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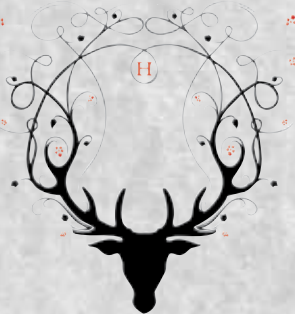
VOICE Magazine

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Sun. 8/16	LALENA SHENKEL	2:00
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Fri. 8/21	THE DIVE KINGS	6:30
Sat. 8/22	MEGHAN ZURKEY	6:30
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V ROOTSVILLE

By Cat Lilly

Protest Music - Part Three

"If we, the superior race, are to take the land of another race, we must utterly destroy the previous inhabitants." – Sir Edward Lytton (1868)

"The more Indians we kill this year, the fewer we will have to kill next year." – General William Tecumseh Sherman

Indigenous peoples were the first inhabitants of the Americas. North America belonged to the over 500 native tribes who were spread out over every inch of this land, and had lived here for thousands of years. These are the people Christopher Columbus mistakenly christened "Indians", when he landed in the Caribbean. The arrival of the European settlers in 1492 brought betrayal, disease, and death for the natives. The Native Americans had never been exposed to smallpox, measles or flu before, and the viruses tore through the continent, killing 90% of their population. By the end of the 19th century, the North American Indian population had been decreased from an estimated 12 million to barely 237,000.

European colonization was unique in its belief that native people had to be enslaved and killed. The earliest colonists killed Indians at random, stealing their land to grow cotton. Originally, the U.S. federal government recognized American Indian tribes as independent nations, and came to policy agreements with them via treaties. As the U.S. accelerated its westward expansion, all that was forgotten. Over the years, 500 treaties were negotiated between Native Americans and the U.S. government – all broken by the government.

"Where is our home?/ We have walked so far/ We just long for death to take us now." – Cherokee Woman's Prayer from the Trail of Tears

Tens of thousands were forced from their ancestral homelands by the Indian Removal Act, signed by President Andrew Jackson in 1830. In the 1830's, five thousand Cherokee died on the Trail of Tears, a forced march across nine states over 5,000 miles - to relocate 60,000 Indians from the Southeastern U.S. to land west of the Mississippi, designated as Indian Territory. Indians that fought back were easily outnumbered and



outgunned. During the Indian Wars, 15,000 Native Americans were killed. Their beloved buffalo nearly slaughtered into extinction and wildlife disappearing, the Indians were rendered helpless and more dependent on government agencies.

After the Civil War, the tide turned from removal toward assimilation. "Colonization is civilization." Americans borrowed the ideology of "manifest destiny" (the belief that they were destined by God to remake the world) from the Catholic Church. In the name of civilization and religion, Indians were put on reservations and forbidden to practice their culture. Musical instruments and singing were banned. White Americans were especially intimidated by the drum, as it could be used to secretly communicate. They deprived the Native Americans of their religion, language, folklore, and attire, forcibly relocating them to reservations where they were encouraged to practice Christianity and dress like white people.

Ghost Dance

Throughout history, when a native people have been overpowered, banished from their land, and stripped of their culture, their numbers decimated, they develop a strong belief in a supernatural power that will save them from their miserable existence. Around 1890, the U.S. government began to worry about the influence of the Ghost Dance spiritual movement beginning to take hold at Pine Ridge Sioux Reservation in South Dakota. The movement, founded by Wavoka, a Paiute Indian shaman, taught that Indians had been defeated and confined to reservations because they had angered the Gods by abandoning their traditional customs. Many Sioux believed that if they practiced the Ghost Dance and rejected the ways of the white man, the Gods would create the world anew and destroy all non-believers, including non-Indians.

Continued on Page 10

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Creative with Wine & Beer

A Red Wine Mushroom Swiss Burger

2 strips bacon, chopped
1 medium onion, sliced
1 clove garlic, minced
4 oz cremini or portabella mushrooms, sliced
1/2 cup red wine
2 Tbsp. balsamic vinegar
Salt and black pepper to taste
1 lb. ground sirloin
1/2 cup shredded Gruyère or other Swiss cheese
2 cups arugula
4 large buns, lightly toasted on the insides

Cook the bacon in a large sauté pan over medium heat for 5 minutes, until browned and crispy. Remove and reserve.

Drain off all but a teaspoon of the bacon fat, then return the pan to the stove. Add the onions and garlic and cook for 5 minutes, until the onions are lightly browned.

Add the mushrooms and continue cooking for 3 to 4 minutes, until the mushrooms are soft.

Add the red wine and balsamic and simmer until the liquid begins to cling to the vegetables. Fold in the reserved bacon. Season with salt and black pepper.

Preheat a grill, grill pan, or cast-iron skillet over medium heat. Gently form the sirloin into 4 equal patties. Season the patties on both sides with salt and pepper and cook for about 4 minutes, until nicely charred on the bottoms.

Flip, immediately cover with the cheese, and continue cooking for another 4 minutes, until the cheese is melted and the burgers are firm but gently yielding to the touch.

Place a handful of arugula on the bottom of each bun and top with a burger.

Divide the mushroom mixture among the 4 burgers and top with the bun tops.

Citrus honey wheat ale marinade for chicken

American wheat ale or Belgian wit are recommend as they typically have citrusy notes and are often further flavored with agave, honey and fresh citrus peel or puree. If you use preserved lemons the marinade gets a delightful boost of lemon essence.

Ingredients:

12 oz wheat ale (American or Belgian)
1 whole lemon or half preserved lemon
2 tangerines or 1 orange
1 lime
2 cloves garlic
5-6 sprigs thyme
¼ cup olive oil
2 tbsp. honey
1 ½ tsp. salt
½ tsp. white pepper

How to make it:

Zest the lime and the tangerines/orange and squeeze their juices in a bowl. If using fresh lemon – zest it and squeeze 1 tbsp. of its juice, if preserved lemons – remove

the pulp and slice thinly as shown below (#2). Mince the garlic. Place all the ingredients in a container or zip lock bag and add the wheat ale last. Whisk to combine, submerge the chicken meat and let marinate. Pat dry and season with salt and pepper before cooking.

Always marinate the chicken covered (use zip lock bags, airtight containers with lids or plastic wrap to create airtight seal over bowls) **and refrigerate.**

Marinate the chicken for 2 to 12 hours (overnight works great).

You may turn the chicken occasionally during the time it marinates to ensure that all of its surface has had a chance to get infused with marinade flavors.

Always discard a used marinade after removing the chicken from it – do not try to make it into a sauce or to use it for basting.

If you want to use some of the marinade for basting while grilling or baking chicken, separate a small quantity of it in the beginning and keep it refrigerated until you need it.

Blueberry Sangria

Ingredients

1-1/2 cups ready-to-serve blueberry juice	1-1/2 cups chilled white wine
1/4 cup orange-flavored liqueur, optional	1 orange, sliced
1 lemon, sliced	1 cup fresh blueberries
1-1/2 cups chilled lemon-lime or berry sparkling water	

Instructions

Into a 2-quart pitcher, combine blueberry juice, wine and liqueur, if used. Add orange and lemon slices and fresh blueberries. Chill until ready to serve. Just before serving, stir in sparkling water, serve in tall glasses over ice cubes.



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Fri. 8/14.....	Lost Sheep Trio
Sat. 8/15	Castaways Trio
Sun. 8/16	2 Kings
Fri. 8/21.....	5 O'clock Somewhere Trio
Sat. 8/22	Beneath the Lights
Sun. 8/23	Chuck Ditri
Fri. 8/28.....	Beneath the Lights
Sat. 8/29	Don Perry Duo
Sun. 8/30	Alex Bevan



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Sat. 8/15	Dust to Dirt
Sun. 8/16	Amy Varkette
Fri. 8/21	Alley Katz
Sat. 8/22 ...FOGG-	Four Old Guys and a Girl
Sun. 8/23	Cat Lilly
Fri. 8/28	Prodigal Stepsons
Sat. 8/29	Legacy Band
Sun. 8/30 ...	Ted Riser & Billy Mangano
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9 Sammi Butler 2-5pm
15 Joshua Robert 4-7pm
16 Nick Walker 2-5pm
22 Sammi Butler 4-7pm
23 Nick Walker 2-5pm
29 Jimmy Mrozek 4-7pm
30 Joshua Robert 2-5pm

September

5 Maria Petti 4-7pm
6 Melissa & Mitch 2-5pm
12 Jimmy Mrozek 4-7pm

V PEDESTRIAN RAMBLINGS

By Steve Madewell

Maybe time for a virtual walk in the park?

"So the world just keeps on turning, I know that is true

I'll do my part just singing songs to fight the COVID Blues."

Even though we continue to feel the effects of the pandemic in Northeastern Ohio many of the wineries and music venues in Lake and Ashtabula Counties have re-opened. The stage provides the best seat in the house for people watching and as I have started playing out again, it is apparent there are anti-maskers, the conscientious maskers, and the indifferent. We hear the comments: "I'm not buying into this" and the adamant "Your irresponsible behavior is making this worse." Regardless of where we fall on this continuum, most folks can agree these are unsettling times and it appears this will be the case for an undetermined amount of time. And while the world will keep on turning, we all have questions about what will tomorrow's normal will look like.

A virtual reality? Many businesses, including the music industry, quickly adopted, or expanded, their use of virtual meeting technologies as the ramifications of the pandemic set in. Drive-

in shows replaced large arena concerts and pre-registration on-line forums or virtual listening rooms began to replace smaller performances and canceled festivals, as promoters and performers began utilizing internet and streaming technology.

Some regional organizations like Folknet and Northeast Ohio Musical Heritage Association (NEOMHA) began working to continue their services to members and supporters through similar efforts, and to develop strategies for the coming months. While Folknet decided to suspend its popular summer performance series and opted to offer virtual concerts, NEOMHA conducted several on-line meetings between club owners, performers, and representatives from several performing arts associations to solicit input on how to offer events like the Blue Sky and Lake Erie Folk Festivals.

Individual performers responded to these challenging conditions as well. At the beginning of the Ohio shutdown, several musicians began to perform online, predominately using Facebook Live. In a matter of weeks, dozens of NE Ohio musicians were offering live streams and some set

up links to virtual "tip" jars in order to monetize their shows -- sort of internet "busking". In addition to these individual efforts, some folks started working together. Eric Andrews took the initiative to create the Northeast Ohio Local Musicians Live Stream, a loose consortium of live-streaming musicians, and for several weeks he offered a one-stop Facebook spot to check out dozens of local performers. He even organized and posted schedules for the virtual performances of the coming week. As nightspots began to open, many performers abandoned "streaming" and returned to live shows, but there remain a large number of virtual performances occurring every day.

This begs the question: what role does "streaming" play in the world of live music? To explore the current reality of the performing musician, I talked with a few entertainers who have been involved with both live and virtual performances over the past six months.

