

# The Leprechaun

A Publication of the Harper Woods Notre Dame Alumni Association

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Keeping the Spirit of the Fightin' Irish Alive Since 2005!

SPRING 2013 EDITION

## The Muggs Set to Release Live Album

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*Plus...*

Ben Blackwell '00

Patrick Green '83

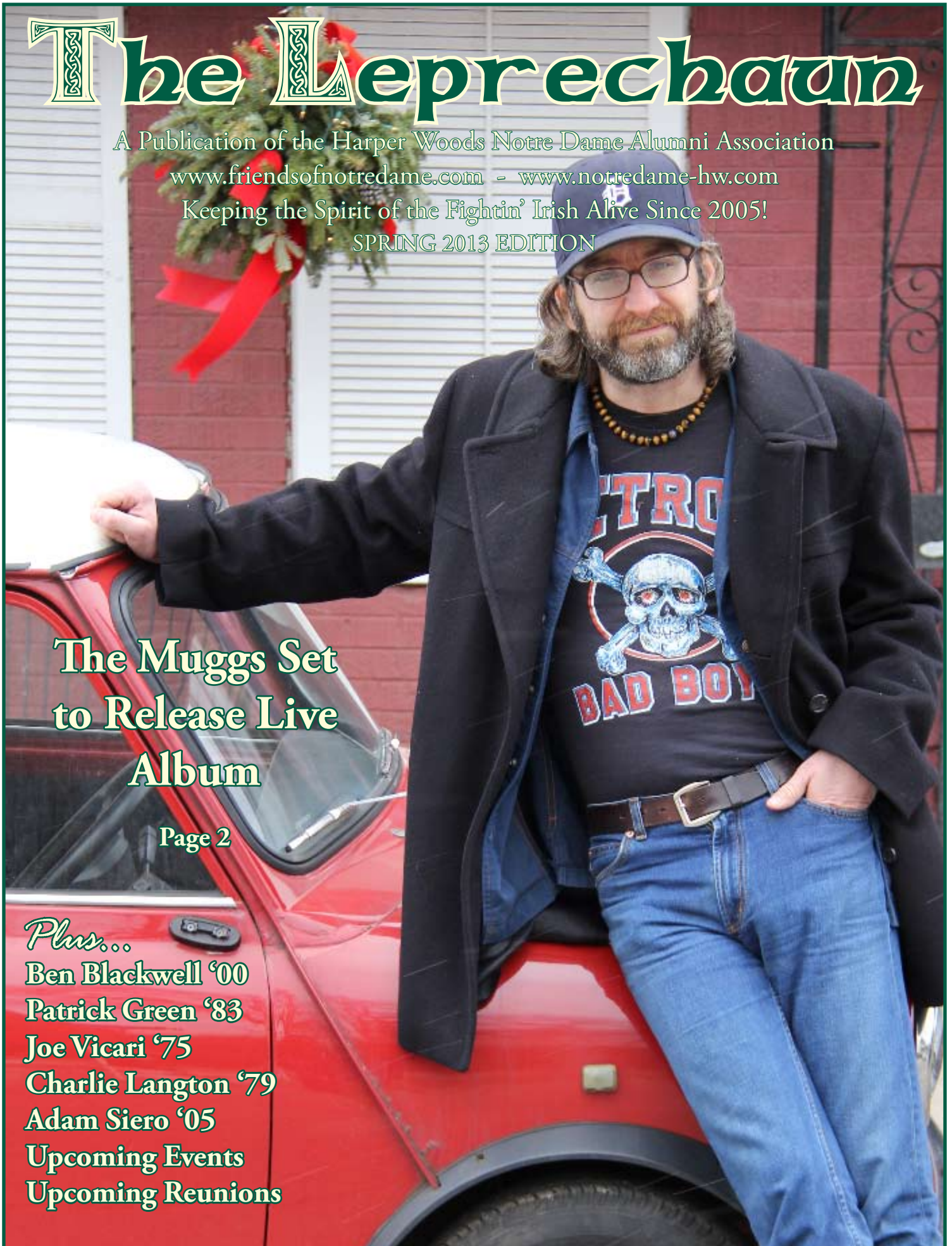
Joe Vicari '75

Charlie Langton '79

Adam Siero '05

Upcoming Events

Upcoming Reunions



# The Leprechaun

SPRING 2013 EDITION

*The Leprechaun* is a newsletter devoted solely to the alumni and friends of Notre Dame High School of Harper Woods, Michigan. It is produced and distributed free of charge. For more information, please see the Notre Dame Alumni Association's official website: [www.friendsofnotredame.com](http://www.friendsofnotredame.com).

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*Keeping the Spirit of the Fightin' Irish Alive Since 2005!*

## A Note From the V.P.

Hello Fellow Notre Dame Alums,

I would like to take a moment to thank everyone who sent well wishes and prayers when my son Jim (Mandl '90) announced my illness. He forwarded all the e-mails to me that he received. I was overwhelmed by the response.

Last year I thought that I had been a good boy, but Santa delivered a rather large lump of coal on December 18th when I was diagnosed with non-resectable pancreatic cancer. The tumor is wrapped around a blood vein that leads to my liver. I have been undergoing an aggressive treatment of chemotherapy and radiation in hopes that the tumor will shrink and surgery may be possible. The first two rounds of chemotherapy knocked the living daylight out of me. I ended up in the hospital with blood counts that bottomed out.

My oncologist then changed the chemotherapy from intravenous to an oral pill - three in the morning and three in the evening - for the last two and one-half weeks of chemotherapy. As I write this, I have completed my final rounds of chemotherapy and radiation. I now have to wait a month for the inflammation from the radiation to subside so that a clear CT scan can be done. If the tumor has shrunk (and both my oncologist and my surgeon are confident that the treatments will work), I will be scheduled for a 4 to 6 hour operation called the whipple in the beginning of April. The surgeon will remove all or part of my pancreas, my spleen, my gall bladder, lymph nodes, and a portion of my stomach. Once discharged from a two week stay in the hospital, my recovery will take two to three months. There goes the first portion of the Tigers season.

The last week of treatment was rough on me. However, I was able to get to the Alumni Basketball Tournament. That really helped with my spirits as it was great seeing all the guys again. I would really like to thank all of them. They took up a collection and got me a gift card to TGI Fridays, some U of M items, and they all signed a basketball for me. It really made me feel good. Thank you, guys!



**Jim Mandl '66**

Jim Mandl '66

Vice President, Notre Dame Alumni Association

## Congratulations Are In Order...

Kyle and **Andy Dold '98** welcomed Brayden Paul Dold into the world on January 17, 2013.



**Adam Siero '05** won a Super Bowl ring with the Baltimore Ravens. He is a trainer with the team.



## Notre Dame Alumni Association On-Line Store

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**ND HATS and NDHS Limited Edition bricks are now available in the NDAA store!**

# Interview with Danny “Muggs” Methric ‘90

Danny “Muggs” Methric ‘90, is the guitar player and singer for one of Detroit’s best bands - The Muggs. He and his band mates are about to release their 4th album titled *Full Tilt*. They are also about to embark on another European tour - their fourth. Prior to setting off on a whirlwind couple of months, Danny sat down for a lunch interview with us at the Polish Village Cafe in Hamtramck.

**Q:** Why a live record?

**A:** While we were in Europe, and we’ve been hearing this for years, that people really like our studio recordings, but they always thought our live shows were so much more powerful. They like how our songs come across in a live setting. So, Tony (“Muggs” DeNardo ‘90), our bass player, thought we should make a live record.

**Q:** How did the rest of the Muggs feel about that?

**A:** I was against the idea at first. It really seemed quick and cheap to me. I have weird standards, I guess. I thought a live record, in a way, was selling out. Most live records that I listen to sound great, but they sound like you are listening to a live recording done all proper, which is really nothing more than just live versions of the songs. I was really worried that ours would turn out like that. If we were gonna do this, I wanted people to feel as though they were *AT* the recording when they listened to the record, rather than having them feel like they were listening to a live recording.

**Q:** Something obviously changed your mind?

**A:** Too many people were clamoring for a live record from us. Once we sat down and started talking about it, it seemed to me like it could work. It was something I really wasn’t into, but Tony (“Muggs” DeNardo ‘90) really had the vision to make us realize that this thing could possibly work. I really owe him for that, because this could end up being our most popular album to date.

**Q:** When was it recorded?

**A:** We recorded it on October 20, 2012.

**Q:** Can you describe that day and night for us?

**A:** The day of recording, I wasn’t very optimistic about it. I was really just hoping we could play OK and have

it come together. We recorded it at the Cadieux Cafe, which is home base for the Muggs. We had pre-sale tickets and each ticket came with a limited edition numbered poster that was signed by the artist who created it. It was a sold out show. All the pre-sale tickets sold out and none were available at the door. We were actually over capacity as set by the fire Marshall so we had to remove all of the tables and chairs. We were turning people away at the door which was unfortunate, but we warned everyone that they should buy tickets ahead of time if they wanted to be a part of this goofy thing. The show started out great, but by the 4th song, I was losing power in my guitar. We were doing a Rory Gallagher song and all of a sudden my guitar just went away.

**Q:** Were you freaking out?

**A:** I just kept thinking that the whole live show was going to go down in flames because of me. The 200 people who were standing there cheering their asses off were going to be let down.

