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Feb, 8 - March 8, 2023

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V NEWS & EVENTS

Winery Chili Cook-Off Feb. 23 – 26

Calling all foodies and chili connoisseurs! We are in it to win it! YOU BE THE JUDGE! Our kitchens are “throwing down,” in honor of National Chili Cook-Off Day (February 23). For \$3, you’ll get a cup of chili and a stamp on your judging card. Once you’ve tried all 4 chilis, vote for your favorite at your last stop.

Participating wineries are: Debonne Vineyards, Grand River Cellars, Stonegait Winery, & Cask 307.

You have 4 days from 12:00 to 5:00 pm to enjoy the chili and vote for your favorite.

A \$25 Gift Certificate winner will be drawn at each of the three participating locations. GRAND PRIZE DRAWING: Everyone that voted for the BEST CHILI will go into a drawing for a \$100 gift certificate that the LOSER wineries will pay for. We’ll even let you pick which of the participating locations you’d like the certificate for. The winning winery will get bragging rights and will get to proudly display the Winery Chili Cook-Off Trophy.

Calling All Taco Lovers!

The Lake County, OH Taco Trail is finally here!

Twenty-three authentic and unique Mexican restaurants have joined the Lake County, OH Taco Trail to serve up all the tacos, sopes, burritos, and quesadillas you can handle. *You can support local and earn swag!*

Sign Up for the Pass and your passport will be instantly delivered to your phone via text and email and is ready to use immediately! There is no app to download. Your pass can be saved to your phone’s home screen for easy one-tap access.

Lake County is home to nearly two dozen, unique, authentic Mexican Restaurants and Taquerias! *Unlock prizes by eating tacos and checking in at locations:*

Each Check-In is 100 points

- 250 points - Lake County Taco Trail bottle opener keychain
 - 450 points - Lake County Taco Trail shot glass
 - 1200 points - “It’s Tuesday Somewhere” Taco Trail T-shirt and be featured on social media as part of the Taco Squad!
- The spirit of this trail is to give incentive to*



our community to patronize the many authentic Mexican restaurants in Lake County.

Visit www.mylakeoh.com/elcaminode_tacos and get your pass and to see the list of participating locations.



Annual Ice Wine Festival 2023

During the entire month of March, join Ferrante Winery, Debonné Vineyards, Grand River Cellars, Laurello Vineyards, Cask 307, South River Vineyard & Red Eagle Distillery for the Annual Ice Wine Festival. This is a self driving tasting event to sample the ice wines produced in the Grand River Valley. Each winery will provide a sample of their ice wines along with a complimentary appetizer from 12 – 5 daily for a set cost (typically between \$7-\$8 per location).

Some wineries will have live entertainment, vineyard tractor rides, or ice carving events!

The Wine Growers of the Grand River Valley have put together an Ice Wine Dinner experience option on four separate Fridays in March during festival. Each date with its own unique menu at a separate cost.

Follow each winery on Facebook and check www.grandrivercellars.com/upcoming-events/festivals/ for more info.

* Attention Artists - Ice Wine Festival ART Contest & Show *

The 1st annual Ice Wine Festival Art Contest will take place at Cask 307 during the 2022 Ice Wine Festival. The theme is “Ice.”

Entries will be accepted in 4 categories: Paint, Graphics, Photography and “All Other” (Sculpture, Jewelry, Glass, Textiles, etc.)

“Best of Show” will receive a \$50 gift card, ribbon & Trophy Bottle of Cask 307 Ice Wine. 1st, 2nd & 3rd place winners will be awarded in each category.

All entries must be received by Feb 28th.

For full contest details and the printable entry form, visit www.cask307.com/events.

Art work will be displayed at Cask 307 during the Ice Wine Festival, March 1-31st.

Rock & Roll Hall of Fame and Nashville’s Ryman Auditorium to Host the 1st Annual “Rock The Ryman” Concert March 1st

Cleveland’s Rock & Roll Hall of Fame and Nashville’s historic Ryman Auditorium recognize the common ground between iconic locations as well as the forces that emerge in live music. Consequently, they’re teaming to present “Rock The Ryman,” a concert with Nashville’s most intriguing artists and special guests. Celebrating the intersection of rock & roll and country, this very special night of music will honor the legacy and impact of the Rock & Roll Hall of Fame inductees who have graced the Ryman stage. Powered by PNC and sponsored by Gibson Givens, “Rock The Ryman” is scheduled for 7:30 p.m. CT, on Wednesday, March 1.

“More than 100 Rock & Roll Hall of Fame Inductees have performed on the Ryman’s hallowed stage throughout its 130-year history,” said Greg Harris, President & CEO of the Rock & Roll Hall of Fame and Museum. “We are thrilled to continue our collaboration with the Ryman by bringing together artists and fans for one incredible night to experience the power of rock & roll through some of Nashville’s great talent.”

Hosted by noted guitarist/songwriter Charlie

Continued on Page 10

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2/17 Frenchy's, Austintown 8-11

2/18 High Pointe, Niles 7:30-10:30

2/24 Margarita King, Niles 6-9

2/25 Greene Eagle Winery, Cortland 6-9

3/2 Becker's Restaurant, Ashtabula 5:30-8:30

3/3 Melillo's Station Grille, Lowelville 6-9

3/4 High Pointe, Niles 7:30-10:30

3/10 Debonne Vineyards, Madison 6:30-10:30

3/11 Hundley Cellars, Geneva 2-5

3/12 Fundraiser American Legion, Lake Milton 12-8

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Tues. 2/21 Bella Cucina, Chardon, 6-9 pm

Fri. 2/24 Hartford Hill Winery, Fowler, OH 6:30-9:30 PM

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V In Memory

By Pete Roche

Jeff Beck & David Crosby Remembered



Photo credit Pete Roche

The sudden January 10 passing of guitar extraordinaire Jeff Beck - whose soaring Stratocaster tone became more familiar to people than the man's own speaking voice - was occasioned by a tidal wave of tributes on the websites and socials of his many celebrity actor / musician friends.

Known as a "guitarist's guitarist," whose technique and innovative use of feedback, distortion, volume swells, and "whammy bar" tremolo provided the blueprint for future legends, Beck was one of the first British Invasion standouts to incorporate Memphis soul and Chicago blues into his repertoire. His sleight-of-hand in early groups The Rumbles, Nightshift, The Tridents, and The Yardbirds (*Roger the Engineer*) captured the imaginations of youngsters who were eager to move on from the open chords they'd already copped from The Beatles.

Even guitar gods Jimi Hendrix and Eric Clapton (who Beck replaced in The Yardbirds in 1965, at the insistence of Jimmy Page) heaped praise on Beck - whose forays into blues, jazz, and fusion with Beck, Bogert & Appice (and his own Jeff Beck Group) inspired '70s and '80s greats like Eddie Van Halen, Yngwie Malmsteen, Steve Vai, and Alex Skolnick.

Heck, even guitar makers and parts manufacturers with whom Beck was never affiliated gushed condolences and gratitude, lauding his contributions to the instrument and his impact on rock music.

"Beck was on another planet," opined Rod Stewart on Facebook. "He took me and Ronnie Wood to the USA in the late 60's in The Jeff Beck Group and we haven't looked back since. He was one of the few guitarists that, when playing live, would actually *listen* to me sing and respond."

Accompanied by Keith Moon (The Who) on

drums and John Paul Jones (Led Zeppelin) on bass, Beck dazzled with the wordless signature tune "Beck's Bolero" in 1966. In 1968-69, Beck channeled his love of Lonnie Mack, Les Paul, B.B. King, and Willie Dixon on *Truth and Beck-Ola* - but it was 1975-76 efforts *Blow by Blow* and *Wired* that drew widespread acclaim. Rather than "shred" on original pop songs with pedestrian lyrics or cliché themes, Beck became a master interpreter of tried-and-true standards like Don Nix' "Going Down" and The Impressions' "People Get Ready" (covered by Beck with Rod Stewart on 1985's *Flash*). His atmospheric, experimental output ("Heart Full of Soul," "Cause We've Ended as Lovers," "Freeway Jam," "Blue Wind," "Goodbye Porkpie Hat") set him in an elite class with other standalone "gunslingers" like Robin Trower, Frank Marino, Rory Gallagher, Allan Holdsworth, and Eric Johnson.

"Jeff could channel music from the ethereal," observed Jimmy Page. "His technique unique, his imaginations apparently limitless."

So crystalized was Beck's focus on control, attack, and tone that he gave up picks in the '80s and went "fingerstyle," sometimes applying baby powder to his digits for extra flex, fluidity, and grip. He never hit the top of the charts with *ooh, baby* ballads or rote power-chord romps, *a la* Journey or Styx. But if he ever regretted his lack of compromise or willingness to "sell out," it certainly didn't show. What *did* manifest was the admiration of musicians of all ages, genders, and genres: In his half-century-long career Beck performed and recorded with such diverse artists as Jan Hammer, Sting, Phil Collins, Roger Waters, Pink, Morrissey, Paul Rogers, Kelly Clarkson, and Imelda May. He last toured with Beach Boys guru Brian Wilson and actor Johnny Depp, with whom he recorded last year's *18*.

Jon Bon Jovi's 1989 solo smash "Blaze of Glory?" Yep, that's a Jeff Beck guitar solo.

"He made the electric guitar *sing*... a powerful influence on myself and many others," wrote Steve Hackett (Genesis) on his Instagram.

Here was a dude who provided sanctuary to orphaned baby deer on his estate... when he wasn't pimping out hot-rods. Scroll for casual, off-stage photos of Beck and notice how comfortable he appears in weathered cargo pants and cut-off flannel. He'll look like he just walked out of a garage instead of a museum - deceptively more "mechanic" than "maestro." The "Big Block" string-bender loved getting his hands dirty. He favored boots, jeans, and work shirts. He despised sleeves.

Continued on Page 13

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V WINE 101

By Donniella Winchell

Warm Winter Reds, Chocolate, and Valentine's Day

This is the season to enjoy red wines. Their more robust flavors, intense tannins, and fuller mouthfeel provide a lovely complement to a roaring fireplace on a cold winter's night. And approaching is a special holiday with a huge focus on rich chocolates.

Valentine's Day offers a perfect excuse for you and your sweetie to explore how these two luscious treats work together. You will quickly discover that sampling a great regional wine and some Ohio chocolate makes for a more interesting experience than tasting either alone. Your options include finding some Malley's in Northeast Ohio or Daffin's in Trumbull County or Harry London in Canton? OR you might gather a whole dishful on the "Chocolate is for Lovers' Trail" event coming in mid-February, to enjoy on another chilly winter day....In any case, pick up several varieties and consider pairing your selections with one of the regionally produced wines cited below. (And given the generally accepted health benefits cited for both red wine and chocolates, you might even claim to be contributing to your honey's well being.)



Cabernet Sauvignon: This is a beautiful wine regarded as the "king" of red varietals with classic aromas of blackberry fruit, dusty earth, and cigar-box. It is the principal grape of Napa's famous valleys and the primary component in most great Bordeaux blends. Big tannins provide intense mouthfeel and long life for amazing wine. While our region's climate is more severe than other Cab producing districts, we do offer some interesting ones, which you might like to explore with deep dark chocolate.

