THE WHISKEY WEDNESDAY WRAP-UP

JULY 2023 - EDITION #7

GET YOUR COPY FOR FREE:
WWW.KENTIZZARD.COM

DEL BARBER

GET YOUR MOTOR RUNNIN'
WITH OLD GOAT NEIL

MIKE HEFERNAN
AUTHOR

PREMIUM LONGTOOTH Beverage Co ONTARIO CRAFT BEER
Traynor
Yorkville

Table of Contents

Features

Weekly Highlights page 3

The Whiskey Wednesday Show Setlists

Episode 27- All Request Evening page 4
-A Watchmen Photo Spread page 6
-Video Premier for Dollar A Day page 12

Episode 28- The Trio goes into Overtime page 17
-incrEdible day in Campbellford page 18
-CDHS Celebrates 100 page 25

Episode 29- Get Your Motor Runnin' page 31
-GTA Exotics page 38

Episode 30-WW Broadcast Studio page 47

whatta ya at?

Mike Heffernan (Author) page 58

Del Barber (Singer Songwriter) page 69

Life under (and beside) the Studio page 87

A Moment Of Calm page 88

Wrapping Up page 89

Weekly Highlights

Episode 27-Wednesday, July 5th

"All Request Evening" to start the month off. This is becoming a familiar routine, lots of music, no guest, entertaining banter between songs and this time a special premiere. The ten song setlist was again KenCon approved: five originals which are all from their upcoming album; a rare Dylan request performed solo; a Hynes song that has been on the setlist a lot lately; and three covers, one regular, one often and one not heard in a while. Tonight was the premiere broadcast of their original music video for their new single *Dollar A Day.*

Episode 28-Wednesday, July 12th

This is officially the 173rd online Whiskey Wednesday broadcast and tonight was again a completely different Show. The highlights, the trio was back, entertaining us with skits and all the boys have exciting plans for the weekend. The setlist was unexpected: 4 originals including a brand new 1st time debut; surprisingly no Hynes, a Dylan inspired song; and two covers not heard in a while. A Whiskey Wednesday Show first, we had an author **Mike Heffernan** on to talk about his new book. No surprise tonight's Show was the second longest of the season coming in at 1:44. Not a highlight for viewers, we enjoyed a special After Show Kitchen Party courtesy of a few viewers. This episode is titled **"The Trio goes into Overtime"**.

Episode 29-Wednesday, July 19th

Another evening with a couple of firsts for the Whiskey Wednesday Show: Ken and the Goats only played originals; and the guest **Del Barber** was interviewed in the Broadcast Studio. We enjoyed two songs from Del and his pedal steel player Ryan, one from the Studio and one from Westben's stage. The hot topic this evening was catching up with what the boys did on the weekend: from performing at the high school homecoming; a personal best at fishing; a magical night in the Westben barn; to an exhilarating drive around a race track. No surprise tonight's episode is titled **"Get Your Motor Runnin"**.

Episode 30-Wednesday, July 26th

Welcome to the "**Whiskey Wednesday Broadcast Studio."** The lighting and atmosphere were perfect. We are quickly approaching our first year anniversary of the launch of the downstairs Broadcast Studio. Another week enjoying a setlist of original songs, four from their upcoming album and three from the back catalogue. Ken and the Goats had us entertained with one-liners scattered throughout the evening. The highlight tonight was Part 2 of the **Del Barber** Whatta ya at? What a treat, two accomplished musicians chatting about topics from songwriting, the music business to fishing, farming and the importance of living in the moment.

All Request Evening

Tonight's introduction felt a little like The Twilight Zone, Ken was not quite sure where he was, he thought it was July 7th, it was July 5th, he thought we were going into Canada Day weekend, obviously we were not. After Ken's detailed description of how busy our town of Campbellford is going to be on the weekend (tri-factor, Incredible Edibles, Chrome on the Canal, Gospel Fest); a warning for locals to get your groceries now the town is going to be busy; and a lengthy discussion on how to properly pronounce "ensemble", the Show was ready to begin.

Word Of The Week- Ensemble (noun)-a group of musicians, actors, or dancers who perform together
"en·sem·ble" pronunciation "ann-saam-bl"

Episode 27-Wednesday, July 5th

1) Drunk Stoned And Broke- Ken Tizzard

2) Cherokee/King Is Gone- George Jones

3) FMNL/Pain Free Living- Ken Tizzard

4) For The Usa-Ron Hynes

5) Old Dog-Ken Tizzard

6) Stranger/Police- Traditional & The Clash

7) Video premiere of Dollar A Day- Ken Tizzard

8) Hollis Brown- Bob Dylan

9) Kiss An Angel- Charley Pride

10) Over You-Ken Tizzard

Before we get to the first song of the evening there was a quick whiskey review. Ken begins, "Canadian Centennial, I don't know if this is a good whiskey or a bad whiskey." Wise Mr. Grant had the best review, "It's going down pretty easy."

1)KenCon-Original (played often)

-**Drunk Stoned And Broke** first single from the upcoming *Dagg Sessions*

This is Ken's I'm ready to tell you a story pose

After the first song Ken usually settles in for the night, "Welcome to Whiskey Wednesday ladies and gentlemen, I'll try to not be too chatty tonight (said with a giggle). Came home from Newfoundland with a head cold. I'm not sure who to blame for that. There's a lot of people back home that I saw. Blaming might not be the way to go about it, I should just accept it. It's a head cold, sniffles and a cough. Then Allison got sick and then it became 'you gave me your cold' (in a Darth Vader voice). Every time she talks to somebody, hey how are you doing, 'Ken gave me his cold' (again Darth Vader voice). So not only have I been sick we have also been dealing with her blaming me." Neil sheds some light on the situation, "I have never heard her say that once." Ken comes clean, "Oh good God, you caught me in a lie." Gratefully Neil came to my defense because who knows how much longer Ken would have gone on for.

As tempting as it is *Richard Grechulk*, "I think the cold will be mentioned in next months write up. Maybe she can talk about the 'man cold'." I decided not to research "the man cold" I think we all have our own often strong personal opinions. You may be surprised there's a lot of research that has gone into studying this.

"So not only have I been sick we have also been dealing with her blaming me"

Ken moves onto a new topic during the introduction for the next song, “Let's sit back and listen to some George Jones who I will admit drank too much or maybe he just drank the right amount, I don't know. The meanness that he demonstrated in the myths about him… You live with what you live with, you put up with what you put up with, until you don't (Ahh Ken’s words of wisdom, lol). But he still sang some beautiful songs.”

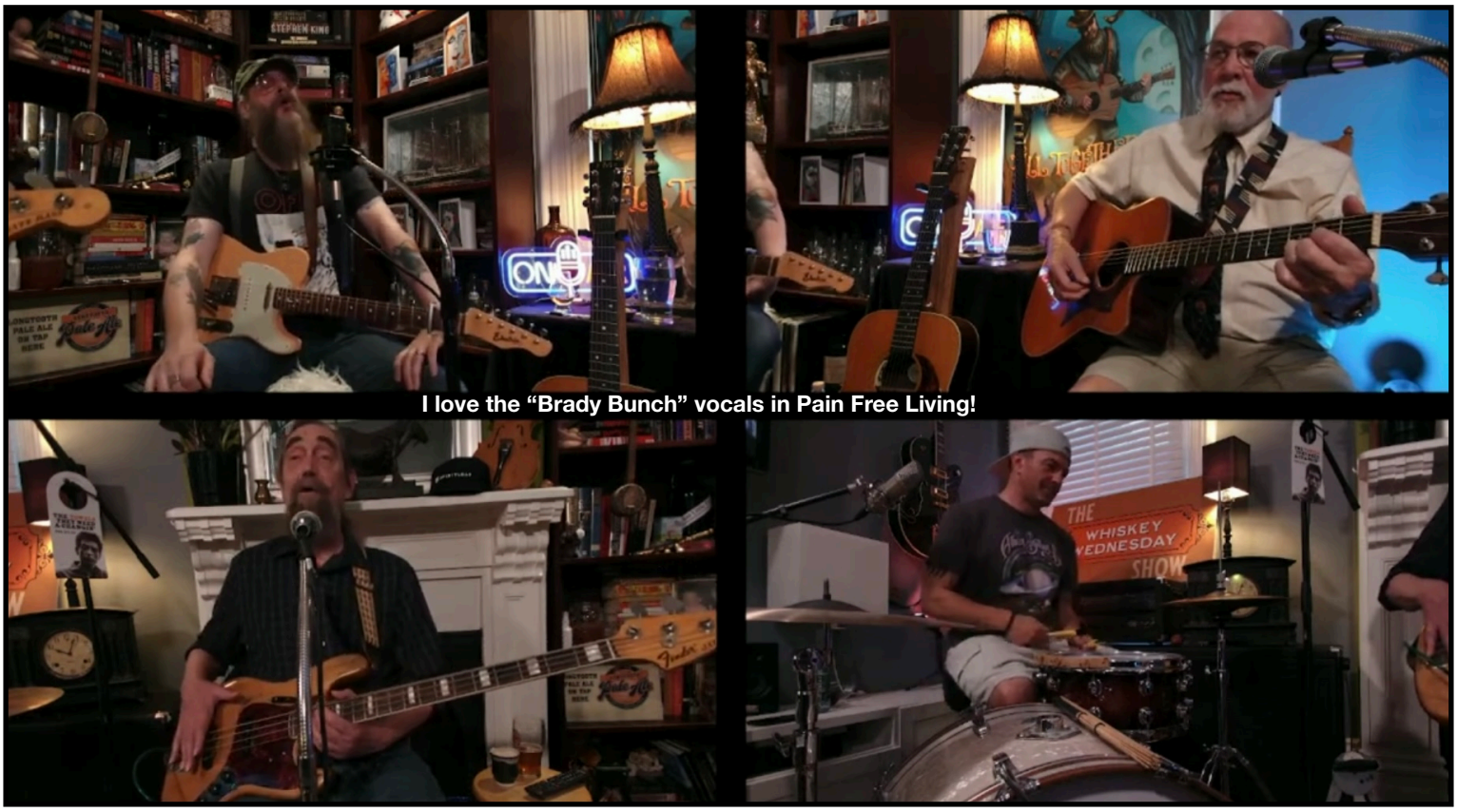
2)KenCon-Cover-George Jones (played regularly)

-**King Is Gone** from *One Woman Man* album (1989)

Ken did do a lovely shout out to the magazine saying that I would do some research. I have looked at George Jones and this song before, some new info… Years of alcoholism compromised George Jones's health and led to him missing many performances, earning him the nickname "No Show Jones" and *King Is Gone* written by Roger D. Ferris, was perfect for Jones, who also performed it at live shows as a way to poke gentle fun at his past excesses.

3)KenCon-Original (played often, but we have not heard it in a while)

-**Pain Free Living** future single from the upcoming *Dagg Sessions*



I love the “Brady Bunch” vocals in Pain Free Living!

Ken introducing Dave to any viewers who have not tuned into the Show in a while, “David is back with us again tonight ladies and gentlemen for those of you who haven't met Dave. This is David. David lives down the road. He's new to town, he plays drums. He's been hanging out with us. Groovy cat! Seems to be a good fit. We are all happy here. Hoping you guys are enjoying his presence.” Neil follows up with, “I'm not absolutely sure yet, lol” and Mr. Grant added, “What, he brings ‘presents’?” Ken pointed out he does sometimes bring little gifts from Spiritleaf. I think I can speak on behalf of viewers, it's wonderful to have Dave behind the drums.

Skit "It's all right going down"

I am not a drinker but I will admit Ken's very large mason jar cocktail looked yummy, I will let Ken explain, "Hmm that's sum good juice and vodka. I like juice and vodka. How about you Neil?" He does not particularly like but shares, "Many, many years ago I helped a friend in need of solace finish off a bottle of vodka and all we had was Tang." Ken liked the idea, "Tang and vodka is excellent. I love Tang." Wise Mr. Grant finishes off the skit, "It's all right going down."

Tang is an American drink mix brand that was formulated by General Foods and first marketed in powdered form in 1959. Sales of Tang were poor until NASA used it on John Glenn's Mercury flight in February 1962. Since then it has been closely associated with the U.S. human spaceflight program, which created the misconception that Tang was invented for the space program.

Look who was their spokesperson, Florence Henderson (America's mom), you see I tied it back to The Brady Bunch (1969-1974) I can't believe only 5 seasons.

4)KenCon-Ron Hynes (played regularly)

-**For The USA** from *Stealing Genius* (2010)

Erin O'Mara is a name familiar to regulars, she pops in every few weeks and always says hi. I didn't realize she was such a talented photographer. She posted photographs from the Watchmen Iceberg Alley show after last month's magazine was published. They are too amazing not to share. I was not sure where to put, Erin released them on social media the same day as this episode so I thought why not take a little break before returning to the Show. Enjoy the Watchmen photo spread...

The Watchmen

Iceberg Alley, St. John's, 2023

Danny Greaves

Photographer Erin O'Mara (& WW regular)

Ken Tizzard

Joey Serlin

Thank you Erin for capturing the moment!

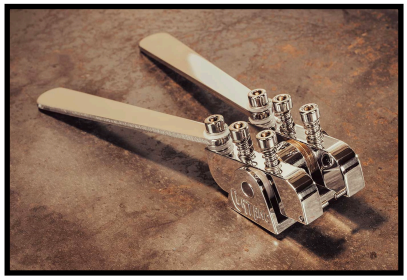
Sammy Kohn

A New Beast Is In The Broadcast Studio…

Ken is ready to talk about his new guitar, I'm going to try to write using my limited musical knowledge. He does a lot of demonstrating which is hard to describe, here are the highlights “Some of you have asked about this thing. This is one of the ones that Neil got made by Lewis Parker in Peterborough. You had three of them made (Neil confirms).

I quite liked this one. I really like the neck that's on, it’s like a baseball bat as it thins out as it goes up. It reminds me of some of my hard v acoustics. It feels nice and meaty to me the same way the Gretsch does and it has a totally different sound than the Gretsch.

So I thought about putting a Bigsby on it so I could have some tremolo. Then I thought what about some of those bender things that are out there. I looked around and found a few companies. There is a guy named Certano I believe he is out of France. He does these benders which is a combination of a B&G bender. And you can tune it to go up a step or a half tone or tone (he is demonstrating on the guitar as he goes)…



My name is David **Certano**, I was born in 1968 in the south of France. My father played guitar and mandolin in a country and bluegrass band. I had the opportunity to acquire the pedal steel "Sho-Bud" from one of the musicians in his band. I quickly realized that I would never have the time nor the talent to learn how to play this instrument properly. So I chose to build something more compact, transportable and easier to play too: a six-string lap steel! After that, still passionate about the sound and effects produced by the pedal steel, I decided to modify my lap steel and to install a **"Palm Bender"** system of my own making.

The **Bigsby** vibrato tailpiece is a type of mechanical vibrato device for electric guitar which allows musicians to bend the pitch of notes or entire chords with their pick hand for various effects.

It does alter your playing style because you don't really have access to the bridge as the usual crutch so you need to readjust everything in your playing. I'm still screwing around with it, I'm enjoying it. If you go to the Certano website you'll see all these guys doing calisthenics (I love this image of guitars players exercising with their fingers) with it, ok cool it's great, it's just not what I would use it for.

The pedal steel emulation on it is amazing. Again not something that I am doing. I just use it to bend a note every now and again. I'm enjoying it. This is what it is, it is a Lewis Parker with a Certano on it with a three way pickup system which I can't remember why it is made this way, it has one position that I really like.” Neil helped to explain, “Why was it made that way, it's kind of an imitation of the Nashville telecaster which has telly pick ups top and bottom and a Strat pickup in the middle.”

“I'm still figuring this one out. As you know my Gretsch is my main beast that's the one that does everything that I need it to do. This one I have been using it a fair bit. Anyways that's what she's all about.”

Welcome tele to the Whiskey Wednesday family of guitars!

5)KenCon-Original (played often)

-**Old Dog** future single from the upcoming *Dagg Sessions*

6)KenCon-Cover-The Clash (played rarely)

-**Police On My Back** from *Sandinista!* album (1980)

Ken's introduction, "This is one we have not done in a while. I don't know if we have or not. It's an old folk song which we melded with a Clash tune." Still my all time favourite "punk medley" and wow it sounded fantastic on the telly and with drums.

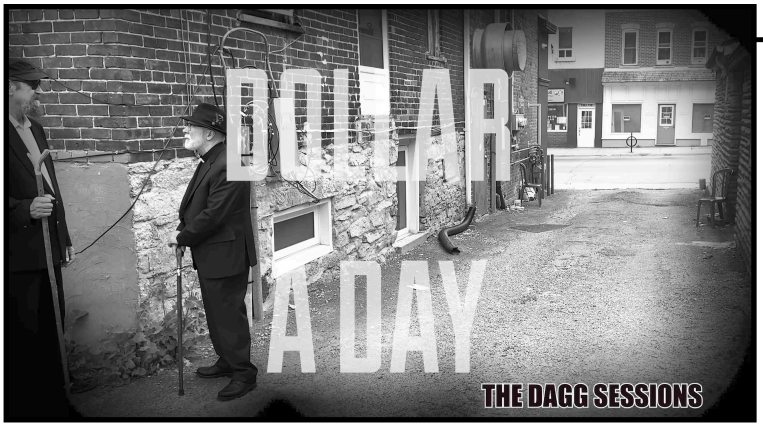
Throwback

From the March, 2023 Wrap-Up Music Magazine

Back to the setlist, we are only at the third song of the evening. Ken, "Back to the **Clash**, listening to them the same time as the Ramones. This first song was not written by the Clash." They then did my all-time favorite "punk medley" of the traditional song that Ken refers to as "**Stranger**" into **Police On My Back** by the **Clash**. It really is a toe tapping, sing-along version that sounds great on the Gretsch. And nobody can beat Mr. Grants back ups, "What have I done."

I went on a deep dive research into the traditional "Stranger" song that they do. This tune is a part the **blue yodel** songs which are a series of thirteen songs written and recorded by **Jimmie Rodgers** during the period from 1927 to his death at the age of 33. The songs were based on the 12-bar blues format and featured Rodgers' trademark yodel refrains. Ken's "Stranger" is actually called "**Blue Yodel No. 7**." This now makes so much sense, I do love Ken's yodeling in this song. His version is very different from the original. Jimmie Rodgers was widely regarded as "the Father of Country Music."

The Clash were an English rock band formed in London in 1976 who were key players in the original wave of British punk rock. Billed as "The Only Band That Matters", they also contributed to post-punk and new wave movements that emerged in the wake of punk and employed elements of a variety of genres including reggae, dub, funk, ska and rockabilly. Who doesn't love London Calling and Rock The Casbah.



7)KenCon-Original Video Premiere

-**Dollar A Day** second single from the upcoming *Dagg Sessions*

"As you may remember a while back we put out a video for *Drunk Stoned And Broke*, the first song from The Dagg Sessions. Sort of the second song from The Dagg Sessions because we did *End Of The World* with Steve (and Steve videotaped their amazing video in front of the Aron theater)…

Now we are going into the next single, this week *Dollar A Day* came out…We have the technology to shoot videos and we have the resources now which is fantastic, it's finding the idea. It's the concept. It took me four weeks of racking my brains on *Drunk Stoned And Broke* before I came up with black and white stark background. I did research on how to light to get that effect."

Mr. Grant did point out, "We have resources but we don't actually have a budget." So true, he is so wise. "You're right, there's zero budget. About three weeks ago I was looking through some videos, I went back to one of the very first music videos, even though it wasn't really a 'music video' it's the Dylan video for *Subterranean Homesick Blues*, the first lyric video ever made, for sure.

And I thought, you know something, how terrible is it to rip this off. And I battled and I battled with it. Even on Sunday night, Neil was over, he said 'are we going to do this video thing' 'I don't know I'm going to see how I feel in the morning, I'm still not confident.' I woke up Monday morning at about 11 o'clock I called Mr. Grant and said 'are you available in two hours to be in the alley over by the pub, just wear a suit jacket' he said, 'OK'. So I called Neil, he was on board, Cassidy happened to be home (she only had to press record).

I went over and set up a tripod in the alley, I looked at the Dylan video, I went 'yeah that kind of looks right'. Mr. Lucy took Ginsberg's part instead of a rabbi, he dressed up as a Baptist minister. Anyways we taped this video that I think is pretty damn cool, maybe it's not, I like it and as Allison keeps saying, 'who gives a fork what other people think'." He is quoting me correctly, colourful language and all.

Subterranean Homesick Blues is a song by Bob Dylan released in 1965. This song was used in one of the first "modern" promotional film clips, the forerunner of what was later known as the music video. Rolling Stone ranked it seventh in the magazine's October 1993 list of "100 Top Music Videos".

The original clip was the opening segment of D. A. Pennebaker's film *Dont Look Back*, a documentary on Dylan's 1965 tour of England. In the film, Dylan, who came up with the idea, holds up cue cards with selected words and phrases from the lyrics.

While staring at the camera, Dylan flips the cards as the song plays. There are intentional misspellings and puns throughout the clip.

The clip was shot in an alley close to the Savoy Hotel in London. Allen Ginsberg (American poet and writer and very close friend to Dylan) is constantly visible in the background, talking to Bob Neuwirth (Dylan road manager and fun fact was as the co-writer of Janis Joplin's hit song "Mercedes Benz").

The infamous alley beside the pub was a perfect spot to shoot the video. *Ron Bissonnette* had the perfect observation, “Mr. Grant aka Gandalf with his staff.” And look at Neil, we will have to make sure that he gets his ACTRA performance fee, he was quite the actor. Who are we kidding, as Ken said there's zero budget. It took him three nights watching “Witcher” our latest binge to finish writing out the cue cards. Pretty impressive we figure this video cost about $25 which was for the paper and markers. Of course Ken's songwriting and video editing skills are priceless.

Skit "It was so good I told two friends about it, and they told two friends and so on and so on and so on"

After the video premiere Ken encouraged viewers to share it, "How much fun is that? We are going to continue to make these videos, I would love for you to share them. We are a very small tribe, radio isn't what it used to be. Even college radio is different, especially for me I'm almost 100 years old (really Ken we're only halfway there). This is the new culture of sharing.

Remember that had Head & Shoulders commercial from the 70s, I told two friends and she told two friends and then all of a sudden there's all these heads on the screen." Yes Neil remembers as he said he used to actually use shampoo so he is familiar with the concept.

Ken was close with the shampoo….
Who remembers this early 80s commercial for Faberge Organics shampoo and conditioner with the very popular Heather Locklear?

Ken continues, "That's kind of what we're looking for these days and the way you do that is subscribing on YouTube, sharing on Spotify. I guess it's kind of what we did when we were kids, we shared our records. I couldn't wait to go over to Geoff Seymour's and play the new Icicle Works record."

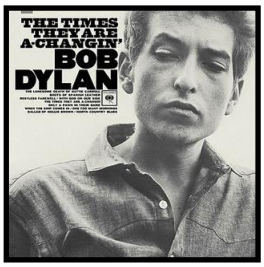
This fits nicely into our Whiskey Wednesday Show Vision Statement #5. It's the teacher in me, I thought it was important to remember why we want to do the Show.

The Whiskey Wednesday Show Vision Statements

1) We would like to be authentic each week, from choosing guests, promoting endorsements to choosing what we want to share in the Show and in the magazine
2) The music, continue to improve the quality of the Show and includes originals and covers
3) Promoting local (music, businesses, events, our town)
4) Promoting women's perspectives
5) Build the audience through a grassroots marketing approach

8)KenCon-Bob Dylan (played rarely)

-**Ballad of Hollis Brown** from *The Times They Are a-Changin'* (1964)



Lyrically, this song consists of 11 verses which bring the listener to a bleak and destitute South Dakota farm, where a poor farmer, his wife and five children, already living in abject poverty, are subjected to even more hardships. In despair, the man kills his wife and children and himself with a shotgun.

Ken forgot a verse but is that surprising there are 11 and the song is just over five minutes long. What he did remember sounded fantastic on the Martin acoustic. I have a distinct memory of hearing this song for the first time, it was on our summer RV road trip and we were driving on a highway through Montana. This story is so heartbreaking it literally stops you in your tracks. The circle of life.

There's seven people dead on a South Dakota farm,
There's seven people dead on a South Dakota farm,
Somewhere in the distance there's seven new people born.

Skit "I'm too lazy to deal with acoustics on tour and on stage"

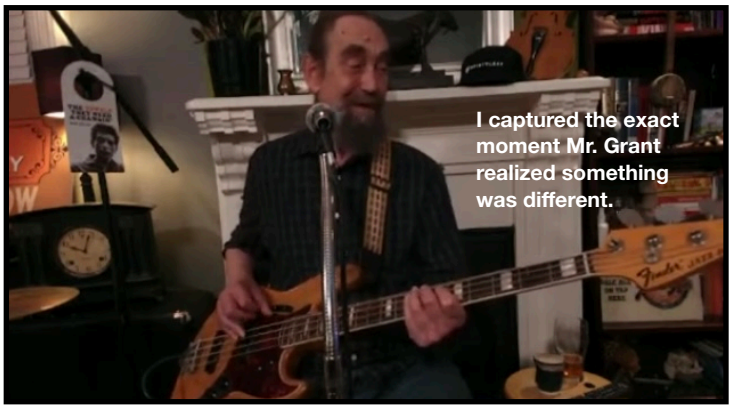
Ken thought he could use his acoustic for the next song but wisely changed his mind, "Debbie Parsons has a request, I'm going to play it on this (starts tuning). No I'm not going to play it on this it's in Hollis Brown tuning which I could get out. I'm not going to say I'm too lazy because I had a musician say that to me once when I asked him why doesn't he do any of his acoustic songs. He said, 'I'm too lazy to deal with acoustics on tour and on stage.' I kind of went eww, that's gross, I like your acoustic stuff. I didn't listen to him for a long time afterwards. I do listen to some of his early stuff, I just didn't follow much of his career after that. I won't say who that was."

