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6-9

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V NEWS & EVENTS

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Join the wineries of the Grand River Valley; Debonné Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery & Restaurant, Laurello Vineyards, South River Vineyards, Cask 307 Winery, and Red Eagle Distillery for an afternoon of ice wine sampling perfectly paired with the appetizers.

Patrons will visit each of the seven participants in any order they choose. Each establishment will provide samples of their libation along with a delicious appetizer. Area maps will be provided at all wineries to help patrons plan their trail. \$7 pp at each stop.



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even toys, you'll find more than you would expect being made right here in the USA. There are also listings by state so perhaps you'll find what you're looking for made right here in Ohio! Several different Maytag appliances are made in Ohio, as well as Sauder ready to assemble office furniture, Lucky Bum toboggan sleds, and 1820co jar candles.

It's worth a little extra search time and a few extra dollars to get quality products made right here at home. Some of the merchandise is sold through Amazon and others are carried at retailers or can be purchased directly. Take a look www.usalovelists.com

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And step on the rooftop of the band's final live, legendary performance. You're heard the music. You've seen the documentary. Now here's your chance to actually experience this iconic album + concert. More details coming soon at www.rockhall.com

Also, Don't forget to Cast Your Official Fan Vote 2022 Ballot

Your vote, your voice. It's time to support your favorite Rock & Roll Hall of Fame Class of 2022 Nominees and help them reach the top 5 of the official Fan's Ballot. You can select up to 5 Nominees daily and submit your vote. Share your ballot, spread the word and rock the vote now until April 29th!

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WINE 101

By Donniella Winchell

Some ABC Wine Words

In our business, wine jargon flows off winemakers' tongues with ease – but our 'lingo' can be very intimidating to lots of wine lovers. So here are some terms to help you become more of an 'expert' in the larger world of wine.

A is for 'Aroma': this is basically how a wine smells. It can be fruity with hints of peach, melon, or pear as in a Riesling, or with suggestions of leather, oak, dust, or currants in a big red. A younger wine has a fresher aroma; in an older one, it is more complex.

A is also for 'Acidity': this is a natural component of every wine. It is perceived on the palate as sharpness. It helps to give wine its long life and balances out any natural sweetness from the fruit. There are several primary acid varieties to be found in various wines: tartaric (like cream of tartar), malic (like a Granny Smith apple), citric (like lemon juice or orange juice), and lactic (like milk). The first two are found naturally in 90% of wines. In certain hot climates, winemakers may add small amounts of citric acid in their table wines to balance out the high levels of natural sugar. In some whites like Chardonnay, and in many reds, winemakers convert the harsher malic acid to lactic acid in a secondary fermentation known as malolactic fermentation.

B is for 'Balance': Winemakers strive to create a wine with complementary components of acidity, tannins (think strong tea), fruit flavors and aromas, and oak (if used, it comes from the barrel), to create a pleasant wine where no one element dominates the others.

B is also for 'Blanc de Blanc': Blanc de Blanc refers to a Sparkling Wine (bubbly from any place in the world other than the French district of Champagne) or a Champagne (bubbly made ONLY in the French district of that name) that is made totally from Chardonnay grapes. This is different from most traditional Champagnes made from some combination of Pinot Noir, Meunier, and Chardonnay grapes. It tends to be a little more austere so can be a great food wine.

B is also for 'Blanc de Noir': Blanc de Noir is a Sparkling Wine or Champagne made entirely from red grapes, usually Pinot Noir or Minot Meunier or a combination of the two.

C is for 'Cap': This term refers to the collections of seeds, skins, and stems that rise to the top of a tank during the initial phases of fermentation. In smaller wineries, open vats are used, and this 'cap' is punched down manually several times to increase the intensity of color and to add complexity to the fermenting grapes. In larger commercial operations, huge, expensive tanks complete the punch downs mechanically.

C is for 'Cooperative': This is a situation where several growers or wineries get together to open a single operation or to work together to sell their wines and/or save money through group buying. There is an effort at the 2022 Ohio Wine Conference to explore the possibilities and opportunities presented by developing an Ohio Wines cooperative.

C is for 'Clos': Meaning 'shut' and pronounced: Clō. It is a French word once applied to vineyards surrounded by walls. In the United States, several famous wineries use the word as a part of their brand name: Clos du Bois, Clos du Val, Clos Pegase, Clos Solène, and lots of others across the European continent.

For additional information: dwinchell@OhioWines.org



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3/4..... Matt Skeen
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Feb. 19th: 5-8:30 Mitch Larson
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Getting Thunderstruck for Charity: Cleveland Verses puts out second call for local musicians to rock for good

By Pete Roche

Willoughby singer Garrett Komyati wasn't about sit by and watch the pandemic decimate income streams for local musicians, artists, and crew. So he formed the Cleveland Verses Foundation—and then invited thirty-some Northcoast bands to cover their favorite Bob Dylan song for a two-disc compilation whose proceeds would benefit the non-profit Cleveland Rocks: Past, Present & Future to assist those falling on economic hardship during the lockdown.

Komyati's own group, The Modern Electric, put a new spin on "Queen Jane Approximately," from Dylan's 1965 LP Highway 61 Revisited. The quartet—who've opened for Psychedelic Furs, Fitz & The Tantrums, and Red Wanting Blue (and played such festivals as Brite Winter Fest and Incuya), joined three dozen other bands and soloists in covering Mr. Zimmerman's most famous cuts (and deep tracks) on the modestly-priced CDs (six bucks a pop on the website). Other featured acts on Volume 1 and Volume 2 include Cities & Coasts ("I Shall Be Released"), Herzog ("Abandoned Love"), The New Preservation Society ("Absolutely Sweet Marie"), Samantha Grace ("Just Like a Woman"), Front Porch Lights ("It's All Over Now, Baby Blue"), Tom Evanchuk ("One Too Many Mornings"), Steph Trivison ("Like a Rolling Stone"), and Jenna Fornier ("Rainy Day Women #12 & 35").

Now the call has gone out for participants to sign on for a second round of charity-raising covers: This time, the focus band is AC/DC, while all the fundraising from disc / download sales will be channeled toward fighting human trafficking.

Get it? Cleveland versus Human Trafficking.

We reached out to Garrett to learn more about Cleveland Verses, the covers albums, and the process for determining which artists and charities are considered for the now-annual project.

NORTH COAST VOICE: Where did the idea for Cleveland Verses come from? How'd it all start?

GARRETT KOMYATI: As a member of The Modern Electric, I wanted to find a way to bring the Cleveland music scene together. Having a snapshot of the Cleveland sound on a compilation became a goal of mine for posterity's sake. It wasn't until later that the other members of our board of directors gave me the idea to have the project raise money for charity. They are the ones who really helped me launch the nonprofit and turn my idea into a reality.

NCV: I like the double-meaning of the name



verses as in song lyrics, but also versus as in opposition, with Cleveland artists fighting against social problems.

GARRETT KOMYATI: Thanks! We knew we wanted to cover a new artist every year or so. This led to the idea that we could raise money for a different pressing issue in Cleveland with each album cycle. Our name plays into that freedom to adapt with a clever use of the word verses / versus.

NCV: Was there a voting process to pick Bob Dylan, or was he chosen by the Foundation itself for the first time out? Who did the cool Dylan sketch art? Will that visual component be an ongoing theme, like will there be similar artwork for the AC/DC comp, or will it be something completely new?

GARRETT KOMYATI: To launch, we picked the cause and the artist. Thirty-five bands answered the call and recorded Bob Dylan covers to help local artists and venue employees affected by the pandemic (thus, Cleveland vs. Covid-19). We are really excited to let the public decide who we cover and what we raise money for in the future. In 2021's end-of-year vote, the public chose to have local musicians cover AC/DC to fight against Human Trafficking. The portrait artist who provided the album covers for Cleveland Verses Volume 1 and 2 is Jess Bruening (Instagram: @jess.bruening). We were so thrilled with her contribution that we will be begging her to donate portraits for each subsequent release.



NCV: How close was the voting this year between AC/DC and Prince and the other proposed artists?

GARRETT KOMYATI: AC/DC and Prince were neck and neck towards the end. Combined, they took up more than 70% of the votes. No Doubt and Rihanna didn't stand a chance. In the future we will be grouping the artist options by genre, so that the voting is more balanced.

NCV: How are the Foundation's different causes selected?

GARRETT KOMYATI: Our Vicechair Betsy Whitis researches non-profit organizations in the Cleveland area that we could possibly grant our funds to. The board of directors then votes internally on what four options we present to the public for the end-of-year vote.

NCV: Any plans for a live show featuring various bands doing their covers, or is it mostly focused on the music and donated merch at this point?

GARRETT KOMYATI: As we grow, we plan to incorporate charity events, but Covid has decided this is probably not the right year to launch a concert series. All proceeds from the donated merch (available at cleveland-verses.org) raises money for our cause. I want to expand the merch by reaching out to local graphic designers to see if they would donate designs for band tees. The idea is to have an online marketplace full of Cleveland band merchandise that isn't available anywhere else.

NCV: Has feedback from the bands and causes been good so far?

GARRETT KOMYATI: We've had a great response from music-makers and music-lovers alike. We're just so proud of the artists who have stepped up and used their talents to help those in need. I see our Foundation as still in its infancy stages. As we get more artists, donors, and sponsors involved, the more we can do to make positive change in this city.

Cleveland / Akron / Youngstown musicians interested in covering an AC/DC song for the next Cleveland Verses compendium may sign on now at www.clevelandverses.org. The Bob Dylan discs are still available there, as are select donated items and signed swag from contributing artists.

ROOTSVILLE

Compiled by Cat Lilly

As the moon waxes toward the Full Snow Moon of February, the snow continues to fall, the temperatures continue to plunge, and the pandemic persists. Live entertainment is tentative these days, but the night life is starting to come back. Just in time for Valentine's Day – the sentimental holiday we all think is silly but celebrate anyway.

Waxahatchee Agora Ballroom Monday, February 14th

Valentine's Day falls this year on what promises to be a cold and snowy Monday night. But never fear – Beachland Ballroom is presenting a show with award-winning roots rockers Waxahatchee at the Agora, as part of a partnership that began in 2018, when the landmark club changed hands, and got a much-needed infusion of new blood and money.



Agora

After sitting empty for many years, the legendary club that helped turn Cleveland into the "rock n roll capital of the world" re-opened to the public with more than \$3 million in renovations that include a 1700-capacity theater, adjacent club, and three bars. The improvements brought the 1913 building complex at 5000 Euclid Avenue into the 21st Century while restoring the original glory of the Metropolitan Theatre Opera House, one of its former tenants.

Hank LoConti opened the first Agora in 1966 near Case Western Reserve University campus. Within a very few years, it had become one of the most important clubs in the country, quickly developing a repu-

tation for breaking major new talent. The club's 1000 capacity showroom booked a breathtaking parade of weekly Monday night concerts featuring the likes of Peter Frampton, Bob Seger, Pat Benatar, Talking Heads, Lou Reed, Patti Smith, The Clash, Kiss, and ZZ Top. LoConti is credited with jumpstarting the careers of Bruce Springsteen, David Bowie, U2, Meat Loaf, and Ian Hunter - all when they were on the verge of breaking out.

Local radio station WMMS, housed in the complex from 1967 to 1975, became a powerhouse pioneer of rock n roll radio, shaping Cleveland's musical tastes. The Coffeebreak Concert series hosted concerts and broadcasted them to the entire area -- starting at 11 a.m. Wednesdays. In 1968 the venue opened the nation's first in-house recording studio, producing many live albums. "Onstage at the Agora" became an internationally syndicated television show, and the club rode the wave through the seventies.

