts Center — the floor of Coleman Hall which they will share with their audience. For 15 years PACES has performed all over California and in Italy and Switzerland.

Just as Bern’s work evolves and intersects with Weaver’s dance through PACES, so it transforms with artist Robert Woods. The poet and artist have worked together under the imprint Lines & Faces for more than forty years. They are fine printers and artists who grew up in the 1960s together in Berkeley, and they collaborate to create works of art that allow the combining of word and image to

express more than either artist can without the other. Sometimes the work of one leads the other to create other works that coalesce

to make a more powerful combination; other times they work simultaneously in parallel to create works together. They create broadsides which they plan, design, and print together on a Vandercook, an 80-year-old letterpress printing press used originally as a proving machine for the newspaper industry.

They have also begun to use digital printing to produce their broadsides.

Gabriel Griffin, Poet and Director of Poetry on the Lake in Northern Italy, described a PACES performance: “At dusk ... as the last light faded from the lake, Alan Bern and Lucinda Weaver gave a performance of dance and poetry in Piazza Motta: Alan read his poetry in both English and Italian. In the soft lamplight and the shadows cast by the old arches and columns, Lucinda appeared ethereal in her white flowing garments. Verses echoed in the quiet square. Passers-by stopped to watch and listen, enchanted.”

Information is available from Gualala Arts. Tickets are \$15 for adults; youth 17 and under \$10 in advance; both plus \$5 day of event.

Santa Rosa Artists Paula Strother and Rebeca Trevino At The Dolphin Gallery • Reception March 4

Santa Rosa artists Paula Strother and Rebeca Trevino will share the Dolphin Gallery space through March with Strother showcasing her prolific landscape and still life acrylic paintings contrasting with Trevino’s three-dimensional “Obtainian Art” sculptures.

The opening reception for the two artists is Saturday, March 4, from 5:00pm to 7:00pm at the Dolphin, and it is free to the public. The exhibit remains through March 26.

In her first two-person show at The Dolphin gallery, Strother will present a cross section of her very prolific works.

Regardless of subject matter, Strother says her preferred medium is acrylic paints because of the qualities it provides, allowing for texture or watery, softer tones. Acrylics also allow her to work spontaneously, making quick adjustments to achieve the desired effect. She mostly works from photos, paing particular attention to the effect of light on her subject matter. Many of her pieces suggest the soft tones of late afternoon, filtered light shining through an unseen window, or distinct clarity of a landscape.

After graduating from college Strother did commercial art projects in advertising, but later became interested in art therapy, especially geriatric art as a way for the elderly to express past experiences. She obtained a teaching credential and spent twenty years in the classroom and the Santa Rosa Chamber of Commerce recognized her as Educator of the Year in 1998.

Eleven years ago Strother retired, and now free from overseeing students, hardly a day passes when she is not painting, she says. Her works include landscapes, still life, portraits, abstracts, black and white images – whatever appeals to her in the moment.

Strother has appeared in numerous juried and non-juried shows in the Sonoma County area. She is a member of the Petaluma and Sonoma County Arts Councils and the Sebastopol Center for the Arts.

She shares a studio with this Trevino above the Fulton Crossing Gallery at River Road and Fulton Avenue. Her web page paulastrother.weebly.com provides more

information on her shows and has a virtual gallery of her work.

Rebeca Trevino’s chosen media is a variation on colleges or dioramas using found objects arranged in diverse patterns. Trevino calls her work “Obtainian Art” and it begins with any number of materials stored in her studio collected during her many scavenger trips.

Anyone looking at Trevino’s work is immediately aware that a backstory exists to the items — sometimes they suggest a playful innocence, other times a sense of mystery. “My hope is that the objects I use will make the viewer look and look again. I absolutely love working with art materials that have a story to tell, a past, a history,” she says.

Trevino said she finds her treasures at garage sales, flea markets, second-hand stores, through donations or even in dumpsters. The important thing is that they appeal to her and are rescuing discarded, forgotten, or rejected objects and placing them in a new context, providing them new life. Trevino’s instinctive juxtaposition of objects in a new pattern makes her work distinctive and each construction has its own personality.

Trevino’s life-long passion for found items began as a little girl, when she decorated mud blocks with marbles, coins, broken pottery and other bits found on the family farm in south Texas. Her work has been shown in galleries across the United States from Cali-



fornia to New York. Rebeca’s work can be found in private collections across the country and abroad.

Visit rebecatrevino.blogspot.com to view more of her work and the responses from those who see it. Studio visits may be arranged by appointment 707-735-8807. She also has facebook and Instagram accounts at facebook.com/ObtainiumArt and instagram.com/obtainiumart/.

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Get Out! . . . And Enjoy Live Music on the Coast

Dan and Myra, **The Casuals**, return to the Garcia River Casino on Thursday, March 2. It's another popular "Music & Memories Trivia Night", starting at 6:00pm. The Garcia River Casino is on Windy Hollow Road in Point Arena. (707) 467-5300.

The next **Mendocino English Country Dance** is scheduled for Saturday, March 4 at the Caspar Community Center, 15051 Caspar Road, Caspar (95420). Newcomer instruction is at 7:30 pm. Admission is \$10.00 (High School Students - Free). Try something new for an evening out, and support your local dance events by coming out and dancing! Calling & instruction by dance leader Alan Winston. Lovely dancers and band members who kindly bring potluck food, please also bring your own utensils and a bag to put everything in when dance is over so the volunteer cleanup people can more easily do their work. More information is at the Lark Camp website (<http://www.larkcamp.com/mendoengdance.htm>).

Fast Company brings their hard hitting blues to the Garcia River Casino on Friday, March 10. Music starts at 8:30pm. The Garcia River Casino is on Windy Hollow Road in Point Arena. (707) 467-5300.

The sounds of Ireland come to the coast on March 14th. **Skipper's Alley**, a traditional 7-piece Irish Band from Dublin, will perform at 215 Main in Point Arena. Showtime is 7:00pm. Seating is limited so advance reservations are encouraged. Information is at (707) 882-3215.

On Saturday, March 18th, the **Mad Cow Jazz Quintet** are featured at 215 Main in Point Arena. Mad Cow Jazz is Charlie Vally, vocals, Dorian May, piano, Harrison Goldberg, saxophones, Dorothea May, upright bass, and Gabe Yanez, drums. Music from 7:30pm to 10:30pm. \$8.00 cover charge. Information at (707) 882-3215.

Wednesday, March 22nd, the Fireside Room at the Sea Ranch Lodge features **Standard Times** with Harrison Goldberg, saxophones, Steve della Maggiora, guitar/vocals, Tom Shader, guitar/vocals. Music from 6:00pm to 9:00pm. Information at (707) 785-2371. Standard Times will be performing jazz classics. Admission free.

Highway One plays 'road worthy rock' at the Garcia River Casino on Friday, March 31. Music starts at 8:30pm. The Garcia River Casino is on Windy Hollow Road in Point Arena. (707) 467-5300.

NOTE: Look inside for music at Gualala Arts, Arena Theater and the Garcia River Casino. You'll find chamber music, blues, jazz, classical guitar, rock, oldies, Broadway, and more.



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