

Names



HISTORY CHANNEL PHOTOS

Aerosmith's long-lost van restored to groovy glory

Members of Aerosmith were recently invited to walk this way to see their rusty old tour van — uncovered in the woods of rural Massachusetts — restored to something like its former groovy glory.

When **Frank Fritz** and **Mike Wolfe** got a tip about an abandoned van in Chesterfield, they weren't expecting to find something that belongs in the Rock & Roll Hall of Fame.

Fritz and Wolfe, the stars of the History channel reality series, "American Pickers," have labeled it "... the most incredible thing we've ever found in our lives."

In an August 2018 episode of "American Pickers," the Chesterfield property owner said the 1964 International Harvester Metro van was in the woods when he bought the land from **Mark Lehman**, Aerosmith's former road manager.

(The owner had already returned a tape he'd found on the property to **Steven Tyler**, Aerosmith's frontman. The tape was from a 1971 Aerosmith show at Lowell High School.)

The band's founding member **Ray Tabano** confirmed the van had been used by the group to get to small gigs in the New England area.

The vehicle features a cartoon figure on the side in the same pose as the old "Keep on Truckin'" comic, along with the name Aerosmith. After decades in the woods, it



"American Pickers" took an old Aerosmith tour van (above), restored it, then unveiled it to the band's members (top).

was, not surprisingly, in terrible condition. But when the band heard the van had been found, they offered to buy it back once it was restored.

Since then, Wolfe, Fritz, and Tabano have worked on the van, which they purchased for \$25,000.

In a July 8 episode of the show, the trio found an identical truck to use for parts. Any-

thing that wasn't restored was re-created from old photos, including an interior decorated in wood paneling. Once the work was complete, Wolfe and Fritz met up with Aerosmith in Las Vegas, where the band has been playing a residency at the Park MGM.

"[They] did such a great job making the van look like it did then," Aerosmith guitarist **Joe Perry** said in the episode.

The band plans on incorporating the vehicle into their Vegas residency. (Aerosmith is scheduled to play four shows at the MGM Springfield in August.) Then they hope the van will end up in the Rock & Roll Hall of Fame in Cleveland.

Tyler says the van has tremendous sentimental value to him.

"That was the dream. To move to Boston, to live together and just write some songs. Since then, we've been living the dream. That's what this van means to me," Tyler said.

CHRIS TRIUNFO

Klosterman sets his imagination free in 'Captivity'

Chuck Klosterman realizes you may be confused by the title of his new book.

The tales that make up the best-selling author's first book of short stories, "Raised in Captivity: Fictional Nonfiction," are weird, funny, absurd — but they're not nonfiction.

They are, in fact, completely from Klosterman's imagination.

They read like "Black Mirror" episodes directed, perhaps, by a deadpan **Christopher Guest**, or **Larry David**.

Vignettes include: A guy discovers a puma in an airplane bathroom. A prisoner reflects on his old high school football coach, who taught the team to play every game with one play. A man ponders a whale struck by lightning.

On Wednesday at the Cambridge Public Library, Klosterman, 47, author of "Sex, Drugs, and Cocoa Puffs," will discuss "Captivity" with **Tom Perrotta**, the Belmont novelist behind "The Leftovers," "Little Children," and "Mrs. Fletcher."

Q. So how did this event with Tom Perrotta come together?

A. The publicist asked me, "Do you want to read, or do you want to have someone interview you on stage?" I said, "Whatever you think." I met Tom Perrotta once — I ran into him at South by Southwest. We hung out and, like, drank Cokes in the middle of the day. He's a real nice guy.

Q. How did the idea for this book come to you?

A. This is probably a hard thing to get into an article, but my original idea for this book was particularly idiotic. I've been saving up ideas for stories for like five years. Every time I'd have an idea for a story, or like a



weird piece of dialogue, or a premise, I'd put it into my phone in the notes section. And I have hundreds and hundreds of these. So then I had this idea to write a book of 100 stories and each story would be 1,000 words long. I thought that would be cool or whatever.

Q. OK...

A. So I'm working on this, but the problem, of course, is every story either had to be stretched out to get to 1,000 or cut down to fit. Then I was like, "Why am I doing this?" So I said, "I'll do the stories the length they should be."

