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VOICE Magazine

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April 10 - May 8, 2024



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

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See pg. 8

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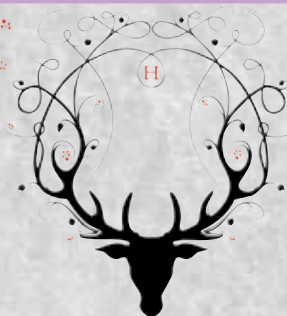
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V NEWS & EVENTS

“Darkroom Brewing Co.” presents an evening with Nashville Recording Artist, Stacy Mitchhart and Gary Vincent

Nashville recording artist, Stacy Mitchhart, is returning to Northeast Ohio, with special guest Gary Vincent, for a debut performance at the areas newest microbrewery “Darkroom Brewing Co.” on May 11, at 7 pm

Stacy Mitchhart, a Cincinnati native and American Jazz and Blues guitarist, has been an iconic part of Nashville’s music community for 26 years as the featured house band at “Bourbon Street Blues and Boogie Bar” in famous Printer’s Alley.

Whether he is playing acoustic, electric, resonator, cigar box guitar or mandolin, Stacy and Gary’s quick wit, strong vocals and masterful guitar work guarantee a night of music, entertainment and laughter not to be missed.

As Stacy puts it, “What I like the most about my audience is the wide mix of music fans. They’re basically not blues fans, but come out to see the show because its good entertainment...I don’t want to be considered just a blues artist, but as an artist that is blues-based.”

Tickets for the May 11 show are \$30 each plus service fees and are available through the Eventbrite link at DarkroomBrewingCo.com. The show begins at 7:00pm and tables will be assigned in the order the tickets were purchased. Craft beer, local wines and spirits will be available. A food truck will also be serving food before and during the show.

About Stacy Mitchhart

Known as “The Blues Doctor,” Stacy Mitchhart’s awards and accolades include the “Albert King IBC award,” his 2012 induction into the Canadian Blues Hall of Fame, the prestigious “Albert King IBC Award,” a Billboard debut at #6 for his ‘Live from BB King’s CD’ Grammy Nomination in 2007 for his album, “Gotta Get The Feelin’ Back Again,” Blues Entertainer of the Year,” Electric Blues Act of the Year,” “Acoustic Blues Act of the Year,” and “#1 Blues recording of 2004” from the Music City Blues Society, and the “#1 Blues recording of 2001” by the New York Jazz and Blues Society.

www.StacyMitchhart.com

About Gary Vincent

Gary Vincent is an entertainer, record and film producer, recording engineer, singer and songwriter will also be featured this evening. His songs are filled with keen insights, passion and wit and have been recorded by John Anderson, Gary Morris, Leon Redbone, Tompall Glaser, Mickey Gilley, The Crickets, Chris LeDoux and many others.

As a film producer Gary created a series called "Down to the Crossroads" a joint venture with Hollywood actor, Morgan Freeman that was nominated for a Blues Music Award. Gary and his wife, Carol, are the owners of "The Clarksdale Soundstage", an eclectic recording studio and soundstage located in Clarksdale, Mississippi. Gary's work as a producer has been three times nominated for Grammys, two with Charlie Musslewhite for the "Juke Joint Chapel" CD, and the "Mississippi Son" which was awarded the International Blues Foundation's 2023 Traditional Blues Album of the year. Gary was also a producer with Elvin Bishop for a tune on the Grammy nominated "The Blues Rolls On" CD.

www.garyvincentmusic.com/

About Darkroom Brewing Co.

Darkroom Brewing Co. is a local microbrewery housed in a former photography studio in downtown Geneva, OH. Owners Amanda and Gino brew all of their beer in house with whimsy, imagination and focus on quality. They also offer a selection of mixed cocktails and wine, and host a variety of local gourmet food trucks and special events.

www.darkroombrewingco.com/

Continued on Page 5



DARK ROOM
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Presents an Evening with:

STACY MITCHHART

Nashville Recording Artist, with Special Guest:

GARY VINCENT

Entertainer, record and film producer, recording engineer, singer & songwriter with songs recorded by John Anderson, Gary Morris, Leon Redbone, Tompall Glaser, Mickey Gilley, The Crickets, Chris LeDoux and many others.



GaryVincentMusic.com

Saturday, May 11
7:00-10:00pm

Advance Tickets: \$30
Available at Eventbrite.com

Doors Open at 5:00 pm
Beer, Wine, Spirits, Food Truck & Great Music!

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TICKETS:



StacyMitchhart.com

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DANNY PUGLIESE

Friday 4/12
Harbor Halcyon 6 - 9

Saturday 4/13
Beebe's Bistro
in Jefferson 6 - 9

Sunday 4/21
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Sunday 5/5
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The Porch Rockers Duo
@ Debonne Vineyards

Fri. 4/19 • Private Event

Sun. 4/21 • 4-6pm
A&P Duo
@ 7 Brothers Distillery

Sun. 4/28 • 2-5pm
The Porch Rockers Band
@ Hundley Cellars

Sat. 5/04 • Private Event

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For additional dates, see our Facebook page.

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SAT. 4/13 Max's Pizza and Pub,
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FRI. 4/19 Pitt Boss, Rayen Ave.
Youngstown • 6-9

SUN. 4/21 Benny Vino Winery, Geneva 2-5

FRI. 4/26 Mulligans Driving Range,
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FRI. 5/10 Charbenay's Winery
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4/13 Private Party



Thurs. APR. 18
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Potato Night! 4-7

4/21 Stonegait Winery
2-5 Melissa Solo

4/27 Russell's BBQ
2-4 Melissa Solo

5/5 Stonegait Winery
MMAD 2-5

Still Booking for 2024



216-513-0529

for bookings

Facebook.com/MitchLarsonAcousticMusic



Map of the North Coast region of Ohio, showing various towns and roads.

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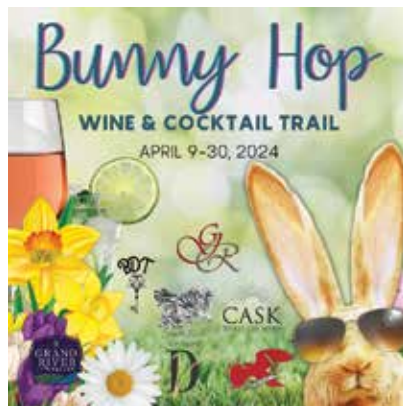
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The concert is sponsored by NextFlight Custom Winery Tours, a new business founded by Kate Stinson, offering private tours of local wineries, breweries and distilleries in the Grand River Valley in the luxury of a new Tesla Model X that seats 5.

www.nextflightwinerytours.com/

New Bunny Hop Wine & Cocktail Trail

Get your bunny ears on and start hoppin' down the bunny trail, at the wine & cocktail trail in the Grand River Valley Wine Region. Visit Grand River Cellars, Debonné Vineyards, Cask 307, South River Vineyard, Red Eagle Distillery and Black Door Tavern, enjoy 2 wine samples or a mini cocktail and a spring themed appetizer. The cost is only \$8 per person at each location. The trail runs April 9th thru the 30th from Noon-5 pm, 7 days a week, making it easier for patrons to visit them all.(Cask 307 is closed on Wednesdays.) Complete the trail to be entered into a drawing for an overnight getaway in the Grand River Valley Wine Region. Trail cards can be picked up at any of the participating locations.



With the warmer than normal winter/spring, the participants went for a Spring menu to pair with their wines and cocktails. "This time of year, everyone is ready for the warmer weather, so our appetizers are reflective of that." says Cindy Lindberg, president of Grand River Cellars. "We want to showcase wines that will be great for those warmer days that will be here before we know it."

The trail also has an added component of a specialty cocktail that is made available to purchase for those that may not want to have wine. "We want to make sure we have something for everyone." states Loretta Todd from Debonné Vineyards. "We recognize, more and more, customers are looking for fun and creative drinks, so we plan to deliver. Some of our cocktails have wine in them and others do not." Most of the cocktails on the trail are light and fruity.

There are plenty of shops to visit in neighboring towns and trails to be walked in all the different metro-parks that surround the wine region. Overnight packages for some of the hotels can be found at www.grandrivercellars.com/events

If you are not able to get out and enjoy the spring trail, but are in need of wine, the Valley Wine Group is available to deliver wine & beer right to your door in Ashtabula, Lake, Cuyahoga, Geauga, Medina & Summit Counties. Visit www.ValleyWineGroup.com to place your order.

Gin Blossoms And Toad The Wet Sprocket Announce Co-Headlining Summer Tour

Tour kicks off Thursday, August 1st **TICKET ON-SALES NOW!**

The 15-date trek kicks off Thursday, August 1 in Wisconsin and will see the "Hey Jealousy" and "Walk On the Ocean" hitmakers, respectively, take amphitheaters and theater stages across the Midwest and East Coast. Additionally, they'll be joined by special guest alternative rockers Vertical Horizon, the multi-platinum band known for their chart-topping songs such as "Everything You Want," among others.

Visit Gin Blossoms' website or Toad The Wet Sprocket's website for more information and to purchase tickets.

"We have a lot of history with Toad The Wet



Continued on Page 21

DARK ROOM
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Serving craft beer, local wine and kegged cocktails!

Fri. 4/12 Porch Rocker Duo 6pm
Sat. 4/13 Lyle Heath 6pm
Thu. 4/18 Movie Night: Labyrinth
Fri. 4/19 Third Shift Friday (Open at 7am) Live Music - Istvan Medgyesi 6pm
Sat. 4/20 Sacred Self Yoga @ 10:30am

Tue. 4/23 Songwriters Circle 7pm
Lana Ann, Solo Six String, Dave Nared, John Stoker

Sat. 4/27 Toasted Traveler Food Truck 5pm
Live Music with Mike Barker

Sun. 4/28 Broadway on Broadway (Brunch and Live Music)
Sat. 5/4 Hazel's Haul Vintage pop-up shop 12-6 Live Music - Erin Bolyard
Sun. 5/5 Beer Release! La Chancla Mexican Lager

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4/18 Harbor Halcyon 7-9pm
4/23Beebe's Bistro 6-8pm
4/25 Harbor Halcyon 7-9pm
4/27Beebe's Bistro 6-8pm
4/30Beebe's Bistro 6-8pm
5/2 Harbor Halcyon 7-9pm
5/6 Dark Room Brewing .. 6-8pm
5/7Beebe's Bistro 6-8pm

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Sun. 4/14	Sparky's Music 2-6:00
Fri. 4/19	Josephine & The Goat 6:30-8:30
Sat. 4/20	Distillery Tour 2:30-3:30 Barrel Tasting 4-5:00
Sun. 4/21	A&P Duo 4-6:00
Sat. 4/27	Distillery Tour 2:30-3:30 Barrel Tasting 4-5:00
Sun. 4/28	Istvan Medgyesi 4-6:00
Fri. 5/3	Jake Briggs - Piano 6:30-8:30
Sat. 5/4	Distillery Tour 2:30-3:30 Barrel Tasting 4-5:00
Sun. 5/5	Beach House Band 4-6:00

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WINE 101
By Donniella Winchell



May is for Rosé

IF Spring ever arrives for good (Mother Nature has been teasing us for weeks), warmer weather offers the perfect excuse for dinner on the back deck when you serve some local pink wines. These lovely wines will match well with nearly every item on your warm weather menu.