Cabernet Franc: A cousin of the fabled red cited above, the Cabernet Franc grape is much more winter hardy and several clones planted in northern Ohio have proven their worth over the last dozen years. Wine from this varietal is somewhat lighter with hints of black currants, bell peppers, and softer tannins. In years when our season is shorter than ideal, it is often made into a rich and interesting rose' or light red. Try this wine with a medium dark chocolate.

Merlot: This varietal is often called "the softer side of red." Its easy to enjoy, more fruit forward style is popular with those whose palates are intimidated by bigger, highly tannic reds. Its aromas and flavors include blueberry, ripe cherry fruit, fresh herbs, and mineral earthy characteristics. Since it is rather winter-tender, this year's harsh January temperatures may provide a challenge to its future in northern Ohio. You might seek out a dark chocolate with nuts for this pairing.

Pinot Noir: This finicky, cool climate varietal has proven a difficult one to grow nearly everywhere it is planted. Oregon has built a major reputation around this grape – and of course the movie Sideways showcased what the Santa Barbara area could produce. In northern Ohio, several vintners are experiencing some success. As we learn more about local microclimates where it will do well, our wineries will most likely find ever-growing interest. It is known for its soft tannins, considerable complexity from oak aging, and aromas of cherry and lavender with smoky sweet oak undertones. Again, a lighter version of a chocolate works well here.

Chambourcin: This grape is a French-hybrid and a perfect starting place for those who "do not like red wines." Because of its heritage, the tannins are very muted and its finish is soft and easy to enjoy. With the modern proclivity for an ever-more relaxed dining style, Chamborcin, with its black cherry and current flavors, provides a wonderful complement to nearly everything with which it is paired. Given its fruit up front style, any chocolate, from light to dark, works beautifully.

For more information on the pairings suggested, or to learn about the "Chocolate is for Lovers Wine Trail," go to www.OhioWines.org or email : dwinchell@ohiowines.org

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Red Wine Chili

- 1 1/2 lbs cooked, shredded beef, turkey or chicken (slow cook in advance, cool and shred)
- 1 chopped bell pepper
- 1 chopped small white onion
- 2 cloves minced garlic
- 2 tablespoons chili powder
- 1 1/2 teaspoons cumin
- Pinch of crushed red paper flakes to taste
- 1/2 tsp. salt
- 1 (14.5 oz) can petite diced tomatoes, with juice
- 2 (8 oz) cans crushed tomatoes
- 1 (8 oz) can tomato sauce
- 1 (15 oz) can black beans, rinsed and drained
- 2 (15 oz) cans kidney beans, rinsed and drained
- 1 cup red wine

Saute onions and bell peppers (other veggies can be added) in olive oil until just tender. Add shredded meat and garlic and cook for 3 minutes. Add chili powder, cumin, crushed red pepper, tomatoes, both beans and red wine. Bring to a boil, then reduce heat and simmer for 3 hours. For thicker chili remove lid for the last hour of cooking.

Add salt and pepper to taste and serve with your favorite toppings.



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3/03 Acoustic Joyride Duo

3/04 Brian Hagar

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Three Guitars Gone

By James Onysko

Growing up in the nitty-gritty Fifties, and then coming of age at the Dawn of Aquarius in the Sixties, I had my own share of the urban blues. I was going to Canada as a conscientious objector to the Vietnam War, if my 50/50 chance of being drafted didn't go my way. I remember the skies late-at-night opening up to a blaze of orange while the toxic gases were vented from the once vast steelyards in The Flats. From my vantage point living in the Westside neighborhood of Old Brooklyn, I would look eastward to see the nightly spectacle in a kind-of-aerial display of the mighty industry that once was home to Cleveland. As a member of the Baby Boomer Generation, I watched on the small black and white television set to hear the keyboard accompaniment of Steve Allen (original host of The Tonight Show) who would join Beat Poet, Jack Kerouac, in a jazz duet of piano and prose. Then later, I was fascinated by the very young Frank Zappa coaxing sounds from a bicycle, and calling it music. Francis Vincent Zappa was influenced by composers such as Edgard Varese and John Cage; the latter using the I-Ching in his "chance operations". America was on the move; and our collective imagination had no bounds.

It was then time to hit high school, and before the hippies were in full bloom, I swayed to the sounds emanating from Detroit, a sort-of-sister-city to Cleveland with similar pollution from its myriad manufacturing industries. I managed to amass a modest collection of singles from my favorite Motown musicians back in the day; as well as from lesser-known artists such as Mel & Tim giving us "Backfield In Motion" (a metaphoric song about a cheating heart). There was the Philly Soul Sound roster of artists, and of course, the gyrations of James Brown. I dug the sonorous saxophone riffs of Jr. Walker & The All Stars, too. From our own backyard, the O'Jays gave us "I Dig Your Act". There were so many.

All that changed one fine day when my ears landed on "Wooden Ships" by David Crosby,

co-written with Stephen Stills, and fellow traveler, Paul Kantner (Jefferson Airplane) on the buoyancy of water. That tune found its way on the debut album from CROSBY, STILLS & NASH, one of the first so-called super groups to explore the path forward in the folk-rock movement. Dylan went electric while CSN tuned their acoustic guitars, and worked out unique, exquisite harmonies with angelic voices. As a passionate listener, it changed my way of absorbing this precious substance we call music, moving me from the physical to the more ethereal. I gave up a certain groove, and placed the phonograph needle on another one. Of "Wooden Ships", Crosby says this anti-war tune was "written in the main cabin of my boat, The Mayan". Like being carried on the currents, the song brings you along to: "We are leaving, you don't need us" and "It's a fair wind blowin' warm out of the south over my shoulder. Guess I'll set a course and go". Joined by Neil Young for their next album, DÉJÀ VU, the quartet brought it home with "Ohio".

Crosby overcame his well-documented troubles. During the last decade of his life, he connected with his son, pianist, James Raymond, along with stellar guitarist, Jeff Pevar, uniting in CPR, and recording on Samson Music, Gold Circle Records and BMG. Check out his solo release "CroZ" on the Blue Castle label as well as his latter live ensemble recordings. For an unabashed perspective on his life, you can watch DAVID CROSBY: REMEMBER MY NAME, a widely-acclaimed 2019 documentary by director, A.J. Eaton. In one scene, Crosby says: "I'm afraid of dying. And I'm close. I don't like it. I'd like to have more time, a lot more time". He was working on new material and preparing to tour again until the day he passed on January 18, 2023. He lived to see 81 years.

Another loss to the musical community, a person who doesn't enjoy the same name recognition as David Crosby, is the bass player

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V INTERVIEW

By Pete Roche

Interview with C. Thomas Howell

Many “new” musicians will insist they’ve been plying their craft for years, demoing songs and gigging in dive bars before Lady Luck finally escorted them to opportunity’s door.

Not so Tommy Howell—better known as C. Thomas Howell, who at age 16 led a cast of all-star (Rob Lowe, Patrick Swayze, Tom Cruise, etc.) greasers in the 1983 adaptation of S.E. Hinton’s *The Outsiders*. After portraying the emotionally torn Ponyboy Curtis in the memorable teen drama, Howell battled communist invaders in *Red Dawn* (1984), courted controversy in *Soul Man* (1986), and piloted a vintage M4 Sherman with James Garner in *Tank* (1986).

Howell turned to directing in the 2000s, producing several B-thrillers for The Asylum studio. But he also maintained face time on camera, popping up in 2012’s *The Amazing Spider-Man* and guesting on T.V.’s *Criminal Minds*, *The Walking Dead*, and *Animal Kingdom*. He’ll costar with Dennis Quaid in the forthcoming biopic *Reagan*, playing (Secretary of Defense) Caspar Weinberger opposite Quaid’s titular President.

But Howell, now in his 50s, would be first to tell you he never played a single guitar lick or even considered dabbling in music... until COVID put the world on pause. The L.A. native enjoyed a rough ‘n’ tumble rodeo upbringing (his father was a bull rider), but country ballads and folk songs just never figured into his Hollywood routine, until he started prepping for a role as a washed-up cowboy crooner. Howell knew he possessed all the “hot-walker” know-how required, but lacked chops and confidence in front of a microphone. So Tommy (his informal preference) started tickling strings with his son during lockdown, learning just enough open chords to become convincing. Then he enlisted mentor musicians Matt Wade, Chris Clark, Rus Reppert, and Kurt Thomas to help him develop original Tommy tracks like “Rose Hill,” “Raised by Wolves,” and “Cold Dead Hands,” all of which appear now on Spotify—but will feature on Howell’s debut LP, *American Storyteller*, later this month.

Howell’s new single, “Pony Girl,” is a breezy, acoustic callback not only to Bobby Heath’s turn-of-the-century standard, but to Howell’s own youthful denial of his Western roots. We chatted with Tommy via email this week about switching creative gears from silver screen to concert stage, and about how the

music on his debut LP *American Storyteller* reflects his true self, at least as much as his acting did in the ‘80s.

NORTH COAST VOICE:

Hi, Tommy! Thanks for talking with us. What inspired you to pick up the guitar with your son?

TOMMY HOWELL: When COVID first hit, I had this idea for a film about a cowboy who ends up writing an album and recording it from his ranch. The album gets released and sort of blows up, then he walks away from the business. I could do all the horsemanship, but the guitar playing was something that eluded me. So, I decided to get a guitar and learn how to pluck a few chords and focus on writing the script, and I haven’t really put the guitar down since. Lo and behold, I fell in love with music.

NCV: Was learning guitar difficult for you? Any tough chords to suss out? Have you worked with fingerpicking / Travis picking?

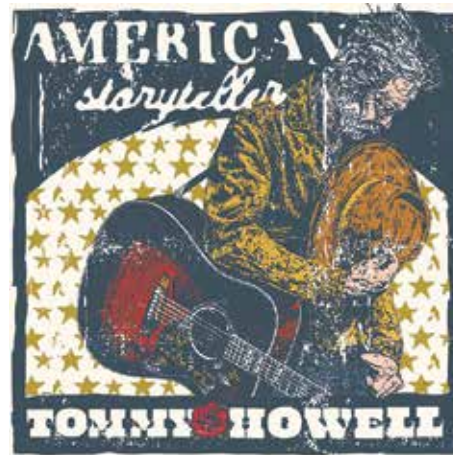
HOWELL: You know, I like a challenge and learning to play the guitar has been a fun challenge for me. The best part was I picked it up during COVID, and I was learning to play with my son, so that was a great experience for us to have together.

NCV: Do you have any favorite guitarists? That is, any who might influence you or any who you simply admire and enjoy listening to (of any genre)?

HOWELL: My God! Tyler Childers and the great Chris Stapleton. Jason Isbell’s amazing. I’m a really big Hank Senior and huge Merle Haggard fan. Brothers Osborne are probably some of the best lyricists in the business. I love what they do. I’m a big fan of Elle King too, I just think she’s a badass.