Mr. Grant had a thought, "The story of Bob Dylan when he went electric." Neil added that it was scandalous. Mr. Grant pointed out to Ken, "And what you were -4 at that point?" Yes in 1965 we were not around yet. I knew about Bob Dylan going electric but of course wanted to learn more.

"10 reasons why Bob Dylan's 1965 Newport show was the most important moment in rock history"
When I started researching this article popped up, don't worry I'm not going to go through all 10, here's a summary…

In March 1965, Dylan released his fifth album *Bringing It All Back Home*. Side one features him backed by an electric band, while side two features him accompanying himself on acoustic guitar. On July 20, 1965, he released his single *Like A Rolling Stone* featuring a rock sound.

The evening of July 25, 1965 has gone down as one of the most earth-shaking moments in popular culture. Backed by the Butterfield Blues Band, Bob Dylan took to the stage of the Newport Folk Festival, plugged in his Fender Stratocaster and proceeded to serve up 17 minutes of amplified rock'n'roll. There were boos and jeers. Plugging in meant that Dylan effectively brought to an end the '60s folk revival. The purists' horror at an electrified Dylan, the acoustic hero of the protest movement, meant that they were faced with a sudden dilemma: either go along with it or stay put. The Dylan of '65 signaled the maturation of rock music. *Like A Rolling Stone* made its live debut at Newport, a six-minute single that challenged the parameters of commercial radio.



9)KenCon-Cover-Charley Pride

-Kiss An Angel Good Mornin'
Single released in 1971

Ken tried a new ending, the song ends and he is laughing, "I love it when I pull a little something different. I can see Mr. Grant grooving and playing his bass to suddenly this stark awareness and he stares towards me just for a moment. It's hysterical to see." Mr. Grant replied, "Tried to throw me off." There's no fooling Mr. Grant, however this lead to an interesting discussion.

"I can see Mr. Grant grooving and playing his bass to suddenly this stark awareness"

Skit "It's the simplest of things, it's the fundamental glue between the drums and everything else"

There was an interesting chat on the message board which Ken responds to. *Ron Bissonnette's* initial comment, "Lol my wife says that bass is a lazy mans guitar." To which *Barry* replied, "Could be but I've never learned guitar and only started bass when I turned 40." *Ron*, "And I only started at 50 during chemo."

Ken shares, "The reality and what you can inform her of Ron, being a bassist who is now playing guitar, I can tell you playing bass is really easy but…to be considered professional and to play it that well is so forking hard. It's the simplest of things, it's the fundamental glue between the drums and everything else. You just have to play the rhythm which is usually 1234, there might be a slight variation to that by one increase or decrease… But to do that and be able to A hold it together and also change the way those chords feel that's a huge thing. And you'll never understand it unless you get the chance to be in a studio and they're mixing a record, take the bass out for a moment, if it's a really good bass player, not only do you lose the bass you also lose a certain part of tonality of chordal foundation that is there, which is really friggin neat. I mean some bass players play the root through the whole thing and that's cool too. To play it really well is really tough."

The All Request Evening is coming to a close I liked this observation Ken made, "I'm just realizing that I did not wear anything on my feet tonight. I'm sorry folks, that's horrendous. Sammy Kohn would be absolutely destroyed. No more wide shots tonight Barry, oh we are at the last song."
I loved it, Barry went right into the wide shot to show Ken's bare feet.

Did anyone notice the plant on the fireplace mantle? That's the final piece, I am completely happy and content with the Whiskey Wednesday Broadcast Studio. BTW the screaming goat kept Barry company this evening.

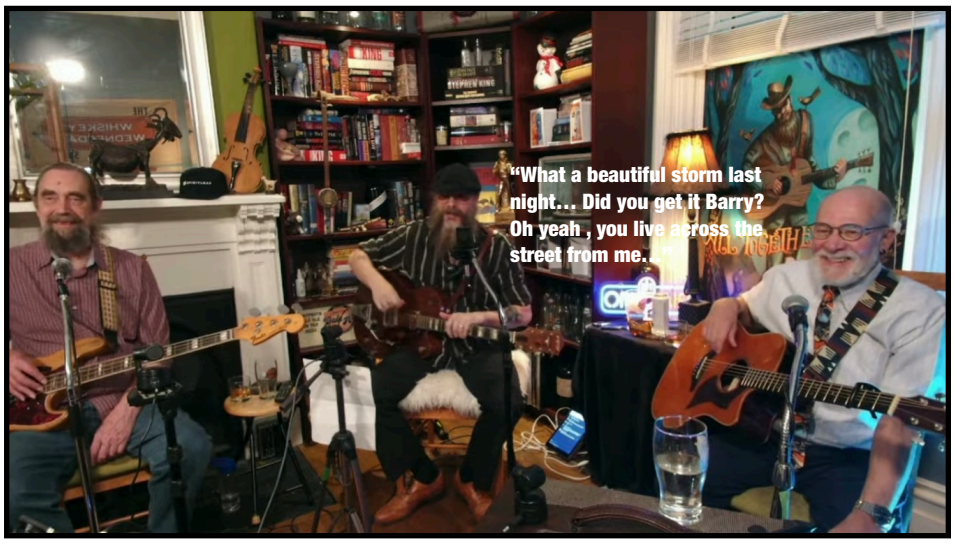
10)KenCon-Original (played often)

-**Over You** future single from the upcoming *Dagg Sessions*

Ken's closing, "We got through another great Show. We are not bored yet, I hope you're not bored. It's great to see everybody out on Wednesday night. Thank you again for coming out and spending time with us and helping us to keep this music growing and building, writing songs, recording stuff, putting it out and doing this…

"I'm living the dream and it's partly because of you all, ladies and gentlemen."

As I mentioned in the Weekly Highlights this was an unusually long episode. Fun fact our longest Show was just seven minutes longer and was back in January 2022, not surprisingly the Dylan/Hynes night.



I'm glad Ken brought up his shoes, when it's the trio, Ken moves a camera to show all three in one screen. We also get to see Ken's full attire. I thought it was French inspired with the hat and Neil thought Italian with the shirt. The shoes could go either way.

Let's get started with Ken's introduction, "I got my shoes on just in time. How's everybody doing tonight? It's Whiskey Wednesday once again. My name is Ken Tizzard, myself and Music for Goats are your hosts for the evening, help you through another Wednesday night… Just the trio tonight Dave is out doing his real job (clarifying) the job that pays him. We are here doing a job that doesn't pay I guess (he's trying to find the right words), it's not a job." Neil suggests, "It gives us great emotional satisfaction."

Episode 28-Wednesday, July 12th

1) Waste Your Time- Ken Tizzard

2) Drunk Stoned And Broke- Ken Tizzard

3) Tournament Of Hearts- The Weakerthans

4) Whatta Ya At? Mike Heffernan
Part 1 Of Interview

5) End Of The World-Ken Tizzard

6) House of the Risin' Sun- Bob Dylan version

7) Whatta Ya At? Mike Heffernan
Part 2 Of Interview

8) Green Mountains and Me- Slaid Cleaves

9) Barstools and Broken Hearts-Ken Tizzard

10) Dollar A Day- Music Video

And with that the Show begins with **Waste Your Time,** "This is a song that I wrote for Allison." Obviously I love this song, the guitar solo at the beginning is so pretty especially on the Gretch which we welcomed back to the studio this week.

Skit *"So you're right in fact"*

They almost jumped quickly into the second song of the evening but Neil had a "correct" observation. Ken starts, "We are going to play you the first single from the Dagg Sessions, this is a song called **Drunk Stoned And Broke**. It has a neat video, check it out online if you haven't seen it. We just did our second video for our second single which we will play for you later on in the Show." You can hear Neil in the background pointing out, "Third."

Ken replies, "Yeah that's questionable. *End Of The World* wasn't really a part of the Dagg Sessions because it was released before and we actually rerecorded it with Steve. I have been commenting online that there is sort of three songs from the Dagg Sessions but one of them is actually an earlier kind of demo even though it sounds great. Anyways, you have another version of *End Of The World* coming in the Dagg Sessions. So there will be the Dagg Sessions plus the first Steve release that we did. (He is now starting to realize something.) But even the ad that I put up today (on social media) said the first three songs from the Dagg Sessions are available. (Ken smiles and looks directly at Neil) So you're right in fact, (however) there was a 'parentheses' around it though."

Neil takes the opportunity for a one-liner, “You could have saved an entire two minutes worth of showtime, you realize that.” Ken was prepared with a come-back, “There is no shortage of showtime Neil, this is my moment. Let's play some **Drunk Stoned And Broke** there boys.” Wise Mr. Grant ended the skit with, “We’re getting there.” I'm not sure if he was referring to drunk, stoned, broke or all three.

Yes Ken is foreshadowing himself, they did go into overtime which was not planned. Other than making production notes to make sure he hits all the major talking points, the whole Show is impromptu.

“There is no shortage of showtime Neil, this is my moment”

It was time for Ken to share photos from our Saturday adventure. I'm going to combine Ken’s words from the Show and my thoughts from a vision board that I put together about this day.

Allison's Amazingly Awesome Adventures

An incrEdible day in Campbellford
Saturday, July 8th, 2023

Our little town of Campbellford had not one, not two but three events today and I got to enjoy all three. First we had a quick stop at Dollarama to pick up flip-flops, my black shoes are just too hot, now I have hot pink.

Incredible Edibles is a festival which you guessed it celebrates food. There were lots of people there I had no trouble getting around even on grass. We enjoyed spring rolls, dumplings and chicken biryani. The boys enjoyed a cold beer and I had a yummy mango lassi. We shared our lunch table with Steve Piticco, you may recall the name he has sat in with the Goats to play guitar in the Broadcast Studio and at the Campbellford Legion.

Ken, “We ran into Steve Piticco and his lovely lady friend Spike, who I have heard lots about and got to meet for the first time. We sat and had some grub there. That was really nice, that was at the Incredible Edible Festival. What a great time. There were these amazing dumplings.”

We had to cross over the bridge to get to the next two events. Gospel Fest was a celebration of music in the gazebo. We did not visit the artisan market we did enjoy gospel music as we passed by.

Ken, “Hey look there’s Allison with Jack and Stanley and Neil walking miles away from the house. Do you see the clock tower in the background that is halfway to our home. We made it down to the canal, her wheelchair took us out for about 6 km in total.”

I was excited I finally made it to the Rotary Trail which goes around the canal. And I picked the perfect day the banks of the Trent River were lined with vintage cars and motorcycles. It was completely blocked riverside with cars and street side with motorcycles going from Tim Hortons to Scott Drummond car dealership. We made it about 3/4 of the way and then turned around.

Chrome On The Canal
Motorcycle and Car Show

“All these super great cars. Jack‘s all happy he has got his new little pouch, he sits on Allison's lap, it clips onto him, he's quite happy. And Allison got new shoes, see her pink new runners.”

We headed home and Ken said I was asleep by the time he went to the back to let Jack in. It was a big outing for me and I needed a nap because the adventure is not over.

We went back after dinner to enjoy Melissa Payne who you may remember was an in studio guest. I am a fan. She sang *So Real* the beautiful song she wrote for her wife and after the show Melissa brought Katie over to meet me.

Ken, “That’s the Melissa Payne band. That's Nicholas Campbell playing with her there and a few people I didn't know. Great set from Melissa, absolutely fantastic. Incredible Edibles was a great success.”

Jack is so attached he needs to be either on my lap or in Ken’s arms. This is his favorite position lying down with his head perched on my armrest. BTW he is staring at Ken, he’s happiest when he can see us both.

It was hilarious Melissa sang *Hit The Road Jack,* I sang along and every time we said Jack, which is often in the song, his little ears would perk up.

After the show & tell Ken tried to segue into the next song, “So that was the weekend. And it inspires me to think about farmers (I understand the connection to food) and what do farmers do in the winter?” Mr. Grant answers, “Hibernate, go to Florida.” Nope that was not the connection Ken was thinking of so he gives the answer, “They curl and they drink at the local curling alley.” Mr. Grant explains his thinking, “I think of it (curling) as more of a townie recreation then actually farmers. But then I'm from town, when I lived in the country, I didn't know any curlers but in town yes.” Ken is not convinced, “You are bound to find some farmers at the local curling rink.”

And with that they started playing **Tournament Of Hearts.** After the song Ken summed up the performance perfectly, “A little Weakerthans for you, a beautiful rendition guys. Thank you for taking the time to learn that and play it's so well, what a treat.” It was then time for Part 1 of whatta ya at? with Mike Heffernan.

“Now the lounge is full of farmers for the 7:30 draw
Teammates all left before they had to buy a round…”

Ken put together a one minute promo video which highlight the 3 videos/songs released to date, he explains, “That's the little ad that is running for the Dagg Sessions which I am really proud of. And of course it comes back to the conversation (from earlier) are we 2 or 3 songs in. Even just listening to that I can hear the difference. The first two songs (*Drunk Stoned And Broke* & *Dollar A Day*) they were recorded in the same place and time. The other one (*End Of The World*) was recorded a year ago, in a different space and time and it sounds totally different.”

He then gets momentarily distracted by the whole Studio being displayed, “Oh what camera angle do I have going there tonight. That one’s like Star Trek or something. We are in this massive room all of a sudden.”

Back to the Show, “We are really excited for the Dagg Sessions how they have been moving along. I do want to hear from you though, Cd’s, vinyl or just streaming. I don't know what to be doing.” Lots of viewers chimed in, it seems like Cd’s and vinyl are both popular choices.

While we are talking about viewers we have the best online community. *Richard Grechulk* wanted to make sure the community knew, “If you don't see Tony Arkell or I next Wednesday online, don't send search or rescue. We’re off on a Caribbean cruise next week.” Later in the evening *Richard* had a question “Tony. Have you manscaped for the cruise. We may need Neil to sing the manscaping song.” Unfortunately Ken did not see this message, if you are reading this and have no clue what the manscaping song is you will have to go back and read June's magazine. Or better yet watch Episode 24, June 14th to see Neil perform his original song, *Close Shave* a.k.a. The Manscaping Song.

Skit *"I just saw your mind fold like a house of cards"*

Time for the 4th song of the evening, **End Of The World** which ended with pure joy and laughter. You have to watch to catch everyone's expressions. Here's what happened, as the song comes to an end Ken is pointing to Neil, "I saw that all unfold in your head. I just saw your mind fold like a house of cards."

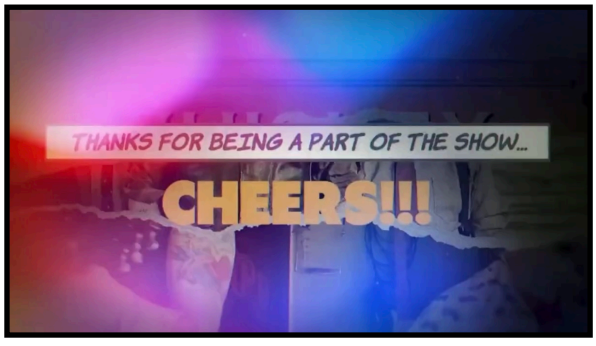
Neil, "I know I thought I had figured it all out apparently I was wrong."

Ken explains what happened, "When we were doing sound check, we haven't played this song in a long time. We got to the end and Neil always plays a repetition of the notes (Neil demonstrates), it's a rhythm. And in my head I was hearing something I used to do, that he does in the solo now, it's a really neat melody. And I said, 'you can do that at the end'. We tried to play it, they don't actually syncopate to end at the right spot. We tried it for 10 minutes, he tried all this different stuff. And then finally, no, no we will stick with the original and it will be fine.

As we were getting there I looked over and he had this determined look on his face, 'I'm going to do the new thing' and he started to play it, he got three notes in and then went up to the old one and then he started to play it and then he couldn't remember the old one either. Everything just fell like a house of cards."

Neil has the best outlook, "That's all right, that's the beauty of live music." Ken agrees, "It's fantastic, I just love it. It's an amazing moment that's why I talk about it in so much detail."

Returning from the "tip jar" video Ken reflects, "The never expected, always appreciated part is the part to take out of it. We do this for the love of it. The usual gang on the actual live Show. I know a lot of people watch it during the week. When it's been segmented, a lot of people watch those things. The live group that is here to see all the in between banter and mistakes hey thanks for keeping us alive and giving us a reason to do this."



Ken has an announcement, "We are going to plan a fundraiser, there are a few things that we need to deal with. We need to get advertising under control and get a little content work done. Anyways we are going to hit you up with that later." That was not much of an announcement. I will confirm we do have a date booked for September and lots of ideas. I am sure Ken will do his usual build up over the next couple of weeks as the "event" gets organized. Stay tuned!

Ken, “We are going to play one more song and then get back to the Mike Heffernan video.” No song title Ken started strumming **House of the Risin' Sun**. He had a little bit more to say after the song, “An interesting version of that one, that kind of went all over the place. That's what happens when you play a song once every two years. A little Dylan for you on Wednesday night.”

I loved hearing an unexpected song this evening and so did viewers. *Joe Murray* had a request, “Ken great rendition! Love to do that song with you sometime!”

The House of the Rising Sun is a traditional folk song and like many folk songs it has uncertain authorship. It tells of a person's life gone wrong in the city of New Orleans. According to Wikipedia, the most successful commercial version, recorded in 1964 by the British rock band The Animals, was a number one hit on the UK Singles Chart and in the US and Canada. As a traditional folk song recorded by an electric rock band, it has been described as the "first folk rock hit".

Ken has talked about this before, it was common for many artists to record versions of the same song. Ken was inspired by Dylan’s version. In late 1961, Bob Dylan recorded the song for his debut album, released in March 1962. That release had no songwriting credit, but the liner notes indicate that Dylan learned this version of the song from Dave Van Ronk (American folk singer).

From Dylan’s website his version, “House of the Risin’ Sun” was first played in concert in 1960, last played in 2007 and there are only 8 setlists that include this song spanning all those years (listed by year and venue).

Many artists covered this song over the years. In 1980, Dolly Parton released an “interesting” 80s pop version but it's Dolly Parton so you have to love it.

There is a 4K HD version of The Animals 1964 (58 years ago) music video and the quality and concept is stunningly amazing. I thought the drummer and keyboardist stole the show! Go watch the video you'll be like 219 million other people, lol.

Skit *"Hey how are you doing, remember me"*

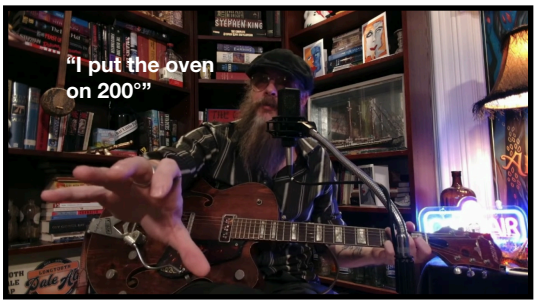
After returning from Part 2 of the whatta ya at? Ken and the boys were very talkative. Ken starts with a reflection, "Another strange little interview. It's amazing how these sorts of things happen. I've already got interviews planned until the end of summer and into September. I've got a whole list waiting. It's pretty fantastic, it's pretty cool."

Neil makes an observation, "It's all Allison."

Ken fully acknowledges, "It's very Allison. I would be still looking through my phone calling people at random saying, 'hey how are you doing, remember me'." Joking aside, Ken really does have a Rolodex of interesting friends to have on the Show. And as we have learned it's not just musicians, from visual artists, to a professional angler and now an author. But yes I do keep him organized, setting up the interview, remembering the interview and I take care of the thank you's. We work well as a team!

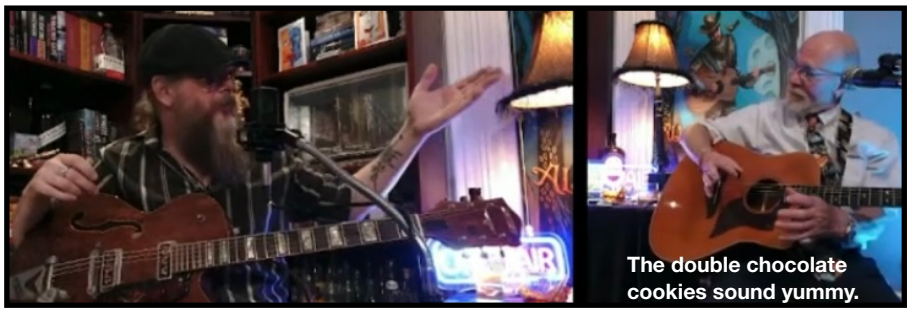
Skit *"I thought you were my food taster"*

Ken announced the next song but it's still a while away, let's see what he gets distracted with first. He even tries to do a impromptu poem, "We are going to do a Slaid Cleaves song for you. I want to thank Charmaine. Charmaine Penny lives next door. Charmaine's our neighbour who we adore. Charmaine made us chicken wings for us tonight for after the Show. And Charmaine makes great chicken wings. During the second part of the Heffernan interview I removed myself for a moment, I ran to the kitchen. And as instructed by Charmaine I put the oven on 200° I put the wings in and it will be perfect when we are done."



Neil had a hopeful suggestion, "So we have got to be done in half an hour, right?" I don't think Neil liked Ken's response, "Ahhh, they won't get that dry." I looked at the time and at this point the Show will be done in exactly 30 minutes and 11 seconds, somehow Ken always times things perfectly. I'm bringing the countdown back and don't worry there are photos coming up.

Chicken Wing Countdown-30:11 to end of Show



Neil had something else to share, "And I have to thank my next-door neighbor Charlie (also an occasional viewer) because he brought over a little container of double chocolate cookies." Ken asks, "Have you had one yet?" No was his response, Ken is surprised, "How did you do that?" You see Ken would never have the willpower to not try one.

Neil explains, "I abstained so as to not ruin the experience of biting into one for the first time with all of you present." Aww how thoughtful.

There is absolutely no way Ken would have abstained, lol. He responded with the best one-liner, "I thought you were my food taster to make sure I don't get poisoned." Neil had the best come-back, *"No, that's Stan."* (btw his dog)

Five Minutes with Mr. Grant

It was then time to check in with Mr. Grant and find out what he's up to this weekend. I will give you a heads up there was a lot information shared and Ken added pressure, “Allison is going to love this, she's going to be able to research it all.” I tried my best.

Ken started the build up by asking Mr. Grant, “Now you have something happening this weekend. Who did you get together with today?” Mr. Grant replies, “Johnny Douglas and Eric Myers, guys who I used to play with in high school, around 1968, 1969.” Ken could quickly calculate how long because we were born in 69, “Around 54, 55 years ago, you played with a band called?” Mr. Grant, “We had a band called Cymbol, we changed our name to Your Minds Eye.” Ken asking, “Who are you performing with this year?” Mr. Grant explains, “We are a conglomerate because our drummer comes from a band an echelon ahead of us from a band called the Heat Treat. In 1970 Eric and I were in a band called Universe. Our conglomerate band is appearing Saturday night at the rock 'n' roll dance, we are doing the opening set, at 9 o'clock, don't miss it at the Campbellford arena.”

Ken explains why this is happening, “And this is a part of the 100 year homecoming. So anybody who has graduated Campbellford Highschool in 100 years.” Mr. Grant clarifies you didn't have to have graduated you could've just attended, “Anybody can come, as far as I know you have to buy a ticket though… We are appearing as Them Again which harkens back to the days when you would change your name so that people wouldn't know who you were, so that they would come out and see you again (early marketing strategy). It's a small town thing. I'm really looking forward to it.”

Ken asked Mr. Grant who is his oldest friend from school. “John and I were in grade 6 together in school…1962, 63. We weren't a rock 'n' roll band yet in fact there weren't any Beatles yet in our world. Here we were in Campbellford wearing Brylcreem…

We will be doing rock hits from 1963 to 1968/69 (Ken asked what kinds of bands) Wilson Pickett, The Troggs (famous for *Wild Thing*, Mr. Grant confirmed it's on the setlist.), *Feeling Alright* by Traffic. And then *Mustang Sally* and a couple of others.”

As Ken said the town is going be hopping with events all over. Ken and Neil have a busy Saturday night. They are first going to be enjoying Del Barber around the campfire at Westben and then a quick drive over to the arena to see Mr. Grant. If all goes well Ken will have photos to share next week on the Show.

I so enjoy Five Minutes with Mr. Grant segments and guess what you get to enjoy another one in a flashback.

Chicken Wing Countdown-27:17 to end of Show

Brylcreem is a British brand of hair styling products for men. The first Brylcreem product was a hair cream created in 1928. The cream is an emulsion of water and mineral oil stabilized with beeswax. It is notable for the high shine it provides.

Brylcreem - *A Little Dab'll Do Ya!* Brylcreem - *You'll look so debonair.*
Brylcreem - *The gals'll all pursue ya; they'll love to run their fingers through your hair!”*

Throwback

From the March, 2023 Wrap-Up Music Magazine
If you have read already, read again it's interesting or skip to the next page.

Skit #8 *This* is going to be *history*, be ahead of your *time*.

