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# VOICE Magazine

Vol. 23 - Issue 9

Sept. 6 - Oct. 4, 2023



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**INSIDE: WINERIES • LIVE MUSIC • DINING • EVENTS & FUN!**

# Join us in Ohio Wine Country



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See pg. 9

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See pg. 7 for schedule

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Thurs. 12-8, Fri. & Sat. 10-9, Sun. 1-6

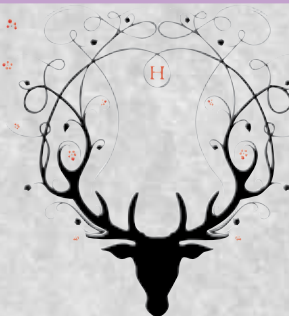
### Restaurant:

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See listing on pg. 8

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# V NEWS & EVENTS

## The Fine Arts Association Presents The Addams Family – A New Musical

Fine Arts Association in Willoughby presents *The Addams Family* as its first production of the 2023-24 theater season. The production opens on September 15 and runs through October 1, 2023.

*The Addams Family* is a comical feast that embraces the wackiness in every family. It features an original story about daughter Wednesday, the ultimate princess of darkness from a ghoulish family with an affinity for all things macabre, who falls in love with a sweet, smart young man from a respectable family. And if that's not upsetting enough, Wednesday confides in her father and begs him not to tell her mother. Now, Gomez must keep a secret from his beloved wife, Morticia, which is something he's never done before. Everything changes for the family on the fateful night they host a dinner for Wednesday's "normal" boyfriend and his parents.

The production, originally produced for Broadway, is based on characters created by Charles Addams and features music and lyrics by Andrew Lippa.

"In keeping with the theme of this musical, we are holding a 'Spooky Soiree' on stage immediately following the September 15 opening night performance," stated David Malinowski, The Roger and Anne Clapp Chair of Performing Arts. "Patrons can party with the cast on stage while enjoying snacks and a cash bar. We encourage attendees to come dressed as their favorite Addams Family member for a chance to win a complete 2023-24 theater season package."

### Production Dates and Times:

September 15, 16, 22, 29, 30 @ 7:30 p.m.

September 17, 23, 24 @ 2:00 p.m.

October 1 @ 2:00 p.m. Sign interpreted for the hearing-impaired by members of the HeARD

### Ticket prices (not including processing fees):

Child – 10 and under - \$15.00

Student – 11-18 years - \$25.00

Senior – 60 and older - \$25.00

Adult - \$27.00

Visit [www.fineartsassociation.org/performance](http://www.fineartsassociation.org/performance) to purchase tickets.

## Cask, Corks & Forks Premiere Food & Wine Tasting Sept. 9th

The Winegrowers of the Grand River Valley are pleased to announce their 12th annual "Cask, Corks & Forks Tasting", on September 9th from Noon-5 p.m. Join Debonné Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery & Restaurant, Laurello Vineyards, and Cask 307 Winery for this drive yourself tour. The wine tasting, which includes the limited



**fine arts  
association**

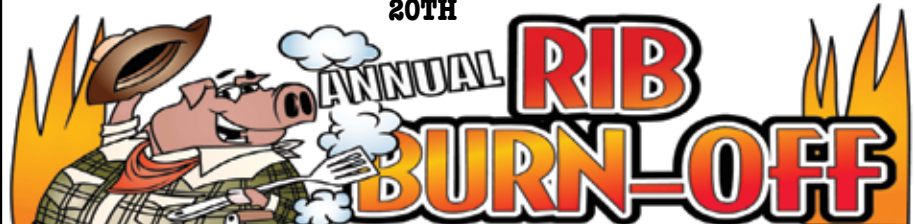


Continued on Page 8

ASHTABULA COUNTY'S ORIGINAL, BIGGEST AND BEST RIB BURN OFF

**LAKE SHORE PARK**

20TH



September

15th, 16th & 17th, 2023

**FREE PARKING • FREE ADMISSION  
FIREWORKS SATURDAY!**

**Fri. Sept. 15 • 4-10pm**

Kidz Zone

**Live Music "The Earthquakers" 6:30-10pm**

**GUEST  
MC'S  
ALL WEEKEND  
LONG!**

**Sat. Sept. 16 • Noon -10pm**

Kidz Zone

**Live Music "Tyler Reid Band" Noon-4pm**

**Trivia Prizes & Best Dressed Country Outfit Prize**

**"Just Lee" 4-6pm**

**"The Caliber Band" 6-10pm**

**FIREWORKS AT DUSK!**

Sponsored by Ashtabula Twp.Trustees/Clerk & The Ashtabula Twp. Park Commission

**Sun. Sept. 17 • Noon -8pm**

Kidz Zone • Sticky Fingers Disc Golf Event

*Golf Registration begins at 10am*

**Live Music "Bobby Hayes & The H2O Band" 1-4pm**

**Classic Car Cruise 4-8pm**

**Live Music "Good Question" 5-8pm**

**Lake Shore Park • Ashtabula  
[lakeshoreparkashtabula.org](http://lakeshoreparkashtabula.org)**

We would like to thank all of our sponsors and encourage our readers to patronize the fine businesses appearing in the North Coast VOICE.

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Fri. 9/8 Cove Niteclub GOTL 3-6pm

Sat. 9/9 Day Dream Farm Winery 1-4pm

Sat. 9/9 Benny Vino Winery 7-10pm

Sun. 9/10 Grand River Manor, 1-5pm

Fri. 9/15 Joeys Italian Grill  
(Madison, OH) 6-9pm

Sun. 9/17 Zeppe's Tavern and Pizzeria  
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Tue. 9/19 Grand River Manor 6-10pm

Sat. 9/23 Rosabella Winery 4-7pm

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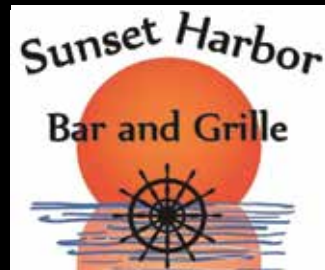
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The Porch Rockers Band

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440.339.1069

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**Jimmy  
Buffett**  
1946 - 2023



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- K-Roll 5-8
- 9/23 - Rob Covert 5-8
- 9/30 - Jimmy Mrozek 5-8
- 10/7 - Kevin Wilson 1-4  
- Jimmy Ales 5-8



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**LIVE  
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- 09/08.... Artist Meet & Greet Gala with Jeff Sivyer, 6-9pm**
- 09/08.... Music by Susan Hagan, 6-8pm**
- 09/15.... Music by Istvan Medgyesi, 6-8pm**
- 09/22.... Barrel Tasting, 6-8pm**



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- 9/9..... Ernest T Band
- 9/15.... Tom Todd
- 9/16.... Lost Sheep Band
- 9/20.... Dine in the Vines  
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- 9/22.... Fool's Gold
- 9/23.... Miss Abigail
- 9/29.... Solo Sixstring
- 9/30.... Mitch & Melissa  
Acoustic Duo

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**V WINE 101**



By Donniella Winchell



**Merlot, the Softer Side of Red**

One of my favorite reds this time of year, when the weather is not too cold but a refreshing glass of Riesling might not fit the temperature outside, is Merlot.

Even though Chateau St. Michelle in Washington State became known internationally for its production of some amazing Rieslings, the winery also did much of the early work with Merlot in this country, in the early '80s.

While historically, in Europe and California, Merlot had been used as a blending wine with Cabernet Sauvignon, vintners at that pioneering Northwest winery realized that their growing conditions offered an opportunity to develop exceptional wines that would meet the needs of wine marketers and emerging consumers. They still produce some lovely Merlots, generally available everywhere their brand is sold.

While not every Grand River Valley winery produces Merlot, it works most years in our region because it ripens earlier than Cabernet and can take full advantage when we have a dry, extended Fall season. And the grapes do well when they "struggle" in our difficult, low yield soils. On the downside, to produce the highest quality Merlots, lots of summer sunshine is critical. During an especially cold and rainy year, growers have difficulty in attaining ideal ripeness and coloration levels. Finally, severe, uneven winters are always a concern. Wild fluctuations in temperature can destroy the actual vines.

However, a quote from David Lake, ground-breaking winemaker who led the early wine revolution in the Columbia Valley, underscores why northeast Ohio does produce some terrific Merlots. He believes: "Good Merlot is born out of adversity." Mother Nature sometimes gives us a leg up in that category.

In the cellar, Merlots are handled like most other reds: fermentation on the skins, aging in oak barrels, racking for clarification, etc. Sometime during mid winter, winemakers also put Merlots through a secondary fermentation called "malolactic" fermentation, where the harsher but natural malic acids (think tart apple) are converted to lactic acids (think milk).

The resulting wine is soft, supple, and very easy to enjoy with a great meal or just a selection of simple cheeses, bread, and fruit. The finished wine will show hints of cherry, dark chocolate, and sometimes a cinnamon-like spice on the palate. It is much less intense than Cabernet, but has enough natural tannin to make it interesting. Any food that traditionally would be served with a red wine will go well with merlot. Merlot is designed to be consumed within a few years of harvest, so for our emerging regional industry, it works for winemakers here trying to satisfy consumers' demands for more red wines.

For additional information: [dwinchell@OhioWines.org](mailto:dwinchell@OhioWines.org)



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**4:30-7:30**



*Stop in this month and wish Bartender John a Happy Retirement!*

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**For parties of 8-10 please call for a reservation.**

# FERRANTE Winery & Ristorante

9/8 Mitch & Melissa 5:30 - 9  
 9/9 4 Kings 5:30 - 9  
 9/10 Dennis Ford 2-5:30

9/15 Johnathan Browning 5:30-9  
 9/16 Eric Andrews 5:30-9  
 9/17 Tommy Hook 2-5:30

9/22: Bobby Potts 5:30-9  
 9/23: Don Perry 5:30-9  
 9/24: Eric Brook 2-5:30

9/29: Greg Greyson 5:30-9  
 9/30: Uncharted Course 5:30-9

*Mondays & Tuesdays*  
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 Thu. 9/14..... **Paint 'N Sip 6-8**  
 (advance tix)  
 Fri. 9/15 ..... **Maria Petit**  
 Sat. 9/16 ..... **Russ Saylor**  
 Thu. 9/21 ..... **Memphis Honey Blues**  
 Fri. 9/22 ..... **Stephen Ceremuga**  
 Sat. 9/23 ..... **MMAD Duo Melissa & Mitch**  
 Fri. 9/29 ..... **Eric Andrews**  
 Sat. 9/30 ..... **Jim Scott**



**Live Entertainment**  
**5:30 - 8:30 pm**

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Hours: Thursday: 5pm-9pm • Friday & Saturday: 12pm-9pm

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 9/09 ..... Backstreet Blues Band  
 9/10 ..... Nia Covington (2-5)  
 9/15 ..... Twisted Vibes  
 9/16 ..... 2 Kings  
 9/17 ..... Steve Howell (2-5)  
 9/22 ..... Phil Turk  
 9/23 ..... Solo Sixstring  
 9/24 ..... Tommy Link (2-5)  
 9/29 ..... Bob Potts Duo  
 9/30 ..... Acoustic Joyride Trio

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 9/10 ..... Randy & Kelly  
 9/15 ..... Nick & Lori  
 9/16 ..... Solo Six String  
 9/17 ..... Mitch & Melissa  
 9/22 ..... Chuck Ditri  
 9/23 ..... Eric Andrews  
 9/24 ..... Joe Wheelock & Nate Jones  
 9/29 ..... Dan Holt  
 9/30 ..... Thomas Reed Smith  
 10/1 ..... Mitch & Melissa



4275 Bates Road • Madison • 440-307-9571

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## Live Entertainment

Saturday 4-7pm • Sunday 2-5pm

- 9/9 ..... Bob Potts
- 9/10 ..... Julie's Piano Bar
- 9/16 ..... Simply Us!
- 9/17 ..... Fool's Gold
- 9/23 ..... Rob Lundi
- 9/24 ..... Nia Covington
- 9/30 ..... Flashbaxx
- 10/1 ..... Daniel Welsh
- 10/7 ..... Jim Dandy
- 10/8 ..... Take II

## Fall Cheesecake Flight

- Pumpkin Pie
- Caramel Apple
- Butterbeer
- Maple Creme Cookie

Hours: Wed. & Thur. 12-7, Fri. & Sat. 12-8, Sun. 12-6

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Sundays Noon-6pm, or by appointment.

Continued From Page 3

release of the Cask 1023 red wine, will be paired with special appetizers to compliment the wine perfectly.

The Cask project was a joint effort of the 5 different wineries to each purchase a 500-gallon cask barrel, using oak from different countries. Each winery then puts only regional red wines from their winery into the barrel, resulting in wines that are smooth, dry, and full of flavors. The first vintage in the barrel was in 2010 and a second vintage was added in 2011 and the 3rd in 2012. This year's blend was bottled in 2023, thus the name Cask 1023-the year the project started "10" and the year the wine was bottled "23". Each year, 100 gallons will be bottled from these amazing barrels, making room for the next years' harvest.

All five participating wineries are within 10 minutes of each other, making this a very convenient excursion for travelers. Each winery will feature their cask wine and another regional wine paired with an appetizer. The cost is only \$12 per person at each winery. New this year, patrons that visit all 5 wineries will receive a commemorative 18 oz. red wine glass at their final stop.

For more information about the Cask Tasting call 440-466-3485. or go to [www.wggrv.com](http://www.wggrv.com) and click on events listing.

## Crawford Auto-Aviation Museum Exhibit Opens September 14

The Crawford Auto Aviation Museum of the Western Reserve Historical Society depicts the automobile at various stages of development, both on a national and regional level. Its automobiles and artifacts are the centerpieces of two major exhibits at the Cleveland History Center in University Circle.

Throughout its history, air racing has been a proving ground for technological innovation. During the early 20th Century, few people were afforded the opportunity to fly, and an air of mystery and excitement surrounded the evolving industry. Not only were aircraft objects of wonder, but the brave men and women who flew them became national heroes.

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# V SPOTLIGHT

By John Stoker



## Remembering Robbie Robertson

I got into music just a bit later than my peers. One of my first record purchases was when I picked up a Columbia promotional album called "The Best of '66." The best that was on Columbia Records, that is; the Beatles and the Stones were not. Paul Revere and the Raiders were, though, and it was "Kicks" I was after. (In more senses than one, come to think of it.) Included in the compilation was Bob Dylan's "I Want You," which sent me out to buy his double album "Blonde on Blonde." In the vague and partial credits listed in the gate fold, I first read the name Robbie Robertson.

