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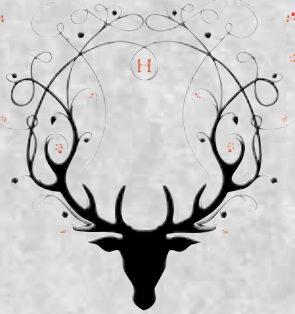
# VOICE Magazine

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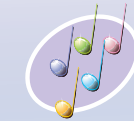
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# ROOTSVILLE

By Cat Lilly

## Protest Music

### Part Two

Six hundred years ago:

*"And who will get the spare ribs?"*

*"We'll give them all to the poor."*

"The Cutty Wren" – Peasant's Revolt of 1381

Sixty years ago:

*"And children at last you can live unafraid"*

*"When you know that your daddy will always get paid."*

"Song of the Guaranteed Wage" – Ruby McDonald & Joe Glazer

Six years ago:

*"Uh, and when I wake up"*

*"I recognize you're lookin' at me for the pay cut"*

*"But homicide be looking at you from the face down"*

*"What MAC-11 even boom with the bass down"*

*"....But we gon' be alright."*

"Alright" – Kendrick Lamar

The global pandemic we are all collectively living through has done much to shine a spotlight on the inequality in our society. With nearly eighty percent of the population living paycheck to paycheck, it's easy to see the disparity. If you are in the upper twenty percent, missing one paycheck won't put you out on the street. Chances are you have a white collar job and can work from home. Chances are you have good health coverage and can get tested for Covid 19 if you want to.



Kendrick Lamar - named one of the 100 most influential people in the world by Time magazine

Not so for the rest of us, who are seriously impacted by the loss of income caused by the shutdown. Most of us are devastated by the loss of one paycheck, let alone three months' worth and counting. Those of us who were deemed "essential" did continue to work in health care and first response, and blue-collar and service occupations that involve close contact with others, increasing the chances of exposure to the virus. The meat plant workers, the truck drivers, the young single moms who work at the Dollar Store – all became heroes to us for keeping the shelves stocked, and food on the table.

Minority populations (African-American, Hispanic) constitute a large fraction of these workers. For most, it comes down to a choice between risking your life and keeping a roof over your head. In addition, ethnic minorities and poor people are more likely to suffer from co-morbidities such as asthma, diabetes, obesity and cardiovascular disease that make the impact of the disease particularly debilitating and possibly fatal. There is no doubt that systemic racism exists in our society, and the civil unrest we are seeing spill out into the street is a direct result of that injustice.

The paramount role of music in the life of a nation has the deepest of roots. Plato and Aristotle wrote of music's role in forming noble human souls and a civilized society. Newton and Shakespeare saw the universe in terms of harmony – or disharmony- of the spheres. A true patriot salutes the flag but always makes sure it's flying over a nation that's not only free but fair, not only strong but just. Music carries us through our darkest days and enables us to celebrate the bright ones. Hope can triumph over fear, light can triumph over darkness, and brotherhood can conquer man's inhumanity to man.

From Yankee Doodle to Kendrick Lamar

As long as there is something to complain about, people will write protest songs. Perhaps the Children of Israel were singing when Moses led them out of the land of bondage. How many great

*Continued on Page 18*

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Sun, July 12 .....	LALENA SHENKEL.....2:00.....ALEX BEVAN.....	5:00
Fri, July 17 .....	MADEWELL MUSIC .....	7:00
Sat, July 18 .....	RACHEL BROWN & THE BEATNIK PLAYBOYS.....	7:00
Sun, July 19 .....	SUSAN HAGAN .....	5:00
Fri, July 24 .....	ERNEST T. BAND .....	7:00
Sat, July 25 .....	TBA .....	
Sun, July 26 .....	WOODPECKERS .....	5:00
Fri, July 31 .....	ACOUSTIC JOYRIDE .....	7:00
Sat, Aug 1 .....	MARIA PETTI.....	7:00
Sun, Aug 2 .....	K-ROLL PROCAS .....	5:00

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**Thu. 7/17 ..... Free Howie Trio**  
**Fri. 7/18 ..... Bob Potts Duo 5-8p**  
**Sat. 7/19 ..... Ted Riser & Billy Mangano**  
**Fri. 7/24 ..... Prodigal Stepsons**  
**Sat. 7/25 ..... Julie Slattery Duo**  
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 1 cup peaches (Fresh or frozen)  
 1 cup sweet cherries (fresh & pitted or frozen)  
 1/4 cup sugar  
 750 milliliters your favorite dry red wine  
 1/4 cup peach schnapps

In a medium bowl, stir together peaches, cherries and sugar. Let stand until thawed if working with frozen, about 10 minutes. Mashing or cutting fresh cherries in half will provide more flavor. Put fruit in large pitcher and add wine and schnapps to the fruit mixture. Refrigerate for at least an hour.

## Beer Berry Chillers

**Ingredients**  
 1 ½ cups fresh or frozen raspberries  
 1/2 cup sugar  
 2 cups vodka  
 1/8 cup fresh lemon juice  
 3 bottles (12 oz. each) light beer, chilled  
 Ice

In a saucepan, combine 3 ½ cups water with the raspberries and sugar over medium-high heat. Bring to a boil, lower the heat and simmer for 5 minutes.

Strain with fine mesh strainer over a bowl and press through; discard the seeds. Let cool. Transfer to a pitcher and stir in the vodka and lemon juice; refrigerate until cold. Stir in the beer. Serve over ice.

## Beer Cheese Dip

**Ingredients**  
 2 cups shredded cheddar cheese  
 1 cup shredded Swiss cheese  
 1 cup shredded Gruyere or additional Swiss cheese  
 1 tablespoon all-purpose flour  
 1-1/2 cups Irish or flavorful beer  
 2 teaspoons lemon juice  
 2 tablespoons Dijon mustard

Delicious served with Broccoli and Cauliflower, cubed French bread, hard pretzels or pita bread triangles.

**Directions**

1. In a large bowl, combine the cheeses and flour. In a large saucepan, heat beer and lemon juice over medium heat until bubbles form around sides of pan.
2. Reduce heat to medium-low; add a handful of cheese mixture. Stir constantly, using a figure-eight motion, until cheese is almost completely melted. Continue adding cheese, one handful at a time, allowing cheese to almost completely melt between additions. Add mustard; cook and stir until mixture is thickened and smooth.
3. Transfer to small crock or fondue pot and keep warm. Serve with desired dippers.



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# V WINE 101

By Donniella Winchell



## Blending – the creative side of winemaking

When you select wine from a local store shelf, often there is no 'varietal' name on the label, rather than 'Riesling,' 'Chardonnay,' 'Cabernet' or 'Vidal blanc,' the label reads 'Maiden's Blush,' 'Cosmo' or 'Reflections of Lake Erie'. The grape-named wines are called 'varietals' and the ones with unique designations are called 'proprietary' wines. Beyond the words on a label, however, what is the difference?

In the case of a varietal, by law, that bottle contains juice primarily from fruit of a specific grape type. The more fanciful names are used for 'proprietary' wines which are almost always blended from several vintages [harvest dates] and different grape types. The intent for the latter style is to create a wine that is more interesting than any one individual component.

When a new proprietary label is created, numerous individual batches of 'finished' wines are brought into the cellar's laboratory. In his mind, the winemaker assesses each lot for compatibility in oak, sweetness levels, color intensities, vintage dates, and numerous other things. With a clear goal for a final product in mind, he creates a series of combinations, each carefully recorded and numbered. A tasting panel is assembled. While often only the winemaker and his assistant makes the final decision, other winery staff and sometimes even regular customers are asked for input. It is essential that the final blend meet the taste expectations of a winery's most loyal clientele.

Once a proprietary wine is released and gains acceptance, the winemaker then must work to replicate those prior blends regardless of the annual variations provided by Mother Nature. That is easier said than done. At the end of one season, any wine from the same grapes grown in the same vineyard and fermented in the same cellar will taste different that of the previous year, if only because it is more aged. To deal with this dilemma, the original blend's notes are resurrected, and similar base wines are prepared. Minor adjustments are made and carefully noted until the potential new samples begin to imitate the original wine. Tasting panels are gathered again. Several approximate options

are compared against the original vintage. Additional adjustments are made until a comparable match is identified. Blending and tasting notes are recorded to assist in replicating the specific combinations for the next year's wines. While final product will be remarkably similar to the original in taste and flavor components, there are always subtle differences from one year to the next. If winemaking can be described as a balance between art and science then blending offers the vintner a chance to show off his creative side.

Finally, there is often a 'bonus' with proprietary wines. The name a winemaker selects to showcase his 'artistic' style is usually quite interesting. Sometimes the winemaker chooses some story from his family history; perhaps he creates a wine to honor a friend or relative; occasionally, a wine is designed to benefit a favorite charity, or to reflect the geographic region where the wines were grown. Sometimes the vintner will simply select a name to help the consumer identify the style of wine to expect once the cork is popped.

An internationally recognized red blend designed to be in a Bordeaux style without violating international law, is something called Meritage. Several local wineries produce this sophisticated red. For information about it, Lauren Fiala, local wine authority and instructor at KSUA created a new video on Meritage featuring several from Ohio. It is on YouTube: [www.youtube.com/watch?v=654ulQS2zKg&t=166s](http://www.youtube.com/watch?v=654ulQS2zKg&t=166s)

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Sat. 7/18 .....	6-9 .....	Rossi & Romano
Sun. 7/19 .....	2-5 .....	Jimmy Ales
Fri. 7/24 .....	6-9 .....	Mike Binder & Priscilla
Sat. 7/25 .....	6-9 .....	Castaways Trio
Sun. 7/26 ...	2-5 .....	Kris Ferrell
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**JULY**

4 Maria Petti 4-7pm  
11 Melissa & Mitch 4-7pm  
12 Jesse Huge 2-5pm  
14 Opera Night 6-9pm\*  
18 Joshua Robert 4-7pm  
19 Murch & Spice 2-5pm  
25 Melissa & Mitch 4-7pm  
26 Joshua Robert 2-5pm

**AUGUST**

2 Mike Lester 2-5pm  
25 Opera Night 6-9pm\*

# PEDESTRIAN RAMBLINGS



By Steve Madewell

While I was out walking the other day it occurred to me that I have really enjoyed doing the Facebook Live streams. I'm that way. Sometimes it takes me a while to figure out if I like something or not. Often I have these epiphanies while I'm outside walking. And once they come the clarity is so apparent.

The month of June I was fortunate enough to get "recalled" to play five gigs. So getting back into the "performing live game" I basically stopped doing Facebook Live streams. And I had done perhaps two dozen over April and May. One afternoon MJ asked, "Are you going to stop doing the Facebook shows? It seemed like you were building a lot of support for these?" She is right. After struggling through a few train wrecks and then a few more train wrecks, sud-

denly I would have a virtual show that felt good and would receive some lovely messages about the performance and requests to play songs in the upcoming streams. I had spent a little time getting a sound that I thought was good and a little unique, learned a few things about setting up the camera, a few things that I could do if I wanted to take things to a higher level, (which I didn't do), and after I committed to playing virtual shows on a regular schedule is when I started getting a good number of views and messages from folks all across the country, even a few in Canada. From my perspective, consistency made a huge difference.