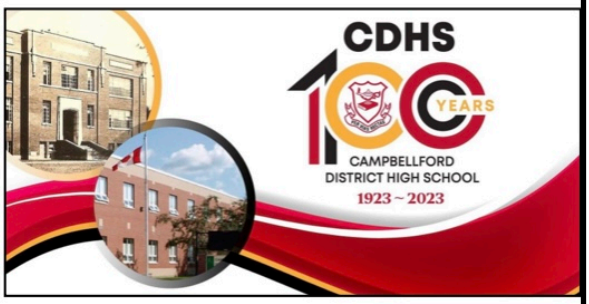
Ken attempts to post the WW Show to a Campbellford history based community FB group without success. He tries to convince them, "I'm like, this is going to be history, you know just post it now, be ahead of your time. I keep sending them stuff, they keep sending me messages back, can't share your content it's not Campbellford history. When I was talking to them…(Ken asked) what would be musical Campbellford history? He said did you know the band that inspired the Beatles, they came from Campbellford? I said what the fork are you talking about man. He said check your phone and he sent me this photo. Barry I think you got it there." This was all 100% fabricated, it's just an elaborate Ken lead up story for sharing this photo with Mr. Grant and the viewers.

This turned into our second…

Five Minutes with Mr. Grant

The photo is now up and Ken it still fabricating, "I just kind of went OMG that's amazing and he sent me a recording and sure enough this is the band that inspired the Beatles."

Back to reality, it was time for more reminiscing. It felt like a music tutorial with Gandalf. I loved hearing about the people who come from our town. I'm going to do my best to capture the essence of what was covered. Ken had lots of questions for Mr. Grant about the 5 piece band The Cymbol. Let's find out about the members.



This 100th year celebration is a big deal in our little town. It takes place July 13th-16th. We're not sure yet how the WW Show can get involved. We will wait to see what the universe sends our way.

Ken, "We all know Wode (O'Ray) from the pub and we love him very much… I can't believe this photo is so diluted, it's almost black and white, Wode's hair is still bright forking red… he could probably still wear that suit." Mr. Grant pointed out that this was his Harmony guitar. Tony, a regular noted, "Those suits are so in right now!" Wode is Mr. Grant's best friend. Mr. G, "We play in a little trio, sometimes a four piece called Tuborg."

Next up John Douglas, Mr. Grant, "Hopefully he will be around this summer for the high school reunion, planning to have a reunion of the band." Ken, "I was hoping this would inspire you to talk about that." Mr. Grant elaborates, "It's happening in the middle of July." Neil was wondering, "Is it 60 years?" Ken interjected, "No it's 1000 years." Mr. Grant confirms it's the 100th year for our local Campbellford District High School. The Cymbol will be doing a performance sometime over the weekend. We will keep you informed.

Mr. Grant, "Peter Brennan lives in London, Ontario and he runs a band called Jeans 'n Classics. He was a whiz at writing out music in high school and pursued that into a career. He takes various songs from various bands. He usually takes one band and does a whole show around that bands catalog. And he writes out all the parts for the symphony orchestra." I googled Jeans 'n Classics, a very interesting concept.

The last member Mark Burgess. Mr. Grant, "Mark lives in Cobourg and the last I heard he is an advertising." Ken was wondering, "What is that bass, is it an original Höfner?" Mr. Grant, "It was just like an original Höfner. It was called a Kent and we used to razz him about his guitar. Now of course they are desired, the Kent's from those days were as well as built as the Höfner's. A collectors item. I hope he still has it."

Now let's get to what Mr. Grant is playing. Ken, “Is that a Wurlitzer in front of you?” Mr. Grant, “That is a VOX Continental.” Ken interested, “What was the main tone, organ or piano?” Mr. Grant, “Totally organ… Best known for the Doors, all their stuff is VOX organ and then later on Elvis Costello & The Attractions.”

What an entertaining and educational trip down memory lane. And you're hearing it here first, Ken is getting a keyboard from Traynor for Mr. Grant to use on the Show. How exciting!

I love the connection between Mr. Grants The Cymbol and The Animals. I am going to remind Ken to explore getting a keyboard for Mr. Grant. I know a vintage VOX organ would be perfect. It really does have a very distinct sound.

I can't wait to hear the Goats version of *House of the Risin' Sun* with organ and drums on it.

We are almost back to music, Ken had a couple of one-liners to deliver first. Ken is just finishing up with Mr. Grant telling us about his weekend and he looks to Neil and asks, “Did I thank Charmaine for the chicken wings?” Neil confirms yes using his best fatherly voice. Ken continues, “God that's all that I am thinking about now. We have two more songs for you, or do we???”

Chicken Wing Countdown-23:08 to end of Show

Ken has an idea on how viewers could encourage the band to keep playing and not stop to eat, “Let’s see that donation ticker box start tinking there folks. No I'm just kidding for God’s sake do not pay us to play music. That's the last thing in the world that I want, to be paid to play music.”

It was then time to enjoy **Green Mountains and Me** which we have not heard in a while.

Green Mountains and Me is a song by Slaid set on his *Everything You Love Will Be Taken Away* 2009 album. This song in particular exemplifies Slaid’s narrative story telling and is one of my favourites. I'm going to share a few lyrics…

I see a car winding up the driveway
Up to your parents' place
The old man looks up from his raking
As the color drains from your mama's face
Cryin' softly by the window now
While your daddy shakes the soldiers hands
Their taillights disappear into the woods below
He's frozen in the doorway where he stands

This song tells the heartbreaking story of a woman (or I actually hear a man) made a widow by war. It could be today or it could be a hundred years ago, the sentiment remains the same.

"People on the street used to stop and chat / Now they look down and walk on by..."
Amazing lyrics, the isolation and loneliness of grief in two lines.

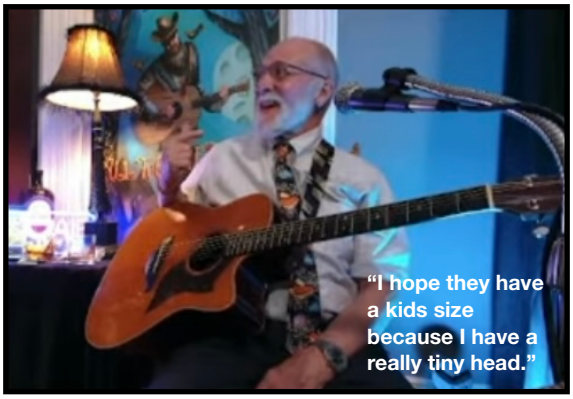
Deep Thoughts by Ken Tizzard

Hands folded and looking intense he is ready to reflect, "Oh man these Wednesday's. Some of you kind of know, I know the guys in the room know and I know Allison knows. Life here at the house gets pretty repetitious. I have the Studio (Broadcast) here in the front room, my bedroom is on the other side of the hallway, Allison's room and kitchen are down there, then there's the Studio (Recording) upstairs. I wake up and go from one room to another and then I work in that place for a while. Whether it is in here or with Allison or on the computer and then I go back to bed. And then I wake up and do it again. I have a nap sometimes in the afternoon (he quickly corrects himself) sometimes, no every afternoon.

The presence of the Whiskey Wednesday Show in my life and I think in our life is huge. And I want to thank you all for it. We are becoming more and more aware of it…We have been spreading the word about the Whiskey Wednesday Show amongst the same people for years. That's what we have been doing, that's great. I am going to explore in the fall starting to get the Whiskey Wednesday Show to expand its reach a little bit. Get some more people watching, see what the masses think of it. I'm excited to approach that a little bit. At the same time, it's not the reason for the Show. It's just sometimes I watch the Show and think this is great, there's got to be a way for more people to know about it. And then I look at my social media and everybody here knows about it. There has to be a way for people that I don't know to know about this. And that's been the key." I'm excited for the fall to welcome new viewers to the group.

Chicken Wing Countdown-16:45 to end of Show

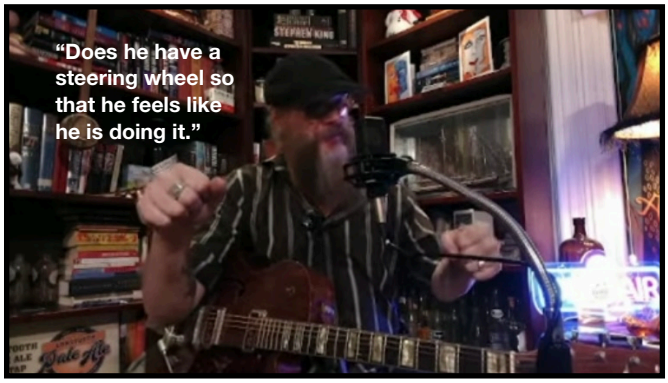
Skit *"Is there an alert sensor when the seat gets wet?"*



An explanation first, Ken starts the skit by singing to Neil. The tune is from Eddie Murphy's Delirious, 'I have some ice cream.' Let's get started, "Neil, you're going racing, you're going racing, you're going to wear a helmet, you're going to wear a helmet, you're going to look goofy." Neil confirms both, he is going racing and "I hope they have a kids size because I have a really tiny head." And then he explains, "I'm going to Mosport…It's my Christmas present from you and Allison and I am going to be driving a Lamborghini Super Trofeo around the track at a ridiculously high speed." Ken is both excited and terrified for him to which Neil replied, "That makes two of us."

Ken elaborates, "You have this habit of understanding a car to the point where you actually accelerate into a turn which forking freaks me out. I'm afraid how that's going to work when you get behind a Lamborghini engine (Neil, "well we're going to find out"). Ken was hoping there's video in the car. Neil confirmed yes, "To get the look on my face and the poor soul who gets to accompany me." Ken throws in a one-liner, "Is there an alert sensor when the seat gets wet?"

Neil is not the only one participating, "It's my grandson Oliver's 11th birthday on Saturday and so for his birthday I bought him a ride in a McLaren 720S… The McLaren 720S is actually street legal while the LAMBO I'm driving is not." Then Ken makes a ridiculous but not surprising comment, "It's a good thing it's street legal because he is 11" Neil explains the reality to Ken because obviously Oliver can't drive, "He's going to be doing a ride along, he will be in the passenger seat." A totally shocked Ken replies, "Oh I thought they got to drive it." Really Ken is this like how you believe there are four primary colours. Ken throws in another one-liner before he's done, "Does he have a steering wheel so that he feels like he is doing it." Neil makes a come-back comparison, "Do you mean like in a shopping cart?" Oh Ken! Everyone is excited for Friday. Ken is going to be the photographer so we will have photos and possibly a video to share next week.



The Show is coming to an end and Ken nonchalantly mentions, “OK let's see what we got here. I was thinking about debuting a new song. I'm always scared of that. What do we think there folks?” I was thinking YES! Ken is checking in with viewers on the iPad so before we get to the very first ever performance of a brand new song (better announcement, don't you think?) Ken saw the time, “We are at the end, we have one more song. Oh it's 9:30, OK we're going to do one more song folks because there's still a few of you here.”

Then there was a chicken wing dilemma Neil suggested, “I think Barry should go and turn the oven off.” Ken reassures Neil, “No, no it's all good, it's only 200° they could be on 200° until morning. I mean they would be dried out.” Neil seems to be fine with this, “OK, good enough.” Ken continues, “Just because it is late and you all…” Ken did not finish his sentence because Neil apparently is not fine with the chicken wing situation, “If they're ruined you can discuss it with Charmaine because I am certain…” This time Ken interrupts, “They are not going to be ruined Neil. They are going to be just fine.” Oh the anticipation!

Chicken Wing Countdown-12:51 to end of Show

Barstools and Broken Hearts -

Debut July 12th, 2023

Ken, “We are going to do a brand new song now. This one has almost been ready to be played in a few different states. We have decided we are going to bare it all out for you tonight. It is a song a long time in the works.” You can hear Neil say, “It's a good one.” Ken, “I'm not sure about that yet.” Both Neil and I feel it is.

Then Ken pauses gathers his thoughts and shares the inspiration for this song, “At one point in time I was doing a series (residency) at Motel. (Around the same time) I tried to remember who told me, it was a tag that I had stolen from somebody when we were chatting and I said that would make a good song title. Then a few months later I was doing a thing at Motel in Toronto. I was going down doing Thursday nights there. Like Whiskey Wednesday I needed a name for it so I titled it Barstools and Broken Hearts. Because playing at Motel, it’s a big long bar, in front of you there's 20 barstools, people sitting with their backs to you, like 5 feet away. Staring off that way towards the bar while you play to them. It's the weirdest thing. It's a great place to play, a beautiful room. People would eventually turn around but it felt like barstools and broken hearts. Some of the stories and the people that I met there. Anyways, here we go, this is **Barstools and Broken Hearts** and it goes like this.”

It's strange to see Ken looking down at a lyric sheet. It's still amazes me how many songs he has memorized. We can watch the process as he becomes more familiar and confident with this song.

Reflecting after, “There you go, the birth of a brand new one. It's always interesting, it's Whiskey Wednesday that's where they always get played first. Not in the pub anymore.” Now we get to witness the birth.

I have been listening to Barstools and Broken Hearts for months so I was super excited for them to debut it because I know once it becomes familiar to viewers it will become a favourite. It's exciting to see a song go through stages live on a Wednesday night. I am mentioning it here in a few months when this song becomes a regular we will do a comparison.

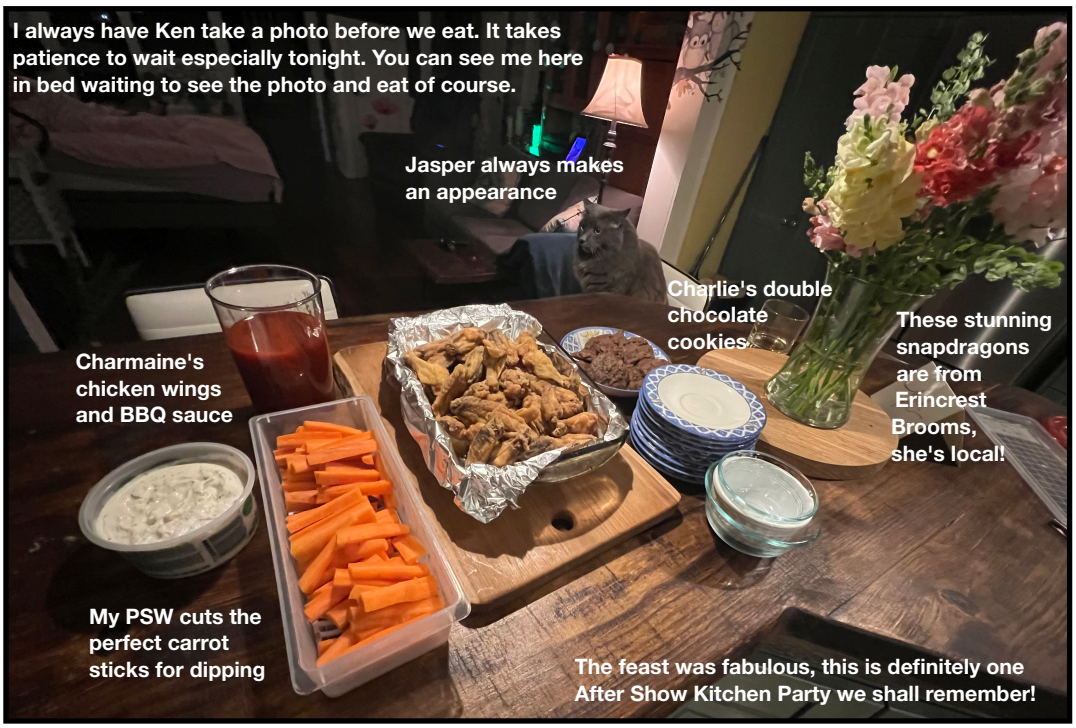
Motel Bar at 1235 Queen St. W. in Parkdale is owned by our very own Danny Greaves and his beautiful wife Lisa.

Ken closes off the night, “It’s so much fun being in Campbellford right now and for those of you who are not in Campbellford but come in on a Wednesday night to see what we do here, thank you very much. We love you, take care, be nice and remember Be Like Steve.”

Chicken Wing Countdown-4:35 to end of Show

The *Dollar A Day* video is the last thing between the boys and the chicken wings. I know I am 100% biased, this video is just really cool. A little story about this image. At this point in the video it is during Ken's guitar solo, super groovy, super long. After watching the video the first time I said I liked when you waved, who are you waving to? Nobody was his reply. He deserves an ACTRA paycheck too.

When Ken came walking back into my room I was excited, it was a really good Show. We talk about it all the time, we enjoy every week because every week is different. But every couple of months there's just a Show where everything aligns perfectly. Tonight was not over, our After Show Kitchen Party was special this evening. As always Ken has an “unusual or unexpected” album picked out which generates discussion. A time to relax and enjoy nibbles. As I have explained, my Wednesday PSW creates yummy treats, she had the night off, sort of, lol. Not a lot of talking tonight we were all too busy eating.



Episode 29-Wednesday, July 19th

1) Old Dog- Ken Tizzard

2) Waste Your Time- Ken Tizzard

3) Dollar A Day-Ken Tizzard

4) Whatta Ya At? Del Barber
Part 1 Of Interview

5) FMNL/Pain Free Living- Ken Tizzard

6) Barstools and Broken Hearts-Ken Tizzard

7) Whatta Ya At? Del Barber
Part 2 Of Interview

8) Drunk Stoned And Broke- Ken Tizzard

An unusually quick introduction this evening the boys were playing their first song three minutes into the Show, "This is a song called **Old Dog** and it goes just like this." As I mentioned in the weekly highlights tonight's setlist was all originals and 5 of the 6 are from their upcoming album. Old Dog is one of my favourites and I'm suggesting it is their fourth single.

Ken was on task this evening and went right into the introduction for the next song,

"Enough of you, you would think you would say that after 26 years of marriage, BUT..."

Ken then asked Barry to show this photo of us as he reflected, "She looks happy and beautiful, I look hairy. We actually went out to the deck at 52 North for lunch… The deck is wheelchair accessible. I had a really nice salad actually, yes I had a salad you heard it right folks. The coconut shrimp were quite delectable. Delectable I say, delectable. Happy anniversary today Allison, 26 years ago, what a trip, what a trip. And in all that time you got one song and you had to ask for it. I'm just kidding. I mean I did and it's true. She does have one song and asked…This is a song that I wrote for my wife Allison, it goes like this." He had more to say after singing me my love song which was well worth the wait, "**Waste Your Time**, happy anniversary Allison. OMG 26 years, wow it feels like 50. It's a long time." He then gets confused with mathematics but ends with, "We've been together for two lifetimes."

From a vision board…

We went on our second lunch date this time **52 North Pub & Grill.** We have ordered take out from here numerous times, my first time physically in the restaurant. We enjoyed the patio overlooking the water.

It tasted as good as it looks, rosemary chicken salad and coconut shrimp which I'm going to say with confidence are the best I've ever had. They were truly jumbo "meaty" shrimp with a crispy coconut coating.

Overall, 52 North Pub & Grill is fully accessible, including the patio which by the way is fantastic. A few tables with shade, great view, fun atmosphere and combined with tasty food, we will be back soon.

Ken cleverly used mathematics to segue into Mr. Grant sharing his exciting weekend. Ken is talking to Mr. Grant, “You would know a lot about mathematics because you went to school 100 years ago that's why you had that reunion. You had that 100 year school reunion this weekend right? Tell us a little bit about that.”

Mr. Grant was excited to share, “It was quite a time, lots of good events. People were spread out around town, people had to find their way around. We had a great time on Saturday night at the Rock Dance as it was billed.” Ken confirming, “And that was with Them Again right? (Yes) and that is a collective of a couple of bands you played with how many years ago?” Mr. Grant replies, “55 years ago, it says right on my shirt, 1968.”

Ken, Neil and Dave were in attendance. Ken shares, “It sounded great at the arena. The vocals forking cut through, you guys sounded fantastic. Looked like you were having a blast. People were dancing.”

Mr. Grant agreed, “It was great. Janet and Anne (both from Janet Jeffery band) sang some back up with us. We had Eric Meyers and Bud Dorie from the Black Bishops and Heat Treat who were a couple of years ahead of us in high school. It was a conglomerate.”

When Mr. Grant was finished reflecting it was time for entertaining band banter.

Skit “Neil was just there long enough to get his shirt covered in blood”

Ken starts, “I think it was a blast, I was only there for a little bit. Neil was just there long enough to get his shirt covered in blood. I know you can't take him anywhere.” Neil suggested, “You can, you just have to leave Tizzard at home.” I'm sure viewers were curious what happened so was Mr. Grant, “Was it a fistfight then?” Neil answered, “No it was a finger flick.” I'm sure viewers were really curious now.

Ken explains what happened, “This was at the arena, the mosquitoes were really bad. And there was one flying in front of Neil and I went like this and I flicked it. But I didn't hit his shirt. But when I flicked it, it exploded and there was a big splat of blood. Oh shoot Neil, you've got that beautiful shirt on and I just splattered blood all over it.”

Neil describes, “A nice light blue button down Oxford cotton shirt with a great big splash of blood on it.”

Mr. Grant added, “The poor mosquito, legs up. He had already bit somebody that's why he's full of blood and moving so slow so you could hit him.” I don't think anyone feels bad for the mosquito.

I love how each of them have their own dedicated camera it's great to see expressions. Dave used hand gestures to demonstrate the mosquito incident.

Dave catching a northern pike

Time to check in with Dave and Barry, “Dave you were fishing this weekend?” He did and exciting news, “I caught my personal best walleye on Friday. Thank you Chris and Shannon for taking me out. I was out with Eric (Spiritleaf) last night and we popped a monster pike.” Ken asked, “And you are using those new lures from who were you telling me about.” Blind Rage Baits is local right here in Campbellford.

Ken continues checking in with the Goats, “Barry, Westben is pounding along. OMG you guys haven't stopped. It's soon going to come to a screeching stop… What a great job you guys are doing over there.” Barry is just “loving” working at Westben.

Barry displayed the full Studio camera while he was talking to the boys about his experience. He also had another reason. On the message board there was a screaming goat crisis.

Every week the screaming goat is moved to a new location for viewers to try to locate.

Here's what happened tonight, the usual suspects started the search. *Ron Bissonnette*, “I think it went back in its box tonight.” The goat came in a box which sits on the bookcase. *Joe Murray* had a different theory and asks, “Barry... do you have the goat on the sound board?”

Lucky for viewers we have Barry in the Studio live and he replies to the board. *Barry Twohig,* “ I know nothing.” *Ron Bissonnette* always being positive replies, “At least I found the box.” The search continues.

A little later, *Barry Twohig* “Ok, I see it. Now I wonder if it's in a camera shot. I think the only possibility of seeing it might be the wide shot. I'll try it in a bit. Pay attention.” This is the wide shot. *Barry Twohig* “Nope. Not visible.”

Joe Murray, “lmao can't find it if we can't see it. Ron's not going to sleep if he doesn't see the goat!” The goat was on top of the bookcase above the snowman (I know it's not winter, it's special to Ken.) On the positive Ken remembered to move the screaming goat now I will remind him to check that it's in view.

It was time for the next song, **Dollar A Day**, their newest single from the Dagg Sessions.

It has a really groovy Tele guitar solo or as *Derek Mellor* describes it, “I love the instrumental stretch.”

Great description and when “The Brady Bunch” screen is up you can watch all the boys focused and in the moment. I'm sure for the musicians watching it's even more engaging because they know the chords being played. Also, Ken really does his best to do his signature move or to borrow from Derek, Ken’s signature “stretch” while sitting down.

It was then time for Part 1 of whatta ya at? with tonight's guest Del Barber. We were so fortunate to enjoy two performances which I am going to include in this article. The first was recorded in the Broadcast Studio.

First the music. Del and Ryan Funk on pedal steel performed **Jared** which is off of Del’s new album, *Almanac* which was released in April.

Performance was beautiful, great lyrics and it sounded fantastic in the Broadcast Studio.

Steve Runions aptly posted, “Is he the new John Prine. Wow love him.” I 100% agree and when he started with,
“Jared was 6 feet tall, 300 pounds, his shoulders were wide, his belly was round. His mouth was the size of a quarter but he always wore a smile.” I was instantly hooked and I wanted to know Jared's story.

I was smiling along with Del as he sang his brilliantly written chorus,
“I'm just making the most of what’s on my toast and then I'm choking every single crumb down. I ain't saying I'm a good man but I sure as hell ain't all bad. I keep myself from wanting what those other people have.”

Now the video. Wow I could not have been more proud. The video quality was fantastic, the Broadcast Studio looked groovy, even Ken's choice of the “record of the week” (beside gold Elvis decanter) fit perfectly.

Who knew Ken was a videographer and video producer. Because he is a musician he knew exactly when to close in with the camera to highlight Ryan’s phenomenal pedal steel playing.

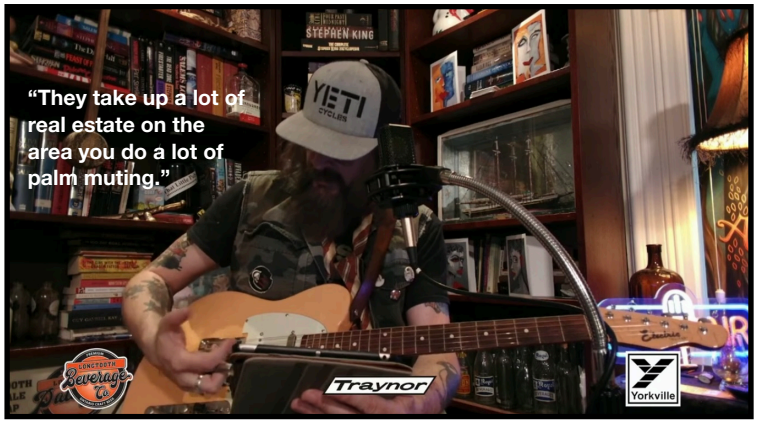
I asked Ken how did he achieve the cool cloudy look in the video not expecting this response,“The camera lens had a finger smudge.” Yes I laughed out loud, lol.

Both Ken and I look forward to and try our best to put something together for our guests. A video and accompanying article celebrating their appearance on The Whiskey Wednesday Show.

