

North Coast

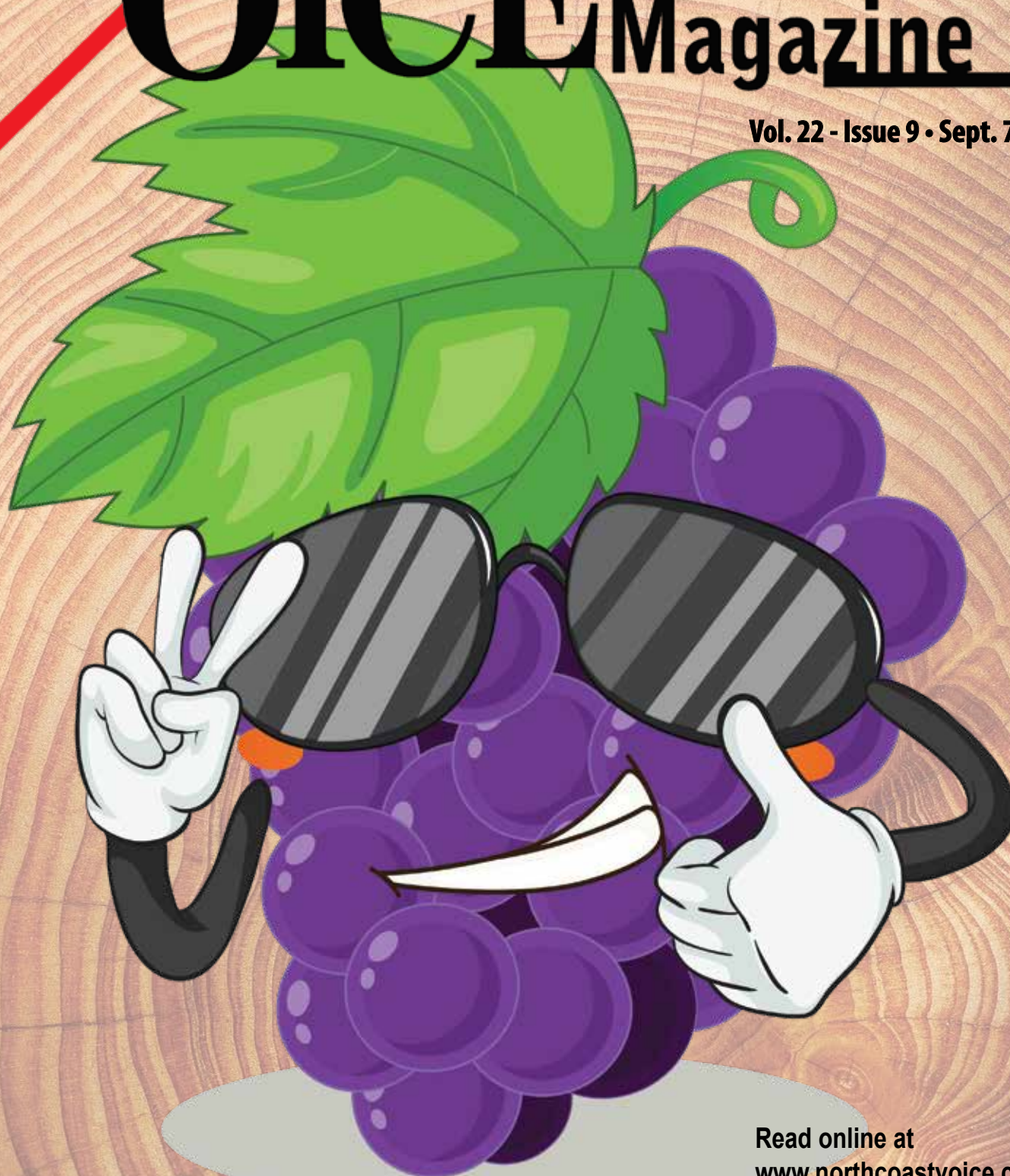
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# VOICE Magazine

Vol. 22 - Issue 9 • Sept. 7 - Oct. 5, 2022




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



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October

10/1 - The Zimmer Men

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weekend in the northeastern most portion of the state!

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BREAKWALL BBQ  
MARKKO'S  
SPARKY'S

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280 Park St.  
9am-1pm  
EVERY  
SATURDAY  
THRU  
Sat. Oct. 15



**Perch and Pilsner Event September 9, 10, 11,**  
Conneaut Twp Park • [www.facebook.com/perchandpilsner/](http://www.facebook.com/perchandpilsner/)

**Out Door Learning Center Discovery Day**  
Sept 10 • 10 am - 3 pm, Gateway Blvd.

**Conneaut Arts Center**  
Robert Kroeger, Historic Barns of Ohio  
live painting, storytelling, book signing event  
Friday, Sept. 16 • 4 - 7 pm, free

**Nature's Bundle FREE Customer Appreciation Day**  
First Day of Autumn, Sept. 22, 1 - 5 pm;  
Nature's Bundle Glasses: Call for more information or  
visit website: [www.naturesbundle.com](http://www.naturesbundle.com), 440-812-1867

**Conneaut Arts Center**  
Alice in Wonderland Mad Tea Party ... Don't be late!!!  
Noon, Sat. Oct. 8, call 440-593-5888 for reservations!

**PLAN AHEAD! Winter Wine, Arts and Crafts Market**  
Conneaut Arts Center  
Nov. 12, 5 pm - 9 pm & Nov. 13, 10 am - 3 pm;  
accepting vendors until Nov. 1.

Visit our web site for updated information.  
[www.visitconneautohio.com](http://www.visitconneautohio.com) 8 FB & IG: VisitConneautOhio  
Email questions to us at [ccvb44030@gmail.com](mailto:ccvb44030@gmail.com)

# LAKE SHORE PARK

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**September  
16th, 17th & 18th, 2022**

**FREE PARKING • FREE ADMISSION  
FIREWORKS SATURDAY**



**Fri. Sept. 16 • 4-10pm**

Kidz Zone • Ashtabula County Off Road Club

Sponsored by Max's Pizza & Grill

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

**Sat. Sept. 17 • Noon -10pm**

Kidz Zone

Live Music "Ernest T Band" 1-5pm

"Michelle Robinson Band" 6-10pm

**FIREWORKS AT DUSK!**

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

**Sun. Sept. 18 • Noon -8pm**

Kidz Zone • Sticky Fingers Disc Golf Event

Golf Registration begins at 10am

Live Music "Aftermath" 1-4pm

Classic Car Cruise 4-8pm

Live Music "Good Question" 5-8pm

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[lakeshoreparkashtabula.org](http://lakeshoreparkashtabula.org)



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Every Wednesday  
7-10

Live Music 7-10

Fri. 9/9 ... The O'Neiders

Sat. 9/10 ... Nicely Done

And Magic by Lake Erie Illusions

Fri. 9/16 ... Eric Andrews

Sat. 9/17

St. Halfrick's Day Party

w/Plaid Sabbath!

Sat. 9/24 ... Ernest T

Fri. 9/30 ... The Gunns

Sat. 10/1 ... HUSH

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**Saturday, 9/17**

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smiling Irish Eyes

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WOOD  
FIRE  
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HAPPENING HERE AT DUBLIN DOWNS!





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Editorial Director & Publisher  
Sage Satori  
editorial@northcoastvoice.com

Assistant Editor  
Bob Moore

Advertising & Marketing  
advertising@northcoastvoice.com

Trenda Jones  
Mentor, Willoughby, Chardon area

Staff Writers  
Helen Marketti • James Onysko  
Pete Roche • Sage Satori

Film Critic - Westside Steve  
www.westsidesteve.com

Contributing Writers  
Trenda Jones • Steve Madewell  
Bob Moore • John Stoker  
Tom Todd • Donniella Winchell

Circulation  
Bob Covert • Dan Gestwicki • Jim Ales  
Trenda Jones • Charleen Perry



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MAILING ADDRESS  
North Coast VOICE Magazine  
P.O. Box 118 • Geneva, Ohio 44041  
Phone: (440) 415-0999  
E-Mail: magazine@northcoastvoice.com

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

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## TAKE II

Playing 50-60-70's  
Favorites and Much More

Fri. 9/9 Charbenays Wine on the River. Downtown Warren, 6-9:30

Sat. 9/10 and 9/24: Stoneyard Grille & Tavern, Downtown Niles Rt. 46. 6-9

Mon. 9/12, Heritage Center Gala Fund Raiser, Kinsman House, Mahoning Ave., Warren. 190th Anniversary!

Tues. 9/13 Warren, Oh Farmers Mkt at the Amphitheater Rt. 45. 3 to 6 pm.

Wed. 9/14 Peter Allan Inn, Kinsman, Oh. Rt 87 and Williamsfield Kinsman Rd. 6 to 9 pm

Fri. 9/16 Mulligans Pub & Driving Range, Main Market Rd. (Rt 422) Burton, 8pm-12am

Sat. 9/17 9am - 1pm Howland, OH Farmers Market in Gazebo on E. Market St.

Sat. 9/17 Andover, Concert in the Park, in the gazebo at the Square 7pm.

Sun. 9/18 Greene Eagle Winery, Davis Peck Rd, Cortland, OH. 2-5pm

Fri. 9/23. Garrets Mill Tavern / Restaurant, Garrettsville, OH. 6-9pm

Sun. 9/25 Winery at Spring Hill Rt. 84 Geneva, 2:30 - 5:30 pm

Fri. 9/30 Noon in the Park Warren, Courthouse Square, Gazebo, noon - 2 pm and then New Venue Casual Pint at The Shops in Boardman, OH (next to Kohls) 7 - 10pm

Sat. 10/1 Markko Vineyards. Conneaut, 1 - 4pm.

Fri. 10/7 Farmer, Butcher, Chef on the Coffee Creek Estates, Rt 45 Austinburg, Exquisite dining and drinks 6 - 9 pm

Please check [www.takeii.com](http://www.takeii.com) for other events.  
For booking call Ellie: 330-770-5613

### INTRODUCING Duelling Piano Dames!



**Sept. 9 Duelling Dames  
w/Rockability Band  
Metzenbaum Ctr. Chesterland, 6pm**

**Sept. 17 Duelling Dames  
Pinecrest Shopping 12-3pm**

**Sept. 28 Julie Solo  
Benny Vino 5:30-8:30pm**

**Sept. 30 Duelling Dames  
1899 Golf Twinsburg 6-9pm**

**Visit [DuellingPianoDames.com](http://DuellingPianoDames.com)  
for show schedule**

Contact: Julie Slattery (440) 897-6227

### The Porch Rockers Band

**Fri. 9/9 TPRB at Debonne Vineyards  
6:30 til 10:30pm**

**Sat. 9/10  
Chagrin River PUB 7-10pm**

**Thu. 9/15 • 5-8:30pm  
City of Eastlake Car Cruise**

**Sun. 9/18  
The Porch Rockers DUO  
Debonne Vineyards 2:30-5:30pm**

**Sat. 9/24 "Just Andy" at  
Rosabella Winery 4-7pm**

**Fri. 9/30 TPRB at  
Benny Vino Winery 7-10pm**

**Call Andy for bookings:  
440.339.1069  
[facebook/theporchrockersband](https://www.facebook.com/theporchrockersband)  
For additional dates, see our Facebook page.**



**JIMMY  
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Fun!**

**Hosting Open Mic at  
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Thursdays 5:30-8:30**

**Fri. Sept 9. Rosabella Winery 5-8**

**Fri. Sept 16. Sportsterz  
2-6 • 2 Fifts Duo**

**Tues. Sept. 20 Grand River Manor  
6-9 • Wing Night**

**Fri. Sept. 30 Firehouse Winery  
6-10 • 2 Fifts Duo**

**Sun. Oct. 2 Spring Hill 2:30-5:30**

**Fri. Oct. 8 Laurello Vineyards  
6-9 • 2 Fifts Duo**

**Call me at (440) 417-2475  
or find me on Facebook**

# V NEWS & EVENTS

## Lakeland Community College Performing Arts Center Presents – Noises Off

Have you ever laughed until your face hurt? Or until you had tears running down your cheeks? Or until you were gasping for air? NO? Well then it's time that you make reservations to get out to see the upcoming stage production at the Lakeland Civic Theater in Kirtland, Ohio. "Noises Off" is an absolutely raucous comedy that will be on stage at the Wayne L. Rodehorst Performing Arts Center on the Lakeland Community College campus for three weekends beginning September 23rd and running through October 9th.

Performance dates are:

Friday, Sept. 23, Saturday, Sept. 24 at 7:30 pm and Sunday, Sept. 25 at 2:00 pm

Friday, Sept. 30, Saturday, Oct. 1 at 7:30 pm and Sunday, Oct. 2 at 2:00 pm

Friday, Oct. 7, Saturday, Oct. 8 at 7:30 pm and Sunday, Oct. 9 at 2:00 pm

Considered one of the classic laugh-out-loud farces, "Noises Off" is a multi-award winning play for Best Comedy, written by Tony Award-winning playwright Michael Fryan. The story takes place both on the stage and backstage during the presentation of a play called "Nothing On." The interplay between the actors as they try to mesh for the audience but sabotage each other behind the scenes makes for a hysterical spectacle, that includes doors slamming, people falling down steps and characters left on stage with nothing on.