I also found the drive home from the gig was a whole lot shorter! (Are we allowed to put LOL in print or is that

strictly for social media?) And the other thing I noticed, while all the venues were closed, there were dozens of musicians doing virtual shows. Not just local, but regional and national acts. Music festivals began doing virtual multi-act extended live streams and a host of YouTube and Instagram vids started popping up.

I found myself drifting from the big national names and gravitating toward local and regional artists. I got to hear a number of local players that I have never had the opportunity to hear. I also found myself interacting via email and instant messaging with other musicians that I didn't know very well, or had ever met. It seemed to me musicians in NE Ohio were interacting on a much higher level than ever before. Maybe that is at least one good thing that came out of our recent shutdown?

As it turns out, I played 95 performances in 2019, I suspect I will be doing great to hit 35 in 2020. And with the

pandemic indicators being what they are I don't think anyone really knows what the next few months will be like. Hopefully, we will continue to get back to normal, but, will "normal" include more virtual performances? I have to assume it will.

Don't get me wrong, I missed playing out, but I also enjoyed connecting to or reconnecting to a host of local musicians as well as people all across the country. Does this redefine "live" music? This makes me wonder what is the best way to move forward? In the following weeks, I will be talking with several performers who put some significant time and effort into their virtual performances. I will try to find out what worked and what didn't work for them. As you might suspect I hope to conduct these interviews while rambling around trails at the arboretum or in one of the Metro Parks.

Don't we all wonder what is in store for the future?



**Steve Madewell** will be performing at

The Old Firehouse Winery.....	July 12th & 26th .....	2-6 PM
Allen County Park District .....	July 25th .....	7:00 PM
Debonne with the Dive Kings.....	July 29th .....	6:30-9:30
The Old Firehouse Winery:.....	August 14th.....	6-9 PM
<b>Phil Madewell:</b> Debonne.....	July 12th .....	2:30-5:30

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# V WATERFRONT FRONTLINE

By Lisa Burroughs, former Creative Photography Director, Newsweek; Member: ACWW and CELDF

## The Story of Us, Then and Now, Petmin, and Why We Need Community Rights.

### Preamble

Sometimes our stories get frozen in time and we stop accepting ideas that would set us on a new path. In the post-war '50s, we were a society that was not for everyone. If you did not conform, you were left out of jobs, had no social standing, suffered injustices, and worse.

Here in Ashtabula, someone clearly had a big idea - we could be a "Port of Progress"! So, we let a few titans of industry into our community. They got quite comfortable in this beautiful, sacred place. We had "resources" and became an important part of the World War II effort, doing our part. But over the years, more industry arrived. We didn't know enough about pollution back then. After all, the new companies brought jobs, influencing how we both lived and died.

Looking at "small town USA" over the last seven decades, we see her rebuilt, reconceived as truck stops and Super Walmarts instead of main streets. We are modern - on a highway of commerce, growth, and information. Our lives have changed because we live in an environment that we now recognize as toxic to our health.

Our dream has shifted and we fail to grasp what we face. We know better - this time it isn't going to be all roses and two cars per family.

### New era, old story, wrong approach.

We have a bitter pill to swallow with the arrival of the South African Petmin Pig Iron Plant. I had hoped industry had forgotten about us, Super Fund site or not. But everything changed when inexpensive water and the Risberg Pipeline partnered to deliver natural gas to Petmin's proposed building site, Kinder Morgan's Pinney Docks. At the tightly controlled, and oddly cheerful presentation by company and local officials, on October 29, 2019, it was clear the two hundred citizens in attendance were unexpected at Ashtabula's Kent Campus. A big part of the roll-out was the "state-of-the-

air CO2 air emissions recapture plant," which would be built to protect us from air pollution. Not long after the meet and greet, Petmin reneged on that plan.

Environmental pollution in Ashtabula dates back to the 1940s, which is significant because that is when our "old story" begins: industrial companies were welcomed in, bringing jobs and affluence. When they left, so did the jobs, and what we had left was toxic waste that we cannot afford to clean up. We live in a degraded and dangerous environment. The boom and bust of industry is the story of an unsustainable economy. It has taken a terrible toll on our health, and in human terms the cost has been tragic. This was a place once described with awe by Native Americans.

Housing life-threatening pollutants is a serious responsibility and the Fields Brook Super Fund Site is a legacy that continues to pose danger. Even so, we continue to invite polluting industries into the area. Here is a description of Fields Brook from the EPA website: cumulis.epa.gov:

"The Fields Brook site, located about 55 miles east of Cleveland in Ashtabula, Ohio, is a 6-square-mile watershed of a brook where up to 19 separate facilities have operated since 1940.... Fields Brook flows into the Ashtabula River, which flows into Lake Erie about one-and-a-half-miles downstream of the site..."

Details of contaminants and soil samples from the Fields Brook site are sourced from an EPA document entitled: SDMS EPA Region V-1, "Record of Decision Operable Unit #4, Floodplains/Wetland Area Fields Brook Site, Ashtabula, Declaration of Decision Summary Document," dated and signed June 30, 1997, by David A Ullrich, Acting Regional Administrator. The report states:

"... Sediments of the brook and the Ashtabula River are contaminated with polychlorinated biphenyls (PCBs), chlorinated benzene compounds, chlorinated

solvents, hexachlorobutadiene, polycyclic aromatic hydrocarbons (PAHs), arsenic, and... chlorinated ethenes (solvents), chromium..."

The summary of soils, in the same document, reveals the following contaminants:

"Polynuclear aromatic hydrocarbons (PAHs), PCBs (primarily Aroclor 1248), bis-2-ethylhexylphthalate, dibenzofuran, hexachlorobenzene, hexachlorobutadiene, di-n-butylphthalate, acetone, methylene chloride, tetrachloroethene and toluene...PCBs concentration 360 mg/kg to 24.2 mg/kg...arsenic, beryllium, lead and mercury..."

In 1996, before cleanup began, the Ohio EPA addressed concerns with the US EPA, in the same document:

"Ohio EPA does not believe that...cover remedy in the residential area will be either adequately protective or permanent. A limited soil cover will be susceptible to damage by human activity, burrowing animals, erosion, freeze/thaw and other biological and physical processes. We continue to disagree with the exposure frequencies USEPA used to calculate the cleanup goals (CUGc)."

The US EPA may have won that round but, regardless, Fields Brook remains, in my opinion, a disturbing, long lasting memorial to a tragic set of circumstances affecting Ashtabula and many Great Lakes communities.

There are no EPA stats to quantify human suffering. I understand, people have been forced to make horrible decisions in a no-win scenario. But why do we allow our families, our children, and future generations to be put in danger?

There are also Super Fund sites in Jefferson, Kingsville, New Lyme, and Rock Creek. Ohio is the home of 52 Super Fund sites.

### The beginning of eighty years of unrestricted pollution.

In 1942, the Electro-Metallurgical Company, a Union Carbide and Carbon subsidiary, built a plant in Ashtabula to produce materials for the war effort. Approximately 1500 men and women worked at Union Carbide Metals (UCM) in the heyday of the 1950s. In 1981, Elkem, a metal and calcium carbide foundry, purchased UCM's 300 acres, then ceased production in 2004.

*Continued on Page 10*

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*Continued From Page 9*

Contemplating this era, between the 1950s and '80s, is like looking at an industrial time capsule, with a Kodachrome feel. Twenty-one plants operated in the township as industry flourished in Ashtabula for almost 80 years. The Environmental Protection Agency was created on December 2, 1970. What we have witnessed in the 50 years since is that "permits" to pollute do not protect the environment, or us.

Union Carbide left Ashtabula around 1980. In 1984, Union Carbide India Ltd., in Bhopal Madhya Pradesh, India, became the source of what Wikipedia calls "the world's worst industrial disaster." The full description in Wikipedia says: "The Bhopal disaster, also referred to as the Bhopal gas tragedy, was a gas leak incident on the night of 2–3 December 1984 at the Union Carbide India Limited (UCIL) pesticide plant in Bhopal, Madhya Pradesh, India. It is considered to be the world's worst industrial disaster. Over 500,000 people were exposed to methyl isocyanate (MIC) gas. The highly toxic substance made its way into and around the small towns located near the plant. Estimates vary on the death toll. The official immediate death toll was 2,259. In 2008, the Government of Madhya Pradesh had paid compensation to the family members of 3,787 victims killed in the gas release, and to 574,366 injured victims."

"...Others estimate that 8,000 died within two weeks, and another 8,000 or more have since died from gas-related diseases. The cause of the disaster remains under debate."

That tragedy took 24 years to settle in court. What's our evacuation plan?

In the 1950's, '60's and '70s, I remember our grandfathers, our fathers, and our brothers working in these plants to support their families, or to earn money for college, or as temporary summer jobs. Local plants hired men, a few women, and very few African Americans. And for 80 years, pregnant mothers, toddlers, kids and others have been exposed to toxins - some at work, and the rest of us, swimming in the lake, eating fish and just living in the area. We have suffered cancers, birth defects, and other health horrors related to these exposures and we don't need to live like this. Let's acknowledge what has happened here.

What if we had been asked?

What if our local and state officials had

asked us and we had said NO to Petmin? Would we have been on the way to a sustainable outcome for our area? It would have been a messy situation but at least we would be working together to define what we want as a community. That's where change starts. Not being asked is part of the old way. What would working together as a united community feel like, healing our wounds together, treating the land with love and respect, healing our bodies and our collective minds after 80 years of abuse?

#### **What you should know about Petmin.**

The Petmin plant proposes to use 15,000 million BTUs of natural gas daily (Petminusa.com) to manufacture pig iron. This is more than double the consumption of every household in Ashtabula County. Much of the natural gas is likely to be sourced from horizontal hydraulic fracturing (fracking), a highly damaging process to both the environment and public health. Considering that Ohio water is often used in the fracking process in Pennsylvania, we also receive that water back into Ashtabula County where, as radioactive and toxic wastewater, it is pumped into any of 15 active injection wells. These underground wells can contaminate watersheds, wildlife, well water, livestock, and the soil in our rich farmlands.

Again, we have to ask ourselves, do economic gains outweigh environmental and public health concerns? The impact of the Risberg gas pipeline should be taken seriously. It paves the way for more industry and further degrades the quality of life in the county and state. We need some control in our communities.

#### **NO "state-of-the art recapture plant"?**

Since Petmin is NOT building a state-of-the-art C02 air emission recapture plant, we face increased air pollution emissions, also described as particulate matter (PM) and volatile organic compounds (VOC). Without a recapture plant, Petmin has had to apply for a second Ohio EPA air permit. (The required public meeting took place as a webinar May 7, 2020. As of July 1, 2020, no decision has been made public.)

