

Entertainment



Friday, October 2

OSTPA Truck and Tractor Pull.....7:00 PM // Grandstand

Saturday, October 3

Harness Racing (Pari-Mutuels) 1:00 PM // Grandstand / Track
A-BAR Rodeo's Bull Mania (Bull Riding) .. 7:30 PM // Grandstand

Sunday, October 4

Harness Racing (Pari-Mutuels)... 1:00 PM // Grandstand / Track
Timothy Paul 7:30 PM // Grandstand

Monday, October 5

Harness Racing (Pari-Mutuels) 1:00 PM // Grandstand / Track
Pie and Cake Auction.....5:30 PM // Pavillion
Jamey Johnson 7:00 PM // Grandstand

Tuesday, October 6

Harness Racing (Pari-Mutuels) 1:00 PM // Grandstand / Track
Open Truck and Tractor Pull 7:00 PM // Grandstand

Wednesday, October 7

Rough Truck Contest..... 7:30 PM // Grandstand

Thursday, October 8

Skidsteer Rodeo 10:30 AM // Outdoor Arena
Moto Cross Racing..... 7:30 PM // Grandstand

Timothy Paul

A spirit of life is captured in all of Timothy Paul's songs as they embody an array of feelings, thoughts and inspirations that keep any listener enjoying and asking for more. "I write meaningful so that all people can relate to my songs in their own situation," says Timothy Paul as he describes the purpose of his song writing. Family memories, love songs, aspirations and heartache are all described and perceived in his songs. Backed up with his strong vocals, a rhythmic guitar and melodic piano, Timothy Paul is guaranteed to impact a listener lyrically and musically.

Born into a family of musicians, Timothy Paul fell in love with music at an early age. "I remember singing at family functions at age three, but of course at that age I wasn't much of a singer, so it was a good thing that I also shared the same passion for the drum kit." By the age of eight, Timothy Paul joined his father's band "Neon Moon" and kept the beat by playing the drums and occasionally singing. Thus Timothy Paul stepped into his family's passion of music and never stepped out. "I never took lessons, I just learned by ear and watching everyone around me," By observing his family and other's, Timothy Paul was inspired every day to pursue a musical career and says he always knew he wanted to entertain. His uncle, Earl "Bud" Lee wrote "Friends in Low Places," which was sung by country music artist Garth Brooks and spent 4 weeks as the number one song on the country music charts. Raised in the small town West Lafayette, Ohio, Timothy Paul's family was involved in his life and became a huge influence in his musical career. His high school years were unconventional yet exciting as Timothy Paul traveled the United States. "Music is life, it's what I do," He says.

In 1996, Timothy Paul was one of four musicians selected out of the state of Ohio to compete in a music competition located in Las Vegas. Winning all of the categories they entered, the band decided to keep performing under a new name, "751". Timothy Paul kept the rhythm alive by playing the drums and also singing. 751 took Timothy to Maryland, Mississippi, Indiana, Pennsylvania, and the Tri-State area surrounding Ohio creating a tight bond between band members. By age seventeen, Timothy Paul had played professionally in over 15 states throughout the United States. By the age of 18, Timothy decided to go solo and has never looked back. His emotionally penetrating voice captures all of the excitement of modern country music without sacrificing his heartfelt respect

and roots for traditional country music. His soulful and heartfelt delivery of new and classic ballads along with his energetic style when singing a "toe tapper" is sure to win over and appeal to any crowd. Timothy's experience has gained him respect and a loyal fan base that continues to grow. Timothy has played in places such as the legendary Showboat Hotel and Casino in Las Vegas, the I X Center in Cleveland Ohio, along with many fairs, festivals and several performances at the Nationwide Arena and the Greater Columbus Convention Center in Columbus Ohio. He has also headlined with big timers such as Kenny Chesney, Ty Herndon and Emerson Drive. "I'm finding myself everyday. I listen, watch and learn with how other people deal with situations in their lives and write about it," Timothy Paul says.

In 2000, Timothy Paul branched off on his own to pursue his own musical endeavors. It was a different experience for Timothy Paul because all his life he had played in band, but this didn't stop him. Timothy was hired to appear in a live show at a tourist destination in Ohio for thousands of tourists a day. From 2000 to 2005 Timothy had appeared in over 6800 shows.