I read it again most recently on August 9, 2023, when he died at age 80. Jaime Royal "Robbie" Robertson, I learned over the years, was Canadian, the guitar-playing son of a Jewish gangster from Toronto and a Mohawk woman. As a teenager, he had been recruited to join The Hawks, the backing band of Toronto-based singer Ronnie Hawkins. All of the other Hawks, except Levon Helm, were Canadian also, a fact that seems surprising in light of the music they later created as the Band that was steeped in United States history. Robertson was the lead guitarist and principal song writer.

After "Blonde on Blonde" was released, Bob Dylan sought to hire Robbie for the backing band for the tour. Robertson declined unless Dylan would hire first Helm and then Robbie's whole band, the Hawks, who had split from Hawkins and were playing in bars as The Crackers with Levon as the lead singer. After hearing them play a gig, Dylan agreed, but Levon was ambivalent. He quickly found he didn't like backing Dylan, who rarely performs a song the same way twice, so he accused him of hijacking his band and went back where he came from (Arkansas). They had to hire another drummer, and off the new ensemble went for the rest of Dylan's world tour.

This was the infamous tour when Dylan's fans, many of whom were folkie purists, booed him virulently for selling out and going commercial by playing rock 'n' roll. He would start each concert by performing solo with an acoustic guitar and harmonica as the audience listened respectfully. After an intermission, he'd return with the band and play some of the best rock music ever while people howled in rage. (Literally true and much documented.)

*Continued on Page 10*

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*Continued From Page 9*

During a brief respite at home with his wife, Sara, near Woodstock, New York, Dylan had a motorcycle accident in which he broke his neck. He was reportedly taking the motorcycle in for repair with Sara following behind in a car, and she picked him up and drove him to the hospital, but there are several other theories about what happened. Whatever it was, touring was out but the backing band was still on Dylan's payroll. To ease his star client's months-long recovery, Albert Grossman, Dylan's manager, rented a big pink-sided house near Bob and Sara's and moved in the band, minus the hired drummer.

I have often thought that, after he could walk around again, Bob must have had a great life during this period. He could be the doting father of a growing brood of small children for most of the day, and then saunter down to see what Robertson, who had become his good friend, and the others were up to, and play music long into the night. It was during that summer (1967) that Garth Hudson, one of the group's keyboard players, recorded the so-called basement tapes on a reel-to-reel recorder in the big pink house. There's no drummer on most of the recordings because Levon was still in Arkansas.

Later, when the band sought to establish themselves as performers apart from Dylan, they recorded the classic "Music from Big Pink" in the same house. Robertson called Helm to invite him back into the fold beforehand. They were still using the name Crackers but Capitol Records put no name at all on the album, just the title. So people referred to the record as the one by Bob Dylan's band, and by the time the second album came out, they were officially called the Band. (And so was the album.)

The Band's first two records are among the undisputed classics of rock 'n' roll, and for my money, "Stage Fight," the third, produced by Todd Rundgren, is almost as good. Their live album "Rock of Ages," is one of the best, and through it all, from "Big Pink" to the star-studded Martin Scorsese documentary "The Last Waltz," Robbie ("somebody's-got-to-be-captain") Robertson was the leader of the Band. His legacy also includes five solo albums, not counting soundtracks and compilations, but



he was never a great singer though his husky whisper can be expressive. He sang only two lead vocals with the Band, leaving them to Levon, Rick Danko and Richard Manuel. He wrote or co-wrote most of the material and was a superb lead guitarist (a "mathematical" one, to borrow Dylan's adjective.) Here are some highlights of his career.

"Like a Rolling Stone," playing behind Bob Dylan, Manchester Union Hall, England, 1966. Right after Dylan calls a heckler who shouted "Judas!" a liar, he says to Robertson and the band, off-mic but audibly, "Play it fucking loud!" They do, with passion and conviction.

"All You Have to Do Is Dream # 2," from the basement tapes. Robbie finds a great rhythm groove, the take almost falls apart during his solo, which is very good until it falters, and Dylan sings the group back in for the third verse.

"The Weight" from "Music from Big Pink." This is probably Robertson's most celebrated song, but my favorite on this album is his "Chest Fever."

"Up on Cripple Creek" from "The Band." There are so many wonderful songs on this record it's hard to pick a favorite, but I like to sing this one, so I'll go with it. I always pay special attention to the last verse, in which Robertson's trucker decides not to go see Bessie after all, revealing the whole reminiscence to be a driver's daydream. The last song on "The Band" includes Robbie's single best guitar solo, on "King Harvest," a song about the displacement of small farmers into factories during the Great Depression.

"The Mighty Quinn" from Dylan's "Self Portrait" album. Robertson's solo brings a lackluster performance to life and

shows what Dylan meant by calling his playing style mathematical.

"(I Don't Want to) Hang Up My Rock and Roll Shoes" from "Rock of Ages." The Band shows how they used to stomp in the early days.

"Between Trains" from the soundtrack of Martin Scorsese's "King of Comedy." This is my personal favorite of Robertson's solo songs and a highlight of the work he did scoring many of Scorsese's films.

"Fallen Angel" from "Robbie Robertson," his first solo album. Like "Between Trains," this is a beautiful and heartfelt tribute to a lost friend. (The song is an elegy for Richard Manuel, who had hanged himself.) The album also contains "Broken Arrow," a Robertson original that became a hit for Rod Stewart.

"Testimony," Robertson's frank and perceptive memoir. Distinguished by his remarkable memory for detail and crowded with incident, this book is full of great stories such as the one about the night Buddy Holly told him that a blown speaker Holly had never fixed explained the "huge sound" of Holly's amp, or the time the group played a week of gigs in Jack Ruby's fire damaged night club. (Ruby later shot Lee Harvey Oswald on live television.)

In Levon Helm's memoir, "Wheel's on Fire," he accuses Robertson of cutting the other members of the Band out of publishing revenue. I can't resolve this much-publicized dispute over songwriting credits, but I wish both men perfect rest. Richard and Rick too. Garth Hudson is now the only surviving member of the Band.

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# CONCERT CAPSULES

By Pete Roche



## Don Felder

August 26, 2023 MGM Northfield

Rock and Roll Hall of Fame guitarist Don Felder thrilled a three-quarters full Center Stage at MGM Northfield Saturday night, August 26<sup>th</sup> with a hundred-minute set that drew mostly from his time with California classic rock icons Eagles (1974-1980, 1994-2001).

So why is Felder still traveling solo while his former bandmates (and newcomers) embark on yet another “Farewell” tour?

The Gainesville, Florida six-stringer explained all that in his 2008 memoir, *Heaven and Hell: My Life in the Eagles*. But if you guessed the split was caused by the usual “creative differences,” you wouldn’t be mistaken. Felder was never the prolific songwriter Glenn Frey and Don Henley were, but he did contribute his fair share of music - including the chord progression and guitar solo for the timeless “Hotel California.” Financial inequities abound in the Eagles, whose founders demoted Felder to an honorary membership status when the quintet reunited for *Hell Freezes Over*. Ugly lawsuits followed, settlements were reached, wounds were licked, and the “Desperado” defendants went their separate ways.

Felder always maintained high altitudes even when working outside the Eagles. Indeed, his first solo record was entitled *Airborne* (1983), and he answered the Eagles’ *Long Road Out of Eden* with 2012’s superior *Road to Forever*. He collaborated with other A-listers like Elton John, Styx, Barbara Streisand, Doobie Brothers, Toto, and Foreigner, and contributed key songs to quintessential ‘80s films like *Fast Times at Ridgemont High*. His latest studio effort, *American Rock ‘n’ Roll* (2019), features

high-profile guests Bob Weir, Alex Lifeson, Peter Frampton, Sammy Hagar, and Joe Satriani.

Felder, 75, delighted his Ohio fans with that album’s incendiary title cut - wherein he namedropped Woodstock artists like Jimi Hendrix, Santana, and Crosby, Still and Nash alongside latter-day talents like Van Halen, Guns ‘n’ Roses, and Soundgarden - and bedazzled with a blistering cover of Stevie Ray Vaughan’s “Pride and Joy.” Don also placated old-school devotees with “Heavy Metal (Takin’ a Ride)” from the soundtrack for what he called the animated “adult stoner film.”



But the evening was otherwise given to songs Felder recorded (or covered) with the Eagles on now-legendary LPs *On the Border* (1974), *One of These Nights* (1975), *Hotel California* (1976), and *The Long Run* (1979). An urgent “Already Gone” and nimble “One of These Nights” set the tone for the evening, with Felder wielding a tobacco sunburst Gibson Les Paul Standard. He’d play other axes during the show, including a black and chrome Fender Stratocasters and a couple acoustics and - for the fina-

le - his striking double-necked EDS1275 12 / 6-string monster, faithfully recreating his trademark tone, attack, and slide guitar prowess on “Victim of Love,” “Peaceful Easy Feeling,” “Seven Bridges Road,” and “Heartache Tonight.”

Felder’s four-piece band was up to the task of interpolating some of the most familiar fare in ‘70s rock. Indiana-bred bassist Brett Simons (Chicago, Stripminers, Liz Phair, Brian Wilson) sang the high lead vocal on “Take It to the Limit” while thumping a milk-white Sadoswky four-string. Felder dedicated that number to recently deceased Eagle Randy Meiser, and sent tender “Tequila Sunrise” out to Frey (who died in 2016).

Co-guitarist David Myhre (Kid Rock, Static Cycle, Tanya Tucker) augmented Felder’s handiwork - including the warbly Talk Box effect on “Those Shoes” - on a black Nashguitar. Keyboardist Ty Bailie (Katy Perry, Ann Wilson, Adam Lambert) conjured organ, string, and clavinet sounds on his Nord Stage 3. All the guys pitched in on the background and harmony vocals needed to re-imagine the Eagles’ repertoire; the fellows synched up remarkably well on the spine-tingling *a cappella* intro to “Seven Bridges Road.”

Video screens on each side of the auditorium simulcast clips of Felder and the boys rocking out. But the songs were also accompanied by ready-made film snippets whose magazine-cover actors and actresses modeled the behavior depicted in the lyrics - whether that be walking hand-in-hand on a beach at sunset, dancing in a nightclub, or cutting coke on a mirror (as shown in penultimate jam “Life in the Fast Lane”). Some of the images seemed a little Hallmark channel cheesy; we could’ve gone with more slideshows of vintage, flannelled-and-mustachioed Felder and friends from the ‘70s (which came only at the end).

Unsurprisingly, “Hotel California” capped off the Felder festivities, with Don raking the strings of his double-neck and dueling with Myhre on that still-sizzling outro guitar solo. The AARP-eligible audience - which up until “Fast Lane” stayed in their seats and seemed awfully low-key - finally came alive and reciprocated the guitarist’s energy at the end of the show.

## X, Napsack

August 29, 2023 House of Blues

Pioneering West Coast punks X thrilled House of Blues Cleveland on Tuesday, August 29, with a blistering ninety-minute set drawing from the quartet’s now-classic ‘80s LPs (*Los Angeles*, *Wild Gift*, *Under the Big Black Sun*,

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9/23 ... Stonegait Winery 5:30pm (Solo)

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9/26 ... Songwriters Circle 7-8:30  
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**LOST SHEEP BAND**



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**Sat. Sept. 30 • 6-9**  
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Continued From Page 11



and *More Fun in the New World*). The seasoned L.A. shit-kickers also performed three songs from their 2020 Fat Possum Records release, *Alphabetland* - their first album together in 35 years - and road-tested new tunes ("Bitter End," "Smoke and Fiction") earmarked for their *next* studio project.

X's hard-charging roots-rock sound remains timeless, and the members' kinetic (and contagious) on-stage positivity still impresses today. But singer Exene Cervenka, bassist John Doe, guitarist Billy Zoom, and drummer D.J. Bonebrake have physically aged over the decades just like the rest of us: The musicians - all in their late 60s or early 70s - have put on a few pounds, and either gone grey or lost copious amounts of hair. Cancer survivor Zoom spent most of the night plucking his maroon Gretsch guitar from a custom stool, projecting a "cool uncle" aura. Doe (who moonlights as an author, actor, and folk / rockabilly troubadour)



John Doe

could've passed for a hip college professor, what with his weathered visage and slicked salt-and-pepper locks. A ribbon pinned to Doe's denim jacket read "I Was Already Everything."

One would be hard-pressed to disprove that assertion.

Cervenka wore a black suit with patches of red-and-white clubs, hearts, and spades. It also had appliques noting X's inaugural year ('77), a stitched salute ("Kookie and Cricket") to '60s vocalist Connie Stevens on the lapel, and an Eye of Horus. Exene's arms bore the script "Temptation," and her back was emblazoned with the block-letter quote "Klaatu barada nikto" (a stand-down command for murder-bot Gort in the 1951 sci-fi film *The Day the Earth Stood Still*).

An unspecified surgery caused the show's original date (July 5) to be pushed back, but it appeared all four Xers had a clean bill of health for this HOB gig. The band has been appearing with Squirrel Nut Zippers on their *Things We'll Do This Summer!* Tour, but for this gig local up-and-comers Napsack provided support. X has also shared stages with Psychedelic Furs, English Beat, Save Ferris, Violent Femmes, Los Straitjackets, and Meat Puppets since their 2009 reformation.

Most millennials and Gen-Z kids today will think of Elon Musk's Twitter rebrand when they think of "X" in the abstract. But X the band captured the zeitgeist of the Carter / Reagan eras in its dynamic (but danceable) music and Bukowskian lyrics of street life and personal struggle. They were "discovered" by Doors organist Ray Manzarek (who produced the early albums) and profiled (with The Germs and Circle Jerks) by Penelope Spheeris

in the 1981 documentary *The Decline of Western Civilization*. And while X never notched hits on the pop charts, they inspired countless artists who *did* find success in the '90s - '10s (Red Hot Chili Peppers).

Cervenka and Doe met up at an L.A. poetry recital after making separate sojourns from the Midwest. They shared similar creative interests, and spent most of X's heyday as husband / wife. Zoom was replaced in the late '80s by guitarists Tony Gilkyson and Dave Alvin (who also played with the couple in the country-rock offshoot The Knitters), but today X generally avoids material from the Zoom-less efforts *Ain't Love Grand*, *See How We Are*, and *Hey Zeus!* in deference to releases by the original lineup.

The feisty four-piece greeted revelers with "Water and Wine," "In this House that I Call Home," "We're Desperate," and signature song "Los Angeles." Doe announced that "Bitter End" would soon be recorded for the upcoming X record - and jokingly taught Exene how choruses work. Ditching his jean jacket after several songs, the bassist planted his boots and thrummed his Fender bass along to the pork-pie-hatted Bonebrake's unforgiving stick work. Zoom leaned back in his chair, strumming staccato power chords and Chuck Berry-like leads on "White Girl," "Breathless," and "I Must Not Think Bad Thoughts."

Exene sounded terrific, and Doe's booming baritone co-lead and background harmonies completed that familiar X vocal onslaught.