Pink wines may be called Rosé (pronounced 'rose-a') or "blush" or just pink-or rose – grape variety something, like Cabernet Franc Rosé.

What are these wines, and why do they work with summer fare?

Many pink wines in this market are made from Catawba, the ubiquitous native grape variety that for generations has produced lovely, aromatic, often somewhat sweet sipping wines. They're easy to enjoy, and their fun-filled flavors are a great complement to burgers and beans, sweet corn, and even strawberry shortcake. But my favorite use for this pleasant wine is to serve it for dessert in a chilled fruit compote. Prepare several cups of fresh summer fruits (strawberries, raspberries, blueberries, pineapple, peaches and melons), pour a cup or so of Pink Catawba over the mixture, and refrigerate overnight, tossing the fruit several times. Before serving, prepare some martini glasses: dampen the rims of the glasses with a little water and roll the rims in sugar granules. Then gently warm another cup of the Catawba on the stove. Fill the glasses with fruit, pour the gently warmed (not hot) wine over the fruit, and serve with a chocolate biscotti or one of those Pepperidge Farm crispy chocolate rolls. This would add a special finale to any casual summer picnic.

Sometimes wines are pink in color but are labeled "blush." Blush wines are made in one of two ways: either the winemaker blends a combination of red and white finished wines to obtain colors and flavor profiles he believes will work, OR at harvest time, he quickly separates the juice from freshly crushed red grapes to retain just a hint of color in the liquid before it heads to the fermentation tanks. Popular blushes may be made from several wines (these usually have proprietary names concocted by the winemaker) or may be from a single varietal. White Zinfandel (Zinfandel is a deep, deep red grape that is handled like a white in the cellar so just a tiny bit of color is extracted) is the best-known California variety.

Rosé is not just a simple pink wine as it might have been in a prior generation. Some are elegant "classics" that compare with the most sophisticated wines in the world. In the 60's, the term, 'rose' was used to describe rather insipid blended wines (often from Portugal) bottled in interesting crocks and unique shaped containers. No more. Some fabulous wines are now produced around the world using red grapes whose skins have less color intensity than big Napa floor Cabernets. My personal favorites from outside our region come from Provence using the Grenache grape (which we cannot grow here).

Locally, our region offers some wonderful rose' wines. Those from Ohio grown-Cabernet Franc (especially when we have a short growing season so this variety cannot reach full coloration to make a true red) and Chambourcin are soft, easy to enjoy and especially interesting.

And fairly new to our market are the "bubbly" pinks made from a variety of grapes. Many are soft pink in color, and all are infused with carbon dioxide to create some fun spritz on the tongue and palate. Several Grand River wineries organized a new trail event in the month of April to showcase this exciting new addition to our area's wine scene. While the official trail event ends April 30, these wines will make a perfect addition to any spring or summer gathering. Graduation parties, bridal parties, baby showers, and off to college weekends are just some of the occasions when an especially festive wine would be the perfect choice.

For additional information: dwinchell@OhioWines.org



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4/19 Randy Coumos 5:30-8:30
4/21 Mitch & Melissa 2-5
4/26 Jim Dandy 5:30-8:30
4/28 Tom Reed Smith 2-5
5/3 Eric Andrews 5:30-8:30
5/4 Tom Todd 5:30-8:30
5/5 Mitch & Melissa 2-5

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4/13 High Horse
4/14 C Company

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NIGHT 4-7:00
with Mitch Larson**



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4/21 Me & The Boy
4/27 Matt Sevier
4/28 Porch Rockers
5/3 Three Peace Band
5/4 Mike Barker
5/5 Nick & Lori

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4/13 3 for All
4/14 Nia Covington (2-5)
4/19 James Margiotta
4/20 Loose Tooth Acoustic
4/21 Solo Sixstring (2-5)
4/26 Randall Coumos
4/27 Twisted Vibes
4/28 Brad Pethtel
5/03 Phil Turk
5/04 5 O'Clock Somewhere
5/05 Danny Pugliese (2-5)

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APR 20 Bob Potts Band APR 21 Amy Varkette
APR 27 Thomas Reed Smith APR 28 Rick Music
MAY 4 Fool's Gold MAY 5 3 For All

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4/13: Don Perry Duo 5 - 8:30
4/19: Dennis Ford 5 - 8:30
4/20: Chuck Ditri 5 - 8:30
4/26: Twisted Vibes 5 - 8:30
4/27: Tri Tones Band 5 - 8:30
5/3: 2 Kings 5:30 - 9
5/4: Don Perry Duo 5:30 - 9
5/5: Nia 2 - 5:30

*Mother's Day Sunday, May 12--
Celebrate Mom with us!
Live Music*

SPRING Sparkling BUBBLY TRAIL
WEEKENDS IN APRIL
12-5pm



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Restaurant: Wed. & Thu. 12-8, Fri. & Sat. 12-9, Sun. 12-6

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V SPOTLIGHT

By John Stoker

R. I. P., Mary Weiss

"Mary Weiss, Voice of Teen Yearning on 'Leader of the Pack' Dies at 75." That was the headline on her obituary published in the New York Times of January 23, 2024. I remembered Mary, of course, and her group, the Shangri-Las, but something about the story compelled my interest. I listened more widely and did some research.

The Shangri-Las started their recording career in 1964, the same year the Beatles came to America. A so-called girl group, they fit in better with the sounds of the British Invasion than their more demure predecessors would have. Over the next two years they shared dates with both the Beatles and the Rolling Stones, along with many others. There was even a Shangri-Las Day at the New York World's Fair.

All this acclaim came while they were still teenagers. Touring, they had a chaperone, but he was only eighteen, so there was little supervision. Their manager would give them a list of destinations and off they'd go. They slept on the bus one night and in a hotel the next. They were said to have held a guy in their room against his will who hung a sheet out the window pleading for help. Mary said she didn't recall the incident, but "If I did, he deserved it!"

When James Brown hired them for a Coliseum show in Texas, he was surprised to find they weren't Black. Before their performance Mary used the "Colored Girls" rest room and a security guard pointed a gun at her to reinforce his demand that she respect the local customs. She was fifteen at the time and would have been carrying a gun of her own had not the FBI visited her mother and warned that Mary would be arrested if she carried it across state lines.

But I'm getting ahead of my story. Unlike many of the girl groups, the Shangri-Las were not assembled by their record producer, George "Shadow" Morton. They were already singing together when they were discovered by him and Ellie Greenwich, who, with her husband Jeff Barry, was a contract songwriter at the Brill Building near Times Square in New York City. (Other alumni of the Brill Building include Neil Diamond and Carole King. Songs written there were recorded by Phil Spector's artists, such as the Ronettes and Darlene Love, and, a bit later, by the Monkees.)

Greenwich and Morton wanted to "out-Spector Spector" and his celebrated wall of sound production. Because he specialized in female vocal ensembles, they went looking for one.



The Shangri-Las were two sets of sisters, Mary and Betty Weiss, and the twins Mary Ann and Marge Ganser. Greenwich described them as "street classy." "The Shangri-Las were tough girls and I was somewhat afraid of them," she told Keith Emerson. "They had an attitude before they made it." Onstage they wore boots and leather pants and projected sullenness. Mick Patrick wrote, "They looked like their records sounded – punkish bikers' molls, run-away daughters, the sort of girls a boy would kill himself over, or at least be led astray by."

Their records featured sound effects and dialogue as well as some of the most melodramatic songwriting of the 1960s. Mary's performances required as much acting as singing, and she delivered them perfectly. "I had enough pain in me at the time to pull off anything and get into it and sound believable." Their backing vocals, worked out by the young women themselves with Jeff Barry, are phenomenal, tight as the Andrews Sisters and clever as the Supremes (and more operatic).

There's a video on YouTube of the Shangri-Las lip-synching "Leader of the Pack" on the game show "I've Got a Secret." Robert Goulet rides in on a motorcycle and starts making faces, trying to make Mary laugh. She refuses to play along and focuses even more intently on her performance. One thing rock never does (unless you're Frank Zappa) is ridicule young people's emotions. The desperate grief and guilt in Mary's face gets to the heart of being young – how high the stakes seem, how much everything matters.

And "Leader" was not the group's only great song. They had three Top Ten hits, including their first, "Remember (Walking in the Sand)," and some excellent deep cuts. Amy Winehouse thought "I Can Never Go Home Anymore" was "the saddest song in the world," and covered it beautifully. David Johansen started the first New York Dolls album by quoting Mary's spoken kick-off of "Give Him a Great Big Kiss": "When I say I'm in love, you best believe I'm in love. L-U-V." At the New York punk club CBGB, Joey Ramone told Mary, "Without the Shangri-Las, there would have been no Ramones." She considered it her greatest compliment.

But it was not only the stories of the Shangri-Las that struck me about Mary Weiss. When it was all over, she moved on. Even during the group's heyday, she had taken classes at a high school that worked around the schedules of young performers. Afterwards, she worked in a furniture store while attending community college. Later, she worked for an architectural firm as an administrator specializing in commercial interiors.

According to the Times, "That career ended after the terror attacks of September 11, 2001, when a building she had been working on one block away from the World Trade Center was gutted, destroying a \$20 million deal." I read elsewhere that Mary had been walking to work downtown when the planes hit, and hung onto a lamp post while herds of people ran uptown around her. I think she was still trying to get to work.

The website AllMusic calls the Shangri-Las one of the greatest and most important girl groups in rock history, but Weiss didn't appreciate the label. In an interview at the Rock and Roll Hall of Fame, she said, "A lot of men were considered artists, whether or not other people wrote for them, where women were considered products. And I always found that difficult to accept." (The Shangri-Las have not been inducted, incidentally.)

She might have been thinking of the debate around inducting the Ronettes, which some people opposed essentially because they were seen as Phil Spector's pawns. But Weiss proved she was nobody's product or pawn when she made her only solo album, "Dangerous Game." An excellent record that was well received in the music press, it updates her sound to post punk garage rock. In short, it's passionate and powerful rock 'n' roll. One song begins with the spoken declaration that "The kids don't know shit!" so she's in fighting form.