A small fire in 1984 forced the Agora's closure due to CSU's uncertainty about when they would take over the property. Two years later, LoConti reopened in a historic theater building at E. 50th and Euclid that was formerly the Metropolitan Opera and the WHK Auditorium. But times had changed, and the Agora was no longer a hot spot by 1986. Mavericks such as LoConti were being run out by corporations like Live Nation. By 2008, LoConti was handing over the actual operations of the club to other people. Concerts continued sporadically, poor decisions were made, and the place sat mostly empty. LoConti passed away in 2014, with tributes rolling in from all over the country.

The Euclid Avenue complex was purchased by AEG, the world's second-largest concert promoter, in 2017, joining the more than 60 venues AEG owns or operates nationwide. Restoration work began with the main lobby and the new Agora opened for business in July 2018. It is absolutely gorgeous, right down to the artisanal tile that had been covered with black plywood. In fact, the discovery of the original tile set the tone for the rest of the theater's renovation. A beautiful place to see a concert!



Waxahatchee

The four-piece roots rock band is fronted by Katie Crutchfield, who took the name from a creek near her childhood home in Alabama. Crutchfield debuted the project in 2011 and has released five critically acclaimed albums. Her most recent album Saint Cloud earned a spot on Best Albums of 2020 lists from NPR, Rolling Stone, and Pitchfork, and a nomination for Emerging Artist of the Year Award at the Americana Awards.

Crutchfield's latest accomplishment is a contribution to the 2021 tribute album Home in This World: Woody Guthrie's Dust Bowl Ballads, a track-by-track remake of Guthrie's original 1940 Dust Bowl Ballads. The songs are as relevant as ever, dealing with drought, unemployment, unstable weather, ruined crops, and decimated farmers. The compilation album features contemporary artists breathing new life into Guthrie's songs, and Waxahatchee's take on the classic "Talking Dust Bowl Blues" is one of the best. This should be a great show and thank you to Beachland Ballroom for all you do for live music in Cleveland! Agora Ballroom, 5000 Euclid Ave, 44113. (Price: \$25.00 – \$30.00)



Reverend Peyton's Big Damn Band Grog Shop Sunday, March 6th

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Sat. 3/05 • 7 til 10pm
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Continued From Page 9

the world. The band is led by Reverend Peyton, who most consider to be the premier finger picker playing today. He has earned a reputation as both a singularly compelling performer and a persuasive evangelist for the rootsy, country blues styles that captured his imagination early in life and inspired him and his band to make pilgrimages to Clarksdale, Miss. to study under such blues masters as T-Model Ford, Robert Belfour and David "Honeyboy" Edwards. The new album from Reverend Peyton's Big Damn Band was written by candlelight and then recorded using the best technology available . . . in the 1950s.

Peyton's 2021 release *Dance Songs for Hard Times* is relevant, electrifying and timely, as it conveys the hopes and fears of pandemic living. Rev. Peyton, the Big Damn Band's vocalist and world-class fingerstyle guitarist, details bleak financial challenges on the songs "Ways and Means" and "Dirty Hustlin'". He pines for in-person reunions with loved ones on "No Tellin' When," and he pleads for celestial relief on the album-closing "Come Down Angels," but somehow manages to do it without being depressing. This country blues trio that won over crowds on more than one Warped Tour knows how to make an audience move! 7pm doors / 8pm show (\$15 advance / \$18 day of show)

to cancel the tour promoting his previous release, *Ice Cream in Hell*, only six weeks into the 60-date run. He almost immediately began composing on amps and guitars that he hadn't used for decades. He explored obscure studio and live recordings from some of his greatest musical heroes, such as the Allman Brothers, Freddie King, Michael Bloomfield, B.B. King and beyond, and was inspired by his favorite artists all over again.

As early as April 2020, he began regularly releasing his new material online. He knew that he needed to make a record and get back on the road as soon as possible. Ellis whittled the 200-song list down to ten, and headed for Franklin, Tennessee's famous Rock House recording studio. The result is *Devil May Care*, a record Ellis says, "is for the fans as much as for me."

Tinsley Ellis has been immersed in music his whole life. Born in Atlanta 1957 and raised in southern Florida, he acquired his first guitar at age seven, inspired by seeing The Beatles perform on the Ed Sullivan Show. He took to guitar instantly, developing and sharpening his skills as he grew up. Like many kids his age, Ellis discovered the blues through the back door of British Invasion bands like The Yardbirds, The Animals, Cream and The Rolling Stones as well as Southern rockers like the Allman Brothers. One night in 1972, he saw B.B. King in concert from a seat in the very front row. As fate would have it, King broke a guitar string while playing, and after changing it without missing a beat, he handed the broken string to young Tinsley. And yes, he still has that string.

Ellis has toured the world non-stop for 35 years. He's earned a massive, fervent fan base that can never seem to get enough of Ellis and his music. Fueled by his blazing, every-note-matters guitar work and his gruff, spirited vocals, Ellis delivers one memorable song after another. Now, with *Devil May Care* and a new tour booked, Ellis is more than ready to make up for lost time. As he continues adding more dates to his already packed tour schedule, Ellis will bring his high-energy Southern blues-rock to fans all across the country. "It's been a long 18 months," he says, "and now folks are ready to have some fun." www.musicbox.cle.com (Phone: 216-242-1250) Showtime: 7:30pm/ Ticket price: \$22 advance / \$28 day of show

Check venue websites for covid policies. At this time, The Agora, Beachland Ballroom and Music Box Supper Club are all part of more than a dozen or so local venues that have banded together in solidarity to create a new policy to require people to show proof of vaccination or a recent negative COVID test at the door to attend a show. No exceptions!



Tinsley Ellis Music Box Supper Club Thursday, March 10th

World-renowned guitarist, vocalist and songwriter Tinsley Ellis will celebrate the release of his new Alligator Records album, *Devil May Care*, with a live performance at the Music Box Supper Club in Cleveland on Thursday, March 10th. Ellis is among the world's most celebrated blues-rock performers, and one of the genre's most original and prolific songwriters.

While the worldwide pandemic and subsequent shutdown profoundly affected every musician (and every person), Ellis used his time off the road to write over 200 new songs. In March 2020, Ellis was forced

Feb. 10th Frenchy's, Austintown 6-9

Feb. 12th Peter Allen Inn, Kinsman 6-9

Feb 13th Hundley Cellars 2-5

Feb. 19th West Main St. Winery, Ravenna 7-10

Feb. 25 Leon's, Howland 6-9

Feb. 26th Up a Creek, Howland 6:30-9:30

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NEW READS REVIEWS

By Pete Roche

Rush -- Anthem, Limelight, and Driven

If you're a self-respecting metal-head who's ever picked up a book about your favorite band, chances are good you've perused a few titles by Martin Popoff.

Formerly the editor at *Brave Words* and *Bare Knuckles* (www.bravewords.com), Popoff has written (or curated / edited) hundreds of books about Black Sabbath, Judas Priest, Metallica, Deep Purple, Iron Maiden, and AC/DC. A large chunk of the musicologist's efforts has been devoted to his personal favorite, Rush, for whom he's compiled an "illustrated biography" (*Rush: Album by Album*) and road history (*Contents Under Pressure*)—and consulted filmmakers at Banger studios for their excellent 2010 documentary *Rush: Beyond the Lighted Stage*.

Now Popoff has issued what is arguably the most comprehensive, up-to-date, semi-scholarly work ever published on Geddy Lee, Alex Lifeson, and Neil Peart—a book triptych spanning the whole of the seminal Canadian rock band's fantastic forty-five-year history. Named after songs from key albums detailed therein, *Anthem*, *Limelight*, and *Driven* chronicle Rush's earnest early years, late '70s stardom and MTV-era reinvention (with keyboards), and numerous '90s and post-millennium musical makeovers.

Named for the opening track on 1975's *Fly By Night*, the 354-page *Anthem* draws on interviews with Rush band members (including early drummer John Rutsey) to account for their meteoric rise out of the Great White North (thanks to sympathetic radio stations like Cleveland's own WMMS) onto the world stage. Matching virtuosic, prog-leaning instrumental prowess with Peart's clever lyrics (either of the sword-and-sorcery variety or more thoughtful, socially aware flavor), Rush energized—and challenged—audiences both over the airwaves and

in concert, graduating from church basements (*Rush, Fly by Night*) and small clubs (*Caress of Steel*) to theatres (*2112, A Farewell to Kings*) and sports arenas (*Hemispheres*) by 1978.

The 318-page *Limelight* (a hit from 1981's *Moving Pictures*) covers releases from 1980's *Permanent Waves* to 1989's *Presto*. Here, Popoff examines why Lee and company retreated from longer, epic works to stripped-down, no-frills rock and roll—only to metamorphose into a slick, synthesizer-based power trio for much of the '80s. We're treated to critical assessments of some of Rush's biggest hits ("Spirit of Radio," "Freewill," "Tom Sawyer," "Subdivisions," "New World Man") and best deep tracks ("Natural Science," "YYZ," "Witch Hunt," "Digital Man"), insightful treatises on the band's impact on pop culture (and responses to changes in it), and quotes regarding the advantages and disadvantages of becoming musical demigods in the video age.

Aptly-subtitled *In the End*, the 415-page *Driven* negotiates what were perhaps the most treacherous minefields in Rush history. Still drawing on his unprecedented access to the players, Popoff studies how Peart incorporated electronic drums into his ever-growing kits and how Lee and Lifeson relied on samplers, triggers, and foot pedals to recreate the more nuanced Rush sounds on stage (leaving their hands free to keep slappin' da bass and strumming the guitar. The guys kept their ears open for new sounds like rap and grunge—both of which they integrated into the mix on *Roll the Bones* and *Counterparts*—yet worked harder than ever to keep guitars, bass,

and (acoustic) drums at the fore on *Test for Echo*.

But all the "glittering prizes"—along with the unadulterated freedom of writing and performing music—fall by the wayside when Peart loses his daughter in a car crash (1997) and his wife succumbs to cancer just a year later (1998). Effectively retired, the crestfallen drummer hits the road on his motorcycle for nearly five years, chronicling his travels (and introspection) in books like *Ghost Rider*. Peart ultimately returns to the fold (and remarries), rejoining Lifeson and Lee on 2002's "come-back" album *Vapor Trails*. The three-piece tour for a new generation, adding washing machines, rotisserie ovens, computer-generated dragons, and slapstick movie clips to their stage arsenal for key stops captured on home video (*R30: Rush Live in Rio*, and *Time Machine 2011: Live in Cleveland*). The joy of playing together again is enough to carry Rush through an additional two studio albums (*Snakes and Arrows* and *Clockwork Angels*), and the fellas are (finally) inducted into the Rock and Roll Hall of Fame.

Sadly, Peart would pass away in 2020, effectively putting an end to Rush's illustrious, influential career.

The books each contain two eight-page photo sessions with full-color images showing Geddy, Alex, and Neil in action both at *Le Studio* in Ontario and on stages around the globe. Popoff's assortment of tour flyers, backstage passes and laminates, and ticket stubs is cool—but it's more fun watching the Rush triumvirate transform from kimonos to mullets, ponytails, and pastel sport coats...and back to T-shirts and blue jeans.

Paul McCartney: The Lyrics

My brother told me he was looking forward to receiving a copy of Liveright Publishing's *Paul McCartney: The Lyrics* for Christmas, even though he—like myself and millions of other Macca fans—already knew most of the words to most of the former Beatles' songs.