Petmin's second permit application describes increases in pollution two to six times greater than in the original, and details 56 tons of additional NOx (nitrogen oxides) emissions per year, for a total of 484 tons. This is comparable to adding 2.5 million cars to the streets of Ashtabula County daily. Other emission increases

include more than double the amount of SO2 (sulfur dioxide), particulate matter (PM) 10m, and greenhouse gases; over five times the amount of particulate matter (PM) 2.5 m; and six times the amount of CO (carbon monoxide). All of these pollutants are known to be carcinogenic. (The "m" in PM 10m stands for micron or micrometer, a size described in increments of a hair's diameter.)

An intelligent group known as Ashtabula County Water Watch (ACWW) asked many good and detailed questions at the public webinar. One spokesperson from ACWW asked: "Will air dispersion from Petmin's smokestack be enough to prevent 2.5 million cars worth of exhaust from hanging in an inversion layer above Ashtabula?"

In other words, are we eager to be a small town with big city smog?

Also, at the May 7 webinar, the EPA was asked why particulate matter smaller than PM 2.5m was not noted in Petmin's air permit. The answer was, "it is not measurable" and therefore excluded from the air permit. But not excluded from reality. The EPA added, "What is permitted is what we can measure." So, by default everything smaller is permitted, regardless of its effect on our health. Are you feeling protected by the Environmental Protection Agency now?

Here is the medical truth about volatile organic compound particles at the sizes of PM 2.5m and smaller. In a Zoom presentation for ACWW concerning the Petmin air permit data, Dr. Gonzalez, a PHD Post-Doctoral Scholar of Environmental Cardiology & Vascular Biology, at the David Geffen School of Medicine UCLA, responded as follows: The tiny PM 0.1m particles "are significant," because PM 0.1m is so small it passes through the lungs into the body, penetrating the organs. Referring specifically to the tiny Fe, iron particles, he says, "You will be seeing a lot of that metal in the VOCs for a pig iron plant." He describes the iron particles as "very destructive to body tissues...causing inflammation and disease in the body... Eighty percent of all air pollution deaths are due to cardiovascular disease."

Dr. Gonzalez also presented a New England Journal of Medicine report, which concluded that there is "no safe level" of PM 2.5 for 65 years olds and older." Nearly 20% of Ashtabula County's population is over 65 years of age.

*Continued on Page 16*



# NORTH COAST ARTISTS QUICK CUTS

By Pete Roche



## DEF LEPPARD: London to Vegas

The dudes in Def Leppard have ridden emotional rollercoasters that would've given lesser bands psychic whiplash. Or prompted a break-up...or at least forced band members to take a break.



Not so for these never-say-die rock 'n' roll stalwarts from Sheffield, who broke out of England in 1981 with *High 'n' Dry* to become MTV mainstays on the strength of 1983's multi-platinum *Pyromania*...only to have drummer Rick Allen lose an arm in a horrific car crash. But the pyros persevered with a recuperated Allen playing a custom kit), igniting the charts again with 1987's *Hysteria* even while upcoming alternative acts and grunge newcomers began displacing their hair-metal peers (Quiet Riot, Twisted Sister, RATT) on the airwaves.

Surrender to changing tastes and musical trends? Hang up the guitars and give in? Never!

Heck, even when Leppard guitarist / cofounder Steve Clark died suddenly at age 30, the lads emerged with yet another hit LP in *Adrenalize* (1992). Stepping in to tour for Clark, Belfast-born shredder Vivian Campbell (Whitesnake, Shadow Kings), went on to help singer Joe Elliott, bassist Rick Savage, and co-guitarist Phil Collen reshape the band's sound on *Euphoria*, *X*, *Yeah!*, *Songs from the Sparkle Lounge*, and—in 2015—*Def Leppard*.

Now—forty-plus years on—the indefatigable, legendary Leps are Rock and Roll Hall of Fame inductees (Class of 2019) with a coveted cache of bestselling albums...and a veritable Smithsonian of smash singles even your Aunt Karen can sing along to.

Plus, they've got plenty of compilations (*Retroactive*, *Vault*), collections (*Rock of Ages*, *The Story So Far*...), and live sets (*Mirror Ball Live*, *Viva! Hysteria*, *And*

*There Will Be a Next Time...Live from Detroit*) on the market to serve as career bookmarks and trophy-like reminders of their dazzlingly Def accomplishments.

All of which makes the dandy new *Def Leppard: London to Vegas* box set part anniversary gift, part souvenir, and part appetite-whetter—a perfect audiovisual hold-over to placate fans until the group reschedules their postponed summer 2020 stadium dates with Motley Crue and Poison.

Released May 29 on Eagle Rock, this opulent 4 CD, 2 DVD / Blu-ray treasure chest captures Collen, Elliott, and company on stage in top form (never mind that they're in their 50s and 60s) at the O2 in London, England, and in residence at Zappos Theatre (Planet Hollywood) in Las Vegas, Nevada USA (just a couple months after their Rock Hall nod). And where the first film (London) celebrates the 40th anniversary of *Hysteria* (and contains every song from said album in chronological order), the second (Vegas) samples selections from that landmark '87 LP alongside standouts from other Def discs issued before (*On Through the Night*, *High 'n' Dry*, *Pyromania*) and after (*Euphoria*, et al).

Ringmaster Elliott (in military jacket) assumes command of the O2 early on "Hysteria" and "Women," while a shirtless Collen (in tartan plaid pants) prowls the stage with a Bela Legosi "Dracula"-themed Jackson guitar, crimson lasers flickering overhead. "You've been through some shit just like we have," opines Elliott, connecting with the hometown crowd. "Yet here we are, forty—forty-one—years later!"

Joined by Savage, Campbell, and Allen, the five-piece proceed to unravel the whole of *Hysteria* beneath a monolithic screen of simulated street signs, faux television monitors, and sundry effects. Bonus materials for the London include the twelve-minute *Hysteria*: Then and Now "rockumentary" look back at the making of the seminal "Pour Some Sugar" platter, and band member reflections on its enduring impact. Elliott says it was important for the quintet to bring *Hysteria* back home to England after three decades, but that the decision to film and record the O2 show was more

impulsive. "This place is iconic, especially since the '07 Led Zeppelin reunion," says the singer. "But it's a new venue for us."

Campbell professes he was a Leppard fan long before he became a card-carrying member (1992): "*Hysteria* was one of the first CDs I bought," he recalls. "It's hit song after hit song. It's just so heavy with hooks!" Still, recreating *Hysteria* front-to-back each night is no easy task...even for its authors. "It's challenging and demanding...but refreshing and rewarding," says Allen. "It's one of the best-recorded albums ever. (Producer) Mutt Lange went all out on it, so when we do it live, it's like we're replicating this entire entity."

The Vegas film (and soundtrack) isn't any better or worse than its London counterpart, really: It's just different, particularly in its accounting for lesser-performed Lep songs and deep cuts from the mid-'90s and early '00s efforts *Slang*, *Euphoria*, and *X*. It also tacks on four numbers ("Mirror Mirror," "Bringin' on the Heartbreak," etc.) from *High 'n' Dry*—the 1981 record featuring not Collen and Campbell on guitars, but Steve Clark and Pete Willis.

The show shifts into high gear with caustic valentine "Love Bites," a crowd-pleasing "Pour Some Sugar on Me," and aggres-

sive "Armageddon It," whereon Elliott and Collen parade the catwalk extending into the middle of the arena floor. Savage saunters the runway for a bass solo on his grey Union Jack-themed five-string before hustling back to his mic (sometimes with microseconds to spare) to add backup vocals on "Slang," "Promises," "Paper Sun," and "Let It Go."

Poised beneath the gigantic LED scrim at his Remo kit, one-armed Allen thrums away happily, his bare feet stomping floor pedals to trigger kick-bass and snare on "Gods of War," "Don't Shoot Shotgun," "Run Riot," and "Excitable."

*Adrenalize* anthem "Let's Get Rocked" pulsates and pounds. Encores "Rock of Ages" and "Photograph" (two entries from a time when Ronald Reagan, Rubik's Cube, and Mary Lou Retton were weekly watercooler topics) still pack massive stadium punch.

Campbell conjures otherworldly guitar arpeggios ("Rocket"), crisp leads ("Bringin' On the Heartbreak"), and searing solos ("Switch 625"), then goes unplugged with Collen during a sit-down acoustic mid-set ("Let Me Be the One," "Have You Ever Needed Someone So Bad," "Two Steps

*Continued on Page 12*

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*Continued From Page 11*  
Behind"). Vivian also blends his pipes with those of Elliott, Savage, and Collen to reproduce all those lush Leppard vocal harmonies you remember. Later, on "Hysteria," a slideshow of vintage band photos provides a visual trail of breadcrumbs showing just how far the boys have come (and featuring a touching memorial to Clark).

Bonus video clip Hits Vegas: The Sin City Residency takes fans behind-the-scenes with Elliott, Collen, and the gang at Zappo's, where band and crew alike roast one of their technicians by wearing all his prized Hawaiian print floral shirts during load-in and set-up. "This is different from the touring rig because we don't have to strip it down every night," explains Elliott, surveying the action from front-of-house. "Otherwise it would be difficult to do on a daily basis. Also, we're kind of in competition with every band who's had a Vegas residency, so the 'regular rock rig' just won't do! We have to go levels higher, into another orbit!"

Allen has a Spinal Tap moment when the crew tests the stage lights, shooting radiant cones of white down over everyone but him. "Where's my cone?" the dissed

drummer teases. "There's a distinct lack of cone!"

*London to Vegas* is available on Amazon and iTunes.

## JOE SATRIANI: Shapeshifting

Nowadays most pop / rock acts cut a new album just once every three or four years. Sure, they spend lots of time touring to promote those studio efforts...

but fans are still left scratching their heads wondering what their favorite musicians (in, say, Metallica or Tool) were doing the rest of the gap.

But Grammy-nominated (x15) guitarist Joe Satriani has settled into the post-millennium groove of consistently issuing a new record almost every other year—just like bands used to do in the old days. And he's typically launched a full concert tour (and released a live CD / DVD) between many of 'em. That's an amazing work ethos...the better to complement Satriani's considerable technical skills.

In the '70s and '80s the six-string phenom famously gave Steve Vai, Kirk Hammett (Metallica), Larry Lalonde (Primus), and Alex Skolnick (Testament) their first guitar lessons while working nights in San Francisco cover groups (City Funktion) and New-Wave bands (The Squares). Scrappy "Satch" even sold his earliest demo tapes out of the trunk of his car.