In addition to working as a solo, Mitch Larson also performs with Melissa Harvey, and early in the pandemic shut-down, Mitch and Melissa began performing on Facebook Live. Mitch said that, without crowd interaction and feedback, live streaming was a completely different animal. Keeping things simple, the duo used a PA, much like they were playing a gig, using a smartphone or iPad as a camera and internet link. Mitch said at first it felt a bit hit or miss but as comments were posted, they began to feel better about their performances. He said that, without a doubt, the virtual performances expanded their fan base. They began to measure their success by the number of views and positive comments they received, and they are routinely meeting people in person who found out about them via their live-streams. While it took some time getting used to the lack of "face to face" instant fan reaction, Mitch said the on-screen comments and messages were deeply appreciated. He said this made them feel like the effort to entertain and engage people were worthwhile. However, as the wineries and clubs reopened, and their booking schedule began to recover, they stopped the live-streams and Mitch said he is not sure what role streaming might play in their future. He may resume them if their live performances slow down this fall.

Alex Bevan, on the other hand, sees live-streaming as another arrow in his quiver of performance options. He had been experimenting with sharing his musical talents on a few platforms before the pandemic and when Governor DeWine issued the order closing restaurants and bars, Alex immediately began doing live streams. Every day for two months he played a one-hour show on Facebook. He said he was greatly motivated to dig deep into his vast catalog of songs and to perform themed concerts or collections of tunes featuring iconic artists like Bob Dylan and John Prine. And of course, Alex incorporated his original songs and even composed an album worth of new material during that two-month period. He said that, in short order, he was watching other musicians and working to refine his sound and visual appearance. Without a crowd response, he realized that a virtual performance was much more like a studio gig as opposed to a live performance. So, he took the time to dial in a good audio feed and using headphones, he was able to "play to the sound". In addition to refining the technical components

required to get a good sound, Alex also utilized a separate camera to get a higher quality video feed than he was getting with his iPad.

As Alex has begun to play out again, he said he will continue to offer virtual live feeds and believes that virtual performances are here to stay. He said he has paid attention to a host of analytics and in addition to live-stream views, he is monitoring online sales and traffic to his web site. He concluded the virtual shows have had positive impacts on several indicators. But most importantly, he said online comments and personal messages like a simple "thank you for doing this" reinforces his commitment to continue to live-stream. He recognizes the value it provides to people, especially those who may not be able to attend live performances.

Finally, I spoke at length to Charlie Mosbrook. Charlie is an award-winning song-writer who not only performs locally but also takes an occasional tour across the country. Charlie happens to be the president of Cleveland Folknet and vice president of Folk Alliance Region Midwest. Like all performing musicians, Charlie's gig scheduled was wiped clean in March and he too began to offer live-stream concerts.

In January this year, he launched a new YouTube channel, Charlie's Open Mic, featuring up and coming singer-songwriters and, as he had been working to refine his YouTube podcasts, Charlie was already thinking in terms of the video and audio feed. He was the first person I spoke to that mentioned the importance of lighting for live-streams. He said when you are doing a live-stream you are not only responsible for the light, sound, and video but you are also the on-air talent, host, and editor.

In addition to a basic lighting kit, Charlie also invested in two cameras capable of providing high definition video. He has also researched and found several apps available to enhance live-streams and has taken the time to master some of the more subtle elements that add a more professional look to his virtual performances. He said he is committed to working to improve his online delivery, enhancing both content and performance.

Like Mitch and Alex, Charlie emphasized just how important the personal messages and comments were for providing feedback in the absence of a face to face audience. "They validate the effort to connect with people and help them feel better about life and, after all, isn't this a key component of being a musician?" He feels that virtual performances are a vital new way to share music, especially in these uncertain times. Charlie will continue to offer virtual performances on Facebook but is also interested in exploring other virtual performance options.

It appears live-streams are here to stay, in one form or another and as this article is about virtual performances, it only seems fitting to close with a passage from a Traffic Song that Charlie happened to work up for a show,

"Dear Mr. Fantasy play us a tune
Something to make us all happy
Do anything, take us out of this gloom
Sing a song, play guitar, make it snappy."



Steve Madewell	ENGAGING...INSPIRING...ORIGINAL
Debonne Winery	August 5.....6:30 PM
Kosicek Winery	August 7.....7:00 PM
The Old Firehouse Winery	August 14.....6:00 PM
Driftwood Point	August 21.....7:00 PM
Old Firehouse Winery	August 30.....2:00 PM
Debonne Winery	Sept. 2.....6:30 PM
Old Firehouse Winery	Sept. 6.....2:00 PM
Old Firehouse Winery	Sept. 20.....2:00 PM

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WATERFRONT FRONTLINE

By T. Gallo



Painting by Judy Campbell

Water Watch Wednesdays - coming to you this September!

It's been an interesting summer by The Lake. With a somewhat quiet start in the midst of Covid-19, suddenly summer is on us and it is a fabulous time to get out and into nature. There is a bounty of beauty at your doorstep! At last paddle on the Ashtabula River, we noticed the osprey nest with easy viewing from The Harbor Yak. We've also viewed several bald eagle juveniles testing their wings and apparently frivolously frolicking in the air as they swoop and glide. With less travel, it is a great time to explore what our area has to offer. Time to dust off the Huffy and go for a ride. Have you been on any of the 44 miles of the Greenway Trail lately? (www.ashtabulametroparks.com/western-reserve-greenway-trail). Or rode the Covered Bridges Tour, which was given a spot in the "50 Best Rides in America" by Bicycling Magazine several years back. (www.centurycycles.com/articles/where-we-ride-kristas-ashtabula-county-covered-bridge-ride-pg1309.htm). Not into bicycling? Some of the fishing charters are now offering sunset cruises along the great Lake Erie!

There is bounty and there is bane.

Right around the time the article was published in Bicycling Magazine in 2012, denoting the covered bridge ride as "Ohio's Best" for the year, Ashtabula County Water

Watch formed to address issues related to water quality, ecosystem health, and the wellbeing of rural and urban communities in Ashtabula County. Members originally started meeting as the local oil and gas lease-signing frenzy had friends and neighbors faced with difficult decisions about fracking on their property, combined with a severe lack of information. ACWW decided to educate themselves and share what they learned with the community.

Currently, ACWW focuses on road brine and fracking waste, as Ashtabula County has 15 active injection wells, and our members experience brine sprayed on our dirt roads for dust suppression. Additionally, last year we discovered Petmin USA Inc. was building a pig iron factory in the Ashtabula Harbor, at Kinder Morgan's Pinney Dock facility, right across the river from some of the local favorite restaurants (Halcyon, Briquettes Smokehouse, Rennick's, Fitzgerald's Wine Bar and Purola's Pizza). It will also be the focal view of the proposed new hotel being built in The Harbor. The plant proposes to emit hundreds of tons of pollutants into the air annually, which the EPA has deemed acceptable. Because the pollutants are going to be carried by wind over Lake Erie? Because the wind never blows toward resident homes and businesses in Ashtabula? Because pollutants never settle - on land, in water, in the

lungs of everyone exposed?

Believe in revisioning the future of Ashtabula, together!

Join Ashtabula County Water Watch every Wednesday in September for our Water Watch Wednesday webinar series. Each session will be about one hour long. There will be an informational session at the beginning of each series and time for the community to ask questions following. The end of each program will consist of an action item designed to encourage the community to get involved. This is a great opportunity to build community, start envisioning a bright future for Ashtabula County, and come together at a time when in-person gathering is still limited.

Here is the program line-up:

September 2, 2020: ACWW Team presents "What is Going On, In Our Backyard." Join the ACWW team as they virtually walk residents around the county right now. For example, although most people know about the natural beauty and bounty of The Lake, the covered bridges, and our many wineries, did you also know we are home to fifteen active injection wells? Do you know how close you live to a Superfund site? Do you know what town is home to the one EPA air monitor used to gauge our air quality for the entire county?

September 9, 2020: "Sacrifice Zones" - What is a Sacrifice Zone and why does Ashtabula have this designation? With guests from The Center for Health and Environmental Justice, we will learn what this designation means, what is the history of Sacrifice Zones, and how industrial businesses pick communities where they feel they will receive less push back to the pollution. What rights do we have as a community and how can our voices be heard?

September 16, 2020: "Fresh Air in Ashtabula County" - a recording of Dr. Gonzalez of UCLA as he explains particulate matter and how it affects health. In relation to the Petmin pig iron plant, how will the tons of nitrogen oxide, particulate matter 2.5 and 10, carbon monoxide, and VOCs (volatile organic compounds) make their way into our lungs and compromise residents with cardiovascular and respiratory diseases, and how it might affect young people, adults, and elders.

September 23, 2020: "Radioactive Brine on the Roads." Teresa Mills of CHEJ (CHEJ.org) explains what it is, where it is being spread, what are folks doing about it around Ohio, and how residents can get involved.

September 30, 2020: "Injection Wells in

Ashtabula County" with Dr. Ted Auch of FracTracker (www.fracktracker.org). Dr. Auch continues to map, photograph, and collect data on unconventional energy and has written numerous articles, books, and publications on the process of hydraulic fracturing (fracking), its components, compelling arguments how it is failing, and how communities have the right to know this information.

To register for these free events, visit the ACWW.us website and click the "register" button on the homepage. You are welcome to join one or all five. Zoom meetings will be utilized so registration is required. The public libraries are back open and have their computers ready, if you do not have one yourself!

This webinar series is an opportunity to come together as a community, assess what we have, identify threats, and envision what could be. Ashtabula County Water Watch looks forward to seeing you on Wednesdays in September at 6:00 pm. ACWW views Ashtabula County from the left side of the above painting...one where waters are clean, fish and people are swimming, kayaking and splashing are experienced, where we can grow enough food for our families and each other, and where we can take in the natural beauty with a large breath of fresh air!

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-Sun. Aug 9th: Triangle Lounge 1-5pm
-Thu. Aug 13th: Ferrante Winery 5:30-8pm
-Mon. Aug 17th: Sportsterz 5-9pm
-Sun. Aug 23rd: Old Firehouse 2-6PM
-Sun. Aug 30th: Triangle Lounge 1-5pm

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"Bury My Heart at Wounded Knee"

On December 15, 1890, reservation police mistakenly tried to arrest Sitting Bull, the famous Sioux chief, for being a Ghost Dancer, and killed him in the process, increasing the tensions at Pine Ridge. On December 29, the U.S. Army's 7th Cavalry surrounded a band of Ghost Dancers under Big Foot, a Lakota Sioux chief, near Wounded Knee Creek and demanded they surrender their weapons. A brutal massacre followed, in which it's estimated 150 Indians were killed (some historians put this number at twice as high), nearly half of them women and children. The cavalry lost 25 men. The dead Indians were left frozen in the snow to later be buried in a mass grave.

Says blues musician Guy Davis: *"When I hear stories of Wavoka creating the Ghost Dance, the dance that would make the Indians invulnerable to the bullets of the white man, to rise up and kill off their oppressors – they were that desperate! Was that the blues? It might not have sounded like it, but baby, that was the blues. That was the blues!"*

This particularly shameful episode of American history inspired many over the years to immortalize the tragedy in song. "Were You There" by Los Angeles Americana band Grant Lee Buffalo is a 2004 release that borrows from the Easter hymn of the same name, used by Episcopalians and Methodists all over the world. The original hymn was added to the church hymnal in 1940, making it the first Afro-American spiritual to be included in any major American hymnal.