NCV: What is your base of operations now (for music, at least)?

HOWELL: I’m living in Nashville and loving



it. It’s been such a gift, and it’s different from Hollywood. Everybody’s so ambitious there, I think people secretly want you to do well, but they don’t want you to do better than they’re doing. In Nashville I think genuinely people want you to do great.

NCV: Please talk about the inspiration for “Pony Girl.” Where and with whom did you record the track?

HOWELL: “Pony Girl” is based off of the original “My Pony Boy” by Bobby Heath and Charley O’Donnell, and was also made famous by Bruce Springsteen in his version “Pony Boy”. When I heard Springsteen’s version, having played the role of Ponyboy, I spent some time just kinda mulling over some song ideas. I presented this lullaby version about a cowboy searching for the love of his life to my friend and wonderful songwriter Kurt Thomas, then we wrote it together. We had a three-hour session with my producer Dean Miller to do some other songs, and we finished with 20 minutes to spare and I turned to Dean and said, “Let’s do ‘Pony Girl.’” We recorded it in one take from beginning to end, and I stepped out of the booth and Dean just went, “What the hell? That was just beautiful. I don’t think we should touch it at all.” It’s my mom’s favorite song, it’s a sweet song. I’m super, super proud of this piece.

NCV: What’s it been like for you to play out as a musician? Are the sense of creativity and audience feedback different from that of acting?

HOWELL: Music is more personal for me because I’m not hiding behind a character or hiding behind a camera lens. Instead of a two-hour format, it’s a two-minute format, which has really helped me understand what makes something worthy. I’ve been applying my years of experience and knowledge to what I’m doing now, and I’m relishing this opportunity because I’ve never been able to be myself. When I’m performing now, it’s me.

NCV: How does your outdoors / rodeo background influence your songwriting?

HOWELL: My father was a professional bull

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ridger for ten years. I grew up a cowboy raised by cowboys, it's a big part of my life. It just sort of lends to embracing who I am and where I'm from and being that now. When I set up to do music, I just set up to do the music that I like to listen to. We definitely have a country vibe, but we also have a little bit of a southern rock, kind of that "Texas thunder" vibe too.

NCV: Tell us about the album release and tour.

HOWELL: *American Storyteller* will be out February 3rd, and I have to tell you no one is more surprised than I am. The album was produced by Dean Miller, who is amazing. He adapts to you, and that plays into my strength. I thought there was no chance in hell I could sing, and Dean helped me understand that if I could get clear on what it was I could do with this voice of mine and just do the best I can, then I could have a chance. I've come a long way working with Dean. As for show dates, they're on the website at <https://tommyhowellmusic.com/tour>.

NCV: Tell us about your awesome hats.

HOWELL: I have so much fun with the hats! I think we gotta get a signature line going cause I really enjoy it and a lot of people really respond to those things.

NCV: *E.T. The Extra-Terrestrial* has passed the

40-year mark. Any good or bad memories associated with doing that iconic picture?

HOWELL: Working with Steven Spielberg, one of the greatest storytellers in Hollywood, was life changing. Watching him, reading his scripts, and taking direction from him really helped me learn what the difference was between, you know, a superb story and a subpar story and what made them that way. Those lessons have helped me a lot in this transition into music!

NCV: Did you ever wonder what Ponyboy's future might've looked like after the end of *The Outsiders*? What kind of person he'd grow up to be?

HOWELL: Man, what a question. I was so proud to play Ponyboy. I've heard a lot of ideas from fans, and what they think happened to Ponyboy. I like to think he gets out of Tulsa, goes to college. He'd probably major in writing or something creative like that and be really successful at it.



NCV: *Red Dawn* was intense as hell when it was originally released in '84 and was one of the first PG-13 films. What kind of training and preparation did that require, what with the use of weapons and outdoor settings?

HOWELL: The physical training was intense, we went through an eight-week military style training course for the movie. But our training as far as the character building and acting was very different. When we were hired, (Director John Milius lined us up, and we talked about our characters for ten minutes—but then never again. We went right into filming.

NCV: Tell us a little about your new T.V. project, *Obliterated*.

HOWELL: This role has been a blast! This has been one of the greatest projects I've been a part of. *Obliterated* is produced by the people that created *Cobra Kai*. It's about a group of elite team members who are hired to track down a dirty nuke that's being sold in Las Vegas. I play an EOD Tech. We're shooting eight episodes, and on Episode 1 we find the bomb. We dismantle it and then party to the point of annihilation. Then we get a phone call and we're told that it was a decoy bomb, and that we have five hours to find the real bomb, and everybody's annihilated and we have to go back to work!

<https://tommyhowellmusic.com/>

Continued From Page 3

Worsham, "Rock The Ryman" will explore how country music has shaped rock & roll and how rock & roll has merged with today's Americana, country, and beyond. The first group of performers to be announced are 2020 Folk Alliance Artist of the Year and 2022 Americana Honors Duo or Group of the Year The War and Treaty; multi-platinum, Grammy nominee Gavin DeGraw; and groundbreaking country duo Maddie & Tae.

More performers will be announced in the coming weeks to keep the excitement building – and expand the circle of influence. Each artist will be asked to perform two or three songs by Rock & Roll Hall of Fame Inductees that have moved them or influenced them in some way.

Among the many Inductees who've graced the Ryman stage are Hank Williams, Aretha Franklin, Elvis Presley, Johnny Cash, Bruce Springsteen, Bob Dylan, r.e.m., Linda Ronstadt, Ray Charles, Chet Atkins, Neil Young, the Everly Brothers, the Staples Singers, Joni Mitchell, Carl Perkins, B.B. King, Jackson Browne, Odetta, Creedence Clearwater Revival, Roy Orbison, Blondie, Pete Seeger, Ricky Nelson, Stevie Wonder, Bill Monroe, James Taylor, Mahalia Jackson, Bonnie Raitt, the Byrds, Foo Fighters, Brenda Lee and more.

Proceeds from the event will help preserve and celebrate the history of rock & roll at the Rock & Roll Hall of Fame and Ryman Auditorium.

Last May, the Ryman was designated as an official Rock & Roll Hall of Fame Landmark,

joining 11 other rock & roll institutions throughout the country including Austin City Limits, the Crossroads in Clarksdale, MS, J&M Studios in New Orleans and Whisky a Go Go, among others.

In November, the Ryman opened a major exhibition Rock Hall at the Ryman to celebrate the Ryman's mark on rock & roll history. The interactive exhibit is housed in the venue's newly transformed 5th Avenue vestibule and features Rock & Roll Hall of Fame Inductees including James Brown, The Byrds, Eric Clapton, Foo Fighters, Joan Jett and Dolly Parton in addition to country music icons like Johnny Cash, Elvis Presley and Hank Williams, who were early practitioners of what would become rock & roll music.

"This memorable evening is certain to build on PNC's legacy of investing in music and advocating for broad engagement in the arts as a powerful avenue for advancing education, diversity and inclusion, and economic development," said Mike Johnson, PNC regional president for Tennessee. "We are delighted to bridge our relationships with Cleveland's Rock & Roll Hall of Fame and the Ryman under the same roof."

PNC Bank has a strong history of supporting the communities it serves through music sponsorships and programming. In addition to The Rock & Roll Hall of Fame in Cleveland and the Ryman Auditorium, PNC has sponsorship agreements with Austin City Limits and ACL Live, in Austin, Texas.

"PNC Bank is a longtime supporter of The Rock

& Roll Hall of Fame," said Pat Pastore, PNC regional president for Cleveland. "Music is such a great platform to connect across communities, neighborhoods and generations. We're excited to collaborate with our Tennessee market on this amazing event."

More information about the Rock The Ryman concert, Rock Hall at the Ryman exhibit, daytime tours and shows can be found at ryman.com.

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A National Historic Landmark, Ryman Auditorium was built by Captain Thomas G. Ryman in 1892 as the Union Gospel Tabernacle. A 13-time winner of the prestigious Pollstar Theatre of the Year award, the historic venue is well-known as the Mother Church of Country Music and is the most famous former home of the Grand Ole Opry (1943-1974). The Ryman's thriving concert schedule hosts more than 200 shows per year, and the venue is open for daytime tours year-round. The Ryman has also been featured in numerous film and television projects including Coal Miner's Daughter, The Johnny Cash Show, American Idol, Nashville and more. Ryman Auditorium is owned by Ryman Hospitality Properties, Inc. (NYSE: RHP), a Nashville-based REIT that also owns and operates the Grand Ole Opry, WSM Radio and Ole Red. For more information, visit www.ryman.com.

V MUSIC REVIEW

By John Stoker

Boppin' the Boots: Running Down Dylan's Bootleg Series

With two new collections released in 2022, Bob Dylan's Bootleg Series now numbers 17 volumes of previously unreleased material from all phases of his career. Dylan himself seems to have had little to do with going through the archives (if that's the word for old, unused recordings) or putting the sets together. No doubt he's more interested in his current projects, including a very entertaining recent book, *The Philosophy of Modern Song*, and an album that stands with his best, *Rough and Rowdy Ways*. But the Bootleg Series has always been interesting and has often been excellent.

My guess is that Volumes 1 – 3, offered in a single box set of CDs, were put together without anyone foreseeing most of the subsequent 14 volumes. They span Dylan's entire career up to 1991, when the set was released, and include many outtakes and live performances highly desirable to Dylan fans. "Talkin' Bear Mountain Picnic Massacre Blues," omitted from 1962's *The Freewheelin' Bob Dylan*, shows how funny Dylan could be in the talking blues style, as does "Talkin' John Birch Paranoid Blues," the song Ed Sullivan wouldn't let him sing when Dylan walked off the show.

Highlights from later years include Dylan's 1967 version of "I Shall Be Released," a song he gave to The Band, a silly early take of "Like a Rolling Stone" in waltz time, and a powerful acoustic version of "Idiot Wind" from the original New York studio session for *Blood on the Tracks*. (Dylan rerecorded about half of that album while staying with his brother in Minnesota.) Most interestingly, the set confirms fans' suspicions that he sometimes omits the best songs from an album, such as "Blind Willie McTell," dropped from *Infidels*, and the magnificent "Series of Dreams," dropped from *Oh Mercy*.

Volume 4, *Live 1966*, marked the official

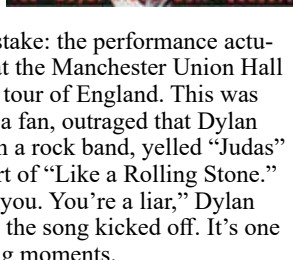
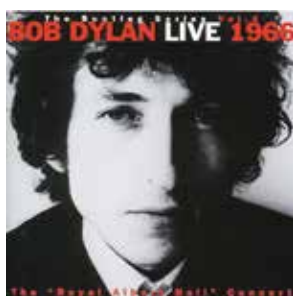
release of one of the most celebrated actual Dylan bootlegs, the "Royal Albert Hall" Concert. The quotation marks indicate that the original bootlegger, whoever he was, made a mistake: the performance actually took place at the Manchester Union Hall during the same tour of England. This was the show where a fan, outraged that Dylan was playing with a rock band, yelled "Judas" at him at the start of "Like a Rolling Stone." "I don't believe you. You're a liar," Dylan hollered back as the song kicked off. It's one of rock's defining moments.