But Satriani's 1987 Relativity LP *Surfing With the Alien* delivered game-changing compositions like "Always With Me, Always With You," "Ice Nine," "Crushing



Day" to wider audiences ready to acknowledge a new musical mentor who possessed as much substance as style...a shredder who practiced humility behind all the fret-board heroics. No more Eddie Van Halen or Yngwie Malmsteen clones, thank you.

Now, 35 years on, Satriani is the best-selling hard rock instrumentalist in the world, with a sensational CV that ticks off shows with Mick Jagger, Greg Kihn, and Deep Purple, and a series of successful "G3" concerts (with John Petrucci, Eric Johnson, Kenny Wayne Shepherd, and others). He also collaborated with members of Van Halen (Michael Anthony, Sammy Hagar) and Red Hot Chili Peppers (Chad Smith) in the super-group Chickenfoot from 2008-2011.

So we weren't too surprised when the prolific string-bender announced *Shapeshifting* in early 2020, just a couple years after releasing *What Happens Next* (which came just two years on the heels of *Shockwave Supernova*, which followed 2013's *Unstoppable Momentum*, which was preceded by 2011's *Black Swans and Wormhole Wizards*, 2008's *Professor Satchafukilus and the Musterion of Rock*, 2006's *Super Colossal*, and yadayadayada...).

Joe's seventeenth opus, *Shapeshifting*, is true to its progeny in that it contains another dozen-plus mostly instrumental tracks replete with crunchy power chords, wacky whammy-bar dives, bluesy string-bending, and incandescent Ibanez guitar leads. Also, in line with Satriani's MO, he has assembled another luminary lineup of stellar sidemen.

Re-asserting his place in the pantheon of superlative Satriani bass alumni (Stuart Hamm, Matt Bissonette, Doug Wimbish, Nathan East, Bryan Beller, Glenn Hughes) is Chris Chaney (Jane's Addiction), who cements the grooves on the bristling "Big Distortion," an aching "All for Love," and the reggae-tinged "Here the Blue River." Meanwhile, dynamic drummer Kenny Aronoff (John Mellencamp, John Fogerty) adds to the long list of reputable Satch rhythmists (Jonathan Mover, Jeff Campitelli, Vinnie Colaiuta, Marco Minnemann, etc.) with sublime stick work on the frisky "Falling Stars," tender "Teardrops," and optimistic "All My Friends Are Here."

Our favorite entries are those where Satch—in his inimitable way—combines genres, mixes modes, or dovetails seemingly incongruent playing styles into a seamless singular whole: On "Ali Farka, Dick Dale, and Alien and Me" he weaves strains of African and Indian music with surf rock and psychedelia. "Perfect Dust"

packs a thigh-slappin', chicken-pickin' country lick...but culminates quietly with lovely, wistful refrains. Then there's "Spirits, Ghosts, and Outlaws," with the rugged rhythms and hailstorm solos we've all come to expect from the maestro.

The throbbing title track kicks butt, too, with Chaney locking his lumbering bass line with Aronoff's burly beats (and hectic high-hat). And the sizzling, legato-slathered singles "Big Distortion" and "Nineteen Eighty" really tug the earlobe...then screw their way right into the cerebellum.

Notable *Shapeshifting* guests include Lisa Coleman (Prince & The Revolution) on piano and Christopher Guest (Spinal Tap's Nigel Tufnel) on mandolin. Oh, and that's producer Jim Scott (Rolling Stones, Sting, Foo Fighters) whistling and clapping with guitar tech Mike Manning on the day-dreamy closer "Yesterday's Yesterday."

www.satriani.com

## X: Alphabetland

How's a new X album for a nice little COVID shutdown surprise?

Formed in 1977, Los Angeles punkers X combined folk sensibility and with rock rhythms (and punk rage) on now-classic albums like *Wild Gift* and *Under the Big Black Sun* even as



Blondie, Talking Heads, and The Ramones utilized similar musical aesthetics on the East Coast.

X made their mark (if you'll pardon the pun), inspiring countless other Sunset Strip rockers to do their thing at the Whisky a Go Go, Troubadour, and Viper Room (and other West Coast analogs to New York's CBGBs and Max's Kansas City). They appeared with Circle Jerks, Black Flag, and The Germs in Penelope Spheeris' cult classic film *The Decline of Western Civilization*, and each of the four X members continued working in music (and literature and film) after the band imploded in the late '80s.

The legendary L.A. stalwarts reunited for some one-off shows in the late 2000s, then started peppering their calendars with benefits, holiday gigs...even a couple full-blown headline tours. But it's been ages since they recorded a proper studio album—35 years, to be exact, notwithstanding

*Continued on Page 20*

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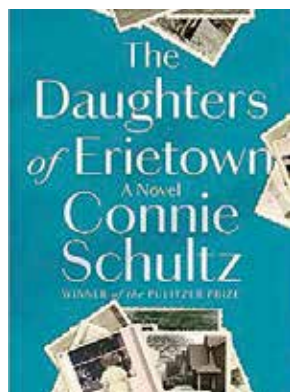


# WHAT'S ON THE SHELF

Compiled By Sage Satori

## The Daughters of Erietown: A Novel

NEW YORK TIMES BEST-SELLER • Hidden desires, long-held secrets, and the sacrifices people make for family are at the heart of this powerful first novel



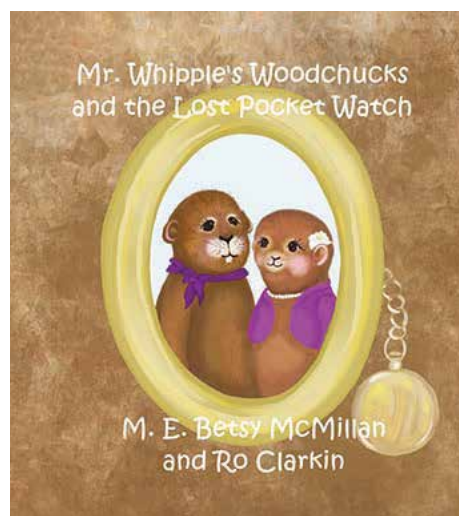
by the popular Pulitzer Prize-winning journalist Connie Schultz. She is the author of two memoirs: "Life Happens" and "...And His Lovely Wife." Her first novel, "The Daughters of Erietown," was released on June 9, 2020. Schultz lives in Cleveland with her husband, Sherrod Brown.

1957, Clayton Valley, Ohio. Ellie has the best grades in her class. Her dream is to go to nursing school and marry Brick McGinty. A basketball star, Brick has the chance to escape his abusive father and become the first person in his blue-collar family to attend college. But when Ellie learns that she is pregnant, everything changes. Just as Brick and Ellie revise their plans and build a family, a knock on the front door threatens to destroy their lives.

The evolution of women's lives spanning the second half of the twentieth century is at the center of this beautiful novel that richly portrays how much people know—and pretend not to know—about the secrets at the heart of a town, and a family.

*"A moving, unforgettable story about time, progress, and how the mistakes of one generation get repeated or repaired by the next."*—J. Courtney Sullivan, New York Times bestselling author of Saints for All Occasions

## Ohio Author/ Illustrator Duo Introduces New Children's Book Series



Betsy McMillan and Ro Clarkin, Author/ Illustrator duo, announce the immediate availability of "Mr. Whipple's Woodchucks and the Lost Pocket Watch," the first in a series of 12 children's books.

In book 1 of the series, Willow Woodchuck is determined to help when Mr. Whipple loses his grandpa's pocket watch. Mr. and Mrs. Whipple are about to learn how smart and resourceful two little woodchucks can be!

Written for ages 2-8, the story can be read to the little ones or read by the young readers. Full-color, full-page layouts by Ro Clarkin perfectly capture the story from beginning to end. While Willow and Weatherby Woodchuck become involved in intriguing escapades and adventures, the book entertains as it focuses on friendship, empathy, helpfulness, and the feeling of satisfaction that comes with a job well done. It's a great way to teach gentle life lessons to the very young. Betsy and Ro anticipate releasing a new book in the series every

*Continued on Page 19*

Listen online at [gold937fm.com](http://gold937fm.com)

### 8th ANNUAL Pasta for Puppies!

**Due to health and safety concerns for our participants, and coupled with the uncertainty of Ohio restrictions regarding large gatherings and food service, we feel we must cancel this year's event.**

Many things have changed in our world, but our blind and visually impaired clients are still in need of guide dogs, **it's one thing Covid-19 will not change!**

We will do our best to continue to raise our puppies regardless of our current financial restraints. We are requesting ticket holders to come to our rescheduled event on **Monday, April 12, 2021**. Your 2020 ticket will be honored.

However, if you are in need of a refund, please call the number on your ticket and we will make arrangements.

Thank you for your continued support and we hope to see you next Spring at "Pasta for Puppies!"

Warmest Wags,  
Linde & the Volunteers at "Pasta for Puppies!"  
[leaderdogpuppies@gmail.com](mailto:leaderdogpuppies@gmail.com)

# Now WE'RE TALKIN

By Helen Marketti

## Catching up with Buffalo Springfield & Poco Guitarist Richie Furay

Richie Furay was an original member of the 60s band Buffalo Springfield. One of their signature songs, "For What It's Worth," certainly resonates today as much as it did during the counter culture era. During the early 70s, Richie formed a band called Poco. As one listens to "A Good Feelin' to Know," we hear their country rock sound and wish for more.

"I liked the Rockabilly sound when I was growing up. I would listen to Gene Vincent, Eddie Cochran and Buddy Holly. If I had to pick a specific music influence, it would be Rockabilly and I believe that sound came out in my music," said Richie. "I asked my parents for a guitar when I was eight years old. What really got me going back then was watching the TV show, The Adventures of Ozzie and Harriet. I remember distinctly watching an episode where Ricky

Nelson is singing Be Bop Baby in a high school auditorium. It was during that moment when I thought, if this guy can do it then I am going to do it, too. So that was the start of how I got going."

Originally from Yellow Springs, Ohio, near Dayton, Richie shares how he ended up in the midst of the folk music scene in Greenwich Village, New York. "After high school, I went to Otterbein College in Westerville. I joined the Acapella Choir. During my sophomore year, I suffered a ruptured appendix. I had to drop out of school around the holidays. I knew there was going to be a school trip in the spring to New York City and I did my best to work my way into going. The staff agreed that I could go on the trip if I participated in the rehearsals. We had a little trio folk group at the time. When we got to New York, we went directly to The Village and actually sang in a couple of clubs such as Café Wha? and The Four Winds. The thing about these clubs was that they already had set entertainment booked. We were the ones who sang during set changes" (laughs). "Over the summer, we went back to New York and it was during that time that I met Stephen Stills, who happened to be playing at The Four Winds."