At the Geneva Songwriters Circle at Dark Room Brewing on April 23rd, I'll be performing my song "Graveyard Love," which is partly an ode to tough girls like Mary Weiss. But I'll have to accept the fact that she would never have noticed my arrested gaze.

QUICK CUTS

By Pete Roche



The Rolling Stones Live at the Wiltern

Getting pumped for the Rolling Stones concert at Cleveland Browns Stadium on June 15th? The show will mark the band's first Ohio appearance in nearly a decade—as



well as the group's return to the site of the 1975 World Series of Rock.

The iconic Englishmen last played Cleveland in 2002. So what better way to prepare than with a deep dive into the Stones' six-decade history for a refresher on their many memorable concerts past. There's certainly plenty to pick from: Notwithstanding the release of *Hackney Diamonds* last fall, the band's recent (2000-2024) output has leaned heavily on compilations (*Rarities 1971-2003*, *GRRR! Honk*) and archival live sets like *Shine a Light*, *Totally Stripped*, *Havana Moon*, *Voodoo Lounge Uncut*, and *El Mocambo 1977*.

Occurring some thirty gigs deep into their 117 date tour in support of the hits package *40 Licks*, the Stones' November 4, 2002 romp at The Wiltern in Los Angeles was extraordinary even by their standards. Rather than play another routine—if monumental—stadium show in the Golden State, Mick Jagger and his mates hosted an up-close-and-personal soiree at the renovated theatre for family, acquaintances, and assorted Hollywood elite (at just \$53.50 a pop). Constructed in 1931, the art deco landmark (situated on its namesake corner of Wilshire Boulevard and Western Avenue) was transformed from vaudeville hotspot into a popular '80s rock 'n' roll destination—and proved the perfect locus for an intimate (but celebrity-packed) one-off by rock's most enduring ensemble. Spotted in the capacity (2,500) crowd that night: Fellow musicians Tom Petty, Neil Young, and Stephen Stills. Previewing Mercury Studios' newly-released film of the event, *The Rolling Stones: Live at the Wiltern* Blu-ray / DVD, we also spotted late actress Carrie Fisher and recently-deceased comedian Richard Lewis getting their groove on in the aisles.

Apart from the fact that the film (and audio) captures the world's biggest band at one of

L.A.'s little-but-legendary venues, what makes *Live at The Wiltern* so special is that the Stones eschew obvious hits in favor of seldom-played B-sides and backtracks from classic LPs *Beggars Banquet* (1968), *Let It Bleed* (1969), *Sticky Fingers* (1971), and *Exile on Main St.* (1972). A handful hail from mid-career Stones studio LPs *Black and Blue* (1976), *Some Girls* (1978), and *Tattoo You* (1981). There's also a healthy sampling of material from the 1990s efforts *Voodoo Lounge* (1994) and *Bridges to Babylon* (1997); it isn't until the fiery finale that the Stones bust out a few originals even your grandmother knows ("Start Me Up," "Brown Sugar," "Tumbling Dice").

No one appears more enthused about throwing a party than the Stones themselves: In their mid-to-late-50s at the time, Mick Jagger, Keith Richards, Charlie Watts and Ron Wood exude the vigor and physicality of musicians half their age, shucking and jiving from the opening salvo of "Jumpin' Jack Flash" to the climactic conclusion (two hours later). We wouldn't be at all surprised if somebody told us Adam Levine was inspired to write Maroon 5 smash "Move Like Jagger" by this very performance. And while "Keef" (in a "Hand Tighten Only" T-shirt) already sports some of his signature wrinkles, his hair is still dark and his slinky stage moves still dazzling. Meanwhile, drummer Charlie Watts effuses professorial distinction from behind his kit, supplying steady backbeats (with a traditional stick grip) on "Live With Me," "Neighbours," and "Hand of Fate."

"I got nasty habits," oozes Jagger—the consummate front man—who comes off more force majeure on this Tuesday evening than mere mortal human being. "Don't you think there's a place for you between the sheets?"

Richards and Wood switch guitars throughout the show, strumming and plucking Stratocasters, Telecasters, and Thunderbirds. Their musical intuition is uncanny; it's as if each guy knows what the other is gonna do, then chooses his own next chord or riff with complementation in mind. Who's rhythm guitarist and who's lead? With the Stones, the answer is that both Richards and Wood do both, crackling and crunching over Watts' strident snare hits and Darryl Jones' buoyant basslines. Jagger himself strums an acoustic guitar on "No Expectations" while Wood noodles on lap steel guitar. During the sultry "Beast of Burden" it's backup singer Blondie Chaplin (Beach Boys, The Flames) who goes the unplugged route, picking at stage right

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V SPOTLIGHT

By James Onysko

The Life & Passions of Nick Cave

Musician, author and now, visual artist, Nick Cave, has a lot of irons in the fire. He not only tours as a solo artist slinging his acoustic guitars around the world (recently in Cleveland, and soon to be in his native Australia), he's completed a series of ceramics called "The Devil – A Life"; and with his band, The Bad Seeds, has issued a new single, "Wild God", (from the forthcoming album of the same name). If that is not enough to keep his creative hearth ablaze, Mr. Cave ruminates with Sean O'Hagan, a journalist for The Observer, in Faith, Hope & Carnage, a recently-published book; the pair in conversation about the human condition informed by the personal, which becomes the universal; if we can but grasp what it means to be fully human while grappling with bestowed life so as to improve it, leading to peace and love.

Over the last decade, Mr. Cave has lost two sons – Arthur to a hallucinatory fall from a cliff near the family home in Brighton, England; and Jethro, diagnosed as a schizophrenic, who passed in Melbourne, Australia, several years later. Although certainly not intended (who can predict what life holds in store for us?), these separate events have given Nick Cave the time to delve deeper into the Mysteries of Life (and Death); a jumping off point for his continuing attention to the Muse to help in dealing with the pain. Considered one of the most poignant singer-songwriters to have graced a lyric, the recent albums, 2016's "Skeleton Tree" and 2019's "Ghosteen" are sparse efforts compared to his post-punk years with his first band, Birthday Party; and then the early Bad Seeds albums and tours, leading to a heroin addiction,



which habit he kicked after years of struggle. Considering "Ghosteen", (Cave's son, Arthur, was only 15 years old when he had his unfortunate, fatal accident), it is "one of the band's most subdued efforts, and a powerful meditation on the bonds of family and the pain of loss". Indeed, listening to the entire album in one sitting is like going to church for a spell with its minimal, haunting orchestration and words. You feel the reverence for the space Mr. Cave inhabits while he conjures the song material for this stunning effort. He weaves and dances with The Spirit that moves us all, depicted in the official lyric videos as amorphous clouds. His voice ranges from the beautifully near-falsetto to the lower registers of the tenor; and his sometimes sing-speak style, lends a kind of gravitas to the proceedings. I look forward to their new album

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V INTERVIEW/PREVIEW

By Pete Roche

A chat with Alan Doyle ahead of Cleveland show May 12

As principal singer / songwriter of popular '90s Newfoundland-Labrador band Great Big Sea, Alan Doyle effortlessly melded traditional Irish / Scottish music (fiddle, accordion, flutes) with maritime melodies and rowdy rock 'n' roll rhythms for the masses. In 2012 the Fortune's Favour front man cut the first of several solo discs and began writing the first of three laugh-out-loud memoirs (Where I Belong, A Newfoundlander In Canada, and All Together Now: Light Tales for Heavy Times). In between, Doyle collaborated with actors Russell Crowe and Oscar Isaac in studio and on the silver screen: He portrayed one of the titular hero's merry men in Ridley Scott's Robin Hood in 2010, and guested as thief Wolf Redmond on the hit CBS detective show Republic of Doyle.



At this point, there's few venues in Northeast Ohio where Doyle hasn't played yet, either with GBS or as a soloist. On May 12 the Petty Harbour troubadour returns to Music Box Supper Club in support of his latest release, Welcome Home. We rang Alan at home during a tour break to find out what the guitarist's "Hard Old Hands" have been up to.

NORTH COAST VOICE: Hi, Alan! How's it going? Thanks for talking with us in advance of your return to Music Box Supper Club.

ALAN DOYLE: Love that place! Thanks for having me on, I appreciate it!

NCV: Can I ask what time it is up there for you?

ALAN: I'm in St. John's, Newfoundland. So it's 12:30pm. Should be 11am for you.

NCV: It is, yes! Crazy time zones! Before I jump into asking about the new album and tour, I wanted to ask—as a fellow English major—if you'd planned on being a writer or teacher, or if music was always in the cards for you?

ALAN: I've always wanted to be in a band for a living. I always played in bands and played music. I wasn't particularly a songwriter, but I went to school with the idea of getting

a job as a schoolteacher. I figured that's where I might end up. So I studied... I actually did a double major in English and Religious Studies. At the time here in Newfoundland, schools were still divided by a Catholic stream and an Anglican stream. I figured if I studied both I'd have a better chance at getting a job (laughs)!

NCV: And with the new record, I notice it's on the Skinny Hill label—as was your solo debut, Boy on Bridge. Is that your own independent label?

ALAN: Skinny Hill is my own company, yes. But it's filtered through Sonic Entertainment and Warner Music Canada.

NCV: Can you talk a bit about when these new songs were written and recorded? Was this a post-pandemic project for you?

ALAN: Correct. Most of these songs were written and recorded in June of 2023. It was really just a collection of songs and topics that were important to me and on my mind, and things that I thought would make for either a great night out—like the faster, up-tempo ones—and some things that were on my mind for a while. Like the birth of my son; he's almost eighteen! So I wrote a song called "Yours and Mine" that's about watching him grow and go. Then there's a few other things that are more personal. There is one older song, a song I redid from the GBS catalog from when

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I was very young called “How Did We Get from Saying I Love You.” It was something I wanted to breathe new life into. The thing that I mentioned a lot in the song is the fact that as a young person, I didn’t see that coming. Like, I didn’t see the giant difference between teenage relationships and grownup relationships. But as soon as that comes upon you, you feel it right away! But yes, most of the writing started after the pandemic.

NCV: The sentiment of “How Did We Get from Saying I Love You” is fairly universal. I think lots of people could identify with being young and in love—or crushing on someone—and then it’s over, quick as it came, and you’re on to the next thing.

ALAN: Right! You’re also on the end of it as well. Those relationships when you’re in grade ten or whatever, they end, and the person you were with an hour ago is now an hour ago, and you’re with someone else, and it’s not a huge deal, and everyone rolls on pretty quick! Whereas when you’re an adult, it’s not like that at all.