The rock half of the show was on the original bootleg, but the acoustic half was not. Dylan performs seven songs with only guitar, voice and harmonica in the best guitar-and-voice performance I've ever heard.

Volume 5 is also live, this time spotlighting the mid-seventies Rolling Thunder Review. The live performances are often better than the studio versions on the concurrent *Desire* album, so it's a good place to hear Scarlet Rivera, the dramatic violinist Dylan hailed from his limo on a New York street who played on Dylan's minor hit "Hurricane."

Volume 6 is Dylan's well-remembered 1964 concert at Philharmonic Hall with Joan Baez. It's good, but when people say they hate his voice, these are the kind of performances they have in mind.

Volume 7 is the soundtrack to a Martin Scorsese documentary about Dylan in the 60s. In addition to early stuff, it's got alternative versions



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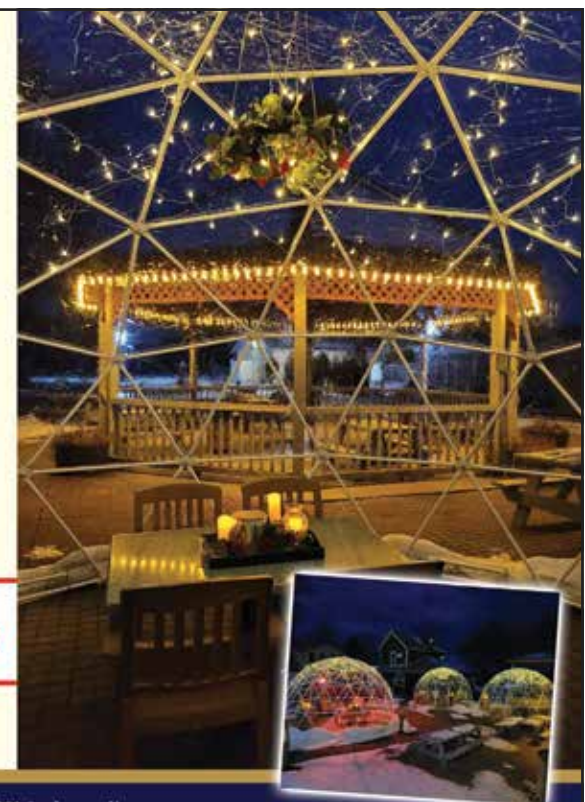
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Continued From Page 11

of songs from Dylan's "greatest" period (1965-66), but they don't add much. Volume 12, *The Cutting Edge*, also covers those years and is more interesting.

Tell Tale Signs, Volume 8, covers Dylan's albums around the turn of the millennium, when he did some of his best work, equal, in my opinion, to 1965-66. Great alternate takes and outtakes, really good songs written for the soundtracks of obscure (or bad) movies, illuminating demos: this set is the most indispensable since the box of the first three volumes.

Speaking of boxes, at about this point Columbia (Sony Music, Dylan's label) began to release box sets corresponding to some of the Bootleg Volumes. I couldn't afford these and really didn't want them (you gotta draw the line someplace), with the exception of Volume 11, *The Basement Tapes Raw*. I love this box set, but most people will probably be contented with Robbie Robertson's 1975 compilation, which Greil Marcus wrote a book about (*Invisible Republic*), in addition to the liner notes for the album. But then they'll miss "Sign on the Cross," Get Your Rocks Off," and the one about the floorbirds.

Let me jump back to Volume 10, *Another Self Portrait*, the only one Dylan reportedly had a hand in putting together. It contains "Pretty Saro," one of his loveliest performances of a traditional song, and boasts a new self portrait painted by Dylan as its cover. The original *Self Portrait* had a different painting, Dylan with a clown face, and is widely remembered as his first misstep. (Greil Marcus' review in *Rolling Stone* began, "What is this shit?")

I also skipped Volume 9, which consists of demos, many of them on piano, Dylan recorded from 1962 to 1964 for Witmark, his music publisher. Volume 13 is live performances recorded during the "Christian period," when Dylan talked at length about Jesus from the stage. (He hadn't talked that much on stage since the early sixties.) His preaching had a distinct Old Testament flavor, but it's left off of *Trouble No More*, and I was struck by the



passionate intensity of Dylan's songs and performances.

More Blood, More Tracks, Volume 14, gives us the takes Dylan replaced or rejected from the original classic album, along with an outtake, "Up to Me," that sums up that album's themes so perfectly he had to leave it off. In Volume 15, the long awaited (by some of us) and much bootlegged Bob Dylan/Johnny Cash sessions from 1969 finally appeared. (Previously only a version of "Girl of the North Country" had been released as the opening track of Dylan's *Nashville Skyline*.) It's sloppy but fun, with Carl Perkins on lead guitar. Bob pitches Johnny the song "Wanted Man," perfect for Cash and included on *Johnny Cash at San Quentin*.

I've always considered Dylan's albums in the 80s to be some of his most problematic. Volume 16, the wonderfully titled *Springtime in New York*, covers the first half of that decade and doesn't reveal enough to change my mind. Volume 17 is a box set built around *Time Out of Mind*, the first of Dylan's millennial classics, and is the first in the Bootleg Series to repeat more than one or two tracks from any of the preceding volumes. That fact, like the series itself, underlines what a prolific artist Dylan has always been.

Finally, the Bootleg Series should not be confused with "The Copyright Collection." In the European Union, unreleased music enters the public domain after fifty years. That includes everything actual bootleggers have stolen and released over the years. To protect those copyrights, Dylan's publishers have released limited edition collections with hundreds of performances (but not many new songs) of interest mainly to completists. Versions of two of these have had a wider release. *Bob Dylan Live 1962-1966* is a high-lights package that includes the performance of "When the Ship Comes In" that Dylan and Joan Baez delivered from the podium during the March on Washington, the same day Martin Luther King gave his "I Have a Dream" speech. *Bob Dylan 1970* includes his jam session with George Harrison, which led to "I'd Have You Anytime," the opening song on Harrison's classic first solo album, *All Things Must Pass*, and Olivia Newton John's version of "If Not for You." She covered Harrison's arrangement of Dylan's song.



Continued From Page 5

Aerosmith's Joe Perry called Beck the "Salvador Dali of guitar, the ultimate six-string alchemist." Gene Simmons advised KISS fans to "get a hold of the first two Jeff Beck albums and behold greatness." Sammy Hagar opined that Beck's *Truth* was life-changing: "I wanted to be Jeff Beck and Rod Stewart rolled into one - we *all* did. What a loss." ZZ Top front man Billy Gibbons reported that he once ran into Jimi Hendrix marveling over a Jeff Beck album backstage on his personal turntable.

"How do you think he does *that*?" Jimi asked. "I found his approach...so inspiring," commented Joe Satriani on his own feeds. "I was fascinated with his unusual arrangements and his aggressive guitar tones. He always stood out as a unique player."

Beck had a thing for jamming with the ladies: He took Jennifer Batten (Michael Jackson) on tour 1999-2001, and tapped femme fatales to sing (Rosie Bones) and play bass (Tal Wilkenfeld, Rhonda Smith), rhythm guitar (Carmen Vandenberg), and violin (Lizzie Ball) for other incarnations of his road band.

The affable axe man had a temper: Beck's perfectionism sometimes rubbed others the wrong way, but he wasn't compelled to surround himself with "bros," cultivate locker room machismo, or indulge prurient, substance-enhanced rock star shenanigans. If he made the news, it was strictly because of his music or charity work, or combination thereof - like Clapton's *Crossroads* Guitar Festival. Jeff's guitars did all the talking - a *modus operandi* that bespoke his humility and enhanced his "cool" quotient.

Metallica members got to bask in that brilliance when they performed with Beck at the 2009 Rock and Roll Hall of Fame Induction Ceremony...right here in Cleveland. Other recent Ohio Beck appearances include memorable shows at House of Blues, E.J. Thomas Hall in Akron, and the Hard Rock Casino (now MGM) in Northfield.

Billy Joel paid homage to the guitarist at his January 13 gig at Madison Square Garden with not one but *two* Beck standards.

"He was a musician I always loved," the Piano Man told the audience. "I couldn't let the night go by without doing something. He was the best."

Perhaps Black Sabbath guitarist Tommy Iommi put it most succinctly: "Jeff Beck was an outstanding iconic, genius guitar player...very special and distinctively brilliant! There will never be another."

On January 18 the world lost singer / guitarist David Crosby, who played with Roger McGuinn and Gene Clark in The Byrds ("Eight Miles High," "I See You," "Why") before teaming with fellow rockers Stephen Stills (Buffalo Springfield) and Graham Nash (The Hollies) in Crosby, Stills and Nash.

Crosby was 81.



Photo credit Pete Roche

The son of a Wall Street exec-turned cinematographer, Crosby began singing in his teens and made his first recordings just as The Beach Boys were taking off and The Beatles were landing on American soil for *The Ed Sullivan Show*. He got his first taste of success in 1965, when The Byrds' catchy cover of Bob Dylan's "Mr. Tambourine Man" became a huge hit.

"Mama" Cass Elliot introduced Crosby to Stills in 1968. Rounded out by English expat Nash (and augmented at times by Canadian Neil Young), the trio dropped its eponymous debut on Atlantic Records the following spring and wowed 400,000 at Woodstock in August with their jangly acoustic guitars, heavenly vocal harmonies, and hippie-hearted (but activist-minded) lyrics. Crosby contributed his own "Guinevere" and "Long Time Gone" to the album, and co-wrote "Wooden Ships" with Jefferson Airplane's Paul Kantner. He'd write many other tunes (including "Almost Cut My Hair," "Déjà vu") for CSN before their initial hiatus in the mid-'70s. His penchant for sailing informed in the verses of "Shadow Captain," "Delta," "Compass," "Carry Me," "To the Last Whale," and "Lee Shore."

I got more acquainted with Crosby's music in 1982, when CSN released *Daylight Again* - whose exquisite FM singles "Southern Cross" and "Wasted on the Way" captured my paperboy ears between all the Cars, Men at Work, and Duran Duran. I was only eleven, but I'd grown up admiring early CSN&Y classics "Suite Judy Blue Eyes," "Marrakesh Express," "Ohio," "Our House," and "Just a Song" and spent hours scrutinizing the photography and art on the sleeves of my parents' vinyl copies of *Crosby, Stills & Nash* (1969) and *So Far* (1975). Nevertheless, I joined my smarmy Van Halen and Quiet Riot-loving pals in considering the chunky, mustachioed Crosby just another one of those aging folk singers from the '60s, now on the comeback trail with his two elderly cohorts (*a la* America with their own '82 effort *View from the Ground*, with "(You Can Do) Magic").