There was a certain pathway that lead Richie from New York to Los Angeles but it took a couple of tries before it came together. "There was a guy in New York named Eddie Miller. He put together a group of nine individuals, kind of like The New Christy Minstrels. We were together for about six months before we broke up. Stephen took part of the band and became their lead singer because he wanted to go to California. During that time, the group did a short tour of Canada. Shortly after that,



the group broke up. I wasn't doing anything specific so I started working at an aircraft company in Connecticut because I had family in the area. While I was working at the company, a friend who I knew while I was in New York brought me an album by The Byrds. My friend was Gram Parsons (The Flying Burrito Brothers). He told me I had to listen to this album. Once I heard the album, I knew I had to get out of there and find Stephen. It took a while but once I finally connected with Stephen, he was living in California. He told me to come out to LA because he was putting a band together and they needed another lead singer. So, I quit my job, hopped on an airplane and met up with Stephen and that's how we started Buffalo Springfield."

It would be what some may consider the planets lining up to connect with Neil Young. "Stephen first met Neil in Canada. I first met him in New York. Neil came to California looking for Stephen and I. He never found us and of course those were the days without cell phones or the internet. As luck would have it, on the day Neil was going to leave LA and head out to San Francisco, he was driving his 1953 green Pontiac hearse! He was on Sunset Boulevard. It just so happened at the same time, Stephen and I were on Sunset going in the opposite direction. Traffic came to a standstill, as it often does on the Strip, when we noticed a familiar looking hearse with Ontario, Canada license plates. That is how we got together. It just happened. You can't plan that stuff."

Eventually, Neil Young would come and go from the band. There were band member changes for one reason or another and Richie stayed with the band as long as Stephen remained. "Jim Messina and I talked about forming our own band while still in Buffalo Springfield. Stephen was the heart and soul of that band so when he decided to leave the group that's when Jim and I formed Poco."

Richie was a member of Poco for four years before leaving. "My heart was broken to be honest. Poco had just released "A Good Feeling to Know". I felt really good about it. This was the single that would push us forward. At the time, AM radio was big. We were getting air time on FM and our shows were well attended but we just couldn't crack the AM stations. Well, at the same time we released, "A Good Feeling to Know", The Eagles released, "Take It Easy" and when that song took off, I don't think our song even charted. I remember

calling David Geffen to let him know that I didn't think this was going to work any longer. I had the drive and the energy but it just wasn't happening. Shortly after I spoke with David, I was with another band for about a year." (the Souther-Hillman-Furay Band)

For thirty-five years, Richie has been a pastor. "When I was in Souther-Hillman-Furay, Al Perkins (guitarist) took me to a church in California called Calvary Chapel. I made a lot of friends who were pastors. The Jesus Movement was going on and I came in right on the tail end. I didn't see myself joining another band or group. That's when I became a believer. During this time, my wife Nancy and I had been married for seven years and were separated for seven months. So, I prayed for direction and guidance. I started a Bible study at my house, Nancy and I got back together, and I remained a pastor for thirty-five years. I retired from the pulpit ministry at the end of 2017."

Richie has many current projects going on simultaneously, one of them being a documentary about his life. "My manager (David Stone) and I were discussing putting a documentary together. We were trying to think of someone who could be the narrator or at least narrate the trailer. As luck would have it, I received a note from film director Cameron Crowe on social media. He was popping in to say hello. I was skeptical at first because I thought it was someone playing a joke. I sent a private note that said if this was really him that I was going to be in Los Angeles for a show and would like for him to attend. He responded that it was really him and he planned on attending. Sure enough, he did and I have pictures to prove it! He agreed to narrate the trailer." What many may not realize is that at the age of fifteen, Cameron Crowe was writing articles for Rolling Stone magazine. One of his first assignments was interviewing Richie and profiling the band, Poco. They first met in 1973. "I had not seen Cameron in at least forty years. I am happy he did the narrative for the documentary trailer. It would be great if he could narrate the entire documentary."

Before the pandemic shut down social and entertainment events, Richie had planned a farewell tour. "The dates keep getting pushed back. I'm not sure it will happen. We will have to see how our country responds."

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# NOTES FROM TOM TODD



## Zombie Apocalypse at the Beach!

It was a nice summer day, so I thought I'd take a walk down by the beach.

When I got there, I was surprised that there were already a lot of people along the shoreline. But as I looked, a creepy shiver ran down my spine. Everyone was just standing there, shoulders slightly hunched over, looking down. They were so motionless I thought they might be dead, but still strangely standing on their feet. But then I noticed every once in a while one would take a lurching step or two, then stand motionless again. Sometimes one would drop to its knees, paw at the ground a little, then stand up again and resume its spooky, unmoving pose. They looked like zombies from The Night of the Living Dead!

Should I run? Should I call the authorities? I decided I needed more information. So I crept up closer to these corpse-like beings. Oddly, each carried a small bag, or bucket, or cup. Now it reminded me of war refugees wandering down the road, each with their pathetic morsels of food. Only these lost souls weren't trudging down a road. They were just kind of standing there, heads cast downward by the water. I walked carefully among them. Up close, they looked more or less normal, except for their eyes! Their eyes had a far off, searching look, but not searching the horizon or the sky. They were searching the ground. Surprisingly, some would raise their heads and smile or say hello to me, but then they'd lower their gaze again and this far off searching look would return to their eyes.

I took a peek into one of their cups, and the answer was revealed to me. Beach glass! They were hunting for those colorful bits of beach glass you occasionally find along the shore of Lake Erie. All my life I had seen these rare bits of glass in the wet sand, but it had never occurred to me to collect it. After all, it's not diamonds or rubies,

it's glass. I watched in amusement for a few minutes. Sure enough, pretty soon someone fell to their knees with an, "Ah-HAH!" and picked up a piece of bright blue glass about the size of an ant's head. They were so pleased with themselves for finding this treasure! I thought, "How ridiculous! I could do that easily!" So, and this is where I fell into this obsession's evil clutches, I began looking for beach glass, too!

Doggone it, if that isn't an addictive habit!! You look and you look, then you see a piece of crappy quarts, and lunge for it, then angrily hurl it into the water. You see tantalizing sparkles everywhere, and it always turns out to be the water reflecting as it trickles through the sand. I was just about to declare this activity as foolish and a waste of time, and then I found my first piece. Shining and red, about the size of a BB, I clutched it, stared at it, treasured it. I was like Gollum finding his ring. This little red ball of glass was my precious!

Like a junkie, I got hooked. After 6 hours of searching, I had about 10 tiny pieces in my hand. Together, they wouldn't even fill up a teaspoon. The back of my neck was sunburned, my feet were sore and I had beach sand in many places. I stood up straight and shook my head. What was I doing! I had things to do, I didn't have time for this! I started to march back to my car.

But it's a tricky business trying to kick the mighty grip of this habit. Your eyes keep getting drawn down to the ground, your legs slow down, your mind goes blank, and there you stand for another 20 minutes. The trick is you must keep your head UP, eyes STRAIGHT AHEAD, DO NOT GLANCE DOWN, EVEN FOR A MOMENT! If there are small children in the area, it's better to step on them accidentally than to look down to avoid them. Next, GET AWAY from the beach. Think of sky, trees, clouds, anything that is UP, not DOWN.

I had almost made it safely to the car

when I saw that someone had made a small pile of reddish-orange brick pieces that are also commonly found along the beach. "Hey," I thought, "I could collect THAT! It's in much bigger chunks, it's easier to see in the beach sand, and I could take baskets of it home and build... and build... a miniature fireplace! Or a very small patio! Or a basement for a Barbie house! Aaarrggg-hh!" Screaming and pulling out my hair, I ran to the car, leaving the brick and the beach glass behind, and drove away as fast as I could.

But it's not over. It'll never be over! I try to sleep at night and see beach glass in my dreams. I find myself looking down at my living room carpet, watching for that tell-tale sparkle. I poke through my oatmeal searching. Like some junkie, I'll be fighting this monkey on my back forever! To quote the famous drug/rock tune:

"If ya wanna get down  
down on the ground  
beach glass!"



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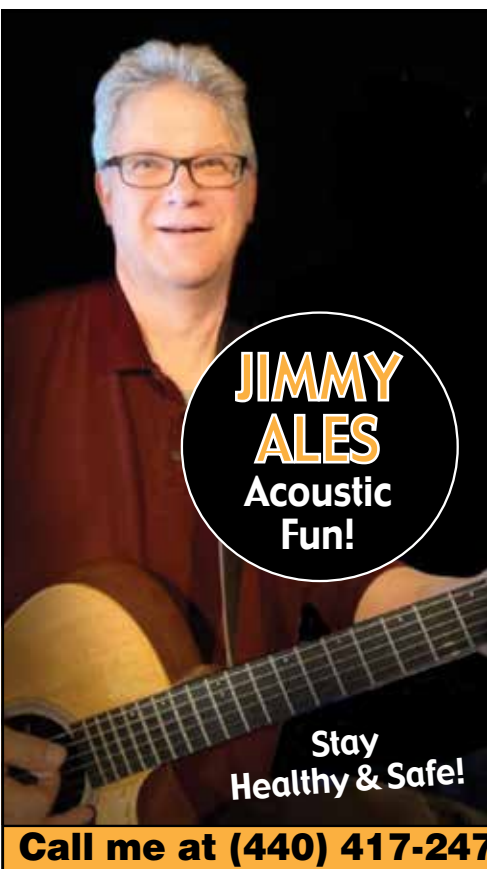
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*Continued From Page 10*

(\* See Dr. Gonzalez' presentation on ACWW's website)

**Air monitoring and enforcement does not build confidence.**

When ACWW questioned the EPA regarding air monitoring in our county, it was revealed that only one monitoring station exists, and it is located in Conneaut, Ohio. ACWW stated: "We are concerned that data from a single monitoring station in Conneaut does not accurately represent the entire county..."

According to the EPA website and numerous sources:

"The EPA has experienced significant decreases in funding, monitoring and enforcement, showing that monitoring and enforcement decreased by more than 50% between 2007 and 2018. In March 2020, due to COVID-19, normal monitoring requirements and penalties for violations were put on hold indefinitely."

What does that mean for Ashtabula?

On the enforcement side, companies have no trouble paying their fines for exceeding EPA limits. Accidents or spills are haphazard since local industry

self-monitors and self-reports to the EPA. In return, the EPA may even promise confidentiality! The fox is guarding the hen house.

How will you know when the beaches at Walnut or Lakeshore Park are safe for swimming?

Petmin's permit states, "No air toxic modeling was required for this project... There will be no damage to soils, vegetation, or bodies of water (Lake Erie) in the vicinity...no adverse impact is expected." The plant will emit 390,000 tons of pollution every year! Are they skipping an environmental assessment?

There is a lot we don't know and not knowing, we have learned, could be dangerous!

**Petmin's Tendeale coal mining operation has a poor track record, especially when it comes to human rights infringements.**

Petmin's environmental track record is uneven to say the least. Its subsidiary, Tendeale Coal Mining, has received numerous environmental violations and complaints in South Africa. It is alleged that Tendeale's Somkhele mine operated without a water license for eight years, using large quantities of water to wash coal in a drought-stricken region of South Africa. The Global Environmental Trust has sued Tendeale because of water violations, the relocation of residents living near the Somkhele mine against their will, and threats to rare wildlife located near the mine.