"Were you there on the wind
That hammered the plains
Were you there on the wind
To scatter their names
I'll ask you again
Were you there on the wind?"
"Pre-Blues"

Traditional Native American music, the first roots music to emerge out of North America, has been called "pre-blues." Indian culture was inherently in tune with the natural world, where spirituality and reverence for nature intertwined. The land itself informed the sound. Music was part of everyday routine - a song to welcome



the morning, a song for the evening meal, a "pow-wow" around the campfire to discuss tribal business, a "stomp dance" to declare war. The solid 4/4 of the drum was the heartbeat. Complicated female vocal harmonies floated above the beat like birdsongs. Male lead vocals full of primal emotion left no room for guesswork – you didn't need to know the language to know what they were singing about. And they certainly earned the right to sing the "pre-blues".

Like the blues, many songs were in minor keys and used the minor pentatonic scale with an added flat fifth. Even the call and response patterns usually associated with blues were also used by the Native Americans. Joy Hargo (Muskogee – Creek) explains: "Our music is called stomp dance, and what you hear first is the calling, a call and response, where the leader calls out and then the men answer." Cyril Neville (Choctaw) sums it up this way: "When African polyrhythms and the Native American four on the floor came together, that was the beginning of what became American music."

"Rumble"

In 1958, the instrumental "Rumble" by Link Wray and His Ray Men hit the airwaves as a single. The dark, sinister quality of the tune was very different from other instrumentals heard on the airwaves. It became the only instrumental ever banned from radio in the United States. The term "rumble" was slang for gang fight and it was feared the song's harsh sound glorified juvenile delinquency. The "harsh sound" was Link Wray's guitar style. He sounded like nobody else. He would punch holes in his amplifier with a screwdriver to achieve the sound he wanted – a pioneer in the use of distortion and feedback.



Wray grew up "Shawnee poor" in the Ku Klux Klan territory of North Carolina—and many believe his experiences shaped his sound. The enigmatic Wray originated a raw guitar sound defined by volume, distortion, and simple song structures that became a hallmark of rock and roll. He is almost universally credited with inventing the "power chord" and inspired such major rock figures as The Who's Pete Townshend, MC5's Wayne Kramer, Guns N' Roses' Slash, and countless other rock, punk, and heavy metal guitar legends. His onstage presence was low-key and unassuming, yet he was the epitome of cool with his black leather,

Continued on Page 14

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QUICK CUTS

By Pete Roche



The Red Planet Rick Wakeman

Thirty years ago Rick Wakeman was one of several top-notch keyboardists who contributed tracks to a cool promotional CD sampler for Korg's then-new 01-W. The idea was for each guest star to reimagine one of their most popular pieces using only the electronic sounds and "voices" already programmed into the machine. Wakeman submitted an impressive reinterpretation of his Six Wives of Henry VIII piece "Catherine of Aragon," utilizing 01-W for all drums, bass, horns, strings, and woodwind textures.

We don't know if the 01-W appears on Wakeman's latest album, *The Red Planet*. But the Moog magician renowned for his work with Yes, The Strawbs, David Bowie ("Space Oddity"), and Cat Stevens ("Morning Has Broken") does accomplish a similar Korg coup here by employing another keyboard arsenal (including several older, analog models) to simulate a veritable orchestra of violin, cello, flute, and timpani on a far-out concept record about Earth's crimson neighbor.

Granted, we mean "about" in the loosest sense: Unlike earlier Wakeman epics *Six Wives*, *The Myths and Legends of King Arthur*, and *Journey to the Centre of the Earth*, this disc offers no narrative, no lyrics, and no vocals whatsoever (notwithstanding a couple "choir" keyboard patches). So the disc is "about" Mars only in the sense that the natural satellite inspired the music—much in the same way the outdoors inspired Wakeman's piano-only *Airs* albums (*Country Airs*, *Night Airs*, *Sea Airs*) and *Aspirant* sun trilogy. Which is kinda nice, because the

symphonic, all-instrumental format allows listeners to imagine whatever Martian chronicles they can conjure, just like sci-fi authors Bradbury, Wells, Asimov, Heinlein, or Lewis.

But the titles here do suggest that any story Wakeman (and his English Rock Ensemble) might've surmised for their latest (and literal) otherworldly outing would have a lot to do with Martian topography, as the names of the selections denote rocky formations, craggy ravines, and shield volcanoes.

Opener "Ascreaus Mons" boasts a regal, church-ish organ sound not unlike the authentic cathedral pipes employed on Yes' *Going for the One*. It's also got huge drums (courtesy Ash Soan) and a slithering bass (Lee Pomeroy). Easygoing "Tharsis Tholus" features abrupt tempo changes, a crackling hard-rock guitar midsection (Dave Colquoun), and sundry keyboard pitch-wheel shenanigans.

Our favorite bits—"Arsia Mons" and "Olympus Mons"—bounce over knife-stab keyboard chords (hello, Keith Emerson), a beefy bass, and pneumatic percussion. Fans of Yes' mid-'90s masterworks "Mind Drive" will dig Wakeman's organ acrobatics and the band's acoustic (classical and flamenco) guitar interludes.

"North Plain" begins as a quiet, contemplative trek but builds into a climactic maelstrom of swirling synthesizer with playful pedal-point riffing. "South Pole" starts soft and slow and remains so, allowing Wakeman's elegant piano segues to plant mental pictures of the Martian landscape. Ten-minute finale "Valles Marineris" stutters into existence with a staccato cadence, similar to Rush's shuttle launch overture "Countdown" (Signals) and Genesis' mystical "Watcher of the Skies" (Foxtrot).

Red Planet is energetic, imaginative, and ambitious—not to mention terrific fun—and thus ranks with other highly-regarded Wakeman efforts like *Myths and Legends* and *Journey*. We love the artwork, too:



The astronaut with the Moog on the cover sleeve reminds us of the deep sea diver (carrying the damsel) on 10CC's *Deceptive Bends*.

Let's Work Together Canned Heat (with William Shatner)

In last month's issue we covered a handful of specialty songs and Eps recorded by local artists (Brent Kirby, Cities and Coasts, Ray Flanagan) while stranded in COVID quarantine. Now it's time to turn our attention to some shutdown singles by some more familiar pop stars.

Up first is Canned Heat's "Let's Work Together," a fresh reimagining of their 1970 blues tune (itself a cover of Wilbert Harrison's 1962 "Let's Stick Together")



that once again calls for "every boy, girl, woman, and a man" to "make someone happy, make life worthwhile." Given the politically-charged, pandemic-besotted times, the topic of cooperation and collaboration is as timely as ever.

Canned Heat drummer and anchorman Adolfo de la Parra resumes his role behind the kit while newer band members add swampy slide guitar and burly bass, but the lead vocals here are handled by none other than William Shatner—who famously (and notoriously) dabbled in spoken word and psychedelia on 1968's *Transformed Man*, 1978's *Captain of the Starship*, 2004's *Has Been* (with Ben Folds), and 2013's *Ponder the Mystery* (with Yes' Billy Sherwood). Scheduled to appear on Shatner's forthcoming blues album, "Let's Work Together" finds Captain Kirk / T.J. Hooker issuing a hammy (but heartfelt) clarion call to collection action in an era of upheaval.

"Things go wrong, as they sometimes will," surmises Shatner. "But the planet needs us."

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The Now and the Evermore

Colin Hay

Seems like eons since Colin Hay rocketed to stardom with Aussie outfit Men at Work (“Down Under,” “Who Can It Be Now”). But Hay’s kept busy since the band’s initial 1986 breakup by releasing a string of critically-acclaimed solo acoustic (and electric) albums (Looking for Jack, Going Somewhere, American Sunshine, Gathering Mercury, Fierce Mercy, etc.) that showcase his soulful voice, steel string guitar chops, and songwriting / arranging acumen.

Inspired by the cemetery shortcuts he took as a child, “Now and the Evermore” is Hay’s touching, tuneful bid to seize the day—good or bad—while we still can:

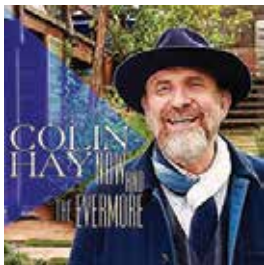
“Nobody gets a sequel, everyone gets shown the door,” he ruminates.

Now a middle-aged man with his superstar years and MTV excess in his rearview mirror, Hay metaphorically dodges ghosts, witches, and a Salvation Army band in order to celebrate the here-and-now and its connection with the infinite with wife Cecilia Noel (of Wild Clams) on background vocals and Miguel San Perez pitching in on a second guitar. It’s uplifting, sweet, and sincere—and sits nicely alongside Hay’s best work from the nineties and noughties work (“Beautiful World,” “My Brilliant Feat,” “Waiting for My Real Life,” “Prison Time,” “Send Somebody”).

In These Crazy Times

John Lodge

Moody Blues bassist John Lodge had a lot of momentum going up until COVID. The “Ride My See-Saw” singer cut a solo album (10,000 Light Years Ago), released a live recording, and compiled a best-of disc between 2017 and 2019, and was inducted into the



Rock and Roll Hall of Fame with Moody mates Justin Hayward and Graeme Edge. He toured extensively behind the solo album—including a stop at Cleveland’s Music Box Supper Club—and enjoyed a couple seafaring excursions on rock ‘n’ roll themed concert cruises.

So Lodge wasn’t about to just sit around twiddling his thumbs during the pandemic. Recalling the challenging (but creatively cathartic) time spent in studio lock-up for Days of Future Passed in 1967, he honed his Garage Band skills and architected the gentle, mostly-“unplugged” prog-rock ballad “In These Crazy Times” in quarantine with his kin.

Accompanied by wife Kirsten (and current Yes front man Jon Davison) on backing vocals and son Kristian (on guitar), the “Gemini Dream” four-stringer sings about what he might be doing but for our health-conscious isolation. But before sadness can prevail, he remembers that “we’re all in the same situation.” And sure, while it’s possible to survive on one’s own, it’s more fun pressing on virtually with friends and loved ones.

“Our tomorrows are up to me and you,” sings Lodge, his croon akin to a mid-‘80s Paul McCartney (Tug of War, Pipes of Peace) and Roger Waters (the Final Cut, Radio KAOS) while guitars shimmer in the background.

One Summer Day / My Juliette

Justin Hayward

Lodge isn’t the only Moody Blues member plunking away during the pandemic. “Nights in White Satin” singer (and fellow Blue Jay) Justin Hayward dropped the delightful One Summer Day Ep just as the global shutdown commenced—and his message couldn’t have been timelier:

“Maybe it’s just time for us to treat each other well,” Hayward hums over a plaintive guitar lick.

And in a line that compactly summarizes COVID’s near-disastrous impact on working musicians and technicians (“The songbird had to leave us for a while”), the Long Distance Voyager optimist pines for



better days ahead.

That grass-is-greener optimism carries over into the renaissance fair-ready B-side “My Juliette,” whereon the “Tuesday Afternoon” troubadour seeks sanctuary in a world of princes, maidens, and maypoles—a folky, forest and foliage-laden retreat where the guitars (or lutes) strum in tandem, and the Capulets and Montagues indulge a happy ending rather than tragedy of suicidal paramours.