Skit "We are going to send this song out to the cruise folks Tony and Richard and anybody else on vacation tuning in"

After returning from Part 1 Ken checked in with viewers on the iPad which lead to a change in the setlist. We really do have the best online community. Do you remember last week two regulars were going on vacation so we should not be alarmed with their absence.

Much to our surprise *Leanne Grechulk* posted, "Tony Arkell and I coming to you on carribean cruise boat. Spreading the music of Ken and Music for Goats in Grand Cayman today. This is Rich using his wife's phone. I don't have cell plan on the cruise boat." *Joe Murray* was curious, "Nice! Hope you're live streaming and singing along!"



Yes was the response, "We are on the patio on cruise with speaker blaring the music. One request is 'pain free living' as we were in Jamaica yesterday." Of course Ken and the Goats obliged but before we get to the song there was another comment that caught Ken's attention.

A new viewer, *ResponseAudio* posted, "Is that a Certano bender on the T guitar? I've seen these online and was considering getting one." Ken responded, "Yes it is, I'm still getting used to it. Before I start bending it I want to relearn guitar playing with it. They take up a lot of real estate on the area you do a lot of palm muting...I don't want to get addicted to it and not be able to play. That's where I am, but I love them, I think it's a really good tool…

We are going to send this song out to the cruise folks Tony and Richard and anybody else on vacation tuning in.. I hear you guys were in Jamaica yesterday, guys and gals, folks of all kind. I hear you were in 'yamaica' what accent did I just pull out there. I just turned the J into a Y."

I'm not sure what he was trying to go for but he keeps going, "My daughters have a friend named Yuliya (pronounced 'you-lee-a') and that caused quite a disturbance one night here at the house." I shall elaborate. It was in the middle of a Covid lockdown, Ken was going stir crazy so decided to have an evening with mushrooms. The girls were home at this point and we all enjoyed watching his out of control giggling episodes. The name 'Yuliya' brings up fond memories.

Neil gets involved, "There was a fellow that I worked with, he was Chinese and his wife is Chinese but grew up in Lima, Peru." He then tried his best impression, you will have to watch but I think you can get the idea from the image I captured.

Ken, "You kind of got that accent down. Oh your wife was Asian. (Neil pointed out she still is Asian, not his wife.) Ok your was wife is Asian. That's some really bad English for you." Gratefully Ken stopped here and they played **FMNL** into **Pain Free Living**. I am sure the cruise folks loved the performance.

Ken, “We are going to try that new song again. Keep in mind folks this is the part of the Show, any new folks tuning in because of Del Barber thank you very much, it's nice to see people dropping in. Part of what we do on the Whiskey Wednesday Show is work on new music. So you get to see it grow from the birth to recording…

This one is called **Barstools and Broken Hearts**, we played it last week for the first time. This will be another of the Dagg Sessions.”

As the song comes to the end Ken points over, “Nice one David. Dave is new to this one as we all are. Well, we knew it a year ago. Dave's like what's that ending, we got to get that ending. That's close, we are getting closer all the time. You had that big conference thing last week David? It's all done now, how does that feel?” Dave feels a “huge load off” and is looking forward to fishing, playing music, “more and more focus on self care.” A perfect seque.

Skit “It sort of has a bath salts vibe to it”

Ken agrees, “Campbellford is big on self care. You have found some music to play, you have got a place to live and you found Eric. By the way Eric from Spiritleaf, thank you again. Eric sent over some Carmel. Carmel is the small batch, I guess it's like a small batch whisky company but it's weed.

So they sent over the Animal Face tonight. It sort of has a bath salts vibe to it.” Yes you are reading this correctly. Dave was also shocked with Ken’s one-liner. He had just taken a drink of water, great reaction. Ken continues, “But I did smoke some and I'm not interested in eating anybody's face at this point in time. We'll see when I smoke a little bit more, we'll see what happens.” Happy to report, all was well for the rest of the evening.

“We are going to get into Part 2 of Del Barber ladies and gentlemen, again check this out, roll a joint, we'll see you in a few minutes.”

And with that introduction we enjoyed the second performance by Del and Ryan this time on the Westben barn stage. If you ever had the pleasure of being in the barn you know what a special place to enjoy an intimate show.

Del played **Maria** also from *Almanac.* It sounded amazing, the acoustics in the barn are fantastic.

> *“Finally taste of spring, warm winds and hundred cups of coffee, days like these, they remind me why we fell in love.”*

DRIVE YOUR FAVOURITE EXOTIC CARS & SUPERCARS ON A RACETRACK

TRACK DAY EXPERIENCE

Did you ever dream of driving an Exotic Car or Supercar on a world-class professional racetrack with **no speed limits!** GTA Exotics offers the experience of a lifetime – choose from **over twenty (20)** Exotic Cars & Supercars and two world-class racetrack facilities at **Canadian Tire Motorsport Park, Driver Development Track (3 KM configuration)** or **Grand Bend Motorplex (1.5 KM configuration)**. Race a Lamborghini, Ferrari, McLaren, Porsche, and a variety of other world famous Exotic Cars & Supercars.

Friday, July 14th, 2023

For Christmas, what do you buy Neil who owns three cars, can tell you every fact you want to know about cars and loves to drive fast? The opportunity to drive a race car around a racetrack. What do you buy your grandson for their 11th birthday? A ride in a sports car around a racetrack.

Ken's introduction, "It was Christmas on Friday. Your Christmas gift from the family was to go drive a very fast car on a very small tight race track. Not allowing you to get the car anywhere as fast as you possibly want but at the same time scaring the 'bejesus' out of you, to use a Baptist term… We have a little slideshow which I have some commentary to go along with. This is fun."

Ken was the official photographer and he captured the day in beautiful images. I'm going to combine Ken and Neil's words with a vision board I put together to celebrate this day.

Neil arrived promptly at 8 AM to pick Ken up, he was both excited and anxious all at the same. Last night he didn't stay for our usual after dinner binge watching hour because he wanted to go home and have an early night in preparation for his big day. They picked up Gillian, Clara and Oliver and arrived in Bowmanville at GTA Exotics at 9:15.

Let's get started with Neil introducing his family, "The hairy thing on my right is Ken Tizzard who you may know. On the other side of me are my grandchildren, Clara who is 13 and Oliver who turned 11 last Saturday. And that is my daughter Gillian behind them."

Ken, “This is the place we went and the track you rode.” Neil confirming yes, “They call it the Driver Development Track and it's about 3 km. It is full of turns as you can see and the opportunities to really get any speed out of a car are limited because the straightways are short.”

Ken explaining, “We went around before in the Vanborgini. When we got there the gentleman that took Oliver he was driving the van. The van takes you on a drive around the course. So while people were doing laps this van would take you out to show you all the turns…

He races so he took us out and he slammed us around the course. This 15 passenger van was drifting and then he would slam on the brakes and then we would all go forward and then he would hit the gas and we would all go backwards. It was wild.

“I thought I'm glad I'm not going in a race car, this van is enough for me.”

They arrived in plenty of time, Oliver was scheduled for 10:30 and Neil for 11:30. GTA Exotics was very professional and well organized.

They didn't have long to find out after they checked in all five of them had the opportunity to take a test drive to check out the track in a 10 passenger van. They nicknamed it the “Vanborgini” because this was no regular test drive, their driver Justin is a professional race car driver with Team Canada. And he drove the passenger van like it was you guessed it a Lamborghini. Breaking and sliding through turns and corners like a pro that he is. I wonder if Neil and Oliver were more excited or more terrified for their drives to come.

Neil had his driving gloves ready but first it was Oliver’s turn. When Justin expertly returned them to the pit stop he was supposed to be the van driver for the day but had time so he asked Oliver are you ready to go out now? Ollie responded YES!

Who do you think is more excited Oliver or Justin?

MCLAREN 720S SPIDER

The **McLaren 720S** (**McLaren 750S** since 2023) is a sports car designed and manufactured by British automobile manufacturer McLaren Automotive. The 720S was launched at the Geneva Motor Show on 7 March 2017 and is built on a modified carbon monocoque. At the heart of McLaren's lightweight, carbon-fiber-intensive dream machine is a 710-hp twin-turbo V-8. This light and strong supercar accelerates from 0-60mph in an incredible 2.8 seconds when provoked and the ability to reach a claimed 212 mph. It can cover a quarter of a mile in 10.4 seconds from a standing start. You can own you're very own McLaren 720S starting at $301,500.

The cheerleaders!

Neil was able to choose from over twenty Exotic Cars & Supercars, he chose the most powerful and one of only two where you are required to wear a helmet.

Ken was so pleased with himself that he captured these photos of Neil attempting to put on his helmet.

Neil, “I couldn't even get the helmet on myself.”

Ken observed, “Well you couldn't, it was funny, the guy was looking, does he need help?”

“There’s Neil all suited up ready to go, looking like a rockstar”

Ken, “Then the next photo, OK here you go. It reminds me I used to go skating with Allison's class and I used to have to fasten all the helmets.” Neil had a good chuckle, “Oh thank you very much, yes that's me the kindergarten kid.” I will point out I came up with this one-liner first, Ken stole it from my vision board.

Everybody needs help once in a while, lol. It is a little reminiscent of my teaching days and taking the kids skating. I do not miss tying up skates and fastening straps.

Looks like spaceship controls in a cockpit. The steering wheel detaches so the driver can get seated. Neil was then strapped into the seat. A little too claustrophobic for me.

Ken asked Neil if he recognized anything on the steering wheel, “I saw one button that said ‘neutral’ that I understood. Everything else was totally beyond my comprehension.”

Ken shocked, “And they let people take these things and drive them really fast. There is a guy that drives with you and gives you hand signals.” Neil explains, “There is so much engine noise that you really can't hear somebody talk. Four simple hand signals and we were off like a herd of turtles.”

Neil describing the experience, “I got to admit by the time I got out of the car I was shaking. I did four laps, so 12 kilometers. I think it's got to be the most intense 15 minutes that I have ever spent in my life.”

He then imitates the driver that was with him,“Accelerate, Break, Outside of the corner, Inside of the corner, Out to the apex, Accelerate. It was like that for the whole time. And with one trip around the track you really didn't get to the point where it was in your head.”

Ken suggested, “I can't remember but there must be at least 30 turns on the track.” Neil disagreed, “There's a lot, I don't think there is that many.” Of course Ken is convinced but we all know how he likes to exaggerate. Neil continues, “It was fun I would be quite happy to do it all again. Oliver announced when he got out of the car that it would be OK if I got him that for a birthday present next year…It was a wonderful time, everybody at GTA Exotics, they were super, really well organized.”

I asked Ken, he has no interest driving around the track. Let's remember when we started dating I did have to strongly encourage him to get his drivers license at the age of 24. He did however really enjoy the day and gratefully took fabulous photos so that I could also experience the adventure and of course create a vision board to celebrate and remember this special day.

Debriefing after the thrilling ride. Let's talk about the weather, it was absolutely perfect. Clear blue skies and the temperature was a very comfortable 22° which was much appreciated especially by Neil. Ken said he was dripping and exhausted after his drive, imagine if it was hot outside. I looked it up, it's usually about 30 to 40 degrees [Fahrenheit] hotter inside the car than the outside temperature.

My favourite photo of the day, their band T-shirt looks fabulous, Neil always picks the perfect outfit.

THE RACE The **Lamborghini Super Trofeo** is an international motor racing series. The series involves exclusively Huracán Super Trofeo Evo model cars in 3 continental series: Europe, Asia, and North America. The three continental series all have a common format: 6 double races, each 50 minutes long, on the world's most prestigious circuits, completed by a World Final that decrees the Lamborghini world champions.

This was interesting to research…
THE CAR The **Lamborghini Huracán** (Spanish for "hurricane") was released in the market in 2014. The Huracán has a 5.2-litre naturally aspirated Audi/ Lamborghini V10 engine. The engine has both direct fuel injection and multi-point fuel injection. It combines the benefits of both of these systems; it is the first time this combination is used in a V10 engine.
Road test measurements…

- 0–60 mph: 2.5 seconds
- 0–1/4 mile: 10.4 seconds
- Maximum speed: 212 mph

The screaming goat crisis revisited...

The Show is starting to wrap up which often means there's lots of one-liners and tonight there were some classics. First Ken has realized the screaming goat crisis that was happening on the message board. Ken explains, “We are having some confusion about the goat. Do we have the big wide shot of the room there Barry?” Barry gives him the bad news that it does not show the goat.

Ken improvises and comes up with a game for viewers to play, I'm going to use photos to explain…

#1 “Ok I'm going to do this and I want people to guess when they think it (the goat) is where I am pointing.

#2 “I'm doing this now, tell me if you think I am warm.”

#3 “Where am I pointing, just tell me when to stop.”

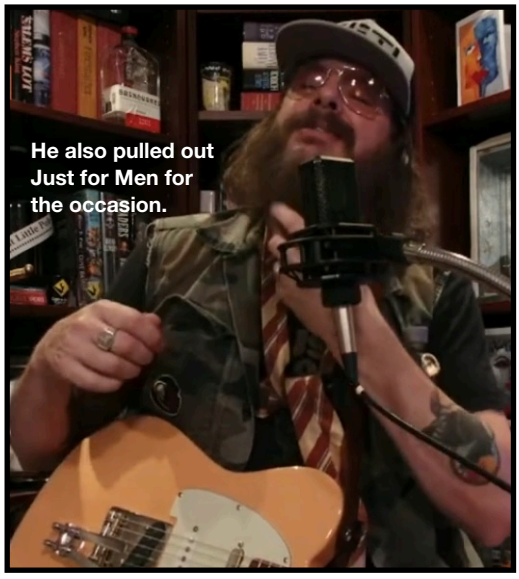
#4 “Leave a message on the message board. I don't hear dinging. Oh you guys are a minute behind.”

Neil pointed out, “I'm in the room and I can't see it.”

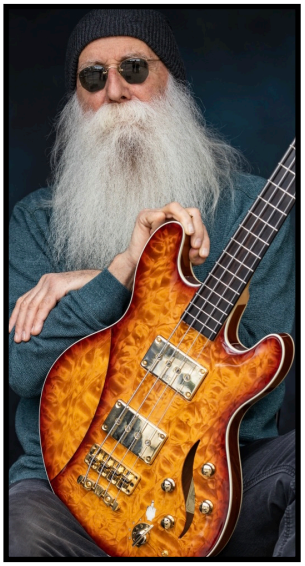
The basic concept of **Hot and Cold** is very simple: you hide an object, your child looks for it, and you use temperature words to tell them if they are moving towards the object (getting warmer) or away from it (getting colder).

Skit “When we are snuggling after the show he gets his fingers stuck in it”

Ken was letting viewers know about Ben Caplan’s campfire show at Westben on the weekend and Ken had a warning, “If the weather is great they have a huge campfire, Ben stay back from the fire because of your beard. I got my beard trimmed today because I have to go to a Watchman show. Sammy always gets on my case when my beard is too long because when we are snuggling after the show he gets his fingers stuck in it.” Mr. Grant had a suggestion, “I think you need to go full Leland Sklar, snow white, he's been working on it for years.”

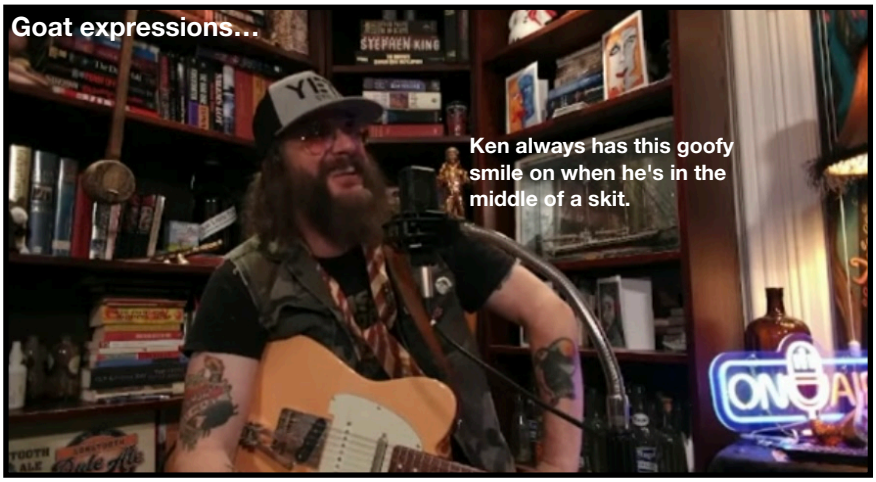


It was then time for the last song of the evening, **Drunk Stoned And Broke.**



Leland Sklar is an American bassist and session musician. Sklar rose to prominence as a member of James Taylor's backing band.

Skit "Too much rock music and too much hair over your ears"



Ken does his usual final check in with the boys before he closes off the Show. He always starts off so innocently inquiring about weekend plans. Mr. Grant has a show with the Janet Jeffery band at Capers and Ken is heading solo to Edmonton for a Watchman show. I'm sure viewers were wondering why Neil was not accompanying him this time.

Ken was confused about this too, he asks Neil, "You're gone, where are you going, why aren't you traveling with me?" Neil explains, "On Sunday I have to go into the office in Toronto because I have an ISO audit on Monday and Tuesday."

Ken inquires, "Is it a rubber glove thing?" Neil can't believe what he's hearing so he asked him to repeat and then had a come-back, "No that would involve proctology in all probability." Ken also had a come-back, "Oh I thought that's what you said, an ISO-proctor-something. I heard something different."

Neil has a theory, "Too much rock music and too much hair over your ears." Wise Mr. Grant finishes off with a one-liner, "Spoken like a Baptist."

ISO stands for International Organization of Standardization, an independent, non-governmental organization that issues standards designed to facilitate global commerce and keep consumers safe. An ISO audit is an on-site verification that assesses procedures conform to ISO standards.

Ken says good night, "Ladies and gentlemen thank you for tuning in. I know it's the summer it is so hard to tune in on a Wednesday night when it's still so beautiful in the yard. Thanks for spending some time with us. And for those of you watching during the week thanks for tuning in and sharing the videos as they come out…Be nice, be kind, don't fight over corn, it's coming in, it's going very fast." Mr. Grant adds his wisdom, "There will be lots, I predict." Ken ends with The Whiskey Wednesday Show signature tagline Be Like Steve.

The Show started with confusion, lots of debate about what episode number this was. I will confirm we start the new season in January and this is episode 30. Ken was then ready to welcome viewers, “Ladies and gentlemen you are listening to or watching The Whiskey Wednesday Show. Thanks for tuning in. Wednesday nights never be lonely as long as we are around because we are just being lonely together.” Neil pointed out, “That sounds so pathetic.” It did sound a little sad but I can speak for viewers we are very happy tuning in every Wednesday night. It was another quick introduction this evening, the boys were playing their first song **Drunk Stoned And Broke** three minutes into the Show.

Episode 30-Wednesday, July 26th

1) Drunk Stoned And Broke- Ken Tizzard

2) Over You- Ken Tizzard

3) Fare Thee Well- Ken Tizzard

4) Dollar A Day-Ken Tizzard

5) Whatta Ya At? Del Barber
Part 3 Of Interview

6) Barstools and Broken Hearts-Ken Tizzard

7) RPD/This Town Of Mine- Ken Tizzard

8) Whatta Ya At? Del Barber
Part 4 Of Interview

9) On Your Mind- Ken Tizzard

Ken checked in with the Goats. Mr. Grant had a great show with the Janet Jeffery band at Capers which Neil attended in person and Ken virtually, “I was in my hotel room in Edmonton I opened up Facebook and somebody was live streaming it.”

Dave did a lot of fishing last week including a trip to Georgian Bay. Ken asked how his instagram fishing account is going, “We are actually building it now, we've assembled all this content, all these devices to record myself with. I'm going to do a trial run this weekend.” Then the boys couldn’t help themself the fishing puns started rolling out, Ken went first, “Good stuff, we will all be waiting with ‘baited’ breath.” Neil went next, “He ‘lured’ you right in.” And Mr. Grant finished it off, “Hook, line and sinker.”

The Broadcast Studio looks fabulous. It's taken months of tweaking but I think we are there. Dave's space was the last area to focus on. Putting the guitar on the wall and adding the red light has brought this area together. I also like how the red and blue background lights compliment each other.

Skit *"Welcome to Whiskey Wednesday the home of the train wreck"*

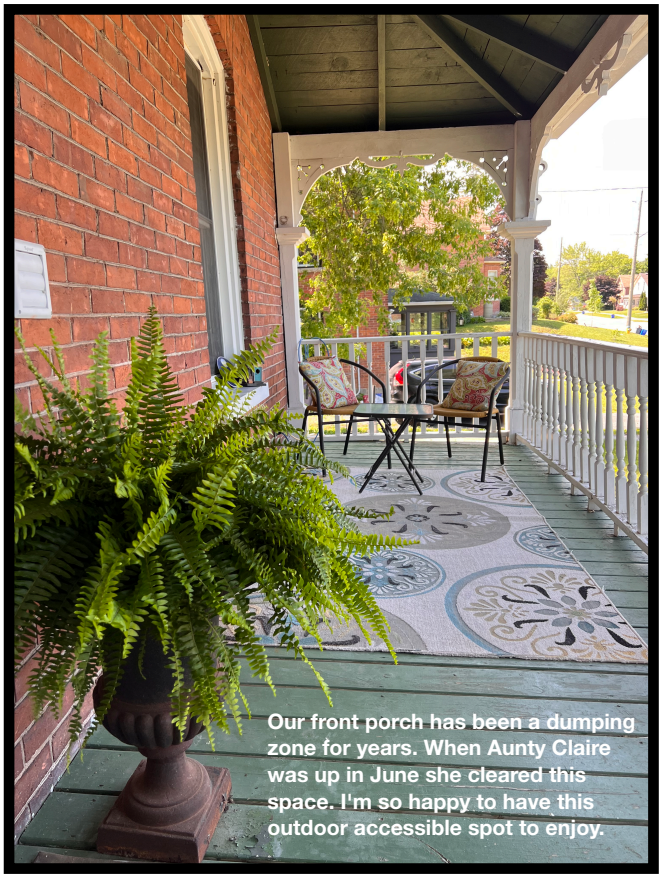
The second song of the evening came with a mysterious cryptic introduction, "Let's play a song called **Over You**. This is a song (he pauses) I'm not going to get into it. I'm not going to take on the country crowd. Too weird, I can't, we're just going to play the song." I'm not going to open this 'can of worms' regulars know the background story. Coles notes, Ken's unsure about his choice in lyrics.

This song comes to an end with Ken reflecting, "That's what happens when I forget the clever modulation that we put in at the double chorus at the end. Welcome to Whiskey Wednesday the home of the train wreck ladies and gentlemen."

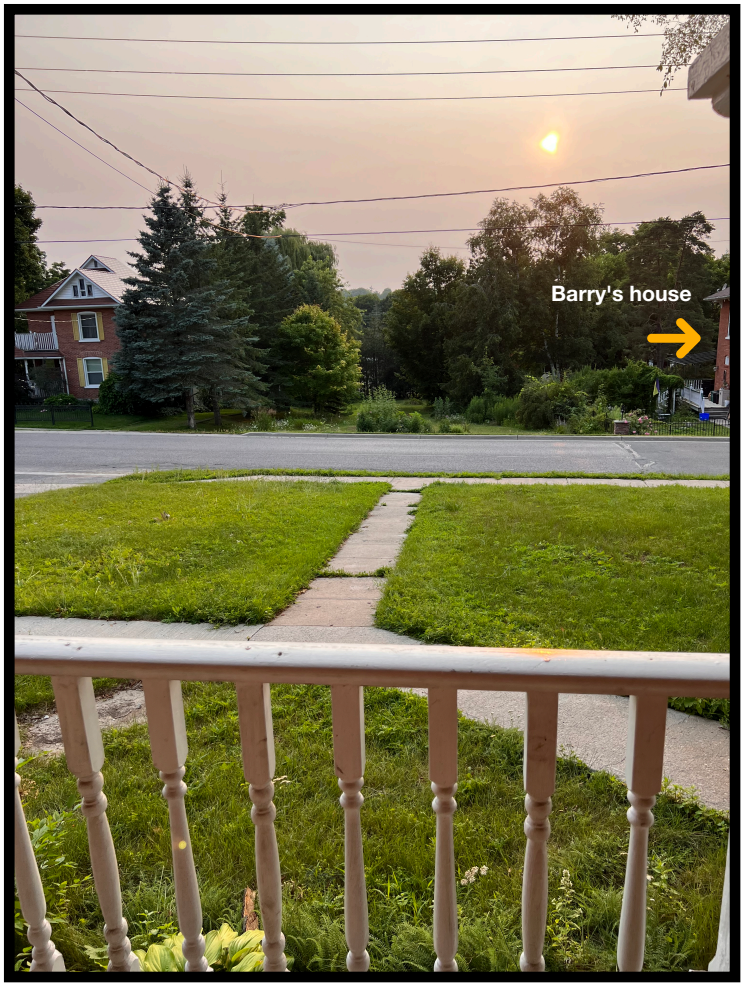
Ken has a theory on why he messed up, "Tonight wouldn't be the same (looks around) oh I left it in the other room, grapes sour candy crush, oh what was it called?" Ken and the Goats received another gift of cannabis. He had difficulty remembering the name but was clear on the effect, "Thanks to Spiritleaf and Eric for that train wreck there."

Before we get to the next song, weather was discussed which I am going to use as a seque to share some exciting photos. Neil made an interesting statement, "I hope Aunty Claire is not watching." Ken asked, "Why is that?" Neil explains, "She goes on total rants about people who talk about the weather." Ken agrees, "Oh yeah, Neil spent some time with Aunty Claire when I was away in Edmonton. Neil was here with the family, with Allison and Aunty Claire who came up to help out. Neil got the full on Aunty Claire experience. As wonderful as she is, she doesn't like people talking about the weather."