A slow-dance midsection (Doe called it "Ladies' Choice") saw Bonebrake quit the drums for his Musser vibes on Regent Club Orchestra cover "Dancing with Tears in My Eyes" and "Come Back to Me." Zoom stood up, stuck his plectrum to his forehead, and delivered a rip-roaring saxophone solo on "Come Back to Me." San Diego musician Craig Packham (The Palominos) filled in on drums and acoustic guitar to accommodate the lounge-like format changes.

We wouldn't have been surprised had George McFly and Lorraine Baines emerged on the dance floor for a spin, twirl and dip.

Other highlights included "Unheard Music," "Your Phone's Off the Hook, But You're Not," "Johnny Hit and Run Pauline," "Nausea," and "Devil Doll." The engaging encore brought out "Blue Spark" (from *Under a Big Black Sun*) and a rendition of The Doors' "Soul Kitchen" (as heard on X's debut album). We wouldn't have minded hearing "The World's a Mess (It's in My Kiss)," "Adult Books," and "Hungry Wolf." And an opportunity was lost when X didn't bust out "Poor Girl" - which was used in *Guardians of the Galaxy, Vol. 3* - but the set list was awesome otherwise.

Here's hoping Doe and company have enough diesel left in the tank to tour a while longer; X threw another memorable banger at HOB and will only have more songs to pick from when the new record drops.

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# V ALBUM RELEASE

## Foghat set to Release long-awaited new Album

*SONIC MOJO* is exactly what FOGHAT will be bringing to their loyal legion of fans on November 10 in the form of their highly anticipated and long-awaited 17th studio album - their first in seven years--on the band's label, Foghat Records. It will be available as a single CD with 12-tracks and a six-page gatefold cover, as well as an 11-track, limited edition 180gram, purple neon vinyl.

The album's first single, "Drivin' On," was released August 25<sup>th</sup> (co-written by the late Kim Simmonds from Savoy Brown), and a video for the song can be seen on the band's official YouTube page.

Two more songs will be released in the coming months: "She's a Little Bit of Everything" (also co-written by the late Kim Simmonds) September 23, and "I Don't Appreciate You" on October 20, which was written by the four FOGHAT members.

From the opening notes of their 1972 self-titled classic, to their bombastic multi-Platinum gem, *Foghat Live*, to 2016's slide guitar soaked *Under The Influence* and right on through to their upcoming album, *Sonic Mojo*, FOGHAT has always been about the music. Music played loud. Music played live and music played that makes you want to move.

On *Sonic Mojo*, founding member, drummer and leader of the pack Roger Earl is joined by stalwart guitarist, engineer and co-producer Bryan Bassett (Wild Cherry, Molly Hatchet), fun-loving, low-end thumper, fan favorite bassist Rodney O'Quinn (Pat Travers Band), and on lead vocals and guitar, Scott Holt (Buddy Guy) who has been the singer/guitarist of the band's recent side project Earl & the Agitators since 2015. In typical Foghat fashion, there are a few surprises included on the album as well.

Three songs on *Sonic Mojo* have special meaning for Roger Earl, as they were co-written by Kim Simmonds, the man who gave Roger his first break back in 1967 as a member of Savoy Brown. Sadly, shortly after writing these songs, Kim passed away.

The first of the three Kim Simmonds co-writes, "Drivin' On," is the debut single from *Sonic Mojo*. Vocalist/guitarist Scott Holt smiles as he proudly sums up what this bluesy rocker means to the band, "A song like 'Drivin' On' celebrates the swamp funk blues of Slim Harpo and the cosmic boogie of John Lee Hooker." Part blues, part ZZ Top and part Foghat this tune is destined to become a live, fan favorite.

Kim isn't the only surprise on *Sonic Mojo*, however. Roger has a famous brother named Colin Earl, most known for the song "In the Summertime" by Mungo Jerry. Together, the two brothers and the rest of the band created the most unique tune on the album titled "Wish I'd a Been There." The song is an ode to country music legend Hank Williams. Foghat does country? Well...sort of, but not really. This fun song shows that this band, even after 50+ years of making music, isn't afraid of trying something new. And...like everything else they've tried, they do it well.

Roger Earl tore a tendon in his shoulder while shoveling snow after an intense blizzard at his New York home in January 2022. After spending most of that year looking for a qualified surgeon, while touring relentlessly and starting to record *Sonic Mojo*, he finally had surgery in December with a doctor who specialized in sports shoulder injuries. Because he knew he would not be able to play up to his standards for a while after surgery, Roger laid down all the drum tracks for the album in the couple of months before the surgery, enduring a lot of pain, but doing whatever it took to get the music right. Guess that's why they call it the Blues!

Formed in 1971 when Lonesome Dave Peverett and Roger Earl left the British blues-rock band, Savoy Brown, Foghat has earned eight Gold records, one Platinum record and one double-Platinum record. They continue to release new music every few years, and they've never stopped touring and recording although there have been several ups and downs and changes over the years. They sadly lost Lonesome Dave Peverett in 2000, Rod Price in 2005, and Craig MacGregor in 2018, but Roger Earl keeps banging and kicking to keep Foghat's musical legacy going.





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# NEW READS



Compiled by Sage Satori

## Bridge

Author Lauren Beukes



A grieving daughter's search for her mother becomes a journey across alternate realities in this dazzling new thriller from the author of *The Shining Girls*. There are infinite realities. She's looking for one. Twenty-four-year-old Bridge is paralyzed by choices:

all the other lives she could have lived, the decisions she could have made. And now, who she should be in the wake of her mother's unexpected death. Jo was a maverick neuroscientist fixated on an artifact she called the "dreamworm" that she believed could open the doors to other worlds. It was part of Jo's grand delusion, her sickness, and it cost her everything, including her relationship with her daughter.

But in packing up Jo's house, Bridge discovers Jo's obsession hidden amongst her things. And the dreamworm works, exactly the way it's supposed to, the way Bridge remembers from when she was a little girl. Suddenly Bridge can step into other realities, otherselves. In one of them, could she find out what really happened to her mother? What Bridge doesn't know is that there are others hunting for the dreamworm—who will kill to get their hands on it.

Bridge is a highly original, reality-bending thrill-ride that could only have come from the brilliant mind of award-winning novelist, Lauren Beukes, about mothers and daughters, hunters and seekers, and who we each choose to be.

one constant, Pepper, Carney's endearingly violent partner in crime. It's getting harder to put together a reliable crew for hijackings, heists, and assorted felonies, so Pepper takes on a side gig doing security on a Blaxploitation shoot in Harlem. He finds himself in a freaky world of Hollywood stars, up-and-coming comedians, and celebrity drug dealers, in addition to the usual cast of hustlers, mobsters, and hit men. These adversaries underestimate the seasoned crook – to their regret.

1976. Harlem is burning, block by block, while the whole country is gearing up for Bicentennial celebrations. When a fire severely injures one of Carney's tenants, he enlists Pepper to look into who may be behind it. Our crooked duo have to battle their way through a crumbling metropolis run by the shady, the violent, and the utterly corrupted.

*Crook Manifesto* is a darkly funny tale of a city under siege, but also a sneakily searching portrait of the meaning of family. Colson Whitehead's kaleidoscopic portrait of Harlem is sure to stand as one of the all-time great evocations of a place and a time.

## August Wilson A Life

Author Patti Hartigan

The first authoritative biography of August Wilson, the most important and successful American playwright of the late 20th century, by a theater critic who knew him.

August Wilson wrote a series of ten plays celebrating African American life in the 20th century, one play for each decade. No other American playwright has completed such an ambitious oeuvre. Two of the plays became successful films, *Fences*, starring Denzel Washington and Viola Davis; and *Ma Rainey's Black Bottom*, starring Viola Davis and Chadwick Boseman. *Fences* and *The Piano Lesson* won the Pulitzer Prize for Drama; *Fences* won the Tony Award for Best Play, and years after Wilson's death in 2005, *Jitney* earned a Tony Award for Best Revival of a Play.

Through his brilliant use of vernacular speech, Wilson developed unforgettable characters who epitomized the trials and triumphs of the African American experience. He said that he didn't research his plays but wrote from "the blood's memory," a sense of racial history that he believed African Americans shared. Author and theater critic Patti Hartigan traced his ancestry back to slavery, and his plays echo with uncanny similarities to the history of his ancestors. She interviewed Wilson many times before his death and traces his life from his childhood in Pittsburgh (where nine of the plays take place) to Broadway.

## Crook Manifesto: A Novel

Author Colson Whitehead

It's 1971. Trash piles up on the streets, crime is at an all-time high, the city is careening towards bankruptcy, and a shooting war has broken out between the NYPD and the Black Liberation Army. Amidst this collective nervous breakdown furniture store owner and ex-fence Ray Carney tries to keep his head down and his business thriving. His days moving stolen goods around the city are over. It's strictly the straight-and-narrow for him — until he needs Jackson 5 tickets for his daughter May and he decides to hit up his old police contact Munson, fixer extraordinaire. But Munson has his own favors to ask of Carney and staying out of the game gets a lot more complicated — and deadly.



1973. The counter-culture has created a new generation, the old ways are being overthrown, but there is

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# CONCERT PREVIEWS

By Pete Roche

## Buckeye Bound ... Coming Soon



### Duran Duran, Nile Rodgers & Chic

*Sunday, Sept. 10 at Blossom Music Center*

New Romantic rockers Duran Duran (“Girls on Film,” “Union of the Snake,” “Ordinary World”) show no signs of slowing down following their long-overdue (2022) induction into the Rock and Roll Hall of Fame. The Birmingham boys just celebrated the 40th anniversary of their breakthrough album *Rio* (“Hungry Like the Wolf,” “Save a Prayer,” “My Own Way”) and are busy promoting their fifteenth studio effort, the Giorgio Moroder / Mark Ronson-produced *Future Past* (“Invisible,” “More Joy,” “Tonight United”).

The electrifying ‘80s group—still comprised of Simon LeBon, Nick Rhodes, John Taylor, and Roger Taylor—will survey its growing catalog of catchy hits (“A View to a Kill,” “The Reflex,” “Come Undone”) for its Gen-X devotees and growing Millennial / Zoomer fan-base on Sunday, September 10 at Blossom Music Center in Cuyahoga Falls.

Joining the MTV pinup pioneers will be Nile Rodgers and Chic, who kept the world dancing in the ‘70s and ‘80s with “Le Freak” and “Good Times.” The disco-powered NYC band is still awaiting its own Rock Hall induction (having received eleven nominations), but Rodgers—whose studio alchemy and slinky rhythm guitar skills boosted the careers of such disparate artists as Madonna, INXS, B-52s, Daft Punk, and David Lee Roth—was honored in 2017 for Musical Excellence. You can count on hearing Rodgers breeze through some of his most familiar collaborations and co-writes—including David Bowie’s “Let’s Dance,” Donna Summer’s “Upside Down,” and Sister Sledge’s “We Are Family.”

www.ticketmaster.com



### Everclear, Ataris

*Mon., Sept. 11 at House of Blues Cleveland*

Art Alexakis and Everclear scored a string of hits in the ‘90s, tearing up alternative charts with such well-regarded albums as *Sparkle & Fade* and *So Much for the Afterglow*. Alexakis’ escapist verses, impassioned refrains, and unflinching commitment to balls-out guitar rock endeared him to grunge listeners who eager for the next big thing, and “Father of Mine,” “Santa Monica,” “Wonderful,” and “Heroin Girl” became mainstays in the band’s incendiary live set.

But Everclear’s lineup shifted as the millennium turned over: Bassist Craig Montoya and drummer Greg Eklund absconded following *Songs from An American Movie Vol. 1* and *Vol. 2*, leaving Alexakis to sweep away the pieces of his shattered band...and broken marriage.

Recruiting new members, Alexakis sallied forth on *Slow Motion Daydream* and *Welcome to the Drama Club*. 2008’s covers disc *The Vegas Years* saw the re-vamped Everclear interpolate ‘70s and ‘80s smashes by Hall & Oates, Tommy Tutone, Thin Lizzy, and The Go-Gos. Alexakis reimagined his own songs on the stripped-down *In a Different Light*, then plugged back in for 2012’s *Invisible Stars*. In 2014 a five-man Everclear lineup recorded the heavy-hitting *Black is The New Black*, which boasted dueling guitars, ruthless rhythms, and another helping of Art’s insightful lyrics. The guys debuted the fresh material on that year’s Summerland tour, with pals Toadies and Fuel sharing the bill.

Art’s worldview has since been sharpened by remarriage, fatherhood, and multiple sclerosis (diagnosed in 2019), but busy schedules and setbacks haven’t tempered the 61-year old’s passion for punk-rock revelry. Next month Everclear will release *Live at The Whisky a Go-Go*, a 2022 concert set documenting their first-ever gig at the legendary L.A. venue. They’re also scheduled for a September 11 show at House of Blues Cleveland, where Art and company

Continued on Page 20



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Continued From Page 15

with appear with fellow '90s stalwarts The Ataris ("In This Diary," "The Boys of Summer," "Saddest Song") and Nashville garage-rock outfit The Pink Spiders ("Little Razorblad," "Gimme Chemicals," "Gold Confetti"). [www.hob.com/cleveland](http://www.hob.com/cleveland)

## Henry Rollins

Sunday, September 17 at Kent Stage

Henry Rollins is best known as the longest-tenured vocalist for L.A. hardcore icons Black Flag, with whom he recorded the now classic SST albums *My War*, *Family Man*, *Slip It In*, and *Loose Nuts* during the Reagan era (1981-1986).



But Rollins worked even harder following Black Flag's breakup: The Washington, D.C.-raised songwriter released his first spoken-word albums *Short Walk on a Long Pier* and *Big Ugly Mouth* in the late '80s and published his Grammy-winning memoirs *Get in the Van* (1995). Pressed by Rollins' own 2.13.61 company, the time chronicled his lifelong friendship with (Minor Threat singer and Dischord Records CEO) Ian MacKaye and his turbulent tours with Flag friends Greg Ginn, Chuck Dukowski, Bill Stevenson, and Kira Roessler in the early '80s.

The musclebound Renaissance man also wrote the first of many books of essays, reflections, and

poetry (*Black Coffee Blues*, *Do I Come Here Often?*, *Solipsist*, etc.) and fronted his own Rollins Band on the post-grunge efforts *The End of Silence* ("Low Self Opinion"), *Weight* ("Liar") and more. In the '90s and '00s Henry featured in several major (and straight-to-video) motion pictures (Johnny Mnemonic, Heat, Bad Boys II), and in the 2010s he voiced cool characters on popular animated shows *Batman Beyond*, *Teen Titans*, and *Legend of Korra*.

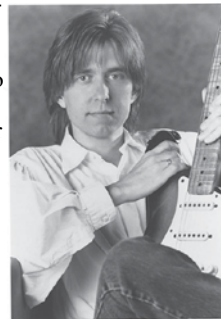
Not bad for a guy who started out scooping ice cream at Haagen-Dazs.