“There’s such a lot of world to see,” observes Hayward of post-pandemic living (in a clever quote of Danny Williams’ “Moon River”).

James Taylor

American Standard

James Taylor is a national treasure: The guy could probably lull you to sleep by singing the list of ingredients off a box of macaroni or assembly instructions from a refrigerator manual.

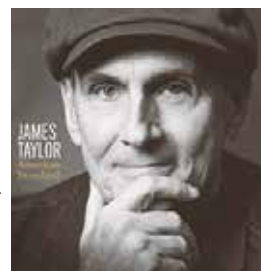
But that doesn’t mean he should.

After all, when we talk about famous voices in music, we’re not simply referring to the range, timbre, pitch and control of certain artists, but also their creative vision. Their perspectives and points of view. Their voice. And Taylor’s voice has always served him (and us) best on his own songs—classics like “Fire and Rain,” “Carolina in My Mind,” “(You Can) Close Your Eyes,” “Shower the People,” and “Country Road.”

But for better or worse, Taylor is now of the age where there’s more time (and tunes) behind him than ahead. And he’s been indulging life’s rearview mirror a great deal more lately. The Walking Man singer spent at least as much time in the 2000s recording other people’s songs (on discs like At Christmas, Covers, and (don’t laugh) More Covers) as he did churning out fresh fare: His last album of mostly-new music—Before this World—dropped in 2015. The one prior to that was 2002’s October Road.

So we were a little bummed when we learned Taylor’s “new” album, American Standard, was another covers project.

Out now on Fantasy Records (Creedence Clearwater Revival), J.T.’s twentieth effort



is an homage to the jazz-pop standards and show tunes he (and other sex- and septuagenarians) grew up listening to in the Hoover-through-Eisenhower administrations. Think Glenn Miller, Bing Crosby, Billie Holiday, Rosemary Clooney, the “Rat Pack,” and WWII era musicals like Oklahoma! South Pacific, Brigadoon, and Guys and Dolls, and you know you’ve got your Way-Back Machine accurately set for Taylor’s revue.

Wisely, Taylor and producer Dave O’Donnell (Eric Clapton, Ray Charles) opted for an intimate, candlelight ‘n’ campfire setting in Taylor’s own home studio at The Barn in the Berkshires instead of a lavish, symphony-laden production with all the concomitant bells and whistles. What’s more, numbers like Walter Donaldson’s “My Blue Heaven,” Henry Mancini’s “Moon River,” Hoagy Carmichael’s “Nearness of You,” and Arthur Herzog Jr.’s “God Bless the Child” are constructed ‘round Taylor’s acoustic guitars and jazz man John Pizzarelli’s elegant nylon-stringed instruments, and sound all the better for the less-is-more approach.

The sumptuously-recorded songs also feature many of Taylor’s longstanding stage siblings (like drummer Steve Gadd, bassist Jimmy Johnson, percussionist Luis Conte, and backup vocalists Arnold McCuller, and Kate Markowitz) on Harold Arden’s “It’s Only a Paper Moon,” Rodgers and Hammerstein’s “Surrey With the Fringe on Top,” Frederick Loewe / Alan Jay Turner’s “I’ve Grown Accustomed to Her Face,” and Arthur Johnson / Johnny Burke’s “Pennies from Heaven.” It also includes choice contributions from Jerry Douglas (dobro), Stuart Duncan (violin), Viktor Krauss (upright bass), and Walt Fowler (flugelhorn, trumpet) on M.K. Jerome / Jack Scholl’s “Easy as Rolling Off a Log,” Gene de Paul / Sammy Cahn’s “Teach Me Tonight,” and Frank Loesser’s “Sit Down, You’re Rockin’ the Boat.”

All American standards, to be sure.

“We had a kitchen sink with that name glazed into the white porcelain,” Taylor reminisces in the liner notes.

It’s probably too harsh a critique (or too easy a jibe) to observe that that brand name also appears on toilets. But we aren’t nearly as impressed by any of Taylor’s interpretations here as we were (and still are) by his spins on Carole King’s “You’ve Got a Friend” (from 1971 Mud Slide Slim and the Blue Horizon),

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KICKIN' IT

Lady A name in dispute

Black country fans made it clear during a music panel about race and fans in Nashville last Wednesday that they were not happy with Lady A - the band and not the Seattle-based blues singer over the name controversy involving the two artists. The panelists said the band should change its name - again.

The virtual panel was conceived by Nashville Music Equality, a grassroots effort by Nashville music professionals to engage in issues of race and music. The Wednesday panel was called "dear music city...A series of Music Industry Conversations."

Lady Antebellum shortened its name to Lady A following the outpouring of conversations in the U.S. about racial issues in the wake of the killing of George Floyd. The problem was that Lady A is also the name of a longstanding Seattle-based blues singer.

The two sides met virtually with the band indicating that an agreement was almost at hand. But talks fell apart with Lady A the singer seeking \$10 million from the band, split

equally between the singer and charities.

Lady A the band eventually sued for the use of the Lady A trademark, which the band secured about 10 years ago. It was that decision that has not gone down so well with fans.

"I thought it was a great move until there was another Lady A," said Rachel Berry, a New Jersey country fan. "Personally, I'm not happy about it. I'm just going to be honest. Honestly, they need to figure out a different name. I get they had a trademark, whatever, but it's not a good look."

Ed Brunson, a St. Petersburg, Fla. resident, who has worked in music promotion and public relations, echoed Berry's comment. "I know Lady A as three people singing 'Need You Now.' Find something else, wherever they're from, what town are they from," he said, adding, "They need to find a new name, and their music is still going to speak for themselves. They can sing. They're very talented. It's going to be harder for (radio) programmers. It's going to be 'Need You Know,' not by Lady A but

whatever city they're from."

Singer Beke Love said changing the name would not affect the band. "If they take over this woman's name, it's going to wash out all the good they were trying to do," she said. Love said if the trio changed its name, "country fans are going to stick with them. They're not going to lose anybody."

The panelists also described numerous instances of uncomfortable moments during country concerts, which made them feel like outsiders.

Justin Tomlinson, associate director of digital marketing for RCA Inspiration, said, "There are some assumptions of ... 'why are they here?'" Being in the industry, Tomlinson is allowed to go backstage, which results in being the question "are you supposed to be here?" I've gotten that lot of times."

He also told about going to a Nashville club where he was followed for security in a group of two whites and another Black person. After two hours, he was asked to leave with the reason given that he was wearing torn jeans, even though he already had been allowed into the club. Tomlinson said the artist he was working for told security that Tomlinson was with him, but Tomlinson was told he "had to go." Tomlinson said the incident "was something that really stuck with me."

Brunson said he learned "very early" not to go to concerts in jeans. "I always went with a

black suit with a button up shirt with a plain color underneath it where I had to look the part." But he would get looks and comments to the effect, "The 6-4 black guy in the corner. Why is he here?"

Reynolds got out on the dance floor in Denver participating in line dances. Another dance commented that she was surprised Reynolds knew the dance. "I was really offended," she said, adding, "God forbid, a black girl has cowboy boots."

Berry said she has seen Confederate flags at country festivals. "For me, that makes me uneasy. For (blacks), it's a sign of oppression. I'm just going to enjoy country music, but tailgating, drinking, the truth comes out. I speed walk as fast as I can to go to the entrance."

Nashville Music Equality is continuing Dear Music City..., a series of conversations on Aug. 5 with a curator of the National Museum of African American Music, Dr. Steven Lewis. He will present the history of Nashville and the origins of Music City. Dr. Lewis will discuss the history of how the contributions of African Americans have led to what we consider to be modern-day country music.

This series has been created in an effort to create inclusion, fight racism and eliminate the ignorance of the issues facing African Americans in Nashville in 2020, from the streets and stages to the studios and board rooms.

IntroducingTrae Sheehan

Trae set to Release New Album "Postcards from the Country" Sept. 18

First single and video "To Be Alone" out now.



From his homeschooled upbringing on an Alpaca farm in West Virginia, Trae Sheehan has always made the time to focus on crafting songs. From learning the ropes from his musician parents to going on tour as soon as he acquired a driver's license, Sheehan used his every minute of that time to prepare himself for a busy, fruitful career in music. On September 18th, Sheehan will release his third full-length album, Postcards from the Country on Half Moon Records. PopMatters premiered Postcards' first single, "To Be Alone," calling Sheehan a "true-to-life modern troubadour." "This is a love song at its core," says Sheehan. "A slightly twisted one, but a love song nonetheless. We never want the one person we love more than anything to be alone."

Watch the video for "To Be Alone" here: www.youtube.com/watch?v=tN8yLvOt3So&feature=youtu.be

Recorded at The Building in Marlboro, NY, in the heart of the Hudson River Valley, Postcards from the Country is a step in a more stripped-down direction for Sheehan, whose last two records felt more produced or polished than this new offering. Sheehan tapped old musician friends to fill out his inventive arrangements; Drew Fermo on piano and Fender Rhodes, Rebecca Haviland on B3 organ, Chris Anderson on upright bass, and Angel Lau on percussion. "We only had two and a half days to make the record, so we were very decisive about what we wanted on each song. That meant things like bringing in a percussionist, instead of a full drum kit, for a lighter touch and using upright bass instead of electric," says Sheehan. "I wanted the songs to speak for themselves without a lot of production to distract from the message."

With light strokes of production, the songs that make up Postcards from the Country are given every chance to shine. "Better Off" is a telling-off of self-doubt wrapped in a simple bluegrass feel, or as Sheehan describes it, "a song for anyone with something to prove." "Heartbreak Casts" slows

the album down for a study on hurt—physical and emotional—and how it's handled. "Sometimes we show our battle scars with pride and sometimes we try to keep them hidden," says Sheehan. "Our scars shouldn't make us feel ashamed or afraid. They should build us up and be labeled as experience rather than reasons why or why not." Sheehan fingerpicks his way around the pressures of modern society to leave behind traditional values on "Paris," a view into the misgivings of dating culture. The thread that ties all of these songs together is Sheehan's penchant for being open and honest about universal and personal beliefs and issues without ever being too heavy and as soon as it's safe to again, rest assured that Sheehan will be back on the road sharing his stories and songs like he's been doing from those first days off of the farm with a new license and fresh guitar strings.

More About Trae Sheehan: Raised in West Virginia, twenty-two-year-old Trae Sheehan began writing songs as soon as he started learning how to play. Having lived in both New York City and Nashville, along with touring the country in his converted minivan, there is no lack of inspiration for Trae. His 2019 release Arizona reached No. 7 on the Roots Radio Charts and received international airplay. Sheehan's latest album Postcards from the Country, full of stripped-down arrangements and personal stories, is slated for release on September 18th via his own Half Moon Records.

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Continued From Page 10

dark sunglasses, and gum-chewing delivery. “I heard ‘Rumble’ for the first time in the cafeteria at the university, and I said, “F*** it, I want to be a musician!” – Iggy Pop

Bitter Tears

Peter LaFarge was a descendant of the Narragansett Indians, and the first folk singer signed to Columbia Records. In 1962, he released “Ira Hayes and Other Ballads.” The title song paid tribute to the U.S. Marine who was one of the six flag raisers immortalized in the iconic photograph “Raising the Flag on Iwo Jima” by photographer Joe Rosenthal.