The Lakeland production of "Noises Off" will feature performances by several plates of sardines as well as a comical cadre of North East Ohio's most talented performers who apparently have absolutely no shame for having gotten themselves involved in this insane attempt at what turns out to be... Oh, wait... we can't give away the ending. You'll have to come and see for yourselves! Produced by Martin Friedman - Directed by Jordan Cooper.

For ticket info get out that smartphone and go to: <https://lakelandcc.edu/arts> FREE PARKING!

## More Festivals!

### Cleveland Ingenuity Festival

September 23 – 25, 2022 Cleveland Ingenuity Festival of Arts & Technology in Cleveland, is a celebration of art, technology, music, and food designed for audiences of any age or experience. Visitors see how technology becomes a natural extension of art and artistic expression flows freely from the exploration of science, engineering, and math. They don't simply bring the two disciplines together, they highlight the creativity and innovation taking place at the edge of both worlds. Ingenuity pushes boundaries, creating a unique festival experience that draws and celebrates diversity, and involves the audience as both spectator and participant. 216-589-9444 <http://ingenuitycleveland.com>

### Geneva Grape Jamboree

Geneva Grape Jamboree takes place in downtown Geneva September 24 & 25, 2022 (Always the last full weekend in September). Thousands descend on this community to celebrate the grape harvest with a traditional grape stomping contest and two parades. Visitors are encouraged to taste grapes freshly squeezed and other grape products. Other treats include street entertainment, unique exhibits, grape culinary contest, arts and crafts, wine tasting, amusement rides and other activities for the entire family. (See ad on page 7 for more details.) 440-466-5262 [www.grapejamboree.com](http://www.grapejamboree.com) Admission is free.

### Ohio Swiss Festival

September 30 – October 1, 2022 (Always the 4th Fri & Sat after Labor Day). The Ohio Swiss Festival in Sugarcreek is the best of Switzerland experience here in the "Little Switzerland of Ohio." Visitors will be drawn to the Swiss music and authentic Swiss costumes. Tons of Swiss cheese, polka bands, alpine horn players and a parade are just some of the highlights. 330-852-4113 <https://ohioswissfestival.com>

### Ashtabula County Covered Bridge Festival

October 8 & 9, 2022 (always the 2nd full weekend in October). In downtown Jefferson, Ohio Ashtabula County Covered Bridge Festival: Take a fall color tour of 18 covered bridges throughout Ashtabula County. Upon request, free tour maps are available. This annual event is family-oriented and includes children's activities, contests, crafts, a parade, queen's pageant, quilt show, entertainment, great food and antique engines, tractors, and automobiles. Admission is free. Phone: 440-576-3769 [www.coveredbridgefestival.org/](http://www.coveredbridgefestival.org/)

**Benny Vino**  
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**Live Entertainment!**  
Friday & Saturday 7-10p • Sunday 2-5p  
Open Mic Every Thursday 5:30-8:30

9/7 .....George Hertzler  
9/8 .....Open Mic  
9/9 .....Rick Music Jr  
9/10 .....Legacy Band  
9/11 .....Prodigal StepSons  
9/14 .....Brad Pethel  
9/15 .....Open Mic  
9/16 .....Alley Katz  
9/17 .....Three for All  
9/18 .....Ted Riser and Billy Mangano  
9/21 .....Take II  
9/22 .....Open Mic  
9/23 .....Simply Us  
9/24 .....The Summit  
9/25 .....Kris Ferrell Act  
9/28 .....Julie Slattery  
9/29 .....Open Mic  
9/30 .....Porch Rockers  
10/1 .....The Jamesons  
10/2 .....Rick Music Jr  
10/6 .....Open Mic

Open: Tues: Noon-6pm • Weds: Noon-9pm • Thurs: Noon-9pm  
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**STABLE WINERY**  
Andover, OH

Thu. Sept. 8th ----- **Comedy Show: 7-8:30pm**  
(tickets required)  
Fri. Sept. 9th ----- **Mike Leslie - Guitar / Vocalist**  
Sat. Sept. 10th ---- **Pete Shelby - Guitar / Vocalist**

Fri. Sept. 16th ----- **Live Music!**  
Sat. Sept 17th ----- **Kids Paint & Sip: 11am-1 pm**  
(tickets required)  
Sat. Sept. 17th ---- **Randall Brothers - Acoustic Duo**

Thurs. Sept. 22 ---- **BLUES NIGHT featuring Stephen Ceremuga & Friends**  
Fri. Sept. 23rd ---- **Eric Andrews - Guitar / Vocalist**  
Sat. Sept. 24th ---- **Melissa and Mitch - Acoustic Duo**

Thurs. Sept. 29th- **Barn Quilt Paint & Sip: 6-8pm**  
(tickets required)  
Fri. Sept. 30th ----- **Live Music!**  
Sat. Oct. 1st ----- **Jim Scott - Singer / Songwriter**

**Great Food, Wine, Beer, Bourbon & Music**

**Live Entertainment**  
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Kitchen closes 8:30pm

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CELEBRATING GENEVA'S  
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Sun. Sept. 25  
**WEEKEND DINNER SPECIALS**

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**For parties of 8-10  
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Fri. 9/9 ..... High Horse  
Sat. 9/10 ..... Swamp Boogie Band  
Sun 9/11 ..... Matt Skeen  
Fri. 9/16 ..... Castaway's  
Sat. 9/17 ..... Andy's Last Band  
Sun. 9/18 ..... Tom Todd  
Fri. 9/23 ..... FOG  
Sat. 9/24 ..... InCahootz  
Sun. 9/25 ..... Matt Skeen  
Fri. 9/30 ..... Castaway's  
Sat. 10/1 ..... Lost Sheep Band  
Fri. 10/7 .... Castaway's  
Sat. 10/8 ..... FOG

**GREAT SPECIALS!**

**WEDNESDAY**  
**Wing Night 60¢ Wings**

**FRIDAY**  
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**SATURDAY**  
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**SUNDAY**  
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Mon.-Thurs. Noon-8 • Fri. & Sat. Noon-10

# WINE 101



By Donniella Winchell

## Wine Trivia Quiz

1. What makes the bubbles in champagne [sparkling wine]?
2. What is the technical term for wine making?
3. What grape variety is most often used to produce local ice wines?
4. What is the term for rivulets of wine that hold to the side of a glass after swirling?
5. What is the term for a barrel maker?
6. From what wood type are most wine barrels made?
7. What country supplies most of the corks for wine making?
8. What substance, extracted from the seeds and skins of grapes, gives astringency, depth and long life to red wines?
9. What word is used to measure sweetness in wines and grape juices?
10. What is the word used to describe the transfer of wines from tank to tank to begin the clarification process?
11. What is the term for the conversion of juice into wine with the by-products of alcohol, heat and carbon dioxide?
12. What is the term for the tall, slender bottle style that is most associated with Germanic style wines?
13. What is the term for the indentation on the bottom of some wine bottles?
14. Who was the Cincinnati lawyer known as the 'Father of American Wine Making'?
15. What is the primary grape variety grown for juice and jelly in this region?
16. What is the phrase that describes a federally recognized grape growing region in this country? Examples: Lake Erie, Grand River, Napa Valley, Finger Lakes
17. What is the name for the annual springtime 'flowery' Vines and Wines trail event?
18. What is the name of the nation's most acclaimed wine and food event in the Midwest, held annually in August at Lake Farmpark?

Carbon dioxide, enology, Vidal Blanc, legs [or tears], cooper, oak, Portugal, tannin, brix, racking, fermentation, hock, punt, Nicholas Longworth, Concord, Appellation of Origin, Wine N Bloom, Vintage Ohio



# BUCCIA

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Room Reservations

Wine friendly appetizers available.

9/9..... Daniel Welsh  
9/10.... Lost Sheep Band  
9/16.... Dede Daub  
9/17.... Tom Tobias  
9/23.... Kevin Wilson  
9/24.... Touch of Grey  
9/30.... Claire Stuczynski  
10/1.... In Groove We Trust

MUSIC  
FRI.  
& SAT.  
6-9pm

Follow us on Facebook for event details



518 Gore Road • Conneaut • 440-593-5976

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

New hours - Wed. & Thu. 12-6 • Fri. & Sat. 12-9

## FERRANTE Winery & Ristorante

Live Music...

Fri. 9/9.....Dennis Ford.....5:30-9  
Sat. 9/10.....Back Spin.....5:30-9  
Sun. 9/11.....Jonathan Browning....2-5:30  
Fri. 9/16.....Bob Wick Music.....5:30-9  
Sat. 9/17..... Full Circle.....5:30-9  
Sun. 9/18.....Greg Greyson.....2-5:30  
Fri. 9/23..... Dede Daub.....5:30-9  
Sat. 9/24..... Porch Rockers Duo.....5:30-9  
Sun. 9/25.....Holly's Uncle Solo.....2-5:30  
Fri. 9/30.....2-Kings.....5:30-9  
Sat. 10/1..... Mitch & Melissa.....2-5:30

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9/24..... Loose Tooth Trio

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# Now WE'RE TALKIN

By Helen Markett

## An Interview with Loretta Swit



Loretta Swit has an extensive list of stage and television work that has spanned over fifty years but of course many

will recognize her as the iconic Major Margaret "Hot Lips" Houlihan from the hit television show, M\*A\*S\*H.

Loretta begins by sharing a wonderful story about her early-stage experience. "I have always loved Ingrid Bergman on film and Angela Lansbury onstage. I think Angela is a force of nature. I remember I was playing the character, Agnes Gooch in Mame in New York. Well, at the same time Angela Lansbury was playing the same role but on Broadway at The Winter Garden Theatre. I was completely riveted by her performance. She had such an energy, it was volcanic. She was my inspiration. I actually wrote her a fan letter, letting her know how much I enjoyed watching her onstage and that I had learned from her. It was a sincere and loving letter."

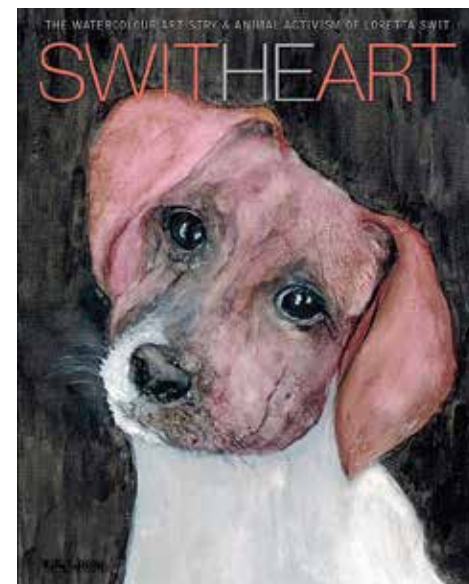
She continues, "Years later I had attended an event for CBS. At that time Angela was doing "Murder, She Wrote" and I was doing M\*A\*S\*H. We spotted each other from across the room and walked over to each other to meet face to face. I told her it was a thrill to look her in the eye and tell her how much I had admired her. So, I started to say, "You won't remember this but..." and before I could finish, she said, "Loretta, I still have that letter!" Angela is great and humble. I worship her."

Millions of people around the world are longtime fans of M\*A\*S\*H which was on the air for eleven years (1972-1983). "I didn't actually read for the part," said Loretta. "It was more like a meet and greet. They had already auditioned over 200 women for the role. At the time I was working on Hawaii Five-O. My agent called and said he had made an appointment for me to see the

executive producers, Gene Reynolds and Larry Gelbart. He asked me if I had seen the film M\*A\*S\*H, which I had not. He told me that it didn't matter because there is no script and they just wanted to meet with me. I didn't feel nervous because all I was going to do was say "hello". What was working in my favor was most of the TV work I had done was on CBS and M\*A\*S\*H was going to air on CBS. I felt I had allies in my corner. I was very relaxed. They had dibs on me for the role and by that, I mean they saw me first! They provided the shooting schedule for the pilot and said they would be in touch. Meanwhile, I was offered another role, to be in a movie with Olivia de Havilland! Either way I would be fortunate regardless of the outcome. My agent called Gene Reynolds and said that I was offered a movie role and that the dates conflicted with the pilot for M\*A\*S\*H. Gene said that he was literally just getting ready to call because they decided they wanted me for the part!"

This is the 50th anniversary year for M\*A\*S\*H. The show is still running on the air! "I think it's incredible that the show is still being aired fifty years after it first started," said Loretta. "People were able to relate to the show. When we went off of the air in 1983, there were school kids who wrote their own stories of what they thought happened to each individual and how they lived the rest of their life. I consider it a fan-family and not just fans. People had family members who were similar to the characters on the show so many could identify."