This is my beautiful Aunty Claire who comes up from Toronto to spend time with me when Ken heads out on the road. Fun fact, she is my mom's sister and when my parents first moved to Canada, January 1969, I was born in March, we lived with her. I really am her first daughter and she's always there for me.



Our front porch has been a dumping zone for years. When Aunty Claire was up in June she cleared this space. I'm so happy to have this outdoor accessible spot to enjoy.



This is why I was so excited to get out to the front porch, watching sunsets. There's two more views I'm enjoying.

Do you see across the road that large empty lot, it's full of wildflowers. Let me explain. When we moved into the house 24 years ago we noticed this empty lot across the street and we asked our neighbors what's up?

Another neighbour, five houses down, has always owned it and has stayed an empty lot for all these years. During Covid, she turned it into a naturalized wildflower garden.

The large patch in the middle are black-eyed Susans and sunflowers. Last summer I saw them a couple of times when I went out in the car. This summer I will be able to enjoy them every day from my front porch.

But it gets better. When we were at Incredible Edibles we saw our neighbour and I asked if I could take some black-eyed Susans, for my teddy bear sunflowers when they arrive. She said absolutely we are welcome to go over there anytime and pick whatever we want.

She walks her lawnmower down regularly and keeps the garden looking beautiful. I will be able to wheel over and drive among the flowers, directing Ken to pick the perfect blooms.

But it gets even better. Last Sunday there's a knock at the door, she brought over the bouquet beside Aunty Claire. All harvested for me in just 10 minutes.

Capturing our reaction, pure joy and happiness. Are you curious?

I know you are speechless, it's gorgeous! Regulars have heard Ken mention our next-door neighbours Charmaine and Kim many times on the Show. Charmaine wanted to fix up our old tricycle which sat proudly on our front lawn for the last seven years. It was actually our other next-door neighbors pride since we moved in and I always admired it. When they moved away they graciously gave it to us.

The transformation in Charmaine's own words…
"So I initially thought I might get the bike apart but everything was very rusted and I quickly found out that that wasn't happening. I scrubbed it where I could - fenders etc had quite a bit of rust - well everything did - and I didn't want anything to break through. So I sprayed it down with good old WD40 and let it sit and gave it a wipe down. I got rust paint in aluminum and red and just painted everything. Once everything was painted I realized the handlebars and seat looked very dull (and I was worried about the rubber seat splitting) so I used an enamel paint on the seat and handlebars."

"The tires were completely rotted…I eyed the garden hose. I checked and it just fit nicely within the wheel. I cut pieces of hose and got some hose clamps but then needed a way to join them. So I went through the firewood pile cut approx 2 inch pieces and stuck a piece in the hose end, joined the pieces of hose on the stick with a hose clamp. Ta-da! It worked!" What a problem solver, this is a tutorial on how to refurbish a tricycle.

Btw the tricycle has been chained securely to the front porch.

Very grateful I now get to come out and enjoy this spectacular piece of art in our front yard **Created With Love.**

Skit *"Edmonton. You got me thinking about things"*

Back to the Show, the next song was **Fare Thee Well** followed by a show & tell. Ken was in Edmonton for a Watchman show. He had a completely different recap this time. A unique way to see life on the road.

Ken begins, "As I was mentioning I was in Edmonton, what a trip, what a trip. I got to say it was eye-opening. Flights were normal. Traveling by myself, Neil had work stuff to do. Traveled by myself for the first time in seven years. It makes me sound like a toddler, I know." Neil was quick with a one-liner, "If the shoe fits."

Ken continues, "At one point I sat down and decided to post a message and all I said was 'Edmonton you got me thinking'." Ken posted seven words, "Edmonton. You got me thinking about things." It's funny we both had a few people reach out wondering if we were moving to Edmonton. Rest assured we are not.

Ken explains, "It did get me thinking, it got me thinking about a lot of stuff. Thinking about how cool it is that the Watchmen can still play music after all these years. And how the crowd especially on the prairies, our early breeding grounds and our later sustainable nostalgia grounds, the good luck that we have with that. The good fortune that I get to work with these professional people with professional gear on these shows.

That was opposed to this weird hotel and very eye-opening look at the poverty situation in Edmonton which I know is everywhere, it's not just Edmonton. And a few other things. Ran into some of the guys from Three Days Grace, got to hang out and have a drink, which was nice. It was a really interesting weekend. It got me thinking about the times when I used to do this 200 nights a year. And also realizing that is not something I want to do 200 nights a year anymore." Mr. Grant wisely pointed out, "Not as young as you once were."

Time for show & tell with an interesting choice of photos.

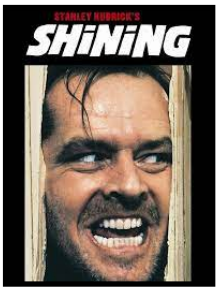
"I went to a record store called Freecloud Records. It happened to be next to the hotel and it was open on a Saturday… I have never seen such a great hard-core (punk) collection. Freecloud Records if you are in Alberta go check them out.

Also it is one of those places you walk in, there's two or three people there, the people aren't looking over your shoulder's but as you are pulling stuff they are going 'that's a great record' 'if you like that you might like this'. Before you know it you are chatting with these people. There's five of us talking about early 80s hard-core. And the owner of the store was telling me that he had been to 200 SNFU shows. I was telling him about the show in St. John's, he said 'they talked about that show that was something that came back', he heard those stories. I managed to get those four records there.

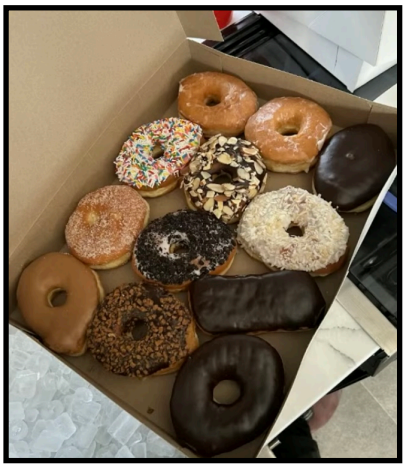
When I got back to the site it was really hot, somebody passed me this beer. I thought I better take a picture of this because that's the best beer name. Even though it's hard to remember. And I don't know where they're from (Calgary)."

"The first night that I got back I was super high walking down this hallway and I just kept wanting to wrap the cables up. I almost tripped going into my door. I was like fork who chose this. The picture doesn't really do it justice. It's like the Shining, very Stanley Kubrick.

Great connection to a horrifying movie, this photo of Jack Nicholson is classic. **The Shining** is a 1980 horror film directed by Stanley Kubrick based on Stephen King's 1977 novel of the same name. Jack Nicholson plays a writer and recovering alcoholic who accepts a new position as the off-season caretaker of the Overlook Hotel.



Show day, we showed up and we did sound check. At 2 o'clock I go into the trailer, this bakery, she brought these beautiful baked things. But I've just had some lunch. When I get back the one with the almonds, that square one, they're mine. I came back at 6 o'clock and the box was empty." I know his pain, he adores donuts. But really he should know better as he said he's done this over 200 days a year. He knows the rules of a touring band.



Ken reflects and I captured the perfect images…

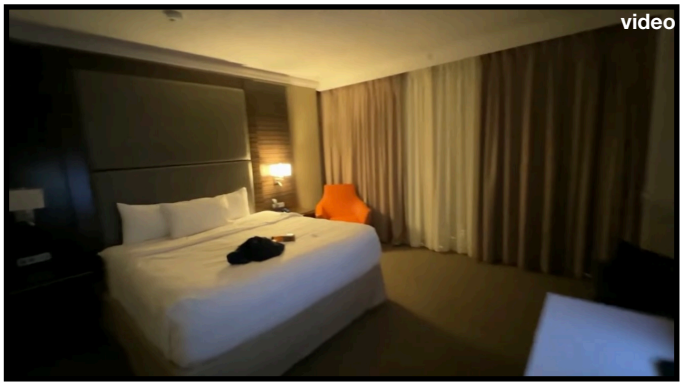
"This trip was totally yin-yang, as much negative as positive. I found it a very hard time to find the balance."

Yin-yang is a Chinese philosophical concept that describes opposite but interconnected forces.

Ken took video in Edmonton, not the usual Watchmen footage, he went in a different direction this time. His entertaining build up before showing the video, "I walked into the hotel room and immediately I went OMG this is great. As I was walking through I grabbed my phone and took a little video. After I finished the video I sat in the room and within two minutes I said somethings wrong. And then I realized as you go through the room you will see there's a big neon light that lights the whole room. But once you turn that off you'll see how dark the room gets and it never gets any brighter (he's building drama). Until you get to the windows and then finally it's a window, thank God, fresh air and you open the window (pretends to be opening the drapes), I won't tell you what you see…

Video *"Here check out my hotel room. It was really cool but also super forking weird."*

The video begins, “Check this place out, my home away from home here. Isn't this sweet, a little apartment, a washroom in there I presume. The master bedroom, this is forking great.



Let's check out the view (pulls open the actual drapes) see what Edmonton has to offer. Oh, wow all kinds of stuff. Lots of other peoples rooms, I probably should close these curtains.” The short video ends.

“That’s my room with a window, there's other rooms that don't actually have windows. The window looks inside onto the mall, which is mostly empty (closed down storefronts) and what wasn't empty was closed for the night. So it was just this empty mall, it was so surreal. No matter what combination of lamps I got I couldn't feel like it was light enough to be awake and I couldn't sleep because it was just weird. Maybe it was just me, traveling alone for the first time like a five-year-old”

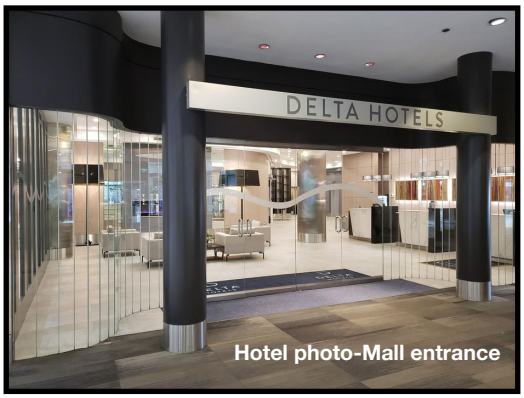
Neil had a theory, “You had a king bed all to yourself instead of snuggling up with me.”

“Exactly, I didn't have my snuggly Neil”

Delta Hotels Edmonton Centre Suites is connected to the Edmonton City Centre Mall. Ken explained that the entrance to the hotel is behind the mall where the loading docks are.

I can understand the appeal of having a hotel room overlooking the Blue Jays at the Rogers Center. It's pretty weird to be overlooking a mall with shoppers.

However the hotel was very convenient, it was across the street from the venue at the Edmonton Food Festival.



You have to love advertising photos, they do make the hotel look inviting.

It was time for the next song, **Dollar A Day**, their newest single. The Telly sounds really groovy on this song. Ken reflected after, “I got a few chords right there. It's always hard switching from bass guitar gear back to Wednesday night gear. Man it is so nice to be back here folks. Thank you so much for tuning in.”

A few messages caught Ken's attention when checking in with viewers on the iPad: a new viewer *Dianna Erbland* was tuning in from “warm” Torbay; he agreed with *Zach Snow* that it was a nice (hotel) room; all laughed at *Tony Arkell* ‘Hard to type smoke drink dance and sing all at one at my age!’ to which Neil commented ‘you're just not trying hard enough *Tony*’; and *Richard Grechulk* asked if Ken got a new tattoo in Edmonton.

He did not, Ken explained, “My guy was on vacation. I reached out to him in April. I have a new one that he's going to be working on the next time I'm there… John Squires is in Edmonton if you are looking for a good tattoo artist. He's a Newfoundlander, he's done all my recent work that I've had done and he will continue to do so. He's fantastic.”

Ken segues, “Speaking of fantastic we are going to play a little bit of the Del Barber video.” We enjoyed Del’s original **Even God Almighty** also off of his new album *Almanac*. Another beautiful performance, Ken decided to take the very effective black and white approach with the video.

Ryan accompanied Del masterfully on the electric guitar. Talking about Edmonton, Ryan lives there and he was home hoping to attend the Watchmen show, a canoe opportunity came up and he wisely chose that. Ken shared with me that he mentioned Ryan’s name backstage with the Edmonton stage crew/musicians and he is quite the local legend, a highly regarded musician.

After another thought provoking interview segment with Del, Ken introduces the next song, “This is a new one that we are just getting used to, I'm still learning the words. This song has been around for a while, I have probably written 18 verses for it of which three have kind of stayed. They kind of say what I want to say. Every time I go to play it now that we are just learning it, the other words keep sliding in. But we will get through it, we are learning it, this is a part of the process.

“Tonight live on The Whiskey Wednesday Show train wreck alert #2.”

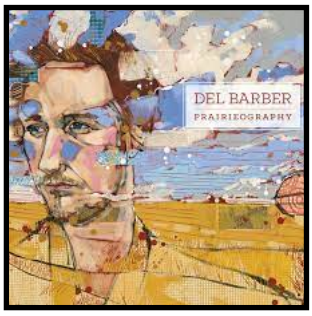
“I'm just kidding this is exactly how this song goes.” The 3rd live performance of **Barstools and Broken Hearts.**

From The Good Dog Is Lost video, recorded in the upstairs Studio.

Ken had a shout out during his introduction for the next song, “This is a song called **This Town Of Mine** with a little bit of **Red Prairie Dawn (RPD)** that we picked up on from our buddy Luke Mercier. Ran into Luke recently, it was amazing, so great to see him. This one is for Luke tonight.”

The accolades for Luke continued after the performance, “There you go a little This Town Of Mine with some Red Prairie Dawn inspired by, contributed by, taught by and therefore continuing to spread the word through Luke Mercier and his love of old time traditional fiddle music and all this other weird stuff that he's into. Let's not pigeonhole a guy named Luke Mercier, one of the most incredible musicians that I have ever worked with, he's an absolute gem.”

It was then time for Part 2 or Part 4 of the epic whatta ya at? with Del Barber. It started with another performance at Westben, singing **Big Smoke** from his 2014 album *Prairieography*



Del introducing this song to the Westben audience, “I was on a hockey trip down in Warroad Minnesota, I stole a copy of the good news Bible placed by the Gideons. I started mining the New Testament for pick up lines. There was not a lot there for pick up lines, but the story that I read way back then, a story that I have been reading ever since. This is a retelling of the story of the prodigal son. It does not take place in biblical times, it takes place somewhere on the Canadian prairie right at the end of the Crow Rate. I come from a place where people seem to leave all the time. It's told from the perspective of the good brother waiting for the bad brother to come home. It's called *Big Smoke*.”

Originally signed in 1897 the Crowsnest Pass Agreement, more popularly known as the **Crow Rate**, between the federal government and the Canadian Pacific Railway (CPR) regulated freight rates on grain and flour moving from the Canadian prairies to eastern ports. After years of inquiry and public opinion polling, the Crow Rate was discontinued permanently in 1993.

Nine minute closing

Ken started to wrap up the show with his usual check in with the boys. Mr. Grant started by sharing some good news, “I want to wish Mick Jagger a happy birthday, he's 80 years old today.” Ken had news to share, first something sad and then something confusing, “I did see that, I also saw the sad news about Sinead O'Connor, she passed away today.” Mr. Grant was not aware.

Ken continues, “And then there is the moderate news, not sure if it's good or bad, but this whole new ‘X’ thing. Twitter is dead, it is now called ‘X’…They say it's going to be one of the biggest financial platforms. I don't know what it means.” Neil who made it clear he does not care about ‘X’ had a question, “It’s going to be quite awkward, you can say I tweeted somebody, now are you going to say I ‘Xd’ somebody.” Ken shared what he knows, “There has been a lot of discussion on how to pronounce ‘X’.” This further infuriated Neil, “The 26 letters (of the alphabet) have done us quite well for sometime.” He was so annoyed his camera reacted.

Houston we have a problem?

Ken, “Neil look at how close you are.” Neil is shocked, “I haven't moved, what happened.” Ken knows exactly what happened. So did the regulars because we've seen this happen before. The new cameras have the capability of moving using hand gestures. Somehow this option was turned on, on Neil’s camera.

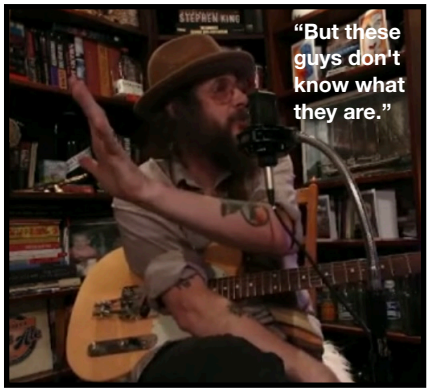
Ken tries to help correct it, “So Neil put up your hand and make an ‘L’ please. Make an ‘L’ with your fingers.”

That's not working, Ken continues, “No, your other hand, make an L, move it.”

Still not working, Ken tries again, “An open hand like a stop sign, excellent, that's it, thanks.”

At this point Ken gives up and they all just laugh about it. They really do have a lot of fun together.

It was then time for the last song of the evening, “Ladies and gentlemen thanks again for tuning in on Wednesday night we are going to end with a song called **On Your Mind** and it goes like this.” The perfect upbeat toe tapping song to end the Show.

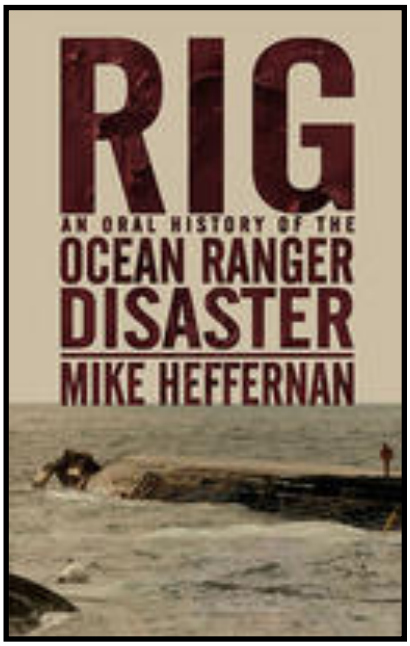


Ken says goodbye, “The Show, an hour and 31 this week, if that's not a reason to say hurrah than I don't know what is. Although Neil has been looking at me for the last half an hour, he’s thinking the Show has gone longer than usual I want my, we have snacks prepared for tonight. But these guys don't know what they are. I can't say but Neil knows and he really wants some of them. He's been jowling (made up word) and dripping.” Neil disagrees with this description. As for the rest of the Goats: Barry has a new Westben stage top with his name on it; Dave's looking forward to more fishing; and Mr. Grant is enjoying a new hand rail on his porch steps courtesy of Dave Fisher.

Ken is correct there was a new treat which I was surprising the Goats with. Meatballs slowly cooking in the crockpot on good old fashion hot dog buns with grated Parmesan cheese. We totally forgot to get a photo, we were enjoying the meatball subs too much.

Episode 28-Wednesday, July 12th
A Whiskey Wednesday Show first, we had an author Mike Heffernan on to discuss his new book. Ken did point out to me we had Rick Mercer on the show in Season 1 (April 6th, 2022). Yes technically Rick is also an author however I view him more as a TV personality.

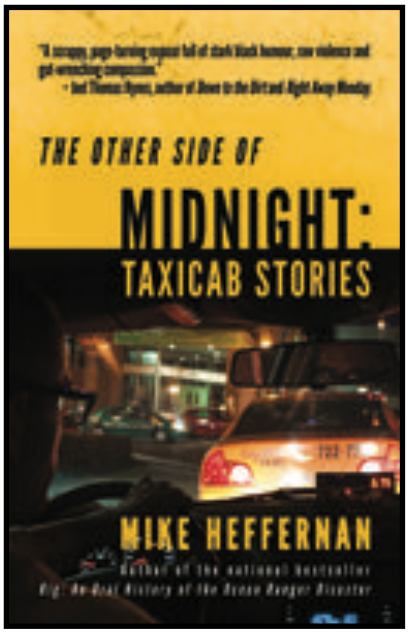
Ken introduces Mike to viewers, "I am chatting with Mike Heffernan, author and friend. I mean when I say old friend we come from the same circle from 30 years ago but we missed each other by a couple of years growing up. (Mike confirmed he is a couple of years younger). After I left Mike became a big part of the scene with a lot of bands that I wasn't around for like Bung and Potbelly.



So Mike you are a Newfoundland author eh. I interviewed with you like five years ago for this book (Mike believes it may be even longer). When I was doing some research I realized this isn't your first book. This is your third."

Mike explains, "My first book was in 2009, that's *Rig: An Oral History of the Ocean Ranger Disaster*. And then a couple of years later I did *The Other Side of Midnight: Taxi Cab Stories* in 2012 and now *Let It All Fall*."

In the early hours of February 15, 1982, tragedy struck the **Ocean Ranger** oil rig when it capsized and sank in a severe weather storm 170 nautical miles east of St. John's, Newfoundland. All of the eighty-four crewmen perished, including fifty-six men from the province. This was Canada's greatest maritime disaster since World War II. Rig is a powerful story filled with first-person accounts and previously unpublished photographs. In an intimate journey through grief and sadness, Rig searches for reconciliation among the victims' families and those who risked their own lives to help those on the Ocean Ranger.



The first St. John's taxi stand started up in the early-20th Century and greatly expanded prior to the Second World War. There are now almost four hundred taxis operating within the city limits. **The Other Side of Midnight: Taxi Cab Stories** is not a traditional history of taxi cabs in St. John's. It describes the commonly shared experiences of an underwritten portion of Newfoundland's working class while presenting St. John's from the front seat of a taxi cab. It will explore the working lives of its subjects, as well as their thoughts and feelings about their choice of career and their clients. Every segment of our society utilizes their services, from the social elite to the social obsolete: businessmen, drug pushers, prostitutes and forlorn lovers. They are witnesses to the best and worst in all of us. They are trained listeners to troubled people, as well as cheerleaders and goodwill ambassadors. Individuals will emerge, as well as equally unique understandings of their working lives. Comical, absurd and often dramatic, many of their reminiscences will be of long hours and years on the job, their hopes and decayed dreams.

Oral History - "I have always had a fascination with history, particularly military history"

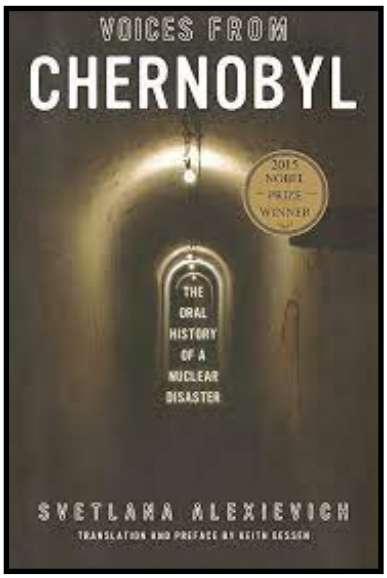
Mike explains his inspiration for writing, "I was that kid that went to the library, three or four, by myself. I guess my mother was a great storyteller, maybe I got it from her. I have always had a fascination with history, particularly military history. I have a graduate degree in military history. While I was doing my masters degree, this is how I started with oral history because to understand why I do what I do you have to understand where world history entered my life. Holocaust studies is a large portion of that particular discipline which is oral history. So that is how I was introduced to it…

I got out of University and I read a book called *Voices From Chernobyl…* Svetlana Alexievich (author) she presents survivors, families, people from Pripyat as voices… Her ideas are presented through the voices of the interviewees. So that's kind of like ethnography. Oral history emerged in the 1960s and 70s with anti-Vietnam, anti-nuclear, women's lib, civil rights movement."

Ethnography is a type of qualitative research that involves immersing yourself in a particular community or organization to observe their behavior and interactions up close.

I remember this time period, Ken and I were 17, very interesting to research.

The **Chernobyl disaster** was a nuclear accident that occurred on April 26th, 1986. Called the world's worst-ever civil nuclear incident. The initial emergency response, together with later decontamination of the environment, involved more than 500,000 personnel and cost an estimated 18 billion roubles, roughly US $68 billion in 2019, adjusted for inflation.

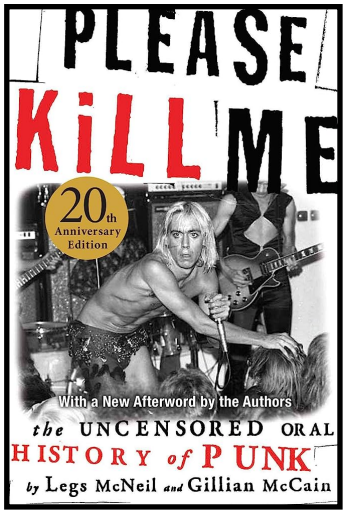


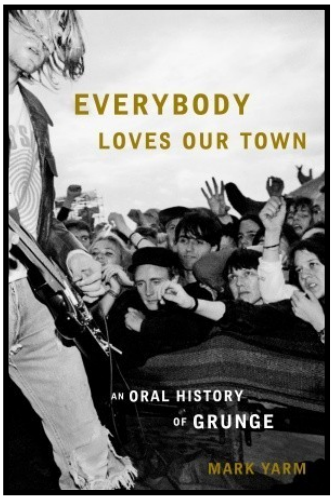
Voices from Chernobyl: The Oral History of a Nuclear Disaster more than 500 eyewitnesses, including firefighters, liquidators (members of the cleanup team), politicians, physicians, physicists, and ordinary citizens over a period of 10 years.