In truth, Crosby was still relatively young at that time (a decade *younger* than I am now, in fact). Just shy of 40, the L.A.-bred singer had already amassed a repertoire of timeless hits with CSN&Y, recorded a trifecta of studio albums with Nash, and added a couple solo platters to a

discography that would eventually feature several Crosby "comebacks" - both alone and with his lifelong bandmates.

Despite his success, Crosby endured more than a fair share of loss, bad luck, and legal troubles. A girlfriend's death exacerbated his substance abuse just as CSN were gaining traction on the charts and in pop culture. Crosby served prison time in the '80s on gun and drug-related charges, and his brother committed suicide. By the time the diabetic, alcohol-addled rocker qualified for a liver transplant in the early '90s, many cynics wondered coldly whether "Croz" hadn't simply gotten what he deserved.

A recuperated Crosby made headlines again at the turn of the century when he volunteered as sperm donor for Melissa Etheridge and her partner. That storyline - whose thread we won't pick up here - would end in tragedy two decades later.

Reunions with Stills, Nash, and Young refreshed Crosby's spirits (and stabilized his finances) in the '90s and early '00s. He also recorded and toured again with Nash as a duo and wrote with his keyboard-playing son James Raymond in the group CPR. The 2010s saw the still socially-aware Crosby develop a Twitter presence that wavered between warm comic and cold, cynical curmudgeon. He again focused on solo material, with albums *Lighthouse* (2016), *Sky Trails* (2017), and *Here, If You Listen* (2018) prompting tours that brought him to The Kent Stage for several sold-out shows.

"The world has lost another legend," mourned

Kent Stage proprietor Tom Simpson in a recent e-newsletter. "Not only was Crosby a great musician, but an interesting person, a humanitarian, and a true friend of The Kent Stage. He loved performing here and hanging out in Kent." Simpson noted that he'd been having discussions with Crosby's agent about a possible 2023-24 gig when word of the singer's passing went global.

"David and I butted heads a lot over time, but they were mostly glancing blows," wrote Stills on his socials. "His harmonic sensibilities were nothing short of genius...the glue that held us together as our vocals soared, like Icarus, towards the sun. I was happy to be at peace with him. I am deeply saddened at his passing and shall miss him beyond measure."

Though remembered as a troubadour from the '70s, Crosby also performed with (or contributed vocals to albums by) James Taylor, Joni Mitchell, Art Garfunkel, Hot Tuna, Indigo Girls, David Gilmour, Elton John, Michael Hedges, and Phil Collins in the '80s and '90s. More recently, he joined forces with Snarky Puppy bandleaders Michael League and Bill Lawrence and guitar hotshot John Mayer. He'll also go down in history as the owner of one of the most familiar moustaches (hello John Oates, Freddie Mercury, and Chuck Negron) in pop music.

To quote Joni Mitchell (whom CSN famously covered), "We are stardust, we are golden. We are billion year-old carbon."

Meet ya back in the garden, Croz.

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V Homegrown - Spotlight On Local Food

By T Gallo - nurse practitioner and owner of Harbor Gardens in Ashtabula. Correspondence can be sent to harborgardens21@gmail.com



Winter; hens on a fence in Austinburg, OH (photo by Gallo)

What's in the cost of an egg?

Chickens outnumber humans in the US by nearly two to one. With so many birds, how is it possible to have an over 300% increase in the cost of wholesale eggs over the last year? Nearly 20% of the producers account for nearly 80% of the egg production. Some large scale farmers (those with literally millions of "layers") have blamed avian influenza for the increase in costs. Local farmers, on the other hand, have a different take on the story.

Large scale farms:

According to Glenn Hickman of Hickman's Family Farms, the third largest producer in the US - holding over 10 million chickens at several facilities, explains the egg market and supply/demand. He states demand and profits were low during the Covid-19 pandemic and rising costs, especially of feed, were notable after the start of the most recent Ukraine attacks.

After three rough years, while the egg market was finally rebounding in 2022, many farms had been hit with avian flu. Once avian flu is determined on a farm, the rest of the flock must be euthanized. This resulted in a nationwide decrease of 15 million birds in the last year. Side note: per Glenn, there are no warning signs for avian flu. Suddenly there will be a surge in bird death and within a day or so [in the confines of very close quarters for large scale farms] there will be a massive death count. After all remaining birds are euthanized, a thorough cleaning of the farm is followed by several weeks of rest. After the birds are replaced, authorities will monitor the farm for several weeks to ensure there is no more evidence of avian flu. A troubling potential

solution to avian flu - avian flu vaccinations for all birds - is currently being developed and tested by researchers.

Additional rising costs of large producers: many states and some large wholesalers are implementing bans on the sale of birds who are not cage free. Hickman mentioned that is a costly change to many large-scale farms as they must completely reconfigure their space.

Local egg production and costs:

So how does that affect the local food production of eggs and the prices we are paying in NEOhio?

Local farmers, Debbie and Jerry Senger, of Hubbard Run Farm in Ashtabula joined Harbor Gardens this past Sunday and we discussed egg prices over a cup of tea. Debbie and Jerry, residents and farmers for over 60 years, raise chickens and have not had to increase their prices on eggs so far this year. Until recently, one could purchase local eggs for \$2.00 making it almost as cheap as a factory-farmed egg. However, it is important to understand that \$2.00 a dozen was never a fair price. They are currently charging double that price and have been for some time. Jerry notes that the cost of raising chickens does have to do with feed, labor and fuel costs. During the winter, he adds, that the decrease of lighted hours also means a natural slow down in production. In NE Ohio, birds who normally eat bugs, grass and food scraps in the summer need supplemental feed in the winter which is costly. Winter months can be challenging especially as demand is higher during the winter holiday months and prices can go up. Eating what is local and in



Chickens love to eat green veggies, fruit, bugs, worms, and insects found in grass. Photo title: 10 chickens turned into 26...by Gallo.

season may mean not eating as many egg breakfasts during the winter!

A few reasons to buy local eggs, even if they are a bit more expensive:

Taste. They look better and taste better. You will notice that the yolk of a local egg tends to be much more orange in color - this is an increase from carotenes in the grass

Most local eggs are from very small farms where chickens have more room to live, forage, play and roam - see photos below

Nutrient density - chicken eggs are a product of what and how the bird is fed

Visit the farmer and see how the birds are raised and what they eat

Keep the money in the neighborhood!

Some alternatives - raise your own

With rising costs of food and a more thoughtful approach to what and how an animal lives; and how its life affects how it tastes, you may be considering your own flock. This could be the year you raise your own chickens! Many municipalities allow for backyard chicken raising. For example, Ashtabula, like many other cities, allows for six hens and no roosters. If you are interested, Harbor Gardens will be hosting a class with local homesteader and social media influencer, Lex Sandella, who will share how to raise a backyard flock of laying hens.

Ashtabula County:

Pick up a copy of the Ashtabula Local Food Guide at Harbor Gardens or your local library to locate your nearest egg farmer. You can also download a copy on the Ashtabula Local Food website.

Lake & Geauga Counties:

Sun Plum Market - Willoughby Hills
440.944.0099

Mentor Family Foods - Mentor 440.946.3788

New Creations Farm - Chardon 440.285.5993

Do you have a local food question, concern or great idea for the column? Please contact Gallo at HarborGardens.org

MOVIE REVIEWS

By Westside Steve Simmons



Women Talking

United Artists | PG-13 | 104 min

As of last evening, I completed my designated rounds of best picture nominations at the Cinemark Bistro in North Canton which, if you've never been there, is an interesting concoction of movie theater and restaurant. I saw a film that's been regularly rated in the top 5 best picture nomination predictions, WOMEN TALKING.

While Sarah Pelley's tale of abused women in a remote religious colony undoubtedly got more attention because of its subject matter, it is not by any means an unworthy film.

From the beginning to the end, it is well acted well filmed and thought provoking. It is, however, more thought provoking than enjoyable but while it most certainly will pique the imagination the idea is never as clear as it probably should be. Maybe that's the idea but it certainly didn't seem to me, or even some of the women who were in attendance, what the intent of the film was. To call attention to actual modern-day events? There is no evidence to suggest it was taken from the news. Merely to denounce religion and/or relations between men and women in society? An actual call for the separation of the two sexes?

The story itself is unique in that it takes place over just about a 24-hour time span in a remote and guarded religious enclave. Some folks mistake the meaning of the word cult, yet this is possibly not one of those, but it is based on the interpretation of Old Testament biblical law in which, like Islam, women are not permitted to participate in activities other than serving the colony and worshipping the Lord. Apparently there have been a rash of attacks from the men who randomly sedate and rape them. As the perpetrators are found out it becomes apparent that this is more widespread than anyone thought and those guilty have been taken into town to face justice. Well, kind of. (That's why you don't see any adult men

throughout the film) The victims have been told by the religious leaders that when the men come back if they are not forgiven, the victims will not be allowed to enter the kingdom of Heaven. They need to make a decision quickly. Number 1 - stay and accept their fate and lot in life. Option number 2 is to take up arms and fight against the men upon their return. The 3rd choice is to saddle up, load the wagons and leave before the men get back.

As the title suggests the entire movie is that short portion of time at which they discuss and debate which of those paths they will take.

It is a quality film; visually almost a living Grant Wood painting, unfortunately the message that Pelley wants to tell isn't as clear as it might be. On the other hand that might be the best part of the film. It is absolutely more thought provoking than it is entertaining. So it's probably better than a C if it prompts discussion.

B-
WSS



The Whale

A 24 | R | 117 min

Brandon Frazier seems like a nice guy and spent some time on the A list before he kind of just vanished. Well, he's back, and looking like a strong contender to win the best actor gold. At the outset I need to mention that I had severely misjudged THE WHALE and while it is certainly not a laugh riot, it is actually among the Darren Aronofsky films that I liked, along with THE WRESTLER; and not BLACK SWAN.

Mental illness exhibits itself in many different ways. When faced with life changing tragedy some people turn to drugs or alcohol, or religion, or any number of obsessions (in this case we are talking about combination of food

addiction and self neglect) to cope with it. Not only that but many people make terrible decisions based on misunderstood social criterion which in some cases when combined with mental illness can and sometimes does result in tragedy. Charlie (Frazier) is now an online professor of writing and a recluse whose weight has skyrocketed to over 600 pounds in the last 9 years. His situation stems from the idea that he tried to refuse his natural homosexuality many years ago by marrying a woman and fathering a daughter. The problem here is that he left his now estranged and bitter family; while the tragedy is that his new lover/partner, unable to cope with societal pressure, took his own life leaving Charlie devastated. For many years the only two people involved in Charlie's life are Liz (Hong Chau), the step sister of his deceased partner and the pizza delivery kid. After years of begging he finally gets a visit from his daughter Ellie (Sadie Sink), an obnoxious but bright and talented little bitch. That visit will coincide with the addition of another character, Thomas (Ty Simpkins) a traveling missionary from a cult-like religious sect who, pardon the pun, has his own cross to bear. Charlie accepts the bitterness and anger from his ex family almost like accepting some kind of obscene penance for his sins, none of which could I blame him for.

Depending on your point of view there may be an element of redemption in THE WHALE but don't expect any kind of turn around that you might find in a ROCKY film. By the way, whale refers to not only Charlie's size but the central character in the Herman Melville novel.