Q. And why fiction?

A. I know I'm perceived as a nonfiction writer and an essayist, and obviously started as a journalist, but I really enjoy writing fiction. I just did it because it's what I wanted to do.

Q. Did you always want to be a writer?

A. My dad wanted me to be a lawyer — well, first they wanted me to be a priest, then it was a lawyer. I went to college and I assumed I'd end up an English teacher or history teacher, and I fell into journalism. And I was extremely lucky that this thing I

kind of loved immediately came unusually naturally to me.

And at the time, this was like 1994, there were clear entries into the field. Every town had a newspaper, and there was some publication at some level to enter the job market. I went to a state college, had to pay loans, and needed a job in six months, so the idea of being a journalist was a practical thing. Luckily, I liked it.

Q. How did that branch into what you do now?

A. I worked in Fargo [N.D.], at the newspaper there from 1994 to '98, then I got a job at the Akron Beacon Journal in Ohio, which was a big jump up. But I don't know anybody in Akron; I don't know one person. But I now have enough money to buy a computer. So what do you do if you have a computer and no friends? You write a book. I started writing "Fargo Rock City" really just to see if I could write a book that would be book-length.

It [was published] by a collision of weird events — I mean, chance is the biggest reason anyone succeeds or fails, to be totally honest. And the book didn't do that great. But it seemed like every rock critic in America read it. And suddenly I was able to get a job at Spin magazine. I moved to New York. And then "Sex, Drugs, and Cocoa Puffs" came out, and did very well. And I went from being a journalist who does books, to a book writer who occasionally does journalism.

LAUREN DALEY

Chuck Klosterman, in conversation with Tom Perrotta, Wednesday at the Cambridge Public Library, 449 Broadway, Cambridge. Doors at 6:30 p.m., talk at 7 p.m. Free.

What the Emmys got right and wrong

By Matthew Gilbert

GLOBE STAFF

Some thought "Game of Thrones" might end up with a weak showing on this year's Emmy nominations list. Naturally, there has been a sentimental urge to honor a TV monument and cultural phenomenon for its final round; but the reviews for the season — an especially short, rushed season — were largely negative.

But "Game of Thrones" and its cast got plenty of recognition — too much recognition, in my opinion — when the nominations were announced (by a playful D'Arcy Carden and Ken Jeong) on Tuesday morning. All the drama acting categories contained "GoT" cast members — Kit Harington and Emilia Clarke for their leading roles and Gwendoline Christie, Lena Headey, Maisie Williams, Sophie Turner, Peter Dinklage, Nikolaj Coster-Waldau, and Alfie Allen for their supporting work. Add in the nomination for best drama and it's clear the Television Academy didn't care about the griping.

Or, perhaps, they didn't watch. With all due respect to a wonderful show that didn't land intact, a number of those nominations ring hollow. I'm a massive fan of Headey as the nefarious Cersei, but really she was barely in the season. And Turner, who played my favorite character, Sansa, brilliantly, hardly had a chance to shine. Perhaps those slots could have gone to some more interesting actors (see snubs below)? Suranne Jones of "Gentleman Jack," I'm looking at you.

The "Game" is not up, then, as we head toward the Sept. 22 Emmy ceremony, and HBO is certainly benefiting. The cable channel, which still comes up with TV's finest lineups, broke a single-season Emmy nomination record with 137 nods this year. HBO even beat last year's most nominated TV outlet, Netflix, which this year drew 117 nods. Yes, streaming-only sites are ascendant, but not necessarily to the exclusion of the likes of HBO.

Surprise: Few knew about Pop's "Schitt's Creek," until old seasons showed up on Netflix. It became an overnight sensation, despite already being many seasons into its run. Now, as the Canadian show heads into its sixth and final season on Pop, Emmy voters have finally taken note, with three major nominations — for stars Eugene Levy and Catherine O'Hara and for best comedy. That's all good, but does it highlight the fact that voters weren't duly noting the show before its sudden rise in popularity? Could it mean they're not as thorough as we'd expect?

Snub: I'm thrilled that FX's "Pose" won some recognition, for best drama and for Billy Porter. But really, the show is fueled by the stunning work of Mj Rodriguez, Dominique Jackson, and Indya Moore, in addition to that of Porter, and each of these trans women deserved some love.