Loretta has been involved with many projects, which include a beautiful book now in its sec-



ond printing, "SWITHEART: The Watercolour Artistry & Animal Activism of Loretta Swit." The introduction is written by Mike Farrell and there is also a wonderful quote given by Jamie Farr. The book is a collection of artistic portraits of people's pets, that Loretta's talented creativity has turned into stunning images. There is a short story that accompanies each animal's portrait. Proceeds from the book sales go to SWITHEART Animal Alliance. "I am thrilled about this project and it's growth," said Loretta. "Some of the pets chosen for the book were commissioned paintings and the owners wanted my idea or interpretation of their animal. Some of the people sent me snapshots of their pet. In some cases, I tried to put the snapshot along with my painting in the book. As an artist, it is subjective as to how you 'see' the animal. Animals give us their love unconditionally. They deserve our appreciation and respect. My charity uses the funds to help raise and train service dogs. Service dogs can give people back their security, confidence and independence."

Another delightful project is the development of a new fragrance. "I learned that there are three kinds of perfumes, which are woods, floral, and exotic. My fragrance is exotic. I have a penchant for antiquities - ancient Egypt and the Egyptians is where my thinking was when developing the fragrance." The perfume, Swit-Heart, is only available on Loretta's website.

Loretta shares some lasting thoughts about acting and appreciating each day. "It's a great thing what we are able to do. Roles can be challenging, interesting, and exciting. That is what bonds us. The roles and characters are living things. My life has been blessed and enriched. Goodness is the greatest force in the world. I believe that with all of my heart."

[www.switheart.org](http://www.switheart.org)  
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NCV readers will see familiar names on the voting list especially in the Blues, Jazz and Reggae categories. Listen, read bios and most importantly vote at the website below.

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This lady has been singing since she was three years old and at an early age began studying voice at Willoughby Fine Arts Association. She was soon named the lead female vocalist in their Mozart opera. Carrie has performed in many theater productions at the Lake Performing Arts Association and the Fine Arts Association and often secured lead vocal parts. She performs regularly in a Neil Diamond Tribute Band called "The Diamond Project Band" and is also in a duo called "White Magnolia".

In 2009 Carrie was labeled as one of top 30 vocalists in the world and in 2013 she was in the top 25 out of 10,000 entries from multiple countries. Named Shining Star of Lake County in 2012 and then a semi-finalist in the world wide "Voice of McDonalds" contest two separate times. Winning many singing contests and an opportunity to make two CD's at Big Mama Recording Studios in Tennessee she then won first place at FYE music store competition. This win provided Carrie the opportunity to perform as a soloist in Las Vegas in a national TV commercial.

Alex Bevan wrote and produced a Laketrans commercial for the Northern Ohio Transit Authority which Carrie sang and recorded with two of her friends. She has performed as one of three lead vocalists in a 9 piece group (The Girls) which opened for entertainers such as David Allen Coe and as the side stage opener for Toby Keith at Blossom Music Center.

Carrie holds a Bachelors degree in Music from Kent State University and currently works as a Supervisor in the Cyber security division of a global Accounting Company.

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9/18... MADD  
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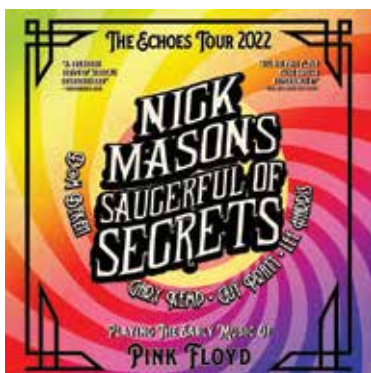
# CONCERT PREVIEW

By James Onysko

## Nick Mason's Saucerful Of Secrets The Echoes Tour

Akron Civic Theater – September 29, 2022

It's no secret that bassist and composer, Rogers Waters, put an end to the fabric of Pink Floyd, making "The Final Cut" in 1983, and thereby altering the trajectory of the band, putting in place "The Wall" between band output and his own. Rolling Stone Magazine reported that Waters split from the group in the mid-Eighties to pursue a solo career amid the usual tensions haunting a super group such as this. And since Waters' departure from the band, drummer Nick Mason is the only Pink Floyd member to have played on all of their albums, including the last one in 2014, a stitched-together affair entitled "The Endless River". But for mallet



man Mason, the itch to play is still there.

Before the enormous commercial success of "Dark Side Of The Moon", and the ones to follow, there was an underground band of the same name giving performances at the famed UFO Club in London and elsewhere, in the emerging psychedelic swirl of sound pulsing from these free and open spaces. I say "pulsing" as it was a throbbing, tactile sensation (forget about the drugs for a moment); the vibrations of exploration and improvisation among like-minded people creating this part of The London Scene. Although the tenure of original front man, Syd Barrett, was short-lived, his influence remained, and



"set the controls" for what was to follow. "Shine On You Crazy Diamond" is a nine-part love poem to him from PF's "Wish You Were Here".

But it might not have happened at all when Syd Barrett dropped his notion of being a musician to study art in London. When he reconnected with his school mate, Waters, the band's name changed a couple of times; and in 1965, Pink Floyd made their first studio recordings ... three Beatles covers and as many Barrett compositions. SB's erratic behavior in life and in live performance caused guitarist, David Gilmour, to be added to the lineup to help steady the band's cohesion as a working unit. But by April 1968, Syd was officially ousted from the group. Following their first album in 1967, "The Piper At The Gates Of Dawn", the band would go on to record psychedelic classics, such as "A Saucerful Of Secrets"; "More"; "Atom Heart Mother"; "Meddle" and "Obscured By Clouds". I remember in my college days listening to "Ummagumma", being taken in by the allure of the drum set up as well as Mason's percussion prowess in contribution to the sound.

Once named "The Tea Set", PF suddenly found themselves on a gig in the mid-Sixties with another "Tea Set" band; and so Barrett combined the names of his favorite blues musicians at that time, Pinkney "Pink" Anderson and Floyd Council, and then adding "Sound", to come up with The Pink Floyd Sound. Later, the "Sound" part was dropped; and with Waters; organist, Richard Wright; and drummer, Nick Mason, they would make the British Pop charts in a couple of years' time with "Arnold Layne" – one of the so-called singles the spacey Saucerful Of Secrets will perform on September 29, 2022 at 8:00 p.m. at the Akron Civic Theater. "See Emily Play" and "Vegetable Man" are also on the set list.

After working on compilations and reissues of Pink Floyd material, Mason assisted in the 2017 museum exhibition entitled Pink Floyd: Their Mortal Remains. At that time, Mason said: "You end up feeling like you belong to English Heritage. Everything you talk about and do is something that happened forty years ago. It was actually beginning to make me feel a bit old". A year later, it was guitarist, Lee Harris, who asked Mason through Guy Pratt, long-time Pink Floyd collaborator, about forming a band to bring to life (not note-for-note) the spirit of these earlier and perhaps largely-forgotten albums.

Mason continues: "There's a point at which after you've done the fourth Q & A, you think this is all about ancient history. It's like talking to someone from the Second World War or whatever. I just felt ... God, that happened forty years ago. So I began to think ... actually, I prefer the fun of playing. The timing was really good; because Lee Harris was talking to Guy Pratt: 'Do you think Nick would be interested?'. Guy said, 'I've no idea. You ask him'. Presenting a set list comprised of early PF work culled from a handful of albums predating "Dark Side Of The Moon", Nick Mason's SOS is no tribute band. Instead, these are working-class musicians pursuing the pure joy in playing out again.

Another super group of sorts, SOS is comprised of drummer, Mason; Pink Floyd touring and recording bassist, Guy Pratt; vocalist and guitarist, Lee Harris (The Blockheads); vocalist and guitarist. Gary Kemp (Spandau Ballet); and Dom Beken, keyboards (The Orb) - the latter having worked with Richard Wright. The band formed in 2018 primarily because Nick Mason and Co. decided it might be brilliant to bring earlier Pink Floyd material to a wider audience. Bravo to the whole idea of going out on the road again while taking risks, musically. And in this era of receding pandemic (fingers crossed), health risks are still present. Certain fans only know PF from 1973 onward. It will be interesting to see their reactions to these improvised interpretations of older oeuvre.

As the story is told, Nick Mason was the only Pink Floyd member opposed to the band breaking up. As he told Rolling Stone in 2018: "It's a really odd thing in my opinion. I think the problem is Roger doesn't really respect David. He feels that writing is everything; and that guitar playing and singing are something that, I won't say anyone can do; but that everything should be judged on the writing rather than the playing. I actually get along with both of them. I think it's really disappointing that these rather elderly gentlemen are still at loggerheads".

The outsized success of Pink Floyd's seminal recordings would eclipse their earlier albums and in time, these works were mostly undiscovered by later generations. Perhaps adventurous radio programmers in the late night still play this stuff. So the secret, if there is any, is in the simple fact that Nick Mason has found a way to perform once again; bringing to life the spirit of the late Sixties/early Seventies PF material. The Echoes Tour is a rescheduled 28-stop sojourn into sound. In first rehearsals a few years ago before the initial tour, Mason said: "The interesting thing was that it all sort of began to sound good straight away. That was mainly, I think, driven by their enthusiasm".

Evidence of this can be found on SOS Live at the Beacon Theater in NYC (with guest appearance by Roger Waters) filmed on April 18, 2018, viewable on YouTube. Or SOS Live at the Roundhouse available at [www.thesaucerfulofsecrets.com](http://www.thesaucerfulofsecrets.com). For a deeper dive into Nick Mason, check out his progressive/jazz rock solo album entitled "Fictitious Sports" featuring Robert Wyatt on vocals; or his collaborations with pianist/composer, Carla Bley with trumpeter, Michael Mantler, on their independent WATT label.

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# INTERVIEW/PREVIEW

By Helen Marketti

## Dirty Honey, California Dreamin' Tour

Dirty Honey will be performing at the House of Blues in Cleveland on Friday, September 16 as part of their California Dreamin' Tour. Lead singer Marc LaBelle shares some insight on the band's influence, originality, and what music fans can look forward to experiencing.

Los Angeles based band Dirty Honey has more than created and solidified their footing in the rock music genre. The band has opened for Guns N' Roses, Slash, The Who, KISS, and The Black Crowes. As the music scene evolves, changes, and reinvents itself, Dirty Honey is a band that has returned to good ole fashioned, rock 'n roll roots. It's refreshing and yet familiar. Listening to their recordings of "California Dreamin'," "Rolling 7s," "The Wire," and "When I'm Gone" will transport the listener back to an era reminiscent of what rock and roll used to be, when powerful bands with lead singers who had firepower carved out their signature sounds with hits we know and love. You will hear the influence of Led Zeppelin, Aerosmith, and Gun N' Roses to name a few. Dirty Honey is the band that will take you back to the good ole days but with their own sound, music, and individuality.

Their single "When I'm Gone" made it to the number one slot in Billboard Magazine for the Mainstream Rock category and yet the band was unsigned - an impressive accomplishment for a band that has worked hard and made it happen.

"As a kid, I remember meeting Aerosmith before one of their shows in Saratoga, New York," said Marc. "They were just leaving a radio station and were getting ready to get into their limo. They were greeting fans, signing autographs, posing for pictures, and looking awesome. I saw them in concert that same night. It was the first rock concert I ever attended. At that moment, I decided it was a fun way to spend your life. I loved the excitement of seeing them interacting with the fans and how they carried themselves. There was something mysterious about them that added to the excitement. They were the first band I



really got into. As I got older, I started listening to Led Zeppelin and The Rolling Stones."

"My dad played bass guitar and the trombone. He bought me my first real guitar when I was older. It was a Les Paul copy of a Vantage Sunburst," remembers Marc. "The artist that really made me want to pick up the guitar was Stevie Ray Vaughan. It blew my mind when I heard 'Empty Arms.' His playing made me want to do solos."

He continues: "When I moved to LA, one of my best friends was studying jazz at the USC Jazz School. He was able to help me connect with other musicians so I could start playing gigs in the city. Before I moved to LA, I was hosting open mic nights in Florence, Italy, where I would play guitar and sing."

A tried and tired question usually pops up but I have to ask how the band got its name. "The guys would text me different names of possible ideas and I would put them into a data base on my phone. I had actually thought of Dirty Honey and added it to the list. Prior to that, we seemed to have a different name for our band on a weekly basis and decided we needed to have one name and stick with it. So, Dirty Honey was the winner and it works for us."

Their music definitely has its own sound. "I would describe our music as high energy, blues-based rock and roll. We are not a hard rock band. We are not a heavy metal band. We are a rock and roll band and that means blues-based with a lot of fun!"

Referring to their single "When I'm Gone" that charted in Billboard Magazine he says: "That song went through a lot of evolution. It had

different choruses and riffs. We finally found this swag, a marriage of the riffs and verses. It came together pretty quickly. I like to keep the mystic of what it's actually about to myself. I want people to listen to it and have their own connection and translation," said Marc.