Prypiat is an abandoned city in northern Ukraine, located near the border with Belarus. Named after the nearby river, Pripyat, it was founded in 1970 as the ninth *atomgrad,* a type of closed town (a settlement where travel or residency restrictions are applied so that specific authorization is required to visit or remain overnight.) Pripyat was officially proclaimed a city in 1979 and had grown to a population of 49,360 by the time it was evacuated on the afternoon of April 27th 1986, one day after the Chernobyl disaster.

"I realized there was a real ground swell of political activism that was happening in St. John's"

Mike continues, "I wanted to write about the Ocean Ranger disaster because my father's side of the family was directly impacted by it. That book is not just about the disaster but the lasting impact on people's lives. The next book was more essays with the voices of taxicab drivers. I wanted to describe social change and economics within St, John's through the lens of the taxi cab industry.





Let It All Fall sits right amongst those books like *Please Kill Me* by Legs McNeil (and Gillian McCain) and *Everybody Loves Our Town,* kind of like the official history of grunge in Seattle. I wanted *Let It All Fall* to be similar to that. But what was unique about *Let It All Fall* during the interview research process I realized there was a real ground swell of political activism that was happening in St. John's. I knew that it did exist because I grew up in the 80s and early 90s. I was aware obviously of Peace-A-Chord and the causes that were prominent at that time. Looming in the background of my book but also that era was the cod moratorium. There was a whole bunch of political and social change that happened in St. John's in the 80s and 90s and that is kind of the backdrop to the book. Essentially it is a rock and roll story but what is unique about St. John's was this massive existential crisis that we were going through."

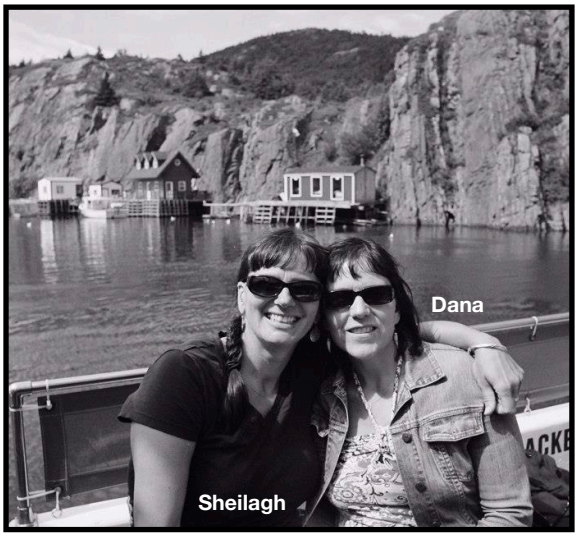
The **moratorium** in 1992 was the largest industrial closure in Canadian history, and it was expressed most acutely in Newfoundland, whose continental shelf lay under the region most heavily fished. Over 35,000 fishermen and plant workers from over 400 coastal communities became unemployed.

Ken shared his thoughts, "It was a very interesting time… It was the time of the threatening nuclear bomb." Mike added, "Two minutes to midnight, the nuclear clock, you remember?" Ken replies, "I do remember that. We actually had Peace-A-Chord shirts with the clock on them… It was a really fascinating time and there was a great core of people spearheading it. The punk rockers were hanging out and skateboarding and making music along side this activism that seemed to be coming a lot from a small collective of women actually. Sheilagh and Dana and the gang, they always had something going on. And because of their association with us as friends we always ended up getting behind their things. It looked like a punk rock ground swell but the punk rockers I think were just kind of there."

"We were a good sound track for what was happening"

The **Doomsday Clock** is a symbol that represents the likelihood of a human-made global catastrophe. Maintained since 1947, the clock is a metaphor for threats to humanity from unchecked scientific and technological advances. Assessed in January of each year. The main factors influencing the clock are nuclear risk and climate change.

A heads up, this "whatta ya at?" includes a lot of names of people, bands and places. A few names regulars especially are starting to recognize.



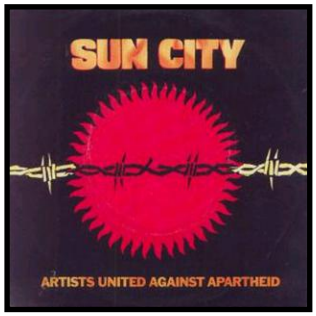
In the book Mike included a very helpful "Cast of Characters" which I will be referring to often.
Sheilagh O'Leary: Co-founder, Peace-A-Chord; bartender at Friends; photographer
Dana Warren: Co-founder and coordinator for Peace-A-Chord; coordinator for Youth for Social Justice

Author Mike Heffernan...Let It All Fall

Mike shares, “When you think of political activism those women were a part of Plowshares Youth. Plowshares was started in the 1960s (1980s) by this guy named Daniel Berrigan, if I'm not mistaken a Catholic priest (Jesuit priest). There is a long tradition in the Catholic faith of social activism. He is the one who started burning draft cards. Him and his brother snuck into a nuclear silo and put a peace symbol on an ICBM (intercontinental ballistic missile). Plowshares had a chapter in St. John’s.

The **Plowshares movement** is an anti-nuclear weapons and Christian pacifist movement that advocates active resistance to war. The group often practices a form of protest that involves the damaging of weapons and military property. The U.S. Plowshares group was deeply influenced by Catholicism. In 1980, Fr Daniel Berrigan his brother, Fr Philip Berrigan and six others (the "Plowshares Eight") began the Plowshares Movement.

This was also the era of Northern Lights, Ain't Going To Play Sun City. Political activism was a part of the broader musical culture, like We Are The World. Everyone knew about the starvation at the Horn of Africa, nuclear proliferation. It was also the era of Thatcherism, Reaganomics and austerity. So usually punk rock is a reaction to political repression and austerity. Those things go hand in glove. And of course Newfoundland is a very conservative place as well.



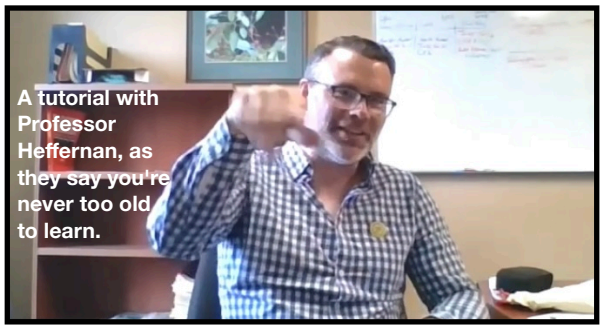
Sun City is a 1985 protest song written by Steven Van Zandt, to convey opposition to the South African policy of apartheid.

You were mentioning about Sheilagh, I don't know if you recall all of the cities in North America were pronouncing, Toronto, Vancouver, we are nuclear free zones. They said to John Murphy the Mayor, ‘oh wouldn't it be great if St. John's was a nuclear free zone.’ And he's like ‘yes that's a fantastic idea.’ And little did they know… NATO nuclear submarines were refueling in the St. John's Harbour.”

Ken is wondering, “The thing that I find interesting, of course this is considered a non-fiction genre (Mike confirms), as soon as you get peoples memories involved there is a certain amount of fictionalization. You could have two people at the same scene (gives example) two people at Fleming Street massacre will have a completely different story. So you are dealing with a little bit of fiction, it's everybody's own interpretation of the story.

“This is much my book as it is theirs”

Mike responds, “I've been asked this for years, one thing oral history is the oldest tradition within the historical record. But you also have to realize what do historians usually use as their primary source material, things like minutes from a meeting or court documents and what are those oral history… Cultural history generally goes undocumented. So the only way to get a narrative, to do research, is to interview people who were there or directly impacted by something like the Fleming Street Massacre. But of course there are articles, primary sources like journalistic accounts. Largely all the material that I get are from interviewees.



And you were asking about the reaction, I always wonder about that and have some anxiety over it because without these people, this is much my book as it is theirs. I just happen to be the person who has collated all the material and present it in a narrative form. Generally the reaction has been overwhelmingly positive. One thing about cultural history, in this particular instance, it's a rock 'n' roll book, it's pretty positive. And it's people talking about the best time in their life as opposed to *Rig* people talking about the worst time in their lives.

It's about a community coming together. And it's not just about remembering the past.

“It's about celebrating this wonderful thing that continues to grow and evolve”

Mike continues, “In the early days, the scrappy punk rock bands, there was no infrastructure, there was nothing. Nothing existed to help musicians. Now it has grown, this huge cultural industry in Newfoundland. Bands like Hardship Post and The Trio really forged the path. Just because you are from Newfoundland doesn't mean you can't have a successful career in the arts, particularly music.”

Ken reflects, “Exactly, I know as a musician who grew up and who left just before the cusp of those bands becoming… I mean I knew The Trio from back home but that was just getting going. They were still jamming on Fleming Street when I left. And when they came to Toronto and won the big contest (the 1990 national battle of the bands, newspaper headline ‘wins Canadian homegrown contest, advances to world final in Japan’). I was in the crowd with Reg (Thomas, proud dad) and Randy Curnew watching them win at the Diamond Club.”

The Hardship Post was a Canadian alternative rock band, formed in St. John’s, Newfoundland in 1992 and moved to Halifax, Nova Scotia, during the Halifax Pop Explosion of the early 1990s. Years active-1992–1997

Ken continues, “It's going to be a really interesting read for me because I am going to be able to catch up on The Hardship Post and The Trio which I'm pretty familiar with. But Bung for example and Potbelly. I saw both bands once and it happened to be when I was home on a trip. So it is going to be really neat for me to see the extension of the scene that I was a part of in the 80s and how it drifted into the 90s.”

Thomas Trio and the Red Albino were a funk rock band formed in 1988 as Thomas Trio, consisting of brothers Louis, David ("Lil") and Danny Thomas (fun fact he was a groomsman in our wedding). Jody Richardson, nicknamed "The Red Albino" because of the juxtaposition between his red hair and pale skin, joined as vocalist soon after, adding his nickname to the band's name since they were no longer just a trio. Keyboardist Lori Cooper, Danny's wife, was also later added to the lineup. BTW Chad Richardson, NFT expert and former guest (November, 2022) is Jody’s brother. Can you see the resemblance? **Flashback from June’s Magazine**

Potbelly punkish pop from St John's, members Doug Jones, Geoff Younghusband, Tony Tucker

Bung formed in the early 1990's and quickly became a legendary live band on the St. John's scene. Released the album "Whole" in 1994 and parted ways in 1997, only to re-emerge and play live shows whenever time would allow.

Geoff Younghusband: viewers are very familiar with this name, we know him as Ken’s doppelgänger he was also bassist and singer for Potmaster, Jupiter Landing, Fur Packed Action; organizer for 333 Duckworth Street jam space; co-founder, Best Dressed Records

“So it is going to be really neat for me to see the extension of the scene that I was a part of in the 80s and how it drifted into the 90s”

"It was a merging of music and audience constantly"

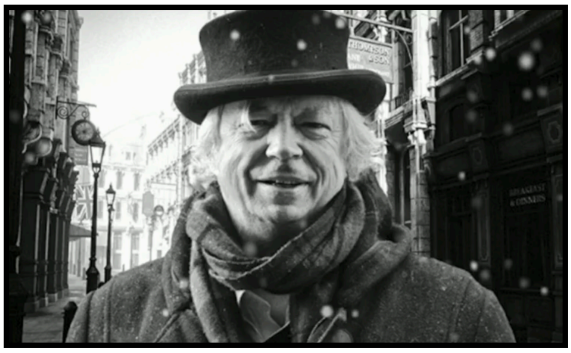
Mike reflects, "We were talking about the evolution of the scene, how it grew. The Peace-A-Chord was an important part of that because it wasn't just a peace festival it was a music festival as well. As time went on it became more of a music festival then a peace festival…The Peace-A-Chord lasted almost 25 years. So think about that, a little ragtag group of teenagers started a festival and it lasted 25 years. All those kids were exposed to really progressive ideas."

Ken shared his perspective, "It was like you say, a ragtag thing. I remember the early days. There was no security. The stage would be set up for the weekend, myself, Clark (Hancock), Danny (Thomas) and Sean Doran and Jack Lamphir we would just sleep on the stage to make sure nobody came and stole anything. And it was great because we would all get high, 3 o'clock in the morning at Bannerman Park, a small group of us watching equipment. It was all part of the experience… I can't remember if it was Tough Justice, one of the bands doing *Sex And Violence*, before the end of the song there had to have been 120 people on stage. It was a merging of music and audience constantly."

Clark Hancock: Guitarist and singer for WAFUT, well known on the Show, Ken brings him up often.
Lois Brown: Playwright and director; theatre arts teacher

Mike explains, "It was a very multi generational scene too. You know that, when you think of people like Lois Brown. As a mentor to her students but also all of her friends were the political activists and the artists that came before the cultural renaissance of the 70s.

"That influence, there is a direct link between the previous generation and then the next one"



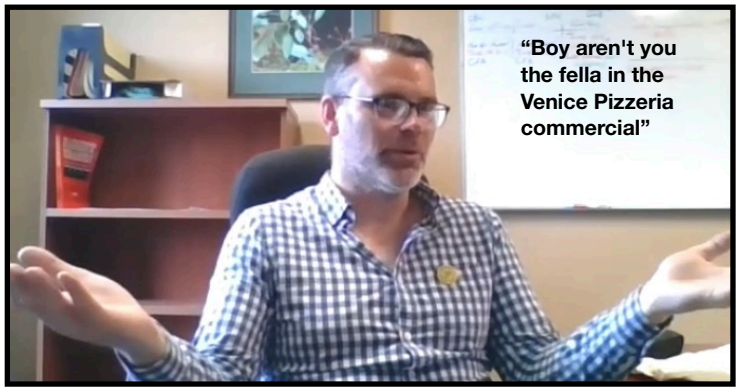
Charlie Tomlinson: Actor, play wright, director
Robbie (Roberta) Thomas (d. 2010): Mother of Danny, Lil, and Louis Thomas; defendant in R. v. Henrietta Roberta Thomas
Andy Jones: Comedian, actor, writer, member of CODCO
Jon Whalen: Owner, Bar None; manager, the Loft; singer for the FlemingStreet Massacre Blues Band, Bung

Part 2 of the whatta ya at? starts with Mike discussing *Let It All Fall*, "I should mention to your viewers that the centerpiece of the book is the Fleming Street massacre as you alluded to earlier. Cole's notes here, at the Thomas house (Thomas Trio and the Red Albino) their mother (Robbie) had a party for Charlie Tomlinson. Charlie had just directed Andy Jones' new play. So it was Charlie's birthday, they had a party, there was noise complaints as you can imagine. Boys are jamming, squat little house on Fleming Street. Anyways the cops come a number of times, enough is enough. They were let in the house by Charlie and Andy, up goes the racket, they hauled off a bunch of people… What ended up happening is that the police were in the home illegally because the homeowner asked them to leave, they weren't let in by the homeowner. Jon Whalen, singer of Bung, his father Norm Whalen was a prominent lawyer in town. People arrested fought the charges, it went all the way to the Supreme Court of Canada. It was sort of a test for what is known as an ancient common law called castle law. It's like open in the name of the king, every man's home is his castle. Basically police have to be let in by the homeowner and if they are asked to leave they have to leave immediately. So Norm won that case, provincial government fought and fought it for years."

Mike continues, **"But what it did, it imbued this little ragtag bunch of peace activists, punk rockers, with a sense of purpose"**

It's what cultural historians referred to as the zero hour. It's like what I say in the book it's the lightning rod kind of a moment that galvanizes a scene. And for them that was the moment. I think Sheilagh said when the cops showed up we were dancing our asses off to *Ain't gonna play Sun City,* which is about Sun City which was the big resort for westerners in apartheid Africa. Out of that came the Fleming Street Massacre Blues Band which evolved into Bung later. So that is the pivotal point in the book."

Ken was "sort of" there, he explains, "I was at the Fleming Street massacre, well I wasn't actually at the massacre, apparently I left 15 minutes before the cops got there. So I just missed it, I heard about it later, we were at Bannerman Park. Of course the young punk rockers we all had our skateboards so no matter what party, there was always an opportunity to go for a shred somewhere."



Mike shares a story, "Charlie Tomlinson said the RNC had 13 cars on patrol that night, 12 were at Fleming Street, one was in Mount Pearl getting rocks thrown through the window. You know what's funny I actually found an article, there was a house party, the guys came out and started throwing rocks through the window of the police car. That was true. And when Charlie was led in, this is hilarious, when he got arrested he was in the back of a squad car the officer turns around and says, 'boy aren't you the fella in the Venice Pizzeria commercial.'

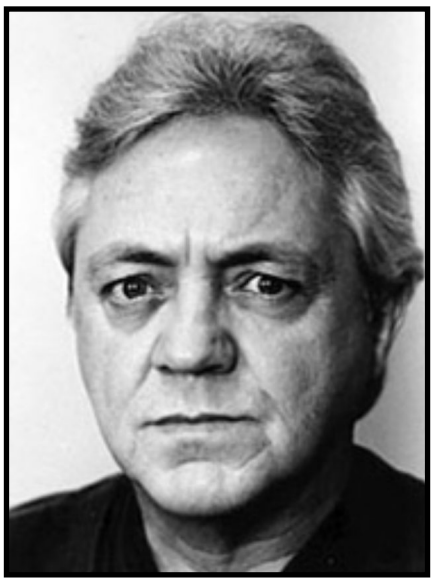
I really tried to imbued the book with a sense of humour. I didn't have to try that hard because there is a lot of comedy in the stories and in the narrative. It isn't all serious. A lot of people have said 'Mike it's a really funny book'.

I did that with my taxi cab book as well because when you are talking about important things, when you beat somebody over the head with a hammer, they are not going to want to hear what you were saying. But if you view it with a sense of humour they're more open to the things that I'm talking about." Ken shared he liked the title of *The Other Side of Midnight: Taxi Cab Stories* because it is a lyric from a Ron Hynes song.

This led to Mike explaining, "The title *Let It All Fall,* Bung did the song *Let It All Fall* but it was actually a Mike Wade tune and I love the line which I use in the introduction…

"You better get up on the table because the rock ain't always stable"

"He was a mentor, he was the hardest of the mentors"



Ken shared his thoughts, "Mike Wade was a huge character in the scene at the time (Mike pointed out 'a great friend to you'). A great friend to me, everything from being involved with the Newfoundland and Labrador Shakespeare Company to being one of the most outrageous and progressive songwriters that I have ever worked with. We shared a house just down from Fleming Street, I played in his band. We actually did a 10 song recording at one point. He was a genius and a mad man I guess that is probably the way that he would want to be documented." Mike asked, "Didn't you mention to me that you had one of those recordings and he came and got them all off everyone, destroyed them all." Ken confirms, "I had one cassette tape, he asked to borrow it so he could make a copy. The next day I said are you done with that, he said, 'you're not getting that back, I've got them all now', that was it."

Mike reflects, "Mike Wade is one of those people, the previous generation who were there as mentors for the next generation, he was one of those people." Ken quickly pointed out, "He was a mentor, he was the hardest of the mentors." Mike adds, "Sean Panting talks about that a lot." Ken continues, "Most of my friends when I was home, I would be like let's go find Mike Wade and they were I don't want to go forking see Mike, he is such a dick to me." Mike suggested a caustic personality. Ken, "Caustic is the exact right word. I absolutely loved him. I ran into him in Montreal years later after I left Newfoundland. I would be playing with a band, he would come out to the show and come up to me after, give me a big hug and say, 'you can do better than this' oh thanks Mike, OK."

Michael Wade was a Canadian actor, writer and musician. He founded Newfoundland's first Shakespeare company in 1984.

Ken reflects about this time, "We had a great opportunity working with those older people back then. I'm glad that you have documented it and having it centerpieced around the Fleming Street massacre is great because that was actually where a lot of us first met. There was myself and Danny, and Clark all the young skaters. Then Louis and Lil who were a couple of years older. Then Robbie their mother was friends with Lois and all those people. Lois Brown brought myself and Rick Mercer and Andrew Younghusband, Christine Taylor, Ashley Billard and all of these people into working with the CODCO folks, Mike Wade, Janice Spence, all those people. It was an amazing time to be alive. It was an amazing time to be a teenager with such influences by respected TV and music personalities."

CODCO is a comedy troupe best known for a sketch comedy series which aired on CBC Television from 1988 to 1993. Founded as a theatrical revue in 1973, CODCO drew on the province's cultural history of self-deprecating "Newfie" humour, frequently focusing on the cod fishing industry. The troupe's name was an abbreviation of "Cod Company".

Mike shared, "You mentioned Rick. Rick was writing his memoirs at the same time I was doing this. So that was a weird serendipitous moment… I thought that was fantastic that Rick was talking about growing up in St. John's at that particular time. He said boy I remember when I first went up to the mainland, people would say where are you from and he would say Newfoundland. They would be oh I'm so sorry. And now, oh that's exciting, what's Raymonds like (a restaurant), do you know such and such…

Rick Mercer: Actor and play wright; founder, Corey and Wade's Playhouse
Andrew Younghusband: Actor; co-founder of Corey and Wade's Playhouse

"It's very fashionable to now be from Newfoundland"

"The previous generation there was no path, they had to create their own path"

Mike continues, "I think that kind of started when the cod moratorium happened, the government was pumping a lot of money into the cultural arts. I'm not saying the underground music scene directly benefited from it. But as you mentioned CODCO was going on then. The art scene was just beginning to mature and become not just our scene. Rick was doing his one-man show. Newfoundland and how people view it now I think kind of began then." Ken agrees, "I think you are right too. NIFCO (Newfoundland Independent Filmmakers Co-operative) was on the go."

Mike reflects, "The previous generation there was no path, they had to create their own path… There was no LSPU Hall, there was nothing." Ken remembers, "It was all find your own way. There was still an element of that going on in the punk community. You talked about it in the book there was no touring acts coming down. The bands would actually bring the bands down, D.O.A. SNFU, Déjà Vu Do, stuff like that. That happened because the bands, a few key people in particular, probably Sweetapple, Jerrett and that gang, who did that the most. We had to pave our own way." Mike added, "Can you imagine D.O.A. or SNFU flying all the way across country (from Vancouver) for 60 young punks."

You don't have to imagine here are some photos and Ken explains, "Probably one of the best shows ever. Those nights were friggin incredible. It was like going back in time."

Dave Sweetapple: Bassist for the Riot; singer for Infradig; co-founder of Magwheel Records

SNFU was a Canadian hardcore punk band formed in Edmonton in 1981, relocated to Vancouver in 1992, and disbanded in 2018. The band became a formative influence on the skate punk subgenre.

Kendall Steven Chinn known as **Mr. Chi Pig** fronted the band. He was an early advocate for queer identity in punk rock. Many struggles with addiction and mental health problems and he died at age 57.

D.O.A. is a Canadian punk rock band from Vancouver. They are often referred to as being among the "founders" of hardcore punk. And they are still at it, playing shows and they are in their mid to late 60s.

D.O.A. is known for its outspoken political opinions and has a history of performing for many causes and benefits. Its slogan is "Talk Minus Action Equals Zero."

This information was from two punk articles in March's magazine.

Mike reflected, “And just to see how now there is a plethora of professional musicians, venues to play in, MusicNL. MIA started, Music Industry's Association, in the early 90s with Fred Brokenshire starting it. That was the first professional music organization representing musicians in the province. It was necessary at that time.

MIA started in 1992 which later became MusicNL. Fun fact, Fred Brokenshire, was Fred founder of the legendary Fred's Records.

Even though this is out of context from bands that we are talking about, Great Big Sea started, the biggest band to have ever come out of Newfoundland. I'm sure Rankin Street, which they were before, they were probably playing gigs with some of the punk bands too.”

Ken agreed, “It was all part of the scene. Great Big Sea and the sort of non-punk bands like PTR Band, Part Time Reggae Band and of course Dead Reckoning. These were all bands that weren't necessarily punk bands but they were a part of the scene. Pretty huge bands to have around, they were great musicians.”

Great Big Sea was a Canadian folk rock band, active 1993-2013 best known for performing energetic rock interpretations of traditional Newfoundland folk songs including sea shanties.

Dead Reckoning was a rock band from Long Harbour, formed by three cousins in 1987.

At this point in the interview Ken had a visitor in the Broadcast Studio. When he bent down to pick up Jack, I was so excited to see the Brown Eyed Girl Dame. I'm going to suggest to Ken he sits in between the Dame and the TV so we can get a glimpse of both. Jack was super adorable and stole the whatta ya at? for the few minutes he was on screen. It's funny what they say about owners looking like their dogs, there's definitely a resemblance.

Ken reflects as the interview is starting to wrap up, “In my experience musically, those couple of years in Newfoundland, from 82 to 88 was just an amazing time in my life. I left shortly after that so it's fascinating to see the development with bands like Bung.”

Mike also reflects, “This book started off really I wanted to document the history of my favourite local band. So that's how it began and then it morphed into well I'll do 10 or 12 life stories and then it just morphed into this massive project that seemingly would never end.”

“In my experience musically, those couple of years in Newfoundland, from 82 to 88 was just an amazing time in my life”

"I think I am an 'oral historian' what do you think?"

Ken asks, "How many people did you interview? (Mike, probably 130) 130 average a couple of hours each, you are into 200 or 300 hours of transcribing." Mike shared, "Luckily now AI technology removes the process of typing these interviews… 10 minutes of an interview is an hour typing. Then there's the hundreds of hours you're in the Centre for Newfoundland Studies poking through dusty Peace-A-Chord pamphlets."

I don't use AI technology for the magazine. I actually don't think I could because as I am listening back to the Show or the interviews I am writing the narrative. I would say on average I spend three or four days, 12ish hrs on a typical article.

Ken's closing, "Mike I appreciate you doing it, it's an amazing part of the culture." Mike adds, "Thank you very much. I couldn't have done it without generous people like yourself." Ken, "We all want that story to be told. I think like myself, we look back at that those years very, very favorably. To have somebody who wants to capture it in any sort of detail at all is fantastic. And the way that you have done it, interviewing everybody and letting the narrative unfold through their words."