I told him that the lyrics weren't what made the two-volume set so special, despite its title. I mean, sure, verses to classics like "Eleanor

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Rigby,” “Let It Be,” “Maybe I’m Amazed,” “Mull of Kintyre,” and “No More Lonely Nights” are a major focal point here—but it’s Sir Paul’s intimate explanations and candid commentaries on the origins and meanings behind the tunes that make the nearly thousand-page tome so frickin’ awesome. Apparently, McCartney divulged his secrets to Pulitzer prize-winning poet Paul Muldoon in a series of 25 one-on-one sessions over the last five or six years, sharing the stories that begat his own rhymes between bites of Marmite toast, hummus, and pickles (and sips of green tea).

In his forward, Muldoon confesses he allowed himself to get a little star-struck at times—and who *wouldn’t*, with Paul Flippin’ McCartney? But he assures readers that the man behind the Hofner was open, honest, and eager to look back on sixty-four years of otherworldly wordsmithing before time wiped his memory, reducing his recollections to what Blade Runner android Roy Batty so beautifully likened to “tears in rain.”

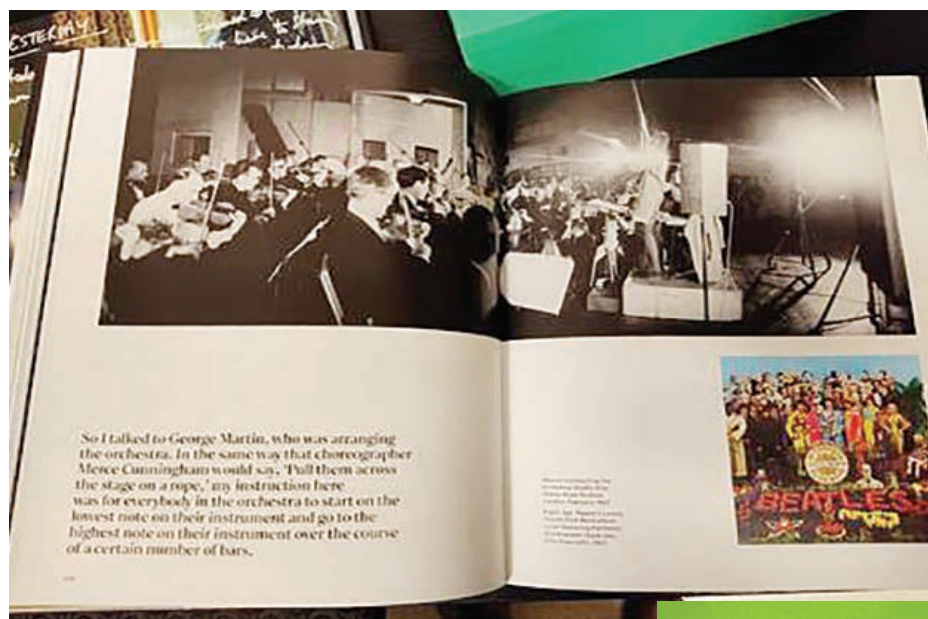
Not that any of us—or any kids, for that matter—will forget the refrains to “Band on the Run,” “Hey Jude,” “Ticket to Ride,” or “Admiral Halsey / Uncle Albert” anytime soon.

Spanning most of Macca’s adult life (and covering 154 songs), the twin volumes (each of them hefty enough to concuss—if not kill—a man when dropped from a third-story window) also assemble what is to date probably the most comprehensive collection of McCartney memorabilia and ephemera, all meticulously digitized for inclusion for perpetuity in the MPL Archives, which we imagine to be located in an outrageously guarded, concrete-fortified bunker (with redundant security systems) six miles under Greenland.

Which makes *Lyrics* more *scrapbook* than chapbook. It’s all here, from family photos of young Paul with his mum and brother and day-dream doodles from school days, to key lines from now-classic songs scribbled by the Liverpool lad in lead and ink on hotel stationary and paper napkins. There’s even glossy captures of sketches and paintings (like the cover art for 2018’s *Egypt Station*)—and schematics for a coffee table the bassist built in his free time. Is there anything he *can’t* do?

An argument could be made that the songs should’ve been collated chronologically, but to have Paul cover the people and places in his life that inspired his songs in the order in which they occurred would’ve read like an autobiography instead of the fathoms-deep-dive that *Lyrics* is into the “cute Beatle’s” repertoire (not that *that* would’ve been a bad thing). So, the editors have alphabetized the titles (from “All My Loving” to “Your Mother Should Know” in a pair of books (Volume 1: A-K and Volume 2: L-Z) housed in a handsome (if plain) green case with foil embossing.

“The time has never been right” for memoirs,



claims Paul in his introduction. “I’ve always been raising a family or on tour, which is never an ideal situation for long periods of concentration.”

“But one thing I’ve always managed to do, whether at home or on the road, is write songs. Some people when they get older like to refer to a diary to recall day-to-day events from the past. What I have are my songs. And these songs span my entire life: When I acquired my first guitar at age fourteen, my natural instinct was to start writing songs. And I’ve never stopped.”

Lyrics not only covers songs Paul wrote with The Beatles (“Can’t Buy Me Love”), Wings (“Live and Let Die”), and for solo albums like *Tug of War*, *Pipes of Peace*, and *Flowers in the Dirt*—but also bits he wrote for other people, like Badfinger’s “Come and Get It.”

And hey, we completely forgot that Paul’s the guy behind “Give Ireland Back to the Irish.”

Some of these melodies dropped straight out of the ether, says Paul, like magic. But most were nudged (or shoved) into existence by McCartney’s relationships with other people, like his parents, his girlfriends (Jane Asher) and wives (the late Linda Eastman and current spouse Nancy Shevell), his kids (Heather, Mary, Stella, and James), his English professor (Alan Durband), his associates (producer George Martin, Apple Records vocalist Mary Hopkins), ex-bandmates in and out of Wings (Denny Laine, Henry McCullough, Robbie McIntosh, Hamish Stuart), and Beatle brother-at-arms John Lennon—with whom McCartney co-authored countless chart hits.

We liked the anecdote about Stevie Wonder, with whom McCartney recorded the 1982 smash “Ebony and Ivory.” Paul says he was thrilled to work with the *Songs in the Key of Life* soul-man—but Stevie had a punctuality problem, and McCartney wasn’t accustomed

to waiting. At least not for anyone less than Wonder.

Even more interestingly, sometimes Paul’s muses assume non-human forms: The *Ram* raconteur provides many examples of tunes whose verbiage derived not from people, but rather from his lifestyle at the time (bachelorhood, drugs, Indian meditation, comic books, etc.), his current domicile (London flat, Scottish farm), his modes of transportation (bus, trolley, Aston Martin, or Land Rover), or beloved pets—like his English sheepdog (“Martha, My Dear”) or Shetland pony (“Jet”).

McCartney remembers rubbing elbows with fellow musicians, producers, and programmers like Little Richard, Ed Sullivan, Stu Sutcliffe, Marlene Dietrich, Fela Kuti, Chet Atkins, and Trevor Horn. He comes clean on celebrity worship, religion, politics, marijuana use, veganism, and ornithology. He also discusses guitars, basses, keyboards (Moogs and mellotrons), and unorthodox recording techniques like creating “bog reverb” (by setting microphones in bathrooms to create echo).

I caught myself several times reading the text in Paul’s voice (in my head, silly, not aloud); the prose is just that down-to-earth and succinct. In a palpable way, it’s as if you’re sitting in the room with Muldoon for McCartney’s mesmeric monologues.

Lyrics retails for \$100, and is worth every dime. So don’t go dropping it out a third-story window.

“The act of writing a song is a unique experience, unlike anything else I know. You have to be in the right mood and start with a clear mind. You must trust your initial feelings because at the beginning you don’t really know where you’re going.”

PAUL MCCARTNEY

V NOW WE'RE TALKIN

By Pete Roche

Interview with Keyboard King Rick Wakeman, set for Kent Stage March 13

Rick Wakeman has always been something of a class clown, a natural entertainer. Fortunately, the English keyboardist also possessed just enough God-given musical talent and restraint to forego a few punchlines just long enough to develop into a sought-after session man. In such demand were Wakeman's ivory-tickling skills that the sometime-Strawbs member ultimately quit his studies at London's Royal College of Music to sit in with such luminaries as David Bowie ("Space Oddity"), Cat Stevens ("Morning Has Broken"), Elton John ("Madman Across the Water"), Al Stewart, T-Rex, Black Sabbath, and Lou Reed.

Of course, Wakeman found fame on his own, too - as both a solo artist (The Six Wives of Henry VIII, Journey to the Centre of the Earth, King Arthur and the Knights of the Round Table) and as the resident, cape-crusading keyboard wunderkind in Yes ("Roundabout," "South Side of the Sky," "Siberian Khatru"), with whom Wakeman recorded several multi-platinum albums (Fragile, Close to the Edge, Going for the One) and sold out countless arenas in the 1970s.

Wakeman would leave and rejoin Yes several times throughout his career, most notably leaving the group after the critically divisive Tales from Topographic Oceans in 1973 - and again after the record company-coerced Union album in 1991. He's always kept close contact with some of his Yes pals: he toured with singer Jon Anderson, guitarist Steve Howe, and drummer Bill Bruford (as ABWH) in 1989, rejoined Yes again in the mid-2000s, and combined forces with Anderson and guitarist Trevor Rabin (as ARW) in 2016.

But the magician of Moog has always maintained a separate (if parallel, pardon the Yes pun) solo trajectory, dropping jaws with solo efforts like No Earthly Connection and Criminal Record, blowing up the big screen with movie soundtracks (Lizstomania, White Rock, 1984), soothing ears with lovely piano albums (the Aspirant and Airs trilogies), and teaming with his talented offspring Adam and Oliver (No Expense Spared, Wakeman with Wakeman). In more recent years, the seasoned sorcerer also become an author and beloved BBC television (Grumpy Old Men, Watchdog) and radio personality.

Now, close on the heels of another acclaimed pair of piano covers discs (Piano Portraits, Piano Odyssey) and another spaced-out instrumental rock album (The Red Planet),

Wakeman is coming stateside with his Even Grumpier Old Rock Star songs 'n' stories tour. We chatted with Rick by phone in advance of his March 13 date at the Kent Stage, which was twice postponed because of the ongoing pandemic.

NORTH COAST VOICE: Hiya, Rick! How are you doing? Where are you calling in from?

RICK WAKEMAN: Hello there! I'm very well, thanks. Yeah, I'm located in the east of England, about ninety miles northeast of London, on the coast of the North Sea. It's beautiful here, but very cold.

NCV: It's cold in Cleveland, too. Typical winter weather.

WAKEMAN: Yeah, I know it's pretty cold there. My daughter lives in Cleveland, so I get the weather report from her. She's...oh, crikey, how old is she? Thirty-four now. She lives in Cleveland with her partner and my two grandchildren. So, I'll get to see her. We're going to Kent, which we meant to do last year, but as you know, with all the COVID restrictions, it got put off and I missed seeing her. So, we'll see her this time around.

NCV: Can we look forward to another evening of stories and song at Kent? Kind of like your show at The Odeon here a few years back?

WAKEMAN: That's it! I'll tell some really ludicrous stories, some of which might even have an element of truth to them! And I'll play some music - a mixture of my stuff and other people's stuff, like David Bowie and Cat Stevens and The Strawbs and others I've worked with. And of course, some Yes pieces, which I adapted to piano. It's just great fun. I always think of it as if I had an enormous parlor or dining room or lounge, and everyone's gathered there, and I just sit and play the piano.

NCV: I can say first-hand that you do give a really fun show. Even people who aren't as familiar with your music, like myself and other fans, can appreciate your humor and your gift of gab. My wife, for example - she doesn't

necessarily know your material, but I know she'd get a kick out of your comedy.

