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Q Casino Announces Four Shows From This Summer's Back Waters Stage Concert Lineup!

Dubuque, IA - The Back Waters Stage, Presented by American Trust, returns this summer on Schmitt Island!

Q Casino is proud to announce the return of our outdoor summer experience, **Back Waters Stage**. This summer, both national acts and local favorites will take the stage through community events and Q Casino hosted concerts. All ages are welcome to experience the excitement at this outdoor venue. Community members can expect to enjoy a wide range of concerts from all genres from modern country to rock.

The Back Waters Stage will be sponsoring two great community festivals this summer. **Kickoff to Summer** will be kicking off the summer series with a free show on **Friday, May 25. Summer's Last Blast 19** which is celebrating 19 years of raising money for area charities including FFA, the Boy Scouts, Dubuque County Fairgrounds and Sertoma. Summer's Last Blast features the area's best entertainment with free admission on **Friday, August 24 and Saturday, August 25.**

The Back Waters Stage Summer Concert Series starts off with country rappers **Colt Ford and Moonshine Bandits on Saturday, June 16.** Colt Ford made an appearance in the Q Showroom last March to a sold out crowd. Ford has charted six times on the Hot Country Songs charts and co-wrote "Dirt Road Anthem," a song later covered by Jason Aldean.

On **Thursday, August 9**, the Back Waters Stage switches gears to modern rock with platinum recording artist, **Seether.** Seether's Platinum singles include "Fake It" and "Broken." Seether will be joined by special guest **10 Years**, whose current hit "Novacaine" is currently at #5 and climbing the Mainstream Rock charts.

The Eli Young Band will take the Back Waters Stage **on Saturday, August 11.** The Eli Young Band has had multiple Top 40 hits including: "Even If It Breaks Your Heart," "Drunk Last Night," "Dust" and 2x Platinum single, "Crazy Girl." "Saltwater Gospel" won the band a nomination for CMT's 2017 Group Video of the Year.

The entertainment continues with 5x platinum artist, **Aaron Lewis** making a return to the Back Waters Stage on **Friday, August 31.** He broke into the country music scene in 2011 and was nominated for the CMT Music Award for Breakthrough Video of the Year. His most recent album, *SINNER*, hit #1 on US Country Charts.

General admission tickets starting at \$35 will be available as well as stage-front tickets in the **Turpin Dodge VIP Pit**

starting at \$55. Turpin Dodge VIP Pit tickets will also include a free drink. Tickets for these Back Waters Stage events will go on sale Monday, March 12 at 5pm. Ticket prices will increase the week of the show. Special bundle pricing for multiple shows will be available for a limited time. Tickets can be purchased at Guest Services at Q Casino or online at QCasinoAndHotel.com.

The party doesn't always end after the show. Join us in the Q Showroom after select shows for the American Trust After Party with free entertainment! Guests can expect to experience favorite local bands or additional sets from the opening acts. Guests must be 21 to attend the American Trust After Parties.

Guests are sure to enjoy a summer of entertainment on the Back Waters Stage at Q Casino on Schmitt Island! Children 10 and under receive free general admission. All guests in the Turpin Dodge VIP Pit will require a ticket.

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Q Casino is an entertainment and gaming complex located in Dubuque, Iowa. The casino is owned by the City of Dubuque, and operated by the non-profit Dubuque Racing Association, its license holder.



Colt Ford and Moonshine Bandits on the Back Waters Stage!



Colt Ford + Moonshine Bandits :: Saturday, June 16

Top Hits Include: “The High Life,” “Drivin’ Around Song” & “Shoulda Named It After Me”

With his sixth studio album, the aptly named *Love Hope Faith*, his follow-up to 2014’s *Thanks for Listening*, Colt Ford continues to live out his boyhood dream – the one where you “wake up on a mission/to buy that beat-up Gibson,” as he sings on “No Rest.” *Love Hope Faith* is exactly that, a message to his loyal fan base, and a strike against the divisiveness plaguing our country, celebrating the things that bring us together – friends, family, our faith in a better future.

Featuring such guests as Music City stalwarts Brad Paisley (“Lookin’ for a Hand Out”), Toby Keith (“Time Flies”), Lady Antebellum’s Charles Kelley and brother Josh (“Young Americans”) and veteran rockers Lit (“I’m Mud”); promising newcomers like Waterloo Revival’s Cody Cooper and George Birge (“Dynamite”), Tyler Farr (“My Truck”), Taylor Ray Holbrook (“Reload”), Javier Colon (“No Rest”) and Granger Smith (“Keepin’ It Real”), *Love Hope Faith* is the ultimate populist country record, featuring a little something for everyone.