Where can you get *Let It All Fall*?
Online options are Amazon or Mike shares, "You can get it on breakwaterbooks.com. Talking about legacies, Breakwater is the first professional publishing house in Newfoundland. Celebrating 50 years." Locally back home Mike explains, "It's basically at all brick and mortar stores, Cole's, Chapters, Fred's, it's even at Fogtown."

BREAKWATER BOOKS
NEWFOUNDLAND'S PREMIER PUBLISHER SINCE 1973
www.breakwaterbooks.com

Again a completely different whatta ya at?
on The Whiskey Wednesday Show.

I had an epiphany moment during this interview, I think I am an "oral historian" what do you think?
Oral historians document the past by preserving insights not found in printed sources and **Oral history** is a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events.
I am documenting The Whiskey Wednesday Show in print and preserving and interpreting the voices and memories of our community.

Ken Tizzard: Bassist for WAFUT, the Watchmen

"We all want that story to be told...And the way that you have done it, interviewing everybody and letting the narrative unfold through their words"

This was another special whatta ya at? on The Whiskey Wednesday Show. Del Barber is a Winnipeg singer-songwriter who Ken has been trying to connect with for years. Del played a concert at Westben and dropped by the Broadcast Studio for an in person interview.

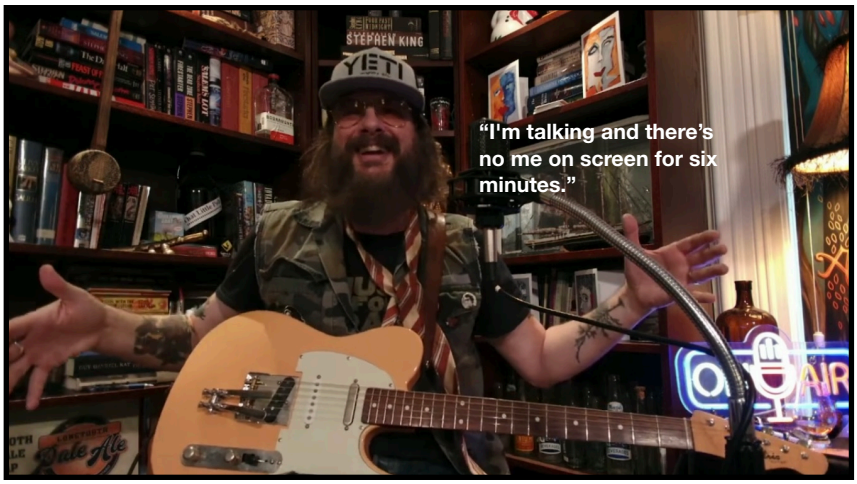
Two accomplished musicians chatting about topics from songwriting, the music business to fishing, farming and the importance of living in the moment. Del talked about his latest album *Almanac* and his whatta ya at? started with a performance of Jared a song from this album. We were spoiled, we enjoyed four performances from Del and Ryan who accompanied him.

Before we get to the actual interview during the live Show Ken sets up the video, “It turns out when I did the Del video, when we started chatting we just kept chatting. I started editing it and went man this is way, way too long. I pulled the shift gears and called out to my senior executive producer at the other end of the couch Allison (I must say I like my new title) and I said ‘can I do Del over two weeks?’ and she said ‘ok that means we need to move, yep that will work’. So we are going to do Del over two weeks and take our time with it.” This was another whatta ya at? where Ken questioned how much content he should share. I'm glad he decided to not “edit” or “cut” anything. We are really trying to stay authentic which means being flexible and letting the Show navigate its own journey.

“Again it's The Whiskey Wednesday Show we do things as guerrilla style as we can”

One more set up from Ken, “We are so lucky tonight ladies and gentlemen that Del Barber and Ryan were such gentleman to come by the house and have some coffee and play a couple of tunes and chat. I was by myself so I was running all the recording gear and doing the interview. It's so funny to explain, I tried to get everything synced. I ended up with four different audio files and three different video files and some of them overlapped so it was an editing nightmare.” I will say he handled this very calmly and enjoyed the process.

Ken continues, “And then we started and five minutes into the interview my phone rings, it's Brian Finley (Westben Artistic Director) he probably wants something to do with Del, I answered it, it was a butt dial, but of course that turned one thing off…There is a period of about six minutes, this in Part 2 of the 4 Parts, when I went to put the camera back it slipped. So it's me and Dell talking and then all of a sudden it's just Del and I'm talking and there’s no me on screen for six minutes. Again it's The Whiskey Wednesday Show we do things as guerrilla style as we can. It's a hell of a lot of fun and it's so great when we can have people on like Del.”

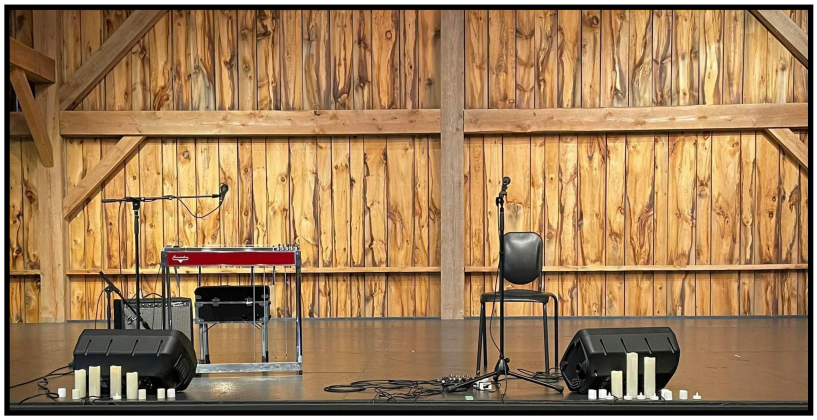


Ken begins, “It’s Sunday morning here in Campbellford you played a show last night at Westben which was fantastic. Ladies and gentlemen welcome to The Whiskey Wednesday Show once again we have a guest here in the Studio today Del Barber who's a new friend to me. I've sort of known him on and off for years and we have crossed paths a bunch. This is the first time hanging out and spending time together like this which is incredible. Your show last night was fantastic, Westben is a nice theater eh?”

Del agrees, “I can't believe that place. I looked at the pictures online beforehand, this seems like some strange kind of complex. I was wondering if there was going to be some sort of cult stuff that I would have to learn before I got there. I couldn't believe when we rolled in how beautiful the grounds are and how positive everybody is there. That's just such a rare thing to have on the road, to have that much positivity. The whole crew was just happy that we were there. I didn't feel like they were lying to me, they weren't doing the job just for the paycheck, they seemed to actually like their jobs. That's pretty cool man. It's more rare than we would like it to be in this business.”

“I couldn’t believe when we rolled in how beautiful the grounds are and how positive everybody is there”

Ken adds, “It really is. That's one of the reasons why I love Westben and I love working with Brian. From top down, Brian and Donna instill a feeling of community, accepting new artists evolution, all those positive terms that you can come up with. That's Westben's mandate.”



Del’s performance was scheduled for around the campfire, with rain in the forecast they moved it into the barn. Barry took this photo of the stage awaiting the performance.

"You have to find those people in your life and not let go of them"

Ken asked Del about Ryan who is out on tour with him, "He plays pedal steel, bass in the band, he's playing some tele for me, he sings a little bit. A great player but more than anything for me now on the road is having good people as part of my crew. People who want to be there, people who are easy to travel with and people who really love the music. You have to find those people in your life and not let go of them. I'm just desperate to hang onto my crew here now."

Ken shares, "There are 1000 musicians who can do the job but when you find that person that can do the job plus be a friend and traveling companion it's rare and it's so cool. It seems like you two get along really well and he is a fantastic player. He had that pedal steel sparkling last night at Westben."

Del adds, "It's also the ego thing for guys like him, he doesn't want to step on songs, he really supports songs and finding musicians who want to do that sometimes can be challenging. Usually it takes them years before they realize what it's all about. Ryan just figured it out at a young age. He doesn't want to over play, that's the last thing he wants to do. And for us to get to do a duo show, we haven't done it in probably five years."

Ken asks, "You also tour with your whole band?" "There is four of us, drums, a guy who plays electric guitar, mando (mandolin) and aux stuff, and Ryan who plays bass and steel in the band."

Del has been busy out on the road, “We just got off of a 32 show tour. I've just been running around, I was down in the states.” Ken pointed out they were in Denmark last week, “What show were you doing there?”

Del, “It's a festival called Tønder, it was a side show where they promote the Tønder festival in Copenhagen.”

Ken asked, “It's still Maria running it?” “Yes she brought us out, they do an associate show with the Copenhagen Jazz Festival. They put on a stage for a week. It was Allison Russelle and myself on the bill that night.

Tønder Festival is an annual folk music festival in Tønder, Denmark. It is held on the last weekend of August. It was founded in 1974. **Maria Theessink** is the Artistic Director.

Ken was curious, “Did you meet Fleming? (he was not there) But you know Fleming?” Del replied with a smile, “Yes, very well.” Ken adds, “He’s probably one of the coolest guys.” Del agrees, “Always in an Iron Maiden shirt or Megadeth or something. He’s at these Americana festivals, enjoying it but what he really wants is for someone to just play some metal for him. One of those guys, I just love him”

Who is this Fleming, he’s Maria's husband. Ken shares, “Yes him and Maria are very sweet. I have gotten to know them a little bit over the years, late night drinking and stuff.” Del adds, “She's always at the ECMAs, she's always at all the big events, she works her butt off.” Ken agrees, “She does and she spends a lot of time coming to Canada to look for talent.” Del, “There's such a big Canadian contingent in Denmark at those festivals. I think it's mostly because of her. The relationships all these people have built with her. I am definitely a benefactor of that.”

"It's those worldwide connections that you make that are really, really important for building careers"

Ken shares, "I am a semi advocate for conferencing (Del agrees 'he's on the fence'). I love the networking but there is also a cyclical money thing which sort of freaks me out. (Del feels 'it's not quite right'). The government is 'here's money', we can give you money to go to this and then we will also give them money. It's just this weird thing happening."

Del agrees and gives an interesting example, "Well the term circle jerk comes to mind. I know it's inappropriate, but it definitely metaphorically works." Ken, "That's a strange underside of it. But the beauty is, once you get past all that, once you've paid or found funding to go to these things, most musicians do, it's meeting people like Maria. I met her at one of my first conferences and we became friends and I'm still in touch with her. It's those worldwide connections that you make that are really, really important for building careers."

Del pointed out, "We met at a conference… Even to associate the word conference to the music industry is weird. That already feels ironic to me. I explain to my beautiful loving partner and she's 'like a conference, this doesn't sound real' when I started doing them 10 years ago. And explaining how they actually are, a lot of these things are in hotel rooms, ugly and they sound bad. This isn't doing us any favors."

Ken shares an experience, "You never know though. When I did my first conference, I can't remember which one it was. I had a 2:30 am hotel showcase. At 2:15 I'm outside the room, there is somebody else playing and they finish. The ten people in the room leave and I walk into an empty room and I start my first song. One person walks in and then another two then about 15 minutes into my 20 minute set there's six people in the room. This other guy walks in and makes it seven and sits in the back. I'm just up there, this is ridiculous, what am I doing. My first conference too, I'm coming from a world of rock and roll where it's a different thing. All of a sudden I'm like what am I doing. I played five or six songs and after this guy came up and shook my hand and he was the booker for MerleFest and he booked me on MerleFest that year."

Del was wondering, "Was that Steve Johnson?" Yes was Ken's reply, "You never know what you are going to get out of these things which is the key."

Fun fact, Ken's Martin acoustic that he often plays on the Show was Steve's beloved guitar. Ken and Neil are honored to play Steve's and his father's Martins which were shipped up from Raleigh NC.

Enjoy Ken's animated hand gesturing because the infamous camera slip is about to happen and we will only see Del in the screen. Gratefully it does not last too long.

End of Part 1

"It has become the burden of the musician to run your own business"

Ken starts this segment explaining what he coins the musicians burden, "It's no longer be a musician, write your music, do your art. It's now write your music, do your own press, do your own videos, do your own recording, do your own engineering, learn how to master. All this stuff we do as musicians now. It has become the burden of the musician to run your own business."

Del adds, "And then figure out how to get gigs. Then you talk to your local music boards that are run by boards of directors and non-profits. You are stepping into a bureaucratic world that you didn't expect. And those bureaucracies, there is some beautiful things happening but they are bureaucracies. They look for specific things all the time and those things are changing. It's really hard to reconcile making art and being a part of that. There's definitely some tension there for me. I'm not in the position and no one really is where you get to pretend to opt out of all that infrastructure."

Del then does some deep reflecting, "There are some really good benefits to state sponsored music but there are parts of it that as Canadians we need to start questioning and sort of improving and not expect it's going to be a given forever. Trying to develop these economies that are more up our speed, up our alley, I'm trying to find the right metaphor. A lot of it worries me.

I'm also a person who benefits from all of it and I have for my entire career. And I worry that I sort of have a dependency on those things. It's something that really bugs me man, I don't want to be dependent on all those boards but that's just the reality of Canadian music.

It doesn't happen in the states, there are tons of songwriters like me who make it work, who have just figured out how to do it. Sometimes I worry about our dependence on all this infrastructure that we have created."

Thanks Del for sharing your open and honest thoughts.

"There are some really good benefits to state sponsored music but there are parts of it that as Canadians we need to start questioning and sort of improving and not expect it's going to be a given forever"

"And if you can successfully complete an application for **FACTOR** *you have essentially done a course on marketing."*

Ken has an interesting challenge for fellow artists, "For any musician out there who's curious what it's like do one FACTOR application… And if you can successfully complete an application for FACTOR you have essentially done a course on marketing because of all the information that you have to put into it. The first time you look at it you are going to be like what is this. You have to research it and before you know it you are actually putting together marketing plans, budgets, touring plans. It's all this amazing stuff that you need to know."

FACTOR
THE FOUNDATION ASSISTING CANADIAN TALENT ON RECORDINGS
WITH SUPPORT FROM CANADA'S PRIVATE RADIO BROADCASTERS

FACTOR is a private non-profit organization "dedicated to providing assistance toward the growth and development of the Canadian music industry". FACTOR was founded in 1982 and has been administering public money since 1986 from an inaugural budget of $200,000 CAD, they now distribute over $11.5 million annually.

The merit-based approach of monetary distribution used by FACTOR is not without critics…"The idea that bigger image-based bands shouldn't be getting such a huge amount of those finite funds as it leaves relatively little, if any, funding for the smaller up-and-coming bands."

Del agrees, "You need to have a plan. If you are going to make a record and put it out you need to have a plan for what happens after. You don't need to worry about that maybe while you're making it, if you have the luxury of time. You don't need to put the cart before the horse so many of us to do that. Thinking about marketing before we have a product that's good, something that we love and that we want people to hear. It's a lot easier to market something you are sure about."

Ken shared another thought, "There's been many times I've finished a record, oh this is great, ok I'm going to go look for funding now. But if you wanted to get funding after the record is done, you are waiting for at least a year, probably a year and a half. I don't know how many musicians are out there who have finished the record and then said oh I think I will wait a year and a half to put this out. I find a lot of artists puts the cart before the horse. I've had artists reach out to me 'I've got a big grant and I need to do some shows in Ontario and I can't get any gigs, can I come open for you and I will give you five grand out of my budget'. That sounds weird but again they put that marketing together years before the record was made and part of the marketing was that they needed to come to Ontario to do a certain amount of shows. Then the record came out and it didn't really do anything, they couldn't get a gig but they still needed to fulfill the budgeting."

Del agrees, "This is not uncommon, this is not an aberration in the scene." Ken agrees, "It's an interesting place, you can use it, you can abuse it and you can also get addicted to it like you said." Del sums it up, "It can also really be the game changer for people's careers to have sustainability. I'm not just sitting here slogging on it because I don't think that's at all the case, but we do need to ask some sober questions about how we are supposed to use these things well and what it is supposed to amount to. There's bigger conversations that we are not getting at with the direct FACTOR funding for labels and the new system that's just been in place. I'm just curious about how it's evolving…

When I started I signed with Six Shooter Records, distributed by Warner Music, it was the tail end. I don't think I got records in HMV, it was just when that disappeared. All my friends who had distribution deals their records were all over Canada. I would go to see folk artists and would listen to the records on the headphones in HMV. My first indie deal that was over but I never knew it as a thing for me and my income. I watched them go through selling 80% less CDs across the country, it was just an immediate income bracket change. From next to nothing to nothing. I'm coming up, I just sell CDs from stage, that's the only thing I know… All these people coming up they just have a different idea what the industry is and looks like and streaming. I'm almost 40 and I feel out of touch with it and it's freaking me out."

"Somebody called me a legacy artist recently"

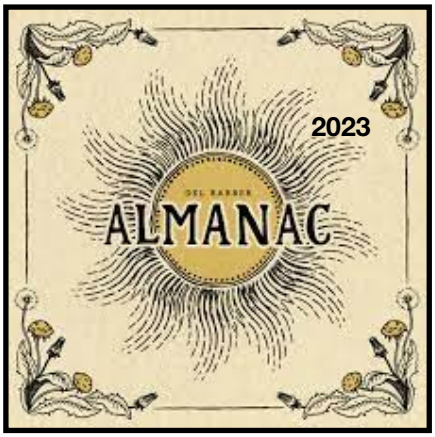
Ken relates, "It's a brand new world out there… I was talking to somebody recently and I said I've got some new music I would love for you to hear it. They said what are your numbers. I said what numbers, I knew what they were talking about. What are your Spotify, Instagram numbers? I said, do you want to hear the song? I immediately lost interest in furthering any conversation with this person. Somebody called me a legacy artist recently." Del's instant reaction is hilarious, "Oh man, that must've hurt." Ken continues, "Oh wow that's a tough one. But it's kind of true, the Watchmen have been around for 30 years and I've been a part of it for over 25. I'm 54 now so I'm becoming a legacy artist I guess. But yeah I am really out of touch with everything. I think if I tried to stay in touch and tried to stay in the business I think it would probably be really painful and against everything that I believe in."

I really like Del's philosophy, "Words like sincerity and authenticity, they are so important to people now. I think it has always been the essential piece of music. When we believe you it's good. You have to be honest when you go write a song, sing a song, play bass, whatever."

At this point the camera was corrected and Ken was back in the frame just in time to talk about Del's new album *Almanac* which developed into an interesting in depth talk about songwriting.

Del, "It's my new record, I'm not even sure when it came out (April, 2023), it's just a couple of months old, touring it, trying to force people to listen to my songs as usual. It's the first record that I have wrote without any previous song ideas. I always have this bank of song ideas, I make all these notes. The record that I put out before *Almanac* was like a B-side record where I went through all my notes from the last decade.

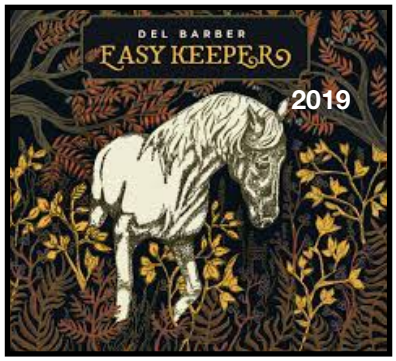
Albums



I had found those songs that I had forgotten about and ones that were worthy of my attention. That was a record I made during the pandemic in a cabin with my buddies. Songs that I needed to finish.

I finished all of these sort of threads and I had nothing. So I kind of got to write a record all at once. That was the first time in my career that I have done that because I always had this backlog of stuff that I was working on. So my records always had songs that I had been working on a couple of years ago and then brand new ones. I would always go into the studio with 30 or 40 songs and try to tell a story, try to get the songs about the same thing… This one was a direct, everything was sort of linked, I got to write the whole thing at once. I really enjoyed it and I guess that's what I'm going to have to do now forever because (Ken finished his sentence 'you have no more backlog'). Yes my backlog is gone."

"So I kind of got to write a record all at once. That was the first time in my career that I have done that because I always had this backlog of stuff that I was working on"



"And also throwing out ideas that suck. The greatest freedom as a writer for me is realizing when something isn't good enough."

Del continues, "I am starting to try to create that thing where every idea and every moment I come up with something, I just write the thesis of the idea down at least so I can go back and attend to it. And hope that I can create another backlog. I really loved going through that and wondering about those things again. And also throwing out ideas that suck. The greatest freedom as a writer for me is realizing when something isn't good enough. Spending enough time on it and then saying I'm glad I visited you for a while, I don't believe this. Or this melody isn't doing it for me, there's no character, no picture I can paint… Letting go of those ideas that seemed good at 2 o'clock in the morning or 6 o'clock in the morning when I wake up and I am the most creative (that's my creative time too). Being able to let go of that stuff without fear of consequences was so freeing for me."

Ken shares his perspective, "The backlog I've always had it. I would say I had a bit of a writing block when Allison got sick and I didn't write a song for a couple of years because it was all these bits and pieces. So much of it was about health and well-being, it just seemed like stuff that I didn't want to share. I've got a massive pile of stuff now, verses and choruses and lyrics, piles of notes (Del a little envious, 'that's what I want back'). I do love that because I find you can go through that every now and again and find gold."

Back to Del, "It's really easy when you are a songwriter and you are active you are kind of doing it all the time. You are training your eyes and ears to look for songs. Anybody can do it, start writing songs, you start seeing the world through that lens. For me it's taking a second to not forget to write it down or just voice notes." Ken pointed out, "Because if you don't it's gone. I'll remember this it's too good to forget." Del agrees, "Even just a little guitar hook. It's all someone needs to have that moment, OK this is about this, boom. For me once I get the idea of this song, who it's actually about or what I am trying to say then it's fine I can finish it." Del then asks Ken, "Do you have trouble finishing…" the video goes to black.

End of Part 2

The boys continue their songwriting seminar with Del asking Ken, "A lot of songwriters when I talk to them, especially young songwriters who are starting out they really struggle with finishing songs. Does that ever happen to you?"

"We used to talk about it a lot in the Watchmen… One of the hardest things about being an artist is knowing when to put the paint brush down. That is something we talked a lot about, ok it's time to put the brush down on this song. Songs would develop even after we recorded them, played them live a couple hundred times, they change and morph into something else. But the song essentially is still there. Nowadays I'm pretty succinct. I can get to the end of a song I know it's done."

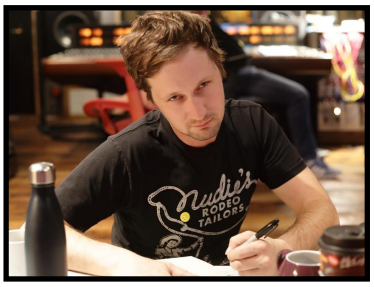
Back to Del, "I've never had that thing where I can't bring it home. Once I have that core idea I can bring that song home. And if I can't I usually realize that it's probably not (Ken finishes his sentence, 'not worthy'). Let's get rid of it or put it in the bank maybe write a new chorus for it. It's pretty easy to go back and diagnose those things."

"One of the hardest things about being an artist is knowing when to put the paint brush down"

Recording *Almanac...*

"That's what I miss about writing my first 20, 30 songs, the afterglow, like you just made love for the first time"

Del reflecting, "I don't get that honeymoon thing anymore either. I wish I had that feeling. That's what I miss about writing my first 20, 30 songs, the afterglow, like you just made love for the first time. You are like, this is it, I got it."



Ken agrees, "I know exactly what you are talking about… I don't write nearly as much as I used to. I used to force myself to write, there was a period of time I used to write everyday. I remember a Lou Reed interview and he said, 'I write a song everyday, out of the course of a year 340 of them are absolute garbage'. I tried that for a few years, great for keeping your tools sharp but really ineffectual for me... I was focused on the mining not what I was finding… For me there is a wide variety of songs. There are the songs that hit, it's only been three or four of them that hit me immediately and arrive in my head completed. Those ones give you a great feeling. Oh I've got an idea, there's a mic here, press record, and the whole song comes out, what just happened. For the most part once I have a focus for an album, what the album is going to be about then the songs fall into place around it… There's other songs you have a chorus riff or a melody sometimes they stick around for years. I've been forking around with this for six years, finally it's become a song. Throwing things out and putting things on the side is an important part of the process I think or it has been for me."

Back to Del to share his perspective, "Oh dude I think it is essential for me. I need to have something to inspire me." Ken asked, "Are you getting your inspiration from imagining or real life events?"

"Both for sure. I love to start with a character. I don't write a lot from my own perspective, a little bit, I'm trying to do that again it's so popular right now. I'm trying to do it in a sober way without thinking that my feelings are more important than somebody else's. That just disturbs me when people get on stage, especially 40 year old white dudes, they self examine and expect that, that will translate. There's people that are really good at it, it's my worst nightmare."

"I'm looking for those archetypes and that's the thing that excites me most about writing"

Del continues reflecting, "I'm trying to tell really good stories and describe the world through character for the most part. A couple songs a record I try to remind people where I live, who I am, what I do, a little bit of that. I have a hard time selling those songs because I just don't know if my experience is relevant right now nor should it be. I'm a middle-class white guy that lives on a farm.

I farm and I can describe that world and the characters that live in it. I want people to understand what it's like to be a 60-year-old single woman with 200 cows. What kind of struggle that looks like and the beauty that she has in her life. Those type of characters especially the really strong older woman has been very common in my writing. I'm obsessed with trying to tell that story. And some people will say that is patronizing and I say definitely I just hope that I am a good patron. I fill in a lot of gaps in their stories, I'm not trying to be a direct historian of them. I'm looking for those archetypes and that's the thing that excites me most about writing.