NCV: You also alluded to “Yours is Mine,” which you wrote with Jimmy Rankin. Again, another song that hits home about growing up, maturing, and then seeing your own kids off into the world.

ALAN: Myself and Jimmy wrote that one about being parents, and how satisfying and terrifying it is at the same time to watch your children go, and to try to figure out a way to let them know you’ll always be with them. You want them to know it’s alright to experiment with being an adult. To make it all far less terrifying for both you and them.

NCV: The album notes mention that the tune was written a while ago, and you’d only just found the demo version on your laptop. Does that happen often for you, where you stockpile music—either on paper or on a hard drive—and it’s left unfinished, only to be rediscovered later?

ALAN: The interesting thing is...I’m not a great archivist to be honest. I really should be (laughs). But it’s happened to me a couple times, where you’re working on something and it just gets kind of lost in the mix, right? And you find yourself months later—some cases even years later—going what is this? And you open up a demo or a cassette tape or voice mail on your phone, and you go, “Oh! That was cool!”

NCV: Kind of a nice surprise, then? The older version of you recognizes the value in something that a younger version created.

ALAN: Yeah. If you’re lucky enough, you’ll have the whole spectrum of reactions and responses like that, where you listen back to something you really didn’t think much of years ago. And you think, “That actually had a lot of merit.” The other side, which is sadly true, is you look back at something where

you fought like a dog to get it on a record or something, and now—years later—you realize, yeah, it shouldn’t have made the record, because it’s just not that good (laughs)!

NCV: “Dancing Like We Did Last Night” has an optimistic, party feel to it. It even sounds like you had a few friends come in at the end to give it that jovial vibe with their cheers and chatter.

ALAN: It’s me and the band a few buds, it’s kind of like an old Celtic music thing we do. Gang vocals that we do. It’s to impart the joy and message of the song. Like, if we keep the right attitude, the person that you are at midnight on the dance floor doesn’t have to be radically different from the person you are the next day in the board room. You can bring a part of that person with you. And we’d probably all be better off doing that.

NCV: To kind of resolve that dual personality thing we’ve got going on in each of us. You want to reconcile your Batman and your Bruce Wayne so that you’re always presenting the best version of you for whatever situation.

ALAN: Right! You bring that person with you.

NCV: Will the boys on the album—The Beautiful Band—be joining you on tour?

ALAN: Oh yes, same band that’s been with me since 2012. Kris MacFarlane played drums in Great Big Sea forever, and Shehab Illyas plays bass, and Todd Lumley plays piano and accordion in the back row. And the front row is myself and Cory Tetford playing guitar and mandolin and bouzouki, and Kendel Carson on violin. They’re amazing.

NCV: Speaking of amazing musicians, what bands did you look up to growing up in Newfoundland? Who inspired you to take up the torch?

ALAN: Well, since I was growing up on the Irish shore of an island in the middle of the ocean, almost all my young heroes were Celtic musicians. My local music, which you’ve never heard of (laughs), if anything, my father had a collection of Clancy Brothers records and stuff that I loved as a kid. But as a teenager in the ‘80s of course you had Much Music and MTV on television, and like anybody else in North America I fell in love with Def Leppard (laughs)! Some of the things that really spoke to me even in my mid-teens were the acts that combined these folk elements with the rock elements. The thing that I love to talk about—especially in the US, because I know it rings true for people—is that I can remember the day I first hear John Mellencamp’s Lonesome Jubilee record. It kind of blew my mind, because I was such a Cougar Mellencamp fan before that record, American Fool and those popular records. I loved his voice and his songs and his messages. And then that record came out, and it’s like, “Wait a minute—that’s a mandolin! And that’s a fiddle! I know how to do that! Can I do that, too? Can I write songs that are kind of rock and roll but have fiddle and mandolin solos?” It literally changed the way I looked

at music. There are a couple albums like that. A couple Canadian bands did that for me, but yeah, that record in particular for me. And another song that freaked me out—you’ll get a kick out of this—was “And We Danced” by the Hooters. It’s got that really cool break in the middle where it’s really melodic and there’s just a mandolin. I was like, “Holy shit! That’s incredible!”

NCV: So cool that you brought that up, Lonesome Jubilee. I too can remember exactly where I was in life and how it turned my head around. I was a junior in high school working at a pizza shop. And yes, the sounds on that album were very different from what he did on Uh-Huh and Scarecrow.

ALAN: “Paper in Fire” in particular still blows my mind. Yeah.

NCV: My jams from Jubilee were “Cherry Bomb” and “Check it Out.” Can you talk a little about the song you wrote with your pal Oscar Isaac—“Best I Never Had?”

ALAN: Ah, yes, my friend Oscar, he’s a famous actor now! We worked on a film together [Robin Hood] in 2009. Our trailers were across from each other, and we just worked on music when we were waiting to shoot film. And that song was originally written for a film that Oscar was in shortly after called Ten Years. He asked me to write this tune for the movie. And the only other recorded version of the song was sort of a very solo acoustic version that Oscar used in the film. I just thought it would be cool to have a fully realized version of it.

NCV: I’m a fan of his. I thought he was great in Drive and Ex Machina, and the Star Wars movies. It wasn’t until Inside Llewyn Davis that I realized how musical he is.

ALAN: Oh, he’s an incredible guitar player. Very talented. An extremely talented person.

NCV: In addition to music and movies, you’ve also trained your talents on writing—putting the old English degree to work. Three books with a lot of great stories.

ALAN: I’m writing my fourth one right now. Almost done!

NCV: You said you weren’t an archivist, but between your records and your books you’re leaving quite a trail!

ALAN: I’ve been very lucky. Touring is my first love. But I do these other things. I write books and work on musicals and I score television sometimes. Whatever art project is going on, I’m happy to be a part of it. But make no mistake, playing in a band is what I want to do for a living!

NCV: The album being called Welcome Home, does the concept of “home” take on special meaning for you as a traveling musician? All the going away and coming back—either geographically or spiritually?

ALAN: I think it’s both. One of the cool things about being from Newfoundland is that if you love traveling, you’ll always have lots of

excuses to travel! Because I live on the ocean where’s there’s not a big population. I’m always going somewhere—and I’m always coming home! People from Central and North America might come and go from home a half dozen times a year, but I do it a hundred times a year (laughs)! And coming home is long and hard and it’s a journey. And leaving is long and hard. And yet I do it often, often, often! I used to joke during the pandemic that one of the things I missed the most was missing home (laughs)!

NCV: Ha! You missed the homesickness! But yeah, I get it!

ALAN: Yeah! I missed being somewhere else and longing to get home!

NCV: Well, we look forward to having you travel back to Cleveland in May.

ALAN: Very cool! I must say that going to Cleveland and cities like it in the US was a thrill for me. Because growing up, as well as being a music fan, is that I’m also a huge sports fan. And going to places like Cleveland it was like, “Oh yeah, that’s the baseball stadium!” or “That’s the hockey arena!” I remember the first time I came to Cleveland we played in the area that I think was called The Flats.

NCV: That’s right, The Flats.

ALAN: Across the river, or whatever it is, from where we’ll be playing now. That lower area. I think The Odeon is still there. And there were a couple other clubs down there—an Irish club and something called Peabody’s.

NCV: Pat’s in the Flats and Peabody’s Downunder. Sure!

ALAN: Right! We played there and The Odeon and the House of Blues. I always loved it. Actually, I think I made a mistake now that I think about it. The first time I played in Cleveland was actually in like 1995 or 1996, and we played on the site that is now the Rock and Roll Hall of Fame. We played this gig in the middle of a bunch of picnic tables for the Great American Rib Cook-Off (laughs)! It was one of the strangest gigs, but hey, I’ll take it! Fantastic.

NCV: On this record you made a point of slowing things down a little and using more of your lower vocal register. Have you incorporated some of those numbers into the live set?

ALAN: Yes! We already have a leg going. We started on the West Coast in British Columbia; we’ve done a month in Canada already, basically. And yes, we’re delighted how receptive people have been to having a couple down, quieter moments in the evening. It was a great relief that we were getting away with it (laughs)!

Alan Doyle with Adam Baldwin. Sunday, May 12 at Music Box Supper Club. Doors at 5:30pm, show at 7:00pm. Tickets \$30-\$45 available now at <https://musicboxcle.com/event/alan-doyle-may12/>

KNOW WE'RE TALKIN

By Helen Marketti

An Interview with Rick Wills of Foreigner

During the late 70s and throughout the 80s, Foreigner was dominating the charts with many recognizable and memorable hits such as Hot Blooded, Juke Box Hero, Feels Like the First Time, Cold as Ice, I Want to Know What Love Is, Urgent, Double Vision, Waiting for a Girl Like You, Head Games and many more! It is a natural fit that they are now nominees for the Rock and Roll Hall of Fame inductions for 2024. Inductees will be announced at the end of April.



Rick Wills was the bass player for Foreigner during the band's heyday. He is the spokesperson for interview requests and is enjoying the attention that Foreigner is receiving. The band is deserving of this nomination. Fans will keep their fingers crossed that an induction for the band will be part of the excitement in the fall. The 2024 induction ceremony will be held in Cleveland this year. Nominees include the memorable lineup: Dennis Elliott, Ed Gagliardi, Lou Gramm, Al Greenwood, Mick Jones, Ian McDonald and Rick Wills.

Rick shares his thoughts on the band's nomination, the music of Foreigner and the band's current lineup.

"This nomination has given us such a lift. We are honored. We are thrilled," said Rick. "We didn't think anything like this was ever going to happen. Now that we have been nominated, I have been trying to do as many interviews as I can to encourage fans to vote and vote often! I don't mind doing the interviews. I love talking to people and sharing our story. Foreigner has been around for a while so we have a lot of history. I want to promote Foreigner as much as possible."

Even Paul McCartney has lent his support to the band in a recent video where he dropped the F-bomb about the band not being in the Rock and Roll Hall of Fame. You can't go any

bigger than that when you have Paul McCartney in your corner. "I've never heard Paul swear," said Rick. "I couldn't believe he said the F bomb live and on camera. I love it."

When asked what has created the longevity of Foreigner, even with a different lineup, Rick said, "The longevity is because of those songs. Songwriting is the key and that credit goes to Lou Gramm and Mick Jones. The songs have lasted the test of time and that is what has kept the band going. Most of us older chaps are in our mid-70s now. So, we can't go on forever. We have passed the reigns to the current lineup which we handpicked. The current line up is amazing. Kelly Hansen does a tremendous job with vocals and the rest of the band is superb. We put them there. The current line up was chosen to carry on our music and legacy. Foreigner has great songs that fans remember. You can't dismiss that."