Not a big seller, but it caught the attention of Johnny Cash, who two years later recorded five of LaFarge’s songs on his album *Bitter Tears: Ballads of the American Indian*, a concept album that turned its back on virtually everything else that was happening in country music and blazed its own trail. The songs were stark and sparse, built around stories about the plight of the Native American. Cash immediately faced censorship and an angry backlash from radio stations, DJs and fans for speaking out on behalf of Native American people. He decided to fight back. He paid for a full-page



ad in Billboard magazine, a scathing indictment of the industry, calling some DJs and programmers “gutless” for not playing the Ira Hayes song, and asking why they were afraid to do so. Cash began a campaign to support the song, buying and sending out more than 1,000 copies to radio stations across America. By September 19, the song had reached number 3 on the Billboard charts.

Half a century later, all it takes is a glance at the latest headlines to know that discrimination is still alive in America. *Look Again to the Wind: Johnny Cash’s Bitter Tears Revisited*, a tribute album that reinterprets Cash’s original track list for a different generation, was released in 2015. Americana heavyweights like Emmylou Harris, Kris Kristofferson, Gillian Welch, Dave Rawlings, Steve Earle, Norman and Nancy Blake, The Milk Carton Kids and the Carolina Chocolate Drops’ Rhiannon Giddens all contribute to the album. A fitting salute to the Man in Black and a social commentary on racial problems that continue to plague the country. Both efforts are worth a listen.

Buffy St. Marie

Buffy St. Marie, an indigenous Canadian-American singer-songwriter, was active in the 60’s folk scene in Greenwich Village. In 1963, she witnessed wounded soldiers returning from the Vietnam War at a time when the U.S. government was denying involvement, inspiring her protest song, “Universal Soldier.”

Years later, she found out her music had been suppressed by the U.S. government because of its radical content. The FBI had files on her and she had been blacklisted.



In 1992, after a sixteen-year recording hiatus, Sainte-Marie released the album *Coincidence and Likely Stories*. The album included the politically charged song “Bury My Heart at Wounded Knee,” which became a theme song for the protests at Standing Rock in 2016.

“They got these energy companies who want the land
And they’ve got churches by the dozen, want to guide our hands
And sign Mother Earth over to pollution, war, and greed
(Get rich, get rich quick!)
Bury my heart at Wounded Knee
Deep in the Earth
Cover me with pretty lies
Bury my heart at Wounded Knee”

Jimi Hendrix

Jimi Hendrix’s maternal grandmother, Nora was Cherokee. He didn’t talk much about the past, but his Indian heritage had a huge influence on his world view, and bleeds into



songs like “Castles Made of Sand”: “A little Indian brave who before he was ten/ played war games in the woods with his Indian friends/ and he built a dream that when he grew up/ he would be a fearless warrior Indian Chief.” He always wore a feather in his hat, Indian-style, but when he went to Woodstock, he wore full Indian regalia - the fringed white buckskin tunic with turquoise trim, a bandana around his head, the moccasins – it was a statement.

Hendrix’s unplanned, unrehearsed closing performance of the Star Spangled Banner was the supreme example of music’s political potency. In the 19th century, it was common practice to write new lyrics to old songs as a way to comment on politics and culture. But rather than change the words, Hendrix transformed the musical arrangement. Rather than destroy the song, he depicted the song. What made Hendrix’s rendition so remarkable was his ability to fuse protest and horror with patriotism and hope. It was a cry of anguish and a vision of “peace, yeah, and happiness.

Graffiti Man

“Protect your spirit, for you are in the place where spirits get eaten.” – John Trudell

John Trudell was a Santee Sioux author, poet, actor, musician, and political activist. He was the spokesperson for the United Indians of All Tribes’ takeover of Alcatraz beginning in 1969, broadcasting as Radio Free Alcatraz. During most of the 1970s, he served as the chairman of the American Indian Movement (AIM), based in Minnesota.

On February 11, 1979, Trudell burned an American flag during a demonstration in front of the J. Edgar Hoover building, the headquarters of the F.B.I. in Washington, DC. About 12 hours after the flag incident, a fire “of suspicious origin” burned down Trudell’s home on the Shoshone Paiute reservation in Nevada, killing Trudell’s wife, Tina, their three children, and Tina’s mother. Not surprisingly, the F.B.I. declined to investigate, and the blaze was officially ruled an “accident.”

Devastated by the tragedy, Trudell withdrew from the world for a time, and it was during this period of grief and exile that Trudell discovered his poetic gift. In 1982, he published a book of poems, “Living in Reality.” But he was searching for a new mode of presentation and was inspired by his close friend, Jackson Browne, to record the poetry with native music – the oldest music form, the drums and chants, and then mix the spoken word with the latest musical forms...synthesizers, electric guitars, drum machines.

In 1985, he met Jesse Ed Davis, a Kiowa from Oklahoma, who was something of a musical legend, having recorded and toured with the likes of Jackson Browne, Bob Dylan, all of the former Beatles and countless others. His innate understanding of blues and rock ‘n’ roll turned out to be just what Trudell had been looking for.

Together, Trudell and Davis started gigging and recording as The Graffiti Band, and this partnership produced its first album titled AKA GRAFITTI MAN, in 1986. It was released on Trudell’s own Peach Company label in a cassette-only format, and sold through mail-order and at the band’s shows. Even with this limited distribution, the album attracted considerable attention and critical praise, including supporters like Bob Dylan. In an interview in Rolling Stone, Dylan called AKA GRAFITTI MAN “the best album of 1986,” and had the album played over the P.A. system during intermissions in his 1987 tour. Trudell went on to write, record, and fight for his people until his death in 2015.

Continued on Page 16

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WHAT'S ON THE SHELF

Compiled By Sage Satori

Enemy of All Mankind: A True Story of Piracy, Power, and History's First Global Manhunt

Henry Every was the seventeenth century's most notorious pirate. The press published wildly popular—and wildly inaccurate—reports of his nefarious adventures. The British government offered enormous bounties for his capture, alive or (preferably) dead. But Steven Johnson argues that Every's most lasting legacy was his inadvertent triggering of a major shift in the global economy. *Enemy of All Mankind* focuses on one key event—the attack on an Indian treasure ship by Every and his crew—and its surprising repercussions across time and space. It's the gripping tale one of the most lucrative crimes in history, the first international manhunt, and the trial of the seventeenth century.

Johnson uses the extraordinary story of Henry Every and his crimes to explore the emergence of the East India Company, the British Empire, and the modern global marketplace: a densely interconnected planet ruled by nations and corporations. How did this unlikely pirate and his notorious crime end up playing a key role in the birth of multinational capitalism? In the same mode as Johnson's classic non-fiction historical thriller *The Ghost Map*, *Enemy of All Mankind* deftly traces the path from a single struck match to a global conflagration.

America, the Band: An Authorized Biography

As if recovering from a raucous dream of the 1960s, Gerry Beckley, Dewey Bunnell, and Dan Peek arrived on 1970s American radio with a sound that echoed disenchanting hearts of young people everywhere.

The three American boys named their band

after a country they'd watched and dreamt of from their London childhood Air Force base homes. What was this country? This new band? Classic and timeless, America embodied the dreams of a nation desperate to emerge from the desert and finally give their horse a name.

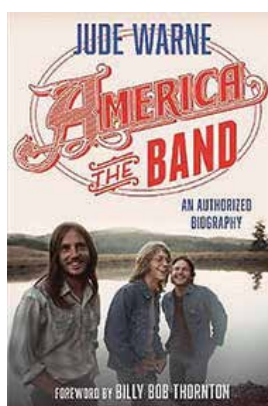
Celebrating the band's fiftieth anniversary, Gerry Beckley and Dewey Bunnell share stories of growing up, growing together, and growing older. Journalist Jude Warne weaves original interviews with Beckley, Bunnell, and many others into a dynamic cultural history of America, the band, and America, the nation.

Reliving hits like "Ventura Highway," "Tin Man," and of course, "A Horse with No Name" from their 19 studio albums and incomparable live recordings, this book offers readers a new appreciation of what makes some music unforgettable and timeless. As America's music stays in rhythm with the heartbeats of its millions of fans, new fans feel the draw of a familiar emotion. They've felt it before in their hearts and thanks to America, they can now hear it, share it, and sing along.

Pretty Things, A Novel

Two wildly different women—one a grifter, the other an heiress—are brought together by the scam of a lifetime in this page-turner.

Nina once bought into the idea that her fancy liberal arts degree would lead to a fulfilling career. When that dream crashed, she turned to stealing from rich kids in L.A. alongside her



wily Irish boyfriend, Lachlan. Nina learned from the best: Her mother was the original con artist, hustling to give her daughter a decent childhood despite their wayward life. But when her mom gets sick, Nina puts everything on the line to help her, even if it means running her most audacious, dangerous scam yet.

Vanessa is a privileged young heiress who wanted to make her mark in the world. Instead she becomes an Instagram influencer—traveling the globe, receiving free clothes and products, and posing for pictures in exotic locales. But behind the covetable façade is a life marked by tragedy. After a broken engagement, Vanessa retreats to her family's sprawling mountain estate, Stonehaven: a mansion of dark secrets not just from Vanessa's past, but from that of a lost and troubled girl named Nina.

Nina's, Vanessa's, and Lachlan's paths collide here, on the cold shores of Lake Tahoe, where their intertwined lives give way to a winter of aspiration and desire, duplicity and revenge.

This dazzling, twisty, mesmerizing novel showcases acclaimed author Janelle Brown at her best, as two brilliant, damaged women try to survive the greatest game of deceit and destruction they will ever play.

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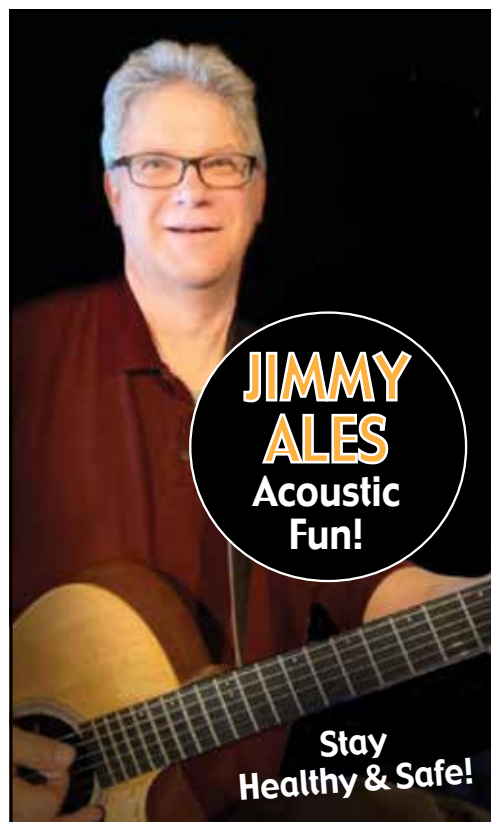


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w/ Shepherds Pie...Steemin & John

Sun. Aug. 16, 2:30-5:30
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Continued From Page 14

“John Trudell is a crazy lone wolf, poet, prophet, preacher, warrior full of pain and fun and laughter and love, spilling out a vision of fable and truth, love and war, from the unique and somewhat desperate point of view of the Wild American. He’s a reality check. No paranoid; he’s aware of the Enemy Justice is a fire that burns inside him. His spirit cries out for it. It makes him dangerous.”