A
WSS



Triangle of Sadness

A 21 | R | 140 min

Every once in a while, well I guess almost every year, a movie gets nominated for best picture that really does not deserve the electricity it takes to run the projector in a theater. I've never taken the time to compile my list of the bottom 10 worst movies I've ever seen but if and when I do I have no doubt that TRIANGLE OF SADNESS will get a prominent

Continued on Page 16



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Continued From Page 15

mention. There are plenty of well crafted films that just aren't much fun to watch but this one goes above and beyond into the realm of truly oppressive non entertainment.

One of the best things I can say about it is that it's streaming so if you are watching at home you can get up turn off the television and go about the rest of your day without suffering through the entire thing. Of course, my recommendation is that you save the Amazon fee and just steer clear.

First of all, there are plenty of writer/directors (In this case millionaire Swede Ruben Ostlund) who get off on hammering away at their stupid ideological crusades, I get it. In this case it's actually worse than stupid with a bunch of multimillionaires bitching and whining about other multimillionaires and preaching socialism/communism/Marxism. People can absolutely have a difference of opinion on socio economic matters but when those doing the complaining are members of the wealthiest and most self indulgent group of human beings ever to walk the streets of Hollywood the hypocrisy gets a little bit stifling. Still, that's only part of the problem with this POS. Triangle comes of the box making fun of one of the world's most vapid and ridiculous groups of people, that being the fashion modeling industry, and some of the people who are absurdly wealthy because they are good looking. Again,

do the members of the Academy who voted for this film have any idea that it's them who are being lampooned?

Anyway, politics aside, the problem is that none of this is the slightest bit funny or thrilling (regardless of being called a comedy/thriller) and most sane people will get bored within the first few minutes. By the way, making fun of fashion models is only one part of the film. They just happen to be among a diverse group of ultra rich people getting together for a luxury cruise. Are some of the wealthy passengers a little bit dismissive and condescending to members of the staff? Sure. No doubt. But isn't that one of the biggest reasons to spend that kind of money on a cruise? To be treated like a feudal Lord? About a third of the way in is when you wish you'd seen something else. The film takes a sharp left turn. The ship becomes disabled in a tropical storm and the audience is treated to a seemingly endless scene of seasick patrons throwing up all over the ship and each other.

Now we enter stage 3. The ship sets ground on the shore of this uncharted desert Isle... (wait isn't that Gilligan's island?) Well, yes kind of, except there are a lot of millionaires, and to be honest now it's a lot more like William Geldings Lord of the Flies than the 1960s comedy series. But fear not; it's still as ugly, ridiculous and boring as the first two parts, as the pampered rich, who have never learned to take care of themselves, simply disintegrate within the new feral society.

Now it's time for a truly WTF ending and a welcome trip to the exit.

Pure garbage.

F
 WSS

Oscar Preview 2023

Anyone who reads my reviews probably knows my opinion of the new Academy guidelines giving "inclusion" priority over quality. It sucks but it is what it is. Still ideology, in my opinion, neither makes a film worthy nor unworthy so every year I try to make sure to see every film nominated for best picture. That being said here's a list of this year's nominees. In no particular order:

THE FABLEMANS

A pleasant but run of the mill coming of age story from the legendary Steven Spielberg. No high drama and no sharp edges. I don't think the semi autobiographical tale would have gotten any Oscar attention had it come from a writer/director of lesser stature, but I liked it.

WOMEN TALKING

Dreary confusing and slow but still well written well acted well filmed and decidedly thought provoking and unique regardless of the

fact that ideology was one of the top reasons it gets mentioned.

TAR

Biographical slice of life of renowned and brilliant musician and conductor Lydia Tar. Probably holds more interest for those who love and follow her career but the performance by Cate Blanchett is one of the best I've seen.

EVERYTHING EVERYWHERE ALL AT ONCE

Second rate production values, undecipherable plot make up over two hours of frenetic nonsense.

THE BANSHEE OF INISHERIN

Collin Ferrell and Brendan Gleeson reunited as a couple of neurotic friends in a remote Irish village. Way more compelling than a description of the plot would lead you to believe.

ALL QUIET ON THE WESTERN FRONT

Actually, this is the 3rd version of the World War I epic which underscores the insanity as well as the abject misery of actual war. Painful to watch but even more painful to ask yourself why human beings would ever do this.

AVATAR THE WAY OF WATER

Maybe this would be more interesting if you've never seen the first one. Unfortunately, if you have, it's not much more than 'been there; done that.' Today the special effects are no longer ground breaking and the morality lesson is just as corny as it was back in 2009.

ELVIS

Nothing we didn't know before but a top-notch retelling of the life of the King. Tom Hanks doesn't sound very much like Colonel Tom Parker but who cares? Austin Butler is incredible in a breakout performance.

TRIANGLE OF SADNESS

A truly offensive POS combining the trifecta of boredom disgust and hypocrisy. Even worse than direct to video garbage due to the fact that the very morons it lampoons voted for a best picture nomination.

TOP GUN MAVERICK

One of the most enjoyable films I've seen in a good many years. I liked it a lot better than the 1986 original. If you haven't seen it yet I highly suggest going to a brick-and-mortar theater and seeing it on the big screen as Tom Cruise wanted.

That's my take. Your mileage, of course, may differ. Let me know at Westsidesteve@aol.com

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PEDESTRIAN RAMBLINGS

By Steve Madewell



Rambling to Cuba

This month's Pedestrian Ramblings is a little different, as it involves more than walking... we are adding planes, busses, and an international travel destination.

A few months back a friend of mine dropped out of a trip to visit the Jardines de la Reina, a large National Marine Sanctuary in Cuba. Long story short, I had the opportunity to go and experience what might be one of the most ambitious, resource management strategies I have ever come across.

The Jardines de la Reina is an archipelago roughly 838 square miles in size, and to provide a sense of scale, Ashtabula County's land mass is 702 square miles.

Christopher Columbus named the area the Gardens of the Queen in honor of the Spanish Queen, Isabella. This geological complex is a collection of islands and reefs just south of Cuba's mainland and located in the Gulf of Ana Maria in the Caribbean Sea. It is a vast area with a remarkable number of islands, mangroves, beaches, sand and mud flats, and reefs. It is regarded as one of the most pristine marine natural areas in the world.

It was first declared a national marine sanctuary in 1996, and then 14 years later it was nearly doubled in size.

What is a marine sanctuary you might ask? In short, these are designated marine or freshwater areas that have a unique, intact ecosystem and are often essential for the existence and stability of coastal communities. They are destinations for travel and tourism, providing recreational activities, as well as in some instances, allowing the harvest of sustainable commodities.

The United States has a coastal preservation program that is managed by the National Oceanic Atmospheric Administration. This country has 15 marine sanctuaries and two national marine monuments. Two of the sanctuaries are located in the Great Lakes. In the case of our

country, the difference between sanctuaries and monuments is relatively minor, and each of these areas has a specific resource management plan designed to regulate the use and prevent activities that would be destructive to the local environment.

Across the globe, several countries have created similar programs to protect and preserve these special places. Through PBS and other nature-related shows, many people are familiar with marine resources associated with areas like the Great Barrier Reef in Australia, the Solomon Islands, Fiji, and French Polynesia.

Due to the decades-long diplomatic issues the US has had with Cuba, most people in the states are not familiar with this island nation's natural resources or their conservation efforts. Years ago, I recall reading a publication that stated, by land mass, Cuba has one of the highest percentages of federally protected natural areas of any country in the world. But I was completely unaware of the Jardines de la Reina until this trip.

Traveling to Cuba.

For decades the US imposed a near total travel ban on US citizens visiting Cuba. This began to change a few years ago with exemptions for several reasons. Without getting into all of the details or professing to understand the history of this evolution, humanitarian aid, economic development, journalism, academic activities and a host of other categories have been acceptable reasons to visit Cuba.

This particular trip was hosted by the Cleveland Museum of Natural History Trout Club and was coordinated by Avalon, the sole recreational concessionaire for the Jardines de la Reina.

In all, there were twenty participants in our group, and as part of the experience, everyone was required to attend a formal presentation

on the natural resource management plan for the sanctuary, which included sustainability goals and objectives. This plan was developed with an international team of marine biologists, representatives from the Cuban government, and two companies specializing in destination travel and marine activities. In addition to creating strategies to monitor and evaluate the ecological health of the system, there were several thresholds established for recreational activities and commercial lobster fishing.

One of the most challenging tasks of managing any natural resource is balancing use with sustainability, while generating revenue. Revenue or some source of funding is necessary to monitor the health and vitality of the natural area, develop and employ active management requirements when needed, and to protect resources from outside threats.

I found the model that was developed here extremely engaging for several reasons. First of all, the only consumptive harvest allowed in the entire preserve was regulated lobster fishing. A predetermined number of licenses were allowed each year to Cuban lobster fishermen using species-specific traps. The marine biologist felt they could easily monitor and adjust harvest rates from year to year as needed. All other fish species were protected from harvest, but fishing was allowed by no more than 28 anglers at any one time. And this was restricted to fly-fishing only and all

fish had to be released.

The other permitted recreational activity was reef diving. This too was regulated by no more than 250 divers at any one time.

The Garden of the Queens is accessible through the small port village of Jivaro. Several ships use this port to dock and transfer passengers who are returning from or leaving for a 6-night stay on the vessels.

I spent the third week of January on one of these ships, anchored in a channel between a cluster of mangrove islands. In addition to my 19 travel companions, we shared the ship with a four-person dive team from Portugal.

For details about the following week, you'll have to watch for the next issue of the North Coast Voice.

See you rambling around,

S



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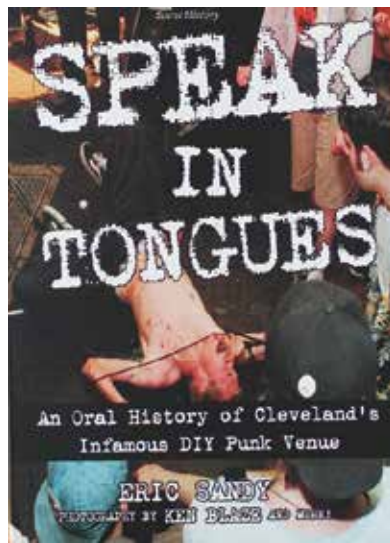
BOOK REVIEW

By Pete Roche

Speak in Tongues

Speak in Tongues was many things to many people - from all walks of life - during its seven-year lifespan on Cleveland's near West Side: Art gallery, gritty apartment complex, DIY concert club, sanctuary, homeless-friendly flophouse, mildewed refuge, BYOB hangout, and "Temporary Autonomous Zone" (*à la* Hakim Bey). Where other music venues shut out underage patrons or welcomed only established touring acts, SIT's decidedly non-business model allowed for teens and college coeds alike to visit, mingle, and maybe check out a local punk group or jazz ensemble on the cheap.