"California Dreamin'" was a signature hit for the 60s band, The Mamas & The Papas. It was an anthem for people following their dreams and heading to California. However, Dirty Honey's spin is a different version. "I love the song but I wanted to put a different twist to it. People come out here and are often disappointed as they end up doing the opposite of what they intended. Our version shows the darker side to California, it's pitfalls and disappointments. The song is a completely different vibe than the original version."

When listening to Marc's lead vocals, there is a noticeable and recognizable sound familiar to fans of Axl Rose, Steven Tyler or Robert Plant. It's the nature of Marc's singing. "I don't think I sound like any specific artist in particular but they are all in the mix which has helped me to create my own sound. I think Steven Tyler has a James Brown and Janis Joplin influence in his voice. Mick Jagger sounds like a straight up Blues guy from Chicago. All the great singers are an amalgamation of who and what they love, then make it their own. That is what I hope to achieve as it takes time to find yourself and your voice."

Touring with some of the big names in rock, as mentioned at the start of this article, and being able to open shows for them is not only an exciting opportunity but also one that offers learning experiences about life and career.

"I have learned that if you want to have longevity in this business and as an artist, you really need to love what you are doing," said Marc. "That is the constant with all of these artists. They love what they do. They couldn't live without it. It's like breathing air. Whenever I see Slash playing guitar, I see the passion. I see what he loves. You can see it. You can feel it. It's self-fulfilling. I have learned that you need to have that passion or you're not going to last very long."

What can music fans expect from Dirty Honey at the House of Blues on September 16? "I want people to come away with a feeling that they saw something very special. After we played the El Rey Theatre in LA, a fan sent us a video and said, 'I feel like I just saw Guns N' Roses in their heyday.' That's the effect we want to have on people. He sent the video because he was moved. He enjoyed the show, it triggered something positive. Plus, it's an escape from the day for a couple of hours. You can forget your problems for a while."

www.dirtyhoney.com  
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 9/16 Bum Boat 5-8 DUO  
 9/17 Rosabellas 6-9 Duo  
 9/18 Stonegait Winery 2-5 DUO  
 9/23 Hartford Hill 6:30-9:30 Solo  
 9/24 Stable Winery 5:30-8:30 DUO  
 10/1 Ferrante 5-8:30 DUO  
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 9/10-Vey's Pub, Hermitage 7-10  
 9/15-Double Bogey's, Boardman 7-10  
 9/16-West Main St Winery, Ravenna 7-10  
 9/17-Hundley Cellars, Geneva 2-5  
 9/22-Sandwich Factory, Columbiana 7-10  
 9/23-Charbenay's, Downtown Warren 6-9  
 9/24-Greene Eagle's Sleepy Hollow,  
 Cortland 5:30-8:30  
 9/30-Debonne Vineyards 6:30-10:30  
 10/1-High Pointe, Niles 7:30-10:30  
 10/2-Cider Fest 2022 at Winery Spring Hill  
 Geneva 2:30-5:30  
 10/7-Casual Pint, Boardman 7-10  
 10/8-Grand River Cellars, Madison 7-9:30

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# V

## INTERVIEW/MUSIC RELEASE

By Pete Roche

### Cleveland Verses Volumes 3 and 4 Aids in Fight Against Human Trafficking

Singer / songwriter Garrett Komyati (The Modern Electric) spent the pandemic producing a two-disc set of Cleveland artists playing their favorite Bob Dylan songs. *Cleveland Verses Volumes 1* and *2* were well received, and proceeds from album and merch sales raised over \$6,000 for musicians and concert venues impacted by the COVID shutdown. Now Komyati's gathered another bunch of diverse Ohio artists to record a few AC-DC classics to raise money to help local nonprofit agencies fight human trafficking.

That cause is the "versus" of *Cleveland Verses Volumes 3* and *4*, now available on Amazon, iTunes, Spotify, and other digital retailers (bargain-priced CDs are available through the website at [www.clevelandverses.org](http://www.clevelandverses.org)).

"I wanted to find a way to bring the Cleveland music scene together," Komyati told us in an interview last Spring.

"Having a snapshot of the Cleveland sound on a compilation became a goal of mine. It wasn't until later that our board of directors gave me the idea to have the project raise money for charity.

Komyati's foundation chose both the focal artist (Dylan) and charity (Cleveland Rocks: Past, Present & Future) the first go-round. But this time, they let the public vote on who to cover and where to donate the profits. When all the entries were tallied, *High Voltage* hard-rockers AC-DC had narrowly beaten out *Purple Rain* icon Prince...and left Rihanna and No Doubt eating dust.

"We knew we wanted to cover a new artist every year or so," explained Komyati. "This led to the idea that we could raise money for different causes with each album cycle."

*Volumes 3* and *4* feature thirty-two talented artists (Jeff Midnight, Madeline Finn, The Sublets, Poro, Cities & Coasts, The Beaver Chips, etc.) interpolating as many AC-DC hits ("Highway to Hell," "Back in Black," "Thunderstruck") and deep tracks ("She Loves to Rock 'n' Roll," "Sin City," "If You Dare," "Ride On"). Some acts play it straight, submitting no-frills (but fun) takes on classics by Angus and Malcolm Young. Other participants opted to deconstruct, rearrange, or otherwise transform their respective Bon Scott / Brian Johnson pick by employing acoustic instruments (piano, guitar), introducing electronic percussion and samples, tweaking the tempos,



or taking unexpected vocal approaches (folk, rap, psychobilly, etc.). Illustrator Jessica Bruening delivered another cool portrait (showing a leering Angus in schoolboy uniform and cap) for the twin cover sleeves.

We reached out to a few of the Cleveland Verses contributors to learn what songs they picked, and why. We also asked how they went about recording their selection—and whether they strove for accurate, easily-recognized interpretations...or set out to make it their own.

**NORTH COAST VOICE:** Which AC-DC song did you choose to cover, and why?

**DENNIS VAN CRASH of VANITY CRASH:** "If You Want Blood (You Got It)." All the big hits were taken, which was fine by us. I limited my search to older songs with Bon Scott on vocals because I thought his range was lower to match mine—versus Brian Johnson. Boy was I wrong! Our guitarist, Matthew Angel, has an obsession with AC-DC. He has a tattoo of Angus's Gibson SG guitar with the classic B-Side "Ride On," and the thunderbolt. He suggested "If You Want Blood." It fit us perfectly.

**HANNAH CRENDALL of TRUSS:** The decision was kind of impulsive. "Let There Be Rock" was the first one that really came to mind as a song having a lot of potential for modernization. Because of the long verses and solo sections, I felt like there was a lot of room for creativity and customization.

**MARCUS SMITH:** I chose "Big Balls" because I love the goofiness of the song. It's

one of the AC-DC songs I fell in love with instantly. My style is very hip-hop, with a rock attitude. And who *doesn't* love this song?

**THOMAS PERVANJE of URBAN CATTLE:** I selected "Night Prowler" because of its subject matter and its controversial association with [serial killer] Richard Ramirez, and the fact that the lyrics are—in my opinion—"B-movie" poetry at best. This is not a derogatory view of AC-DC; I do enjoy them very much.

**ASHLEY BIGLER of ASHLEY BROOKE TOUSSANT:** In one way, I picked "TNT" because I felt I could really relate to the lyrics. I'm always getting into fights (just kidding)! But in a more real way, I picked it because it might be the only AC-DC song I remotely know.

**TOM HANICAK of BEASTS WITHOUT BIOMES:** I have never purchased an AC-DC album, but I have always appreciated AD-DC as a band, and I acknowledge their massive influence on countless bands for decades. This made doing a cover song like "Dirty Deeds Done Dirt Cheap" even more appealing, to really listen to a track closely and re-envision it. On rehearsing the song, I found a new appreciation for the power and simplicity of AC-DC. As a band, they do not do anything crazy complicated, but how they arrange tunes to accentuate the power of silence or the percussiveness of a vocal accent is masterful. I wanted for us to maintain that integrity.

**JAMIE HORTEN of DIVE BOMBS:** I made of list of my five favorite AC-DC songs. Some of the most famous on my list were claimed right away, so I snagged "The Jack" before anyone could take it. I've always like the energy of this twelve-bar blues song—which is pretty different from how I write songs, so I knew it would be fun to cover in our own style.

**SKYLER KEFFER of OREFICE ROTH:** "Hells Bells" was the very first song I thought of. It's not my all-time favorite AC-DC song, but it was immediately obvious. The atmosphere of a song is extremely important to Orefice Roth, and "Hells Bells" has mood in spades.

**LEX MODA of CELLOPHANE JANE:** I remember the day my friend gave me a copy of Highway to Hell on a vinyl replica CD during lunch. I went home and track five just blew me to smithereens! From the minute I saw the AC-DC theme posted, it was set in stone that we were going to play "Beating Around the Bush." I knew that absolutely no one else would pick it. Deep cuts, baby!

**NORTH COAST VOICE:** Did you aim for a relatively "straight" cover, or did you consciously change things up and put your own

*Continued on Page 21*



# CONCERT CAPSULES

By Pete Roche

## Rage Against the Machine, Run the Jewels

Rocket Mortgage Fieldhouse, July 27

It's been years—decades, literally—since Rage Against the Machine released their last studio album (the 2000 covers disc *Renegades*) or embarked on a full-length tour that brought them through Ohio (August 18, 2000 at Polaris Amphitheater in Columbus).



Vocalist Zack de la Rocha

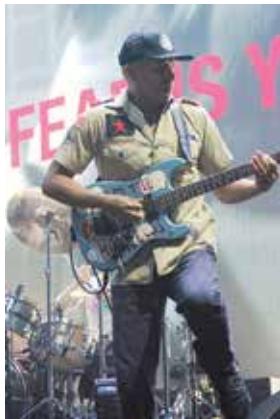
Not that the members of the LA-based rap / rock group haven't been busy: Rage's three instrumentalists famously joined forces with Soundgarden singer Chris Cornell for three well-received albums in the early 2000s, while social-minded vocalist Zack de la Rocha recorded with Questlove, Trent Reznor, and DJ Shadow. Later, Rage guitarist Tom Morrello began a solo career as acoustic activist The Night Watchman. Drummer Brad Wilk played with Puscifer, Snoop Dogg, and Josh Homme while bassist Tim Commerford performed in Future User and Wakrat. All three toured with Chuck D (Public Enemy) and B-Real (Cypress Hill) as Prophets of Rage five or six years back.

Fans have long clamored for a Rage reunion, only to have their spirits crushed when COVID put the quartet's planned 2019 comeback tour on ice for two years.

But the Rock and Roll Hall of Fame-nominated foursome *finally* made it back to Cleveland on July 27, when they brought their *Public Service Announcement* show to Rocket Mortgage Fieldhouse with guests Run the Jewels.

The hundred-minute main set boasted a couple dozen hits and deep tracks from the albums *Rage Against the Machine* (1992), *Evil Empire* (1996), and *The Battle of Los Angeles* (1999), plus a couple covers (most notably Bruce Springsteen's "The Ghost of Tom Joad"). Given the crowd's pent-up anticipation for

a Rage show (compounded by the band's lack of new material this century), it should have been no surprise when the arena erupted to the opening power chords of "Bombtrack" and the vacillating buzz-saw riff of "People of the Sun." Fists starting pumping, bodies began gyrating, and crowd surfers began spilling over the barricade to the calculated cacophony (met by burly security personnel, who ushered them out of the pit). It was as if the 2010s had never happened...for Rage or its disciples.



Rage guitarist Tom Morrello

Momentum built quickly (and decibels seemed to increase) as Morrello and company continued crushing skulls with "Bulls on Parade" and "Bring the Power Back"—two numbers whose immutable energy would make them shoo-ins for encores. As early offerings, they only galvanized the biofeedback loop between band and audience, wherein both musicians and spectators alike could sublimate the negative emotions and bad vibes of the last quarter-century (war, school shootings, Trump, the pandemic) in a loud, albeit positively-charged, catharsis *en masse*.

Morrello wore what we'll call his Boy Scouts of Illinois Zapatistas work shirt, black jeans, and a ball cap. Brandishing a hippo-stickered, backwards-strung, "Arm the Homeless"-inscribed power blue Stratocaster guitar, the Harvard-educated axe man churned out crunchy chords, metallic screeches, electronic squawks, and artificial harmonics from his strings and pickups on "Testify," "Take the Power Back," and "Guerilla Radio."