"I want to close this interview by saying how much Foreigner appreciates being nominated but to be inducted would be a thrill for us. I encourage fans to please vote and vote often. I want to thank everyone who has voted. We're getting close! We need to go over the top."

<https://vote.rockhall.com> www.foreigneronline.com

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Fri Aug 9: Healing water w/Leah Hartman 6pm \$25

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Homegrown - Spotlight On Local Food



By Sarah Brower & T Gallo, co-owners of Harbor Gardens in Ashtabula
 Have local food information to share?
 Please contact Gallo at harborigardens21@gmail.com

Grow Ohio Valley & ACEnet Visit Harbor Gardens

Ashtabula County local food movement is attracting attention for its efforts at reviving a local food economy and is poised to get a boost from two adjacent groups, who have revolutionized local food in their respective regions. The groups met with members of the Ashtabula Local Food Group at Harbor Gardens in March to discuss opportunities for our region.

Grow Ohio Valley, in Wheeling, West Virginia started as a small community garden. Currently, they have grown to a 20-acre farm that provides weekly food baskets for 80 members, they have urban gardens, classes on cooking, a Public Market that sells produce and other local goods in downtown Wheeling, which had previously been a food desert. A strong grant program allows them to offer local food at affordable prices to downtown residents. In the works is a large-scale food hub with facilities to process and distribute local food products to grocery stores and restaurants.

Their visit was reciprocated this past week when members of The Ashtabula Local Food Group visited Grow Ohio Valley. Participants learned about the 10 year old program, visited their many farms, toured the market, met many participants, and were inspired to see how collaborative efforts with growers, visionaries, community and fiscal sponsors can change landscapes with promise to positively improve physical, mental and social health, as well as keep more money in the community. Their focus on food sovereignty has impacted the downtown's food desert making fresh, locally grown food affordable for nearly everyone and increasing access.

The Appalachian Center for Economic Networks (ACEnet) is based in Athens, Ohio and serves Ohio's 32 Appalachian counties in eastern and southern Ohio. Their list of projects is too extensive to list here, but their grant-writing, mentorship, and outreach have allowed dozens of farms, restaurants, food hubs, and producers to grow thriving local businesses.

Both groups will be meeting and consulting with members of the Ashtabula Local Food Group and other interested residents over the next few months to provide an assessment of our area and mentorship on taking the next steps to further local food economies in Ashtabula County.

It's time to dream big, NE Ohio. We have



Leslie Schaller, a powerhouse grant-writer and organizer is Director of Programs at ACEnet.

enough land, fresh water and clean air to grow enough food to feed the entire region. What is stopping us? Let's do it!

Edible Greens!

Spring is the best time for perennial greens and foraged salads! Are you interested in getting up close and personal with some of these greens? Sarah will be hosting a class on April 16 at 6pm at Harbor Gardens.

Calendar and Resources

Seed swaps: Dorset Community Food Forest seed swap and plant sale. This year the event will be held on Saturday, April 27 at the Dorset Community Center in Dorset, Oh from 10-2pm. There will be old-time music by Picklemilk, Cheesy Squeazy food truck, food forest garden tours and plenty of fun for growers and their friends.

Ashtabula County Seed Libraries: check out the free offerings at Andover, Jefferson, Geneva, Conneaut and North Kingsville libraries. Bring some, take some!

Cleveland Seed Bank: over 27 locations with free seeds. Seed libraries are open! Check out the locations at <https://www.hummingbirdproject.org/seed-libraries>

Pollinator Symposium will be in Conneaut on June 8th. There will be plenty of vendors, music, and a days' worth of classes. Register in advance and plan to stay for the whole day!



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PEDESTRIAN RAMBLINGS

By Steve Madewell

Everybody's Favorite

I just finished reading *Prine On Prine*, a book conceived and edited by Holly Gleason, and it is a bit of an irony that I would wrap this book up on the week that John Prine died. So I felt compelled to write this article about him and this lovely book.

If you happen to be a JP fan, I am sure you will find this is a delightful read. It brought back many memories and provided me with a backpack full of chuckles, but it also motivated me to learn a bit about Holly Gleason.

I knew Holly was from Northeast Ohio, and that she was associated with the music industry, but that was about it. A few years ago when Alex Bevan mentioned to me that he was working with Holly, I should have taken the time then to do a little research on her career and accomplishments.

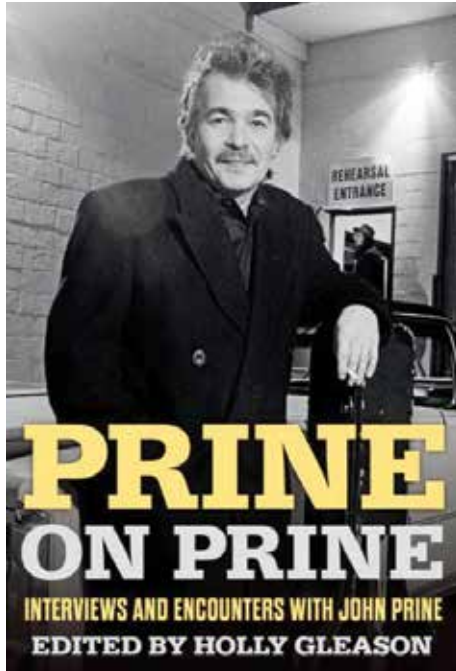
Since reading this book, I have come to realize she has enjoyed a remarkable and successful career as an author, music critic, reporter, and songwriter. She has written for nearly all of the major music industry publications and worked as a consultant and advisor for many major artists. She truly is one of those music industry celebrities that NEO can be proud to claim as their own.

Holly knew John Prine and clearly knew him well. She was the perfect person to gather this selection of interviews with Mr. Prine, edit, and assemble them in such a way that they not only held together, but they created a book that was a joy to read.

As you might imagine, nearly every time John Prine was interviewed, similar questions were asked about how he got started, how his career progressed, and how he was inspired to create and write songs. And to Gleason's credit as an editor, she didn't try to eliminate or cut these repetitive passages. Instead, she allows the reader to perhaps see a little bit deeper into John Prine's character as the same stories are told with each interview.

As you read the book, you read about Prine being stationed in Germany while in the US Army, during the Vietnam War. You read about him being a mailman in a Chicago suburb, attending an open mic night, grousing a little about the quality of the performances, and being challenged to get on stage if he thought he could do better. And the story goes from there, exploring topics ranging from roast pork to muscle cars.

John Prine was a delightful character.



I was first introduced to his work in 1975 when my long-time friend and fellow musician, Vance Wissinger, gave me a couple of John Prine records. He told me I needed to listen to them. Well, I did, and it just didn't resonate, or should I say, it took a while. At that time I was listening to, and performing, mostly the hard rock of the day, Aerosmith, Jeff Beck, Joe Walsh, and, you get the idea.

I left my high-school band behind when I went to Miami University and embraced the singer-songwriters of the day: Jackson Browne, Dan Fogelberg, and a new guy, Jimmy Buffet. This was when I first heard and met Alex Bevan, who was sailing on the success of "Skinny" and "Grand River Lullaby" and I found myself revisiting John Prine's first two records. I think I learned to play nearly everyone, and then, a handful of newer ones as well.

This was early in my own solo performing career, and John Prine's songs were a substantial part of my repertoire: "Grandpa Was A Carpenter," "Dear Abby," "Paradise," "Hello In There," "Souvenirs," "Please Don't Bury Me," "Come Back to Us Barbara Lewis," and "Angel From Montgomery" were all staples in my set lists. It didn't seem to matter where I was performing, there would be a handful of enthusiastic John Prine fans who would simply light up when I played any of his tunes.

I got the chance to open a show for him at the

Victory Theater in Dayton Ohio in the early 80's. I met him after my sound check and we briefly chatted. The first thing he said after we shook hands was, "This sure is a pretty place" and then he asked me if he could bum a pick. I dug one out of my pocket, handed it to him and he held it in his hand for a moment then offered it back saying, "Why I would bust every one of the strings off of my guitar, Jesus this is too thick." And we both laughed.

He was exactly what I expected him to be - just a fellow who was stopping in another town to share his songs and honest observations with anyone who wanted to listen.

Forty-five years after I first heard John Prine, there are occasions when I shake the dust off of the songs I remember and play 'em. It doesn't seem to matter where I am, or who I am playing for, they are always well received. It is like he was everyone's favorite songwriter.

On April 7th, 2020, John Prine passed away from COVID-19, and the nation lost a cultural treasure. I felt like I lost a relative I hadn't visited with for a long while. And even though I hadn't recently listened to him, there was an unmistakable feeling of absence in the family tree.

When he died, I wrote a song I called "Everybody's Favorite." I was doing two or three Facebook live streams a week due to the Covid, and I played that song a time or two. It kind of

sums up the deep emotions I felt for him and his work. He made me laugh out loud, ponder awkward personal situations, reflect on societal ills, and most importantly, how to embrace life.

I posted a simple video on YouTube if you're so inclined to give it a listen here is the link.

www.youtube.com/watch?v=K2JMtHKfvvs

Enjoy every step on this hike.

See you on the trail!

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KNOW WE'RE TALKIN

By Helen Marketti

Catching up with John Schneider

Many will remember John Schneider as Bo Duke on the television show, *The Dukes of Hazzard* (1979-1985). While John continues to have a successful acting career, he is also an accomplished musician. His recently released single, *She's Worth It*, is a patriotic homage to America that was released on February 14th of this year. It was a Valentine's Day card to our country to remind us of our freedom and privileges.

John will be performing at Lorain Palace Theatre on Saturday, May 25th along with his friend and country singer, Cody McCarver.

John took some time to chat by phone recently while he was traveling to Nashville. We dig right into his new single, *She's Worth It*. It is a beautiful tribute to the United States of America. He discusses the inspiration for the song. "It had occurred to me that a lot of young people are being taught that our country is fatally flawed. I think it's worse they are

being taught that our country is intentionally flawed. I take exception to that. I do not believe it. I am not a believer in this revision of history nonsense. I wanted to write a song about this beautiful country of ours and remind people of how lucky we are to live here. So, I got together with another songwriter, Brandon Will, and our specific mission was to write an anthem so people know in their hearts that we live in the greatest country in the world. We can shout it from the rooftops. Others may think twice about this nonsense they have been taught."

He continues, "We need to express in a bold way what we will and will not put up with. There was something in the news that the Constitution is an old and tired document that should be replaced. I disagree. The Constitution isn't just words. It's the glue that holds everything together. I really feel that young people need to listen to *She's Worth It*, especially if they have never read the Constitution. They may just go by what they hear and may tend to believe it's an old and tired document. I think it's one of the greatest documents ever written. Everyone needs to learn and grow at their own pace. I think some of the older generation is misleading the younger generation."