**Q:** So what did you do?

**A:** It was a chord issue. I reached down and adjusted the chords that connect my foot pedals and it fixed the situation. It was good the rest of the night.

**Q:** So you weren’t that confident going in to the show. Were you able to exceed your own expectations?

**A:** When we listened back to the recording, we just left it alone for the most part without any real tweaking. We left it sounding like it sounded in the room with the guitar really heavy and the drums loud and Tony’s bass really present and it ended up sounding amazing to me! It came out so good; way beyond my expectations! It sounds like you’re at a Muggs show.

**Q:** Why record at the Cadieux Cafe? Why not record at a venue more noted for concerts?

**A:** The Cadieux is a restaurant, but the acoustics in the place are *fantastic!* The walls are wood paneled, there is carpet on the floor, and the room sounds like a large recording studio. When you get a bunch of bodies in there, they soak up the sound and the room is a concert venue with great sound for recording live.

**Q:** You’re releasing it on CD and also vinyl. Why vinyl?

**A:** We love vinyl, for one. Jason Seaman did a poster for us that put the Muggs into a pinball machine. It was a great idea and as soon as we saw the poster we knew that should be the album cover. Once that was decided, we thought it would look amazing on a larger medium like vinyl. Scotty Haggan from UHF records also owns Bellyache Records and he offered to press the double-live vinyl for us.

**Q:** Double-live?

**A:** Yes, it’s a double live album and CD ala Humble Pie live at the Fillmore. We wanted

to emulate the early 1970’s live blues rock sound and we’re so happy that we got that. We played for 2 1/2 hours that night which is way too much music to put on one record, so we put out a double! There is a real resurgence of vinyl and vinyl collection going on these days, especially in Europe. European kids love vinyl! They buy records before they buy CD’s. We sell 10 vinyl records to every one CD we sell over there.

**Q:** Did the upcoming European tour



Danny “Muggs” Methric ‘90 Live at the Cadieux Cafe With the Muggs.

play a large roll in the decision to press a vinyl album?

**A:** Yes, it played a roll for sure. The European kids are getting what they've been asking for - a live, double-vinyl Muggs show. I can't wait to take it over there. It is also tough to do a tour if you don't have a new product to promote.

**Q:** How many vinyl do you expect to sell?

**A:** It's limited to 500 copies so when they're gone, they're gone. We encouraged everyone to take advantage of the pre-sale opportunity because the vinyl comes with some limited edition items that the CD won't come with and we won't be making any more.

**Q:** It has to be quite an undertaking lugging all your gear over seas?

**A:** Well, we rent most of the gear we need. All I bring is my guitar and pedals. Todd has to bring his snare, cymbals, and sticks. We rent everything else.

**Q:** Why is it that drummers share a drum kit, but they won't share a snare or their cymbals?

**A:** Drummers don't mind sharing, but they're a little snobby and those things are expensive. They're snobby in that drummers have their own snare sound and don't want it messed with. As far as cymbals go, they're very expensive - about \$150 apiece - and a lot of people don't have respect for other people's stuff, so they have to protect it. The same thing goes for guitars and bass. Some cats will not let you use their guitar. One time I was asked to sit in, but I didn't have my guitar. The dude let me play his guitar, but I had to remove my belt so my belt buckle didn't mess up the guitar. Personally, I'm not like that. If someone wants to play my guitar, all I ask is that they don't drop it or destroy it.

**Q:** Speaking of gear... What ever happened with Tony's gear that got ripped

off?

**A:** Nothing, unfortunately. We have a good web of people keeping an eye out for it on eBay and the other places online where people sell stuff. They are either sitting on it or they cleverly got rid of it. The gear has all been replaced through the charity of some very kind people and a few charity organizations, but what was most valuable to us was the one thing we couldn't replace - the custom artwork on the Fender Rhodes that Kristan Bieber did for us. That was the most important thing to us and I don't think we'll ever get that back.

**Q:** Vintage or new, is there a particular guitar you have always wanted to own?

**A:** I would love to own an American Standard Fender Telecaster. I really want one badly. It's a country guitar, but I love the way it sounds when you strum it. Jimmy Page played a Telecaster on the first two Led Zeppelin records and I love the tone.

**Q:** I keep hearing one of your tunes in a music bed for a Chevy commercial. How did that materialize?

**A:** *Tony ("Muggs" DeNardo '90)*, being our



**Danny "Muggs" Methric '90, Todd Glass, and Tony "Muggs" DeNardo '90.**

ever present and amazing business manager, talked to the cat and got it done. The advertising agency representing Chevy contacted Tony and asked if they could put us in a commercial. They asked for something bouncy so we submitted an instrumental scratch track and they listened to a bunch of songs. Amazingly, they picked 'Notes From Underground' which is one of my favorite Muggs tunes. It's a short little two minute jam that is bouncy and really works with the commercial. The ad agency really is great with local musicians. They've got a history of working with a lot of great local acts.

**Q:** How do you feel when you see it come on your TV?

**A:** Oddly enough, I woke up to it this morning and I've seen it several times during Red Wings games. It's been great! To tell you the truth, I was always so jealous of bands like the Henchmen and The Sights for landing those commercials. And now here we are. It's a lot of fun. I think we're a jinx, though. The Wings get scored on every time our commercial airs. (laughing) Its been great exposure for us.

**Q:** Is it fun for the fans and your families too?

**A:** The family still isn't quite sure what to make of this band. Ya know, I'm a 40-year-old rock n roll guy.

**Q:** You guys have had a lot of success that other bands never get a shot at.

**A:** That's true. The TV show, touring Europe, the commercial... Hopefully it makes them think we aren't washed up yet.

**Q:** That's interesting... Let's build on that. Your "real job" is at the Cadieux Cafe. Let's pretend you didn't have that gig. Could you support yourself on Muggs alone?

**A:** (Thinks for a few seconds) No, I couldn't. Well, technically, I probably could, but that would ruin the business model that Tony created for the Muggs. We have iTunes money that comes in and merchandise sales

and the commercial, but all that money goes right to Tony to hold to reinvest in the band. We don't have management or a label to fund the things we do so all the money we generate from sales gets saved so we have money to record and pay sound guys and cover other incidental costs. For example, we have to buy three plane tickets to Europe. That's \$1,100 per guy. We use the money to pay for gas when we gig out of town, to pay for ordering more CD's when we run low, and for ordering merchandise. We only split up the money from live gigs and we're usually lucky to get \$100 apiece from that.

**Q:** How will touring Spain help you guys financially?

**A:** This is our fourth time touring Europe. We have a great promoter over there. We're hoping this tour sort of cements a legacy for us over there so we can keep going to Europe every couple years. If Europe embraces you, you can do that and they'll support you. We take music for granted over here in the U.S. But over there, they just think it's amazing, especially if you're from Detroit. They LOVE Detroit bands over there.

**Q:** Last time you toured Europe, you were paired with Eldorado. Are you with them again, or is this a Muggs headlining tour?

**A:** Both actually. We're playing a couple shows with Eldorado which is a really great blues rock band from Spain. Most of the shows we will be playing will be on our own, tough.

**Q:** How long is the tour?

**A:** It's six weeks which doesn't seem like a long time,

but it's every single night for six weeks. Musically, it's easy, but vocally it's really hard on my voice. I wake up with a frog in my throat after singing for 2 hours and I have to suck on cough drops and drink tea with honey all day just to get my throat to feel close to normal for the next show. By week five, I will be wondering how I'm going to get through it. But that has a silver lining. We've learned to improvise more on stage. We have far more band interplay with stretched out songs and more solos. We've learned how to stretch the set out a little more so I'm not killing myself vocally. I'm more of a screamer than a singer and I still have some things to learn on how to make my voice last for

six weeks.

**Q:** How do you get paid on a tour like this? Do you get the door or is there a contracted amount per show that you get?

**A:** Some places we'll work for the door, but most gigs are guaranteed by contract through the booking agent. However, we don't see any money until the end of the tour.

**Q:** Explain that.

**A:** We have a driver who drives us to and from every city. He works for the booking agent. He collects the money from the venue every night. At the end of the tour, he hands it over to the booking agent. She then goes over the expenses with us, pays the driver, takes her cut, and hands the rest over to us. We get to keep 100% of our merchandise sales, though.

**Q:** So you must do pretty well over there since you keep going back?

**A:** Not bad, but not as good as you'd think. Last time, I think I came back with \$2,200 and that was after really living it up and enjoying myself over there. I guess that's not bad for six weeks. This is why it's important



**The artist signing limited edition, numbered Muggs posters.**

to have a product to promote like the new live record. We have to save that money to pay bills when we get home. I have six weeks of bills to come back to.

**Q:** Do you stay in hotels or do you have "hosts" over there?

**A:** Sometimes we stay in hotels, but not always. Sometimes we stay with friends of people we know. Last year, we actually stayed in a monastery.

**Q:** The Muggs with the Monks?

**A:** I know! It's crazy! There were stacks of pillows and no beds. You just grabbed all the pillows you wanted and made a little bed out of them. We walked up to the 3rd floor of this beautiful vista and it had a gorgeous

view. It was probably free to stay there. We like to live large over there, but believe me, I'm all for taking the frugal route whenever possible. We don't need a hotel every night - whatever keeps the cost down.