On Sunday, September 17, the self-deprecating 62-year old polymath brings his Good to See You talking tour to the Kent Stage. You can count on the loquacious polymath to share more stories from the road and express his opinions on current events such as politics and cancel culture. [www.kentstage.org](http://www.kentstage.org)

## Eric Johnson

Sun., October 1 at House of Blues Cleveland

Eric Johnson had a guitar in his hands nearly every day since boyhood. Trained on piano as a child, the Austin native took up axe after his first brush with The Beatles. Unlike other aspiring rockers who followed the British Invasion, however, Johnson incorporated myriad styles into his practice regimen—including jazz and country—becoming a versatile virtuoso in his teens. He jammed with the psychedelic band Mariani and fusion greats The Electromagnets before cutting a solo album in the late '70s. A couple tracks on *Seven Worlds* would be reworked later, after Johnson's "discovery" (by industry bigwigs like Prince and Christopher Cross), and Tones solidified the Alien Love Child guitarist's growing reputation as a standout string-picker.



eric johnson

Johnson guested on albums by Richard Marx, Carole King, Steve Miller, and B.B. King, but it wasn't until 1990's *Ah Via Musicom* that he made a considerable solo splash. The instrumental tour de force "Cliffs of Dover" was a breakout hit—and rare instrumental on the Billboard charts—that still serves as Eric's calling card: Where most popular rock songs (vocal or instrumental) draw power from a single memorable guitar riff, "Cliffs" packed in a whopping six or seven. Elegant, easygoing "Trademark" showed Johnson's softer side.

Eric teamed with fellow guitar greats Steve Vai and Joe Satriani in the inaugural G3 Tour and resulting live album, and followed Musicom with the acclaimed *Venus Isle*. A studio perfectionist, it took Johnson another eight years or so to issue *Bloom* (2005) and another five for *Up Close* (2010). But the music is always worth the wait.

Same goes for Johnson's two recent *Blue Elan*

Records releases, *The Book of Making* and *Yesterday Meets Today*. Released simultaneously, the Siamese sets contain archival material and old demos that Johnson dusted off and reworked during the pandemic. The Texan tornado will perform songs from the "new" albums—and probably some classics off *Musicom* and *Venus Isle*—when his long-awaited Treasure Tour finally hits House of Blues on Sunday, October 1. [www.hob.com/cleveland](http://www.hob.com/cleveland)

## Andy Summers

Monday, October 16, at Kent Stage

English guitarist and sometime-shutterbug Andy Summers will play the Kent Stage on Monday, October 16 as part of his *Cracked Lens + A Missing String North American* tour. As its title implies, the program will feature slideshows of Summers' photography set to guitar music from throughout his illustrious career.



Summers—who now resides in Santa Monica—spent time playing in Soft Machine and the Animals in the '60s and '70s before recording a pair of albums with King Crimson's Robert Fripp (*I Advance Masked* and *Bewitched*). The jazz and classically-trained guitarist has also collaborated with Carly Simon, Mike Oldfield, Joan Armatrading, and Neil Sedaka and contributed to movie soundtracks for 2010, *Down and Out in Beverly Hills*, and *Weekend at Bernie's*.

But the 2003 Rock and Roll Hall of Famer is best known for his work with The Police, whose hits ("Roxanne," "Don't Stand So Close to Me," "Invisible Sun," "King of Pain") dominated the charts in the early '80s. Slathered with Summers' meandering, mystical guitar leads, crisp reggae chords, and trademark echo and chorus, *Zenyatta Mondatta*, *Ghost in the Machine*, and *Synchronicity* are now considered classic albums. His instrumentals "Reggatta de Blanc" and "Behind my Camel" garnered Grammys—and his spooky, Psycho-influenced lead vocal on "Mother" terrified kids raised on Fruit Roll-Ups and Pepsi Free.

Summers' '80s and '90s solo efforts (*XYZ*, *Charming Snakes*, *Synaesthesia*, etc.) retained the string-plucker's exotic progressions and adventurous riffs. He published his memoirs (*One Train Later*) in 2006, reunited with Sting and Stewart Copeland in 2007, and produced the artsy documentary *Can't Stand Losing You: Surviving the Police* in 2012. Over the years, he's played in Cleveland venues as large as Richfield Coliseum and Quicken Loans Arena...and as small as the old Peabody's *Down Under* in The Flats. Concertgoers can look forward to hearing vintage Police cuts ("Message in a Bottle," "Tea in the Sahara") alongside selections from Summers' remarkable solo repertoire ("Metal Dog," "Triboluminescence," "Last Dance of Mr. X"). [www.kentstage.org](http://www.kentstage.org)

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# V SPOTLIGHT

By Helen Marketti



## The Beatles LOVE by Cirque du Soleil Spectacular...Magnificent...Magical...Brilliant...

These are the words I chose to describe *The Beatles LOVE by Cirque du Soleil* after seeing the show in person at The Mirage Hotel in Las Vegas. The show has continued for 17 years and is still going strong. It is one of the most popular shows in Las Vegas with sell-out performances and enthusiastic crowds. I saw the show for myself on August 9, 2023, while on vacation for the first time in Las Vegas. It is a must-see performance that will leave the audience wide-eyed and speechless.

The show is set to original Beatles music and the soundtrack covers the band's career from the early mop top '60s, transitioning into their psychedelic era, and wrapping up their time together by 1970. In between, the 90-minute performance is a mix of rock, ballads, and love songs that move the audience from toe tapping and clapping while triggering some tears along the way.

We were treated to watching the spectacular moves of aerial acrobatics, fearless trampoline jumps, along with rhythmic and expressive dancers. The stage is in the middle of the theatre, with surrounding seats, so there is a different view from anywhere you sit. There is always something happening onstage so sometimes the view is on "entertainment overload" but well-worth the eye-popping performances as you are

looking up, down, left, and right.

The surround sound has speakers built into each individual seat, making you feel as though you are at a live Beatles concert. There are two large screens that show clips of The Beatles' performances, pictures, conversations, and much more. It is a complete "Beatles experience" that you will clearly not see anywhere else.

This show was actually the brainchild of the late George Harrison. He was a big fan of Cirque du Soleil work and had spoken with Guy Laliberté, one of the company's founders, inquiring whether they could do a show using The Beatles music! And that's how the concept first came into being. George Harrison passed away in 2001 and did not live to see the show materialize but everyone carried on to make his dream a reality. Working on the legalities of the show took at least three years, including receiving the needed permission of surviving Beatles Paul McCartney and Ringo Starr, along with George Harrison's widow Olivia, and John Lennon's widow, Yoko Ono. Their input, suggestions and support helped to push this incredible show into a production that has lasted for nearly 20 years and hopefully will continue.

At this writing, The Hard Rock Café has purchased The Mirage Hotel. There was



speculation that 2023 would be the last of *LOVE*. However, I have learned that the show will continue in 2024 and then it will be a decision made on a year-by-year basis. It would only make sense to keep a Beatles show under the Hard Rock Café canopy. It just seems to go together!

The *LOVE* Theatre seats a little over 2000 guests! You are truly mesmerized and captivated by all that you see and hear as soon as the show begins. The costumes, the lighting, the archive footage, the props, **THE MUSIC**...as it all mingles together for a surreal experience

The Beatles' record producer, the late George Martin, and his son Giles were the music directors for the soundtrack for the show which includes over 200 snippets of Beatles songs and are beautifully mixed together for a remarkable listening experience. Some of the songs included in *LOVE: I Want to Hold Your Hand, HELP, Back In The USSR, Drive My Car, Glass Onion, Strawberry Fields, Something, Eleanor Rigby, Lucy In The Sky With Diamonds, Come Together, All You Need Is Love* and many more Beatles favorites.

The cast and

crew perform for audiences 6 days a week and to see it is to believe it. I promise you will not be disappointed if you ever have an opportunity to witness this spectacular show for yourself. I have friends who had seen the show and said it was a must. I have to agree.

February 9, 2024, will mark the 60<sup>th</sup> anniversary of The Beatles arriving in America and appearing on The Ed Sullivan Show. The Beatles continue to captivate, while influencing and attracting new legions of fans. Their music will last throughout our lifetime and well beyond. *LOVE* physically puts together the expression of The Beatles' music and literally brings their songs to life!

[www.thebeatles.com](http://www.thebeatles.com)

[www.cirquedusoleil.com](http://www.cirquedusoleil.com)

[www.vegas.com](http://www.vegas.com)



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**Fri. Sept. 29:**  
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**Sunday, October 8:**  
**Harvest in the Harbor Ashtabula**  
Free Local Food Festival (demos and competitions)  
Nutrition & Growing • Speakers • Tasty Food  
Food Trucks • Vendors with local foods & products  
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**Fri. Oct. 13:**  
Making sauerkraut w/Debbie. 6pm \$25

**Fri. Oct. 20:**  
Scorpacciata! w/Julie Meola. 6pm \$25

**Register on FB, at the store, or on our website: HarborGardens.org**

# Homegrown - Spotlight On Local Food

By T Gallo - nurse practitioner and owner of Harbor Gardens in Ashtabula.  
Correspondence can be sent to [harborigardens21@gmail.com](mailto:harborigardens21@gmail.com)

Mark your calendars for Sunday, October 8th, from 10am to 4pm, as the Lift Bridge Community Association (LBCA) proudly presents the inaugural **Harvest in the Harbor: Ashtabula Local Food Festival**. In collaboration with partners including the Ashtabula Farmers' Market, Ashtabula Local Food, Dorset Community Food Forest, OSU Extension, and Harbor Gardens, this exciting event promises a day of culinary delights, education, and celebration of the rich local food scene.

**Join us in honoring the growers, artisans, and culinary treasures that make our community thrive:**

Flourishing with more than 100 local farms, retail establishments, eateries, and six vibrant farmers' markets, our region's bounty of locally sourced cuisine is ready to take center stage. The festival will not only showcase the variety of our local offerings but also celebrate the spirit of communal engagement and appreciation for locally grown sustenance.

**Experience the Flavorful Journey:**

Harvest in the Harbor will feature an array of activities, delectable food offerings, enlightening educational sessions, cooking demonstrations designed to underscore the significance of supporting local food movements. Participating local businesses are gearing up to spotlight distinct regional products and culinary creations within their establishments, supported by a dedicated event guide to navigate the festival's diverse offerings. For example, Deb of Fitzgerald's will host cocktail making sessions throughout the day utilizing local fruit and herbs and Blended will be promoting local carrots with a Carrot Cake Smoothie.

**A Vibrant Tapestry of Activities:**

Embark on a journey through Bridge Street, where six staging areas will be abuzz with a

**Sunday, October 8th - plan to spend the day in The Harbor**

Harvest in the Harbor: Ashtabula Local Food Festival is not just a celebration; it's a testament to the power of community, collaboration, and a shared love for the flavors that define us. Mark your calendars for October 8th and be part of this unforgettable journey through the heart of Ashtabula's local culinary landscape.

Stay tuned for further updates, and get ready to savor the essence of our community's vibrant local scene: [www.ashtabulalocalfoodfestival.org](http://www.ashtabulalocalfoodfestival.org) where you can download the program, Bridge Street Bingo with a festival map.

In the meantime, enjoy some of the bounty that NE Ohio has to offer by supporting your local food movement at one of these farmers' markets. Below, a list of some of the fabulous markets our region has to offer. The produce at this time of year could not taste better or be more nutrient dense!

**Thursdays:**

**Painesville Farmers' Market**  
12-4pm  
Painesville Square

**Fridays:**

**Mentor**  
2-6pm  
Eleanor Garfield Park 7967 Mentor Ave,

medley of engaging events. From live cooking demonstrations and insightful talks on nutrition and food sustainability to discussions about local agriculture expansion and improved growing practices, the festival is a true celebration of all things local.

**Some speakers:**

The Research Station discuss and demonstrate some local fruit trials  
Mayfield Creamery's, Susan Morris on cheese and it's nutritional profile  
NRCS - extending the growing season using high tunnels  
Linda Dole of Windy Hill Farm on utilizing high tunnels - lessons learned  
Donna Devadoss on Local Food Forests  
Lex Sandella on growing your autumn garden  
Andrew Holden, Sarah Brower, Alan Block, Chef Roger Clatterbuck and more!

Families can look forward to engaging activities tailored for children, including goat hugs with Purple Goat Farm, photos by Martello Photography and enriching art experiences that highlight the value of eating and sourcing food locally.

And let's not forget the rhythm of live music that will set the ambiance, creating an inviting atmosphere for all attendees.

**North Kingsville Community Farmers' Market**  
9-1pm  
6546 Church St (N Kingsville Presbyterian Church)

**Saturdays:**

**Conneaut Farmers' Market**  
9am - 1pm  
Located in the Moose Lodge parking lot at 280 Park Ave

**Geauga Fresh Farmers Market**  
9am - noon  
5205 Chillicothe Road, South Russell

**Geneva Farmers' Market**  
9am - 1pm June 24 - Sept 30  
Hosted by Geneva United Methodist Church (GUMC)  
89 S. Broadway

**Jefferson Farmers' Market**  
9am - 1pm June 10 - Oct 14  
Located behind the Historical Society, 42 E Jefferson Road

**Shaker Square Farmers' Market**  
Year - round from 8am - noon  
13209 Shaker Square

**Willoughby**  
8am - noon  
City Hall Parking Lot; 1 Public Square

**Sundays:**

**Ashtabula Farmers' Market in Historic Harbor District**  
10am - 2pm  
No markets during festival weekends  
1105 Bridge Street



# HARVEST in the HARBOR

**ASHTABULA LOCAL FOOD FESTIVAL 2023**

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#ashtabulalocalfoodmovement  
[www.ashtabulalocalfoodfestival.org](http://www.ashtabulalocalfoodfestival.org)

# PEDESTRIAN RAMBLINGS

By Steve Madewell

My recent ramblings have taken me on one lovely hike with my buddy, Ashtabula native, and stellar singer/songwriter, Ben Gage. We were joined by his friend Chrissy Strong, who is also an excellent singer/songwriter. We went tramping around one afternoon at Hog Back Ridge, and didn't get a single tick! Then later in the month, my long time friend and Ohio treasure, Alex Bevan, and I took a road trip to Port Clinton to perform for the Yacht Club. I was the show opener, brought the gear, and Alex was the real talent and the eye candy!

A road trip with Alex is always a good time and I enjoy hearing stories from Ben's most recent musical tours. For several years now, Ben has been setting out on self-produced, orchestrated multi-state tours, and of course Alex is a veteran road warrior.

Me, I just do destination gigs and never really went off on a musical performance tour. Not that I haven't wanted to, I mean like nearly every other musician, I have notions of the great life on the road. Well, let's think about that.