John has definite emotion and feeling for America. He will release a patriotic album later this year. We discussed his inspiration for songwriting and his thoughts on country music. "Inspiration for songwriting is usually what I feel. I listen a lot. I look around a lot. I pay attention. When inspiration hits you, you can't stop it. When you work with another songwriter, there is a synergy between you. You are inspired by each other. You are throwing ideas back and forth and eventually something evolves whether individually or together. Country music seldom hides under production. I believe country songs tell the story at its core. The star is the story. The singer is the story teller. I love all music, don't get me wrong but in other forms of



music the production of the song is the star. In my experience, it seems that visual effects take over and the story is lost or at least placed on the back burner. I think country music is harder than other genres of music because you have to let the lyrics shine on their own."

John does not follow a set list when performing. He lets fan know what to expect on May 25th at Lorain Palace Theatre. "I'm not a set list kind of guy. Cody and I will feed off of the audience and that's how we decide what we will play. There are 200 songs between Cody and I so we have plenty of material to choose from. We hope to get people standing up and singing along to *She's Worth It*. It's important to leave the stage one song too early rather than one song too late."

An interview with John Schneider perhaps would not seem complete without discussing a little bit about *The Dukes of Hazzard*. "I think *The Dukes of Hazzard* is still popular because the show had a connection to people. There was an importance of community which is mostly the population of this country. People understand friendship. That was true in 1979 and still true to this day. When people watch *The Dukes of Hazzard*, they are watching themselves. Except if they try to jump their car like the General Lee, it's probably going to break!"

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www.helenrosemarketki.com



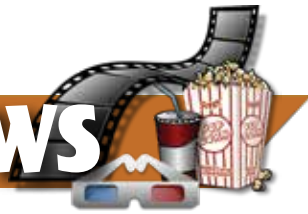
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MOVIE REVIEWS

By Westside Steve Simmons



Cabrini

Angel

When I first saw an ad for CABRINI I mistakenly thought it might be about the infamous housing project in Chicago. I was wrong, it's actually about Mother Cabrini and her quest to better the lives of, not only Italian, but all downtrodden immigrants to the United States.

Her order, the Missionary Sisters of the Sacred Heart of Jesus, was originally planned to be a worldwide mission beginning in China and other far off locations. She was a tough little nun, taking on the Cardinals, the Archbishop, even the Pope, and refusing to take "No" for an answer. Eventually the Pope gave her his blessing and a few bucks if she would start her mission in New York City, one of the worst places for Italian, or any immigrants that weren't politically connected and/or Irish. No doubt the Irish also had huge problems but they'd been there longer and merged with the political hierarchy and church there.

She, along with her ragtag group of sisters, took their vows to minister to the poor seriously and spent their time in Five Points, one of the worst places in America. Not only were the Italians persecuted by the more well-to-do immigrants but also by their own people, as what was a fledgling American Mafia took heartless advantage of them. She never rested and the Sisters never abandoned their charges, who came to trust her and the Sisters more and more as the story goes along.

Her vision was to open up a decent hospital and she was almost facetiously granted a tract of nearly unusable land that had been abandoned by the Jesuits. Still, the inhospitable terrain was the least of her worries as every step forward found two steps back, often from sabotage. The situations, as you can guess, almost reach a level where one might stop watching, just too painful. There are a lot of people here to hate and I found myself feeling guilty that way since Sister Cabrini, now Mother Cabrini, did everything she could to adhere to Christian justice. The film itself, like

other Angel films, doesn't really offer a happy ending, not really. They try to tell a realistic story and remind the audience that any small success is better than none. The payoff however is told pretty much as an afterthought.

Her most impressive legacy - scores of hospitals, orphanages, and schools have been established all over the United States and the world in her name. She is also the first American citizen to be canonized by the Church. It's more important than it is entertaining, as are most Angel releases. And, as usual, there is a "pay it forward" bit at the end of the film. I'm grading it on its heart, not on its technique.

A-
WSS



The Boys In The Boat

MGM / Amazon | PG 13 | 124 min

Hey gang, you may or may not know but your old pal Westside Steve has been pretty much confined to quarters recently after my total knee replacement surgery. Hopefully, my nonsense is no more indecipherable than usual but it does mean I've had problems getting out to visit brick and mortar theaters. Hence I'm going to drop a couple of quick streaming options for you.

This one isn't quite as current as it might be but it's a quality film and shares a couple of facets with ARTHUR THE KING. First of all, it centers on a sport that I don't think anybody cares about, crew racing. It just started streaming at an affordable price so if you missed it, it's not a bad flick indeed. This is your typical underdog versus arrogant alpha male sports flick. It's an odd comparison but this is kind of like the 1984 Tim Matheson comedy UP THE CREEK, except serious.

You can safely make the assumption that, since it's a pet project of George Clooney, who directed, it will be a quality production across the board. Not only was Washington an

underdog but also the junior varsity rowing squad proved to be a better fit to represent the United States in the 1936 Olympics. Keep in mind that not only pissed off the varsity team but the Olympic Committee and the corporate backers who wanted the rich guys from California to represent the USA, especially in light of the arrogant Germans led by Hitler at the time. This was also the Olympics where Jesse Owens showed the world that an African American was actually the fastest guy in the world. Knowing George Clooney's political leanings I had feared he would make this about that issue but bless him, it was more the underdog success story. It's a matter of history so we all know who won but in case you forgot, watch the movie. I loved it because it kept my interest in a sport that I don't care much about. It was interesting because the characters were well-defined, serious, and each had a back story to tell. Relationships, conflict, redemption, rising above the odds, it's all here. Also a very satisfying ending that had more to do with respect and humanity than winning or losing.

A-
WSS



Arthur The King

Lionsgate

PG 13. 108 min

Hey everybody, I've been known to throw a little sunshine if I like the people involved, think the story's got a good heart, or if it just makes me happy, even a true story that needs to be told. Especially with a happy ending. Sadly enough, I just can't see my way clear to give ARTHUR THE KING any better than a C rating, which means you're on your own. For what it's worth, I could have easily gone with C minus or below but I figure there's

Continued on Page 18



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Scott Treen



Continued From Page 17

no real animosity needed here. I tried really hard to like it but let me list some of the bullet points.

The good: Michael Light (Mark Wahlberg) is one of the world's best known athletes, who is approaching the end of his career. He's well known because he's always coming in just shy of the number one slot over and over and over. Kind of like the old Buffalo Bills that made all those trips to the Super Bowl and came back empty-handed. Say what you will, Wahlberg seems like a great guy and a hard worker.

A downside of this sporting film is that the event itself is called a 700 meter endurance / adventure race through the jungles of South America or the Dominican Republic or some other jungle hell hole. It just doesn't seem like a sport that anybody would care about unless there is nothing else to watch except World Cup soccer. (Just messing with you soccer fans). Since this is Light's last hurrah, he's forced to go with hat in hand to every possible sponsor to get enough money and to persuade enough team members to join this race.

While sponsorships are troublesome, his biggest hurdle is trying to put together a team. Every member has a story to tell, a hidden failing, or a feud with another team member so I was surprised that the writers weren't able to put together more interesting stories for each of them. Of course, the hook of this film

isn't really the misery and the squabbling and the setbacks, it's the stray dog who accompanies the team on the race. I'll avoid a spoiler here but keep in mind the hardships facing Arthur and Light during the race are just part of it. Fighting the bureaucrats and trying to slice through the red tape are what seem the toughest hills to climb.

Still, sloppy and poorly written as it may well be, it's hard to hate a movie like this, and I didn't. Unfortunately, just not enough to give it my recommendation.

C

WSS

9	8	6	3	5	1	4	7	2
7	5	2	4	8	9	6	1	3
1	4	3	2	7	6	9	8	5
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4	9	5	1	3	7	8	2	6
6	3	1	5	2	8	7	4	9
2	7	8	9	6	5	1	3	4
5	1	9	7	4	3	2	6	8
3	6	4	8	1	2	5	9	7

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MIND BODY SPIRIT

By Shari Lynn



The Evolution of Starseed Awakening

All of Humanity are being assisted at this time of awakening. It is more and more evident that we have been on trajectory of awakening the human spirit to become Spiritual Masters. Finally experiencing the shift from student initiate to working Healing Masters. All walks of life and those of all dimensions are here in the spirit of peace and harmony for attaining truth and wisdom to help humankind and the various home worlds of spirit....

Powerful eclipses and planetary alignments this year will contribute to the Biblical changes we will witness being incarnated at this time.

The Uni-Verse-City located in the Pleaidian star system, the City of Light have been graduating initiates with the innate wisdom of the Higher Dimensions, helping humanity to unravel old paradigms, out grown programming and limitations installed in the hearts and minds of the human species.

With our new found awareness of higher Dimensional beings, be it Angels, Venusians, Andromedans, Arcturians or the Anunnaki we can break free of such limiting thought forms designed to usurp the intelligence of the unique human spirit. Many Masters here on Earth and those no longer in form continue to be guiding lights in our quest to be the Powerful Conscious Creators that We Are.

As healers many of us have been working diligently to clear these old outworn energies that no longer serve us, from our fields and within these accessible Higher Dimensional planes. We have upgraded on a cellular level having received many DNA encoded downloads. New information being encoded in our cells and DNA will start to eliminate old and archaic, freeing us from many of the limitations and illnesses experienced while here in the Third Dimension. Extremely powerful and profound transformations are taking place as we continue to clear and align ourselves with these ever available Divine Frequencies.

We are being drawn anew to collect special high frequency crystals, essential oils and herbs, flower and gem essences as well as to explore and experience new healing technologies, methods and styles or traveling to Sacred Sites or places on the planet known to be Spiritual Epicenters such as Sedona, Egypt or Peru, to name just a few. Your Intuition has likely brought your attention to explore dream work where you are learning within the finer planes of consciousness during sleep.

2020 and the Pandemic has rapidly increased

a desire to find, explore and experience alternative methods of healing. These confusing and stressful times are indeed amplifying the call to these higher dimensional beings and angels to assist us in finding and aligning with the available alternatives to experience peace, healing and relaxation. Moving away from fear and trusting in God's plan, knowing that we are loved beyond measure by a Higher Power, Creator, or the Universe is essential to navigating the way back to peace and stepping more firmly onto the Path of Purpose.

Be gentle with yourselves during these times. Healing work requires a reserve of energy, so stay well fed with healthy foods, take time to relax and rest, exercise, walk in Nature. Be in the Now moment, pray, meditate, connect to the Earth where our Divine Mother Sophia



resides. Know that poverty, pain, sickness and struggle are things of the past as we awaken to who we truly are. We are Multi-Dimensional.