**Q:** How were the Monks? Wait, let me guess... Quiet?

**A:** (laughing) They sure were! Actually I don't know because we never saw them. I have no idea where they were.

**Q:** How has touring Europe, social media, and the internet expanded your reach as a band?

**A:** It really has. There is a guy in Germany who is a distributor. He just ordered 130 copies of the new live CD. Hopefully they sell as quickly as we think they will and he'll order another 130. People in Australia and Japan have ordered from us.

**Q:** You're highly respected as a guitar player. Are you ever approached by people, locally or nationally, who are trying to pull you away from the Muggs?

**A:** I do get approached, but nothing like you'd expect. I have a few side projects. I'm in a band called *Awesomer*. We do covers - it's basically a fun, party rock band. I'm also in the *Rumpshakers*. That's an R. L. Burnside / Junior Kimbrough blues band. I'm in *Rattlesnake Shake* which is a Peter Green era Fleetwood Mac tribute band. We only play about twice a year, though.

**Q:** Nothing on a national or regional level?

**A:** No, but truthfully, I have always wondered what it would be like to go on tour with a band and just see what's out there. Todd, our drummer, used to play in a band called Hemigod and they were signed to Kid Rock's label. They opened for Kid Rock. At that time, there were some whispers in the wind that I might have been on the short list to audition for Kid Rock's band. This was a few years ago.

**Q:** And if Kid Rock approached, what would you do?

**A:** I would take it. That would be an opportunity you could not pass up. But

no one has ever approached me from that level. But I'd love to do it just to see what that world is like.

**Q:** Any news on the record label front?

**A:** Labels continue to shy away from the Muggs. We approached a lot of labels on our own and they always tell us they don't see a place for blues rock in the market right now.

**Q:** Record labels aren't what they used to be, are they?

**A:** No, they aren't. They haven't completely died, but they have completely fallen apart. There isn't a real recording industry like there used to be where a label would sign bands. The industry collapsed on itself. All they are signing is whatever is commercially viable right now. They only sign a "slam dunk" or a 100% sure thing - a Justin Bieber, a Carrie Underwood. Even long established bands can't find labels anymore. They get dropped by their label and then they have to put their music out on their own. It's a sad state of affairs right now. No one is getting signed, and if you do get signed, you're basically signing your life away. From our perspective, at least we have complete creative control and that's the most important thing when you're an artist. So the new frontier, if you will, is DIY - do it yourself. And that's really the indie / punk rock thing to do.

**Q:** Well what is Bellyache Records to you guys then?

**A:** It's a label, but more of just a way to get our stuff distributed on a smaller scale. They're a great distributor too! We do what we can with what little money we have but at least we get to do it our way.

**Q:** Have you guys had any times where you hit the wall financially?

**A:** We didn't have the money to produce our last record, *Born Ugly*.

**Q:** It got made, so how did you solve that dilemma?

**A:** Scott "The Gator" Anderson from 97.1 has been a long-time supporter of the Muggs. We needed ten grand

to do the last album and he came through with it for us. Tony presented our business model to him with an estimation that he'd get paid back within a year and he just wrote us a check. It was awesome! He just wrote a check to a bunch of guys he had barely known for two years. He's been great! Anytime we need something, he comes through because he believes in us. We didn't have the money to go one step further, and he kept the Muggs ball rolling. He's become a great friend and we can't thank him enough.

**Q:** Shall we assume you paid him back then?

**A:** Definitely. It took just about a year, but we did it.

**Q:** Speaking of playing... You guys played several cover tunes at the live show. Will they be on the live record?

**A:** They will be. This record mirrors our typical live set - especially the set we play in Europe. We do three Rory Gallagher tunes. We do one John Lennon solo tune, a Beatles tune, and an old traditional blues tune called *Preachin' Blues*. Rory Gallagher is gigantic in Europe - a true legend. He was very experimental with blues and he was an amazing guitar player. It's an honor for us to get to play his tunes and I'm so happy that we got to represent Rory the way we represented him.

In order to include the cover tunes on our live record, we had to contact BMI. They asked us how many copies we were pressing and they sent us a bill for \$750. That's when the debate began. Do we pay it? Do we exclude the tunes and save the money? We paid it.

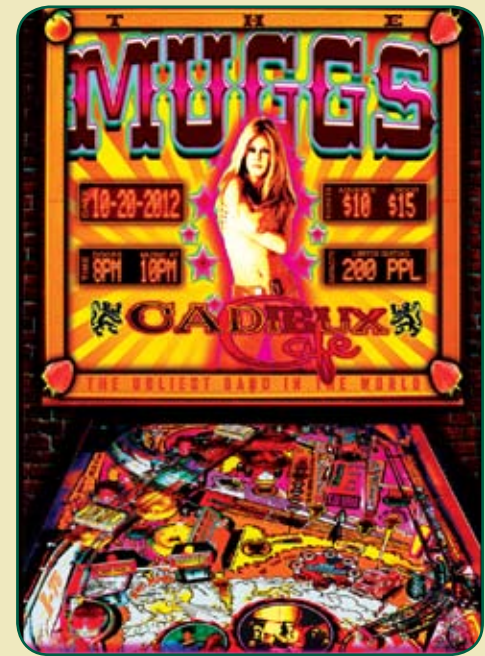
**Q:** As a fan, I'm glad you did because it really wouldn't be a true Muggs show without them, so thank you.

**A:** Right on! We realize too, that you can really win people over with songs they recognize. If you come out with *Funk 49* by the *James Gang* or a *ZZ Top* tune, people can relate to it and they open themselves up to you. Our version of *Preachin' Blues* and *Help* developed from a version of *Helter Skelter* that's on one of the *Beatles* anthologies. We really needed a tune that was a little less upbeat because Todd is always back there killing it on the drums and the guy deserves

a break once in a while. *Preachin' Blues* and *Help* actually started as a joke we played on Todd.

**Q:** Explain.

**A:** Todd is the best drummer in Michigan - print that. He was expecting *Helter Skelter* and Tony and I secretly switched it up to *Help*. He wasn't sure what we were doing, but he is such a great drummer that he just went with



**The Muggs Pinball Machine Poster.**

it and it really works so we kept doing it. What's really amazing about being in this band is how great my band mates are. Tony is fantastic and it's amazing what he's done on a Fender Rhodes Piano. And there's a whole story to be told there, too, with his stroke and his struggles. Todd is literally the best drummer in Michigan. Doing this live record has really made me have a new appreciation for those two guys. With this live record, I can actually listen to our live show and hear the amazing things these guys are doing.

**Q:** When can the rest of us expect to hear the live record - *Full Tilt*?

**A:** April 26th we're doing a record release show at the Magic Bag in Ferndale. Pre-sale tickets are available now. Katie Grace - a country singing phenom from Detroit and Steep Water Band - from

Chicago - are playing with us that night as well. The double-live vinyl and CD will be available that night. We leave for Europe a week later.

**Q:** These next questions are very important... Mainly for my own amusement.

**A:** Lay 'em on me.



**A ticket for the Muggs live album recording on Oct. 20, 2012.**

**Q:** First thing that comes to your mind... Who is Mr. Beardsley and why are you taking your hat off to him?

**A:** That's *Aubrey Beardsley*. He is a famous illustrator from Victorian England and was a friend of *Oscar Wilde's*. He published this thing called *The Yellow Book*. It was a very anti-establishment paper that people would get in trouble for owning. He was an amazing illustrator who illustrated these crazy, kind of twisted tales. He died at the age of 25. I liked him and his work is very revered.

**Q:** Do you like how I tricked you into telling me that? Last time I asked you, you told me you wouldn't tell me unless I guessed right.

**A:** You did, you sly dog, you. I had to answer it this time.

**Q:** Do you recycle?

**A:** *I do!* My roommate is the recycler and she turned me on to it. I actually love doing it.

**Q:** Do you bi-cycle?

**A:** *I do bi-cycle!*

**Q:** Colby-jack or cheddar?

**A:** Colby-jack

**Q:** What if they're blended all together?

**A:** I might have to melt that and put it on a pizza.

**Q:** I'm sorry. You got that one wrong. An acceptable answer would have been just about any artist in the Billboard top 20... It's almost all cheese.

**A:** Damn.

**Q:** A train leaves Wichita bound for Chicago carrying only hog and cattle. It is traveling at 60mph in the winter time. Another train leaves Stubbville bound for Chicago carrying only people. This train is travelling at 70mph and it left 30 minutes after the first train. At what point do you begin to give a damn?

**A:** **THAT'S** Hilarious! That's all behind me now. I got my mind right on a chain gang and I swear I've changed my ways.

**Q:** That's exactly the answer I was looking for. Do you put conditioner in your beard?

**A:** I do not.

**Q:** Well, you should.

**A:** I really should.

**Q:** Have you ever heard of *The Grasshoppers*? It's a band.

**A:** No. I have never heard of *The Grasshoppers*.

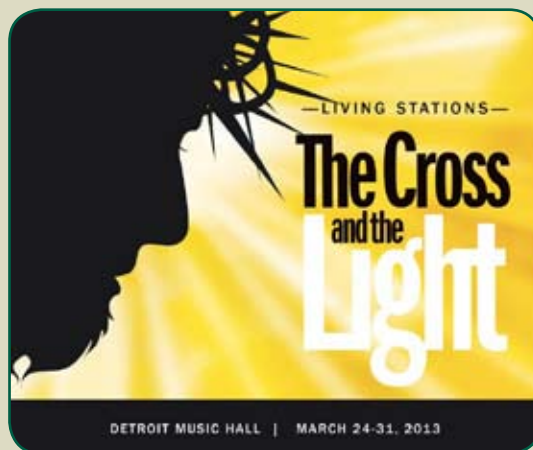
**Q:** There is really no reason why you should have. You're done.