**What are community rights and rights of nature?**

Community Rights and Rights of Nature is a worldwide grassroots movement focused on how to apply the tools of democracy in order to reclaim the inherent right to govern our own towns, municipalities, or counties. The Community Environmental Legal Defense Fund (CELDF) is dedicated to this movement. CELDF is a non-profit, public interest law firm that assists communities who want to assert their right to protect their health, safety and welfare now and into the future. By applying democratic methods, a community like ours could decide:

We don't want Petmin, we don't want a certain type of industry. We don't want fracking, pipelines, or injection wells. Just plain NO!

We do want our Superfund Sites' evaluation reports reviewed by a board of citizens and published.

We need to raise our voices but also to listen to each other. Let's write a new story. The old stories are finished.

**Part of a worldwide community movement.**

People are fighting for community rights and nature's rights worldwide. Toledo, Ohio is still fighting for Lake Erie's Bill of Rights (LEBOR), and the tiny township of Grant, Pennsylvania is fighting to keep out a wastewater injection well.

The movement is active in nine other states in the US. The Rights if Nature exists in seven nations world wide - where court cases have been fought and won, recognizing the rights of rivers and natural wonders. Truly inspiring are the national and international indigenous people who both lead in the protection of communities and teach awareness of earth sustaining life ways.

We have the right to introduce laws directly.

We can introduce laws without politicians. Together, we decide what we need and then propose laws and rules that are best for our community. We have the constitutional right, in both the Ohio Constitution and in our city charter, to propose laws directly — laws that will protect Ashtabula now and in the future.

CELDF can help us put what we decide into a legal form. However, it is up to all of us to push for a sustainable and healthy Ashtabula and Lake Erie. We will need petitions signed by voters to create a ballot initiative. We will need to work with our board of elections to comply with its requirements. The issue can be put on a ballot, for the people to vote on. We will need to campaign to win that vote. We will face a challenge to our rights.

But as human beings we need the basics that sustain the gift of life: clean water, air, and land. Getting a little respect wouldn't hurt either. This is 2020, not 1950, and we are writing a new story. In this one we win, in fact, everyone wins in this story. Everyone.

Note worthy:

ACWW- Water Watch Wednesdays begins September, a webinar series about protecting resources in Ashtabula County (see website [www.acww.us](http://www.acww.us) ).

CELDF offering a Democracy School in August. Stay tuned.

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**Wed. July 22, ...6-9**  
**OLD FIREHOUSE WINERY**

**Fri. July 24, 4-8**  
**SPORTSTERZ**



# STREAMING TIPS

By Westside Steve Simmons



## The Boys

Amazon Prime|R|8 episodes

It's being a rough few months for the brick and mortar movie theaters and for the industry in general. Regardless of your own level of anxiety over venturing out in public, it does seem some of the closures have been arbitrary. As for myself, I actually prefer going to the matinees during the week - smaller crowds and less chance of sitting near people who like to talk all the way through a film. It should be reasonably easy to keep

things clean on days like that. On the other hand, like some bars and restaurants, maybe they need the big crowds that show up on Friday and Saturday night to make enough profit. And maybe that's not the biggest problem. If the studios aren't releasing blockbusters, then what's the point? As of this writing, the only theaters opening up within an hour of me are the Atlas Cinemas and some of the Cine-marks. The bad news? They're showing re-runs and cheapos that would have gone direct-to-video in normal times. So are the drive-ins, who have also begun augmenting their business with live streaming of concerts. Whatever you think about that, it's probably not much better or worse been sitting in the back row at a stadium. At least you can hear through your car speakers and you don't have some idiot standing up in front of you the entire show. Anyway...

I have a couple more cable series you



## Get Shorty

Netflix|NR|10 Episodes

Well, there are three very different twists involving this novel by the venerable Elmore Leonard. Of course, there's a novel itself which is, like most of Leonard's work, quirky, funny and unpredictable. A few years back, it was produced as a major motion picture starring John Travolta and Dennis Farina and now returns as a Netflix series. Actually, it was an Epix / MGM series that's recently been purchased by Netflix, not that it makes that much difference. Anyway, the problem with his novels is usually there's too much stuff to cover in a two-hour film. Conversely, in a 10-episode times 3 Seasons mini-series, sometimes it's necessary to pad the story a little bit (unless the writer is as prolific as George RR Martin in Game of Thrones.)

With the TV series GET SHORTY enough Liberties have been taken that it's really just

based on some of the themes of the novel, and that's fine. Actually, the title is one of the few similarities and the fact that it has to do with loan shark enforcers becoming Hollywood movie producers. Here the protagonist is the Irishman Miles Daly (everyone loves the Irish), played by Chris O'Dowd who has been sent to collect a debt from a would-be Hollywood screenwriter. Unfortunately, Miles' partner has a quick trigger finger and the writer winds up dead. The two enforcers take his latest script, which just happens to be an excellent story.

Miles gets it into his head that he can sell the script, produce the movie, and have a respectable career. Why would that matter? Well here's the backstory. He's going through a bitter divorce and there's a daughter he loves dearly. The chances of putting his family back together with his current career are slim to none. A successful Hollywood producer would be a much better role model for the wife and kid. Miles finally convinces shock producer Rick Moreweather (played by Ray Romano) to produce the script, a nineteenth-century costume drama. The bad news is that while Miles can get a \$2 million dollar investment from his boss (a very dangerous lady), 2 million bucks is hardly enough to make a sprawling historical epic. The entire first season is filled with interest-

might find of interest and the first one is the dystopian superhero saga THE BOYS. Many years ago, a friend of mine turned me onto a series of graphic novels called Martial Law. Imagine if there were actually a group of people in the world who had powers and abilities beyond mortal men and women. It would stand to reason some of them might let that power go to their heads and start taking advantage of them to the detriment of society. Add to that the all too human condition, the idea that somebody might want to harness these special individuals for profit. That's what's happened here with THE BOYS.

In the near future, a large corporation has begun to market a group of superheroes, not unlike the Justice League of America, called The Seven, and they are wildly popular and even more profitable. The antagonist, or protagonist depending on your point of view, is Billy Butcher and a group dedicated to taking down The Seven. Butcher is a rogue operative bent on seeking revenge for the death of his wife, which he attributes to one of the heroes, Homelander, the squeaky-clean All-American leader of the group. At least that's what press releases say. By the

ing and strange characters twists and insider Hollywood gags, and the plot will eventually leave the original book's story as a vague memory. Again, that's okay because GET SHORTY is a very entertaining and compelling series which will last you for three seasons. As of today's writing, it appears that some of the previously opened theaters, which had opened on a limited basis, have changed their minds, at least for a short time longer. And yes, I know it's warm outside but if you're looking for something fun to watch in the air conditioning, GET SHORTY is a good choice. And as crazy as the plot is, it's still more believable that Governor DeWine's afternoon press conferences.

Hopefully by next week more theaters will be open and I will have something for you from the Silver Screen.

A-

In the meantime, Westside Steve Simmons' latest solo CD *Great Wishes and Small* is now available on just about every digital download and streaming site and available for purchase by emailing me at Bear222@aol.com

See you next month, cross your fingers, be safe, but have a good time.

WSS

way, he just happens to be in an unhealthy relationship with one of the executives, Elizabeth Shue. Huey, Butcher's reluctant right-hand man, is a nerd working in an electronics store whose girlfriend is killed in a snafu involving A Train, The Sevens version of The Flash. Starlight is actually an idealistic and super farm girl coaxed into applying for and receiving a spot on The Seven by her overbearing stage mother. She is quickly disenchanted when she sees the dark side of The Seven. Another of the more important subplots is the existence a very special compound which can actually enhance super abilities in human beings. There's quite a bit of subterfuge, not the least of which is a plot to give it to a group of terrorists, thereby creating a race of supervillains.

As the series rolls along, more and more secondary stories will unfold, some more interesting than others, before the final episode that I found disappointing. Of course, it's a cliffhanger, clearing the way for a season 2. Hope they do better next time around.

C+

WSS



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Continued From Page 5

protest songs have been lost forever?

America was created from protest and revolt against taxation - a new nation comprised of unwanted cast-offs and unfortunates whose birth country had no place for them, but still imposed taxes on them. Poems and songs like "Free America", a Revolutionary War call to action written by minuteman Joseph Warren, spread the word quickly. "Yankee Doodle" was actually written by British soldiers to ridicule American troops, but Americans took up the tune and sang it proudly in response.

America won its freedom, and the new nation was seen as the embodiment of Enlightenment ideals. "Education, exploration, and invention should unite in the general advance of humanity." Yet the institution



Abigail Adams  
By Benjamin Blyth - Uploaded by en:User:Mwanner, Public Domain, wikimedia.org

of government framed in 1787 did not signal the dawn of a heavenly kingdom on earth. A country created to liberate chose to subjugate women, enslave African Americans, and persecute indigenous peoples.

Abigail Adams implored her husband John: "In the new Code of Laws which I suppose it will be necessary for you to make, ..... Remember the Ladies, and be more generous and favorable to them than your ancestors. If particular care and attention is not paid to the Ladies we will foment a rebellion....." In 1795 a protest song calling for women's voting rights was published in the Philadelphia Minerva echoing Mrs. Adam's sentiments. It was titled "Rights of a Woman".

The idea of liberty for all was animating, but it was limited. In 1831, Reverend Samuel Francis Smith, a young seminarian student, wrote the words to a hymn for our nation, the American experiment, using the tune for "God Save the King":

*"My country 'tis of thee  
Sweet land of liberty  
Of thee I sing."*

By 1839, abolitionist versions had sprung up, like this one, published under the pen

name

"Theta":

*"My country 'tis of thee  
Stronghold of slavery  
Of thee I sing."*

*My country 'tis of thee  
Where all men are born free  
If white their skin."*

*"When I hear music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times, and the latest."* – Henry David Thoreau

The famous author Henry David Thoreau, most known for his writings on nature (Walden), was one of our earliest protesters. Thoreau was a lifelong abolitionist, delivering lectures that attacked the Fugitive Slave Law and defending the abolitionist John Brown. In 1846, he spent a



night in jail for refusing to pay six years of back taxes because of his opposition to the Mexican-American War and slavery. The experience had a strong impact on him, and in January and February 1848, he delivered lectures on "The Rights and Duties of the Individual in relation to Government", explaining his tax resistance at the Concord Lyceum.

Thoreau revised the lecture into an essay titled "Resistance to Civil Government" (also known as "Civil Disobedience"). It was published in the Aesthetic Papers in May 1849 and caused some to label him an anarchist. The renowned naturalist's philosophy of civil disobedience later influenced the political thoughts and actions of such notable figures as Mahatma Gandhi, and Martin Luther King Jr.