Rapper / ringleader de la Rocha spent most of the show seated on an equipment crate at center stage, having sustained an undisclosed injury in Chicago the week prior. But an immobilized de la Rocha is still more dynamic than most living vocalists: The 52-year-old Long Beach native rocked, lurched, and head-banged at his seat, kicking up his sneakers and gesticulating wildly (fist or middle finger up-

*Continued on Page 14*

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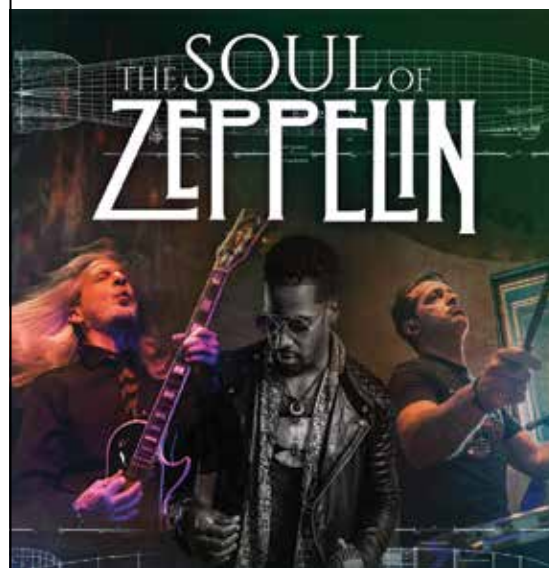
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Continued From Page 13

raised) to Wilk's cinderblock beats, and muscly (and prodigiously tattooed) bassist Commerford's viscous rhythms (on a four-string Music Man Stingray) on "Down Rodeo," "Calm Like a Bomb," "Know Your Enemy," and "Sleep Now in the Fire." A video backdrop showed often incendiary (but not inappropriate) images (some historic, some contemporary) of Tamir Rice, smoldering police vans, KKK rallies, street marches, and intimidating armies. Fire and flame were a recurring visual motif; stage lights were dominated by blood-red hues (crimsons, scarlets, maroon) to match the music's overarching we're-mad-as-hell-and-we're-not-gonna-take-it-anymore themes. Slogans such as "Abort the Supreme Court" and "Fear is Your Only God" flashed in high-def LCD.

Late entries included "Born Now of a Broken Man," "War Within a Breath," and "Township Rebellion." The concert climaxed with feisty '92 cut "Killing in the Name," which fans know by the refrain's antiauthoritarian rally cry of *fuck-you-I-won't-do-what-you-tell-me*, which ticketholders gleefully picked up and sent reverberating 'round the Fieldhouse.

Here's hoping Rage capitalizes on the energy and goodwill generated by these '22 jams. The country could certainly use more of the quartet's guitar-powered protest anthems these days.

It's almost unfair for this reviewer to comment on opening act Run the Jewel's hour-long set,



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given that we admittedly don't like hip-hop and can't enjoy rap unless the vocals are delivered by the front man in a *rock* band whose core musicians play authentic instruments, *a la* RATM, Red Hot Chili Peppers, and Faith No More, which usually makes the resulting output "rock" than "rap."

Run the Jewels—featuring Brooklyn rapper Jaime "El-P" Melina and Atlanta emcee Michael "Killer Mike" Render—are *not* a rock band, and live instrumentation did *not* feature into their support slot. Rather, the duo tag-teamed and synchronized, spitting verses into handheld microphones while a DJ (we assume that was Gabe "Trackstar" Moskoff" at the turntable) thumbed whatever buttons and flipped whatever switches were needed to generate the canned big beats.

Unsurprisingly, tracks like "Blockbuster Night, Part 1," "Yankee and the Brave," "Legend Has It," "Stay Gold," and "Walking in the Snow" featured obligatory doses of self-promotion, disses, juvenile humor, and vulgarity...but few memorable melodies.

We're probably showing our age, because the Ro Mo audience lapped it up, fans on the (chair-less) arena floor pogoing to the mechanical percussion and preprogrammed grooves. And RTJ's success thus far (they've played Coachella and Bonnaroo, opened for Jack White and Lorde, and had songs placed with *Black Panther*, *Baby Driver*, and *Adult Swim*'s "Toonami") suggests El-P and Killer Mike are making all the right moves, despite what this old rocker guy thinks.

We did enjoy RTJ's intro music—USA for Africa's 1986 charity single "We Are the World"—even if its usage here was more for ironic effect (much the same way Bobby McFerrin's 1988 hit "Don't Worry, Be Happy" wafted over the PA speakers after Rage's exit) than anything else.

## Billy Joel

PNC Park, Pittsburgh, August 11

Billy Joel doesn't release new music anymore. He doesn't have to.

America's greatest rock 'n' roll pianist now enjoys a cushy residency at Madison Square Garden, where he's been revisiting his classic hits (1973-1993) for sold-out crowds ever since his inaugural twelve-show run in 2006.

But Joel likes to take his band out to the ballgame, so to speak, by doing one-off shows at legendary baseball meccas like Fenway Park, Progressive Field, and Shea Stadium (where he recorded a live album and the Last Play at Shea concert video). On Thursday, August 11,



the *Turnstiles* troubadour returned to Pittsburgh for a late summer soiree at PNC Park along the Allegheny.

Naturally, the back-to-school bash was another grand slam for the Piano Man, who last appeared at the Pirates home six years ago (July 1, 2016).

"I got nothin' new for ya, Pittsburgh!" greeted Joel, sporting a black dress shirt and charcoal suit (and matching tie with tiny skulls). "Just the same old shit!"

Indeed, Joel hasn't recorded a full studio album since 1993's *River of Dreams*. Columbia Records keeps pressing live albums, box sets, and "best-of" compilations, but Joel himself has kept busy with his MSG engagements, his marine and motorcycle interests...and his second round of fatherhood. But nobody in Steeltown really cared that it's been three decades since Joel penned a pop hit. On the contrary, the 39,000-strong PNC audience had come to hear his classics—a veritable Billy Joel home-run derby—and they'd brought their children (and grandchildren) with them.

Opening cut "My Life" (from the Grammy-winning 1978 LP *52nd Street*) wasn't especially different from any of the thousands of times Billy's done it before—save for the fact that it's been a spell since Pennsylvania fans last heard Joel, 73, sing live. And if those Keystone State diehards are anything like this Buckeye Billy devotee, they silently dread the day when the 1999 Rock and Roll Hall of Famer just won't be able to hit those high notes anymore...or summon the Springsteen-like stamina needed for his dynamic two-and-a-half hour sets.

But that day still isn't here.

In fact, Joel (who looks like he's shed some pounds since his last visit) was in remarkably *great* voice—and still mobile enough to saunter the stage with a microphone (or electric guitar) and his trademark Levittown cultured-greaser attitude.

Paranoid *Nylon Curtain* entry "Pressure" (1982) was the first of several '80s chart-toppers Joel dusted off on a massive centerfield stage (beneath PNC Park's Fat Heads outdoor bar). Semiautobiographical showbiz tune "Entertainer" featured honkytonk piano, synthesizer accents (courtesy Dave Rosenthal), and jangly guitar strums, while dive-bar vignette "Zanzibar" boasted jazz licks and verses that referenced Pete Rose, The New York Yankees, Muhammad Ali and included—appropriately enough—an inning's worth of baseball double-entendres ("Me, I'm trying just to get to second base, and I'd steal it if she only gave the sign").

Joel said the touching "Just the Way You Are" was written for his first wife (and added to 1977's *The Stranger* at Linda Ronstadt's insistence). "But then we divorced," he sighed afterwards. Another love song for an ex—"She's Always a Woman"—showcased charismatic saxophonist Mark Rivera on flute and Michael Delguidice on acoustic guitar.

Salsa-seasoned "Don't Ask Me Why" shuffled over Latin rhythms and juke-joint piano. "Al-lentown" still packs massive appeal for working-class crowds (like Pitt), while "Vienna" continues to offer timeless international escape and respite and an accordion solo. The band saluted '50s and '60s doo-wop groups with *An Innocent Man* (1983), an a cappella "The Longest Time" (and a couple measures of The Tokens' "The Lion Sleeps Tonight" shoehorned in).

Also accompanying Joel were lead guitarist Tommy Byrnes, bassist Andy Chicon, drummer Chuck Byrne, and backup singer / percussionist Crystal Taliefero (who shined on a cover of Martha Reeves & The Vandellas' "Dancing in the Street"). Rosenthal's Yamaha and Roland keyboards offered a broad palette of string and synth textures, enabling Joel to remain at his (rotating) baby grand piano for most of the night, while the "horn section" of Rivera, Taliefero and Carl Fischer added ethnic flavor and soul on the segmented suite "Scenes from an Italian Restaurant. Delguidice (who was recruited from a Joel tribute band a few years back) nearly stole the spotlight with his operatic reading of Giacomo Puccini's "Nessun Dorma."

Live shots of Joel and friends were simulcast on a mosaic of tall vertical screens on both sides of the stage, allowing nosebleed patrons to follow the action below. A video backdrop flickered with images of the Manhattan skyline during the poignant, sax-drenched "New York State of Mind."

Billy prefaced a few numbers with interesting (and amusing) anecdotes (while warding off mosquitos with a flyswatter). He confessed he'd gotten his Rio Grande topography all mixed up in the verses of modern cowboy canto "The Ballad of Billy the Kid," and recalled how the Catholic Church deemed "Only the Good Die Young" too risqué for young ears. Likewise, New Wave-tinged *Glass Houses* (1980) cut "Sometimes a Fantasy" was initially rejected by radio for being too saucy. By today's bimbos-in-brassiere standards, the phone-sex song seems perfectly innocuous (but danceable).

The second half climaxed with the gospel-tinged "River of Dreams" and perennial crowd-pleaser "Piano Man" -- whereon Billy huffed into a neck-mounted harmonica. Chart-busters "We Didn't Start the Fire," "Uptown Girl," and "It's Still Rock and Roll to Me" made for an energetic encore, while "Big Shot" and "You May Be Right" saw Billy dip into some Led Zeppelin ("Rock and Roll") and twirl his mic stand like a majorette.

Billy and his audience may be getting older. But like rocks in a stream, Joel's songs withstand the passage of time. The "Streetlife Serenader" has said he'll keep playing as long as people keep showing up. We think it's safe to say people will keep showing up, so long as his concerts are this cool.

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



# PEDESTRIAN RAMBLINGS

By Steve Madewell

I have had several people ask me about the story behind "Pedestrian Ramblings" which, by the way, is the same title I use for blog postings on my website, [madewellmusic.com](http://madewellmusic.com). (If I was a savvy marketing type, I should cross-post these North Coast Voice articles to my website.)

It is a story from a lifetime ago when I met one exceptionally colorful character, John Humston. I was a field assistant with David Wyens, who was working on his Ph.D in environmental studies. His thesis was focused on the relationships between fish populations and water quality in the Little Miami River. David and I were monitoring several study sites on the river in Greene County and that is how I met John.

John was a ranger/naturalist for the Greene County Recreation and Parks Department and he lived in a "park house" located in the Narrows Reserve right on the river. As it was over an hour for David and I to drive up from Miami University, we spent the night with John on several occasions. I always brought my guitar and would play in John's living room, in front of the fireplace, for Dave, John and several of his friends who always seemed to show up around 7:00. Little did I know that these informal musical performances would forge a relationship that would significantly affect my life.

John was the hub of an extensive social circle that was all about having a good time. All of his friends were outdoor enthusiasts and they all partied hard. This was a time I refer to as the "John Denver Era"! Rocky Mountain High was so popular that it seemed every young person wanted to be a park ranger. All of his friends looked up to him because somehow he had pulled this off and had become an outdoor professional.

The more I got to know John, the more impressed I was with who he was and what he had accomplished. He came from a working-class family, and his father died when he was young. He was completely committed to everything he did. Hard work, and a near-fanatical approach to hunting, fishing, and drinking beer were a way of life for John.

John got his bachelor's degree in Natural Resources from Ohio State in three years because he couldn't afford to go for four. He told me he had an argument every quarter

with academic advisers who insisted that he could not carry such a heavy course load. But he was persistent and wrapped up his studies on his timeline. Nevertheless, he got a phone call from one of the university administrative offices and was told he had not completed his graduation application and he needed to immediately come to the office and properly fill it out if he wanted to graduate.

At that time there was a space on the form for religious affiliation and he had left that blank. He was told that his application was incomplete and could not be processed. He tried to explain to the clerk that he had no religious affiliation but she insisted that he could not leave the space blank. In a creative act of defiance, he wrote the word "Pedestrian" in the space and handed it back to her. Evidently, she didn't care what he declared as long as the space wasn't blank.

As it turned out, John and I became very good friends and he ultimately hired me for my first full-time park gig after the band I was working with split up. This changed the course of my life and enabled me to enjoy a remarkable career working for several park systems across Ohio. He and all of his buddies also hired me to play music at weddings and all manner of parties.

While John and I worked together for just a few months before he took another job, we certainly had a great time.

There was no halfway with John and he was full-on with everything he did. He was a small man, who was incredibly strong for his size. In his prime, very few people could physically keep up with him, and as soon as he was off the clock, he constantly had an open beer nearby. He could have been the model for Ron Swanson in the television series Parks and Recreation.

I was so impressed with the story about his graduation application process I told him I wanted to be a "Pedestrian" too. I'm not sure if there is anyone else who adopted the "faith" but as a tribute to my old friend and his remarkable character, I claimed "Pedestrian Ramblings" as a moniker for my philosophical interpretations of things I see and experience.

And that is the backstory for Pedestrian Ramblings.

See you rambling around.