Founded by a "collective" of like-minded, twenty-something music and art aficionados looking for a comfy, inexpensive place to convene (and perhaps *reside*) in the early '90s, the offbeat outpost was almost too good to be true. Tasked to write a piece on the



now-defunct dive that hummed after dark at 4311 Lorain Avenue, Scene writer Eric Sandy eventually compiled enough information (and interviews) to pen a book.

Published by Microcosm (whose benevolent bosses dreamed up their book-making venture whilst lounging at SIT) *Speak in Tongues: An Oral History of Cleveland's Infamous DIY Punk Venue* is that tome - a fascinating, 180-page retrospective chronicling the club's active years, in the words of the young men and women who lived, laughed, and loved between the bricks.

Sandy divides his chapters into what he identifies as key phases or transitions at SIT, from its humble beginnings inside the abandoned offices of the Ohio Communist Party and "Lift Off" (1995-97), to its turn-of-century "Bloom." We're introduced to a colorful cast of tenants, band members, concertgoers, seekers, and "goofballs," including founders Dave Petrovich, Shelby Bell, and Rob Sabetto, who wanted to manifest their Kinkos-printed fanzines as a real-world destination for creativity and recreation. We also get acquainted with affable oddballs like Steve Ginchy and "Bleeding Ear Man."

We hear from some of the bands (9 Shocks Terror, GRAIN, Bumpin' Uglies, His Hero is Gone, Schnauzer, Hot Water Music, Part of Helicopters, Dimbulb, Federation X, Puncture Wound, Lifter Puller, Gordon Solie Motherf*ckers, Boulder, Neutral Milk Hotel, Low, Tortoise) that (dis)graced SIT's many impromptu stages; and get the "Gen-X bildungsroman narratives" on acts who made it big later on (Modest Mouse, Alkaline Trio, Jimmy Eat World). Black Keys drummer Patrick Carney recalls patronizing the club, where no less than ten cats roamed (and urinated) freely, Parma punk god Tony Erba remembers recording a couple seven-inchers at Tongues' spontaneous basement studio, and the owners of Melt Bar and Market Garden Brewery look back on their own late-night misadventures at Cleveland's infamous "illegal show space."

SIT field generals and foot soldiers chime in on moldering sofas, subterranean catacombs, puke-ready restrooms, interior firework finales, *Pulp Fiction* soundtrack shenanigans, overflowing dumpsters, "habitrail" hallways, clueless undercover cops in "hip" Indians gear, and exploding garbage cans of raw ground beef.

Sandy compiles reports from longtime occupants about constructing stages, throwing up drywall for makeshift bedrooms, commandeering Rob Haussmann's expensive sound system, and painting SIT's dingy, graffiti-be-smirched walls. Photographers Ken Blaze,



Sean Carnage, and Scott Badovich contribute candid - and often mesmeric - pre-smartphone images of guitarists, singers, and kooky kids catching the vibes.

"Speak in Tongues has escaped to the future," Carnage would spray paint after the final SIT tenants were evicted by new building owners in 2001.

Speak in Tongues is a perfect souvenir scrapbook for anyone who ever saw (or played) a gig at the Speak, paid a "corking fee" to cool their six packs, or commiserated with other self-acknowledged weirdos and wastoids. If there's one truth to be gleaned from the book's many eulogies on the Clinton-era club, it's that SIT was an "incubator" for innovators and entrepreneurs who'd carry the torch into the 2000s, keeping the same solidarity and sweat equity alive for future projects.

"It always exists," asserts one SIT veteran. "It's just in another dimension. It lasts forever."

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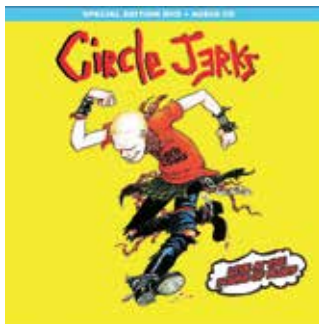
By Pete Roche



Circle Jerks

Live at House of Blues

The Circle Jerks' restored live video *Live at House of Blues* includes bonus commentary wherein singer Keith Morris and bassist Zander Schloss discuss dirty socks and underwear—and mull over what celebrities might've been in attendance at their November 2, 2004 show in Anaheim.



Schloss himself was 42. We know this because the unapologetically transparent bassist says so during the bonus banter. He also reports working a day job as a house painter, and jokes (we hope) about living in his grandmother's basement. Much of the humor in the Jerks' play-by-play derives from the ambiguity of their remarks: they don't take the commentary too seriously, and leave it to fans to decide what's fact and what's fiction in the Circle Jerk's now-forty-year mythos.

Joined by longtime guitarist Greg Hetson (of Bad Religion) and drummer Kevin Fitzgerald, Morris and Schloss stomp (and bunny-hop) through dozens of Jerks' cuts from the 1980s albums *Group Sex*, *Wild in the Streets*, *Golden Shower of Hits*, *Wonderful*, and *VI*. They also dust off "Anxious Boy" from 1995's *Oddities*, *Abnormalities*, and *Curiosities* (their only major-label disc), and serve up some choice covers (The Plugz' "I, I & I," The Soft Boys' "I Wanna Destroy You," John Fogerty's "Fortunate Son," Garland Jeffreys' "Wild in the Streets," The Weirdos' "Solitary Confinement," and Black Flag's own "Nervous Breakdown") during the memorable maelstrom.

Those tunes appear with the cadre of Circle Jerks' classics ("Letterbomb," "In Your Eyes," "Stars and Stripes," "Beat Me Senseless," "Operation," "Beverly Hills," "Coup d'etat," "Back Against the Wall," "Deny Everything") on the video's sister CD, which captures the Hermosa Beach bashers at their best.

Or at least, their *middle-aged* best.

a-ha

Hunting High and Low (Deluxe Reissue 6 LP box)

Norwegian trio a-ha took the world by storm with their 1985 debut, *Hunting High and Low*, which boasted super-massive hit "Take On Me" and solid follow-up "The Sun Always Shines on TV."



The album was remastered a decade ago, but it's never been retouched for vinyl—until now.

Turns out a-ha weren't the overnight successes we Yanks thought they were. The material on this sprawling (and *hefty*, at 140 grams apiece) six-LP set suggests guitarist Paul Waaktaar-Savoy, keyboardist Magne Furuholmen, and chisel-cheeked singer Morten Harket had demoed their *Hunting* hits as early as 1981. And—not unlike Duran Duran—it took time for the group to develop a following at home ... and *another* couple years to break into the States with a reworked version of "Take On Me" (accompanied by Steve Barron's unforgettable roto-scoped promotional video wherein handsome Harket woos a doe-eyed girl whilst fleeing a pair of comic book baddies).

As huge as "Take On Me" was in the mid-'80s (and *today*—it's been mimicked by Harry Styles and the Weeknd, and shamelessly sampled by Pitbull), a-ha and other New Wavers were trounced by bubblegum pop, metal, and alt-rock in the late '80s and '90s. Later albums *Scoundrel Days* (1986), *Stay On These Roads* (1988), *Memorial Beach* (1993), and *Lifelines* (2002) found limited (if devoted) audiences outside their native Norway. The guys brought a rotating cast of backing musicians on tour to replicate Magne's busy synths (Yamaha DX7, Roland Juno-60) and Linn drum machine, and each principal member took occasional time off to work on solo / side

projects).

The 2022 Thomas Robsahm documentary *a-ha: The Movie* brilliantly chronicles the group's nascence and ascendance, faithfully portraying the humanity (and heartache) behind the three model-like lads who seized the zeitgeist. This 2023 *Hunting High and Low* deluxe reissue expounds upon the work that went into crafting that first album, with no less than eight versions—from raw to instrumental to expanded 12"ers—of both "Take" and "Sun," giving fans a better idea how the songs were conceived, arranged, and transmogrified before final preservation for posterity. Heck, the earliest iteration of "Take" (entitled "Lesson One") comes across like a band in-joke, with Morten howling and laughing over a guide track that doesn't yet feature Magne's perky keyboard riff.

The set also includes demos, dub mixes, and video versions of *Hunting* entries "Train of Thought," "Love Is the Reason," "Dream Myself Alive," "And You Tell Me," and left-overs / B-sides "The Sphinx," "Nothing to It," "Go to Sleep," "Monday Mourning," "Driftwood," and more. The 2015 remastered album and remix LP are each sleeved alone; the B-sides, demos and bonus tracks come in two double-LP sleeves. The platters are housed in a sturdy slipcase box, which includes a 64-page memento booklet with Kieron Tyler essay overview, *Hunting* lyrics, liner notes,

Continued On Page 20



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Continued From Page 19

and ample images of the photogenic “Living Daylights” fellows at labor and leisure at Eel Pie studios in London.

The empty slipease smells as amazing as the music sounds.

Paco de Lucia The Montreux Years

Next up in BMB’s running series showcasing Montreux Jazz Festival all-stars is late flamenco guitarist Paco de Lucia, who repeatedly astounded



audiences with his nimble finger-work at Claude Nobs’ annual soiree. The eighth installment of the popular set—which already boasts memorable performances by Nina Simone, Etta James, Muddy Waters, and Paco pals Chick Corea and John McLaughlin—is a double-disc set compiling eight standout selections from three festival appearances by the renowned Spanish string-tickler.

Born Francisco Sanchez, de Lucia (his mother’s name), studied guitar under his father and brother as a boy and quit school early to help support the family by playing shows. By his early 20s he was touring the United States and recording the first of many albums of exciting—if fastidiously traditional—flamenco guitar. But the dexterous de Lucia eventually broadened his vocabulary by collaborating with singer Camaron de la Isla, psychedelic / fusion guitar masters John McLaughlin and Al Di Meola, and genre-juggling keyboardist Chick Corea. Recording and touring with these fellow virtuosos helped Paco do something he never thought possible - improvise.

Paco de Lucia: The Montreux Years is a celebration of the Algericas-born musician’s devotion to both classic and *nuevo* flamenco styles. From de Lucia’s 1984 gig at the Casino Montreux we’re given the congas ‘n’ clapping-charged “Buana Buana King Kong” (with feisty flute and buoyant bass), the eleven-minute “Alta Mar” (with several metronome-shaming string runs and breezy brass), and the giddy “Solo Quiero Caminar” (with exuberant vocals by Jorge Pardo and fun, dueling guitar vs. bass solos).

From de Lucia’s 2006 set at Casino Barriere comes the elegant “La Barrosa” (with blistering guitar scales and rap-tap percussion), the ten-minute, *rasgueados*-strummed “El Tesorillo,” and ode to Andalusian music “Zyryab.”

A 2012 performance at Miles Davis Hall provides the flashy “Vamanos” (whose generous piano and horns dance to Israel “El Pirana” Suarez’ percussion) and the lovely, easygoing “Variaciones de Minera” (on which de Lucia’s fluid picados flit over Alain Perez’ robust bass). Naturally, the set highlights Paco’s otherworldly maneuvers on his Hermonos Conde guitars—but it also sheds some spotlight on the maestro’s co-guitarists (Nino Josele, Antonia Sanchez, and Carlos Rebado), vocalists, percussionists, and dancers.