In 1837, the English writer Francis Trollope visited America during the Age of Jackson. She was blunt about the inconsistencies of democracy in the United States: "You will see them with one hand hoisting the cap of liberty, and with the other flogging their slaves." She also addressed the treatment of Native Americans "...One hour lecturing their mob on the indefeasible rights of man, and the next driving from their homes the

'children of the soil', whom they have bound themselves to protect by the most solemn of treaties."

Her harsh words were more than warranted. For generations, white Americans had taken whatever land they wanted, driving the native inhabitants ever westward, breaking treaties and promises along the way. From New England, Jeremiah Evarts attempted to mount a moral case against the removal of tribes from their native land, and Harriet Beecher Stowe's sister Catherine joined the fight, but to no avail.

One song of the Choctaw that dates from the 1830s – when the tribe was removed from Mississippi to Oklahoma - is entitled "Long Sought Home" and was sung along the Trail of Tears:

*"Someday when I die  
The Great Spirit above will hold me.  
I am going to be in a good land."*

The lyrics reflect the hopelessness of the tragic situation they have found themselves in, from which the only escape is death. Much like the early "sorrow songs" of the African American slaves, which spoke of "flying away", and the "chariot bound for the promised land." Both the Africans and the Native Americans were extremely spiritual, had a cosmic view of the universe, and found supernatural spirits in nature. Both cultures were decimated as a people, and allowed themselves to be converted to Christianity relatively easily because they believed that the white man's Gods had overpowered their own, hence creating the miserable existence they were now forced to endure.

America's treatment of its indigenous people is a shameful, dark chapter in our nation's history. At the time the Native Americans were powerless to fight back, outnumbered and outgunned. They kept largely silent for over 100 years – most living in extreme poverty on reservations. Some blended into society but there was a saying among them: "Be proud you are an Indian, but be careful who you tell." No person of color was safe from the persecution of the KKK. Musicians with Native American heritage, like Charlie Patton and Mildred Bailey, made a huge contribution to the blues and jazz genres, but protest music was yet to emerge from the Indian Nation. All that changed in 1958! To be continued.....

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Continued From Page 13  
3 to 4 months.

"Mr. Whipple's Woodchucks and the Lost Pocket Watch" is now available on Amazon.com

Ever prolific, M.E. Betsy McMillan works as a biomedical writer by day and spends her evenings and weekends working on other creative writing projects. She is the author of four previous non-fiction books and has several novels and non-fiction manuscripts awaiting completion. In her spare time, Betsy takes on free-lance writing assignments that encompass everything from pharmaceutical research to advertising copy.

## Memoirs and Misinformation

Meet Jim Carrey. Sure, he's an insanely successful and beloved movie star drowning in wealth and privilege--but he's also lonely. Maybe past his prime. Maybe even . . . getting fat? He's tried diets, gurus, and cuddling with his military-grade Israeli guard dogs, but nothing seems to lift the cloud of emptiness and ennui. Even the sage advice of his best friend, actor and dinosaur skull collector Nicolas Cage, isn't enough to pull Carrey out of his slump.

But then Jim meets Georgie: ruthless ingénue, love of his life. And with the help of auteur screenwriter Charlie Kaufman, he has a role to play in a boundary-pushing new picture that may help him uncover a whole new side to himself--finally, his Oscar vehicle! Things are looking up!

But the universe has other plans.

Memoirs and Misinformation is a fearless semi-autobiographical novel, a deconstruction of persona. In it, Jim Carrey and Dana Vachon have fashioned a story about acting, Hollywood, agents, celebrity, privilege, friendship, romance, addiction to relevance, fear of personal erasure, our "one big soul," Canada, and

a cataclysmic ending of the world--apocalypses within and without.

## Humankind: A Hopeful History

From the author of the New York Times bestseller *Utopia for Realists* comes "the riveting pick-me-up we all need right now" (People)



If there is one belief that has united the left and the right, psychologists and philosophers, ancient thinkers and modern ones, it is the tacit assumption that humans are bad. It's a notion that drives newspaper headlines and guides the laws that shape our lives. From Machiavelli to Hobbes, Freud to Pinker, the roots of this belief have sunk deep into Western thought. Human beings, we're taught, are by nature selfish and governed primarily by self-interest.

But what if it isn't true? International bestseller Rutger Bregman provides new perspective on the past 200,000 years of human history, setting out to prove that we are hardwired for kindness, geared toward cooperation rather than competition, and more inclined to trust rather than distrust one another. In fact this instinct has a firm evolutionary basis going back to the beginning of Homo sapiens.

From the real-life Lord of the Flies to the solidarity in the aftermath of the Blitz, the hidden flaws in the Stanford prison experiment to the true story of twin brothers on opposite sides who helped Mandela end apartheid, Bregman shows us that believing in human generosity and collaboration isn't merely optimistic---it's realistic. Moreover, it has huge implications for how society functions. When we think the worst of people, it brings out the worst in our politics and economics. But if we believe in the reality of humanity's kindness and altruism, it will form the foundation for achieving true change in society, a case that Bregman makes convincingly with his signature wit, refreshing frankness, and memorable storytelling.

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**NEW PATIENTS & EMERGENCIES WELCOME**



*Continued From Page 12*

standing a pair of '90s discs recorded with replacement guitarists Dave Alvin and Tony Gilkyson stepping in for Billy Zoom.

But now original guitarist Billy Zoom is back—along with co-founding X-ers John Doe (bass, vocals), Exene Cervenka (vocals), and D.J. Bonebrake (drums)—on *Alphabetland*, just in time to commemorate the fortieth anniversary of their 1980 debut Los Angeles and celebrate the reclamation of early master tapes from Warner Bros. Records.

Produced by Rob Schnapf (Beck, The Vines) for the Fat Possum label, X's sixth album together (eighth overall) clocks in at only 27 minutes, but each of its eleven cuts is a powder-keg of raucous rhythms, jagged guitar, and socially-conscious lyrics that speak to the grit 'n' grease of daily life—just like the X albums of yore. Cervenka does most of the singing, but Doe gets a couple numbers of his own ("Free," "Goodbye, Year," "I Gotta Fever") and spends most of the running time underpinning his ex-wife's (that pun not intended) verses with his own harmonies. Both sound terrific (together and apart) on the equality-minded "Water & Wine," the prickly "Star Chambered," and barreling "Cyrano de Berger's Back."

Zoom slashes his power chords, yet his leads are crisp—not unlike those memorable '50s and '60s licks made famous by Chuck Berry or Scottie Moore (Elvis). The guitarist also turns in a couple saxophone solos. Meanwhile, Bonebrake sets a frenetic pace on "Delta 88 Nightmare" and "Angel on the Road."

Between Doe and Cervenka, there's a wealth of Salinger and Steinbeck-like lyrical imagery (with a nod to Cannery Row), ruminations on road life (flophouses and hazard lights), back-alley blight (burning churches, gunfights, infected needles), desperate people (weary barmaids, toothsome truck drivers, boozy bachelors with overdrawn bank accounts), and cesspools of beer, coffee, tequila, milkshakes...and human perspiration.

*Alphabetland* has a wicked guest appearance by guitarist Robbie Krieger, bringing the X - Doors connection full circle (Doors keyboardist Ray Manzarek produced their debut) after forty-three years. The disc / download wraps with topical "All the Time in the World," whereon Cervenka thinks out loud about mortality and madness over jazzy piano passages and incidental guitar noise. "History is just one lost language after another, after another, after another..." she ponders. "And all the time in the world

turns out to be not that much."

Still, we're glad there was enough time for X's icons to regroup for another giddy go-round in these turbulent times.

<https://xtheband.bandcamp.com/album/alphabetland> or iTunes

## JERROLD IMMEL: MegaForce Motion Picture Soundtrack

I'd like to think I can be forgiven for my excitement over MegaForce in Summer 1982.

I was eleven at the time.

Directed by movie stuntman Hal Needham (Smokey and the Bandit, Cannonball Run), this G.I. Joe-inspired celluloid shit-fest depicts the adventures of a "phantom army" of do-gooding grunts led by Ace Hunter (Barry Bostwick, of Rocky Horror and Spin City fame) tasked with taking down terrorists and preserving world peace. Sporting a skintight gold jumpsuit and pastel headband, Hunter kisses his thumbs when saying his goodbyes, socializes with cardboard archetypes like cowboy "Dallas" (Michael Beck of The Warriors, Xanadu) and lab technician Eggstrum (George Furth), scoffs at the notion of a woman (Persis Khambatta, of Star Trek: The Motion Picture) joining his superhero boys club. During the films (anti)climax, he flies a missile-shooting motorcycle into an already airborne C-130 cargo plane.

Flies a motorcycle. And yes, it looks as awful as it sounds.

Suffice to say, MegaForce didn't pull the same box office numbers as Rocky III, Poltergeist, E.T. or Star Trek II: The Wrath of Khan. And critics weren't shy about bashing its chintzy storyline, bargain basement effects, weak action sequences (imagine a war movie where no one dies onscreen and the bad guys get away), and hammy dialogue. Almost forty years on, this Golden Raspberry-winning flop has been all but excised from public consciousness, notwithstanding its 0% score on Rotten Tomatoes, and dishonorable mentions in parodies like Team America: World Police and South Park.

But if you're hungry for a dollop of guilty-pleasure '80s movie cheese whiz, you might escape unharmed (nostalgia fix sated) from a listen to Jerrold Immel's



remastered MegaForce soundtrack.

Written and recorded by the man behind the themes songs for T.V.'s Dallas, Knots Landing, Gunsmoke, and Hawaii Five-O, this unearthed aural relic will take you back to the early years of the Reagan administration (post-John Lennon but pre-Live Aid) when Rambo was still confined to the pages of David Morell's debut novel, E.T. was phoning home, and Back to the Future was, well...yet to come.

While the liner notes praise Immel's matrimony of orchestra and electronic keyboards ("symp and synth"), the truth is progressive bands like Yes, Genesis, and Pink Floyd had been successfully blending those sounds for years...and Frank Zappa, Laurie Anderson were already experimenting with the Synclavier digital sampler.

Still, the pumped-up patriot anthems ("Main Titles," "Rapid Air Deployment,") mirthful marches ("No Welcoming Committee," "Aftermath"), smarmy electronic strings ("Freefalling in Love"), and incidental score snippets ("Night Strike," "Take Off") are charming in their own way, not unlike Hunter himself. It's John Williams (Jaws, Star Wars, Superman) meets Vangelis (Chariots of Fire, Blade Runner) by way of Gary Numan (The Pleasure Principle). The brassy bleats, military snare, Yankee Doodle flutes, electronic rim-shots and computerized bleeps comprise a soundtrack very much of its time (before The A-Team and Airwolf), yet one that employs the same forward-thinking that would inspire Ministry ("Jesus Built My Hotrod"), The Prodigy ("Firestarter"), Juno Reactor (*Matrix Revolutions*), and Daft Punk (*Tron: Legacy*).