“I’m just trying to bring people together,” says the Georgia native, a one-time golf pro who still frequents the links and the co-founder/owner of his own Average Joes Entertainment. “There’s so much conflict out there, it’s hard to decide who’s right and who’s wrong.”

And while he admits to a populist fan base and down-to-earth, “Keepin’ It Real” attitude, Colt cautions, “I’m not a politician. I’m a musician, a performer. We have to get past our differences and find a common ground.”

And what better way to do that with Colt Ford’s groundbreaking hybrid of country, blues, rock and rap rhythms, who has built up a following that started with mud trucker events and graduated to arena status sharing the stage with the likes of golfing buddy Toby Keith.

From the statement of beliefs in “Reload” (“We can agree to disagree. That doesn’t make you a bad person, I’m just telling you what I think. If you pet that dog, you might get bit”) and the adolescent dreams of “trying to live big in a small town” in “Young Americans,” singing “Free Bird” and “Free Fallin’” to the country/EDM mash-up of “Dirt Road Disco” (“Can there be a more fun song than that?”) and the ode to the joys of running your fingers in the wind of an open car window (“Lookin’ For a Handout”) or “one more shot of Baccardi” in “Time Flies,” Colt Ford breaks boundaries and mends fences along the way.

“I feel more confident than ever as an artist,” says Ford, and while he numbers some of the most important supporters in Music City, his lack of country radio acceptance and award show accolades continues to drive him. “I’ve given it my

best shot. Some of that outsider thing is tongue-in-cheek, but some of it is true. I'm unbelievably accepted by artists and songwriters. There's no one I can't work with. They know I'm real. I've built those relationships over time, and I feel I've created a body of work."

Love Hope Faith was created with some of the leading songwriters in music today, Jeff Hyde ("Lookin' for a Hand Out") and Justin David ("Time Flies") to Jaren Johnston, Neil Mason and Jesse Frasure ("Dirt Road Disco") to Walker Hayes & Thomas Archer ("No Rest") and Eric Dodd & Alex Hall ("Dynamite"). Still, it is the sturdy persona of Colt Ford that gives them their consistency.

"There are a lot of different styles on this album, but I think my fans will hear it's just me," he says. "As long as I remain true to myself, I can delve into all of them."

Songs like the rock/hip-hop "Dynamite" reference the Scorpions ("rock like a hurricane"), Marvin Gaye ("let's get it on"), Michael Jackson ("Billie Jean on the radio") and Jay Z, while the first single, "4 Lane Gone," sports a full-blown rock intro before settling into a lament for a lost romance in which the individuals are on their separate paths. "My Truck" is a hilarious "can you top this" playground rank-out session, while the anthemic "I'm Mud" is just that, a self-deprecating, but in-your-face song from the perspective of the dirt below ("I've been played on, spit at, kicked until I turned to dust"). "Keepin' It Real" is just that... Colt on staying the distance, "headlights on the highway/just keep going... Beer is cold and life is good."

"No Rest" probably sums up Colt's ambitions on Love Hope Faith, his tribute to being a working musician, what he calls "my version of 'My Way.'"

"I'm proud of that song," he says. "I think it's one of the best I've ever done. It's not just about being a rock star, but accomplishing your dreams, a passion that can't be stopped. Anyone who has that drive will appreciate it. Everybody's got fears, but when you hear that song, it's me."

"I built walls... and I'll be here when they're gone," he says, taking the role of "I'm Mud," but you know he might as well be talking about himself.

Love Hope Faith is Colt Ford's musical message, one so universal it tears down those walls, then invites everyone into the tent.



Seether with Special Guests 10 Years on the Back Waters Stage!



Seether :: with Special Guest 10 Years :: Thursday, August 9
Top Hits Include: “Broken,” “Fake It” & “Remedy”

A few years ago, “famous” displaced “teacher” as the number one career choice for children. When another recent study asked, “What do you want to be when you grow up?” One in five kids replied, “I just want to be rich.” High on the ultimate drug, worshippers of a new pop culture religion with its own twisted clergy, a generation of vacuous celebrities chases fame as its own reward, jettisoning any pretenses about talent, sincerity, or artistry.