WAKEMAN: Well, I'd like to think that. It'll be either that, or she'll divorce you! I do get an awful lot of people after shows - and it's often women - who come up to me or send an email and say 'I've never heard of you, but I came out with my friends and had a wonderful time!' And that's just really lovely. Just really nice. I think of myself as a bit of an old-fashioned entertainer. I love going out, I love meeting people, and I love being in front of people. And we're all one. We're all in the same room. So it's nice when people come along, and they say they brought their wife or someone special with them. It's really nice.

NCV: You've been keeping busy up until the pandemic. I had the privilege of covering your last couple piano albums, and reviewed The Red Planet last year. Great stuff.

WAKEMAN: Thank you. The Red Planet was just great fun to do. I set out deliberately for it to be a prog-rock instrumental album. I worked very hard on it and was really pleased with the outcome. And I'm hoping...we're doing some shows with those pieces in the U.K. in a couple months' time. I'd love to bring that show to America some time, but it's down to the promoters. I'm so reliant upon third parties to make concerts like that happen.

NCV: It's got to be expensive, jumping the pond with extra people and equipment.

WAKEMAN: It is. You bring all the equipment. You can get some stuff there, but my keyboard rig is very custom. It's very hard to get it all over there. Plus, you've got a much bigger crew. Everyone needs hotel rooms, and there's transport. It's so expensive to do properly. And I don't like doing shows on the cheap. I like doing them properly, or I won't do them at all.

NCV: Piano Portraits and Piano Odyssey have some really terrific renditions of Beatles songs, Yes songs, and songs you've done with others. And I've always loved the three-part Country Airs, Night Airs, and Sea Airs. Again, more examples where people close to me have heard the music and loved it without knowing it was you - the Rick Wakeman from Yes.

WAKEMAN: Well, I like doing piano albums, and I like melody. Melody has always been important to me, it's always the reason why I enjoyed working with Yes - especially in the early days. Everything stemmed from the melody. And to me that's just so important. Jon and I many years ago, in 2005 or something like that, we were talking, and we decided to do an album of literally just acoustic piano and voice, and it all had to stem from the melodies. So we produced an album called The Living Tree, which I'm really fond of. And every piece had a melody and told a story. And to me

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Continued From Page 13

that's just so fantastic. We were asked by a lot of people to do another one, and we were like, 'No, we used all the best melodies and stories on that album; why do another that wouldn't be as good?' So yeah, melody is just so important to me.

NCV: A couple Yes bonus tracks and leftovers were included on the 1990 box set Yes Years. Is that you giving that little speech about the economy on "Money?" I always took it for being you.

WAKEMAN: Yeah, it is (laughs)! I don't know how that got out. There was a chancellor of the exchange from that time, whose name escapes me - which is terrible - but he had a very distinctive voice like that. So what I did was, I did a spoof of his voice. And somehow instead of it being wiped off - which is what normally happens to things like that - it hung around and it came out that way. I couldn't believe it! I can't remember the name of the chancellor concerned, but he had big bushy eyebrows and was in power at the time. I was amazed when that came out. So yes, guilty!

NCV: When you rejoined Yes in 1977 for the Going for the One album in Switzerland, it's said that you used a phone line to record "Awaken" and patch in your church organ parts with the other guys, who were located some distance away. How'd that happen?

WAKEMAN: Yes! I recorded church organ on albums before, like Six Wives and Close to the Edge. And we were in Montreux and there was a lovely church in Vevey, where Jon and I would go to play. Jon would bring his harp out and we'd have a bit of fun. And for "Awaken" I did a chunk on Hammond organ, and I think it was Chris who said, 'You know, that'd sound better on a church organ.' So, we said to the engineer John Timpley, 'Look, can we get a remote quarter-inch tape together and we'll go there and record, and then we'll bring it back.' And he said, 'No, you don't have to do that. You can record it down the telephone line.' These lines were of the highest quality fidelity, and had been put there in case of nuclear war. He said we could rent them, so we rented the telephone line connecting us up. And the quality was astounding, as good as any you can get today. I had headphones on in the studio, and I heard Alan count in. There was a little bit of latency I had to allow for when I played. They were nine miles away in Montreux, and I was in the town of Vevey. When we recorded it, it was so far ahead of its time. They have similar things nowadays of course with the internet.

NCV: Exactly, it sounds like today's version of file-sharing and recording remotely with others over the computer.

WAKEMAN: Mmm-hmm. I was extremely proud of how far ahead we were for the time. We used the line again to record a choir in another church for "Awaken" about a mile outside Montreux, and it was fantastic, these things we could do. It was not only a lot of fun, what we were doing, but there was also a

lot of pride. We were forty years ahead of the curve. We had great fun, Jon and I up in that church. We'd just play and see what happened.

NCV: I've always wondered about some of your album cover art. Like on No Earthly Connection you had an image where if you looked at it just the right way, it would create an illusion. On Rhapsodies, it shows you on a snowy mountain with what looks like a boy and his dog covered in aluminum foil. When I was young, I thought, 'My God! What have they done to that poor kid?'

WAKEMAN: Well, the story there was the double-meaning of Rhapsodies. Of wrapping something. WRAP. There were models and mannequins of things wrapped in tinfoil, and we then put out in the snow. And on the back the picture gave the impression of me seemingly floating, which was done with me laying across three chairs. Nowadays you'd do all that by computers, but back then they airbrushed the chairs out. Part of the cover was my back garden. I lived up in the Alps. So it was done up there. The whole album was meant to be a fun album, a journey through different kinds of music, different styles. People either loved it or hated it, or they said they loved certain tracks but not others. It probably wasn't the cleverest idea to include so many styles. But there's stuff on there that I really like.

NCV: With respect to touring, do you find that today's technology is able to satisfactorily reproduce the analog keyboard sounds of vintage '70s instruments, or do you sometimes have to just settle for 'close enough?'

WAKEMAN: Some of them reproduce them well, some better than the original instruments. Others don't. Nobody has managed to come up with a good digital facsimile of a Moog synthesizer. And they never will, because the great thing about the Moog is that whenever you press a key, it's always going to be starting from a different place. Internally, it's always producing a signal and a sound. And you can't really reproduce that. So, there are certain instruments that don't work. In my rig, I still have keyboards from the early '70s and early '80s and '90s, and I have some incredible new, modern keyboards. So I put them all together to create the sounds that I want. I look at an instrument and think, 'Can this produce sounds that I can use, sounds that I like and find inspiring?' If the answer is 'yes,' then it goes in the rig!

<https://kentstage.org/event/rick-wakeman-the-even-grumpier-old-rock-star-tour/>



PEDESTRIAN RAMBLINGS

By Steve Madewell



Jeeze, it's been cold! Winter on the North Coast

January was a tad bit chilly, and more than a little snowy. It has been a couple of years since those of us who call NE Ohio home have “enjoyed” a winter like this one. While Old Man Winter and the Lake Erie snow machine were slow to get going, once they decided it was time, January more than made up for the relative balminess of November and December.

I am writing this little epistle in anticipation of Ground Hog Day. I can assure you my resident groundhog would be doing good just to dig out of his burrow, and with the cold temperatures of the past week, the only possible reason he might leave his den would be to catch a flight south.

Just a few weeks ago, one of my wine-producing buddies was wondering if we would have a cold enough snap to make ice wine this year. No worries, I think we got that covered! And I made the mistake of making social media posts taking credit for the light snowfall of the past two winters after I bought a new snow thrower attachment for my lawn tractor.

Well, I certainly had the opportunity to properly break it in this year.

It is always a few degrees colder in the valley where I live and I have one of those handy dandy thermometers on my barn that can record the minimum and maximum temperatures of the day, as long as I reset it. One morning last week, that thermometer registered a minus 13. That was the same morning that the cosmos decided that I needed

to do some extended meditation. I was able to get myself re-centered after holding a hairdryer aimed at my upstairs bathroom water lines for several hours.

Funny how the universe works.

Oh yes, walking. Somehow, I always try to bring these articles back to some sort of revelations developed while walking or being in the out of doors. In all seriousness, I do believe we live in the best corner of Ohio and just one of the many reasons I feel so strongly about this is the seasons.

Growing up in Southwestern Ohio, it was a rare event to have more than a few inches of snow, and even more unusual for an extended period of snow-covered ground. In addition to the tranquility of the snowfall, snow makes the evenings “lighter” and that may be important in offsetting some of the effects associated with the longer night and overcast days of winter.

I like to associate the winter with snow, as opposed to grey!

I tried to capture a bit of that feeling in my tune “Hometown Blues,” and I put a little YouTube video together featuring some Ohio winter images. If you are so inclined, you can check that out here:

<https://www.youtube.com/watch?app=desktop&v=WFTZxIEOPO8>

The other reason I like the snow is the opportunity to do some different things outside.

Getting out is the key, which I recognize is

difficult to impossible for some folks, and it does require some effort to get outside and enjoy the attributes of winter. But even a scenic drive through our NEO countryside, or along the lakeshore, can have a remarkable effect on attitude and optimism. It is hard to argue with the stark majesty of Lake Erie, or the beauty of the ice and snow on the shale cliffs and hemlock-lined valleys along the local streams. FYI, the covered bridge drive does a nice job of hitting some very pretty spots.

If you have family or friends that are elderly or challenged with mobility issues, take pictures of the winter landscape and share them!

For those folks who are a little more ambitious, there are outdoor activities like snowmobiling, ice fishing, sledding, and for us pedestrians, cross-country skiing and snowshoeing. Lake Metroparks has “groomed” ski trails at Girdled Road Reservation and Chapin Forest. They have the equipment to rent for a reasonable rate. They also offer “how-to” courses.

So instead of hiking and looking for ideas for songs, I have been slowly plodding along on snowshoes or slipping along on skis. If it continues to stay this cold and we happen to pass each other on the trail, I may have a face mask on! I am the guy huffing and puffing behind the dark shades

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In honor of Black History Month

AFROFUTURISM – CELEBRATING THE GENIUS OF SUN RA

By James Onysko

As a world/jazz musician pushing seventy years of age (and running a band for the last thirty years), it is no easy task keeping it all together, hustling gigs, and finding new audiences - especially in this era of pandemic. Well how about a continuously-working band more than doubling that duration with a leader who turns 98 years old in May? The group in question is the Sun Ra Arkestra led by Marshall Allen, who first joined this jazz big band in 1958, playing flute. Under the tutelage of pianist, composer and arranger, Herman “Sonny” Blount aka Sun Ra, Mr. Allen (also an oboist), began leading the saxophone section as an alto player, which also included tenor player, John Gilmore. A young John Coltrane would later cite Mr. Gilmore as an early influence on his playing.

Encouraged by Sonny to switch to the higher register, he wanted Allen to play the instrument in new ways. As described by John Swzed in his definitive biography of Sun Ra entitled *SPACE IS THE PLACE* (also a documentary film by that same name): “Sun Ra also pushed him towards expressing other dimensions of his spirit; and he found ways to draw howls, screams and bird songs from the horn, slurring and fluttering tones by strumming and flailing the keys like a guitar, violently jerking it around in his mouth, and producing explosions of sound”, playing both ‘in’ and ‘out’ on the same tune. Mr. Allen said that “Sun Ra taught me to translate spirit into music. The spirit makes no mistakes”. Ever the philosopher, Sun Ra wanted his musicians to “draw upon spiritual resources that went beyond intelligence and knowledge”. Sun Ra said that “if you can’t involve your spirit in the creative process, you can’t defeat the destructive elements on earth”.