The disc even opens with the laughably serious voiceover narrative introducing the titular secret "army of super-elite fighting men" who preserve freedom and justice with "the most powerful weapons science can devise."

Even as a pre-teen, we wondered why anyone would broadcast a PSA revealing the existence of a "secret" military co-op, and why MegaForce's state-of-the-art gear seemed limited to motorbikes and dune buggies fitted with harmless purple lasers. Did they have armored snowmobiles for arctic climes, or camouflage tanks for jungle environs?

No matter, because, as Ace concludes: "The good guys always win. Even in the Eighties!"

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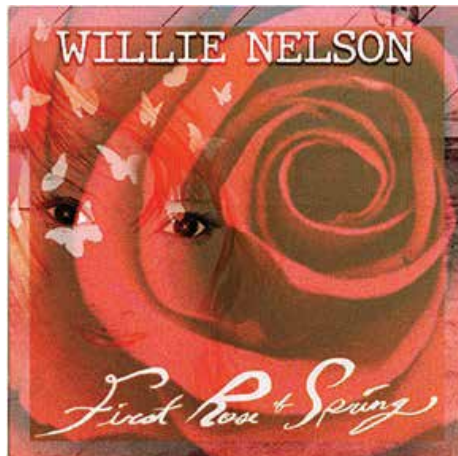
# KICKIN' IT

## Nelson releases "First Rose of Spring"

On July 3<sup>rd</sup> Willie Nelson released "First Rose of Spring," his 70th album! This new studio album is from the time-defying legend who won Grammys for his last two albums; 2019s "Ride Me Back Home" Best Solo Country Performance, and 2018s "My Way" Best Traditional Pop Album.

First Rose of Spring is focused on celebrating the now and embracing life, love, friends and family. The album includes new songs written by Willie and longtime producer Buddy Cannon combined with new songs written by Chris Stapleton and Toby Keith plus a handful of classic songs that Willie interprets his way, all performed with an amazing band of Nashville best.

At 87, Willie Nelson shows no signs of slowing down. The first single is "Don't Let the Old Man In," penned by Toby Keith. The tracks "Our Song", "I'm The Only Hell My Mama Ever Raised", and



"We Are The Cowboys" were released earlier this year. "I'm the Only Hell..." was written by Johnny Paycheck. The disc, produced as usual by Buddy Cannon, was supposed to have been released in April, but was delayed due to COVID-19.

## Jimmie Allen announces EP

Jimmie Allen announced today he is putting out an EP, "Bettie James," on July 10 via Stoney Creek Records/BBR Music Group.

The seven-track EP includes collaborations with Brad Paisley, Charley Pride, Darius Rucker, Mickey Guyton, Nelly, The Oak Ridge Boys, Noah Cyrus, Rita Wilson, Tauren Wells and Tim McGraw. The disc features the current single "This Is Us" with Cyrus

The project is inspired by and named after his late father, James Allen, and grandmother, Bettie Snead, who passed away in September 2019 and February 2014 respectively.

"My dad and grandmom were two completely different people, but both played a huge part in my life. Since they died, I have been wanting to leave trails of their legacies throughout my music," Allen said of his motivation for the project, which he co-produced with Ash Bowers. "I am a fan of every artist on this project



and humbled to have each one of them be a part of it," Allen said of his various collaboration partners on the project. "Each artist has touched the life of my dad, my grandmother and me through their music. I'm proud of this body of music and thankful to every writer that helped me create 'Bettie James'."

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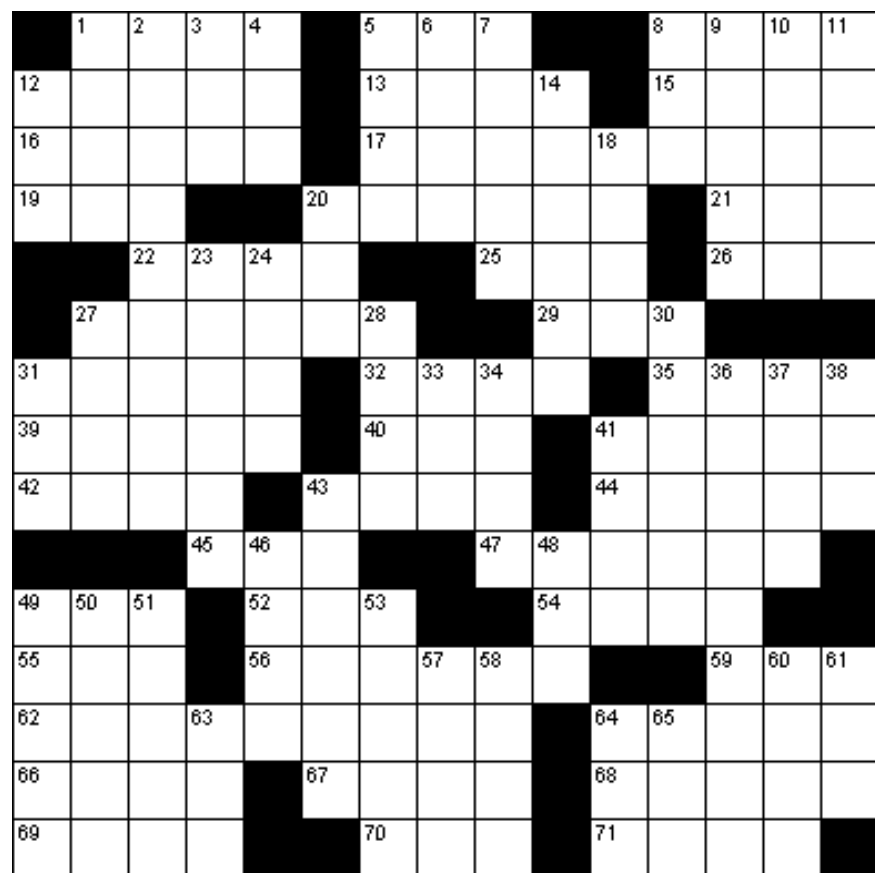
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**Across**

1. Affirm solemnly
5. Part of a circle
8. Successor
12. Musical drama
13. Close
15. Exhort
16. Guide
17. Large spider
19. Golf peg
20. Buccaneer
21. Seed case
22. Speck
25. Draw
26. Small dog breed
27. Excusable
29. Lyric poem
31. Wash off soap
32. Symbol
35. Flat-bottomed boat
39. Become liable to
40. Water soaked soil
41. Bakery item
42. Beverage
43. In bed
44. Unit of weight
45. Outward flow
47. Smear
49. Jurisprudence
52. Epoch

**Down**

1. Part of a church
2. Intensity of expression
3. Metal-bearing mineral
4. Armed conflict
5. Not in favor of
6. Raise or bring up
7. Unit of weight for precious stones
8. Shack
9. Burst out
10. Ice hut
11. Poised for action
12. Away from home
14. An allotted fixed portion
18. Anything necessary but lacking
54. Succulent
55. Strong elastic wood
56. Inform
59. Hard-shelled seed
62. Close observer
64. Speak up
66. Oracle
67. Information
68. Deplete
69. Merely
70. Beam
71. Simpleton

20. Leguminous plant
23. Underwrite
24. Grade or level
27. Climbing or creeping plant
28. Tree branch
30. Former currency of Portugal
31. Cut of meat
33. Pool stick
34. Betting ratio
36. Suitable to your needs
37. On one occasion
38. Very small
41. Music genre
43. Overseas
46. Formed a curve
48. Month of the year
49. Lariat
50. Poplar tree
51. Steering device
53. Essential oil or perfume from flowers
57. Scintilla
58. Wear away by rubbing
60. Component part
61. Decimal base
63. Weep
64. Peculiar
65. In favor of

Solution on page 12

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Sun. 7/12 .....	Steve Madewell .....	2-6pm
Fri. 7/17 .....	TBA .....	6-9pm
Sat. 7/18 .....	Lyle Heath .....	2-6pm
Sun. 7/19 .....	West Side Steve .....	2-6pm
Wed. 7/22 .....	Jim Ales .....	6-9pm
Fri. 7/24 .....	TBA .....	6-9pm
Sat. 7/25 .....	Armand Cadieux .....	2-6pm
Sun. 7/26 .....	Steve Madewell .....	2-6pm
Fri. 7/31 .....	Michael McFarland .....	6-9pm
Sat. 8/1 .....	Trevor .....	2-6pm
Sun. 8/2 .....	Armand Cadieux .....	2-6pm
Wed. 8/5 .....	2 Kings .....	6-9pm



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Sun. July 11 Phil Madewell

Wed. July 15 John Gall  
Fri. July 17 Murch n Spice  
Sat. July 18 Rhythm Connection  
Sun. July 19 Randall Coumos

Wed. July 22 Uncharted Course  
Fri. July 24 High Horse  
Sat. July 25 Porch Rockers  
Sun. July 26 TBA

Wed. July 29 Dive Kings Trio  
Fri. July 31 Castaways Unplugged  
Sat. August 1 TBA  
Sun. August 2 Castaways Unplugged

Wed. August 5 Steve Madewell  
Fri. August 7 Murch n Spice  
Sat. August 8 TBA  
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FOR INFO. OR TO MAKE RESERVATIONS CALL 440-298-9838**

**All events will follow CDC  
guidelines for Covid 19.**

**EVENTS:**

**Tastings in the Wine Cellar**  
*A little wine education & a lot of fun!*  
5 wine samples and 4 small plates \$20  
Every Saturday 1 pm Reservations only.

**Brushes & Lushes Class**  
July 9th 6 pm \$30 pp  
Includes supplies & a glass of wine.

**Beach Glass Framed Art Class**  
July 16th 6:30 pm  
\$28 pp includes supplies and a glass of wine.

**Spirited Afternoon**  
July 26th 1 pm  
Join us for an afternoon of psychic readers &  
healers.

Go to [www.grandrivercellars.com](http://www.grandrivercellars.com) to register  
for the classes.

**JOIN US FOR LIVE MUSIC**

Thursday, June 9 Jess  
Friday, July 10 Fretless  
Saturday, July 11 El Trio DeVille  
Sunday, July 12 Plan D

Thursday, July 16 Jess  
Friday, July 17 Jimmy Mrozek  
Saturday, July 18 Everything Must Go  
Sunday, July 19 Maria Petti

Thursday, July 23 Jess  
Friday, July 24 TBA  
Saturday, July 25 Four Kings Duo  
Sunday, July 26 Nick Zuber

Thursday, July 30 Jess  
Friday, July 31 Randall Coumos  
Saturday, August 1 TBA  
Sunday, August 2 Dave Young

Thursday, August 6 Jess

**Music plays**  
**Thursdays 6-8; Fri & Sat. 7-9:30;  
& Sundays 4-7.**

**Now Open 7 Days a Week!**  
**Check out our hours.**



Go to [grandrivercellars.com](http://grandrivercellars.com)