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**Sun Oct 16:**  
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# V Spotlight On Local Food

By T Gallo - nurse practitioner and owner of Harbor Gardens in Ashtabula

## Celebrating the tomato; Ohio's state fruit AND beverage is In season now



*Classic fixings for canning tomato sauce: fresh tomatoes, basil, garlic and cayenne pepper*

Having grown up in NorthEast Ohio (NEO) and born of a woman who grows her own tomatoes, it was imperative to give up tomatoes all together when moving to the west coast. The tomatoes there just did not taste as good as an Ohio-grown. Those were pre Alice Waters, and the local food movement, days in San Francisco and most of the tomatoes encountered at that time were pasty, pink and dry. Having remembered the warm-from-the-vine, sweet tang, the thick-cut, the bite of salt and pepper, the deep color of red and the burst of tomato juices running down the chin, there simply was no comparison. Holding out for an Ohio-grown tomato was worth the wait. So why were the Ohio-grown better and how might one hold on to that flavor?

What goes into the making of a tomato matters. There is a reason why many Ohio tomatoes taste better and it starts with the soil. Alfisol soils have a relatively rich native fertility. Starting with a rich soil helps, and, according to farmer and collaborator on the Bionutrient Food Association, Dan Kittredge, regenerative soil (the practice of putting back into the soil, more) will result in increased nutrient density and therefore, likely more flavor. The same is true for the seeds - from where, and what soil, did they come. For example, heirloom tomatoes that are grown for taste are likely to be more nutrient dense (hence tastier) than a tomato grown for transport. Hydroponically growing a tomato has been shown to be rather underwhelming in nutrient density and therefore one could deduce not as flavorful.

Nutrient density is an emerging science and the Bionutrient Food Association\* is working on a hand-held spectrometer that consumers will be

able to use to test their food before purchasing. At some time in the near future, one will know the nutrient density of one tomato vs another. However, Dan Kittredge does say that taste is a great place to start in absence of a spectrometer.

Nutrient density correlates with taste, as well as nutritional value. Occasionally folks ask me at our shop, Harbor Gardens in Ashtabula, why are local tomatoes so expensive? More nutrition does equate to more value. Tomatoes are lauded for their carotenoid lycopene which gives added red color and anti-cancer and pro-heart properties. They are packed with Vitamins A, C, folate, chromium, potassium and antioxidants. More nutrition does equate to better value overall.

An idea to keep savoring the flavor of an Ohio-grown tomato: learn the art of canning. Because of the acid level of most tomatoes, water-bath canning is an appropriate way to ensure that flavor for the whole winter. There is not much better than popping open a jar of locally-grown tomato sauce on a chilly February day. You can taste summer in the jar. Check the OSU canning guidelines or find a local class near you (see below).

Local farmers' markets near you - how many have you visited? Ask your local farmer about their tomatoes, what varieties they like to grow, what part of regenerative farming are they engaged and how to purchase a whole bushel for canning:

**Thursdays:**  
**Painesville Farmers' Market**  
12-4pm  
Painesville Square, Painesville

**Fridays:**  
**Mentor**  
2-6pm through Sept 23  
Eleanor Garfield Park 7967 Mentor Ave,  
Mentor

**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, Conneaut

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

Taste a locally grown, heirloom, thoughtfully produced tomato and you will understand why. We are currently in tomato season and that makes it the best time to be in Ohio!

\* The goal of the Bionutrient Food Association is to define nutrient density and what causes it. They believe it makes a difference to people, health and to the planet. They intend to make the availability of this hand-held spectrometer within the next few years accessible to all who want to learn more. Currently, this group is open transparency and open-source so their classes and information are free. They collect data world-wide and share their knowledge. Find more info at [www.bionutrientinstitute.org](http://www.bionutrientinstitute.org)

**Pan con tomate** (favorite recipe learned from a friend's mom after dancing all night in Barcelona. The recipe is called Pa amb tomàquet in Catalan)

There could not be a more delicious, yet simple, recipe out there. The star ingredient, the tomato, must be fresh and preferably heirloom, big, juicy, ripe! Your choice of color - red, orange or yellow!

**Ingredients:**  
Thick slice of bread  
Tomato (as described above)  
Olive oil  
Salt  
Pepper

Grill or toast bread. Cut the tomato in half (or a quarter if it is as large as this photo) and rub it into the toasted bread using as much of the juice and pulp as possible. Save the tomato skin for later. Drizzle with olive oil. Add salt and pepper. Enjoy!

**Geneva Farmers' Market**  
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Hosted by Geneva United Methodist Church  
89 S. Broadway, Geneva

**Jefferson Farmers' Market**  
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42 E Jefferson Road, Jefferson

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

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

**Sundays:**  
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No markets during festival weekends  
1105 Bridge Street, Ashtabula Harbor

Photo by T Gallo



# MOVIE REVIEWS

By Westside Steve Simmons

## Gigi and Nate

Roadside Attractions | PG-13 | 114 min

You may have noticed that August is possibly the worst month for movie releases. It's a little too early for anything that the studios think might have a shot at an Academy Award and they have already unloaded the summer blockbusters well before school was back in.

Gigi and Nate is kind of a sub-genre of the buddy picture in which one of the buddies is an animal. Channing Tatum had one recently in which he and a military dog bonded, even though the dog in that film is the better actor. This time around Gigi is not a military dog but a Capuchin monkey and like Barenaked Ladies ask "haven't you always wanted a monkey?"

So here, even though the previous gives you an idea of the general direction of the film, I was pleasantly surprised, well almost pleasantly, when I found out the actual direction this heartwarming story of a quadriplegic and his service animal was going to take. Charlie Rowe is Nate Gibson a healthy young 17 year old boy who has the misfortune to become a quadriplegic right at the brink of his college career and young adulthood. His family, mom, dad, snotty older sister and drunken grandmother have moved from North Carolina to Nashville, Tennessee. Dad makes enough money for his invalid son to be taken care of at home but it's still a lonely and miserable existence until Nate meets Gigi, a Capuchin monkey that has been rescued and trained as a service animal. Of course there's a series of minor trials and tribulations as Nate and Gigi form a bond while she transitions into a true friend and companion rather than just a pet. These little episodes are mildly entertaining until the film takes an unexpected and serious twist. When Nate and Gigi sneak out of the house to attend a friend's party in which there was some underage drinking going on and some photos went viral. These photos grab the attention of a particularly despicable woman who just happens to be the head of be the head of an animal rights group who has decided that for the safety of the community Capuchin monkeys need to be outlawed much like chimpanzees. It's obvious that community safety has absolutely nothing to do with this war and everything to do with the fact that the woman is just a bitch. If you find that offensive wait till you see



the film I guarantee you will agree that I'm going easy on her.

I'm all for animal rights and I despise anyone who exhibits the slightest cruelty toward animals but this woman and her idiot followers care for nothing but self aggrandizement and attention seeking. I was so upset by this turn of events I was prepared to give the movie an F until the ending which actually presented a slight respite.

I was probably more angry because this is a true story than I would have been if it had been fake because it forces one to realize that those kind of nasty SOB's are able to force their will on people all over the world.

At the end of the day, however, I decided that even with a mediocre script and decidedly average, but competent, cast (including; Jim Belushi, Marsha Gay Harden, and Diane Ladd) the point of the film is to piss you off. And it really should.

B-  
WSS



## Samaritan

Amazon / MGM | PG13 | 101 min

Okay gang, I love Stallone. If for no other reason than ROCKY and ROCKY II are two of the greatest sports movies ever. And while the rest might not be in that lofty gathering, I loved almost every one in the franchise. In Copland, where Stallone plays a member of an All-Star Tough Guy cast (in which he worked for scale just to be included in the ensemble) the films are, shall we say, less than spectacular. But most of them have been extremely popular and crowd-pleasing, not to mention financially successful. The downside for me, as much as I like the guy, is that a lot of the films aren't really all that good. Sadly enough, SAMARITAN is one of them.

From my post-viewing research I've discovered that yes, SAMARITAN was a graphic novel at one time, but not DC or Marvel, but from something called Mythos, a comic book firm I haven't heard of. So the origin of the character, while briefly touched on in the film, isn't common knowledge but it doesn't seem any better or worse than most comic book ori-

gins. Basically, thanks to some kind of genetic scientific or supernatural glitch, a pair of twins with super abilities came to be opposite sides of a coin. Seems like that hook may have been lifted from Dr Jekyll and Mr. Hyde. Anyway, 12 years after the comic that nobody read, Samaritan himself has devolved into something of a hermit and a recluse, living in a tiny apartment in the dystopian and crumbling Granite City. By the way, Samaritan was the good twin and Nemesis, thought to have been dead for over a decade, the evil twin, the one that inspired anarchy as opposed to helping the weak and poor.

Anyway, our boy is disillusioned with life and has pretty much given up on society. That is, until he meets a street urchin by the name of Sam (Javon Walton). Sam has hooked up with some bad guys who seem to be linked to the second coming of Nemesis, who has hatched some sort of scheme to blow up the power grid and send the decaying city completely into chaos. Inspired by his affection for the young lad, Samaritan reluctantly comes out of retirement to save the city in typical superhero fashion. That means spending most of the movie in a noisy computer-generated battle scene and beating the shit out of the bad guys.

At the very end, after we've been completely bored by the battle, there is a cock and bull twist ending which I won't give away here, but it's a little bit reminiscent of the final speech in Rocky IV after Drago is defeated. Speaking of cock and bull. I noticed that during the nearly half-hour long battle scene Samaritan and the kid were both within a city engulfed in flames, making you wonder how the kid and every other human being survived what must have been an absolute inferno. Oh well. Honestly, because of my affection for Stallone I really wanted to like this one. He's one of the producers and I think he even helped write this. Of course it's not up to his peak achievement in writing ROCKY and PARADISE ALLEY, far from it. I started off with my fingers crossed and a B+ which gradually declined to the final grade of D by the end of the flick.

D  
WSS

## The Invitation

Sony | PG-13 | 105 min

Even though the trailer kind of tipped the movie's hand, I'm still issuing a spoiler alert here so read on at your own risk.



Halloween isn't for a while but the studios have started releasing a few horror movies in advance of that date. There are already a handful but most of them seem like low budget slasher or creepy haunted house where a demon possesses a kid kind of thing. The reason I'm pulling

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*Continued From Page 17*

the trigger on THE INVITATION this far from trick or treating is that it had a look, at least in the trailers, of a more elegant film, more along the lines of Anne Rice than Wes Craven. As it turns out, that much is actually the case.

This is actually a Neo Gothic vampire romance as opposed to a standard bloodfest. That's too bad, because in letting the plot cat out of the bag, they have removed the element of surprise which might have made this film a little less, shall we say, dreary. Also, the very opening scene tips you off that there's something really bad about to happen. You will then actually check your watch on occasion waiting for the blood sucking and the traditional vampire stuff to take place, at least I did.

So, here's the setup: Evie (Nathalie Emmanuel) is bored with her life and especially with her dead-end restaurant server gig. Out of curiosity she takes one of those online DNA tests and finds out that she has a relative in a posh section of England. Not only that but one of the cousins actually turns up in the city, meets with her, and invites her to come to England to meet the family and attend what he promises will be the wedding of the century, all expenses covered by the way. The streetwise Evie finds herself as the guest of honor at an opulent estate, surrounded by lords and ladies, servants, and members of the idle rich. Her elegant and charming host and lord of the manor is Walter (Thomas Doherty) and the mutual attraction is immediate. At this point, happenings around the manor start to go from merely odd to actually creepy. Not just from the guests and hangers on but at one point, while rummaging through one of Walter's desks, she finds an entire dossier on herself. After being confronted he explains that he just wanted to know more about the newest member of the family and apologizes profusely. She apparently accepts that apology because soon after they are back in the sack. All the while we wonder more and more just exactly who the bride and groom are about to be. At least I won't spoil that surprise for you just in case you decide to add this flick to your watch list.

On the plus side, the invitation looks nice, the acting, while not particularly stellar, is a cut above your usual slasher film, and there's actually a bit of surprise when the bride and groom to be are revealed. On the downside, it's kind of slow and while creepy it's not especially suspenseful or frightening. It also wastes time and energy by unnecessarily playing the race card. Still, it's at least a small variation from what will be coming out during the Halloween season. (Also, for my friend Big Al, aka The Amazing Willis, there is no nudity but the blood looks reasonably authentic.) Remember I grade on the curve as far as genre, so this one gets a generous:

C+  
WSS

## Bullet Train

Sony | R | 126 min

David Leitch, I'm assuming, is a stunt man turned actor turned writer turned director and he's the guy at the helm of the new Brad Pitt action-comedy BULLET TRAIN. He directed some of the FAST AND FURIOUS franchise, DEADPOOL, and

JOHN WICK, so you get the idea where he's probably going with this one.

That means it's going to be a little bit funny, a little bit weird, and fairly violent from the get. Now when I say violent I don't mean as in the case of superhero movies with stuff blowing up every five or six seconds, but it's almost a continual slapstick fight scene with an odd-ball plot chopped into bite-sized pieces and placed strategically as punctuation in the non-stop action.