Surprise: I felt the second season of "Barry" was good, but disappointing after the bravura first round. Emmy voters passionately disagreed with me, and didn't just give the HBO show its expected nods for best comedy and for last year's winners, Bill Hader and Henry Winkler. This year, voters also recognized Anthony Carrigan (great as NoHo Hank), Stephen Root, and Sarah Goldberg for their supporting turns.

Snub: There was D'Arcy Carden on stage announcing the nominees. But her name wasn't among the honored few, despite her remarkable work as the robotic human — or is that the human robot? — Janet on "The Good Place." That's a shame; the episode in which she plays all the other characters was a highlight of the year.

Most surprising snub: Amazon's amazing drama "Homecoming" is nowhere on the list of major nominees. Created by Sam Esmail, the beautifully filmed series was engaging, clever, and beautifully acted by, among others, Julia Roberts and Stephan James. I assumed that Roberts was absolutely going to get some love, but even she was ignored. Go figure.

Snub: How on Earth did voters overlook the year's most powerful performance, by Suranne Jones on HBO's "Gentleman Jack"? You'll never convince me that she's not better than some of the nominees in the dramatic actress category, including Sandra Oh, Mandy Moore, and Robin Wright. Watch the first episode of the series, and I think you'll quickly understand what I mean.

Surprise: I love it when voters manage to get on board great shows early on. Sadly, it doesn't happen often enough. This year, Amazon's "Fleabag" and Netflix's "Russian Doll" are the lucky and deserving newcomers rolling in comedy nominations, especially



HELEN SLOAN/HBO VIA AP

Emilia Clarke and Kit Harington in "Game of Thrones."



JOJO WHILDEN/FX VIA AP

Billy Porter in "Pose."



AIMEE SPINKS/HBO

Suranne Jones in "Gentleman Jack."

the former series, which was noticed not just as best comedy and for its lead, Phoebe Waller-Bridge, but also for two excellent supporting actors, Olivia Colman (yup, the Oscar winner) and Sian Clifford.

Snub: I'm a fan of Hulu's "Catch-22," especially its lead actor, Christopher Abbott, and its supporting actors Kyle Chandler and George Clooney. And yet: crickets. The miniseries had some hardcore competition, to be fair, especially from Netflix's memorable "When They See Us," which was nominated for best limited series and six acting awards. HBO's "Chernobyl," FX's "Fosse/Verdon," Showtime's "Escape at Dannemora," and HBO's "Sharp Objects" also deservedly filled up those categories.

Snub: Hulu's "Shrill" deserved a nod or two. Aidy Bryant was perfect as a woman dealing with other people's discomfort about her weight. She shoulda been a contender.

Surprise: I'm endlessly pleased that Jodie Comer was finally nominated for "Killing Eve." But did the voters watch that second season? It was a mess, after the perfection of season one (which was written by Waller-Bridge), and even Oh had trouble rising above the chaotic and absurd story line. Only Comer emerged with extraordinary work.

Snub: No "Better Things," Pamela Adlon's phenomenal portrait of an intergenerational family of women? That's a major shame. Adlon has been nominated twice for best actress in a comedy, so we know the voters are aware of her and her FX series. Come on, folks. I hope it's not because the first two seasons included Louis C.K. behind the scenes.

Snub: The outstanding variety talk category is filled with goodness, including TBS's "Full Frontal With Samantha Bee" and "The Daily Show With Trevor Noah." But "Late Night With Seth Meyers" really, truly ought to be on the list, moreso than "The Late, Late Show With James Corden." Meyers has evolved into a sharp social and political critic with sometimes unexpected guests, and yet he has never been nominated.

Surprise: Netflix's "Dead to Me" was light — very light — fun, but Christina Applegate, as a widow searching for the driver who killed her husband was quite good in the show. I'm glad the voters were able to find her in such a slight series.

Supporting snubs: Timothy Simons as Jonah Ryan in "Veep." He has never been nominated for the best supporting work on a show brimming with supporting brilliance. Gillian Anderson was endlessly amusing on Netflix's winning "Sex Education." Asia Kate Dillon walks away with Showtime's "Billions." These three should have been no-brainers.

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