**A:** (Laughing) OK! 🐾

## Gerard Castaneda '94 to Play Pontius Pilate in The Cross and the Light musical

Check out *Gerard Castaneda '94* in *The Cross and the Light*, a musical that follows the Passion of Christ, his death and resurrection. This acclaimed dramatization has been described as the "Broadway version of The Passion of Christ," because of its original music score, extraordinary stage production, and high-caliber actors. With the full production, including the yet-to-be-seen second act, *The Cross and The Light* will debut at Detroit's remarkable Music Hall on Madison Ave., from March 24 to 31, 2013.

Gerard is very excited to be playing Pontius Pilate in the production. He feels that not only will this show entertain you, it will touch your heart. For specific performance and venue information, please visit [www.crossandlight.com](http://www.crossandlight.com), or contact Dan Angeski, [dan@crossandlight.com](mailto:dan@crossandlight.com), or 734-788-7083. 🐾





## Langton '79 Signs Off

January 2013 marked the last episode of *Charlie Langton's '79* WXYT-AM (1270) radio show. The weekday morning show started in September 2011 on the CBS-owned station. "I really tried to get debates," Langton said. "I liked pro-and-con issues - And I'd get calls from Monroe to Port Huron, all over the place," he said about his audience.

The show didn't end because of low ratings. Charlie isn't blaming his bosses, and neither should you. "My ratings are good," Langton said, "but CBS is starting a nationally syndicated sports talk show. So I'm stuck. It's a corporate decision." Somewhere in the upper reaches of a New York skyscraper, CBS Radio executives decided that what Detroit really needs is an all-sports station packed with syndicated hosts who don't know who's coaching third base for the Tigers, don't care, and are only marginally aware that Comerica Park actually has a third base.

Langton, 51, signed off, presiding over a typically feisty last segment that featured a conservative black activist debating a liberal black minister over whether it's hypocritical for black progressives to celebrate Kwanzaa. It didn't matter who was right, or who among the callers stacked on hold woke up that morning thinking Kwanzaa was Kwame Kilpatrick's middle name. What's important was a spirited conversation that spread across dropout rates, teen pregnancy, the ripple effects of unemployment, and assorted other topics of direct importance to the people listening to the station. "I enjoyed trying to bring people together from opposite points of view," Langton said. "I don't think we have enough of that in local radio." Now we have a little less.

Langton still has plenty to keep him busy. With his contract not up until September, he'll report and offer commentary on legal issues for another CBS station, WWJ-AM (950). He will continue to co-host "Let It Rip" with Huel Perkins on WJBK-TV (Channel 2). He'll also devote more time to the Sterling Heights personal injury law firm he took over from his dad, and he'll get some sleep. "After a while," he said, "you get used to it," but it would be a stretch to say he enjoyed rising at 3:15 a.m. for his 6-9 a.m. shift. Fridays were particularly tough, since he was on live television until 11 p.m. Thursday, but he always managed to sound like he was drinking Red Bull from a keg.

"I like to perform," said Langton, who majored in theater at Kalamazoo College. "Whether your medium is pure theater, radio, dealing with a client or talking to your family, you still have to communicate." He did that well enough at WXYT to boost the morning ratings, said Jim Powers, program director for WXYT, "clients loved him as well." But orders are orders, and this is an important enough market that CBS wanted a foothold here for its sports network.

"Charlie is a great personality," Powers said. Maybe that doesn't matter as much as it used to, but it beats being boring. Or in Brooklyn. 🐘



**Charlie Langton '79 having fun at American Coney Island.**

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## Upcoming Reunions

### Class of 1963 - 50 Years

September 14 and 15, 2013. Dinner on Sept. 14 at Sterling Inn, Sterling Heights, Mich. On Sept. 15, 10 a.m. Mass at Old St. Mary in Greektown, Detroit, followed by a Detroit Tigers game. Contacts: John McCabe, (586) 822-5153; Don Herman, (586) 781-0220.

### Class of 1973 - 40 Years

June 21, 22 and 23, 2013. Contact Frank Coppola at 586-295-9375 or taxmanf@yahoo.com. Frank is looking for interested alums to help organize the reunion. Please contact him if you can help out. The committee so far includes Frank Coppola, Gerry Mattei (248-881-9836) and Bob Valgoi.

The committee will be posting updates on [classmates.com](http://classmates.com).

### Class of 1965 - 50 Years

The committee is looking for up-to-date e-mail addresses and contact information.

Reunion Committee:  
Dennis Berger  
[dennisaberger@aol.com](mailto:dennisaberger@aol.com)  
(909) 223-4483

### Class of 1978 - 35 Years

Reunion is in the early planning stages.  
Contact: Ron Yanik, [ronald0812@aol.com](mailto:ronald0812@aol.com)

## Interview with Ben Blackwell '00

**Ben Blackwell '00** has been working for the White Stripes and in the record business since he was 15 years old. Now at the age of 30 he oversees vinyl record production at Jack White's Third Man Records while keeping a razor-like focus on the odd, obscure, weird and unexplainable release from Detroit and Michigan. Ben resides in Nashville. He is an avid vinyl record collector and wants you to know that your turntable is not dead. He even takes out the garbage twice a week.

**Q:** What's on your turntable right now?

**A:** 2 Hyped Brothers and a Dog "Doo Doo Brown." Somehow weird Miami booty singles like this got massive radio play in Detroit. This is the kind of stuff I listened to before Nirvana broke. Malissa (his wife) was singing it the other day so I woke up early one morning and BLASTED this as loud as possible to wake her up.

**Q:** What was your first album? How did you get it? At what age? Can you describe that feeling?

**A:** The first piece of vinyl I truly felt that I "owned" was a copy of Weird Al Yankovic's "Fat" single. I must've been five years old. I distinctly remember seeing a clip or "making-of" piece of the video on Entertainment Tonight. We didn't have cable at the time so a music video was still kind of rare. My mother had taken me to the

Harmony House (local Detroit music chain) on Mack Avenue and I saw the single on the racks and immediately recognized it from what I'd seen on TV. I don't even think I knew it was "funny" or anything about it. It was purely motivating on a level of simple recognition. I saw thing X at place Y and later saw thing X at place Z. I had to have it. My mom probably just thought it was cute. I think it's still in her basement.

**Q:** Where did your initial interest in music originate? Family? Friends?

**A:** Initial interest was probably solely connected to the radio and things my parents would play. I vividly remember my dad explaining to me

the story behind "The Man Who Shot Liberty Valance" by Gene Pitney. I was in the front seat of his Renault, my brother and sister likely in the back, and he was driving to one of his basketball games (playing, not coaching) and it seemed like it was so late I should be asleep. But he was so animated, getting into all the intricacies and turns of the story. I don't know if he even LIKED the song, but the story was so captivating that it made me like it. My grandpa was from Kentucky and I was always told my heritage on my dad's side was "hillbilly" but very little of that seeped through to musical apprecia-

tion. Alternately, when I was about four years old my mom's car was stolen and my main concern about the situation was what would happen with her cassette copy of Big Generator by Yes. I thought thieves steal your car, but would be kind enough to leave your cassettes behind, because to take the cassettes too would just be cruel. Ah, the optimism of youth...

**Q:** Why vinyl?

**A:** To start, I always thought it was cool. When I really took the plunge in the mid-nineties there weren't really too many teenage kids buying LPs and 45s so the fact that it was a little odd, non-mainstream, different...that resonated with me. But once I got below the surface of it all, I latched on to the other hooks

**Q:** Do you collect other musical formats?

**A:** Collect? No. There are mountains of CDs, a box or two of cassettes, but there's almost zero collector mindset attached to any of it.

**Q:** Do you currently focus on a specific musical genre?

**A:** Sadly, no. I've decided to be fairly open-minded in regards to anything with a connection to Detroit and/or Michigan. That's spread across private press jazz band LPs from our high school (Harper Woods Notre Dame), 45s that share the zip code I grew



**Ben Blackwell '00 and a massive record collection in Nashville.**

up in (48224) and all other sorts of geographic-based traits as opposed to anything rooted in a genre or style. I'd heard murmurs amongst old-school collectors that there were some Ku Klux Klan records from Wayne County, Michigan and while I've never seen any proof to their existence, something like that would be incredibly interesting just for the sheer factor of the unexpectedness of it all. One of my personal collecting projects is original 45s of songs the Gories covered. This one's tough...a 1959 instrumental on Tamla, the first white group on any Motown label. Nick and the Jaguars. Apparently the father of one of the band members was Berry Gordy's lawyer and had

him record this single as a favor. At most 300 copies were pressed. It is unreal. If anyone has an original Sun pressing of Doctor Ross "Chicago Breakdown" I think this collection will be complete.

**Q:** Tell me more how your passion for vinyl has affected your life.



**Ben Blackwell '00 and his rare Bob Seger System record.**

**A:** For years touring with the Dirtbombs most of the money I made was just spent on records. I was living with my mom and I had nothing else to really worry about finance-wise. I was extremely lucky. My wife Malissa is very similar to me in her appreciation for vinyl and often says the only difference between our record collections is that she's listened to all of her records! I've been very lucky (or discerning?) that almost all of my jobs have been tangentially connected to vinyl...working at Car City Records in St. Clair Shores, Archer Record Pressing Plant in Detroit or Third Man or Cass record labels.