— Kris Kristofferson

Standing Rock

“Stand up with the First Nations

A people that been livin’ here for thousands of years (stand up)

We been fightin’ for our freedoms since the Niña and Pinta and the Santa Maria (stand up)

Like Geronimo, Sittin’ Bull, Red Cloud, Crazy Horse, Leonard Peltier

Now they poisonin’ the waters for our sons and our daughters, so

We on the frontier (we one) one nation, one cause, one people, one tribe

Now it’s us against the pipeline

Get on your feet for Standing Rock and we’ll show you how strong we can be when we unify” - Taboo

In June 2016, Energy Transfer Partners began construction on the controversial 1,172 mile-long Dakota Access Pipeline. The project had been announced in June 2014, and outraged the Native American community. In April 2016, youth from Standing Rock and surrounding areas organized as a direct-action group and social media campaign to stop the pipeline, calling themselves, “ReZpect Our Water”. Over the summer, the youth undertook a cross-country run from Standing Rock to Washington D.C. to raise awareness of the struggle. The #NoDAPL hashtag began to trend on social media and, gradually, the camps at Standing Rock grew to thousands of people.

Attempts to remove the protesters gained a great deal of media attention. In September 2016, construction workers bulldozed a section of privately owned land the tribe had claimed as sacred ground, and when protesters trespassed into the area security workers used attack dogs, biting at least six of the



Taboo

protesters and one horse. The incident was filmed and viewed by several million people on YouTube and other social media. In October 2016, police with riot gear and military equipment cleared an encampment that was directly in the proposed pipeline’s path. In November 2016, police use of water cannons on protesters in freezing weather drew significant media attention. Numerous high-profile activists and Congressional Democrats spoke out for the rights of the tribe. Bernie Sanders actively supported the movement and President Obama spoke with tribal leaders and offered his support.

After four years locked in legal struggle over the construction, the Standing Rock and Cheyenne River Sioux tribes won a major victory on July 6, 2020, when a federal court ordered the pipeline to cease its operations by August 5. Judge James E. Boasberg ruled that the US Army Corps of Engineers, tasked with awarding the permits for construction, failed to fully assess the environmental risks posed by a segment of the pipeline. The tribes argued the segment, which runs under Lake Oahe, a large reservoir half a mile from Standing Rock Reservation land, has both despoiled sacred land and contaminated their water supply. The favorable decision was a huge victory for America’s first inhabitants.

The protests at Standing Rock were a catalyst for a new wave of Native American musicians. In recent decades, these artists have melded their own traditions with current forms of expression to give us the Navajo (Diné) drum & bass sounds of Sihasin, the Inuit a cappella of Pamua, the country-rock storytelling of Arigon Starr, the folk of Raye Zaragoza, and the topical lightning of Prolific the Rapper and A Tribe Called Red. It seems the Red Man has awakened.

“Our nation was born in genocide when it embraced the doctrine that the original American, the Indian, was an inferior race. Even before there were large numbers of Negroes on our shores, the scar of racial hatred had already disfigured colonial society. From the sixteenth century forward, blood flowed in battles over racial supremacy. We are perhaps the only nation which tried as a matter of national policy to wipe out its indigenous population. Moreover, we elevated that tragic experience into a noble crusade. Indeed, even today we have not permitted ourselves to reject or to feel remorse for this shameful episode. Our literature, our films, our drama, our folklore all exalt it.” - Martin Luther King

To be continued.....

V REVIEWS

By Westside Steve Simmons



Human Capital

Vertical Entertainment|R|97 min

Just for the record, HUMAN CAPITAL is not a brand-new movie, but one of those that fell through the cracks after its debut at the Toronto Film Festival. I guess the studios just couldn't find a slot and frankly, until recently, there hasn't been a brick-and-mortar theater open. Well, in the Cleveland area the Atlas Theaters decided to open albeit with some social distancing rules. Cinemark and Regal had planned to open but they chickened out. Besides, Hollywood is not really producing anything new so that's kind of understandable. So, between Atlas and the drive-ins we're left with a pretty meager selection but honestly, it's nice to sit down in front of a big screen and pretend that the world doesn't suck for a couple of hours.

This is a strange and complicated film with different storylines weaving in and out until they come together for the finale. Based on the best-selling thriller by Stephen Amidon, it was also preceded by a movie version in 2013, as I recall. This version stars a very respectable cast in Liev Schreiber (Drew), Marisa Tomei (Carrie), Peter Sarsgaard (Quint), and Maya Hawke (Drew's daughter Shannon). Part of the fun is watching the twists and turns unfold so I will only give you the basics.

Drew is a reasonably successful real estate agent who used to have a serious gambling problem. Quint is a wealthy investor with a line on a sure-fire hedge fund with a minimum buy-in of \$300,000 that should easily pay a return of 12. Sounds too good to be true? The two

families' kids go to school together and Drew, feeling a little bit intimidated, tries to make himself seem like more of a big shot by offering to buy in. Well, that's a complicated process. He lies to the bank about his income, thereby adding the threat of bankruptcy to the threat of incarceration. That's the main storyline. The others cover the gamut from relationships to self-esteem to an automobile accident, personal secrets and beyond. All I can tell you is, if these other subplots become a little bit confusing, just pay attention, as it all comes together, even though it might not be the way you guess. You can watch this one online but, if you're like me, sitting in a theater with some expensive popcorn is a lot more fun.

A-
WSS



Hamilton

Disney|PG-13|140 min

The theatrical buzz production-of-the-decade HAMILTON is the film version of the 2015 Broadway play by the same name. The only way to watch it is with a subscription to Disney Plus, a streaming service available on a limited number of devices. I personally have four big screen Samsung sets in the house but none of them is less than five years old. Fortunately, it's available on the Xbox which is hooked up to the biggest one.

Now of course there's a political angle to HAMILTON so let's get that out of the way now. First of all, imagine the outrage if someone produced a historic

film and used white actors to play African American figures. In this production, the Founding Fathers (Washington, Jefferson, Adams, Aaron Burr, etc.) are all played by black actors. (Basically, everybody is except King George, a flaming white homosexual and the comic relief of the show.) I'm sure somebody has an agenda but I didn't waste any energy worrying about it.

Second, and I was afraid this might be a problem, some recent bad films received effusive praise from liberal critics for adding an Afrocentric or politically correct theme to a cheesy script. I'm very glad to say this was certainly not the case with HAMILTON. Oh, I'm sure it drew some extra attention but seriously the story, the production, the music, and the performances were all first-rate. To be honest, the music did take a little getting used to. I freely admit I'm not a fan of hip-hop or rap at all but as a performer I can certainly respect any form of music and the skill required to present it regardless of style. And let me say that the rapid-fire lyrics took a great deal of ability. Even more amazing is the incredible amount of talent needed to perform any professional Broadway show.

This is a live performance, assumedly without multiple takes, vocal overdubs, punch ins, etc. The story itself is a fascinating one. All I actually knew was that Alexander Hamilton was of mixed race, the architect of the Treasury, and shot by Aaron Burr. The rest of the historical content seems like it's up to interpretation and tailored for the storyline. But, as is the case with most musicals, the story is there to facilitate a series of musical and dance numbers and for me that's the most important part of the show. A slight disappointment - while the Hip Hop influence did not offend me and the songs were melodic and accessible and interesting, I didn't hear a standout number like many one would find in PHANTOM or SUPERSTAR. You know what I mean, that one song you leave the theater singing. Still, I will give HAMILTON the benefit of the doubt and perhaps after a couple of viewings one of those songs will get stuck in my head. And at the end of the day, with the superb acting, the incredible ability of the players, and the interesting storyline, HAMILTON is one of the best musicals I've ever seen.

B+
WSS

Continued on Page 18

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Continued From Page 17



WSS new CD now available - Great Wishes and Small

My very first original music was released in 1982, with the self-titled EASY STREET BAND. Nearly 40 years later I'm happy to announce my fourth solo album, GREAT WISHES AND SMALL. Here I've reunited with my old pal and bandmate Donny Thompson (who mixed, engineered, co-produced, and played some of the instruments) for 13 new recordings. Via digital studio wizardry, we assembled many close friends, including former Mustang Sally Sarah Wilfong and Brigid's Cross Paul Baker on fiddles, Easy Street Band guitarist Gary Bones Bonam and Saxophonist Andy Henkel and pianist Terry Fairfax from the Asbury All-Stars. This piece includes some of my thoughts and some comments from music professionals, but it doesn't matter what I think, it matters what you think and at my age I wouldn't put out something that I didn't love. As a writer, I sometimes go back to unfinished songs and rework the lyrics and structure. For instance, after nearly 40 years "Jesse" morphed from a quick melody into a spiritual allegory crossing the globe from Missouri to Galilee. The variation in styles is planned and intended to make this collection more a book of short stories than a novel (reminiscent of the Robert Martin taboo about putting two songs in the same key together in a set list).

Andy Forsyth at Beachfront Radio says it's a "well rounded collection of various styles of music from Irish to Folk to Rock to Trop Rock. His originals sound like they could be classics from the past and his covers seem like they could have been his songs. Two Thumbs Up!!!"

"Thanks to some slide guitar, the twangy "(They Call Her) the Evenstar" [another resurrection] could pass as the Jayhawks, and with its husky vocals and contemplative lyrics, album closer "We Were There" sounds like something the late Warren Zevon might've written." Jeff Niesel, *Scene*.

I revisited my love for Ohio's waterways in the factual account of the Sandy and Beaver Canal (and The Ballad of Gretchen's Lock,

taken from an East Ohio ghost story) that runs through my ancestral home in Stark and Carroll County.

"Any way, he sang his great song about the Battle of Lake Erie, which I played on my nationally heard radio show Weekend Radio. And now he has a new album called "Great Wishes and Small," which is a wide ranging collection that includes a sequel to "The Battle of Lake Erie," telling the ten years later story of the Sandy and Beaver Canal, which was to connect the Ohio and Erie Canal to the Ohio River" – Robert Conrad, WCLV Classical 1049, ideastream.

Among the covers, I tried to find songs related to the water. "Steve's version of the oft-covered classic "Shenandoah" is very successful. Without detracting from the simple beauty of the original, his take has a perfect, subtle arrangement that makes another cover worthwhile, and his voice gives the version some big energy. Likewise, with his cover of Leonard Cohen's iconic "Hallelujah," Steve is faithful to the original classic but adds personal touches that many other covers have lacked, and his vocals have never been better. "- Northeast Ohio radio Legend Bill Hall.

Adding a pet project from my theatrical background, "Jacques Brel Port of Amsterdam," brought us to 13 songs. For a few seconds we considered dropping one of my personal favorites called "We Were There." I'm glad I didn't.