### Touring.

Many people have a romantic notion about being a touring musician. Passing a decked out bus on a highway, or seeing several of them parked at a venue might spark visions of catered meals and after-show parties. There have been countless books and films made documenting the excesses of those entertainers who have attained top level bookings: chartered jets, gala events and so on. But there are several different levels of touring for working musicians, and one common thread between them all is hard work.

I have done many destination gigs, i.e. traveling to a location for a single performance or for several in one town, but I have never actually toured. I do have several friends who routinely string together performances and travel across the country, or maybe a geographic region of the country. Some of these are solo acts, some duos, and a few are larger ensembles.

Most of my touring friends are independent artists. They generally coordinate their own bookings, publicity, travel accommodations, and every other imaginable component of their trip. Some have different levels of support, maybe a booking agent, or a road/stage manager, but many do this completely on their own. I can assure you, these folks are working hard.

Many are traveling in mini vans that have been modified to include a bed and some basic amenities. I have seen a few vehicles with a solar array on the roof and a power inverter allowing for coffee makers or other small appliances. Most have a fitness club membership and occasionally use these facilities to grab a shower and maybe catch a quick

nap in the parking lot.

These are not glamorous conditions.

One of my friends, Sarah McQuaid, lives in the UK and returned to the U.S. for a national tour this month. I routinely tell Sarah she is the hardest working woman in folk music. She and her tour/stage manager, Martin Stansbury, hit the US in early September and will do thirty-five performances over the course of seven weeks. These shows will be in perhaps a dozen states or more.

Sarah is a remarkable talent. She is both an excellent song writer, and a master guitarist, and she has received numerous awards for her musical achievements. I met Sarah many years ago when I did an opening act for her in Pittsburgh and then again in Michigan. Over the years she and Martin have stayed with us during their U.S. tour.

While I know and have known many touring musicians, watching Sarah work when she stayed at our house was a real eye-opening experience. This was the first time that I saw someone working to coordinate a multi-date, multi-state tour. She was constantly on the internet or cell phone, confirming details or trouble shooting issues with performances that were anywhere from a few hours, to several days ahead, and in some instances, hundreds of miles away.

She never stopped, there was no down time, and a few hours before her show, she would change gears and get into performance mode. Simply remarkable.

To a casual observer, it begs the question: Why would anyone do this?

This could be viewed as a very complex question involving many dimensions of human behavior. It just as well could be distilled to the emotional reward that may come with sharing a performance with an attentive audience, and the need to express or share the emotion of the performance.

Some very important words in that sentence are "may come" and "attentive audience". Many talented, veteran performers have the ability and crowd control to command that attention, even out-competing big screen TV's and the background noise of video games. And that is a completely different discussion. Other performers intentionally seek out venues that foster a listening environment, cater to a more focused experience.

With some diligent research, performers like Sarah and Ben find enough of these venues to string together a "tour", and with a remarkable level of communication and negotiation, can solidify a number of sequential dates to make the tour financially feasible.

Of course, performers have bills to pay, so financial returns are an essential part of a touring endeavor.



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www.folknet.org

or, and it is standard operating procedure for any touring musician to have a "merch table" with recordings, scarves, book markers, stickers, and other souvenirs.

There are several local wineries that will occasionally host a touring act and should you happen to catch one of these shows, take a moment to consider the efforts required to make the event happen. Who knows, you might feel compelled to buy a T-shirt or some other item to contribute to the

travel fund.

Oh BTW

Sarah McQuaid will be performing at 7:30, September 24th at St. Andrews Episcopal Church, 7989 Little Mountain Rd. in Mentor.

I hope to see you out and about. Please say Hi!

For more ramblings:

<https://madewellmusic.com/pedestrian-ramblings>




**Steve Madewell**

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9/10 .....Medina Park Allardale Lodge .....2-3:00  
(141 Remsen Rd. Medina)  
9/16 .....Song Writers @ Kelly's Island (time TBA)  
9/22 .....M Cellars.....5-8:00  
9/23 .....Yankee Peddler Clay's Resort .....1-4:30  
(13190 Patterson St. NW)  
9/24 Yankee Peddler Clay's Resort .....1-4:30  
9/26 ....Songwriters Circle  
Dark Room Brewing .....7-8:30  
9/30 .....Castaways River Tiki Brunch .....11-1:00  
(244 E. Island, Eastlake)  
10/1 .....Debonne Vineyards.....2-5:30  
10/6 .....The Spot Brunch .....11-1:30  
(7272 Lakeshore Blvd., Mentor)

Scan to stream music

# V ROAD TRIP



Compiled by Sage Satori

## Discover Millersburg, Ohio Where History, Craft Beer, and Delicious Cheese Await!

Are you seeking a charming getaway that combines history, craft beer, and delectable cheese? Look no further than Millersburg, OH, a hidden gem nestled in the heart of Amish Country. Millersburg boasts a rich historical heritage, a thriving craft beer scene, and a renowned cheese shop that will delight your taste buds. Get ready for an unforgettable experience as we take you on a journey through the highlights of this picturesque town.

In many ways Millersburg is like stepping back in time. It is steeped in history, with its well-preserved 19th-century architecture and quaint streets. Walking through the town, you'll feel like you've traveled back in time. Explore the historic buildings, charming shops, and unique boutiques that offer handcrafted goods and antiques. Don't miss

the Holmes County Courthouse, an iconic landmark with its stunning architecture dating back to 1885.

The Hotel Millersburg is centrally located for a short walk to most of the downtown attractions and offers the historic feel you might expect but with some added modern comforts. <https://hotelmillersburg.com>

Millersburg Brewery - A Haven for Craft Beer Enthusiasts, Millersburg Brewery is a must-visit destination. With its wide array of handcrafted beers, this local brewery has gained a reputation for producing some of the finest brews in the region. Sample their diverse selection of ales, lagers, and seasonal specialties while enjoying the warm and welcoming atmosphere. The passionate brewers at Millersburg Brewery take pride in their



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craft, and you can taste the dedication in every sip. (Available in beverage stores around the state as well.)

New Towne Gallery displays the best of local artists. The historic downtown building houses paintings, furniture, pottery, and historical weaponry. Occasionally they host event so be sure to check their website if you plan to visit. Musician Neil Jacobs will be playing a concert in this intimate setting on Sept. 30. Tickets are available through [eventbrite.com](http://eventbrite.com)

Guggisberg Cheese - A Cheese Lover's Paradise: Indulge your taste buds at Guggisberg Cheese, where Swiss cheese-making traditions have been passed down through generations. Located just outside Millersburg, this cheese shop is famous for its award-winning Baby Swiss and other delectable varieties. Take a tour to learn about the cheese-making process and get a glimpse into the meticulous artistry that goes into creating these flavorsome cheeses. Before you leave, don't forget to stock up on some of their finest cheeses to savor later or share with friends and family.

Amish Country Delights: As Millersburg is situated in the heart of Ohio's Amish Country, you'll have the opportunity to experience the simple pleasures of Amish life. Delight in

homemade treats, fresh produce, and handcrafted items at the local farmers' markets and Amish-owned stores. Immerse yourself in the serene countryside and take a horse-drawn buggy ride to explore the scenic landscapes.

Outdoor Adventures: For nature enthusiasts, Millersburg offers various outdoor activities, such as hiking, biking, and fishing. The nearby Holmes County Trail provides an excellent opportunity for a leisurely stroll or bike ride, offering picturesque views of the countryside.

One of the most remarkable aspects of Millersburg is the warmth and hospitality of its residents. Whether you're dining at a local restaurant, visiting a shop, or chatting with the locals, you'll be greeted with genuine friendliness and warmth that will make your visit even more memorable.

In conclusion, Millersburg, Ohio is a destination that seamlessly blends history, craft beer, and mouthwatering cheese with its charming streets to make a memorable experience for all visitors. Plan your trip to Millersburg today and prepare to be captivated by its unique charm and rich cultural heritage. Come for the history, stay for the beer and cheese, and leave with unforgettable memories.

<https://historicdowntownmillersburg.com>

# MOVIE REVIEWS

By Westside Steve Simmons



## The Hill

Briarcliff entertainment | PG | 163 min

I don't pay attention to other critic's reviews until after I've seen a movie and made up my mind. After seeing the feel-good true story about Ricky Hill, who battled many obstacles to make it to the Major Leagues, I was struck by the disconnect between the critics and the audiences. I have no idea why Rotten Tomatoes should have as much influence as it does but they gave it a dismal 39% while the audience score comes in at 97%. Sure, those scores are subject to fluctuation but that is a definite swing and a miss by the critics. Ricky Hill never became a superstar ball player in the fashion of a Babe Ruth or a Mickey Mantle but he did battle polio, severe spinal disease, poverty, and the disapproval of a strict Baptist Minister father (Dennis Quaid) to play a few respectable seasons in the minor leagues before he was just physically unable to play any more. A stunning triumph for a boy who was once thought to be a lifetime cripple.

One person who rarely gets mentioned in a movie review is the film editor, who is largely responsible for the pacing of any film, possibly even more than the director. Douglas Crise spaces every one of the many plot twists and turns, never going over the top and never slowing down. In a bit over two hours THE HILL never drags.

The closest the film has to a star is Dennis Quaid as the Baptist father while Jesse Berry and Colin Ford are relative unknowns as the young and adult Ricky Hill. Along with the rest of the minor league cast, they all turn in respectable and natural performances. Sometimes the star power of actors can draw attention away from the characters

they are portraying, but not here. I've got no idea why so many critics these days turn up their noses at stories of good old-fashioned American hard work and faith to overcome obstacles, but if they do, they are wrong.

A  
WSS



## Blue Beetle

Warner | PG-13 | 127 min

As I've repeated, probably dozens of times, I have been a big fan of DC Comics, i.e., Superman, Batman, Green Lantern, etc. As the years went by, competitor Marvel Comics and the innovative Stan Lee imitated many of those characters and admittedly made some improvements. I, like many people my age, lost touch with the comic book world as I got older. Frankly, I'd never heard of Blue Beetle/ Jamie Reyes but apparently the Mexican-American crime fighter / social justice warrior/Teen Titan has been in comics since at least 2006. Who knew? At first glance one might imagine that the folks at DC have turned the tables on Marvel and copied one of their characters, namely Spider Man; another unlikely underdog who winds up with super insect powers. Many years ago, the enemies of the Teen Titans included villains like Deathstroke, Trigon, and Cyborg. The Teen Titans were a diverse group of kids who fought crime, diverse so that every teenager could find someone to identify with. Not a bad plan, then again that was a long time ago.

When Jamie returns from college, he finds his family has been devastated by the evil yuppies who have been buying up slum neighborhoods for gentrification. His family, and his father's auto repair business, has

been devastated by these yuppies because they want the property. They actually put dad out of business and burned down their house. Meanwhile, the altruistic owner of some random giant corporation has died and control has been taken by his closest relation, Susan Sarandon. Her plan is to cut out her young and attractive niece who wishes to keep the good work going, as Sarandon moves the business toward military cyborgs. Of course, by "cut out" I mean kill. The niece will bond with Jamie and, while in the laboratory, he becomes overtaken by some mystical Space Scarab that gives him the bug powers.

So the niece, Jamie, and his lunatic family band together to take on the nasty Gringos. The family consists of his long-suffering father, who accepts whatever fate has in store for him, a lunatic antisocial uncle who has built some sort of a space weapon in his pickup truck, his obnoxious kid sister, and a crazy grandma who prays to the Saints and then wields a weapon similar to the one in Ghostbusters.

I don't know why the producers decided that the best way to teach children the proper way to settle their differences is to blow the shit out of everybody but that's what happens. The fact is that this movie sucks and if I were Mexican-American I would be insulted by the portrayal put forth in this piece of crap. But what the hell, welcome to Hollywood.

F  
WSS



## Retribution

Lionsgate | R | 91 min

I like Liam Neeson; a lot of people like Liam Neeson, and that's why there are so many Liam Neeson movies. Is it just me or does it seem like there's one every few months? Well not really, but at least more frequently than there would be if somebody was taking enough time to turn an okay idea into a really good movie. That "good enough for

*Continued on Page 22*



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*Continued From Page 21*

who it's for" kind of attitude is what keeps these flicks off the blockbuster side of the Oscar lists year after year. They are always good for a low effort and reasonable profit so I'm assuming the producers decide that's good enough. Just for the record, the average Hollywood film cost between \$50 and \$250 million bucks to make. This one cost around \$20 million. Not only that but there's the tendency to assume that the subject matter is always the same: "tough guy with a unique set of skills rains havoc on the bad guys, kidnappers killers etc.," but not always. He's also played literary private detectives such as Lawrence Block's Matthew Scudder and Raymond Chandler's Philip Marlowe, which both could have been great. But...

Retribution is a remake of a German flick which, among other things, saves the producers money coming up with a new script idea.

Matt Turner is a financial advisor who has had a little bit of bad luck, not only for himself but for some of his clients. He doesn't seem to be a crook and honestly believes that this particular downturn can be safely weathered with a little bit of patience. Apparently one of his investors doesn't see it that way. Matthew is saddled by a nagging wife and a couple of bratty kids. One morning while driving the little buggers to school he gets a telephone call from an unknown number and a distorted electronic voice. The caller instructs him to drive and do exactly what he's told. Also, there is a bomb in the car wired to a pressure sensitive device in the seats or by remote. The bad guy blows up a couple of random vehicles just to let Matthew know he means business. His every move is being recorded electronically and rearranged so that the police get the idea that he's the guy responsible for the explosions and ensuing murders. The whole thing, which hovers between complicated and convoluted, in my opinion, could have been fixed with a few dollars given to screenwriters whose first language is English. Who knows? It's not a terrible idea - it's just that it could have been polished up with relatively little time and money. Just like every other Liam Neeson movie in recent memory.

C+  
WSS

### **The Equalizer part 3**

Sony | R | 149 min

Here's a series that's been through the gauntlet. Originally the protagonist was an older gentleman named McCall (Edward Woodward), ex CIA agent who now spends his time taking up the causes of those who have been wronged but can't seem to find the



help they need through normal channels. He's a bit like fiction writer Lawrence Sanders, Matthew Scudder, but without the alcohol problem. On television that role has also been filled by Queen Latifah and on the screen by Denzel Washington. This is Denzel's third time around and it's been a fairly successful franchise. And seriously, why not? It's a good concept and let's face it many if not most moviegoers aren't old enough to remember the 1980s.

Washington's version of McCall is a lot more of a one-man wrecking crew than an organizer as was Woodward. The opening sequence of the third episode might be a little confusing but we'll get to that later. It takes place on location in Italy because, I'm guessing, Washington is a huge star and would prefer to hang out there than on a sound stage in Burbank. Fair enough. He will become embroiled in a pretty nefarious plot with some really bad people, including; terrorists, Mafioso style extortionists, and drug smugglers, you know, the usual gang of suspects. McCall is a violent guy but the bad guys are so abhorrent you are happy to see them get their asses handed to them. And of course, the scenery is beautiful in any of the Italian settings Rome, Naples and Sicily.