**Q:** Tell me about your involvement with the White Stripes.

**A:** I've worked for them as long as they've existed. What started out as carrying amplifiers to sneak into shows while I was underage evolved into running the first incarnation of their website/email list through going on tour with the band and handling duties like driving the van, selling merch at the shows to and now I basically oversee the bulk of the

archiving and historical end of the band. I was pretty stoked to pull together Meg's complete outfit from the Icky Thump album photos and send it along with her first bass drum to the Rock and Roll Hall of Fame for a special exhibition.

**Q:** It must have put you really close to some real rare stuff.

**A:** Definitely. The holy grail seems to be the hand-painted copies of their "Lafayette Blues" single. They only made 15 of them and they were done by Jack and Dave Buick, the owner of the label that put out the single, Italy Records. I ran the merch table that night when they were put on sale and bought one for the tidy sum of \$6. Ten years later I had a superfan contact me saying he wanted to buy one and that he had big money to put towards it. I hollered at a buddy of mine who I knew bought a copy and asked if he was interested in selling. He thought about it for a while and decided to let go of it for a price in the high four-figures. Once I had it in my hands, I really took stock of how nice the copy was...the cut-and-paste photocopy of Meg is so striking and it's the only copy with any sort of assemblage to it. As anyone who's seen numerous copies of these records, this one sticks out big time. So anyway...the buyer who'd solicited me to find a copy for him just said he wanted a copy of the single...he wasn't picky, he'd never been presented with any scans of pics or anything regarding what he was buying. So I just sent him the copy I'd originally bought for \$6 (copy #4) and held onto

the Meg sleeve. Dare I say it's the prettiest picture sleeve I own. I've done good business connecting buyers with sellers of these records as I've been trying to keep track of where all these are as part of my archivist duties. A 10% finder's fee doesn't hurt either. I've also got four copies of the Upholsterers single. It was a band Jack did with his upholstery mentor Brian Muldoon back in 2000. Jack hand-defaced some of the business card inserts with "blood" and numbered and signed those. I tracked down copy #1 last year and found #3 a while earlier. The white card is an odd variant he only did three of. The challenge of tracking these down is always fun.

**Q:** Third Man Records has placed itself in the front of the music industry as advocates of vinyl records and culture. Does your passion for vinyl have any role in that?

**A:** Absolutely. I oftentimes say that the worst thing you can ever do is let a record collector be in charge of a record label. To add to that, having the pressing plant just down the street only makes matters worse.

**Q:** How does Third Man Records come up with all their unique and unusual vinyl ideas?

**A:** A lot of it is just playing with the format...we're always trying to do something that's never been done. When you figure records as we know them today have been in existence for roundabout 100 years, it seems like a daunting task. But we still come up with things. I'm particularly proud of getting grooves underneath the center label...that was a NEW way to hide music on a record that had never been done. We did that on the Dead Weather's Sea of Cowards album. The liquid-filled records are pretty great too, if not an absolute nightmare to deal with leaking. There are constantly ideas on a metaphorical drawing board that we're trying to make happen. It's nice work if you can get it.

**Q:** How do you organize your collection? Can you give me a useful

shelving tip?

**A:** As of right now, 45s and LPs are in separate rooms. LPs are simply organized as “permanent collection” and “haven’t listened to yet.” 45s get weird...the main distinction is pre-MC5 and post-MC5. Amongst pre-MC5 there’s “white” music (country stuff, garage, pop, surf) and “black” music (mostly soul, gospel). But then I’ve also taken this geographical fascination pretty far...so there’s boxes for 60s Michigan garage, 70s Michigan psych/rock, Michigan punk, 80s Michigan not-punk, 50s and 60s Michigan pop, novelty, and country is one catch-all box, Motown and affiliated, Non-Motown soul, Funk/electro/rap, 90s onward. It’s the depths of the inferno I’ll tell you. Oh yeah, and dedicated boxes each for Third Man, Cass and Sub Pop. I think that’s generally it.

The bulk of it all is alphabetical, but the Michigan boxes usually are not. The label specific stuff is sorted by catalog number.

**Q:** What do you look for in a record?

**A:** Lately I’ve been looking for things that don’t make sense - records that shouldn’t exist - releases that seem stuck in a vacuum or created via time machine. But overall, a record should captivate you. It should elicit an emotion. It should tell a story. There’s no better format for the dissemination of a song than the 7” 45rpm record. That will never change.

**Q:** What are some of your most prized possessions?

**A:** The Keggs “To Find Out” is a biggie. They were a bass-less Detroit garage band in the Sixties. They only ever recorded one single and they pressed 100 copies of it. Tim Warren put both sides on his Back From the Grave comp series and it’s been high atop many want lists since then. To me it just exemplifies the crude, inept, suburban garage sound that has a particular hold on me. The fact that it’s from Detroit only makes it that much better. The test pressing of Nirvana’s first single “Love

Buzz” is pretty cool. I’ve got a stock copy too, a record that early on in my vinyl dreaming I never dared think I would be lucky enough to own. Back in 2000 I’d bought some records of Nils Bernstein who worked at Sub Pop back in the day. He’d sold his copy of “Love Buzz” years before but told me he’d be on the lookout of anyone he knew wanting to sell one. Chris Brokaw of the bands Codeine and Come ended up having a copy he was looking to unload. I used \$500 of my high school graduation money to buy it and that was kind of the beginning for spending bigger bucks to get exciting things. As for the test pressing, I happened to find a guy who liked Third Man Records AND Sub Pop - a very deadly combination. Anyway, he had this test pressing and was willing to let go of it for things I had in my collection that were essentially all spares. How could I pass that up?

**Q:** What about the acetate of the Keggs single?

**A:** There was a bunch of fake acetates of Michigan garage stuff going around in the 80s. This may or may not be one of those. It belonged to a good friend of mine named Jim Shaw. He died a few years ago and it really, really sucked. He was an influential guy in Detroit, he turned so many people on to so much stuff for years. Greg Cartwright was helping Sandy, Jim’s widow, deal with his collection. The idea was to put certain pieces with folks who they “belonged” with. Malissa and I spent a lot of time with Jim while he was sick, just good times spinning records and loving life. Greg said he felt like Jim would’ve wanted us to have the Keggs acetate. He said “Think of it as a wedding present from Jim” and I started crying.

**Q:** Do you think collecting vinyl helps preserve our musical heritage and culture?

**A:** Absolutely. I think that’s part of my whole trip on Detroit and Michigan stuff. I think my way of coping with homesickness when I moved down here in 2009 was to really intently focus on the music from my hometown, from my home state. Regional collectors usually seem to be on the frontline of this world, knowing about particular records and oddities well before the rest of the crate digger world and the general population as well. With such an overabundance and availability of damn-near EVERY type of music ever made in the world, what’s the criteria for what you pay attention to? I’ve got garage comps from South Africa, an amazing collection of psychedelic Christian music from Spain in the late Sixties and early Seventies, Choubi music from the Middle East, Bollywood funk from India...the weird and exotic factor grabs me in extreme cases like those. But all-in-all, I feel like Detroit and Michigan, across the board, have made the best music, for the longest amount of time, across the widest reach of genres compared to any other city and/or state. And that is part of my culture, part of everyone’s culture from that area or any area.



**Ben Blackwell '00 doesn't just listen to music.**

Record collecting is a great, hands-on way for me to engage in a long-time fascination with history. I did a google map a couple of years ago that was just pin-points of addresses of Detroit record labels over the years. The year before that I started compiling a list of Archer Record Pressing master

numbers with the hopes to start putting dates on records that weren't known. All of this is just an extension of collecting records, through a Detroit/Michigan filter, and trying to learn more about the stories behind them. That to me is the best part of collecting.

**Q:** Vinyl sales have been steadily increasing in the past few years. Why in your opinion are people going back to vinyl?

**A:** I think a lot of folks are doing it just as a trend or a fad. That's inevitable. The upside of that though, is folks who really become ingrained into vinyl and record culture. It doesn't take much to get sucked in, but once you do, it can be very hard to extricate yourself from it. On top of that, so many younger kids these days grew up in an era of minimal tangible music...mp3s and such. To hand them an LP, a pair of nice headphones, to engage them in that experience is something that an iPod will never be able to compete with.

**Q:** You proposed to your wife Malissa in a very unique way. Tell me about that.

**A:** The acetate of "Sunday Morning" by the Velvet Underground is what I used to propose to Malissa. I took a version of the song (which has always been "our" song) and added in my own voice "Malissa, will you marry me?" at the fade-out. I then went over to our crack vinyl mastering engineer George Ingram and asked if he could cut a one-off acetate for me and let him in on the plan. Generous George cut the record free of charge...he said everyone deserved to be married and miserable!