As Karla Tipton of the Barberton Herald writes: "The jewel in the crown of "Great Wishes" is the final melodic track, "We Were There," a retrospective of a life lived well, but not without regret. The chorus reflects the autumn years of the Boomers, who lived through the best and worst of the late 20th century, and shared common experiences reflected in the rock music of the times."

"It takes courage and confidence to sing songs that have already been covered by some of the greatest voices of ours, or any, time. But Simmons pulls it off with understated style. Listening to Great Wishes is an unexpected pleasure in this day when anyone and everyone is a recording artist. Simmons can be proud of this effort, and we are all the better for having listened."-

Steve Traina, Host
Steve's Folk Radio Show
WCSB 89.3 fm
stevesfolk.com

Thanks everyone, we hope this record brings a fraction of the happiness to you as it brought to us in the process of creating it.

Great Wishes and Small is available on all streaming and download sites and hard copies can be purchased through my website www.westsidesteve.com. I would love to hear your thoughts.

WSS

MIND BODY SPIRIT

By Amanda Nelson



Needless to say, 2020 has been a truly different kind of year and almost everyone's lives have changed to some extent. We are in a new decade and half way through the year we can already tell how the social future is upon us. It came abruptly and many are still trying to navigate this new normal. The joke has been around for the last half of the 2010's, that each year gets gloomier, more divided, and there's no way things can possibly get worse. Right? Well the new decade said to us, "it can," as a new bar has been set in terms of craziness, divisiveness, and loneliness. We cannot wait for better times. We cannot put our lives on hold. Babies are born, people die, and the world still turns. Don't miss out on your life a minute longer!

It's not unusual to feel overwhelmed, scared, or even sad perhaps at the changes to society that are occurring. We need to uplift ourselves now before it gets even harder to feel comforted again by what we perceive as normal life resuming. You may be seeing less of your loved ones. You may find it difficult to get excited about activities that used to make you happy. You could be clinically depressed or maybe just unsure of your place in the current world. Life cannot go on like this. We must pull ourselves up and get onboard with what 2020 has handed us. The simplest way we each can improve our lives and those around us is to practice self-care in each aspect of our lives, including mind, body, and spirit. Loving yourself and feeling good about your actions puts out the positive energy and attitudes that others need to see. It becomes infectious, in a good way, as others observe and say to themselves, "I want to be happy and confident like that too!"

A lot of us are finding more time on our hands as social activities are cancelled. Humans are highly social creatures and we need interaction to keep our minds sharp. Ohio's state of emergency, which has no known end date, has altered most people's ability to fulfill the mind's need for interaction. Sure, there are Zoom and

Skype calls, text messages, and emails that have increased in our lives. But for many who are not interested in learning new technology, or who can't shake this cold feeling regarding that type of interaction, we can think back to more traditional means of communication. When was the last time you've called your grandparents or grandchildren just to talk? What about writing a letter or sending a card to an old college friend or neighbor from your old neighborhood? These forms of communication can feel surprisingly intimate. If you feel like you don't have someone in your life willing to start a pen-pal regimen with, consider adopting a pet or getting a delicate houseplant that requires love and attention to help it thrive. If those ideas sound off-putting to you, consider shopping at a small or local business. At least you can know your hard-earned money is helping a family in your own community put dinner on their table. Putting effort into something or someone can help you feel a connection or achievement that will resonate with who you are inside and help you feel more complete.

Let's face it, most people have loads of improvements needed to their body. Society is designed so conveniences assist us in not eating well and not being physically active. Diets and exercise regimes come and go, are debated and debunked, and are relentlessly advertised and monetized. How's an everyday individual supposed to become an expert at taking care of their body? Think simple. Listen to how your body responds. First thing that almost everyone can benefit from is drinking more water. The old adage of 8 glasses of 8oz per day is not accurate because what each of us needs is different depending on gender, weight, and health conditions. However, it is a good starting point and a good minimum to strive for. You can visualize 8 ounces as a traditional coffee mug, so a tall tumbler is more like 16 ounces, or two coffee cups. Make an effort to increase your water intake until you notice you're urinating more. You'll find that you'll digest food

easier and that your skin and muscles feel healthier.

Sometimes you can improve your interconnectedness with people and your own body but you may find yourself still yearning for more. Times like now, more than ever, we need to be attentive to what spiritual needs have arisen within ourselves. You may not feel comfortable going to church nor even aligning with a specific religion. Spirituality is not limited to religious expression. It's a desire to wonder, learn, and acknowledge this fascinating reality we call life. It may be achieved by exploring nature and admiring the obstacles a plant, insect, or animal has overcome to be here right now. Or you may consider reading a religious text, maybe even one different from your own, to try to understand a different perspective. Is there a science or math concept you wish you truly understood, like the Big Bang? Or is there a period in art that you've always found beautiful but don't know its specific significance? Learning things like this or a new language can bring you an appreciation for humanity that feels so different

at times, but helps us realize there are universal experiences that someone from another time and another place inevitably knows exactly what it felt like too. Did ancient civilizations know what it felt like to be rejected or different? Will future generations know what it feels like to be anxious for an unknown outcome? Of course, they have and always will! The human condition is designed to feel the range of feelings that can be felt and to experience each of them in our unique way.

So, life and society are different now. Embrace it! Recognize that now is the time to focus on yourself. You can still be a good person, a healthy person, a loved or loving person. We change because we have to when faced with challenges and we can come out better for it. It's what makes us humans. We can all relate to that. Life might not turn out the way we had planned or even expected but it is distinctively ours to live. Choose to be the best version of yourself and never think it selfish to put your own needs first!



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Continued From Page 12

Otis Blackwell's "Handyman" (from 1977's J.T.), Goffin / King's "Up on the Roof" (from 1979's Flag), Buddy Holly's "Everyday" (from 1985's That's Why I'm Here), or even Sam Cooke's "Everybody Loves to Cha-Cha-Cha" (from 1991's New Moon Shine). Or even by Taylor's nods to Eddie Cochran and Wilson Pickett on Covers.

Which isn't to say that Standards isn't a lovely, listenable, and gratifying in a warm, cozy, Grandma's Thanksgiving turkey and mashed potatoes kind of way, but rather in observation that the respectful arrangements nonetheless carry the perhaps-inescapable stamp of "older gentleman sings even older songs for pharmacies and elevators."

Then again, perhaps it's our age—not Taylor's—that dulls the impact. After all, 1970s songwriter Taylor (age 72) doing stage bits from the Great Depression is akin to U2 (Bono is 60) doing a bunch of covers from the '50s and '60s, or John Mayer (42) remaking hits from the '70s and '80s. While we can (and do) appreciate American Standard, the tracks just don't resonate with us the way they might our parents, or—or better yet—grandparents. We appreciate that Taylor adores

these tunes because he was raised on them...but we were raised on him, and we'd prefer one more helping of bitter-sweet ballads and melancholy originals ("Long Ago and Far Away," "Bartender Blues," "Her Town Too") before he retires.

www.jamestaylor.com

Trey Gunn Punkt / Firma

Best known for his work with King Crimson, Robert Fripp's Crimson-related ProjeKcts (and the Peter Gabriel-themed Security Project), Warr guitar wiz Trey Gunn continues to amaze and inspire on a pair of simultaneously-issued new releases that highlight his adroit arranging (and improvisational) skills and fancy fretboard finger work.

Punkt 1 / Firma were recorded in a fever-dream over the course of two



days (one day apiece) at the onset of the COVID-19 crisis, but each boasts the same virtuosic approach Gunn brought to his collaborations with guitarists Adrian Belew and Vernon Reid, drummer Pat Mastelotto (Mr. Mister, The Rembrandts, Stick Men), and uber-producer / keyboardist Brian Eno (Roxy Music, Talking Heads, Coldplay). But these "twin" discs / downloads are fraternal (not identical) siblings in the sense that Trey's attack differs on each, so their tonality and touch contrast / complement one another like the fish and steak offerings on your favorite surf 'n' turf entrée.

Gunn once again flexes his phalanges to dramatic effect, moving and mesmerizing listeners with his beautiful / bizarre compositions, all rendered on a WARR instrument whose ten amplified strings alternately mimic the tonal palettes of piano, violin, and distorted heavy metal guitar. Where Punkt features zany, serrated electronic string passages like "Shotgun Wedding," "Donkey Time," and "Lost Bone," Firma contains pretty, tink-a-link finger-tap pieces like "Traverse," "Jealous Star," and "Ancient of Days." The former plays like the soundtrack frantic flea market, the latter the ambience of a solemn space cathedral.

Both are immediately cerebral...and quasi-spiritual.

Ever listen to Stanley Jordan (Magic Touch)? Or hear Joe Satriani's "A Day at the Beach"? Or anything by Gunn's Crimson compatriot Markus Reuter? That's the technique here—but on an exponential level. Rather than limiting himself to strumming, Trey depresses his WARR strings against the frets (like hands on a piano keyboard). The resulting vibrations are interpreted by the guitar's electronic pickups, which then transmit the quirky, cosmic signals to his effects and amps.

<https://music.treygunn.com>

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NOTES FROM TOM TODD



Ya know what bugs me?

Ya know what bugs me? This COVID 19 / Coronavirus / epidemic / pandemic thing. Of course, it's bugging everyone. Except maybe the makers of cold medicines, face masks, face shields, plexiglass, hand sanitizers and toilet paper! But as for the rest of us, it bugs us!

Ya know what bugs me?? The masks! First of all, the masks muffle what you're saying. It's harder to hear people. And the masks usually rub against your lips so your consonants are all messed up – you sound a little drunk. “Give me a bottle of wine,” sounds like “Gibbe a vobble of mine!”

And when someone is speaking in a group, you can't tell who's talking! But going further, to be able to see the other person's mouth is an important part of communication, and I'm sure it has been for the past 100,000 years or so. When I pass someone on the sidewalk or in the store I smile at them because it's a habit. But now, all smiles are hidden, and basically don't exist anymore. They say the eyes 'smile,' but I checked in the mirror and my 'smiling' eyes look the same as “a gnat just flew into my eye!” Normally when you converse with someone you look at their mouth. The mouth conveys so much; a hint of a smile here, a frown there, each has an important role in getting our meaning across. That is all temporarily lost. But, for now, if the masks help slow down the spread of this virus, WEAR THE MASKS! We'll communicate later.

Ya know what bugs me? People who wear masks, but the mask doesn't cover their noses. Have they ever watched as they breathed out thru their nose? Have they ever blown their noses? STUFF comes out! Cover the nose!

Ya know what bugs me? We are a social people. We enjoy going places, seeing friends, shaking hands, hugging, dancing, laughing, talking. All of that is frowned upon now. Now we're socially distanced! It's like one of those silly dances you see in the movies of old England, where the dancers stand 6 feet apart. (Well, kind of

like line dancing, now that I think about it.)

Ya know what bugs me? They used to tell us to cough and sneeze into our elbow. That always seemed a little gross to me – you'd have a shirt with who knows what on the elbow. Now, with the virus, they tell us to not shake hands, but to bump ELBOWS with everyone! Oh good, what an efficient way of transferring the disease!