Thankfully, there are still dedicated, hardscrabble, no-nonsense soothsayers, organizers, musicians, and likeminded creative badasses who’ve defiantly said, “enough!” Like SEETHER, the multiplatinum rock radio anthem-making machine whose albums, songs, and live performances are armed with big riffs, bigger melodies, crunchy tones, and atmosphere.

SEETHER’s existence itself is an act of rebellion, weaponized to cut through the noise with truth telling clarity and undeniable authenticity. Even as no-talent hacks and cartoon social media living mannequins seek to dominate the discourse, SEETHER takes a stand against those who *Poison the Parish*. “We want to bring back musicality, playing loud, and the importance of having something to say that you can stand behind,” declares SEETHER front man/co-founder Shaun Morgan. “It’s about honesty in your music.”

Poison the Parish, the band’s seventh studio album, arrives just in time on Morgan’s new label imprint Canine Riot Records, via Concord Music Group. Morgan also served as producer (the first time he’s produced an album in its entirety), working alongside engineer and mixer Matt Hyde (Slayer, Deftones, Hatebreed) at Nashville’s Blackbird Studio, which has played host to everyone from Taylor Swift to Jack White.

Make no mistake. *Poison the Parish* displays no specific agenda, political or religious. But it is personal. This time out, SEETHER restored their sound with the blood, sweat and heaviness that’s long powered their career. In this day and age, keeping it real and doing it for the right reasons is a bold statement in and of itself. At a point where most bands start to waver, SEETHER have made certain album seven is the band’s heaviest yet.

“What it really boils down to is that I am disgusted and horrified by what I see society becoming, the complete idolatry of vapid social media and reality TV ‘stars,’” Morgan explains. “It harkens back to the days of clergy shaping a society as voices of authority; now we’ve got these people glorifying soullessness and lack of talent. They’re preaching this gospel that you can be famous, as long as you have the right face or the right body or the right connections. They aren’t saying, ‘Hey, go out there and write a book, invent something, try to cure cancer.’ It’s all about getting the angles right, to create this illusion that your life is great.”

Poison the Parish is filled with newfound ferocity and purpose, all built around Morgan's gift for classic pop melody and structure. Album opener "Stoke the Fire," is a focused statement of purpose and the message is clear: SEETHER is a hard rock n' roll band, first and foremost. Lead single "Let You Down" is a dynamic, groove-oriented earworm. The moody vibe of "Emotionless" is relentless and chilling while "Against the Wall," brooding and melodic, reverberates with honesty and self-reflection. Descendants of Nirvana, early Alice In Chains, and Soundgarden, SEETHER continues to create modern, urgent and memorable music fifteen years into an illustrious and highly successful career.

Consider: the South African band has amassed twenty Top 5 singles, three platinum records, a fan-beloved gold-selling DVD and scores of #1 singles including "Fine Again," "Fake It," "Remedy," "Broken," "Words As Weapons," "Country Song," "Breakdown," "Rise Above This," "Same Damn Life," "Truth," "Gasoline," "Driven Under" and their infamous cover of "Careless Whisper". The band has also been recognized by the *South African Music Awards*, *MTV Africa Music Awards*, and *Revolver Golden Gods Awards*.

The relentlessly hard working outfit has averaged 90 performances a year, crisscrossing the globe as headlining mainstays and featured performers on many of the world's biggest rock festivals. SEETHER songs are familiar to anyone who plays Madden NFL games or watch the WWE.

In addition, Morgan co-founded the annual Rise Above Fest, the largest suicide awareness event in the world. Now in its fifth year, the annual benefit concert will take place over two days in July 2017 featuring performers such as Korn, Shinedown, Stone Sour, Skillet and SEETHER.

"We felt so much freedom with this album. We really focused on putting out something completely representative of who and what we are," says Morgan. "We like to have a good time. That thing you feel when you create and play music, if you lose that to the business side, then you sort of lose the whole reason why you're doing it. This album is, I think, where our hearts have always been and it represents us completely as the band we are."

Creating something of value and meaning is SEETHER's cultural antidote, its north star. And with *Poison the Parish*, they've done it with unrestrained power and grace. "Give something to people," Morgan says. "Make people's lives better in some way. That's really the point."



Eli Young Band on the Back Waters Stage!