Our protagonist is a reluctant but skilled assassin, code named Ladybug (Brad Pitt), who is given that nickname by his personal handler. Why Ladybug? Well, the Japanese consider the ladybug lucky and our guy has had a string of not so smooth hits. So yes, he's a criminal, but for this film his boss of the crime syndicate has given him a reasonably simple job. He is asked to recover a briefcase containing 10 million bucks from the world's fastest train on its way from Tokyo to Kyoto or vice versa. This briefcase contains ransom money for the kidnapped son of a very dangerous fellow called the White Death. Seems like everybody in the movie has a code name. Besides the White Death, we have Tangerine, Lemon, the Wolf, the Prince, the Hornet, the Elder and quite possibly a few more. I actually lost track, but each of these nefarious characters have a job to do in relation to the 10 million bucks and the White Death's son. Between the fight scenes they drop in flashbacks which are meant to explain the convoluted relationship between all the assassins and bad guys. Just a heads up, you should probably pay attention just because none of this interactive subterfuge is really self-evident. But it is reasonably entertaining, fast-paced, a little bit funny, and decidedly odd. And besides the handler (a cameo by Sandra Bullock), Pitt is the only guy that's familiar but the others are interesting enough without generating enough star power to take the attention off Pitt himself. There are enough twists and turns and unexpected events to keep you from getting bored.

So, there's that.

C+  
WSS





# QUICK CUTS

By Pete Roche



## Vonda Shepard Red Light, Green Light

You probably know Vonda Shepard best as the pretty pianist in the bar where Calista Flockhart and the lawyerly cast of *Ally McBeal* (1997-2002) hung out after hours.



But Shepard—who holds a record for selling the most TV soundtracks (“Searchin’ My Soul”)—has also released a dozen solo albums whose heartfelt, introspective arrangements prove that her skills extend far beyond the confines of sitcom pseudo-reality.

Her latest effort, *Red Light, Green Light*, contains ten short-but-stellar new gems powered by her astounding voice and gospel-glazed piano work, all lovingly produced by husband Mitchell Froom (Fleetwood Mac, Elvis Costello) during the height of the pandemic.

“It took a massive amount of discipline to go through this process,” says Shepard in a press release. “But the isolation actually lent itself to going deep into the writing.”

That discipline and depth is magically manifested across the cuts, whose vivacious verses compare and contrast universal themes of hope / despair, fear / encouragement, aimlessness / purpose, and confusion / clarity. Even the album title suggests juxtaposition, dichotomy, and the immutable yin-yang nature of life and love in modern times. Shepard’s narrators (let’s call them “heroines”) can be inhibited, hesitant, and reluctant one moment—but outgoing, spontaneous, and fearless the next.

“How can I still feel slighted?” ponders an admittedly vulnerable Shepard on the self-aware title track. “I have to live with it.”

On “Dirty Laundry” the chanteuse examines the occasional artifice of friendship (and romance): “You put your shoes on, your makeup on, your ‘fake it’ on, so everyone can see” beneath bouncy piano chords. Tender “Made of Rain” sees Shepard “blowing out candles” and trying to unlock life’s mysteries (“A million combinations...still I can’t get through”),

while the bluesy “Smoother Ride” has her own up to past mistakes and immaturity to busy drums, wah-wah guitar, and Hammond organ. Intimate ballad “Disappear” acknowledges life’s empty spaces...but also invokes its beauty.

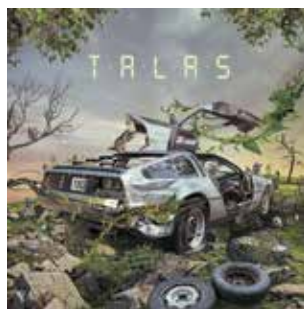
On “Shine Your Light” Shepard welcomes back a prodigal friend (“Why have you been away so long? I know by your face when something’s wrong”) while her bandmates sync their bass, organ, and snare. “To the Stars” has her “sing hallelujah to what this world can be” despite constant reminders of its unfairness and inequity.

“Haven’t Gone Astray” and “A Paradise” celebrate recovery, rejuvenation, and rebirth to funky, Prince-like rhythms and big rock beats. Shepard’s piano notes twinkle on closing track “These City Lights,” wherein the former T.V. songbird confronts—and determines to overcome—the sins and scruples of everyday life.

If only more artists could better channel that optimism into their music. *Red Light, Green Light* is another ear-kissing, foot-tapping, hip-shaking spiritual affirmation from Vonda Shepard.

## Talas 1985

Long before bass hero Billy Sheehan joined David Lee Roth’s band (*Eat ‘em and Smile*), Mr. Big, Niacin, or Winery Dogs (with Mike Portnoy and Ritchie Kotzen), he flexed his four-string chops in the Buffalo-based rock quartet Talas. Some of Sheehan’s hefty work from that group appeared on the 1990 compilation *Billy Sheehan: Talas Years* (“High Speed on Ice,” “Shy Boy,” and “Sink Your Teeth Into That”) long after the band itself (who’d opened for Van Halen in 1980) had split up.



But Sheehan reunited with Talas teammates Phil Naro (vocals) and Mark Miller (drums) in 2020 to literally pick up where they’d left off on what would’ve been their fourth studio

album. Notwithstanding fresh new single “Black and Blue” (whose verses lament the emotional bruises from a rocky relationship), the sessions focused on material written back in the day—some during that titular year—when Talas appeared poised for greater glory.

“The time was right and we were all into it,” says Sheehan. “No one needed any convincing.”

The resulting album, *1985*, honors both the history of Talas and the rise (and fall) of the entire hair metal genre. But it also hints at several possible futures for Sheehan and company: Even the cover painting’s dented, raccoon-infested (and skeleton-occupied) *Back to the Future* DeLorean suggests that music—like time—is relative.

“We wanted a snapshot of our musical life from 1985,” explains the bassist, whose Yamaha Attitude low-notes ignite the album.

“This is the same spirit, mostly the same people, and it’s bringing the ‘80s into 2022. The ‘80s were an amazing time for music, and we were all excited to go back to that. It’s raw, real, honest, and exhilarating.”

Sheehan and friends were keen to capture

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*Continued From Page 19*

and maintain a consistent '80s sound when recording on mobile equipment in Miller's living room studio. Russ Mackay (Styx, Rush) mixed and mastered the resulting tracks, giving *1985* a cohesive sound and uniform production polish. With Billy panned hard left and new guitarist Dave Constantino crankin' it on the right, Talas achieve liftoff on the raging "Inner Mounting Flame," uplifting "I'll Take the Night," and raga-inspired love song "Crystal Clear." Fifty-year old fans raised on Def Leppard, Scorpions, Dokken, and Motley Crue will thrill to the whammy-dives, pick-scrapes, finger-tapped arpeggios, and ear-catchy power chords. This is smart, melodic metal at its finest: *1985* probably would've sold like hotcakes when Ronald Reagan was in office.

Naro (who sadly passed away last year) brings his experience hollering with Peter Criss, Coney Hatch, and Chain Reaction to bear on the Pavlovian "Come When You Call," troubleshooting "Close to the Killer," and pleading "Don't Try to Stop Me Tonight." The vocalist transforms "The Power to Break Away" into an anthem for women trapped in shitty relationships, and "Do You Feel Any Better" into a Chris Cornell-meets-Ronnie James Dio kiss-off. "On the Take" becomes an indictment of "underhanded cops and crooked politicians," set to Constantino's razor-sharp licks and Miller's muscly beats.

Sheehan finishes the disc with the magnificent multi-track bass solo "71Hd h," which reads "4 Phil" when read backwards and upside-down (like earlier Sheehan showcases "NV43345" and "7718 3a17"). The bassist's fleet-fingered tribute to Naro is at once jaw-dropping, mind-blowing...and heart-breaking.

## Jeff Berlin

### Jack Songs

Cream bassist Jack Bruce passed away eight years ago, but his legend lives on.

"Jack was the greatest bass influence I ever had," says fellow bass icon Jeff Berlin. "The alpha and omega for me."

Berlin—a Berklee grad renowned almost as much for his devotion to theory (sight-reading and written notation) as his incredible earthy tones and cosmic technique—salutes Bruce's



considerable chops and song craft on the exciting new *Jack Songs*.

But this is no mere tribute album.

"It's not a cover CD in the literal sense," explains Berlin, who's notched recording credits with Allan Holdsworth, Bill Bruford, and David Sancious.

"Most of the songs come from period's in Jack's life *after* Cream. His solo career represented a multitude of musical styles. In arranging the music, I was inspired by Giles Martin's production of The Beatles' Love CD. I tried to follow his example of fitting various song quotes from different tunes in...so that each song would end up as an individual work comprised of various parts of other songs in them."

Accordingly, Berlin borrows musical threads from familiar Bruce bits from the '60s and '70s and weaves them into original sonic colleges that honor the late four-stringer by carrying on—rather than copying—his brilliance. For example, opening cut "Creamed" is a muscular mashup of the titanic trio's "I Feel Free," "Politician," "White Room" and "Sleepytime Time" (with some seamless guitar stitching courtesy Alex Lifeson of Rush). Texan guitar hotshot Eric Johnson and dynamic drummer Gregg Bissonette (David Lee Roth, ELO) guest on the organ-splattered "Theme from an Imaginary Western" (from Bruce's 1969 LP *Songs for a Tailor*), while hard-rockin' Sammy Hagar (Van Halen, The Circle) takes microphone duties on Berlin's interpretation of "Never Tell Your Mother She's Out of Tune," which is redubbed here as "L'Angelo Misterioso" (Bruce's alias when he performed with George Harrison).

Ron Hemby, Alex Ligertwood, and Michael Dearing also lend their pipes to the bass party.

Ron "Bumblefoot" Thal contributes rapid-fire chicken pickin' guitar on "Rope Ladder to the Moon" (from Bruce's Colosseum days). Johnny Hiland rips a fiery solo on locomotive boogie "Traintime Time," which quotes a song Bruce wrote with the Graham Bond Organization (but repurposed for Cream's 1968 effort, *Wheels of Fire*). Bill Frisell adds his six-string heft to soulful ballad "One Without a Word"—a re-imagining of Jack's "Without a Word" (from 1977's *How's Tricks?*). John McCracken receives special mention in the notes for his ax work just about everywhere else on the album.

Berlin reinterprets "A Letter of Thanks" and "Folk Song" from 1971's *Harmony Row*, infusing each with just the right amount of jazzy organ and plaintive piano. Tender "Fuimus (We Have Been)" pays homage to Bruce's family motto—and features touching verses by Cream lyricist Pete Brown wherein Jeff recalls watching Jack at the 2006 Jazz Festival in Frankfurt.

Eight-minute *tour de force* "Smiles, Story, and Morning Grins" purees two *Harmony Row* pieces into a fun new number that boasts jaw-dropping string work from a consortium of other bass all-stars (including Geddy Lee, Nathan East, Billy Sheehan, Mark King, and Tony Levin).

## Jane Lee Hooker Rollin'

Named for a famous Tallahatchie, Mississippi guitarist and boasting former members of Lez Zeppelin, The Wives, and Nashville Pussy, Jane Lee Hooker



broke out of New York City in 2016 the blues covers album *No B!* The quintet's sophomore release, *Spiritus*, gave them a chance to stretch out and shine on their own material.

Now Jane Lee Hooker are back with *Rollin'*, a classic rock field-trip whose nine tracks reference the tandem guitars of the Rolling Stones, Thin Lizzy, and Aerosmith—but also reference the unique energy of old-school girl acts like Suzi Quatro and The Runaways. The feisty five-piece just played at the Rock and Roll Hall of Fame on August 12 with Bluebonnets (featuring the Go-Go's Kathy Valentine). Now they're ready to take their no-nonsense riffs to the world.

Propelled by (male) drummer Ron Salvo, the Jane Lee Ladies break into a slow burn on the carefree "Lucky" before dusting off a barroom piano on missing-you memo "Drive." Lead singer / keyboardist Dana Athens unleashes some powerful pipes with a timbre, range and inflection that immediately recall Janis Joplin, Tina Turner, and Ann Wilson.

Guitarists Tracy Hightop and Tina "T-Bone" Gorin churn, rake, and scrape their way through the defiant "Jericho," recess-ready "Weary Bones," brisk greeting card "All Good Things," and jazzy, organ-piped prayer "Mercy Mercy Mercy." Swampy resonator guitar and thumping kick-drum drive "White Gold," while "Runaway Train" benefits from bassist "Hail" Mary Zadroga's urgent bass.

Rowdy *Rollin'* closer "Mean Town Blues" is equal parts gospel, garage, and psychedelic rock, with Athens wailing her life lessons ("Mama done told me, Papa done told me...") over a frantic guitar riff and heavy helpings of amplifier feedback. The mix is a little loud, but Jane Lee Hooker's grooves are hot and their authentic throwback 'tude undeniable.

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*Continued From Page 12*  
stamp on it?