The downside is that a little more than half the film is subtitled. I can understand subtitles if the movie is filled with great acting as in Gerard Depardieu in CYRANO, but the bulk of the dialogue especially among the criminals is just barking back and forth to each other so capturing the feel isn't quite as important, to me, as just moving the plot along. I had the opportunity to chat with a couple other patrons after the film, Michael and Lisa who live right down the road from me. I often ask others what they thought and found we were close to on the same page. Michael liked the subtitles better than I did but he nailed the Liam Neeson monologue about having 'the special set of skills' perfectly. And Lisa was very sharp when it came to tying the ending into the opening. That's all I will say about it but it worked.

I took away a point because of the subtitles but otherwise it's a solid flick that does what it intends to do. And who doesn't love Denzel Washington?

B-  
WSS

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# V INTERVIEW/PREVIEW

By Pete Roche

## A Chat with Buzz of The Melvins



Left to right: Dale, Steven and Buzz

### Playing Beachland Ballroom 9/14

It's September 2009 and I'm working security behind House of Blues Cleveland in the parking lot off Prospect and E. 4<sup>th</sup> Street. A white Ford Econoline backs away from the load-out dock and pulls over to me. I wonder what's up. A prodigiously frizzy-haired dude sticks his head out the driver-side window.

"Which way to the highway?" asks Roger "King Buzzo" Osborne of The Melvins. The doom-rock maestro behind *Houdini*, *Stoner Witch*, and *Stag*. The guy who introduced Scream drummer Dave Grohl to Nirvana guitarist Kurt Cobain.

The Buzz encounter remains one of my favorite HOB memories - the others being the 2009 Rock and Roll Hall of Fame induction after-party (with mem-

bers of Metallica, Led Zeppelin, Slayer, and Aerosmith); acting as bodyguard / escort to Jeff Beck and Kevin Costner; meeting Pat Benatar; and shooting the shit with the late Dave Brockie and Casey Orr of GWAR.

But those are tales for another time.

I stopped working at HOB years ago, but my relationship with Buzz's music continues. The Melvins' guitarist hasn't asked for directions lately, but that's okay; I've enjoyed listening to latter-day Melvins albums like *Freak Puke* (2012), *Hold It In* (2014), and *Pinkus Abortion Technician* (2018), and enjoyed Bob Hannum's 2016 documentary *Colossus of Destiny: A Melvins Tale*, chronicling the group's first three decades through the eyes of Osborne and his (current and former) band mates.

Still comprised of Buzz (guitar, vocals), Dale Crover (drums, vocals),



and bassist Steven McDonald (of Redd Kross and OFF! fame), The Melvins issued their first-ever acoustic set, *Five-Legged Dog*, in 2021 and "surprise" (no prior announcements) twenty-sixth studio album *Bad Moon Rising* in 2022. Fresh off a U.K. jaunt, the guys are now set to launch the *Twins of Evil* tour with Japanese doom-metallers Boris - who took their name from the lead-off track on the The Melvins' 1991 disc *Bullhead*. They'll play Beachland Ballroom on September 14<sup>th</sup>.

Osborne and McDonald will play *Bullhead* in its entirety that night, while Boris will interpolate the first of their three (and counting) *Heavy Rocks* albums (2002). Chicago drum / guitar duo Mr. Phylzzz opens. Sadly, Crover won't make the gig due to emergency spine surgery. Sitting in will be stick man Coady Willis - himself a Melvins alum (2006-2010), and member of High on Fire, Big Business, and Dead Low Tide. [www.beachlandballroom.com](http://www.beachlandballroom.com)

We rang Buzz in San Francisco to get a tour update and talk drums, guitars... and books.

**NORTH COAST VOICE:** Hello, Buzz!

**BUZZ OSBORNE:** Hi!

**NCV:** Just checking in to talk about the tour with Boris. We'll be seeing you in Cleveland in a couple weeks.

**BUZZ:** Yes, cool! Thanks!

**NCV:** You're already out on the road, yeah?

**BUZZ:** Yeah, we played our fifth show last night.

**NCV:** And you've got Coady covering for Dale on drums?

**BUZZ:** Yes, he's doing a great job.

He's amazing.

**NCV:** He was part of The Melvins' two-drum lineup a few years back.

**BUZZ:** Yeah. The fact that he's doing this tour at all is amazing. It's unbelievable. He's crazy!

**NCV:** And when did you guys first meet up with the dudes in Boris?

**BUZZ:** Well, we played with them in the '90s in Japan, I believe. I think it was the '90s. Or maybe early 2000s. I can't remember exactly. But that was great. We had a great time with them, and we've been friends ever since. Then they suggested this tour, and I thought it sounded great. That's as simple as it was!

**NCV:** And each of the two bands is playing a classic album in its entirety?

**BUZZ:** It's more than that, of course, because the one record in question is only thirty-five minutes long. So we do more songs. We do all the *Bullhead* record. But all things considered, we shouldn't even be on the tour. It should've been cancelled because of the situation with Dale. But because we've got Coady on board, we're able to do it. And the fact that we still have anything to offer is good as far as we're concerned!

**NCV:** You already did some European dates this summer. Are the North American dates an extension of your 40<sup>th</sup> Anniversary tour?

**BUZZ:** We've got 43 American dates. And yes, the 40th Anniversary goes all the way to next March. Because that's when we played our first show, forty years ago.

**NCV:** I reviewed your recent album, *Three-Legged Dog*, a while ago and

*Continued On Page 24*



wanted to ask how doing your solo acoustic record *This Machine Kills Artists* influenced your approach to doing Melvins song acoustically?

**BUZZ:** Well, I did another album called *Gift of Sacrifice*, which was also an acoustic album. That came out at the beginning of the pandemic. You might want to check that out, too, because I go a little deeper. It's got Trevor Dunn (Mr. Bungle, Tomahawk, Trio Convulsant) on bass. It came out really cool.

So *Five-Legged Dog* was kind of a combination of those two things. What I would do is, I'd go home - this is during the pandemic, so we had nothing else to do - I'd go home and sit around with my guitar, and I'd try to figure out songs from our catalog that we could do. Then I'd pick out three or four, then I'd go in the next day and present the songs to them. By the end of the day, we'd have 'em recorded. They're really good players, so that aspect of it wasn't that difficult.

**NCV:** Did it take a while to select which songs to reinterpret? Was there a whittling-down process where you had to figure out if certain songs would work in an unplugged style?

**BUZZ:** Nah, that all worked. Everything I wanted to do worked. I figured that out before I got there. Or I'd figure out that certain arrangements could be slightly different. There was nothing the guys couldn't do. *Five-Legged Dog* has better versions of some of those songs than the ones from the original records.

**NCV:** Your guitar style has certainly influenced a lot of modern players. So who inspired you when you first picked up the instrument?

**BUZZ:** Pete Townshend. The Who is my favorite band. Jimi Hendrix. John Spencer - well, not so much when I was younger, but him. Greg Ginn from Black Flag, certain parts of what he does. I like a lot of the same people that other people like, such as Billy Gibbons and Robin Trower. The list goes on.

**NCV:** What kind of guitars and gear are you using these days to get that heavy Melvins sound?

**BUZZ:** Live, I'm using a combination of Lucite and aluminum guitars from the Electrical Guitar Company. He's a guy [Kevin Burkett] based in Birmingham, Alabama who is really cool. He makes wood hybrids as well. I'm using three of those, which I rotate. And I use Hilbish pre-amps and a distortion box, compressor, and a thing called a Death-a-mizer that I denied with him. I'm also using a delay, a wah-wah pedal and a tuner. Then my cabinets are built by Tyrant. A guy working for us built a 2 x 15 cabinet and a 12 x 15. And I use two Crown power amps. That's the set-up for live. In the studio I use a wide variety of things. Things from all over the place.

**NCV:** I've seen you guys in concert a few times in recent years and wanted to ask about those nifty, spaced-out looking robes you wear. Do they have any significance?

**BUZZ:** Those robes, I call 'em my mumus. Yeah, I just wanna look like a weirdo.

We had an album called *Bad Moon Rising* from about a year ago. Then we have a new one that's done, just waiting to come out. I'm not telling you the name of it yet!

**NCV:** Your *Colossus of Destiny* documentary did a good job of condensing the history of The Melvins and discussing your huge catalog. But what I really like was the focus on the band's approach, and how you guys have always just done your own thing and taken risks and made tough decisions to keep the dream alive.

**BUZZ:** It's a war of attrition, really. It took a long time - but I wasn't wrong. And we've always been a really good band. If people don't like our band, it's usually not because of anything they're hearing from the stage. They just don't like the sound. It's *not* because we can't play. I'll take the Pepsi Challenge against any band! I don't know what people enjoy in their lives, but we are a *weird* band - and we're for people who like *weird* music. And I think all people in their normal lives should expand a little bit and try something newer.

**NCV:** Do you still drive yourselves around in Econolines?

**BUZZ:** Yep! I don't like buses. We stay in hotels and just drive ourselves.

**NCV:** Any hobbies during your leisure time? Things you do to kill the dead time on the road?

**BUZZ:** I read all the time. Total book-worm.

**NCV:** Oh? What've you read lately? Anything good?

**BUZZ:** What'd I read recently? Oh, it was called *Will: The Autobiography of G. Gordon Liddy* (Watergate conspirator). That's a good one. That was recommended to me.

**NCV:** Are you a history buff?

**BUZZ:** Yes, but it depends on who's writing it.

**NCV:** Lastly Buzz, any special Cleveland memories?

**BUZZ:** We love playing at The Grog Shop. The people there are super nice.

**NCV:** Oh yeah, Kathy and the gang. This time though you're at Cindy Barber's Beachland Ballroom.

**BUZZ:** I love those people, and Cleveland has always treated us nicely - and probably always will! As long as those people are there, we'll always enjoy coming out.

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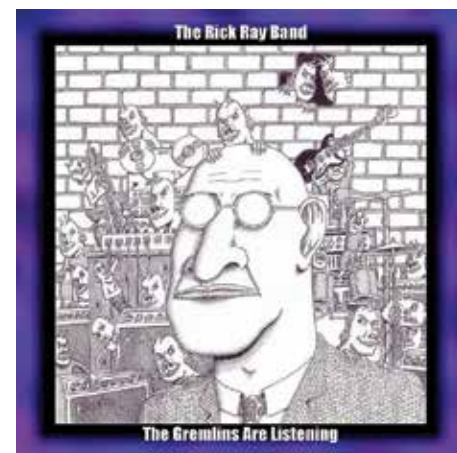
# QUICK CUTS

By Pete Roche



film / album with some authentic human virtuosos (like guitar heroine Nili Brosh, bassist Bryan Beller, and drummer Gene Hoglan) to bring Dethklok's primal jams to life on stage. They'll stop at The Agora in Cleveland on September 6 with kawaii ("cutesie" in Japanese) trio Baby-metal and guitar shredder Jason Richardson (All That Remains, Chelsea Grin, Born of Osiris). Visit [www.agoracleveland.com](http://www.agoracleveland.com) for ticket info and other details.

*Metalocalypse: Army of the Doomstar* is available now on Amazon Prime, Google Play, Vudu, AppleTV, and other streaming platforms.



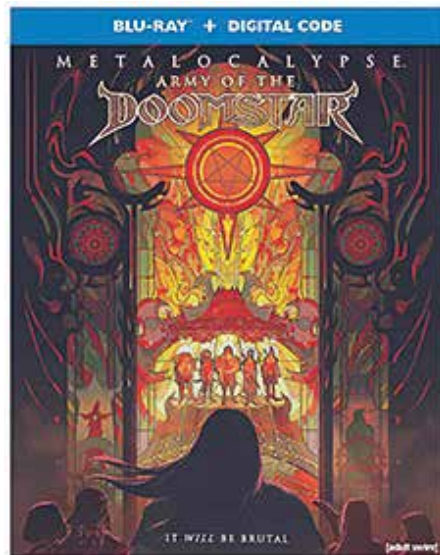
## The Rick Ray Band

### The Gremlins are Listening

Perry Township guitarist (and resident North Coast Voice cartoonist) Rick Ray has been shredding fret boards for decades, decorating his original (and often otherworldly) compositions in '70s-'90s groups Neurotic and Riot Act with nasty string bends and gnarly Gibson SG trills. But since the turn of the century Ray's

consistently churned out scintillating solo releases on his own independent label. Accompanied by his Rick Ray Band, he's played all the biggest Northeast Ohio venues (Blossom, Odeon, Agora, HOB), opening for such renowned artists as Y&T, Allan Holdsworth, Uli Jon Roth, Anvil, Kansas, Steve Morse, Peter Dinklage, and Eric Gales. Lately the guys can be found unleashing their unique progressive-psychedelic potpourri

*Continued on Page 26*



## Metalocalypse: Army of the Doomstar

Featuring Dethklok  
Blu-ray, DVD, digital

It's been a decade since Adult Swim animated metal group Dethklok rescued impish guitarist Toki Wartooth and Crystal Mountain Records producer Abigail Remeltindtrdinc from the clutches of the Masked Assassin and Evil Tribunal. Now—picking up where the feature-length film *Metalocalypse: Doomstar Requiem* left off, *Army of the Doomstar* thrusts the reconstituted quintet into a final showdown with sadistic Mr. Salacia (voiced by Mark Hamill) and his equally ample-bearded henchman, Vater Orlaag (Malcolm McDowell).

Oh, and the guys also have to fulfill the Metalocalypse prophecy and come up with the "Song of Salvation," lest Earth be torn asunder...and all life cease to exist.

The metal mavens have their work cut out for them: Dethklok are already the Metalocalypse's most popular band, with a hilltop fortress at Mordhaus and team of hooded servants to tend to their every need while they conjure their brutal music. But no amount of fame or wealth

can help our hirsute heroes extinguish the forces of darkness; that power must come from within the cartoon head-bangers themselves. And tapping that energy will be nothing short of a herculean task, given that vocalist Nathan Explosion's spirits have sunk, bassist William Murderface's esteem is at a record low, and the low-I.Q. ensemble has alienated its fans.

With help from Yoda-like Svengali "Magic Ears" Knubbler, drummer Pickles must rally Swedish guitarist Swisgar Swisgelf and the others at a songwriting retreat. Nathan struggles to perform various training exercises—a la *Karate Kid*—while Murderface questions his own role in the lineup. Later, Edgar Jomfru designs the most powerful speaker system ever for the Dethklok dudes to plug in, redeem themselves, and halt Armageddon. Manager Charles Foster Offdensen turns High Priest and master the shuriken. General Crozier operates an assortment of weaponized motor vehicles. Pentagrams, Xanax, and phallic quarter-inch cables abound. Black masses are disrupted, limbs are severed, and a runaway gong spins freely. Godlike cetaceans are consulted and a unitarded clown croons about cocaine. There's betrayal, rejection, sacrifice...and a brutal marriage proposal.