Small in stature (one time in Montreal, the band had to secret him away inside the shell of a bass drum), watching Allen in action is like seeing an igniting sparkplug; suddenly sending bursts of energy into the atmosphere with controlled cacophony. For the uninitiated, and a good place to start with someone whom many consider to be the founder of ‘Afrofuturism’, try going to a 1989 YouTube clip of the late Eighties show called ‘Night Music’ to see Mr. Ra perform with the group at this link:

www.youtube.com/watch?v=YDM13Xerz7E

Then jump forward in time to a stellar set by the Arkestra directed by Maestro Marshall Allen at the Union Chapel in London, England, on April 14, 2016, also found on YouTube at this link:

www.youtube.com/watch?v=0e5jPX3ysY8

Within a few short years of his appearance on *Night Music* (and *Saturday Night Live*), Sun Ra would leave the planet on May 30, 1993, perhaps returning in spirit to his declared



2022-02-17-Sun-Ra-Arkestra



Sun Ra

birthplace of Saturn. Although truly of Earthly origin growing up near Birmingham, Alabama (also known as ‘The Magic City’), it’s perhaps foretelling that Herman Blount, who was to become the Mystery Mr. Ra, also knocked about in Huntsville during a brief stint following college “where the government developed the spaceships”. This was before bounding northwards as part of the great African-American migration from the Deep South to the cities of the North and East. Sun Ra would play the music rooms of Kansas City, Chicago and wherever he could find work, before eventually heading to New York City for new opportunities to perform.

He first found success in the Midwest with the Fletcher Henderson Orchestra, and later organized his own small combos, playing blues and swing music, which eventually led to the formation of the beloved Arkestra. His sometimes puzzling approach in rehearsing the band at all hours; professing to musicians (those who went along for the ride) his research into the Pyramid-building civilization of Ancient Egypt, The Nubians, as well as his studies in sound (what he called “tone science”), was confounding but thrilling to his musician students. A voracious reader, his mission (in addition to “composing music for the Creator”), was to impart all of the esoteric knowledge he acquired beginning as an inquisitive youth. He was a frequent visitor to his hometown library, known to be a bright boy among adults and peers; and later, he browsed the plentiful book-

shops of the urban North where he discovered and explored new spiritualist thought as put forth by Madame Blavatsky and The Theosophical Society; or the idea of the infinity of microtones between C and D, for instance.

Increasingly, Sun Ra saw himself as a teacher. His passion fueled this vehicle of sorts; bringing to life his unique, multi-disciplinary

vision in a singular contribution to the musical arts as part of the larger story of the African Diaspora. After seeing his hometown of Birmingham, Alabama, getting smaller in the rearview mirror, Sonny rarely looked back, always leaning future-forward, incorporating electronic keyboards, in addition to his acoustic palette of sounds, such as the Moog synthesizer, and experimenting with the sonic possibilities of the newly-emerging tape recorder.

New York City in the Sixties would prove fertile ground for Sun Ra to transplant his energies (and those who would follow him from Chicago); while at the same time, introducing new blood to the heady brew including dancers, drummers and singers. After NYC, Marshall Allen’s father purchased what became the Arkestra’s base and communal living space in Philadelphia, where Sun Ra would encamp until his passing in 1993. Vocalist, June Tyson (the actress Cicely Tyson’s sister), would become Sun Ra’s constant companion for some thirty years until his spirit was released into the greater Cosmos. The band house is still there on Morton Street in the Germantown section of Philly where I once visited in 2015. Years earlier, I was privileged to have known Sun Ra and June Tyson as part of my work for the National Public Radio affiliate in Cleveland, Ohio. Sun Ra advised me once that if I ever had to make a choice between seeing a musical performance, or making music myself, that I should choose the latter. “In this way, you are a co-Creator with God”, he told me. His words have been a guiding principle as I continue to pursue my role in the Universe.

We all owe a debt of gratitude to this legendary “co-Creator with God”, a polymath with insatiable curiosity and interests, which has given birth to the concept of AfroFuturism, and to the continuing vitality of the Arkestra. How else to acknowledge a group still going with an original member at the helm? To me, it’s simply remarkable. To that end, there is the citywide AfroFuturism Festival taking place during this Black History Month of February (and spilling into next) throughout New York City in “an ever-expansive aesthetic and practice – where music, visual arts, science fiction and technology intersect to imagine alternate



Sun Ra Arkestra @ Sandy Chanty

realities, and a liberated future viewed through the lens of Black cultures”. The 2022 series is produced in conjunction with Carnegie Hall. For more information, please visit www.carnegiehall.org.

According to the website: “across New York City, leading cultural organizations present multidisciplinary programming that touches African and African diasporic philosophies, speculative fiction, mythology, comics, quantum physics, cosmology, technology, and more. A diverse range of online offerings also includes film screenings, exhibitions, and talks with some of the leading thinkers and creatives in this multitiered experience”. So even if you cannot make the journey to The Big Apple, there is plenty of programming available in cyberspace with many opportunities to learn more about this growing topic. The Sun Ra Arkestra performs as part of the festival on Thursday, February 17, 2022, at Zankel Hall. You may visit www.sunraarkestra.com for additional tour dates.

THE EARTH IS NOT MY HOME by Sun Ra

Is this a planet of life?
Then why do people die?
This is not life, this is death.
Can't you understand?
You're only dreaming.
You're not real here.
You're only dreaming
You did all the things
You did before you died.
You're asleep.
Wake up before it's too late
And you die in a dream.
This world is not the real world.
It's all illusion. It's not real.
Can't you feel that this world is not real?
Someone cast a magic spell
On the people of planet Earth.
If you do right, they put you in jail.
If you do wrong, they put you in jail.
You can't win.
You got to do something else.
You got to get away from here.
You make death your master.
You're not free.
If you're free, why do you bow to death?
Is that what you mean by liberty?
Stop bowing down to your master called death.
If you're free, prove it.

MOVIE REVIEWS

By Westside Steve Simmons



This Year's Oscars

Our print schedule isn't always copacetic with the decisions made by the Academy so this will be my version of an Oscar preview story. The actual nominations will be out February 8 but thanks to the folks at Variety, I have some guesses as to who the nominees will be. Variety created a list of 20 pictures that will be vying for the Best Picture nomination.

Of course, the first 10 are more likely and the second 10, less likely. Here they are, in order of most to least probable in their opinion. I've seen most of them and, in this issue, I'm reviewing as many of the rest as possible. Some have been streaming for quite a while but, if and when they get a nomination, they will be back on the Silver Screen. In the next issue, if there are any surprises in the nominations, I will make sure to see those before

the March issue which will precede the actual Awards:

Belfast, The Power of the Dog, Coda (subtitled, so I didn't see this one), *Language, King Richard, Dune, West Side Story, Licorice Pizza, The Tragedy of Macbeth, Don't Look Up, Tick Tick Boom, No Time to Die.*

Second-tier:

Being the Ricardos, Nightmare Alley, House of Gucci, Parallel Mothers (in Spanish, so didn't see it), *Drive My Car* (in Chinese so didn't see it), *The Lost*

Daughter (haven't seen it yet), *Spider Man, The French Dispatch* (haven't seen it yet), *C'mon C'mon.*

It should be an impressive February for popcorn sales. By the way, I have complained for quite a few years that the Academy has just about destroyed tradition by nominating bad movies for political reasons. This group is much better than it's been for a while. There are 20, most of which deserving of the nomination, and a few worthy of a statue in my opinion. We'll discuss that next issue. WSS



The King's Daughter

Gravitas Venture | PG | 90 min

The King's Daughter is adapted from a 1997 historical/fantasy novel, *The Moon and the Sun*, by Vonda McIntyre. According to conflicting stories, the film project has been kicking around since approximately 2015 and

has run into obstacle after obstacle on its way to the screen this month. Well, last month actually. Then, just a few years ago, it was dealt another setback as the Covid panic gripped the world and added another couple of years as Gravitas Venture grappled for the rights. Now, when I say "historical fantasy," in a way I mean, well, nonsense. The hook is that French King Louis XIV (Pierce Brosnan) apparently had many a peccadillo, at least one of which resulting in a daughter Marie (Maya Scodelario), who he sent to be raised in a convent by the sea where she loved to swim, much to the chagrin of the sisters. The story becomes silly when a creepy doctor (Pablo Schreiber) finds a book of prophecy which outlines a way for a mortal person to live forever. That interests the aging king, who wishes to rule France for all eternity. By the way, this sounds blasphemous to the King's best pal and priest confessor, played by William Hurt. The method

involves capturing a mermaid and sacrificing her during an eclipse at which point the King will achieve immortality.

OK, it's a fantasy, so why not? At the behest of the King's court a handsome sailor captures the mermaid, brings her home, and imprisons her in the lake beneath the castle. A lavish celebration is planned for this event but there's a problem. The King's house band sucks. As it turns out, Marie just happens to be a brilliant musician and is called back to live with her royal father and write the music for the ceremony. Remember how much she used to love to swim as a child? And guess where a mermaid would live? From there on it's a little bit FREE WILLY, a little romance for Marie and the sailor, treachery from the doctor, sage advice from the priest, and redemption for the bewildered King. Anyway, it's an enjoyable story featuring a respectable cast which

includes screen legend Julie Andrews as the narrator. Yeah, it's not quite up to Disney standards, not even DreamWorks, but it's an OK offering in a month that suffers from a dearth of excellent films.

B-
WSS



Tick Tick Boom

Netflix | PG-13. | 115 min

Again, the subject matter of this film is no secret, I just didn't read any synopses before watching it on Netflix. I had an idea it was some sort of romantic musical comedy about a young man with a dream to write

a Broadway musical yada yada yada. Well, it was. What I didn't know was that it was based on the autobiographical story, presented now by Ron Howard, of Broadway legend Jonathan Larson (Andrew Garfield, yeah from Spider-Man, who is spectacular here, who knew?), whose award-winning production of *RENT* dominated Broadway for well over 12 years. The top of the film disclaimer is pretty cute; everything in this story is true except for the stuff he made up. Actually, this was written as a one-man show featuring songs and a story about the romantic, personal, and other struggles involved in trying to get a play to the stage. Heartbreak, joy, despair, redemption, and tragedy interwoven among some of the best music I've heard in a long time. I don't know if I've ever watched a musical for the first time and loved every song from the first spin. And that's not to mention the perfor-

mances, which are just great. Also, going back to the early 90s, the film deals with some very serious and heartbreaking issues, but manages to do it without being heavy-handed. Also, I don't know if this has ever happened before - two musicals in contention for a Best Picture nomination, both by famous directors who aren't exactly known for that genre. The heartbreaking part? Larson dies of an aneurysm the day before *RENT* debuts.

I know the Academy loves movies about the industry but I'm wondering if there will be a split between the Los Angeles and New York (remember the superb *LA LA LAND*?) factions when deciding whether or not to nominate this one. I loved it.

A
WSS

Continued on Page 18



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Continued From Page 17



Being the Ricardos

Amazon | R | 125 min

From Amazon Pictures comes this fresh biopic about one of America's favorite families, yet possibly one of the most misunderstood. "I Love Lucy" and a few of its spin offs ruled network television for decades and Lucille Ball is a household name equal to any other in the history of the country. Most film biographies take us through the bullet points of any celebrity's life, mostly the stuff we already knew or at least guessed at. This picture tries

to shine some light on other aspects of the couple's lives and her career in particular. After some unfulfilling years as a contract player with RKO, Lucy was unceremoniously dumped for being, as the executive said, overqualified for the roles they were able to throw her way. She reluctantly accepts a gig on radio but it's a forgotten show called "My Favorite Husband," which turns out to be a smash hit and CBS television insists she bring a version of that show to TV. By then she'd started to get an idea of just how popular she was and decided to make a few demands, such as bringing her philandering but charming and talented Cuban husband Desi Arnaz in as the husband. The headstrong comedian had plenty of run-ins with management direction and writing throughout her career and seems to have come out on top every time. The main reason this film works as well as it does is the incredible performances by Nicole Kidman as Lucy, Javier Bardem as Ricky, with JK Simmons and Nina Arianda as William Frawley and Vivian Vance. For me one drawback was the dark sepia tone look of the entire film. In my opinion, the whole thing was darker than it needed to be to give the effect of the time, but that aside, it certainly earned its place among the top contenders.