From there, I waited until we were laying in bed one Sunday morning. I'd hid the record in a bedside drawer and had the portable Vestax on the nightstand. I said "Oh my god...I forgot to tell you, I found this unreleased version of 'Sunday Morning' that you have to hear!" Malissa mumbled whatever (clearly unimpressed) and I put the needle down. She was completely preoccupied looking at puppies on the Nashville Humane Society website. Not listening to a damn thing. As the ending approached I grabbed the iPhone out of her hand and said "Let's just listen to this." As the fade-out came I slipped out of bed, pulled the box out of my



**Ben Blackwell '00 phones home from the Heidelberg Project in Detroit.**

pocket and opened it up to display the ring while the record rang out... "Malissa, will you marry me? Malissa, will you marry me? Malissa, will you marry me?" I'd timed it just right so that George could make my message a locked groove and repeat over and over and over again. She didn't quite hear it the first time, so thank god the question was repeated. I'll admit after a couple times it did sound a little bit creepy. In spite of that, she said yes. It had always been my intention to propose via record...I'd originally thought I would do it with a run-out groove etching. But honestly it could not have gone better than the way it did. This record will always be displayed in a place of honor in our house.

**Q:** What's your comfort record, the one you could always go back to?? What makes it so special for you?

**A:** I think of two in particular. My first comfort record is In Utero by Nirvana. When it first came out I was 11 years old and think I was pretty bummed that it didn't sound at all like Nevermind. But things changed a couple months later once Kurt Cobain was dead. The world (their world?) was suddenly imbued with a sense of seriousness and importance. This made Pearl Jam look pretty pale in comparison. As I look back on it, for Nirvana to release such a raw

record at that point in their career...everything is in the red and there's shit-tons of feedback on the record...it just seems comparable to if the Beatles had put out the Stooges Funhouse after their own Help! I own copies of In Utero on cassette, LP and CD...two variants of the cassette ("Waif Me" and "Rape Me" editions) and three each of the LP and CD. I can listen to that album anytime, anywhere and immediately be transfixed. There's al-

ways something new to hear on there. Of my three vinyl copies of In Utero, one is a sealed European copy from the mid-2000s that was accidentally pressed using Steve Albini's original mix of the album. They are actually not too hard to come by if you know what to look out for in the numbering of the barcode. I've got an mp3 rip of it so didn't even bother with opening. I'm lame. My first vinyl copy of In Utero was a UK pressing on black vinyl from the 90s. Inside is a window cling of the album cover that I bought from a head shop when I was 13 years old. I have a habit of filing memorabilia with corresponding records. It's usually flyers or set lists. I don't think I own any other

window clings. The first US pressing of *In Utero* was on clear vinyl. I love that as I got older and smarter I recognized more and more of the names on the “thank you” list for this album. My favorite is James Osterberg.

**Q:** Tell me about a dollar bin record you would never part with.

**A:** Songs of the Humpback Whale. I find this record insanely soothing. Worth its weight in gold.

**Q:** What about a record that is rare but not expensive?

**A:** Larry Comes Alive by Wild Man Fischer recorded live in suburban Detroit with backing by the equally-odd Tulsa City Truckers. This record is hard to find, but when I finally found a copy it was maybe \$8.

**Q:** Tell me a particularly sad record story.

**A:** I lost a handful of records in a housefire back in 2008. I did lose almost all of my books which was depressing, but more than anything, going through something like that just further instills the idea that all of this is just “stuff.” A lot of my LPs now have smoke/soot staining on the spines and it doesn’t really bother me. I’d always told my mom that if there was a fire to grab these boxes and she wouldn’t have to worry about the cost of a new house. They housed the heavy-hitters. She was almost crying when she told me, from the hospital, that she didn’t grab the boxes as she ran from the burning house. It was honestly the furthest thing from my mind. I was just relieved she was ok. The records were ok too.

**Q:** Tell me about a record you still regret not picking up?

**A:** I feel like I’ve been lucky in that

I can’t think of any one specific record I passed on that I regret. I was the second-highest bidder on the only known copy of “Flying Thru the Sky” by a band called Spaced and THAT still burns me to this day.

**Q:** Tell me about some records you have that shouldn’t exist?

**A:** This is claimed to be a German, promo-only single from the NYC Ghosts and Flowers album by Sonic Youth. But it looks, feels and sounds like a bootleg. There’s next to no information about any legitimacy behind this. I got word to Steve Shelley (SY’s drummer) and he’d never even seen a copy and is searching for one for himself. Regardless, it’s one of my favorite albums of theirs and I’m

always a sucker for a single... bootleg or not.

**Q:** What do you wish will happen to your collection when you check out?

**A:** Johan and Dennis both figure prominently in my thoughts

about this. First off, if I pass before Malissa, I want her to be taken care of. Sell whatever she wants. Stay paid. Live rent-free. Eat steak every day. But in terms of my wishes, Johan has done really interesting things in donating certain collections of his. I think all his hip hop records went to Cornell and most of his punk stuff went somewhere else. He kind of puts together an “archive” so-to-speak and then gets it to an institution that can oversee the long-term care of it. When I’m gone, what I really think about is the Detroit and Michigan stuff. To me, that is an archive, that is a collection, that is substantial and could serve some purpose were it kept together. I do kind of feel like the collection belongs to the City of Detroit. Is there any institution currently in the city that could properly handle being gifted a big vinyl collection like this? Almost certainly not. Hopefully one develops between now and when I die in 80 years. The flipside

of that is...do records just end up collecting dust in a university library or the Rock and Roll Hall of Fame? What exactly is the best place for them to serve their purpose? What exactly IS their purpose when you can access mp3s of so much of this stuff so easily? Is there any library/university/institution that really promotes the idea and practice of listening to records and the research and study of them? I honestly don’t know. At the same time, my collection would not have been possible had other collections themselves not been broken up. Maybe it should all be sold off, one-by-one.

**Q:** You’re Jack White’s nephew and the official archivist of the White Stripes. Could you talk a little bit about your involvement with the band early on? What was touring like?

**A:** I was just really young and really excitable — I just wanted to be involved, and like most teenagers, anything you love or believe in you get kind of fanatical about. It was a lot of putting amps into the back of the van or the car. By the time they got 7-inch records to sell, I was at the merch table selling them. Every step forward they took afforded me a little more responsibility. When they started touring, I took my fair share of driving the van. It was fun, man! I can’t imagine my life without it. I feel like my life would be boring without them. It’s a great way to see the country and it’s a great way to learn about things. It was just a great learning experience on multiple fronts - how to survive on tour, what you need to know, what you need to look out for, what to avoid - all that kind of stuff. Our last Vault package was the last live show that the White Stripes ever played. I was there at that show working for them, and playing in the opening band as well. That stuff I kind of have a connection to. There’s something intangible there that I don’t think you could find if you just hired someone off the street to do my job. 🐼



**Ben Blackwell '00 loves vinyl.**

## Vicari '75 Takes Andiamo to Las Vegas

The Detroit invasion of Las Vegas continues with the opening of a restaurant familiar to us. *Joe Vicari '75* opened Andiamo Italian Steak House on February 1 at the D Las Vegas.

The Detroit version of the restaurant has served up Italian fare for more than 20 years with nine locations in the Motown area. The restaurant joins other newbies such as D Grill, which opened a month ago, and American Coney Island.

Look for appetizers such as grilled Portabella mushrooms smothered in Andiamo's Zip sauce and zesty calamari and the Andiamo Grande Meatball, a baseball-sized meatball made with fresh ricotta cheese and homemade tomato sauce.

Entrees include traditional steakhouse cuts such as bone-in New York strip, Porterhouse and filet mignon as well as the signature Andiamo Tomahawk, a 32-ounce long bone rib-eye. Steaks here are aged for 30 days. The restaurant serves beef from New York butcher Pat LaFrieda and Stockyard Premium beef, all natural Strauss Lamb and Veal and free-range chicken that is hormone and antibiotic free. The rack of lamb features a double cut of Colorado rib chops glazed with pesto sauce and dusted with Sicilian breadcrumbs while the veal all' aldo, named after the restaurant's master chef in Detroit Aldo Ottaviani, features veal tenderloin, imported prosciutto, Fontina cheese and tomato in an herbed wine sauce.

For seafood, look for classics such as Maine lobster, cold-water Scottish salmon and sea scallops. On the pasta menu, look for pappardelle with veal ragu, a hearty veal stew with handmade pasta, tomatoes and mushrooms and handmade tortelloni served with a vermouth cr me sauce or homemade gnocchi in a rich Bolognese sauce. More than 80 wines make the list here, mainly Italians. The restaurant plans to be open from 5 to 11 p.m. nightly.

Asked how much time he'll be spending in Sin City to make sure the restaurant is running to the company's standards, Vicari said time will tell. "That's all going to depend on how well the managers are running the place," he said. "But I'm confident in the people we've set up. I'm very excited to get it open and hear what people have to say."

Derek Stevens, co-owner and CEO of the D Casino, feels he has a winner on his hands in Vicari's Steakhouse. "Andiamo is all about family tradition and delicious food, and it's going to be a great addition to downtown Las Vegas," Stevens said. "We really look forward to sharing another taste of Detroit with locals and tourists who visit the D."

Over the past two decades, Vicari has assembled a group of restaurants that include six Andiamos, four Country Inns, one Cheli's Chili Bar, four Rojo Mexican Bistros, Joe Muer Seafood, a Mesquite Creek steakhouse, and a Post Bar.