For assistance with your own Starseed Awakening and realizing your own Multi Dimensionality. Visit Shari Lynn at The Light Emporium at the Top of the Hill on Bridge Street in the Historic Ashtabula Harbor.

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Continued From Page 9

alongside fellow vocalist Bernard Fowler and Lisa Fischer.

The Stones horn section (sax, trumpet, trombone) lend smoky R&B tones to “Stray Cat Blues,” “Dance Pt. 1,” “Rock Me Baby,” and “Bitch.” Specifically, it’s saxophonist Bobby Keys (Eric Clapton, John Lennon) who provides jaw-dropping solos in between the tandem guitar passages. Meanwhile, Allman Brothers vet Chuck Leavell supplies rollicking piano parts and wide swaths of gospel-like organ.

Jagger, Richards, and Wood change shirts several times, bringing fresh colors to the visual palette. Mick “baptizes” the front row with his water bottle; Ron and “Keef” sneak smokes like delinquent teenagers. Richards handles lead vocals on “Thru and Thru,” providing Jagger with a well-earned break, then blues legend Solomon Burke (who opened the show) comes on his own “Everybody Needs Somebody to Love.”

“That’s a big cloak,” comments Jagger on Burke’s oversized wardrobe. “We could fit three of us in there!”

Other highlights include a reggae take on Otis Redding’s “You Don’t Have to Mean It,” a percussion-laden “Can’t You Hear Me Knocking” (with Mick on harmonica), a greasy “Honky Tonk Women,” and deliriously grinding “Start Me Up.” Balloons and rose petals waft from the Wiltern rafters as the Stones finale with “Brown Sugar” and “Tumbling Dice.”

It’s a bravura gig, but we were stunned the band omitted “Goodbye Ruby Tuesday” for their ruby jubilee. Ah, well, give ‘em another forty years.

Audio for the concert is available in Dolby Digital Stereo, Dolby 5.1, and DTS Surround. The Blu-ray / DVD packages come with two CDS, but fans can also order the set in 3-LP format.

Emerson, Lake & Powell The Complete Collection

The titans of progressive rock began to tumble at the end of the ‘70s, what with disco and punk more aptly capturing the zeitgeist than the meandering melodies and ponderous pastorals of old. Groups who once advocated for musical adventure either reconfigured their lineups and embraced shorter song structures and pop / New Wave sounds (Genesis, Pink Floyd, Yes) or faded into obscurity (Gentle Giant).

Emerson, Lake & Palmer wrapped things up af-

ter issuing 1978’s atypically bland (and contractually bound) *Love Beach*. By the time the Brain Salad Surgery maestros sorted things out well enough for an early ‘80s reunion, drummer Carl Palmer (ex-Atomic Rooster) already had his calendar booked with Asia (“Heat of the Moment,” “Only Time Will Tell”). So former bandmates Greg Lake (King Crimson) and Keith Emerson (The Nice) did what any acronymned arena band would do: They sought a percussive replacement who just happened to share Palmer’s initials.

Enter Cozy Powell, whose resume already included dynamic drum stints with the Jeff Beck Group, Michael Schenker, and Whitesnake. Joining Emerson and Lake in-studio in London, Powell served up kick bass, cymbals and snare on what would become the revamped ELP’s one and only album—the aptly-named Emerson, Lake & Palmer—whose menu yielded the “Lovely Joan”-inspired MTV hit “Touch and Go.”

The original Polydor / Polygram release didn’t fare especially well; it certainly never rivaled the commercial units enjoyed by Asia, Genesis, or Yes at the time. So the trio never reconvened following its 1986 tour. Powell went on to drum for Black Sabbath, making room for Palmer’s eventually ELP return. Sadly, he would perish in a car accident in 1998.

Now Emerson and Lake are gone, too. Keyboard-stabbing synth sorcerer died by suicide in 2016, while singer / bassist Lake lost his battle with cancer several months later. Now, only Palmer remains to carry the ELP moniker and legacy.

Fans should rejoice, then, with the release of this three-disc compendium of everything Emerson, Lake & Palmer recorded during their brief time together (1985-86). The kind folks at Cherry Red Records have remastered the studio album—which, along with “Touch and Go,” includes “Karn Evil 9” sequel “The Score,” power ballads “Learning to Fly” and “Love Blind,” pacifist anthem “Lay Down Your Guns,” and eight-minute epic “Mars, the Bringer of War” (as inspired by English composer Gustav Holst’s orchestral suite, “The Planets.” Bonus tracks include reflective B-side “Vacant Possession” and a goofy instrumental spin on the Goffin/ King classic “Loco-Motion.”

But the package (featuring liner notes by PROG Magazine editor Jerry Ewing) comes with an upgraded “official bootleg” of ELP’s November ‘86 show at the Lakeland Civic in Florida, where they knocked out classics “Knife Edge,” “Lucky Man,” “Karn Evil 9,” and “America” alongside then-new cuts “The Score” and Fairlight-fabricated “Touch and Go.” Another disc assembles soundboard-quality recordings of the group’s tour rehearsal at Sprocket Studios in London.

Yeah, some of the stuff sounds dated, what with Emerson’s thick, swirling Kurzweils and Korgs evoking the pastel shirts, hair gel, Swatches, and Valley Girl vernacular of the MTV age.

But isn’t that kind of the point? Welcome back, my friends, to the show that never ends!



Continued From Page 10

and band tour scheduled for late Summer 2024. Nick Cave embarks on another leg of his solo tour, returning to Australia later this month, for only a handful of shows. He will be accompanied by Radiohead's Colin Greenwood on bass guitar. In the meantime, you can hear "Wild God" on YouTube.

All the while, Mr. Cave has remained prolific in his pursuits including a recently-completed ceramics series he calls "The Devil – A Life", comprising seventeen glazed pieces, which is on display at Xavier Hufkens in Brussels, Belgium, from now to May 11, 2024. For details, please visit the gallery website at www.xavierhufkens.com/exhibitions/the-devil-a-life. Cave studied visual arts in Melbourne in the mid-Seventies, and is now 'making up for lost time'. Besides penning a number of novels, he is also a screenwriter of "The Proposition"; and he is extraordinarily generous with his time via The Red Hand Files (the name taken from the theme to the streaming Netflix series "Peaky Blinders"); where he invites fans to ask questions about anything, with many of the queries being highly personal. He claims to read every missive; and at least once a month, publishes or groups together letters in the form of questions, which he answers, sharing his wisdom gained by his artistic journey, sharply realized by the loss of family departed. It's a form of therapy for Mr. Cave, I'm sure, and for those to whom he responds. If you're so moved, check out www.theredhandfiles.com, and begin a conversation with this consummate artist. Of his output, Nick Cave offers:



"what I'm trying to say is these losses are just incorporated into the artistic flow; and they move in a direction that is beyond your capacity to rein in. They're just sitting at the end of everything you do. In the end, the ceramics are a story about a man's culpability in the loss of his child, and addressing that in a way I wasn't really able to do with music. That's

what happened without any intention".

In his book of conversations culled from over forty hours of discussion with Sean O'Hagan, Faith, Hope & Carnage gives us glimpses of an artist seeking Peace & Love by returning to religious themes and imagery as source material for heartfelt lyricism and reflection in crafting art. In a recent interview published by The Guardian, the interviewer, Simon Hattenstone, opines: "Cave became famous as one of the bad boys of rock – a ghoulish junkie with a feral live act, equally fixated by the Bible and Beelzebub. But he is one of the nicest people I have met. In 2008, I turned up knowing sod all about him. I tell him that he was so generous with his time and nonjudgmental about my ignorance. 'Really?' he says, surprised. 'That's good to know. I tended to have a low opinion of myself back then. I see a cutoff point around the death of my first son as a change of character. But it's not as black and white as I thought'.

Regarding the ceramics, Mr. Cave says "there was an inevitability about the subject. Even when I'm trying to use art to escape certain feelings and sorrows I have, everything just seems to fall into the slipstream of the loss of my son. And even when I was glazing these, Jethro died". Looking at photos of his ceramics displayed on the gallery website, it's more than mere allegory when he discusses the last piece in the series: "You have this hollowed-out old man with a little child, possibly a dead old man, dead in a pool of tears – a biblical flood of tears, shall we say – and the little child is reaching down in forgiveness. It's called 'The Devil Forgiven'. I hope this

isn't too abstract, too woo-woo. Art has a way of bringing to you the things you need to know. It feels to me that art knows what's going on more than the artist knows what's going on." That sentiment is Cave being open to what The Universe beckons.

Revisiting the album "Ghosteen" during this Easter Season, it takes on more meaning for this writer, given the universal ideas of sacrifice, death and resurrection, leading to rebirth. Does Nick Cave feel in any way culpable because drugs were involved in Arthur's death? He answers: "there could be some element of that, yep. Look, these things are in our DNA, they're inherited. I don't want to make any assumptions about Arthur, who was just a young boy. It's not like he was into drugs. On a fundamental level, it's against nature to be burying your children. And there can't help but be feelings of culpability".

Nick Cave's yearning for The Divine was always there even in his rowdy days as a rebellious, post-punk/indie rocker. From his dialogue with Mr. O'Hagan, Cave admits: "my life was extremely chaotic, and my music was, too, of course; but I was always trying to find some kind of spiritual home. Perhaps the chaos was one of the reasons for my underlying yearning for some deeper, more substantial meaning; but I don't know for sure. The idea that there was no God, or no such thing as the divine – no spiritual mysteries to speak of, nothing beyond what the rational world could offer us – was just too difficult for me to accept".

Continued From Page 5

Sprocket and Vertical Horizon, and it's always fun to perform with them," says Robin Wilson of Gin Blossoms. "I know our fans and theirs will enjoy the shows. I'm looking forward to an awesome summer of fine rock." Jesse Valenzuela of Gin Blossoms continues, "The summer tour with our fabulous pals Toad The Wet Sprocket and Vertical Horizon will simply be the greatest night of your life!"

Toad The Wet Sprocket shares, "In August of 1992, we embarked on our first headlining shows where we got to pick an opening band for the whole tour. There was a tremendous amount of buzz about a band from Arizona called Gin Blossoms. A mutual friend had given us an advance copy of their first EP Up and Crumbling back in 1991, and we all loved it. That tour was the beginning of over 30 years of us playing shows together. There was always a spirit of friendly competition between our two bands, and also wonderful support for each other as the audience for this music continued to grow. As we celebrate the 30th anniversary of our album Dulcinea, it is fitting that we mark this milestone with some of the best friends we made along the way."