A-
WSS



Don't Look Up

Netflix | R | 145 min

From Netflix comes a film almost always mentioned in the top 3 or 4 when predicting an Oscar nomination. It's kind of a rare breed, a true political satire that's popped up occasionally since the days of Mort Sahl and Vaughn Meader in the early sixties. It's political satire and yes, it definitely comes from the left point of view and stars almost a who's who of talented Hollywood progressives: Leonardo DiCaprio, Jennifer Lawrence, Meryl Streep, Jonah Hill, Ariana Grande, Cate

Blanchett, Ron Perlman, Sarah Silverman and more. Don't misunderstand, that's not a bad thing, because liberals are usually better at comedy than conservatives. I don't know why but what the heck.

It's a thinly disguised allegory about global warming but here the main focus is that scientists have seen a giant meteor heading for the Earth, sure to destroy the planet and everyone on it. Even though the cartoonish politicians, soldiers, talk show hosts, scientists, billionaires and other crackpots are painted with a broad brush, you can certainly see parallels within our own society every day. Regardless of the point being climate change or what side of that argument you may be on, you can't help but be amused by all the different angles we see about that or any other hot button issue. It's almost always clever and often insightful but like most political commentary and satire, it ages quickly. This was shot during the last year of the Trump administration. If this one winds up with a nomination, it will likely be for its political view. But it's really pretty good.

B-
WSS



King Richard

Warner Brothers | PG-13 | 144 min

King Richard, which concerns the meteoric careers of tennis stars Venus and Serena Williams (Saniyya Sidney and Demi Singleton), is a mediocre biopic with one obvious twist. The movie centers on their overbearing father Richard Williams (Will Smith) who spent every waking moment pushing his girls to the top of the sports world.

Often sports kids are spotted as prodigies early in life and their path to stardom and greatness, yes and huge financial reward, is recognized by everyone around them. In this movie, Williams fights tooth and nail for the betterment of his daughters, making sure they have the best education and lived the best lives and supported social justice, etc. According to some stories available at Hollywood versus history or vice versa, it was all about the money. Of course, many biopics focus on

the story they want to tell instead of the story that happened. Not a problem. It's entertainment, not necessarily history. As a movie however, I thought the script was a little bit cheesy, relying on inflated issues that they would set up just to knock down. The continuous name-dropping of every tennis player we've ever heard of got to be a little annoying as well. Since we all know how great the girls became, there's no reason for suspense. I've never been a fan of Will Smith as an actor and here, in my opinion, his Shreveport, Louisiana accent consisted simply of repeating the plural word "peoples" over and over. Even the fictionalized version of Williams never had the charisma to push the film over the top.

C
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New Series & New Sound at Music Box Supper Club Interview with new Syndicate of Sound owner

By Pete Roche

Music Box Supper Club Vice President Mike Miller recently announced a new series that will show off the riverfront establishment's upgraded "Déjà Vu" sound system. Dubbed the "Immersive Sound Listening Parties," the events will showcase classic rock and roll albums as you've never heard them before - as played over the concert / dining hall's tricked-out \$100,000 audio system.

To preview the series, we interviewed Syndicate of Sounds engineer (and Déjà Vu designer) Frank Foti, whose Telos Alliance specializes in digital audio technology. Foti, who sees himself as a sort of "padrino" (godfather) of the specialized sound "cartel," was eager to discuss his latest innovation.

NORTH COAST VOICE: Hiya, Frank! Can you tell us a bit - in layman's terms - about this new system, and how the Telos Alliance hopes to put it to use at Music Box and other venues? Is it part of your recent Omni 11 system?

FRANK FOTI: Actually, this tech is known as "DejaVu" and it's not at all a part of the Telos Alliance. While I'm still the majority shareholder of Telos, and an employee too, I've started a new venture known as Syndicate of Sounds. DejaVu is a product of this new venture. The Telos Alliance is the foremost developer and manufacturer of audio equipment for broadcasting. Everything from Talk-Show phone systems, audio codecs, audio processing, Audio over IP (AoIP, which we invented), intercom, and a host of other broadcast gear is marketed under the Telos Alliance name. There, my capacity is Executive Chairman, as well as a lead developer. Syndicate of Sounds is my own venture that markets products which may not fit within the Telos Alliance business model. Again, I'm the lead developer for the company.

NCV: Is the new system something that already existed because it was something you were working on anyway, or is this a custom-built playback arrangement for the Music Box? Is this located upstairs in the concert hall, downstairs in the supper club, or both?



FRANK FOTI: Deja Vu was brought to life, so to speak, a few years ago. It grew out of an idea that my late partner Steve Church, and I had, where we developed a system which would enable FM HD Radio stations to broadcast discrete 5.1 surround sound. This would have enabled HD Radio to have a truly "WOW" effect when listened to, especially in the car. We'd built a prototype system that worked perfectly. Unfortunately, the idea was negatively affected by two occurrences: broadcasters were slow to adopt the tech, and the record labels decided not to reissue their back catalogs in 5.1 surround sound. This led to an idea I had of figuring out a way to take a two channel stereo recording, and render it in discrete 5.1 surround. Please note, there have been 'other' attempts at this, but all of them failed on account of how the surround sound field is created. They employ methods to simulate surround by way of using echo, phase shifts, and time delay to derive their effect. The method employed in DejaVu creates actual discrete surround sound, which is based on the artistic intent of the original production.

NCV: Is this all just software, or were new speakers and hardware installed as well?

FRANK FOTI: For the Music Box, Mike Miller had added speakers installed for the PA system there. We interfaced our equipment to their sound console, and it works flawlessly. It is located in the upstairs concert hall.

NCV: Does Déjà vu maximize the balance of loudness and audio quality? People my age remember stuff like "surround sound" and

"quadrophonic" sound. Is this the next evolution of that sort of playback experience? I'm guessing it's not merely a matter of turning up the volume.

FRANK FOTI: This technology will work with any surround sound setup. It will create an Up-Mixed Immersive Surround performance of any stereo signal that is used. Audio quality is preserved, and there is no change or manipulation of the volume. Thinking back to the days of 'quad', most of those were done using some of the tricked up matrix methods I mentioned prior. This tech, if implemented in a car, would totally change the listening experience. It literally is like hearing all of your favorite music, for the first time, all over again. Hence the name Deja Vu!

NCV: As a listener (and experienced radio engineer) what are your personal preferences for sound quality in different settings (car, home, bar / restaurant etc.)? Do you think some places get it all wrong, like, where you walk in and go, 'Oh my goodness this is terrible sound'?

FRANK FOTI: Well, having worked in radio for many years - and then developing signal processing for broadcast - I've heard some great audio, and then some that was severely challenged. My preferences for sound quality is good sounding bass. Reason being is if bass is not presented properly, or is distorted, it will affect the rest of the audio spectrum.

NCV: What artists did you put on as 'guinea pigs' to test the Music Box system?

FRANK FOTI: We demo'd Steely Dan, Bad Company, and then finished off with "Whole Lotta Love" by Led Zeppelin. The latter is mind blowing, when listened to in surround. So much so, that after playing it, everyone at our inaugural listening party applauded.

NCV: Does the system exist anywhere else, or is it a Music Box exclusive?

FRANK FOTI: Right now it resides at The Music Box.

NCV: Will the system be used for live concerts as well as pre-recorded audio? Or is it only suited for pre-recorded media?

FRANK FOTI: This system can be employed for live or pre-recorded audio.



Previously - Friday Feb 04
Immersive Sound Listening Party – Steely Dan's Aja
Steely Dan's Aja like you've never heard it before! As hosted by Steely Dan producer Gary Katz.
Concert Hall

Wed, March 2
Immersive Sound Listening Party – Bad Company's Bad Company.
Hosted by David Spero, with Livestream from Bad Company singer **Paul Rodgers**.

Concert Hall
Doors open: 6:00 pm Show: 7:30pm
\$10 Advance, \$14 Day of Show

Wed, April 13
Immersive Sound Listening Party – Earth Wind & Fire's All 'n' All.
Hosted by local reggae star / Plus Band singer Carlos Jones.
Concert Hall
Doors open: 6:00 pm Show: 7:30pm
\$10 Advance, \$14 Day of Show

Wed, May 4
Immersive Sound Listening Party – Duran Duran's Rio.
Hosted by Salon columnist, Rio 33 1/3 author Annie Zaleski.
Duran Duran's Rio like you've never heard it before!
Concert Hall
Doors open: 6:00 pm Show 7:30pm
\$10 Advance, \$14 Day of Show

Wed, June 1
Immersive Sound Listening Party – Lonnie Mack's The Wham of That Memphis Man
The Wham of That Memphis Man like you've never heard it before!
Concert Hall
Doors open: 6:00 pm Show 7:30pm
\$10 Advance, \$14 Day of Show
Info and tickets at <https://musicboxcle.com/immersive>

QUICK CUTS

By Pete Roche

Steve Vai - *Inviolata*

It's wonderful that Steve Vai is still recording and performing new music decades after making a name for himself with his "stunt guitar" work with Frank Zappa, David Lee Roth, and Whitesnake. Especially since the already-virtuosic *Crossroads* movie villain - now in his 60s - has only gotten more creative and technically formidable with age. In fact, one might say Vai thinks less like a mere rock 'n' roller now (if he ever truly did) than a symphonic metal composer who just happens to use the electric guitar as a means to his otherworldly musical ends.

And who just happens to be light years beyond other shredders when it comes to making six (and seven)-stringed instruments wail at his behest...and to our delight.

On his first proper full-length studio release in six years (the last being *Modern Primitive*, issued in tandem with the 25th anniversary release of *Passion and Warfare*, and *Story*

of Light in 2012) Vai once again cuts loose on nine instrumental tracks that not only showcase his jaw-dropping chops but also underscore his prowess as an orchestrator and arranger. Most of the pieces on *Inviolata* unravel in fluid, dynamic movements rather than adhere to any dog-eared blueprint mapping out a strict succession of verses and choruses.

Named for the custom-built three-necked guitar employed thereon (and pictured on the album cover), "Teeth of the Hydra" finds Vai putting his steampunk-themed axe through its paces on mystical passages seasoned with exotic Eastern and Indian tones. This fearsome Ghidrah of guitars was designed by Moti Kashiuchi, assembled by Kazuya Kuroki, and wired by Hirotada Nomura to include necks devoted to twelve and seven-stringed configurations, along with four bass strings (two fretless) and a baker's dozen harp strings for good measure. The diabolic device also boasts tricked-out pickups and volume and tone controls, ports for MIDI / USB, and sundry dials for "seduction," "dragonizing," and "climax regulation."

We're guessing Vai's new toy could probably also microwave burritos, stun grizzly bears, and help E.T. phone home.

"Zeus in Chains" and "Apollo in Color" pack Olympian riffs, lightning-quick leads, pyrotechnic fills, abrasive pick-scrapes, bluesy bends, and zany tremolo dive-bombs. The latter features a head-turning bass solo by longtime Vai conspirator Billy Sheehan (Mr. Big, UFO), whose viscous grooves pour under the measures like molten lava.