Eli Young Band :: Saturday, August 11

Top Hits Include: “Crazy Girl,” “Even If It Breaks Your Heart,” & “Saltwater Gospel”

The ELI YOUNG BAND has always been unique in modern Country music – a true band of brothers who play their own instruments, write their own songs and cling fast to their Texas roots. They’d even go so far as to call themselves “misfits,” but with their fourth major label album, FINGERPRINTS (The Valory Music Co.), they’re finally embracing what makes them different once and for all.

“With 17 years of experience comes a little bit of wisdom and freedom in knowing who you are,” says lead singer Mike Eli. “And what you’re really good at.”

Although their sound has evolved over time, what they’re good at has always been the same – organic, live-show focused Country dripping with authenticity and perfected in clubs, amphitheaters and stadiums from coast to coast.

Eli founded the band with guitarist James Young, bassist Jon Jones and drummer Chris Thompson at the University of North Texas in 2000, building a grass-roots fanbase that propelled each of their previous three albums into the Top 5 of Billboard’s Country Albums chart, with 2014’s 10,000 TOWNS bowing at No. 1.

Three No. 1 singles gave the band an edgy, romantically-charged identity (“Crazy Girl,” “Even If It Breaks Your Heart” and “Drunk Last Night”). Their stable of hits collected Platinum and Multi-Platinum certifications that lead to Grammy and CMA Award nominations, Billboard Awards and an ACM trophy for Song of the Year (“Crazy Girl”). All of these accolades combined with their loyal fanbase and successful touring have resulted in over 500 million streams of their career catalogue.

Confident in their soulful, hearts-on-fire brand of Country, the group headed back into the studio to co-produce FINGERPRINTS alongside Ross Copperman and Jeremy Stover. Eight of the 11 new tracks were penned by the band members themselves. They’ve returned to a live-show-first mentality, trading in studio tricks for the “meat and potatoes” of a touring band; ringing guitars, driving bass lines, thundering drums and heartfelt, genuine vocals.

“There were so many organic sounds on those first records, and you can hear a lot of that in this album,” says Eli. “But mostly, I think it’s about passion and soul and believe-ability.”

Co-writing with some of Nashville’s hottest hit makers like Ashley Gorley, Lori McKenna, Ryan Hurd and Shane McAnally, that honesty is paired top-notch song craft and vivid imagery.

The album's FINGERPRINTS title comes from a fist-pumping anthem about a smooth romantic criminal, but its meaning invokes the band's quest to unmask themselves. No two fingerprints are the same, and their newest collection represents the most personal music they've ever made.

"So many of the songs we were writing and connecting with felt personal," Eli continues. "So many songs came from a place of passion, and something I just really wanted to say."

New single "Skin & Bones" is a prime example. A tender, epic love song built on real-life devotion and decorated with a dash of Tejano flair, it's a direct reflection of Eli's enduring love for his wife, Kacey.

"Walking into the writing room with Phil Barton and Lori McKenna was such a treat," he explains. "I felt in my gut we were gonna walk out of that room with a special song, and it turns out we did. My wife and I have been together for a lot of years now, and there comes a point where so much of who you are is intertwined and connected. You sometimes lose that line of where they end and you begin."

Meanwhile, the band was keenly aware of longtime fans' thirst for "old school" EYB, and their calls on social media led to one of the project's most nostalgic and heartwarming standouts, "Old Songs." A feel-good anthem about days – and tunes – gone by, the song celebrates happy memories in a way that harkens back to their first Gold single, "Always the Love Songs."

"When somebody says, 'We love the old stuff,' so much of that is built around the memories that come along with the old songs," Eli says. "When you hear one, they come back right away."

Backed by harmonica and perfect for a campfire sing along, Carolyn Dawn Johnson provides gorgeous backup vocals on the track, as she does on another laid-back, life-is-good ballad – "God Love the Rain." But the band was also excited to revisit its rocking side.

"I think we pushed ourselves to dial it up a notch," Young says, flashing a playful grin. "Maybe that's why a lot of this reminds us of our earlier days."

Songs like "Drive," "Once" and "The Days I Feel Alone" will energize established fans and newcomers alike, while the clever "Never Land" offers a soaring fairy-tale head fake.

An irresistible groove defines "Never Again," and even songs the band did not write – of which there are only three – feel incredibly true to them ... just like some of their biggest hits. "Heart Needs a Break" is so catchy it can't be ignored.

"The first time you hear it, you're singing along," says Eli. "We were lucky with 'Never Again,' 'Heart Needs a Break' and 'Saltwater Gospel.' We knew right away that we needed to record those, and songs like that seem to end up like 'Crazy Girl.' They're undeniable."