The tour is coming to Evans Amphitheater in Cleveland Heights on Aug. 7th

Roots of Fire

Documentary Chronicling The Modern Age And Preservation Of Cajun Music, Streaming via Apple TV and Amazon Prime on May 7th

After its highly successful run of 25 film festivals—winning 11 awards including Documentary of the Year from the Louisiana Endowment for the Humanities—feature-length documentary Roots of Fire has found a home with distributor, First Run Features, and is set for a streaming and physical release on May 7th. Exploring the cultural legacy of Cajun music and the artists currently preserving the rich tradition for future generations, Roots of Fire features electrifying performances from the Pine Leaf Boys, Feufollet, Jourdan Thibodeaux et Les Rôdailleurs, Bonsoir Catin, and more.

Filmmakers Abby Berendt Lavoie and Jeremy Lavoie initially started their Roots of Fire

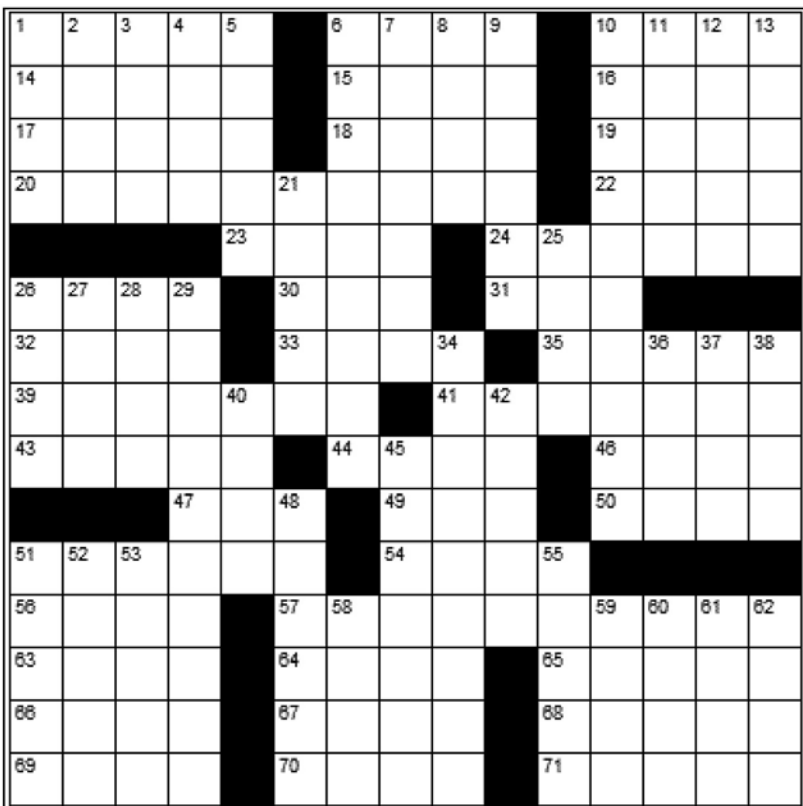


project to capture amazing stories in the world of South Louisiana roots music with the goal of sharing those stories in a style that would appeal to audiences outside of Louisiana—hopefully growing the fan bases of both Cajun and Zydeco music in the process. The resulting film achieves those goals, and then some. A beautifully shot, music-filled ride through

South Louisiana culture, Roots of Fire focuses on what's at stake for future generations while presenting energetic, down-home Cajun music to the world at large.

"Bringing Roots of Fire to audiences nationwide is a moment we (and many fans of the musicians in our film) have been eagerly awaiting for a long time," said the filmmakers in a joint statement. "Since we first started filming, we've watched this scene grow and evolve, and now, to see it on streaming platforms across the US and Canada is beyond exciting. This release isn't just about celebrating Louisiana's cajun music; it's about sharing the stories, sounds and community that connect us all."

On May 7th, right on the heels of the New Orleans Jazz & Heritage Festival where many of the artists featured in the film will be performing, Roots of Fire will be available to purchase on Amazon Prime, Apple TV, and more. For more information, please visit rootsoffire.com.



ACROSS

- 1. Wrap
- 6. Booty
- 10. Convenience
- 14. Terrace
- 15. Alley
- 16. 22 in Roman numerals
- 17. Beside
- 18. Distinctive flair
- 19. Engine knock
- 20. A young unmarried woman (archaic)
- 22. Every single one
- 23. Superhero accessory
- 24. Rascalion
- 26. Pear variety
- 30. Lad
- 31. French for "Friend"
- 32. Savvy about
- 33. Not under
- 35. Thaws
- 39. Helmetflower
- 41. Stain black
- 43. Lukewarm
- 44. Ascend
- 46. A pouch in some birds
- 47. Grippe
- 49. Holiday drink

- 50. Acquire deservedly
- 51. A large dark-red oval organ
- 54. Test
- 56. Decant
- 57. Craftsman
- 63. Countertenor
- 64. Relating to urine
- 65. Steam bath
- 66. Place
- 67. Arid
- 68. Coach
- 69. Not a win
- 70. Playthings
- 71. Go on a buying spree

DOWN

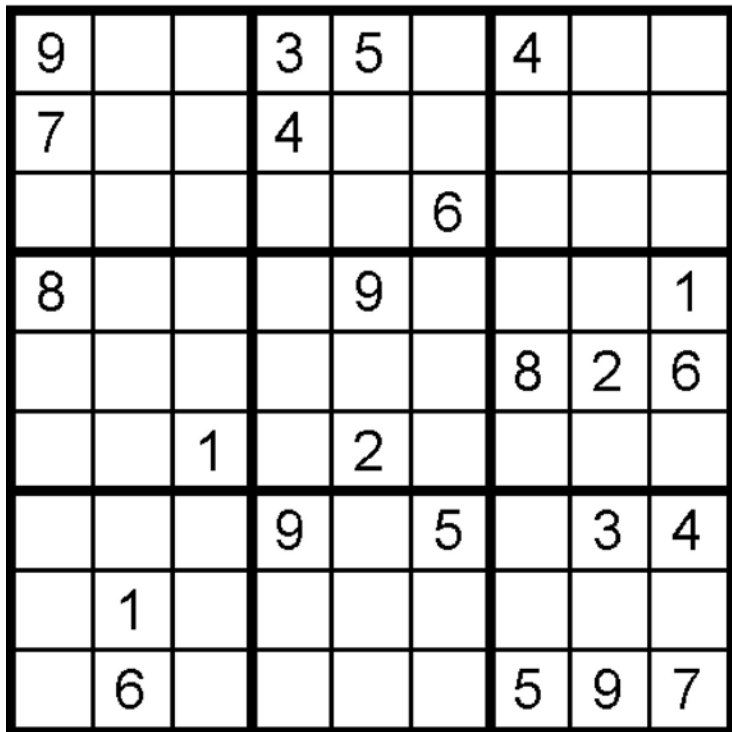
- 1. WW1 plane
- 2. Fit
- 3. "Smallest" particle
- 4. Drunkard
- 5. Reasonable judgment
- 6. Stay overnight
- 7. Pike (fish)
- 8. Rectal
- 9. Swiss city
- 10. Live through
- 11. Lengthways

- 12. Subsequently
- 13. One more than seven
- 21. Wooden shoe
- 25. Ammunition
- 26. Ship
- 27. A single time
- 28. "Cut that out!"
- 29. Evergreen
- 34. Assets
- 36. Former Italian currency
- 37. Russian emperor
- 38. Stitched
- 40. Doing nothing
- 42. Start
- 45. Investigation
- 48. Inequitable
- 51. A stone fragment
- 52. Infantile paralysis
- 53. Chordophones
- 55. Gustos
- 58. Chocolate cookie
- 59. Wail
- 60. Speechless
- 61. Soon
- 62. An aromatic ointment

Solution on page 15

Sudoku Puzzle

How to play: The numbers 1 through 9 will appear once only in each row, column, and 3x3 zone. There are 9 such zones in each sudoku grid.



Solution on page 18

WORD SEARCH

M N T S A E B I D E A L N
 U B J I S M M K E D K O I
 R P E A M A M R O C D O O
 K O E A I E G I T R N P J
 Y L L N R L R W E A I A D
 V L B L K E A D K E M A D
 E A A X P I O E S P E C F
 R G G T L M S D A R G R S
 Y L I V E R L N B L A E U
 E M O H O R H A T V D A N
 A R C H E R Y W P V A S O
 A L P H A B E T N O Q E B
 M K M S I N C E R N O O N

adage gags murky
 alphabet gallop noon
 archery grads opal
 basket home pear
 bear horse period
 beast ideal pies
 bonus jail read
 crease join since
 dance late smirk
 dome lease time
 evil loop very
 fair main wail
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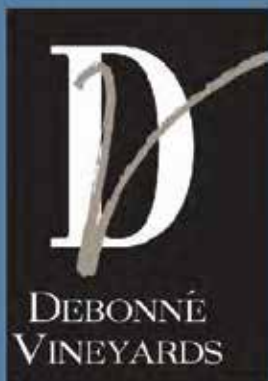
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 2 samples-1 appetizer-6 different locations
 See website for details and overnight
 get-a-way packages.

WINE BOTTLE PLANTER CLASS
 Wednesday, April 24th 7 pm
 See website to register.

COMEDY SHOW
 Thursday, May 9th 7:30 pm
 Purchase tickets in advance. See website.



Music Schedule

4/10	Goin Gray Lite	
4/12	Randall Coumos Duc	
4/13	John Gall	
4/14	Porch Rockers Duo	
4/17	Art Michaud	
4/19	Twisted Vibes	WED 6:30-
4/20	Duo-ly Noted	9:30
4/21	Erik Andrews	
4/24	Randall Coumos	FRI 6:30-
4/26	The Gunz	10:00
4/27	3 For All	
4/28	John Gall	
5/1	Mitch Larson	SAT 3:30-
5/3	Rob Lundi	7:30
5/4	Thunder Creek	
5/5	Uncharted Course	SUN 2:30-
		5:30
5/8	Randall Coumos	
5/10	Castaways	
5/11	Porch Rockers	

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 April 14th 1-5 pm

Music Schedule

4/11	Jess Briggs	
4/12	Rob Lundi	
4/13	Nick & Lori	
4/14	Blues DeVille	
4/18	Jess Briggs	thur 6:00-
4/19	Solo 6 String	8:00
4/20	J & R Music	
4/21	Stan Miller	
4/25	Jess Briggs	fri 7:00-
4/26	Castaways	9:30
4/27	Eric Andrews	
4/28	Dave Young	
4/25	Jess Briggs	sat 7:00-
4/26	Castaways	9:30
4/27	Eric Andrews	
4/28	Dave Young	
5/2	Jess Briggs	sun 4:00-
5/3	Nick & Lori	7:00
5/4	Blues DeVille	
5/5	Randall Coumos	
5/9	Jess Briggs	
5/10	Jimmy Mrozek Duo	

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