Clocking in at over six minutes - and laden with crunchy power chords - "Little Pretty" is neither small nor timid. The similarly jazz / fusion-fueled showpiece "Greenish Blues" comes right out of Vai's "For the Love of God" playbook with its steady, passionate build and orgasmic barrage of rapid-fire arpeggios. "Sandman Cloud Mist" similarly cranks the heat, with Vai's competent bandmates nurturing solid rhythms for their

fleet-fingered boss to wail over with his Ibanez Jem guitars.

Along with Sheehan, *Inviolata* includes contributions from other Vai associates like drummers Jeremy Colson (Michael Schenker, Circus Diablo) and Vinnie Colaiuta (Frank Zappa, Nik Kershaw), bassists Phil Bynoe (Tony MacAlpine, Slash), Henrik Linder (Maroon 5), and Bryan Beller (Aristocrats, Dethklok), keyboardists Dave Rosenthal (Billy Joel, Cyndi Lauper) and Bob Carpenter (Nitty Gritty Dirt Band, Bruce Hornsby), and Vai rhythm guitar protégé Dave Weiner.

Unsurprisingly, the majestic "Avalancha" does conjure mental images of snowcaps catastrophically succumbing to tectonic shift and gravity, with Vai and friends riding a dirty (and likely down-tuned) chord progression a la "Bad Horsie" (*Alien Love Secrets*) down a series of icy musical slopes. Released last year as a digital single, uber-jazzy "Candlepower" sees Steve eschewing a pick (and applying his wrist / joint shifting technique) to finger-pluck busy, bluesy bends and pull-offs all over the fret board.

Dedicated to the orthopedist who performed cuff surgery on Vai's left shoulder (and supplied him with a unique arm sling) in 2020, "Knappsack" is a tour de force whereon the injured guitar hero shreds up five-minute maelstrom on his black Ibanez Onyx Pia using only his left hand. A video of Vai discussing his injury and recovery - and performing the epic track - is available online (search for "Alien Guitar Secrets, Episode 9").

Vai's *Inviolata* tour has been nudged back to Fall 2022. The guitarist had been scheduled for a show at Packard Hall in Warren this April; that gig will now take place in November.

John Lodge - *Live: The Royal Affair and After*

We've always thought of bassist John Lodge as the Moody Blues' resident rocker, with guitarist Justin Hayward playing his more whimsical, balladeering foil.

But that's not necessarily true: Lodge wrote his share of tender tidbits for the Moodies,

and Hayward certainly conjured a hefty helping of up-tempo numbers for the Rock and Roll Hall of Famers. So perhaps its Lodge's plucky attitude and indefatigable approach we're thinking of when we consider his legacy with the prog-rock ensemble in the studio and on stage. Lodge's dedication to craft has kept his creative juices flowing for over half a century now, and his determination to keep Moody Blues music alive is what compels him to continue touring to this day.

Now Lodge has a new live album that documents that very devotion. Recorded in Summer 2019 while on tour with Yes, Asia, and Carl Palmer (ELP) at the Hard Rock Las Vegas (and other North American venues), *The Royal Affair and After* is a lovingly-mixed mélange of in-concert ear-candy that underscores Lodge's abilities as a writer, performer, and bandleader—not to mention his former band's rightful place in the hallowed halls of rock's most revered artists.

Backed by the same stalwart musicians who supported him on his *10,000 Light Years Ago* solo tour in 2015-16, Lodge regales listeners with his turbo-powered "Steppin' in a Slide Zone" (from 1978's *Octave*), throbbing "Gemini Dream" (from 1981's *Long Distance Voyager*), and earnest "Isn't Life Strange" (from 1972's *Seventh Sojourn*). Armed with his Fender Jazz bass (or 12-string acoustic guitar) and husky voice, the *Natural Avenues* auteur barnstorms his way through a magnificent medley of FM radio staples that'll come as familiar to everyone over forty.

But Lodge also salutes his bandmates: He turns in a splendid rendition of "Saved by the Music," written and recorded with Hayward (as the Blue Jays) in 1975, and invites current Yes vocalist Jon Davison to croon on Justin's *Days of Future Passed* standout "Nights in White Satin." Casual listeners will remember late flautist Ray Thomas' "Legend of a Mind" for its memorable lyrical nod to acid guru Timothy Leary, while the Mike Pinder-penned "Sunset" sets the tone for drummer Graeme Edge's pre-recorded ninety-second poem "Late Lament." The track takes on extra poignancy given the Moody cofounder's recent passing (November 2021).

Keyboardist Alan Hewitt, drummer Billy Ashbaugh, guitarist Duffy King, and cellist Jason Charboneau help Lodge wrap his set with the crowd-pleasing "I'm Just a Singer (in a Rock and Roll Band)" and brisk, energetic "Ride My See-Saw."

Autographed copies of *Live: The Royal Affair and After* are available (on CD and blue / black vinyl) now at www.johnlodge.com. Lodge is touring the East Coast in March, but we'll have to wait longer for an Ohio date.

Continued On Page 22

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NOTES FROM TOM TODD

Hooray for Technology!

Well, it's been a few weeks since Christmas and I'm just now getting my new electronic 'toys' up and running. Batteries, chargers, connections, instructions...whew! And after you go through all the required steps, the darn thing still won't work!

That's OK though because you can always call Customer Support. Hooray, they'll help me! The number's right there. Easy-peazy! I'll just dial right now...and while I'm waiting for someone to answer I'll just play some solitaire on my computer... (2 hours later) ...or I'll trim my fingernails...(1 hour later)... or my toenails...(1 day later)...or start my taxes...

OK, so maybe customer support isn't the way to go. Let me re-read my manual. The manual for my cell phone, if printed out, is about the thickness of a phone book. (To you younger readers, a phonebook was a book which listed all the nearby people and businesses who had phone numbers and also street addresses conveniently printed on paper.) (Paper: That thin stuff you write on with a pencil...oh c'mon! You don't even use paper anymore???)

Anyway, while browsing through my manual I see it says right on the cover: READ THIS MANUAL THOROUGHLY OR GET A FOURTEEN YEAR-OLD TO SET UP YOUR PHONE FOR YOU. So I found a fourteen year old kid who got my phone all set up in about 11 minutes. It does everything now! GPS, Facebook, texting, weather, news according to Google, texting, twittering, and more texting. Young kids text a lot. The only thing that doesn't work yet is the phone feature, but that's because kids nowadays don't make phone calls they text. But that's OK, if my house is on fire I'll just text the fire department.

Also, now my phone does a weird thing: If I show an interest in some particular thing it will go crazy showing me hundreds of variations of that thing and of websites trying to sell me that thing. One time I inadvertently typed in "doilies" (I meant to type "dollies." Never mind why!) Now my phone is absolutely overflowing with doily websites, doily sales, doily forums and doily organizations I should join. I get several messages doily, I mean daily!

And who physically designed these "smart" phones? They're impossible to hold! If you hold them on the sides with your fingertips (a rather precarious thing to do; that's why so many people drop and break their phones) then your fingertips will hit the volume button, or the on/off button. And if you hold it with your thumb and finger on the front and back then who knows which apps will open and start doing whatever. You may find you've accidentally ordered \$500 worth of doilies!

And that's just my phone. You should see my car! Instead of a trusty AM/FM radio, I have radio/CD/Sirius/Bluetooth (connects to my cellphone for when I need up-to-date doily information). I have a GPS and a dashcam, too. I even have the 'pair of dice' (digital, of course) hanging from my rear-view mirror and a bobblehead of Bob Dylan glued to the top of my dash. I can't really see where I'm driving, but that's OK because I use the GPS.

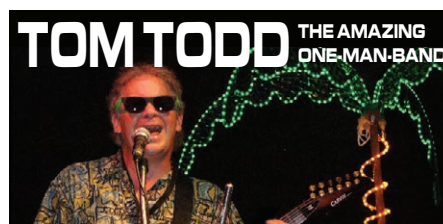
Back in the house I have my Fitbit and my Ankle Fitbit that are supposed to do something but I don't know what. I have my Tablet – also impossible to hold without dropping. I understand that hearing aids can now be connected to Bluetooth. What's next? Cataract surgery where the doctor replaces your lens with a digital screen that will show movies?

All these gadgets are ruining my memory. I go to my phone to look up something, say a song's lyrics, then I see a write-up about my favorite sports team which I can't resist clicking on, and then it takes me to a video of a car crash, then a sale on doilies and by then I forgot what I wanted to look up in the first place (ironically, it was the song UNFORGETTABLE).

Seriously, all these gadgets are causing us to have short attention spans. It's the dumbing down of America. You can't concentrate on one thing, but instead you bounce around from one random site to another, and your brain turns to mush. I'm sure it contributes to shorter attention spans, ill tempers, attention deficit disorder and (for me) insanity.

So do yourself a favor. Unplug the gadgets, at least for a few hours. Get away from it all. Do something quiet and uninterrupted for a long time. Let your brain work the way it was meant to.

- 1) Read a book. Not just a couple of pages, but at least a few chapters. Enjoy the writer's style and let it take you away for a while.
- 2) Play a musical instrument. Don't mess with the knobs and amps either, just play for a long time. Get into the sound. Listen to how the notes work together. Feel the gentle rhythm.
- 3) Take a walk. No cellphone, no ear buds. Just listen to the wind and enjoy the scenery. Let your mind flow in its own direction for a while with no interruptions. Your brain will thank you.



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NEW PATIENTS & EMERGENCIES WELCOME

Suicide - Surrender

Audiences stopped abusing Alan (Bernowitz) Vega in the late '70s after the Suicide singer took to cutting his own face with broken beer bottles: Hecklers decided the blood-soaked front man was already too injured (or too crazy) to warrant further maltreatment, so they ceased hurling epithets (and axes) and started paying attention. By the early '80s—when Suicide toured in support of the New York Dolls, Elvis Costello, and the Clash—some crowds even started dancing.

“Our career is over!” lamented cohort / multi-instrumentalist Martin “Rev” Reverby, who (like Vega) always preferred confrontation (on both record and stage) to complacency.

Despite lofty praise from some of today’s biggest musical acts—who cite the duo as a key influence—Suicide never found much commercial success during its fifty-years of activity. Formed at the butt-end of the '60s in New York City when Vega (a Brooklynite) met Rev (a Bronx native) at an artists’ workshop, Suicide challenged listeners with its then unorthodox sound palette: Their songs consisted of little more than Vega’s raspy, stream-of-consciousness vocals and Rev’s rinky-dink Farfisa and Wurlitzer organs, and percolating electronic percussion made with nascent drum machines.

Today, one hears traces of Elvis Presley, Jim

Morrison, Lou Reed, and Tom Waits in Vega’s guttural growls and street urchin rhetoric—but one can also

detect the impact this feral vocal style had on such diverse future front men as David Byrne, Bryan Ferry, and Les Claypool. And while keyboard sorcerers like Richard Wakeman, Keith Emerson, and Tony Banks rose to fame tickling the keys of Moogs and Mellotrons back in the Nixon era, few (if any) musicians based the whole of their repertoire on chintzy second-hand portable electronic piano systems and novelty drum devices.

But again, those unusual tones proved revelatory to later movers-and-shakers like Joy Division, Devo, Bauhaus, Soft Cell, Tears for Fears, Depeche Mode, and Ultravox. Even guitar-based hardcore and alternative rock acts like Black Flag, Red Hot Chili Peppers, Ministry, and Nine Inch Nails would one day hail Suicide as musical mentors. Direct threads of lineage can be traced from Suicide’s early album to such eclectic artists as John Carpenter (the director who composed his own keyboard themes for Halloween and The Thing) and U2 (particularly *Achtung, Baby*, *Zooropa*, and *Pop*).