Can Nathan overcome his crisis of confidence and pen the ultimate anthem? Will Murderface achieve self-actualization? Does Dethklok reconnect with its fans around the globe?

Written and directed by Dethklok creator Brendon Small (Galaktikon) and Tommy Blancha, *Army of the Doomstar* features the voice talents of Jon Hamm, King Diamond, Thundercat, Juliet Mills, Kirk Hammett (Metallica), Scott Ian (Anthrax), Amy Lee (Evanescence) and other notable actors and musicians. Sold separately, the new Dethklok studio release *Dethalbum IV* (WaterTown Music) contains the film's cardiovascular workout "Aortic Desecration" alongside hell-raisers "Poisoned by Food," "Bloodbath," "Horse of Fire," and "Gardener of Vengeance." A dedicated soundtrack / score will follow in September 2023.

Small is once again touring behind the

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Continued From Page 25

on weekends at The Winchester in Lakewood or Smedley's in Cleveland.

Ray's always been a workaholic, so it's no surprise he's managed to release a new album almost every year since 2017. But what boggles the brain is just how consistently good recordings like *Killing Time*, *Dark Matter Halo*, *Acrylic Charlie*, and *Under the Sky* are. Again and again, Ray and his capable crew deliver challenging, meticulously-composed and lovingly-recorded blues and metal-inspired rock that unfailingly showcases their individual instrumental prowess and combined sense of adventure.

Concocted by the same aural alchemists in the same (probably haunted) laboratories, *The Gremlins Are Listening* doesn't deviate from formula: Ray's 37<sup>th</sup> studio outing is another wild, winning entry in an already impressive repertoire. Its twelve tasty tracks (running between 4 and 10 minutes apiece) promise to excite and enchant audiences' ears in concert—and keep their mouths agape between beer hits. Not to mention how cool it looks watching the fellows rip it up live on stage.

Six-minute opening salvo "Escape Route" chronicles one such crowd's terror when a nightclub suddenly turns tinderbox: Security measures (literally) backfire, blocking all exits and egresses as the conflagration builds. Borrowing guitar tones from Thin Lizzy, Blue Oyster Cult, and Gentle Giant, Ray gives voice to the pandemonium with crunchy chords and manic string trills while wind / reed expert Rick "Sarge" Schultz adds color commentary on saxophone: Is that a side door? Can we get out there? Nope.

"So many people will never make it home," laments Ray, *a la* Paul Newman's aggravated architect in *The Towering Inferno*.

An ode to the popular, artsy Beachland Ballroom neighborhood off E. 152<sup>nd</sup> Street, "Waterloo" details the homecoming of a Cleveland expat who moved to Memphis...but remembers his old friends and the good times shared at neon-lit environs. Drummer Kip Volan sets the scene with deft cymbal work while Ray switches from clean guitar arpeggios to slinky blues licks. The reflection is melancholy, Ray's nostalgia tinged with

shades of loss and regret. Not unlike many our own Cleveland memories—particularly those pertaining to professional sports.

"I hated it much less when we were together," he muses, speaking to C-town's stubborn, indefatigable communal spirit.

Bright, jangly "Atom Smasher" ponders particle acceleration and nuclear catastrophe as seen through the eyes of Herzberg Research Centre astrophysicists who've played God perhaps once too often. Schultz's busy horns flood the background like foam insulation in an attic crawlspace while Ray and southpaw bassist Shaggy Snodgrass do their best Alex Lifeson / Geddy Lee (Rush) impersonations. Courtroom drama "Innocent" sees Ray, Schultz, and Snodgrass wail broodingly on their instruments in protest while defense lawyers work to mitigate a year-long prison sentence.

A stuttering guitar riff portends life's trials and tribulations on the encouraging "You Can Take It," wherein Ray encourages luckless listeners to "Bide your time, just relax...bad times never last forever." At both the 3 and 5-minute marks, there's a musical metamorphosis—not unlike a snake molting worn skin—and Ray reemerges, strafing machine gun-like guitar scales that zing, zag, and ricochet to Schultz' trippy percussion. Expounding upon those themes of struggle and salvation, "Wine and Clover" celebrates how family and friends help carry one another's personal crosses. Schultz' sax solo recalls those heard on Pink Floyd's *Dark Side of the Moon*, and Ray cranks the distortion at the outro (but ends with a series of tender pinch harmonics). Mus-

cular rocker "Life Goes By" is another carpe diem ditty whose versions champion golden opportunities and happily-ever-after endings.

Titular "The Gremlins Are Listening" commences with the backwards-recorded, pitch-shifted voices of the mythological miscreants charged with implementing Murphy's Law upon the overly prideful.

"The wise man has a humble heart," surmises Ray, his fingers tapping the guitar strings. "His yap is shut...he doesn't court chaos."

Snodgrass' bass thumps beneath Volan's crisp rim shots and booming kick drum. The time signature changes abruptly, the tempo increases, sending Ray off on another sizzling solo excursion. Instrumental passages "Guitargoyles," "Ladder Level," and "Use Your Pinky, Frank" let the guys stretch out and show off, channeling ZZ Top, Mahavishnu Orchestra, and Santana. "Carole King's Elbow" features a grinding, mechanized intro fade-in, a funky guitar lick, and a wah-slathered lead reminiscent of Jerry Garcia. Snodgrass' acrobatic bass dances over Volder's snare, negotiating a few deft turns throughout the eight-minute course. Elsewhere, Ray's guitar chops pay homage to Steve Hackett, Jeff Beck, Jimi Hendrix, Frank Zappa, Dave Gilmour, Eric Johnson, Billy Gibbons, and Eddie Van Halen.

Don't fear the Mogwai: *Gremlins* is packed with more good stuff from some talented local dudes.

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# KICKIN' IT

Compiled by Sage Satori



## Evans receives Opry invite

Sara Evans was invited to become a member of the Grand Ole Opry by the Opry's longest-serving member, Country Music Hall of Famer Bill Anderson.

The pair was joined by Opry members Lady A and Carly Pearce. Evans was surprised onstage during her sold-out concert at the Ryman Auditorium celebrating the release of "Sara Evans Still Restless – The 20 Year Celebration" – which commemorates the 20th anniversary of her platinum-selling album, "Restless," released in August 2003.

Following an Evans/Pearce collaboration on "Suds In The Bucket," Pearce introduced Lady A to present a Platinum plaque for the song. Immediately after that surprise presentation, Lady A's Hillary Scott welcomed Anderson to the stage.

Anderson took the stage and recalled how he had gone to see Evans perform in a small warehouse showcase before her first album was released because she had included his song "Walk Out Backwards." "It's a long way from that warehouse to selling out the Ryman," Anderson said. He went on to say he had two questions for her, beginning by jokingly asking if she would sing "Walk Out Backwards."

Evans didn't miss a beat, immediately kicking into an a capella version of the tune. As she finished, Anderson asked his second question. "The second question is from me and Lady A, Carly, and a bunch of other

people. Would you like to become a member of the Grand Ole Opry?"

Evans acknowledged she'd hoped for Opry membership for many years and tearfully accepted. Thanking her mom in the audience for pushing her and her siblings to perform as they were all growing up, Evans said to the crowd, "God is so good." Evans will be inducted into the Opry on Oct. 7 as part of the Opry's 98th Birthday Weekend.

"I remember clearly watching Sara's Opry debut live on television before I ever made the move to Nashville," said Opry Executive Producer Dan Rogers. "Like nearly anyone about to take that stage for the first time, she was both thankful and overwhelmed, and she said in an interview minutes before her performance that to help with her jitters, she was going to pretend to be Patsy Cline. Watching as a fan at home, I thought that was a pretty incredible approach. More than 25 years later, I think she was once again tonight both thankful and overwhelmed. All of us at the Opry have appreciated her great performances every time she's visited us and look forward to celebrating official Opry membership with her during what is going to be a great October Opry Birthday Weekend."

Jon Pardi, invited to join the Opry during this year's Stagecoach Festival, is scheduled to be inducted into the Opry on Oct. 24.

*Continued on Page 28*

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## Bryan plans The Quittin Time Tour

Zach Bryan announced 2024 North American run, The Quittin Time Tour. The news comes just days after the singer-songwriter-producer released his fourth full-length studio album, “Zach Bryan,” on Warner.

Bryan’s 2024 tour will take place in stadiums and major arenas across North America, kicking off in Chicago with two shows at the United Center on March 6 and 7, before heading out coast to coast with stops at football stadiums in Denver, Foxborough, Mass., Philadelphia, Atlanta, Tampa, Arlington, Texas and Minneapolis.

The tour will conclude in his hometown of Tulsa, Okla. with two shows at the BOK Center on Dec. 13 and 14.

The shows will be supported by The Middle East, Jason Isbell and the 400 Unit, Turnpike Troubadours, Sheryl Crow, Sierra Ferrell, Matt Maeson, and Levi Turner.

Bryan seemingly came out of nowhere in May 2022 with the release of his major label debut, a double album, “American Heartbreak.” He has since released a live disc and an EP.

The new 16-track body of work explores the Grammy-nominated singer’s southern states roots. Written and produced entirely by Bryan, he collaborated with Kacey Musgraves, The Lumineers, Sierra Ferrell, and The War and Treaty.

Pre-sale Sept. 6 General tickets on-sale begins Sept. 8.

Tour dates in our region are:  
 March 9, Pittsburgh, PA PPG Paints Arena  
 March 10, Buffalo, NY KeyBank Center  
 June 22 Columbus, OH Buckeye Country Superfest

## Booth to “Keep It Real”

Tyler Booth will release an EP, “Keep It Real,” on Sept. 15 via Sony Music Nashville.

The Kentucky native put out a new song from the project, “G.O.B. by the G.O.G..”

Booth wrote “G.O.B. by the G.O.G.” with Wesley Davis and Russell Sutton. “One of the cool things about country music is it sheds light on things that people not necessarily look past, but don’t



acknowledge. It could be the simplest things like loving somebody or getting your heart broke, but ‘G.O.B. by the G.O.G.’ sheds light on a way of life,” Booth said of the track, which stands for “good ol’ boy by the grace of God.” He added, “I wanted to write a song that was the anthem of the way me and everybody that I grew up around in Kentucky live and how we see things.”

Earlier this year, Booth shared several new tracks including “Bring On The Neon,” “Different Kind Of Blue” and “Real Real Country.”

Booth grew up in the hills of eastern Kentucky in Campton, which is home to less than 500 people and nestled up to the Red River Gorge.

Booth said, “A lot of the music I make has been inspired by Appalachia. There are so many great artists from there: Dwight Yoakam, Keith Whitley, the Judds, Sturgill Simpson.”

When recording his “Keep It Real” EP out this September, Booth played mandolin on several tracks. “Mandolin is an instrument I grew up around. I had a cousin who played mandolin for Keith Whitley, and I just thought it was so awesome. It’s cool that it traces back to where I come from in East Kentucky, and it’s a full circle thing that it fits into my new music so well.”

He chose to record his new tunes with producer Beau Bedford in Dallas, who Booth was drawn to from his work with Paul Cauten. “His music feels like something I’ve never heard before but very familiar at the same time.

“When writing songs for the EP, Booth said, “Whether it’s the blues, or the old country, or the Texas country, or the bluegrass, every now and then one of those things will sneak up in a song I’m writing and show itself and I’m like, ‘Ok I know where that came from.’ It’s not a forced thing. It’s just who I am.”

“I’ve been circling around myself as an artist and a songwriter for so long, and now I feel like I’ve found my voice in songwriting and singing and I think it comes from writing so many songs, and writing so many of them by myself so they’re completely true to me. Then getting to perform them live and see what the crowds react to has been incredible.”

Booth is currently touring with Jake Owen and has recently shared stages with acts such as Brooks & Dunn, Darius Rucker, Dwight Yoakam, and Cody Johnson.

“It’s always cool for me to watch artists I look up

to grow in their music and evolve. With this new music, I feel like I’ve moved on to another stage myself, which is a very cool thing and makes me really excited to share what I’ve been working on with the world.”



## Aldean plays the “Highway Desperado”

Jason Aldean today announced his 11th studio album, “Highway Desperado,” will be out Nov. 3 on Broken Bow.

Aldean has been embroiled in controversy recently for his radio hit “Try That In A Small Town” with some saying that a video for the song was racist.

Aldean said the inspiration for the album’s title came from his latest sold-out headlining arena tour, as well as his early days as an artist. “I think when I look back on it, I built my career early on my live show, and have been on the road touring since I was 18 years old. For us, touring is our favorite part. Getting on the bus and going town to town and playing our shows and doing our thing and seeing the fans... the title for the tour and album was really inspired from that.”

The disc, produced by Aldean’s long-time producer Michael Knox, contains 14 songs, “Try That In A Small Town.” The release also contains the new track “Let Your Boys Be Country,” as well as three tracks co-written by Aldean. He first introduced music from the release in May with the release of the fan-appreciation anthem, “Tough Crowd,” at this year’s ACM Awards.

Released Aug. 25<sup>th</sup> as another preview of new music to come, “Let Your Boys Be Country” was written by Jaron Boyer, Allison Veltz Cruz, and Micah Wilshire.

The album marks the first new music since Aldean’s 10th studio project, the double album “Macon, Georgia.”

## Farewell to the purveyor of good vibes & smiles... Jimmy Buffet

James William Buffet, singer-songwriter, musician, author, and businessman, best known for his tropical rock music,

passed away September 1, 2023 from skin cancer.

Buffett was born on December 25, 1946, in Pascagoula, Mississippi, and spent part of his childhood in Mobile and Fairhope, Alabama. He was the son of Mary Lorraine (née Peets) and James Delaney Buffett Jr, who worked for the United States Army Corps of Engineers. He has two younger siblings, Lucy (born 1953) and Laurie Buffett (born 1948). Buffett and his second wife, Jane (née Slagsvol) had two daughters, radio personality Savannah Buffett and filmmaker Sarah Delaney, and an adopted son, Cameron Marley.

As a child, he was exposed to sailing through his grandfather who was a steamship captain and these experiences influenced his later music. After graduating in 1969, Buffett moved to New Orleans and often held street performances for tourists on Decatur Street and played for drunken crowds in the former Bayou Room nightclub on Bourbon Street. In 1970, he moved to Nashville, Tennessee to further a country music career while working as a journalist for *Billboard*, where he was the first writer to report that the bluegrass duo Flatt and Scruggs had disbanded. He recorded his first album, the country-tinged folk rock record *Down to Earth*, in 1970; it sold 324 copies. Country singer Jerry Jeff Walker took him to Key West on a busking expedition in November 1971 which changed his course. Buffett then moved to Key West where he began establishing the easy-going beach-bum persona he became known for.