With 1,000 employees, the Andiamo group is the largest independently owned restaurant group in southeastern Michigan. Last summer, Vicari announced he was converting three of his Andiamo Italia restaurants to the steakhouse format, including Warren, Bloomfield Township and Dearborn. In addition, he also is a partner in Luna Hillside LLC, the new operators of the Freedom Hill Amphitheater in Sterling Heights, which has lined up country music superstars Lady Antebellum, the return of Harleyfest and the debut of the Stars & Stripes Festival for this summer. ☆



**Andiamo Steak House in Downtown Las Vegas.**



## Father of Patrick Green '83 Featured in New Book

World War II veteran, James L. Green of Warren describes his experience as a prisoner of war, during a presentation to a group of students at Chatterton Middle School. Green, 86, was a gunner on a B-29 U.S. airplane on missions over Japan in 1945 designed to force Japan to surrender to avoid a land invasion. The plane was shot down May 25, 1945. He was beaten, tortured, starved, bayoneted in the neck, denied medical treatment, and virtually denied food and water. He is one of several soldiers from Michigan featured in a new book titled, "Portraits of Service: Looking into the Faces of Veterans."

The purpose of Portraits of Service is to focus public attention on living veterans of all wars who have made personal sacrifices and, in many cases, undergone the horrors of combat. Upon returning home, many of these vets were met with indifference; worse, many did not receive support or help from their communities. For nearly all it became a struggle to rebuild their lives and restore a sense of normalcy.

Photographers Robert Miller and Andrew Wakeford approached this project with a desire to understand and recognize their service visually through portrait-quality photos combined with short vignettes that memorialize their individual experiences.

The diverse array of over 60 veterans represented in this commemorative keepsake is highly inspirational. Some, like U.S. Congressman John Dingell, are famous. Some are homeless. Many women vets are featured, including a Red Cross nurse from World War II. The result is a moving and powerful collection of photos and stories that reverberates with the universal truths of veterans' fears and emotions, their experiences and most important, service to their country.

Published by Patton Publishing, in association with The Patton Foundation, the inaugural edition was scheduled for release in early November 2012. The Patton Foundation donates proceeds from all sales of this book to benefit veterans. For more information on the book and to purchase it please visit [www.portraitsofservice.com](http://www.portraitsofservice.com).



**James L. Green, Father of Patrick Green '83, speaking at Chatterton Middle School about his time as a prisoner of war.**

## 2013 Alumni Basketball Tournament

The 2013 Alumni Basketball Tournament took place the weekend of March 2 and 3, 2013. All games were held at the Brother Robert Activity Center - a De La Salle facility. Ten teams signed up to participate in the tournament this year. We would like to send a special thanks to **Tom Jenkins '97** for volunteering to run the tournament this year. He did a fantastic job and things ran very smoothly. We would also like to thank the many ND guys who stepped up to help Tom with the tournament including **Brett Ceriotti '99, Mike Snyder '99, Sean Rinke '02, Jamee Embree '02, Jeff Pierce, '93, Greg Fekin '00, Frank Heinrich '97, Andy Kwietniewski '03, Andy Dold '98, and Marc Michaels, '01**. We were going from memory, so if we forgot to mention your name, please forgive us and accept our thank you for helping. It was very much appreciated! **Steve Davis '98** has a fan club. For more information, please contact **Jamee Embree '02** [embreeja@gmail.com](mailto:embreeja@gmail.com) and/or **Sean Rinke '02** [s.rinke22@gmail.com](mailto:s.rinke22@gmail.com).



### 2013 Alumni Basketball Tournament Champions! Class of 1996, 1997, & 1998.

**Tom Jenkins '97**  
**Matt Hartung '96**  
**John Marchand '98**  
**Whitney Robinson '98**  
**Steve Davis '98**  
**Andy Dold '98**  
**Chris Guzman '97**



# Second Annual Fr. John Bryson Memorial Golf Outing

All Alumni and Friends of Notre Dame High School are invited to Join us  
 Friday, June 28, 2013 for a shotgun start at 8am.

## Sycamore Hills Golf Club

48787 North Avenue, Macomb, MI 48042

Cost: \$100 Per Golfer (Limited to 100 Golfers)

### Includes

- 18 Holes with Cart
- Hot Dog, Chips, and Pop on the Turn
- Two-Meat Dinner Buffet After Golf
- Two Hour Open Bar After Golf
- Two Drink Tickets for Each Golfer

### Prizes

- Closest to the Pin
- Longest Drive
- Skins
- Raffles
- Misc. Golf Items

### Sponsorships

Sponsor a hole for just \$75.00 Includes Sign at the Tee.

Yes, I would like to Sponsor a Hole at the ND Golf Outing!

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Company: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

Website: \_\_\_\_\_

### Dinner Only Option - \$25

Don't golf? Join us for dinner and social hour!

Yes, I would like to attend the golf outing  
 for dinner and social hour only.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

*Submit Your Foursome No Later Than May 28, 2013*

*(Don't have a foursome? Individual Golfers, Duos and Trios Welcome! We will round out your foursome.)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Email: \_\_\_\_\_

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Email: \_\_\_\_\_

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Email: \_\_\_\_\_

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Email: \_\_\_\_\_

Mail to:

Friends of Notre Dame  
 Alumni Golf Outing  
 34322 Brookshire  
 Sterling Heights, MI 48312

Make Checks Payable to: *Friends of Notre Dame*

For More Info Please  
 Contact Alumni Golf  
 Outing Chair Person,

Jim DeWinter '87  
[jamespdewinter@yahoo.com](mailto:jamespdewinter@yahoo.com)



A portion of the proceeds will go to a scholarship for  
 a student attending a catholic school.

## Vicari '75 Closes Cheli's Clinton Township Location

The sports bar, named after former Detroit Red Wings star Chris Chelios owned by **Joe Vicari '75**, closed at the end of business Saturday, February 23, 2013. A company meeting was held to inform the approximately 40 employees.

"Basically, it's due to a lack of sales," said Vicari, the Detroit-area restaurateur.

The Clinton Township restaurant opened in 2008 as a partnership between Vicari, Chelios and Jim Giftos of National Coney Island. In the past, the building has housed a Buddy's Pizza and Post Bar.

In recent years, Vicari owned and operated the bar under a licensing agreement with Chelios. He said business was brisk during the years while the Red Wings were in the hunt for the Stanley Cup but dropped off over the past year or so. "I don't understand why it hasn't done better because the food was good and so was the service. It's probably because there are too many sports bars serving the same type of food. We're still busy on the weekends, but you can't survive on only two nights a week," he said.

Vicari, head of the Andiamo Restaurant Group and several other eateries including Rojo Mexican Bistro, said he hopes to find jobs for most of the employees in his other restaurants. "It breaks my heart because we have very good people working for us," he said, adding the liquor license will be up for sale.

The property has been sold to First State Bank, which has a development plan going before the Clinton Township Board of Trustees for approval. Bank CEO Gene Lovell said the building will be renovated and parking lot landscaped. It should be open in the fall. "We like the Hayes Road location and Clinton Township in general," Lovell said. "We feel this is a good opportunity for us to expand our services to the community." The branch location will be a loan center that will be focusing primarily on residential and consumer loans, along with some commercial lending.

Earlier this month, the Cheli's Chili Bar on Michigan Avenue in Dearborn, which was still owned by Chelios, closed for good after 10 years of operation. The owner of nearby Le Cigar cocktail and cigar bar purchased the property but has not announced his intentions, according to media reports. The Cheli's Chili Bar in downtown Detroit remains open. ✪



**The now closed Cheli's Chili Bar in Clinton township owned by Joe Vicari '75.**

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## Kevin Borycz '89 ~ Detective on Case

The state Court of Appeals has upheld the first-degree murder conviction of a man who strangled an elderly Warren man while robbing his home.

Paul Pozniak, 55, formerly of Pontiac, was convicted by a Macomb County jury following a trial for the February 2010 strangulation of Charles "Chuck" Taylor, 84, in Taylor's home on Blackmar Avenue near 10 Mile and Stephens roads. Pozniak, who was the estranged son of an old friend of Taylor, is serving a life-without-parole sentence.

An appeals panel voted 3-0 to deny Pozniak's appeal in a decision made Tuesday and released Wednesday.



**Kevin Borycz '89**

The case was a classic "whodunit" that stumped investigators for several months. But Pozniak went from being unknown to police to the prime suspect after they learned Pozniak's DNA was in skin cells found on Taylor's hands and the back pocket of Taylor's pants from where Pozniak removed his wallet. Pozniak's DNA was on record due to prior convictions. He was arrested in June 2010.

The case was the subject of an episode of "Nightmare Next Door" shown several times last July on the Investigation Discovery channel, featuring interviews with Warren detectives Robert Eidt and **Kevin Borycz '89**; Taylor's daughter, Cassie Skladzien of Shelby Township; and Macomb Daily staff writer Norb Franz.

Pozniak at trial denied involvement, claiming he had visited Taylor the day before and was at his home the day of the murder. But a neighbor of Taylor identified Pozniak on the street the day in question. ✪

## Old Teammates Now Leading Their Own Programs

Dearborn Divine Child boys basketball coach **Andy Dold '98** and Pontiac Notre Dame Preparatory's coach **Whitney Robinson '98** stood on Prep's home floor sharing laughs and stories while their respective teams warmed up on January 18th.

"Before the game, we were laughing and joking. We're buddies. Andy is one of my best friends. Then we realized it was two minutes before tip off," Robinson remembered. "I told him I wanted him to do well, but not too well. It was surreal, but fun."

This was the first meeting between the two coaches. Dold has led the Divine Child program for six years, but this is Robinson's first at Prep.