What's also undeniable is the band's unique connection with fans. Even through sonic evolutions and changes to the Country industry, their obsessive following has continued to grow as "Saltwater Gospel" became one of the best reactions from Highway listeners all year on SiriusXM. And that they put on one of the best loved live-shows around – the very fingerprint of the Eli Young Band itself.

Maybe that makes them misfits, but so be it. This is who they are – some of the last true brothers of the road. "We've been through everything together," Eli says. "We've had this inner support system even before we had families of our own, and I think we still turn to that. Whatever the road is in front of us, our friendship will always be the priority."

This summer, the road will take them from California to Maine, headlining shows with a set of brand new – but classic

sounding – Eli Young Band tunes. And it will likely be just as much fun for them as it is for fans.

“We still look at each other as college buddies – not business partners,” says Young. “We get to share our lives with each other and we’ve done some really cool stuff, and our music has been the greatest byproduct of that.”



Aaron Lewis on the Back Waters Stage!



Aaron Lewis :: Friday, August 31

Top Hits Include: “Country Boy,” “That Ain’t Country” & “Granddaddy’s Gun”

If it sounds like Aaron Lewis is long past defending his Country music pedigree, that would be a correct assessment. Lewis would prefer the music speak for itself and, with the release of *SINNER*, Lewis’ stunning Dot Records follow-up to his groundbreaking full-length solo debut *The Road* in 2012, any would-be detractors will be pretty much out of ammo.

Lewis, however, is not. *SINNER* blasts through today’s Country music doldrums like a shot of 100-proof whiskey, with the singer making zero compromises with either himself or the restrictions of a format that seems to have abandoned its rougher tendencies in favor of pop and ‘70s rock inclinations largely lacking in grit.

“I’d like to think that *SINNER* is a newer take on classic, traditional Outlaw Country, Waylon and Merle and Willie, and Hank Jr. and Johnny Cash and all that stuff,” says Lewis. “That was the music I heard as a kid, and that’s the Country music that permeated my soul and stuck with me my whole life.”

Lewis admits he “didn’t really pay attention to any of the Country music in between” that early Outlaw exposure and his emergence as a new voice for the genre with the release of “Country Boy” on the *Town Line* EP in 2011. “I was too busy going down the road of one day ending up being in a rock band, and revolting against the music I was basically force-fed as a kid,” he says. “I finally came around full circle, and this music crept back into my life. My plumber at the time bet me that I wouldn’t write a Country song, so I sat down and wrote ‘Country Boy,’ and the rest is history.”

As the front man for one of modern rock’s most successful bands in Staind, Lewis admits his entre into the Country world has been met with mixed reactions. “I have definitely dealt with some of the old guard questioning my commitment to the genre, questioning how much of this might be a toe-dipping in the water to see what the temperature is,” he says. “I had, and still have, a very established career in the rock world, and as much as that has been a blessing in some ways, it has been a curse in others in trying to be looked at as somebody who is taking this seriously and isn’t just trying to go where the money is. There has been a pretty big misconception I’ve had to battle, but there has also been lots of support. There have been times I’ve been told by a program director that my record was his favorite that came out that year but he couldn’t play it because it’s ‘too Country.’ The landscape of Country radio today doesn’t really leave any room for an artist like myself that has no desire to mix pop music with Country music. Why would I do that?”

Few pop-tinged songs would dare feature lyrics as candid, biting and personal as those on *SINNER*. If “Country Boy,” with its swaggering bravado, was the opening salvo, the 11 songs on *SINNER* herald a man who admits—and

often deeply regrets—his personal shortcomings, yet offers no excuses. “This is an album of acknowledgment, admittance, moments of self-awareness,” he says. “It has been a pretty trying time in my life over the past few years, and these songs are what have come of it. At the risk of sounding cliché, my music has always been therapeutic for me.”

Produced by Country legend Buddy Cannon (whose production resume boasts masterpieces with artists ranging from Kenny Chesney and George Strait to Merle Haggard and George Jones), and recorded over 16 intense hours at Nashville’s Blackbird Studios, SINNER captures what was going on in Lewis’ head at this point in his life; laid back with a soundtrack that harkens back to the Country genre’s most honest and musically adventurous artists.