The songs about me I just fall into, they're easy to write because it's about what's happening… I like to think of them as parables on some level, when they are good. I mean that's the goal, I'm not saying that I'v achieved that. That's what I'm trying to achieve for the most part with my writing."

Ken shares, "I think there are writers out there like Slaid Cleaves, one of my favourite writers. All of his albums there is not a dud anywhere. His songs are very much character driven songs which is fantastic. I don't feel like I know Slaid Cleaves at all from listening to his music but I love all the characters in his life." Del reflects, "That's the missing piece is that people do want to know you now. I'm trying to figure out a way to do that in a way that is sincere."

Ken suggests, "Dave Gunning is doing it really well (Del agrees). He's doing a lot of narrative driven stuff…When he tells stories about the characters it's something he's been through… It's a weird line to walk… The line of picking a path do I want to be the rock band who's playing in a 200 seat club to a bunch of sweaty drunks or do I want to be on stage in a theater playing to a more intimate, respectful crowd. I kind of want both but it's hard to be both.

It's the same with songwriting. I battle my narrative songwriting because I really enjoy my narrative story writing but I spent 25 years writing radio pop songs (Del points out, 'and you have a knack for it'). It comes in every now and again. The new single *Dollar A Day* I listen to it and I'm like I can't really just do this solo on the acoustic. It sounds great with the band. Which way do you go, it's a constant navigation."

"The line of picking a path do I want to be the rock band who's playing in a 200 seat club to a bunch of sweaty drunks or do I want to be on stage in a theater playing to a more intimate, respectful crowd. I kind of want both."

"And I do not want to organize my life to find 'the shot'. I can't imagine that I can make good art if that's what I'm thinking about all the time."

With the song writing seminar over it was time to find out what Del is up to for the rest of the summer. "I'm playing the Calgary Folk Festival, really stoked about that. My band and I are going out, we're playing a bunch of great workshops and a couple concerts. And then I'm going to go fishing for a couple of days after that."

Apparently Del is an avid fisherman just like our very own Dave. Del was excited to share his plans, "My old buddy, 60 some years old, he's going to meet me in the bush on the eastern slope of the Rockies. We have a few spots that nobody seems to find. He always brings amazing food. It's just one of those things I get to hang out with an old guy. I've been trying to write his song forever and I haven't. So maybe I will be able to get that one. More than likely I will just be fishing and enjoying his company." Sounds wonderful, Del described it perfectly.

Del continues, "I just love the outdoors. I get to go fishing all over the world. Meet a lot of people that love the things that I love. Music and fishing now, I get anglers at my shows which is weird. Fishing guides, fishery biologists, I have this tiny little niche."

Ken asked the big question, "Have you written the fishing song yet?" "I have written a bunch but they've always been too kitschy. It would be like writing a song about cribbage, it would be really easy to jump into folk kitsch. And I try to avoid that. A little bit of kitsch is good. I mean there's lots of fishing references but I haven't been able to actually just write one. I'll keep trying for fun. It's one of those deals, I'm not concerned about it."

Ken shared his perspective, "Maybe fishing is a different part of your life that doesn't have to be brought into music." Del agrees, "That's another part about this industry that we are in, I used to post all my fishing pictures on my socials. And two years ago I was like, I'm not doing that anymore, that's for me. I always felt like I have to show off, this is weird. It always got a lot of attention, a lot of positive parts about it, hooked me up with a lot of great anglers all over the world. But I was like maybe just for a while, I'll do my thing and I won't bring my phone. This does not have to be a part of my work… I was starting to realize that I had to find 'the shot' all the time. And I do not want to organize my life to find 'the shot'. I can't imagine that I can make good art if that's what I'm thinking about all the time.

Ken agrees, "You are so right and those are such wise words." A perfect spot to stop.

End of Part 3

Ken continues, "Since I have started doing this Show…I go out and I see something I go oh I should get some of this for the Show. And I realized recently and something Allison has been really supporting me with is to stop doing that."

This photo was on Del's FB, *"Woke up here. Lucky to be traveling and playing music with my friends."* This image reminds me of early morning fishing, the peace and tranquility.

"The entire immersion, the tears, oh this is so visceral, oh I'm so in touch with this"

A good old-fashioned Ken story with images…

"I went to see OFF! at Lee's Palace. They came out on stage during the first song I was literally standing there with tears coming down my face. This is so, so good.

By the third song in, aha this is so good, aha I've got to get some video. I brought my camera up, I took a minute of video, I put my camera back, I couldn't get that vibe again. It was gone.

The entire immersion, the tears, oh this is so visceral, oh I'm so in touch with this. For the rest of the concert I did not get that back. That was in May and that is when I said to Allison I've got to be really careful I'm trying to capture everything but that's not what life is."

Del sums it up in one sentence…
"You'll rob yourself of the actual thing"

What Del and Ken are talking about is something I struggle with all the time. I rely on photos to be able to interact with the world. From Ken capturing the treat from the Whiskey Wednesday Kitchen After Party to taking photos of dinner choices at Sharpe's our grocery store, photos are my lifeline. But it's a fine line, I want Ken to be able to stay in the moment but also capture images for me.

We do have an agreement almost like a DD driver. When we go out in town on one of my Allison's Amazingly Awesome Adventures, I get to keep my phone at home so I stay in the moment and Ken captures the photos. Then when we get back I have fun making a story/vision board out of the images he thought were important.

There is one area that I always have my phone out for and that is flowers. I must have hundreds of flower images on my phone. I get to go back to them over and over again.

"It's like people immediately disconnect themselves from the thing that is happening in front of them"

Del's turn to share a story with images as well, "You see it happen at those big shows. I opened a bunch of shows for Colter Wall. His band is one of the best modern classic country bands I've seen in a long time. There was a lot of people who really wanted to hear the show but man the amount of phones and yelling, you couldn't hear them. It's like people immediately disconnect themselves from the thing that is happening in front of them. I've done it, I do it all the time. But to figure out a way in your life to not do that all the time... People have to start hating it."

I'm going to take a little pause. This reminded me I love Ken and the Goats version of Colter Wall's song *Thirteen Silver Dollars.* Next week is All Request Evening and guess what my request is going to be?

Regulars know I am often amazed by the universe. The same day Ken and Del are talking about living in the moment the internet was blowing up with Miranda Lambert. The headline, "Singer stops concert to scold fans taking selfies", I'm not going to delve into this incident, everyone has their own opinions, it's just so eerily coincidental.

Back to the interview, I love how they are going back and forth sharing their experiences. Ken's turn, "The pendulum is going to swing on it I think. Then again the younger people growing up, like my daughters are 24 and 22 now (so close 23 and 21), the phone is so much a part of their life. But at the same time I noticed they have the ability to come in and lay their phone down and spend an hour doing stuff. My phone is always with me. I find my daughters don't have it with them all the time or it's not right next to them. I think that's kind of interesting too.

Because when they were younger, like when they were 15 and 16 they would have their friends over, there would be eight of them watching a movie and they would all be on their phones. It always seemed weird to me that the new social norm is to sit in silence on your phones with your friends. But they seem to have gotten past that now."

Del shares, "I was listening to a podcast, it was in LA, celebrities, they were talking about their kids. My kids are going to these parties where they are not allowing phones. That's cool, my kids are listening to records. And they are not allowing anyone on their phones while they're listening to records. They have to use intentionality to force that."

"I can use my intention to remember what it's like for that thing to be important"

Del continues, "I'm doing that with fishing. I will put my phone, leave it in the truck because as soon as I get that trout in my hands I want to document this. I want everyone to see it. If I don't allow myself to do it, then it's just me and that thing (a fish in this case), then it's gone, it's a great mystery. There is a spiritual thing that happens for me. It's that same thing as putting the phone up at OFF!, I've done it at concerts. I can use my intention to remember what it's like for that thing to be important."

Ken shares an experience, "When I was home in Newfoundland last weekend after the Watchmen show I was going downtown with the boys. I called Allison to tell her I'm leaving my phone at the hotel. I do that every now and again. It is actually kind of liberating. It's interesting when you sit back and you look around, whenever there is a break in the conversation everybody picks up their phones. It's interesting not to have it, I'm trying to do more and more of that. And even in the house, I usually get up in the morning grab my phone, walk in the kitchen to make my coffee looking at it. It's in my hand all day. I'm trying to leave it in a room."

Del had a suggestion, "My buddy Ryan, the guitar player there (motioning to Ryan sitting in the room) he's like 'you know what I'm getting an alarm clock, then my phone doesn't come into the bedroom'. That's all you need." So Ryan is not only a phenomenal musician he's also very wise.

Del then shared a similar strategy that I do, "I used to be a news junkie now I am just like this is not relevant to my life. I'm not going to be completely in the dark but I'm not going to listen to the news on the hour every hour anymore…And also just having it on with my kids in the room. It's dark….

"Do I really want to be burdened with dark stuff on the hour every hour"

Then it was time to talk about the weather which moved the whatta ya at? in different direction. Ken starts with, "Even the weather, it's all fear" which got Del excited, "I've been talking about this (then gives an example) 'this is a thunderstorm possible threat to life and property' it says every time. No, this is a cry wolf situation. I don't trust it anymore so a big storm is going to blow through and I'm going to be 'oh whatever'… I know weather is difficult but we have to scale back the sensationalism…

I live in the prairie and we care about weather way too much. That can be a real meaningful conversation between my neighbour and I. It's not just surface level stuff, everyone is like 'oh just ask about the weather'. No, no this is a real concern. This is this guys income, this guy is a farmer, this is his livelihood, this is what he cares about the most. He's worried about the weather as much as his kids education, or whatever it is. I have four weather apps on my phone, wind apps, nonstop information."

"He's worried about the weather as much as his kids education"

"You are for all intents and purposes a farmer"

Ken asks, "You actually live on a working farm, you are for all intents and purposes a farmer. You've had a successful music career for over a decade. How is it balancing the cows, and the grains, and the children, and the wife, and the music and you're living in relatively obscure isolation and the rest of the world is over here. How is that playing out for you these days?" Wow how is he doing all of that!

I loved Del's response, "I mean we always question whether or not we are just too disconnected but when we are in the throes of it all we love it." Ken clarifies, "Do you feel disconnected or do you question your disconnection?" Del, "In some ways I'm more connected to how 'shirt' (family friendly language, lol) gets made. Like how we grow our food, like how we treat our animals and the economies that's around all those things. Products people consume all the time, everything from the grain that makes our bread to the malt that makes our beer. That level of connection is different for me now…

Del graciously shared these photos on Facebook, I'm borrowing them for the article. *"My dad: great angler, avid reader, brilliant songwriter, excellent cook, hard worker, one hell of a father. I'm lucky. Happy Father's Day."*

The economy the prairies rely on is agriculture. To be a part of that, not day to day now. I try to take steps back from the farm when I have a record out, when I have tours and stuff. Going home and doing 12 hour days and then going back out on the road I wouldn't be available to my wife and kids at all. But coming into late August we will be harvesting 2500 acres of grain fields, I will be there every day for as many hours as it takes. Until I have a gig and then I will have to leave for the weekend.

For me it's great for my creativity. I'm just sort of a blue collar guy and always did labor jobs. My dad was a laborer. He was also the guy that would read two books a week and he was a millwright in a factory. And he wrote songs, he was an artist who did it just for fun for his own head on the side because he had to. He was just compelled to do it, like we are.

"He was always a massive supporter of me being a musician and seeing it as a job, seeing it as a real trade"

I love to see it that way. I associate a lot of agricultural economics with music. Who actually makes the money, where does it all go, several similarities."

Ken then asked the million dollar question, "Which business is easier farming or music?"

His response may surprise you, "It depends on the era if you wanted to start farming right now it would probably be easier to be a songwriter." But if you really wanted to get into farming Del tells shares how, "Say you are living in Toronto right now and you want to be a cowboy. It seems like an impossible thing I don't know the first thing about cows. If you really wanted to do it you could move to Manitoba, buy a small acreage… buy a cow and learn everything about it, you probably won't make any money…and then in two generations you can be making money… most farmers are not doing it because they are making money, they are doing it because they love it and they love the lifestyle or it's all they've ever known."

"Married for 6! Cheers"

"Maybe you just get to be in touch with the magic for a minute"… "That is the drug that has kept me returning"

Del shared another interesting farming reflection that he connected back to music, "The woe is me farmer I don't have a lot of patience for. My in-laws are, even in the hardest of times, seem to have this unfeathered hope. And I am like man songwriters are like that. They might be depressed, but they are like 'maybe, if I could just'." Ken suggested, "You never know it's like buying a lottery ticket." Del agrees, "Even if it is a scratch and win and you can only make two grand, it still feels good."

Ken, "Every song, every booking, every show there is a little chance for something to happen. Del, "Maybe you just get to be in touch with the magic for a minute." Ken, "That is the drug that has kept me returning." Del, "Me too because that's all there is. The money is whatever, sometimes it comes, sometimes it's not there. Sometimes when your back is up against the wall, you have no money, you didn't even get paid from the show, you have the best show of your life. And you realize I love this. And the same thing happens with farmers all the time."

Ken reflects, "I always say if you had as much money and resources that you could possibly want you couldn't buy the lifestyle. Because a part of the lifestyle is the struggle. It's the uncertainty, it's the hope and the dream. If somebody suddenly gave me $5 million dollars and said keep going with your music career I would have a really hard time doing it (Del agrees). It would be really difficult to take the mental energy it takes to write and put things together if I still didn't have that little bit of a hope that this might be the one."

Del now reflects, "I remind myself often how great this job is. I know it's not just a job it's an all encompassing lifestyle. That's how farmers describe their job too, lifestyle. Even just eating lunch at beautiful restaurants mid week without anyone in there. Realizing we do this everyday because we can't afford dinner there it's too expensive. And the moment you have to wait for breakfast or lunch on a weekend, 'oh this is awful, people do this'. The luxuries we get. We are afforded blocks of time that nobody else gets. Seeing all the different places in the world, or just our country even… The people we've met. I can't imagine your experience is wildly different than mine… the stories you have."

Back to Ken, "That again is part of the culture. Part of the job is meeting people every single day, every single town. When you are on the road that is a big part of your job. Smaller bands you are directly relating to your fans in the clubs, as you get bigger radio press, then all of a sudden you have a Green Room that has 80 people who need to have their hand shaked after plus your fans… Without any of these people you're just a band in a garage and if you can't respect that and treat that with such tender hands because it's such a beautiful thing. Since I joined the Watchmen I was the one who would go out into the crowd after the show and sign autographs. I still do it to this day… Without the listeners there is no career."

I will confirm and I am sure the Watchmen regulars who tune into The Whiskey Wednesday Show have met Ken probably numerous times after a show.

"Without any of these people you're just a band in a garage"

"You want to connect with the people as much as they want to connect with your music"…

"I just feel that it's the most beautiful part of the gig"

Del shares an experience, "I'm the same, I make myself as available as I can… I was sitting around the campfire in the Muskoka's two days ago. These guys were playing all these great songs, my guitar was in the car, I had the night off I didn't want to play. And then they started playing my songs. I was so embarrassed. I was like I don't want to hear this awful drivel but actually this is a wonderful compliment. How do you know all the words to five of my songs. And then they started doing it to sort of poke at me, which is also really lovely. I have to respect this as much as possible, these people spent a lot of time learning this stuff. I shook off the embarrassment pretty quick, it felt like pretty much the biggest compliment of my career in some ways."

Ken agrees, "When you get a musician playing your song like that it's really cool. I often, over the years you walk into a bar or something, the bartender sees you and the next thing they're playing is Watchmen or Big Wreck or Thornley. But when somebody has taken the time to actually learn your material and play it for you, that's a huge influence you have had on that person."

"Garden is already producing... long way till we have more but the asparagus is cruising, the garlic is already a foot tall, things are happening. Feels good to be home even if it's brief."

Del adds, "The other thing is that's when the world tells me to be influenced by them. Pay attention to them, who are their kids, what are they doing with their life. This guy in particular is an arborist and he has promoted a couple of my shows. The care that they have put into me is not symbiotic with what I have done for them. That's not cool with me. I want to be able to be available for that guy… Those are the type of people that I want to write songs about."

"Last Farley snuggles before a two week rip in Europe. Tough to leave but for better or worse I still believe in my songs and my desire to play them for people is stronger than ever"

"Many good summer days with "the goose"

Ken sums up, "There are some artists who believe you create your art and put it out, that's it. That's the end of your relationship with it. I think for me and it sounds like for you too it's more than that. You want to connect with the people as much as they want to connect with your music." Del agrees, "I just feel that it's the most beautiful part of the gig."

Ken, *"It's a weird life to live, the life of being a musician, creating art and exposing it to the world and letting the world judge and carry you which ever way it's going to."*

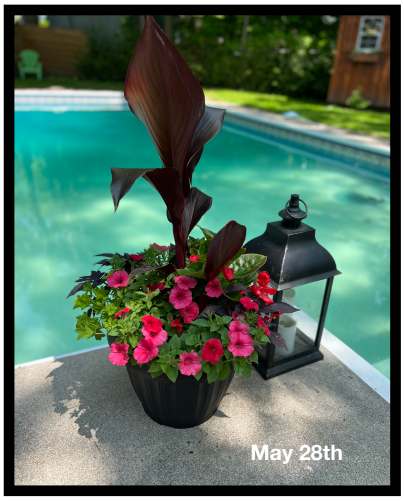
Del, *"For better or worse!"*

Thank you Del for generously sharing your time, music, reflections and passion with us. I'm glad Ken decided not to take anything out, really what could he have removed, it was insightful from beginning to end.

Still the same theme, I promise next month my room will be transformed. My favourite arrangements from last month…

I'm going to share a quick story, as Del and Ryan we're getting ready to leave they both noticed, at separate times, this unusual flower. They both quickly got out their phones to capture a photo and wanted to know what it was.

Ryan's girlfriend is a horticulturist. Del has a flower farm as well. I'm thinking Inglis, Manitoba is going to have Bells of Ireland next summer.

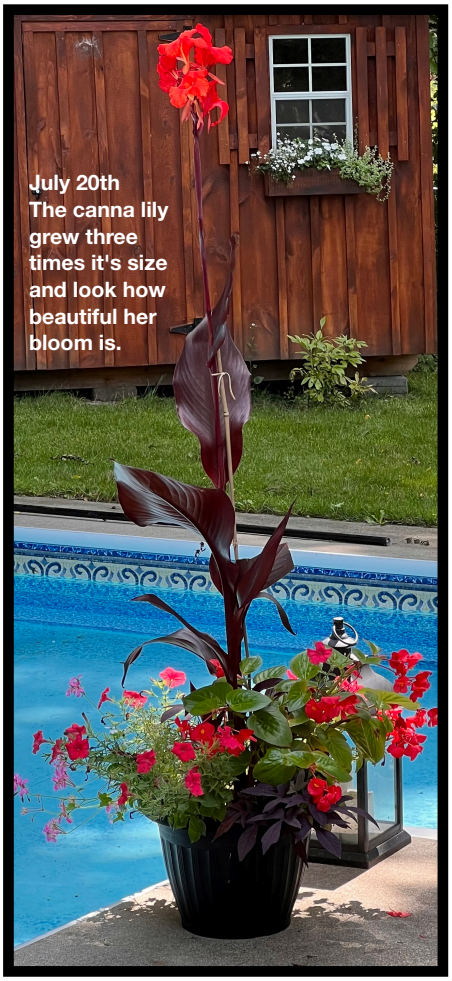


A friend of mine joined the swim team in high school but when he first got in the pool he was so slow that his coach wouldn't let him compete out of fear he would embarrass himself. Flash forward to the end of that season even though he was probably the worst swimmer on the squad he had improved dramatically enough to qualify for the regional championships. At the annual banquet his teammates got all sorts of impressive awards while my friend was awarded most improved.

Now if you think that sounds unglamorous or underwhelming think again, it was like he won the lottery. My friend jumped up and danced to the stage to collect his plaque. You see he was focused on how he had succeeded instead of comparing himself to others or lamenting on how he had failed. And that's our topic today, your attitude and embracing your wins whatever they might be.

To begin this session I want you to imagine yourself in a competition, any competition with multiple opponents. It could be a race or something like a trivia night. You try your absolute hardest, you get into the zone and in a picture perfect ending you finish first. You feel incredible right, validated, satisfied? Now what if you came in second place. Still pretty great you beat out most of the competition. It's not first but it's darn close. How about third. My guess is you would still feel pumped, but less so than first or second. You medaled but there were two people ahead of you.

And this makes sense doesn't it? The lower you place in a contest, the less joy and satisfaction you would expect to feel. But as it turns out that's not exactly the case. A couple of decades ago researchers conducted a study with footage from the 1992 summer Olympics. They asked participants to analyze and rate the reactions of athletes who had one silver and bronze medals. By and large across a large spectrum of sports the bronze medalists appeared much happier than those that had beaten them and taken the silver.



The researchers then analyzed interview footage of the athletes where they noticed that second place finishers focused on what they almost did, they almost got the gold, they almost took first place. On the other hand the third place finishers, they celebrated what they at least did, at least they got a medal, at least they are not going home empty-handed. This is an example of counterfactual feeling, when you obsess over what could have been for better or worse. The silver medalists were obviously happy to make the podium but they were also beating themselves up for not winning. Some were even tortured by how close they came. Meanwhile the bronze medalists were just excited to be there, they felt fortunate, aware that they were close to having no medal.

The researchers followed up with another study in which they interviewed amateur competitors, they found the results were the same. There is a valuable lesson here. As you move through life it can be tempting and natural to imagine what could have been and what you didn't do especially when you fall short of dreams and expectations. But instead if you focus on what did happen, what success you did achieve you'll be happier and more at peace. Just like those bronze medalists there's almost always a positive way to frame things. That doesn't mean you don't push yourself or be honestly critical when you miss the mark. Go for the gold but no matter where you end up you might want to celebrate how far you got.

How often do you ask yourself what if? Digging deeper do you tend to think about what could have gone better or what could have gone worse. Going forward can you try to embrace what is and celebrate your actual accomplishments.

Every day I try to not ask what if and imagine what could have been, instead looking at what is and what I can do and accomplish.

From Ken's Record Collection

Looking for the perfect Sunday morning gospel album. Revisit the sounds of olde as **Charley Pride** takes you through a fabulous selection of classics including: *I'll Fly Away, Build Me A Cabin, Take Time Out for Jesus* and of course ***Did You Think To Pray?*** For me this is a trip back to my childhood when mom used to play this album every Sunday - possible in lieu of actually going to church. Regardless, enjoy Charley at his best in this great collection. *Ken*

Sneak Peek

Wednesday, August 2nd - Viewer All Request Night
You know the drill, always entertaining and a viewer favourite.

Wednesday, August 9th
Guest: **Lennie Gallant** (Singer Songwriter)
East coast legendary Lennie Gallant is coming to Westben August 4th where Ken is opening the show. We hope to catch him for a few minutes for The Whiskey Wednesday Show.

Wednesday, August 16th - Live in Studio Guest
Guest: **Dylan Ireland** (Singer Songwriter)
We are excited to have Dylan join the Goats sitting in live in the Broadcast Studio. A fun fact, Ken is accompanying the Ireland Brothers on bass for the Crooks Rapids Country Fest.

Wednesday, August 23rd - A field trip to Crooks Rapids Country Fest
Ken is heading to Hastings to visit **Doug Oliver** one of the festival organizers on site as Crooks Rapids celebrates Year Four the weekend of August 25th & 26th.

Wednesday, August 30th
Guest: **Bill Welychka** (Journalist, MuchMusic fame)
Bill Welychka comes on The Whiskey Wednesday Show to chat about his debut memoir, *Bill Welychka: "A Happy Has-Been. Exciting Times and Lessons Learned by One of Canada's Foremost Entertainment Journalists*."

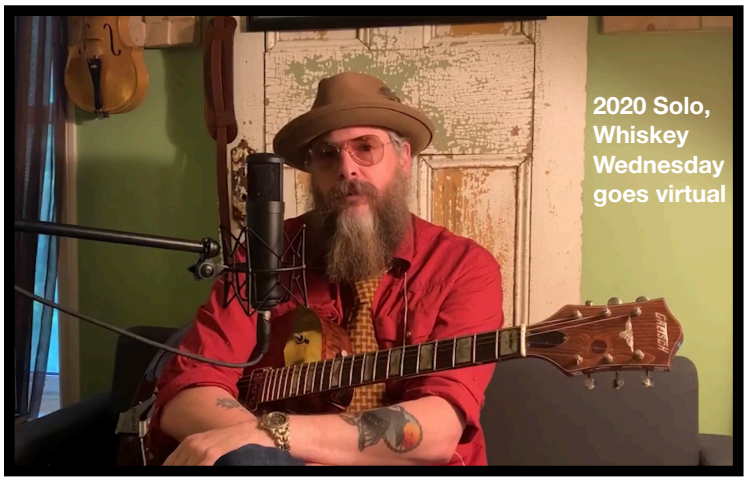
The Whiskey Wednesday Show Telethon

Sunday, September 24th

We are in the very initial stages of planning our first telethon which Ken introduced during Episode 30, "We are planning a telethon, just to get you all sort of softened up for it now. As a lot of community radio stations do once a year, they will have a weeklong telethon or a 24 hour thing. We are going to do a 12 hour telethon on Sunday, September 24th.

It will be a 12 hour broadcast, we'll show lots of clips from the past and talk. We are going to have a financial goal based on the Show's operating costs and that includes the cost for broadcasting, upkeep of gear and a little bit of advertising money to spread the word as well."

"Again, always appreciated, never expected"



We're learning to build our own table
and have people come to it
as opposed to trying to get a seat
at somebody else's table...

Yabba Dabba Do!
See you at the next Whiskey Wednesday Show