But in early 2005, Timothy decided to move to Nashville, Tennessee to pursue a writing deal with a publishing company. During his time in Nashville, Timothy penned numerous songs and was able to take his songwriting to a new level. Timothy moved back up to Ohio in early 2007 but was able to have songs placed "On Hold" with Kenny Chesney, Travis Tritt, Sony Nashville, and a couple major artist producers in town before doing so. Since 2000, Timothy has released three CDs that have enthralled and filled his fans with amour with his rich singing voice and ardent lyrics.

2008 was a year of new beginnings for Timothy Paul. Debuting a new CD entitled, "Silence," Timothy gave his fans the absolute best from him. "I like to give my fans the best from me, because that's what they faithfully give me in return," Timothy says. Timothy's recently formed band, "The Current," are the epitome of professional show musicians, with harmonies reminiscent of The Eagles. Timothy Paul and The Current plan to come at full force to reach out to their fans and audience even more than before and enhance the music industry with their talent. As an entertainer, Timothy embodies the power and integrity to span across the width of today's musical landscape. We shouldn't expect anything less, he is the real deal.



Jamey Johnson

THAT LONESOME SONG BIO

He could be basking in his songwriting accolades, but Jamey Johnson remains a restlessly creative maverick. Jamey is the co-writer of the CMA and ACM 2007 Song of the Year "Give It Away," recorded by George Strait. Trace Adkins, George Jones and Joe Nichols have also recorded his songs. But instead of sitting at home counting his royalty checks, Jamey Johnson recorded more than 40 songs during the past year.

Not content with providing hits for others, the singer-songwriter has a powerful drive to sing, record and perform.

"Writing is not enough for me," says this intense artist. "I did not come here to just be a writer. I live to play...I'm not here to take a stab at it. I am going to DO it."

Following a deep period of isolation and introspection, Jamey Johnson entered the recording studio in April 2007. He and his band blazed through dozens of songs. Within months, Jamey emerged with *That Lonesome Song*, a Gold-selling, critically acclaimed collection of extraordinary compositions that is equally noteworthy for its lyrical craftsmanship and its strikingly original sound.

The set burns with the emotional heat of songs such as "Angel" and "That Lonesome Song." Turn one corner and you'll find the dark humor of "Mowin' Down the Roses" and "Women." Turn another and you'll find the soft contemplation of "The Last Cowboy" or "Place Out on the Ocean." Jamey's life sets the tone for the autobiographical "Stars in Alabama" and "Between Jennings and Jones." And speaking of Waylon Jennings, Jamey pays tribute to his idol by covering "Dreaming My Dreams" and "The Door Is Always Open."

At the heart of *That Lonesome Song* is a trio of great story songs. The frank lyric of "High Cost of Living" paints a dramatic portrait of a man who hits bottom and winds up in prison. "Mary Go Round" is the cautionary tale of a woman who goes through a divorce and loses her moral compass. "In Color," the collection's first single, is the moving depiction of a man looking back at his life in black-and-white photographs.

"The album never stops," comments Jamey. "The whole album is one lonesome song, and that's why it's called *That Lonesome Song*. Every song is lonesome in its own way, even the funny ones.

"It's been a work of love. We just had such a good time pulling it all together." Mak-

ing music comes as naturally to Jamey Johnson as breathing. He was raised outside Montgomery, Alabama in a family that was poor but highly musical. Like so many country musicians, Jamey first performed gospel music in churches with his father.

"We would get up and do a song. Somebody would hear it and go, 'Man, you don't even know, but that just hit me right where I needed to be hit today.' I got used to that at an early age. That's what music is for. It's to reach people. And I carry that with me today. I honestly don't care about the money."

Jamey is a study in contrasts. He was raised in a devout household, yet he spent part of his youth drinking beer and playing country songs at night on the Montgomery tombstone of Hank Williams. He has a backwoods upbringing, but is a formally trained musician who knew music theory as early as junior high school. He is deadly serious about his music, yet has an outrageous sense of humor. With his piercing pale-blue eyes and biker beard, he looks like a hell raiser, but he has the heart of a poet.

He seems like a rebel, but Jamey spent eight years as a member of the highly disciplined U.S. Marine Corps Reserves. The week he was discharged, the rest of his unit was ordered to Iraq.