“I loved working with Buddy,” says Lewis. “He’s an amazing, highly accomplished producer that really doesn’t have very many bad ideas. And he also steps back and allows you to be creative and do whatever it is you’re doing, and doesn’t try to change the vision that you have. I was able to write and record a record that I was responsible for how it came out.”

Written on tour and during infrequent down times over the past two years, and road-tested in front of fans that basically served as judge and jury for inclusion on the record, the songs on SINNER together alternate between swagger and vulnerability, biting humor and fierce independence. Lewis and his creative compadre Ben Kitterman (Lewis’ former bus driver who earned a permanent place by his side on the road and in the studio once his talent was discovered), are joined by such A-Listers as Brent Mason (guitar), Paul Franklin (steel guitar), Jim “Moose” Brown (keyboards), Bobby Terry (guitar), Pat Buchanan (guitar) and Tony Creaseman (drums). Also taking part are such country stalwarts as Mickey Raphael, Willie Nelson (who adds a committed gravitas to the title cut), Alison Krauss, Dan Tyminski and Vince Gill. Remarkably, “I think I got Vince Gill to sing the word ‘shit’ for the first time in his career,” Lewis says with a laugh.

Most of the songs were cut live in the studio, using scratch vocals. “I had a pretty good idea what I wanted the album to sound like,” says Lewis, “and then it was a matter of just going in and either playing songs for the guys in the studio live on an acoustic guitar and let them go from there; or playing them YouTube clips of the song live off of somebody’s phone. Most of the time, they didn’t even need to listen to the whole song, they got the gist of it, charted it out, and then went in there and nailed it on one or two takes. Everything is live, everybody was just playing the song and going right to tape, and then 16 hours later the recording process was complete.”

The result is an album that is “as raw and as real and as un-messed with as it could possibly be,” according to Lewis, with the energy of a “band” record and an introspective tone that completely reflects the state of mind of Aaron Lewis. Creative flourishes abound, with innovative arrangements melding with traditional honky-tonk structures and instrumentations, along with muscular ballads and powerful themes of love, loyalty, alienation and regret, tempered by a dose of humor and knowing introspection.

While Lewis’ lyrics and vocals astound throughout, perhaps the most impactful song on an immensely interesting and entertaining album is its hidden track, a version of the Bruce Robison gem “Travelin’ Soldier” featuring vocals from Lewis then-13 year-old daughter, Zoe. In her recorded vocal debut, Zoe nails it, providing an innocence and purity of tone that serve the song’s lyrics to the highest level. It’s an auspicious debut, and one Lewis admits could change his daughter’s life.

“I am beyond proud,” says Lewis. “She has this innocence and purity to her voice because it’s a completely raw, untrained voice. All I was doing in the room, silently, with hand gestures and body motions, was just trying to get her to sing loud and project, just trying to get her to go after it.”

The power of Zoe’s debut begs the question of how Lewis would feel if his daughter were to embark on a career in a business he has been openly critical of. “I would be very, very cautious, and supportively against it, if that makes any sense,” he says. “It is a vicious, vicious industry, and I would have to be right there at her side, holding her hand the entire time in order to be comfortable with it. I’ve heard it all already, every possible thing you could throw at my

daughter to influence her in some way, and it ain't gonna happen.”

While *SINNER* may surprise those unaware of Lewis' lyrical depth and vocal authority, hard-core fans of his concerts (which he describes as “a very healthy mix of cowboy hats, baseball caps, tattoos, black shirts”) will rejoice in having definitive copies of songs they've been hearing live and on the Internet, some for a couple of years.

Lyrically, Lewis generally doesn't lead with his political views (though his stance is often to be found for those who look), he has been publicly outspoken in ways few Country artists dare in these complicated, polarizing times. “I believe in this country, I believe in the Constitution that created it, I believe in conservative capitalism, I believe in all the things that made this country great, and I will not shut up about that for anyone,” he states. “And if you don't like it, don't talk politics with me, because I'm constitutionally correct in every single thing I say.”

As to whether his outspokenness has impacted his career, Lewis says, “It's not hurting me as far as I know, but I couldn't give a damn, I don't care. And, honestly, I could care less if I lost a couple of people because of that along the way. If you can't enjoy my music anymore because you don't see eye-to-eye with me, then so be it. Whatever.”

And, after putting his heart and soul on the line to create *SINNER*, Lewis feels similarly about how it lands in the marketplace. “You can't make everybody happy,” he says, “so you put your best foot forward, you hope everybody likes it, and if they don't, f- 'em.”