**TREVOR STOUT aka SHELTER PUP:** I chose “Crabsody in Blue” because it’s a ballad that I could more easily bend to my style. The goal from the start was to make it my own. I took it as a challenge, especially given the difference between my music and AC-DC music.

**THOMAS PERVANJE of URBAN CAT-TLE:** Our original demo of “Night Prowler” was a tow-part diptych of a poetic recitation of the verses by ‘Ringo Starr’ and of the choruses by ‘Christopher Walken,’ with those voices actually impersonated by Nathaniel Zronek, followed by an instrumental psychedelic jam. This was rejected by Spotify as a ‘derivative’ work, which requires complicated licensing for the Cleveland Verses staff. The actual final version was just the instrumental portion, reformatted without any vocals or special effects.

**JAMIE HORTEN of DIVE BOMBS:** I kept the same chord progression and structure for “The Jack,” but I definitely wanted to make it a Dive Bombs song. We changed the 12/8 shuffle time signature to a more straightforward 4/4 punk and gave it driving guitars and bass. We also made the second verse and final chorus double-time, to make it more upbeat and energetic live a Dive Bombs song. Lastly, we add a *lot* more vocal harmonies as the cherry on top. I think I ended up with ten vocal tracks to give it that choir effect.

**LEX MODA of CELLOPHANE JANE:** Our “Beating Around the Bush” is straight enough in that we play hard-driving maximum rock, and that song is one of the penultimate specimens of straight-ahead, no-nonsense, all-out rock insanity. I felt that slowing the tempo would give it more stomp and grease, really letting the quick parts shine later on. The scream at the end of the solo was a bit I pulled from a sort of ‘rock morgue inspiration cabinet’ I’ve had over the years. A big, high slide guitar always grabs your attention. You gotta add your own flavor, otherwise it’s going to be a bit boring!

**DAVE GRETICK of BEASTS WITHOUT BIOMES:** We discussed alternate stylistic directions, but on actually playing it felt natural to remain true to original. It’s a really fun song to play that doesn’t seem to grow old, and it’s easy for us to bring a lot of energy to the song. The energy is built-in because it’s a really effective well-crafted pop song. But we know we aren’t AC-DC nor are we a tribute band so we didn’t try to emulate AC-DC. To that extent our singer didn’t comp Bon Scott’s vocal style or mannerisms, but instead channeled his own personality for an authentic take that envisions the role of the tough as a sophisticated, nattily-attired Bond-gone-rogue more than it does a jeans and grease-stained-undershirt-wearing street thug.

**ASHLEY BIGLER of ASHLEY BROOKE**

**TOUSSANT:** I know I would have to make “TNT” different. My style is a very sharp contrast to AC-DC, but that was the fun part. Early on I thought about a few different things to do with it—one of which was having a church choir sound—but I thought it might be better to find common ground with the original material and my comfort level. I think we stayed pretty faithful to the elements of the song, but were able to put our own stamp on it.

**NORTH COAST VOICE:** Where (and how) did you record your song?

**ERIC KENNEDY of TRUSS:** We produced and recorded “Let There Be Rock” ourselves in our respective apartment ‘studios.’ We wanted to capture the same energy of the song while modifying it to how Truss would’ve written and packaged it. The parts were recorded individually over the course of 2-3 days. We kept the tempo about the same, but down-tuned to C#, tailored the parts to our own individual styles, and—of course—added a slow, thick breakdown with plenty of riffage. The whole process was pretty spontaneous. I recorded the guitar parts with the structure I had in mind, then sent them over to Holden (drums), who filled in the gaps. The rest fell into place!

**MARCUS SMITH:** We recorded “Big Balls” separately. Our drummer has a nice recording set-up in his basement and was able to mix and master everything once we sent in the stems. I said to the band “I want to funk this up.” I added a very tongue-in-cheek rap verse to showcase my style. It took us a couple days after we procrastinated for a couple months... oops!

**TREVOR STOUT aka SHELTER PUP:** Initially I recorded a demo of “Crabsody” to get the full idea down. Then I recorded it all in one day with Steve Perrino at their studio (Bottleworks) here in Cleveland. The goal from the start was to make it my own: I took it as a challenge.

**SKYLAR KEFFER of OREFICE ROTH:** We recorded the majority of “Hells Bells” in one ten-hour session. We had one more overdub session for vocals. We record with Matt Novak at his place, Obese Studios in North Ridgeville. It’s an abandoned medical building on some land out there that Matt turned into a studio.

**DENNIS VAN CRASH of VANITY CRASH:** The demo tracks from my studio were our starting point for “If You Want Blood.” I had Virginia Plane Crash and Matthew Angel come to my COVID-safe garage to track backup vocals and guitars. Thomas Anonymous tracked drums from his home—a COVID isolation skill we learned. I took the final tracks to Jim Stewart to mix with his golden ears. It came together very quickly, from start-to-finish in about two weeks.

**THOMAS PERVANJE of URBAN CAT-TLE:** “Night Prowler” was recorded in my personal home studio—SIVLE Studios—in

Twinsburg. All tracks were recorded in three sessions: A) The original backing tracks of guitar, bass, and drums; B) Vocal overdubs and special effects, and C) Billy Capuono’s lead guitar overdubs. Mix-down was completed in approximately three sessions.

**ASHLEY BIGLER of ASHLEY BROOKE TOUSSANT:** I was fortunate enough to be able to record at my friend Colleen Welsch’s house. So is super-close, so I was able to walk to her house. It couldn’t have been better. She was open to the idea of a more ethereal, cathedral sound for “TNT,” and we were able to get to work pretty quickly on it. After repeated listening to the original version, the opening guitar melody seemed a good way to open the song with myself humming. Colleen layered several tracks of me humming the melody and harmonies. We laid down an initial track to work on, and after recording a few nights for several weeks it all came together into something special.

**DAVE GRETICK of BEASTS WITHOUT BIOMES:** We recorded “Dirty Deeds” in our guitarist Tom’s basement in South Euclid. It was about as DIY as it gets. Three guys in a compact basement space using basic equipment and a Tascam. The basic track was completed as a group in one pass, and we just agreed it was good enough to move on and overdub vocals and the guitar solo. We didn’t isolate the equipment but the bleed-through of the mics picking up unintended sounds was manageable and we were able to get good separation. It’s the archetypal sound of BW/OB.

**JAIME HORTEN of DIVE BOMBS:** I’ve been getting more experimental with self-recording, so we recorded all vocals, guitars, and bass for “The Jack” in our practice room at Rock and Roll City Studios. The acoustics aren’t great for recording, and you can sometimes hear the other bands practicing, but it adds a punk DIY feel as opposed to recording in a perfectly quiet studio. A friend let us record drums at Castle X Recording Studio, and then we had the amazing Jim Stewart mix the song. The submission deadline really motivated me to finish. Without deadlines I sometimes take years to release music, so I’m glad I had a reason to not procrastinate.

**LEX MODA of CELLOPHANE JANE:** Our drummer Nate Taylor fell ill with the dreaded ‘VID the week we were set to record. Not one to dampen the rock, he set up a mini-studio, and bassist Connor Peterson and I recorded separately from our own studios (Plastic Dino and Moda Co., respectively). I mixed and mastered it hastily in a few days and sent it off on the night before it was due. I’m super-stoked to hear everyone’s tracks all together, in unity for a cause worth screaming for!

*Cleveland Verses Volumes 3 & 4* available now on Spotify, iTunes, Amazon. Visit [www.clevelandverses.org](http://www.clevelandverses.org) to order CDs and merch (shirts, band swag, etc.).

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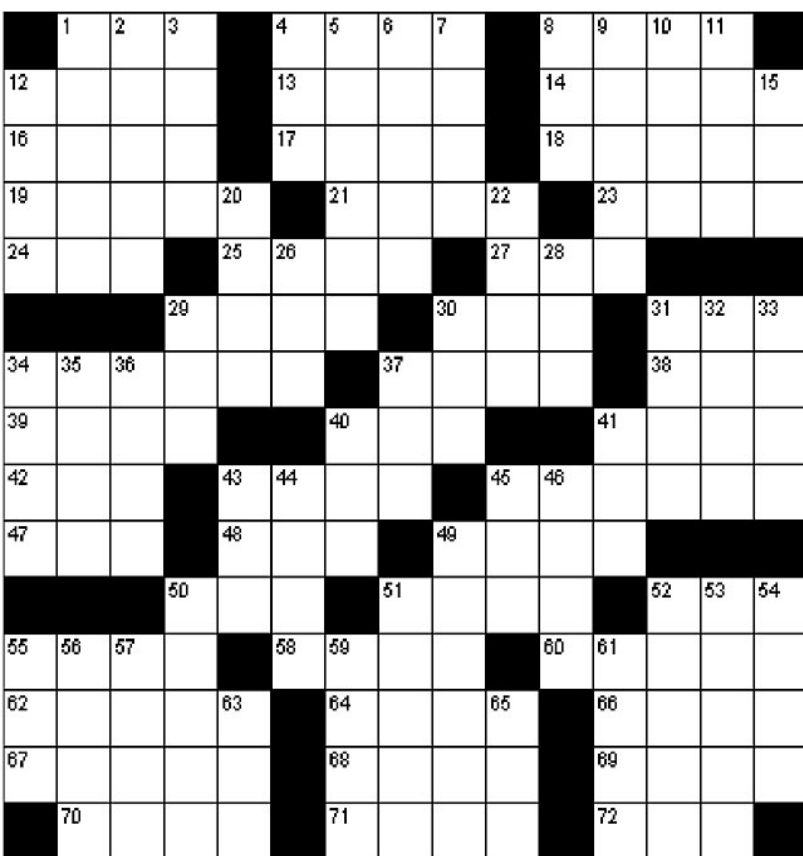
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**Across**

1. Possessed
4. Blemish
8. In addition
12. Field game
13. Elementary
14. Golf course bordering the fairway
16. Part of the eye
17. Journey
18. Patterned silk fabric
19. Borders
21. Bobbin
23. Cook slowly in liquid
24. Hideout
25. Aroma
27. Be in debt
29. Fortitude and determination
30. Gardening tool
31. Watering place
34. Admiration
37. Catch with a lasso
38. Fruit seed
39. Spline
40. Adipose tissue
41. Lubricants
42. Soda
43. Profit
45. Part of a saddle
47. Affirmative
48. Knocked unconscious
49. Nucleus
50. Male offspring

51. Argot
52. Gratuity
55. Joke
58. In the way indicated
60. Steeple
62. A farewell remark
64. Song for solo voice
66. Musical instrument
67. Jockey
68. Peel
69. Go under
70. Small gull
71. Temper
72. Kind of fodder

**Down**

1. Vast multitude
2. Bring into coordination
3. Measured portion of medicine
4. Group of things of the same kind
5. Tropical bird
6. Flexible twig of a willow tree
7. Kind
8. Provide with weapons
9. Slack
10. Legal case
11. Fiend
12. Multicolored
15. Strike with an axe
20. Painful
22. Circuit

26. Lacking brightness
28. Very small
29. Acquire
30. Very spicy
31. Skewer for holding meat over a fire
32. Tablet
33. Part of a church
34. Catch sight of
35. Wild plum
36. Military signal for lights out
37. Operated
40. Strong and healthy
41. Single
43. Ooze
44. Female relative
45. Swindle
46. Humanities
49. Gambling house
50. Direct the course
51. Something unusual
52. Leg bone
53. Satire
54. A secret look
55. Container
56. Redact
57. Aspect of something
59. Injury
61. Swish
63. Large vase
65. Append

Solution on page 18



**SPORTS**

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

G N I L I A S S E G N I I K S S V S R  
S I N N E T K V S V I V W L Q L C W V  
E W I J V A G S S N O P V U J X T I A  
T V M V T Y R T O A N L A V B W I M J  
B E L I E E S V R U R S L A A F M M V  
T A N L D L R I C A H C D E E C H I J  
D G S N A E I N A I E M H N Y A G N V  
A Z U E C B M T L T I G C E N B V G G  
V O B C B V T V E N Y I N D R B A G N  
R T O E D A U E T K N T B I M Y N L I  
O S V I V I L O K G C A L E L I G C L  
M O D U J W N L L S L I B R X R V C C  
G N I L T S E R W L A J R O B A U P Y  
I S C I T E L H T A G B B C N C B C C  
G N I V I D Q L L A B T O O F G J V Y  
S C I T S A N M Y G T Y E K C O H A B  
G N I C A R E S R O H I S P R L P M G  
G N I C A R R O T O M I R W V F V H U  
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Sat. 9/24 ... Steve Madewell ..... 2-6pm

Trevor ..... 6-10pm

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9/14 Eric Andrews

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9/21 Uncharted Course

9/22 The Gunz

9/24 John Gall

9/25 Madewell Music Duo

9/28 John Gall

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10/1 Jimmy Mrozek

10/2 John Gall

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10/9 Randall Coumos

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10/1 Rob Lundi

10/2 Plan D

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10/7 Joshua Robert

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10/9 Maria Petti

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