Ya know what bugs me?? When we first heard about this virus, we asked our government and our doctors, “What should we do?” All they would tell us is: WASH YOUR HANDS AND WEAR A MASK! That was it! But now, after we have been dealing with this virus for 6 months now, after we have had 15 million cases in the world to learn from, 15 million opportunities to study any medicines, vitamins, foods we can take that might help, what do the best experts in the world tell us now? Ta-Dah! WASH YOUR HANDS AND WEAR A MASK! How about an aspirin or a Tums or a Midol? Are we trying everything???

Ya know what bugs me the WORST? The phrase, “The New Normal” I hate that phrase. There is nothing normal about this. It is 'new', I'll give you that. But it's not normal, and I won't accept it as 'normal' in the future. Don't get me wrong, I will gladly follow the 'rules' if it helps slow the spread of this disease, but I won't accept it as normal. I will fight until we get back to “Real Normal.”

Ya know what I LIKE? Waking up in the morning and feeling healthy, hearing more and more reports that they are making progress towards a vaccine, seeing how this is bringing out the good in good people, still having electricity, water, and stores to buy our necessities, and still having police and firemen when you need them. So I'll wear the mask and wash my hands. And I will treat my fellow man with as much love and patience and understanding as I can, and hopefully soon there will be an end to all this stuff that bugs me!



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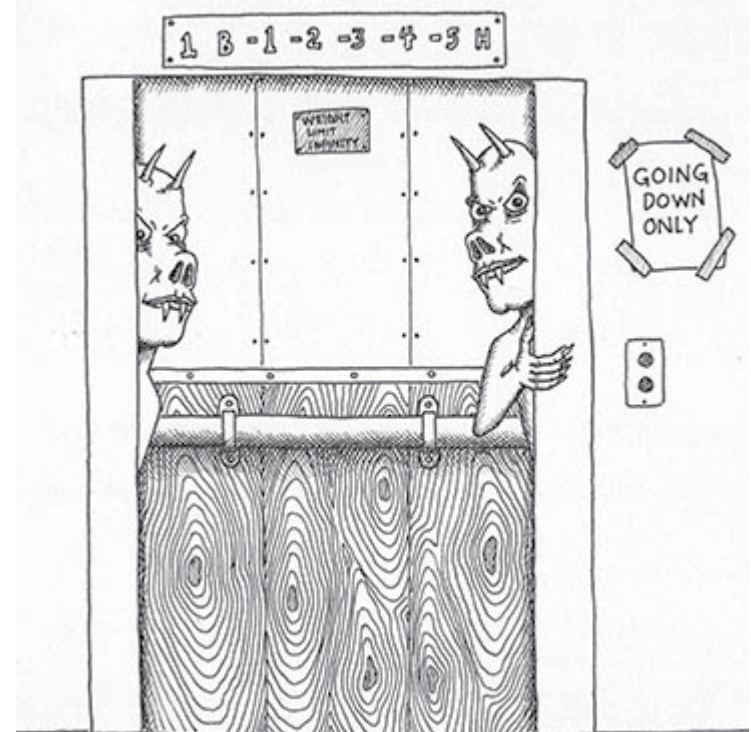
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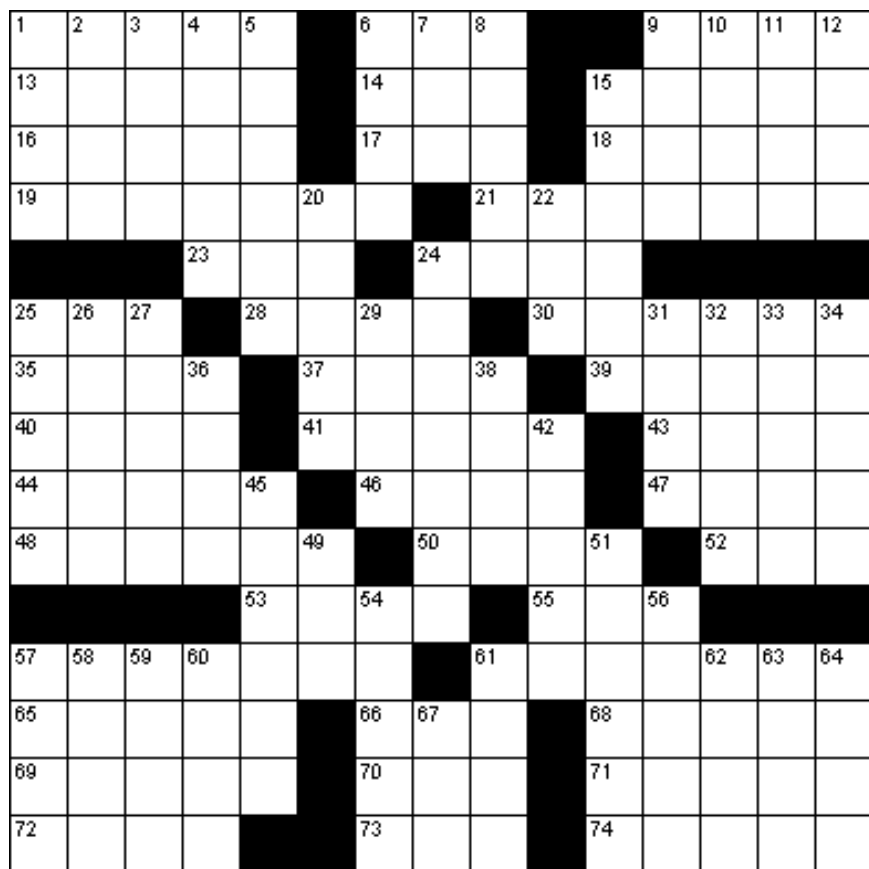
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Across

1. Abyss
6. Launch platform
9. Retail outlet
13. Large artery
14. Crystals forming rime
15. Percussion instrument
16. Anterior
17. Allow
18. Waterway
19. Certify
21. Distinguished
23. Cooking vessel
24. Lope
25. Deciduous tree
28. Judicious
30. Eating apple
35. Melt
37. Burden
39. Hex
40. Zero score in tennis
41. Claw
43. Pinkish table wine
44. Sports venue
46. Depend
47. Noisy
48. Lookout
50. Contributions to the poor
52. Elfin
53. Young whale
55. A wooden pin

Down

1. Mantle
2. Brass musical instrument
3. Desiccated
4. Crouch
5. Large elongated squash
6. Heap
7. Playing card
8. Dissuade
9. Tibia
10. Teeming multitude
11. Portent
12. Saucy
15. Professional judge or evaluator
20. Australian wading bird
22. Cleaning implement
24. One of many used to

Across

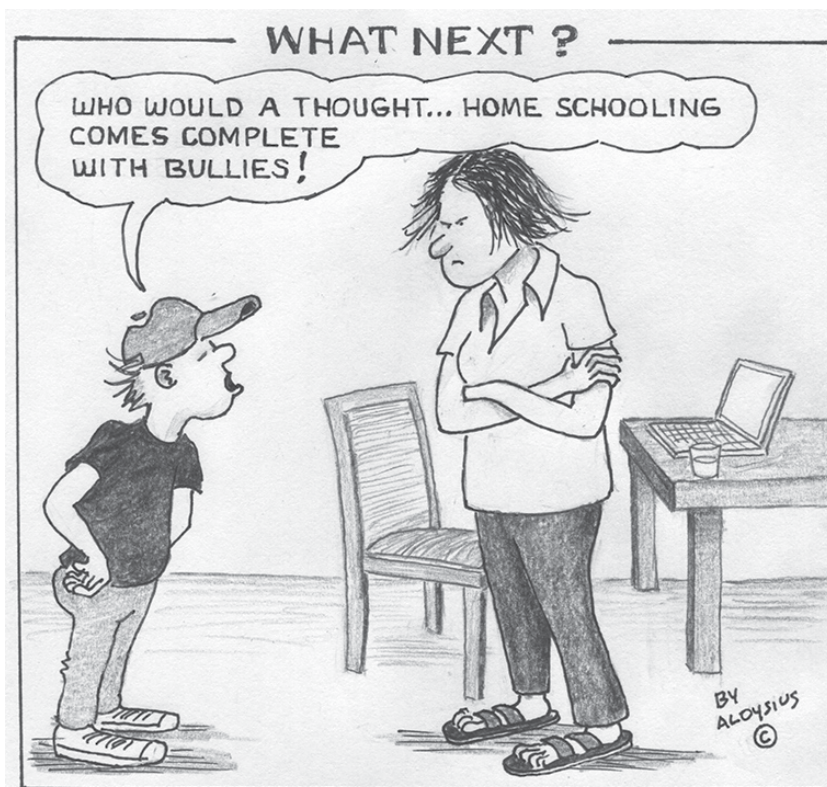
25. Book of maps
26. Land along the edge of water
27. Sheltered port
29. Rise rapidly
31. Knitting stitch
32. Alcoholic strength
33. Publish
34. Indigent
36. Moved to another location
38. Small replica of a person
42. Insect larva
45. Requiring secret or mysterious knowledge
49. Edible tuber
51. Lend flavor to
54. Tether
56. Objection
57. Military installation
58. Reverberation
59. Close
60. Part of a church
61. Scheme
62. Afresh
63. Fiend
64. Cure
67. Sheltered side

Solution

Solution on page 20

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Sun. 8/9	Trevor	2-6pm
Wed. 8/12	Jim Ales	6-9pm
Thu. 8/13	West Side Steve	6-9pm
Fri. 8/4	Steve Madewell	6-9pm
Sat. 8/15	Michael McFarland	2-6pm
Sun. 8/16	Armand Cadieux	2-6pm
Wed. 8/19	2 Kings	6-9pm
Fri. 8/21	2 Kings	6-9pm
Sat. 8/22	Tom Todd Acoustic	2-6pm
Sun. 8/23	Lyle Heath	2-6pm
Fri. 8/28	Michael McFarland	6-9pm
Sat. 8/29	Jim Ales	2-6pm
Sun. 8/30	Steve Madewell	2-6pm

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Fri. 9/4	TBA	6-9pm
Sat. 9/5	Trevor	2-6pm
Sun. 9/6	Steve Madewell	2-6pm
Mon. 9/7	Tom Todd Acoustic	2-6pm



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Sun. August 16 On the Rocks
Wed. August 19 Uncharted Course
Fri. August 21 Wicked Vinyl
Sat. August 22 Legacy Trio
Sun. August 23 John Gall
Wed. August 26 Randall Coumos
Fri. August 28 Two Kings
Sat. August 29 Castaways Unplugged
Sun. August 30 House 41
Wed. Sept 1 Steve Madewell
Fri. September 3 Bobby Hayes & H2O
Sat. September 4 Wicked Vinyl
Sun. September 5 Rhythm Connection

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Sunday, August 16 Jimmy Mrozek

Thursday, August 20 Jess Briggs
Friday, August 21 Loose Tooth Trio
Saturday, August 22 Facemeyer Duo
Sunday, August 23 Randall Coumos

Thursday, August 27 Jess Briggs
Friday, August 28 Fretless
Saturday, August 29 Nick Walker
Sunday, August 30 Kevin Conaway

Thursday, Sept 3 Jess Briggs
Friday, Sept 4 5 O'clock Trio
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