Sadly, being an influence on younger generations does not (in and of itself) fatten one’s wallet. Vega and Rev released a handful of albums (their 1977 debut on the French Red Star imprint, and some follow-ups—some produced by The Cars’ Ric Ocasek—on sundry British and American labels) before calling it a day with *American Supreme* in 2002. Studio efforts like *A Way of Life* (1988) and *Why Be Blue* (1992) were as innovative as hell, even if only a select few noticed that the pioneering punks were on to something at the time.

Which only makes Mute / BMG’s issuance of a Suicide retrospective like *Surrender* that much more of a great idea: Why not provide a point-of-entry—a saliva-inducing Suicide sampler—for fans of all these high-profile bands that continue to name-drop Vega and Rev as patron saints?

“This gathering of songs is not a ‘definitive’ all-you-need-to-know compilation,” says Henry Rollins, who curated *Surrender* with Rev himself—and with Vega’s widow (the singer died in 2016). “It is an introduction that will hopefully compel you to explore the albums.”

Culling three or four songs (all remastered) from each of Suicide’s five studio LPs, the compilation finds Vega mumbling, incanting, and caterwauling on the vagrant manifesto “Dominic Christ,” the menacing come-on “Harlem,” the sinister, hand-clap accentuated “Mr. Ray,” and breathy doomsday decree

“Rocket USA” while Rev cooks up chords, bass lines, and minimalist drums on various synthesizers.

Vega gushes over a black-leathered fantasy girl to Rev’s church organ on “Cheree,” begs for physical interaction on the funky “Touch Me,” and indicts America for killing its youth on the comic book-inspired “Ghost Rider.” Elsewhere, “Why Be Blue” borrows a Mission Impossible-esque bass and Doppler drums for an encouraging (if likely farcical) inspirational anthem, and “Dachau Disney Disco” utilizes call-and-response vocals to decry both the trivialization of global tragedies and the triumph of kitsch culture. “Radiation” shimmers, “Wrong Decisions” hisses, and atypical ballad “Surrender” shines with a pleasing doo-wop pattern.

Previously unreleased cuts “Girl” and “Frankie Teardrop (First Version)” complete the curio, with the latter being a droning, aural ten-minute *Twilight Zone* episode wherein the CIA contracts a jaded, Vietnam-traumatized Bowery detective to kill an extraterrestrial masquerading as human. Like the collection as a whole, it is unsettling but undeniably fascinating.

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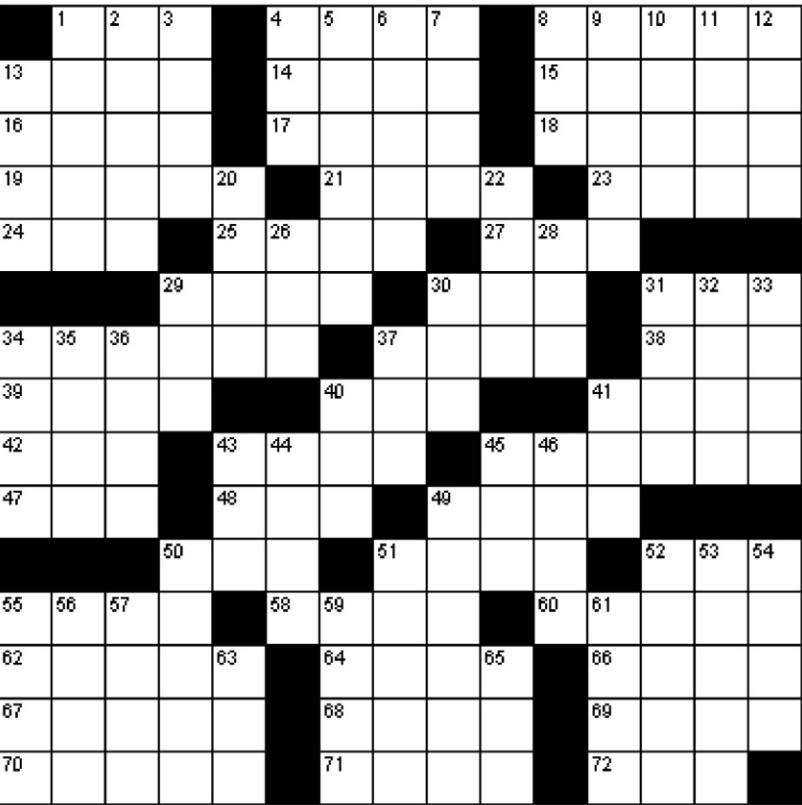
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R	C	G	E	O	U	E	C	A	T	U	O	R	P	S	G	A	C	T
E	A	P	A	R	A	U	B	V	B	M	C	P	C	E	L	E	R	Y
C	P	P	P	R	S	U	P	C	A	R	I	A	J	F	B	J	T	G
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C	I	R	E	W	O	L	F	I	L	U	A	C	H	M	A	U	H	D
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APPLE, APRICOT,
ARTICHOKE, ASPARAGUS,
AUBERGINE,
BANANA, BEAN,
BEETROOT, BROCCOLI,
CABBAGE, CARROT,
CAULIFLOWER, CELERY,
CHERRY, CUCUMBER,
DATE, EGGPLANT,
FIG, GRAPE,
GRAPEFRUIT, LEEK,
LEGUME, LEMON,
LIME, MANDARIN,
MELON, MUSHROOM,
OKRA, OLIVE,
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PARSNIP, PEA,
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RHUBARB, SPINACH,
SPROUT,
SQUASH, STRAWBERRY,
TARO, TOMATO,
TURNIP, YAM.



Across

1. Gratuity
4. Musical instrument
8. On the move
13. Prong
14. Desiccated
15. Under water breathing device
16. Fury
17. Congregation
18. Established custom
19. Sarcasm
21. Major or minor modes in music
23. Young girl
24. Floor covering
25. Employed
27. Gardening tool
29. Den
30. Relieve from
31. Globe
34. Natural abilities or qualities
37. Funnel shape
38. By way of
39. Part of a tooth
40. Watch chain
41. Chickens
42. Emmet
43. Corrosive substance
45. Cower
47. Affirmative
48. Electrically charged particle
49. Set of playing cards

50. Append
51. Aggressive remark
52. Color or pigment
55. Young sheep
58. British peer ranking
60. Froth
62. Edible bulb
64. Metal money
66. Region
67. Tennis stroke
68. Voice quality
69. Mountain lake
70. Confection
71. Turn or place at an angle
72. Cunning

Down

1. Jewelled headdress
2. Block of metal
3. Part of a hammerhead
4. Lout
5. Agent or factor
6. Lubricated
7. Miniature whirlpool
8. Type of tree
9. Relative magnitude
10. Brass instrument
11. Wading bird
12. Rodents
13. Clean-cut
20. Chinese currency
22. Tibia
26. Be seated

28. Lyric poem
29. Allow
30. Steal
31. Cooking appliance
32. Resound
33. Military installation
34. Salver
35. First class
36. Large number or amount
37. North Atlantic food fish
40. Flipper
41. A great success
43. Assistance
44. Set of rules, principles or laws
45. Mongrel
46. Pokes fun at
49. Containing salt
50. Higher up
51. Watercourse
52. Characteristic of farming or country life
53. Mineral used as an abrasive
54. University administrator
55. Deprivation
56. Afresh
57. Morass
59. Plays a role or part
61. Hits lightly
63. Fish trap
65. Novel

Solution on page 18

Lite
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7840 Doty Rd. Madison, OH 44057
www.debonne.com 440-466-3485

HOURS:
Sun. - Thurs. 12-6;

LIVE MUSIC:

Fri. February 11	Mitch Larson
Sat. February 12	Just Andy
Fri. February 18	Eric Andrews
Sat. February 19	John Gall
Fri. February 25	Randall Coumos
Sat. February 26	Jimmy Mrozek
Fri. March 4	Robert Potts
Sat. March 5	John Gall
Sun. March 6	Just Andy
Fri. March 11	Facemyer Duo
Sat. March 12	Uncharted Course
Sun. March 13	Randall Coumos
Fri. March 18	High Horse Duo
Sat. March 19	The Gunz
Sun. March 20	John Gall

Music plays:
Wed. 6:30-9:30; Fri. 6:30-10:30;
Sat. 3:30-7:30; Sun. 2-5.

FRIDAY NIGHTS
MARCH 4, 11, 18 & 25
BEGINS AT 6PM



2022 ICE WINE
progressive dinners

APPETIZER - CASK 307
ENTRÉE - GRAND RIVER CELLARS
DESSERT - DEBONNÉ VINEYARDS
AFTER-DINNER COCKTAIL -
RED EAGLE DISTILLERY

GO TO DEBONNE.COM/EVENTS/ TO REGISTER.

Ice Wine Cocktail Class
Sunday, March 13th 2pm
Go to debonne.com/events/ to register.

ICE WINE FESTIVAL - MARCH 1ST THRU 31ST

Wine & Beer Delivered to your Home
Go to www.valleywinegroup.com.



Go to www.debonne.com for details.



GRAND RIVER
CELLARS

5750 Madison Road Madison OH

APPETIZERS • SANDWICHES • ENTRÉES
Wine • Beer • Cider • Specialty Drinks

**OPEN: MONDAY & TUESDAY NOON-6; WED. NOON-8;
THURS. NOON-9; FRI. & SAT. NOON-10; SUNDAY NOON-8.**

FOR INFO. OR TO MAKE RESERVATIONS CALL 440-298-9838

**Need Wine or Beer
Delivered to your Home?**
If you live in Ashtabula, Medina, Lake, Summit, Geauga, or Cuyahoga County go to valleywinegroup.com and order for delivery.

EVENTS:

Brushes & Lushes Class
February 10th • 6 pm \$30 pp
Includes supplies & a glass of wine.

Valentine's Dinner Special
Friday, Saturday, Sunday & Monday
Reservations highly recommended.

Wine Tastings in the Cellar
A little wine education & a lot of fun!
Saturdays, Feb. 12th & 19th • 1 pm
5 wine samples and 4 small plates \$20

HAPPY HOUR
Every Wednesday 4-7 pm
Enjoy \$2 off glasses of wine & beer and
\$6 small plates.

JOIN US FOR LIVE MUSIC

Thursday, Feb 10	Jess Briggs
Friday, Feb 11	K-Roll
Saturday, Feb 12	Randall Coumos
Sunday, Feb 13	Plan D
Thursday, Feb 17	Jess Briggs
Friday, Feb 18	Castaways Trio
Saturday, Feb 19	Blues DeVille
Sunday, Feb 20	Stan Miller
Thursday, Feb 24	Jess Briggs
Friday, Feb 25	Maria Petti
Saturday, Feb 26	Two Kings
Sunday, Feb 27	Dave Young
Thursday, March 3	Jess Briggs
Friday, March 4	Joshua Roberts
Saturday, March 5	Rob Lundi
Sunday, March 6	Maria Petti
Thursday, March 10	Jess Briggs
Friday, March 11	Randall
Saturday, March 12	Mitch Larson

Music plays
Thursdays 6-8; Fri & Sat. 7-9:30;
& Sundays 4-7.

ICE WINE FESTIVAL
March 1st thru 31st

Grand River Cellars • Debonné Vineyards • Cask 307 • Ferrante Winery
South River Vineyards • Red Eagle Distillery • Laurello Vineyards



Go to www.grandrivercellars.com