By then, Jamey Johnson was in Nashville trying to launch a country career. He arrived on Jan. 1, 2000, spending every dime he had to make the move. He took a job as a salesman for a sign company, then worked for an industrial pumping company. In 2001-2004 he ran his own successful construction firm, restoring buildings devastated by fires, hurricanes or tornados.

"Think about my life: I got right out of high school. Then it was eight years in the Marine Corps. I never got to go through that college experience where most kids get to go buck wild. Then I opened a construction company. Got married. Had a daughter. I've had responsibility galore on me for years, so when I got that record deal, that was my party. Me and my friends would go take over a bar. We were just as wild as hell and having the time of our lives. Everywhere we went, a crowd followed. I don't mean 20 or 30 people. I mean like a couple of hundred."

"We took that same element out on the road with us. Everywhere we went we packed those bars and did a good job. The bars made money. The crowd had a good time." "They thought I was a little too wild," Jamey reflects. "They thought I was a little too rowdy. They did what they had to do. If I was in their position, I'd have probably done the same thing."

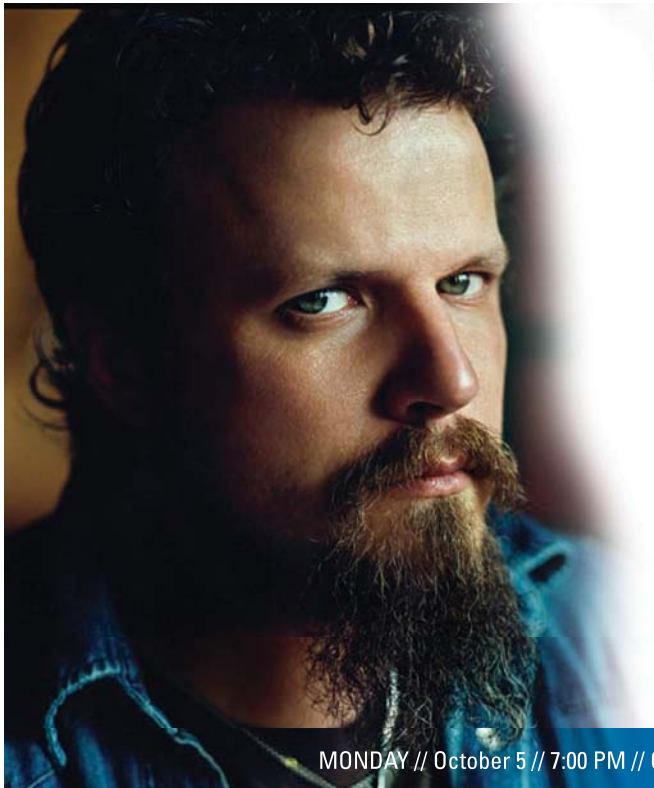
"I turned into a recluse for about a year. I wouldn't talk to anybody. I wouldn't go out to clubs. I didn't want to be at any party. I quit drinking for more than a year. In that respect, losing my deal was a good thing. Because I finally had time to come home and get my life back in order. More than anything, I stayed home and just sat there dwelling on things. It takes an awful lot of thinking to get through something like a divorce."

"The thing that really carried me through all of that was the writing success. Trace Adkins and George Strait kept money in my bank account and kept my name out there. They pretty much carried me on their shoulders through that period, and didn't even realize they were doing that. They just liked my songs."

When he began to work on *That Lonesome Song*, Jamey says he felt a renewed sense of purpose and freedom. "Nobody was watching. We didn't use a lot of the automation gadgetry. We spent so much time on the mix, just making sure you could hear every foot patting the floor, every creak of the chair. If someone turned around to adjust an amp, I wanted to hear their back pop. If their knuckles cracked, I wanted to hear it all." "After we got done, we knew we had something. I guess around summertime, we started bringing people in to listen to it."

Word began to spread on Music Row. Two record companies approached Jamey. Both wanted him to either record the songs over again or have outsiders' songs included on the project. Jamey turned both down.

"From now on, I want it to be my decision whether or not I sing something or I don't. So just on principle, we turned them down. Luke Lewis at Mercury Records was the first person who understood. He said, 'Man, I've just got one thing to say – don't mess with that sound. I don't know what y'all are doing in that studio, but just don't mess with that sound.' I said, 'Hell, I came here to tell you that.' Ever since then, it's been a great relationship."



MONDAY // October 5 // 7:00 PM // Grandstands // Track seating available at \$5.00 per seat beginning at 5:00 PM

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