After getting back to their respective benches, Prep eventually won the game 47-41. "It's always more fun when you win, but it was a good game. It went down to the wire," Robinson said.

Robinson and Dold have been on the same court countless times, but usually wearing the same uniform. They starred for a talented Fighting Irish basketball squad at Notre Dame in 1998. Robinson, now a West Bloomfield resident, led the Irish in scoring his senior season.

They both went on to play at the next level. Robinson played two years at Eastern Kentucky University and then two seasons with Central Michigan University, while Dold, a Detroit resident, played at Wayne State University.

Currently, Robinson is a financial planner and Dold is director of technology at Divine Child.

"He could, obviously, score and was way better than me, to be honest," Dold said of his friend. "But he was one of the best on-the-ball defenders that I had ever seen. The fact was, we needed him to shoot to win."

The Class B Harper Woods Notre Dame squad won district championships all three seasons Robinson and Dold played varsity together. "I probably shot more than I should have," Dold joked. "I look back and think, 'Why were we shooting so many 3s? What was wrong with us?'" Robinson had a similar memory. "I would dare to say that Andy was the

second-leading scorer. He was the John Stockton. He wasn't flashy — a great shooter, and he took care of the ball and made the right decisions. Looking back, I think he shot too much, too," Robinson said with a laugh. "No, we had great chemistry and played really well together."

The meeting was part of a whirlwind 48 hours for Dold. He and his wife, Kyle, welcomed their first child, Brayden, the previous day. "We were really excited about it. The due date for the baby was the day of the game, so not only was I stressed about playing Whitney the last five months, but also possibly not being able to go to the game," Dold said. "I went back to the hospital that night. It was bad enough losing, but then I had to sleep on a chair."

With both teams in the Catholic High School League AA Division, the friends expect to see each other quite often — on and off the court. Their 2nd battle was Feb. 8 at Divine Child and ended much like the first with Prep winning. "It's already a rivalry in the making, just being in the Catholic League, seeing every team twice or maybe more a year," Robinson said.

The first game also gained the attention of a wider audience. Both said that old teammates and coaches were on hand to take in the contest.

"Going forward, it'll be something cool. A Harper Woods Notre Dame basketball reunion once or twice a year," Dold said. 🏀



**Whitney Robinson '98 and Andy Dold '98 prior to their first meeting as rival coaches.**

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## Upcoming Events

### **2nd Annual Fr. John Bryson Memorial Golf Outing - Friday, June 28, 2013**

Sycamore Hills Golf Club, Macomb, MI - Complete details on next page.

A portion of the proceeds will go towards a scholarship for the son, daughter, grandson or granddaughter of a Notre Dame graduate to attend Catholic School. Information on how to apply for the scholarship will be released soon.

## In Memoriam

### **Gojkov, Andrew - Class of 1971**

Passed away December 15, 2012. Beloved husband of Beth (Elowsky). Loving father of Stephen and Alexander. Dear brother of Joanne Connors. Son-in-law of Earl and Edna Elowsky. Brother-in-law of Mark Bertacchi, Earl (Carol) Elowsky, Paul (Donna) Elowsky, Michelle (Kenneth) Ferrier, Lisa Usher, and Jacqueline (David) Peterson. Uncle to many nieces and nephews. Predeceased by his parents George and Anne, his sister Marilyn Bertacchi and brother-in-law James Connors. Andy is also survived by his parents-in-law, Earl and Edna Elowsky; sisters-in-law Michelle (Kenneth) Ferrier, Lisa Usher, and Jacqueline (David) Petersen; brothers-in-law Earl (Carol) Elowsky, Paul (Donna) Elowsky, and Joel (Joy) Elowsky; and many nieces and nephews. He worked for Wayne County for 33 1/2 years in Roads and Forestry. He was medically retired in 2006 after he was diagnosed with non-Hodgkins lymphoma.



### **Clark, Jr., Richard A. - Class of 1958**

Passed away January 1, 2013 at the age of 72. Preceded in death by his wife, Judith. Loving father of Kim (Walter) Dudley, Steven (Bridget) Clark, Paula Clark and Beth (Jim) Galt; proud grandpa of Nathan, Haley, Celeste, Abby and Olivia; dear brother of Judy Clark.



### **Berch, Thomas - Class of 1964**

Passed away December 20, 2012 at the age of 66. Son of the late Arthur and Evelyn (Paval) Berch, Tom was a graduate of the University of Detroit and served in the United States Marine Corps Reserves. Survivors include his life companion Susan; his daughters Kimberly and Jennifer; several grandchildren; and his siblings **James '59** (Carol), **Lawrence '60** (Judy), Mary Ann (Fred) Rybarz, **Robert '63** (Mary), Gerald (Chris), Richard, and Daniel (Jacque). Uncle of **Mike Berch '84** and **John Berch '92**.

### **Fournier, Eric - Class of 1977**

Passed away January 11, 2013 at the age of 54. Loving son of Donna and the late Ron Fournier. Dearest brother of **Scott '75** (Erin), **Dean '78** (Nadine), Nancy (Tom) Reuter and Amy (Rick) Zaitonia. He also leaves behind many loving nieces and nephews. Memorial contributions may be directed to CATCH, 223 Fisher Building, 3011 W. Grand Boulevard, Detroit, Michigan 48202.



## Extended Family

Susan Ricci, wife of **Joseph Ricci '67** passed away on December 6, 2012.

Letitia J. Kehrig, mother of **Robert Kehrig '82** and **Timothy Kehrig '85** passed away on December 17, 2012.

Arthur J. Beltz, father of **Bruce Beltz '68** passed away on December 9, 2012.

Sara Ventimiglia, mother of **Salvatore Ventimiglia '60**, **Anthony Ventimiglia '74**, **Jack Ventimiglia '74**, and **Joseph Ventimiglia '75**, and grandmother of **Nicholas Ventimiglia '00** and **Anthony Ventimiglia '02** passed away on December 14, 2012.

Leonard Kozlowski, father of **Ronald Kozlowski '68** passed away on December 21, 2012.

Sara Victoria Bujold, 23-year-old cousin of **Christopher Havrilla '97** passed away on December 21, 2012.

Conrad R. Hemenway, father of **Kevin Hemenway '75** passed away on December 22, 2012.

George Miko, father of **George Miko '75**, **Joseph Miko '77** and **John Miko '80**, grandfather of **Christopher Miko '00** and **Nicholas Miko '06** passed away on December 25, 2012.

Athanasious "Tom" Filas, father-in-law of **Kyle Lobes '94** passed away on December 26, 2012.

Mary Ann Schypinski, mother of **Ronald Schypinski '77** passed away on December 29, 2012.

June E. Cummins, mother of **Michael Cummins '71** and **Timothy Cummins '75** passed away on January 3, 2013.

Hilma Weil, mother-in-law of **James Potwardowski '76** passed away on January 1, 2013.

Joseph J. Russo, D.O., Father-in-law of **Aldo Colandrea '70** passed away on January 1, 2013.

Edward Suwal, father of **David Suwal '69** passed away on January 4, 2013.

Anthony Giacalone, father of **Anthony Giacalone '90**, **Joseph Giacalone '92** and **Jack Giacalone '97** passed away on January 10, 2013.

Elsie Resk, mother of **Michael Resk '67** passed away on January 11, 2013.

Stanley Muszynski, father of **Fred Muszynski '76** and **Paul Muszynski '78** passed away on January 15, 2013.

Clarence Gallas, father of **James Gallas '65** passed away on January 19, 2013.

Ortense Nowakowski, mother of **James Nowakowski '65** and **Donald Nowakowski '72** passed away on January 21, 2013.

Annemarie Artymovich, mother of **Bob Artymovich '70** and the late **Bill Artymovich '73** passed away on January 23, 2013.

Phyllis Kolke, mother of **Donald Kolke '58** passed away on January 25, 2013.

Alfred Lipinski, father-in-law of the late **Donald Klucha '63** passed away on January 26, 2013.

Ned Winkworth, father of **Paul Winkworth '64** and **David Winkworth '71** passed away on January 27, 2013.

Michelle Rapp, mother of **John Rapp '91** passed away on January 30, 2013.

Helen Beltz, mother of **Bruce Beltz '68** passed away on January 31, 2013.

Robert Thomas, father-in-law of the late **Egidio "Gino" D'Agostini '64** passed away on February 1, 2013.

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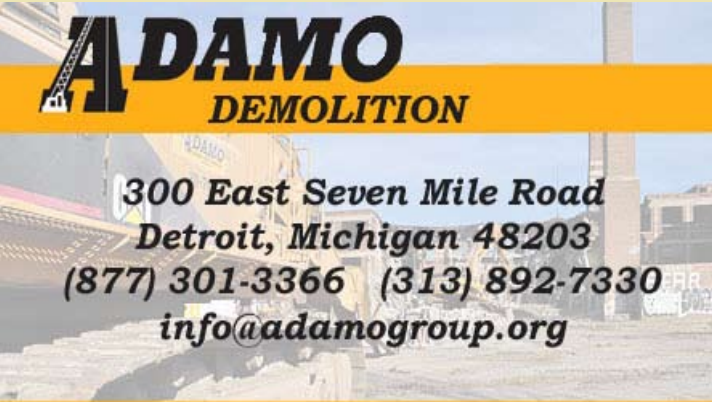
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