*Changes in Latitudes, Changes in Attitudes* in 1977, featured the breakthrough hit song “Margaritaville” and sent his career soaring. In 1989, the first Parrothead club was founded in Atlanta. The annual Meeting of the Minds in Key West, Florida is a five-day festival held after Fantasy Fest that attracts approximately 5,000 fun-loving Parrotheads.

There is much to be said about Buffet as an activist for the conservation of marine life and the waterways he loved. He and then Florida Governor Bob Graham founded the “Save the Manatee Club” in 1981. He was known for helping after the oil spill and several devastating hurricanes by holding fundraising concerts or lending planes to deliver supplies.

Jimmy brought much joy to this world while he strummed his way through it. He is gone too soon but the music and the good vibes live on ....

# V JUST FOR LAUGHS

By ChatGPT edited by Sage Satori



## RV Adventure...

Once upon a time, in a land where GPS signals go to die and rest stops are just fancy names for mosquito feeding grounds, there was a couple named Bob and Carol. They were about to embark on the adventure of a lifetime, or at least that's what they told themselves as they clambered into their brand-new, super-sized, mega-luxury RV – a monstrosity of metal, rubber, and dreams.

Bob, a retired dentist with a penchant for Hawaiian shirts that could induce migraines, was the designated driver. He adjusted his straw hat and squinted at the giant roadmap sprawled across the dashboard. "Okay, Carol," he said, "We're heading to the Grand Canyon! Just gotta take the 405 to the 10, merge onto the 17, and then..."

Carol, an accountant by day and a spreadsheet enthusiast by night, interrupted, "Bob, we're in Ohio. The Grand Canyon is in Arizona."

Bob furrowed his brow, peered out the window at the flat Ohio landscape, and mumbled, "Well, I guess the Grand Canyon can wait. Ohio it is!"

So off they went, driving the RV like it was a space shuttle launching into orbit. Bob had to have the biggest RV on the market because, you know, size matters when you're on the open road. It had more buttons than a spaceship and enough compartments to organize your whole life. One just has to remember where they put everything.

Their first night on the road, they decided to cook a gourmet meal in their fully equipped kitchen. Carol, who had never met a cooking gadget she didn't like, proudly pulled out the RV's miniature convection oven. As she attempted to roast a

chicken, the RV jolted over a pothole the size of a small moon, and the chicken catapulted itself onto the ceiling. It was there, stuck in a glorious, gravity-defying moment of poultry acrobatics. And speaking of acrobatics, who gets to clean the grease and chicken skin off of the ceiling?

Bob, not to be outdone, decided to watch satellite TV on their state-of-the-art entertainment system. He pressed a button that he thought would activate the TV, but instead, a trap door opened beneath the RV, releasing a swarm of angry bees. Carol, screaming and swearing, fled to the bathroom and locked herself in, leaving Bob to battle the bees with a spatula and a can of aerosol air freshener.

Eventually, they managed to settle in for the night in a Walmart parking lot. As they lay in their fold-out king-sized bed, they heard a strange noise. It was like the mating call of a walrus mixed with the haunting melody of a kazoo. They peered out the window and discovered their next-door neighbor, a fellow RV enthusiast, playing the bagpipes under the moonlight.

Bob and Carol exchanged weary glances and burst into laughter. "Well, dear," Bob said, "I guess we've truly experienced the essence of RV life."

Carol nodded, still giggling. "Who needs the Grand Canyon when we have this unforgettable adventure right here?"

And so, with a ceiling-chicken, a bee battle, and a midnight bagpipe serenade, Bob and Carol continued their journey, reveling in the absurdity of it all. Because sometimes, it's the unexpected detours that make the best travel stories.

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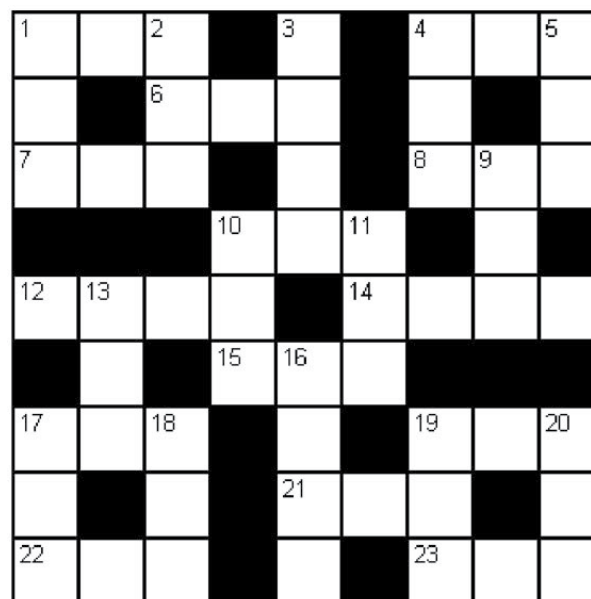
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## NUMBER CRUNCHER

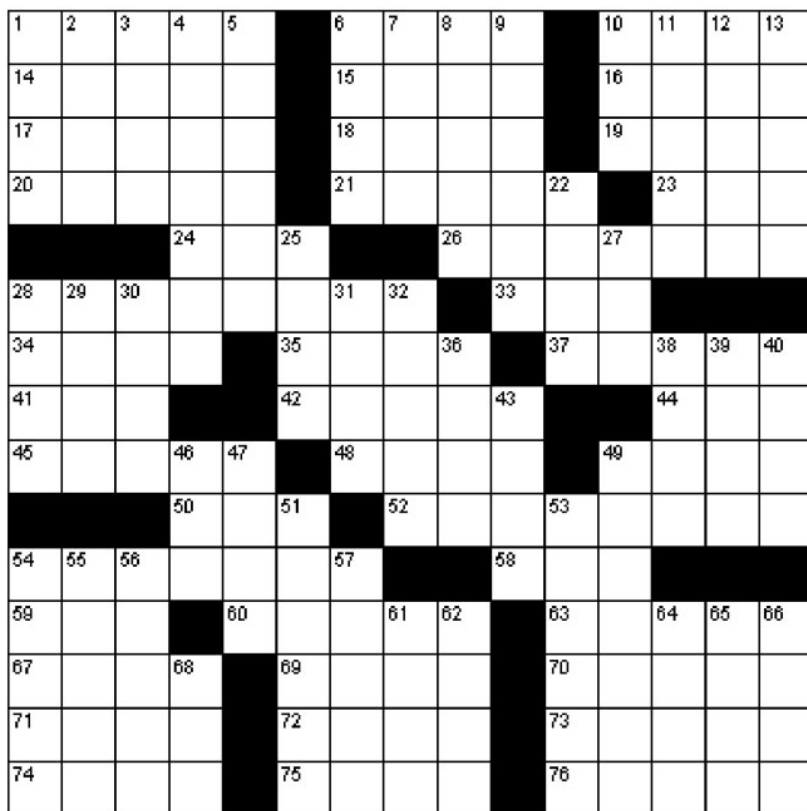
Across

1. 12 across divided by nine
4. 13 down minus twenty-nine
6. 19 across times three
7. 19 down times four
8. 7 across minus twenty-six
10. 20 down plus forty-one
12. 6 across times eight
14. 13 down times eleven
15. 18 down doubled
17. 17 down minus twenty-seven
19. 11 down doubled
21. Seconds in four minutes
22. 8 across plus ninety-six
23. Four times 21 across

Down

1. 22 across minus 128
2. 10 across plus fifteen
3. Nine gross
4. 2 down minus 188
5. Five score
9. Dozen in ten gross
10. 17 across minus thirty-seven
11. Months in eleven years
13. Minutes in five hours
16. Twelve gross
17. 15 across plus seventeen
18. 21 across plus sixteen
19. 4 across minus sixty-two
20. Seconds in seven minutes

Solution on page 26



**Across**

- 1. Molecules
- 6. Card game
- 10. Unwanted e-mail
- 14. Unit of weight for precious stones
- 15. Smidgen
- 16. Wan
- 17. Search and find
- 18. Auction items
- 19. Continent
- 20. Relating to the sun
- 21. Ties or links together
- 23. Bronze
- 24. Implore
- 26. Navigational instrument
- 28. Impinge
- 33. Regret
- 34. Glen
- 35. Metallic element
- 37. Reliance
- 41. Flightless bird
- 42. Odd-toed ungulate
- 44. Gunk
- 45. Tall woody perennial grasses
- 48. Segment of DNA
- 49. Sound of a horse on a hard surface
- 50. Lout
- 52. Point in time for something to be completed
- 54. Welcomed

- 58. The sheltered side
- 59. Lubricant
- 60. Mistake
- 63. Evanesced
- 67. Affirm solemnly
- 69. Frost
- 70. Impressive display
- 71. Finishing line in a foot race
- 72. Fifty-fifty
- 73. Discontinue
- 74. Sledge
- 75. Portable shelter
- 76. Bordered

**Down**

- 1. Subdivisions of a play
- 2. Edible starchy root
- 3. Unwritten
- 4. Gruesome
- 5. Two channel
- 6. Soft fabric
- 7. Midday
- 8. Garret
- 9. Minister of religion
- 10. Health resort
- 11. Shaped and dried dough
- 12. Assumed name
- 13. Wherewithal
- 22. Soot
- 25. Horses's manner of moving
- 27. For each

- 28. At any time
- 29. Person's reputation
- 30. Hint
- 31. Steep rugged rock or cliff
- 32. Was optimistic
- 36. Square root of eighty-one
- 38. Hybrid between tangerine and grapefruit
- 39. Shortly
- 40. Dome-shaped shrine
- 43. Genuine
- 46. Female deer
- 47. Replete
- 49. Got rid of obstructions
- 51. Musteline mammal
- 53. Mar or spoil the appearance
- 54. Caprine animals
- 55. Contender
- 56. Run away to marry
- 57. Ambition
- 61. Portent
- 62. Let for money
- 64. Haul
- 65. Alleviate
- 66. Stained
- 68. Married

Solution on page 26

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**ON THE FARM**

Can you find the hidden words? They may be horizontal, vertical, diagonal, forwards or backwards



- ARCADIAN,
- BARN,
- BUCOLIC,
- CATTLE,
- CHICKENS,
- COUNTRYSIDE,
- CULTIVATE,
- DAIRY,
- DUCKS,
- ESTATE,
- FARM, FIELD,
- FODDER,
- GEESE, GOAT,
- HARVEST,
- HOMESTEAD,
- HORSES,
- LIVESTOCK,
- MEADOW, MILL,
- PASTORAL,
- PASTURE,
- PROVINCIAL,
- RANCH,
- RURAL,
- RUSTIC,
- SHEEP,
- SILAGE,
- SILO,
- STABLE,
- TRACTOR.



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Miles Beyond ..... 6-10pm

Sun. 9/10 ..... Armand Cadieux ..... 2-6pm

Fri. 9/15 ..... Jim Golen ..... 6-10pm

Sat. 9/16 ..... Lyle Heath ..... 2-6pm

Jonathan Browning ..... 6-10pm

Sun. 9/17 ..... Trevor ..... 2-6pm

Fri. 9/22 ..... Phil Yan ..... 6-10pm

Sat. 9/23 ..... Paul Pira ..... 2-6pm

Two Kings ..... 6-10pm

Sun. 9/24 ..... Kevin Conaway ..... 2-6pm

Fri. 9/29 ..... Tom Todd ..... 6-10pm

Sat. 9/30 ..... Armand Cadieux ..... 2-6pm

TBA ..... 6-10pm

Sun. 10/1 ..... Two Kings ..... 2-6pm

Sat. 10/7 ..... Lyle Heath ..... 2-6pm

Trevor ..... 6-10pm

Sun. 10/8 ..... Steve Madewell ..... 2-6pm



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Friday, October 6th - Reserve your spot!

*Music Schedule*

|       |                   |     |       |
|-------|-------------------|-----|-------|
| 9/6   | John Gall         |     |       |
| 9/8   | Light of Day      |     |       |
| 9/9   | The Legacy Band   |     |       |
| 9/10  | John Gall         | WED | 6:30- |
| 9/13  | Mark Morris       |     | 9:30  |
| 9/15  | O'Needers         |     |       |
| 9/16  | Castaways         |     |       |
| 9/17  | Kelly & Randall   | FRI | 6:30- |
| 9/20  | Solo 6 Sting      |     | 10:00 |
| 9/22  | Porch Rockers     |     |       |
| 9/23  | Uncharted Course  |     |       |
| 9/24  | Bob Potts Duo     |     |       |
| 9/27  | Eric Andrews      | SAT | 3:30- |
| 9/29  | Murch & Spice     |     | 7:30  |
| 9/30  | John Gall         |     |       |
| 10/1  | Steve Madewell    |     |       |
| 10/4  | John Gall         | SUN | 2:30- |
| 10/6  | Thomas Reed Smith |     | 5:30  |
| 10/7  | Art Michaud       |     |       |
| 10/8  | Randall Coumos    |     |       |
| 10/11 | Mitch Larson      |     |       |

**More Info:**

7840 Doty Rd. Madison, OH 44057  
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**WINERY HOURS:**

**Sunday-Tuesday: 12-6; Wednesday: 12-10;  
Friday: 12-11; Thursday & Saturday 12-8**



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## DINNER & A THRILL

Every Friday & Saturday night  
beginning Sept 9th thru Halloween

*Music Schedule*

|      |                   |      |       |
|------|-------------------|------|-------|
| 9/7  | Jess Briggs       |      |       |
| 9/8  | Bobby Hayes & H2O |      |       |
| 9/9  | Susan Hagen       |      |       |
| 9/10 | Maria Petti       |      |       |
| 9/14 | Jess Briggs       | thur | 6:00- |
| 9/15 | Castaways         |      | 8:00  |
| 9/16 | Nathan Henry      |      |       |
| 9/17 | Stan Miller       |      |       |
| 9/21 | Jess Briggs       | fri  | 7:00- |
| 9/22 | Two Kings         |      | 9:30  |
| 9/23 | Lori & Nick       |      |       |
| 9/24 | Dave Young        |      |       |
| 9/28 | Jess Briggs       | sat  | 7:00- |
| 9/29 | Joshua Roberts    |      | 9:30  |
| 9/30 | Randall & Kelly   |      |       |
| 10/1 | Nia Covington     |      |       |
| 10/4 | Jess Briggs       | sun  | 4:00- |
| 10/5 | Bobby Hayes & H2O |      | 7:00  |
| 10/6 | Jim Pavkov        |      |       |
| 10/7 | Plan D            |      |       |

**More Info:**

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