All in all, it’s a lively double-disc homage to both Montreux host Nobs and dazzling de Lucia himself. It’s also an excellent point-of-entry for casual fans looking to take a deep-dive on the former spear-fisherman’s prolific catalog of fiery, lightning-fast flamenco.

Journey

Live at Lollapalooza

When Journey anchorman / guitarist Neal Schon and keyboardist Jonathan Cain aren’t busy suing former members Steve Perry (vocals), Ross Valory (bass), and Steve Smith (drums) over the band’s legacy, they can still be found onstage peeling off their ‘80s megahits.



Accompanied by Philippine vocalist (and Perry sound-alike) Arnel Pineda and returning drummer / singer Deen Castronovo, Schon and Perry did precisely that at Lollapalooza 2021 in Chicago. Available now on Frontiers Records, *Journey Live at Lollapalooza* captures the group’s latest iteration as they march through the classic lineup’s repertoire once more, to the delight of the thousands in attendance at Grant Park.

Despite Journey releasing several studio albums this side of the new century (2000’s *Arrival*, 2005’s *Generations*, 2008’s *Revelations*, and 2011’s *Eclipse*, and last year’s *Freedom* shortly following this engagement), the most recent song in this festival set hails from the band’s penultimate album with Perry—1986’s *Raised on Radio* (over 36 years ago)—which makes one question Journey’s willingness to move forward.

Will Gregg Rolie, Steve Augeri, or Steve Perry ever rejoin? Will Schon and Cain ever make nice with Valory and Smith? Will the San Francisco quintet ever again enjoy a smash single on terrestrial radio in the era of streams and downloads? When you’ve already got so many memorable songs in

your back pocket, such reconciliations (now *there’s* a good Journey album title) almost don’t matter. It’d be nice to make nice for the aging fogies (Schon is 68) before riding into the sunset, leaving a slight blemish on its emblematic gold scarab. But even folks who *despise* the group are gonna remember *Escape* (1981) and *Frontiers* (1983) doozies “Separate Ways (Worlds Apart),” “Stone in Love,” “Who’s Crying Now,” and “Don’t Stop Believin’” till their dying days.

Litigiousness aside, Schon acquits (yeah, okay, legal pun intended) marvelously by picking, bending, and pulling the strings of his Jackson electric guitars on soundtrack anthems “Ask the Lonely” and “Only the Young.” He recreates his iconic riffs and solos on *Infinity* (1978) and *Evolution* (1979) entries “Lights,” “Wheel in the Sky,” and “Just the Same Way,” and even shoehorns a couple six-string interludes into the program. Cain does likewise, conjuring his keyboard alchemy for ballads “Open Arms” and “Faithfully.”

Bassist Marco Mendoza (Thin Lizzy, Whitesnake, Dead & Co.) underpins the thunderous percussion by Castronovo (Bad English, Revolution Saints) and Narada Michael-Walden (George Benson, Sheena Easton), and auxiliary keyboard man Jason Derlatka rounds out the mix. But the true star here is Pineda, who at 55 is Journey’s youngest, most agile, and (arguably) most charismatic cardholder. The only thing sully the vocalist’s powerful pipes on sterling standbys like “Lovin’ Touchin’ Squeezin’” and “Don’t Stop Believin’” are the background vocals, which sound too dense, synthetic, and processed to have originated from live humans on the same stage.

Mike Keneally

The Thing that Knowledge Can’t Eat

The Dagaaba people of Africa have no word for the supernatural, writes Mike Keneally (quoting African teacher Malidoma Patrice Some) in the liner notes of his new album.

Rather, thee tribe expresses the concept as *yiellongura*—“the thing that knowledge can’t eat.” Where Westerners filter or separate the objects and events in their spiritual and material lives, the Dagaaba resist labels and



categorization and accept magic as part of their everyday secular lives.

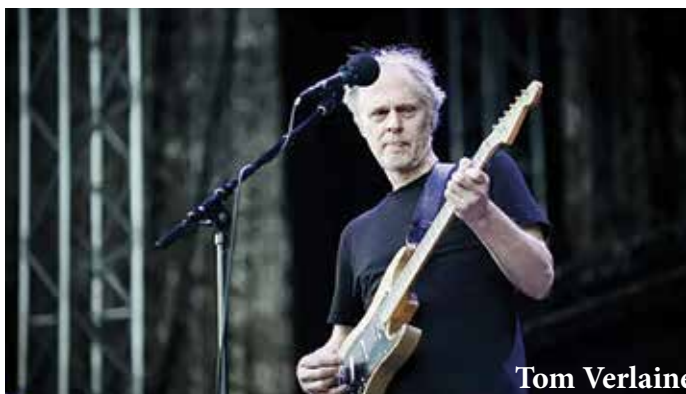
Accordingly, Keneally’s *The Thing That Knowledge Can’t Eat* embraces the divine—even the absurd—on nine cuts that display not only his ferocious guitar chops but also his knack for narrative and lyrical nuance. The Long Island native’s first opportunity to wow the world with his instrumental acumen came in 1988, when Keneally joined Frank Zappa’s touring band. Since FZ’s 1993 death, Mike’s been singing and shredding with Beer for Dolphins and pumping out adventurous, intellectually-stimulating solo fare like *hat* (1992), *Boil That Dust Speck* (1994), and *You Must Be This Tall* (2013). Between discs he teamed up with Andy Partridge (XTC) and German Drummer Marco Minneman (The Aristocrats) and performed with guitar-god pals Steve Vai, Joe Satriani, and Brendon Small (Dethklok).

Keneally’s first full foray in six years finds The Zappa Band leader pulling a Brian Wilson on nine loosely-connected cuts whose dynamic, meticulously-orchestrated passages play out like a *Pet Sounds* suite for the 2020s. The Beach Boys / Beatle-esque mini-suites flow seamlessly, but each quirky-cool vignette retains thematic independence—and crams in lots of fancy finger-work (guitar and keys) courtesy of Keneally and friends.

Mike celebrates / lambastes corporate insignias on opener “Logos,” then indulges a dream about roading for Crosby, Stills and Nash on “Both Sides of the Street.” Acoustic guitar-laden “Mercury in Second Grade” pits Keneally’s chords against Eric Slick’s (Adrian Belew, Dr. Dog, Taylor Swift) sublime percussion, while “Spigot” and “Celery”—initially composed for an engineering workshop at Sweetwater Sound in Fort Wayne—accentuate his harder-rocking half, with guest bassist Pete Griffin (Zappa Plays Zappa) and drummer Nick D’Virgilio (Spock’s Beard, Tears for Fears, Genesis) lending their talents. Vai contributes a characteristically jaw-dropping, wah-drenched guitar solo on the latter (not that Mike doesn’t scorch some strings himself).

Keneally uses a low-tuned Framus guitar on “Lana,” whose dense verses set music to the meditations of a monkish shrimp. “Big Hit Song” imagines the travails of an everyday kid who discovers an earworm he believes will change the world. Members of Netherlands’ Metropole Orchestra join Mike (and bassist Bryan Beller) on a sparkling, piano and brass-colored mini-epic.

Clocking at nearly eight minutes, “Carousel of Progress” bids adieu to the worst of the COVID-19 pandemic in several movements that showcase Keneally’s mastery of different styles. Malcom Mortimore (Gentle Giant, Colosseum) decorates the measures with his intricate drumming,



Tom Verlaine

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Television
Continued From Page 8

for The Tubes, Rick Anderson, who passed away at age 75 on December 16, 2022. When I first encountered this exciting band pushing rock theatrics to the limit, I found them to be approachable and amiable, hanging out with their fans backstage after the show, or later, at a pub or hotel bar. Being international rock stars, they did not forget their roots, which began from the offshoots of two other local bands in Phoenix, Arizona, before they made their joint move to San Francisco; that is, The Beans and The Red, White & Blues Band. As the Sixties gave way to the progressive-rock Seventies, we had our own share of such groups on this side of the pond - The Tubes, for me, being one of the more interesting.

Rick Anderson was at the heart of it all. Posting the news of his passing on Facebook, the group said that "Rick brought a steady and kind presence to the band for 50 years. His love came through his bass". At the recent funeral in Merced, California, where Rick made his home, Tubes' singer Fee Waybill commented: "they asked me to read a prayer; and before I started, I said 'well, I have to say something'. So I talked about Rick. And one of the things I said was he never complained. We'd show up at a gig and there were no dressing rooms. Or the stage was too small. Or they didn't have the onstage monitor mix they were supposed to. Whatever the problem was, I can't remember him ever complaining". Waybill says "there's a reason for that. A couple times he told me, 'This is all I ever wanted. I just want to be in this band and play music.' He was so happy that he got to do this".

Tubes' guitarist, Roger Steen, says "the Tubes are like family. We've been playing together since the early '70s, lived in a house together for a while, just did nothing but be in a band. And Rick was an integral part of the Tubes. He was part of the puzzle that made it all work. And he was just the nicest guy to be around". High praise when the group, any group, has to suffer the rigors of the road. Their first albums on A & M Records are timeless gems, and are among my favorites. The band would later enjoy wider commercial success with a string of hits on Capitol Records. They are still active,

today. I got to know Rick a little bit over the years. He would remember our names, and was genuinely glad to hang out with his fans after the concert. He was a quirky and funny guy. I'll call him a 'Rick Star'. Thanks for the music and company you shared. The Tubes are planning two memorial concerts for their departed band mate - in Phoenix and San Francisco - with dates to be announced.

And if you believe in the Law Of Threes, the guitarist for New York City band, Television, passed away at age 73 on January 28, 2023. Chris Forsyth writes in The Guardian: "Tom Verlaine was a player whose unhinged vibrato, sweeping volume swells, splintered harmonics, cool noir ambience, and, most crucially, his discursively elegant lyricism, emerged in the mid-1970s as a moody antidote to the macho guitar heroism of that era". That beautifully and succinctly describes Verlaine's approach to his instrument. Their first album, 1977's MARQUEE MOON, documented Television's position in the burgeoning new wave/punk rock scene albeit not quite in it. Avant-garde rocker, Verlaine, along with fellow guitarist, Richard Lloyd, followed their debut the next year with ADVENTURE, again for Elektra Records, seemingly plotting their next step. From their stints at CBGB's in lower Manhattan with original bassist, Richard Hell, they garnered the respect of David Bowie and Brian Eno; the latter having recorded early demo sessions. Instead, following their sophomore

release, they disbanded until 1992's Capitol Records album simply entitled TELEVISION.

Throughout, Tom Verlaine enjoyed a prolific solo career. Television never really broke up gigging sporadically, here and there. For a more recent video of a live 2015 performance with original bass player, Richard Hell (he left the band before their label debut), you can visit this YouTube link: <https://www.youtube.com/watch?v=IrZbV1uHv-w>. For an excellent synopsis on the career of Tom Verlaine and Television, you may read Alexis Petridis's article in The Guardian at this link: <https://www.theguardian.com/music/2023/jan/29/tom-verlaine-television-perfectionist-guitar-genius-always-kept-punk-guessing>.

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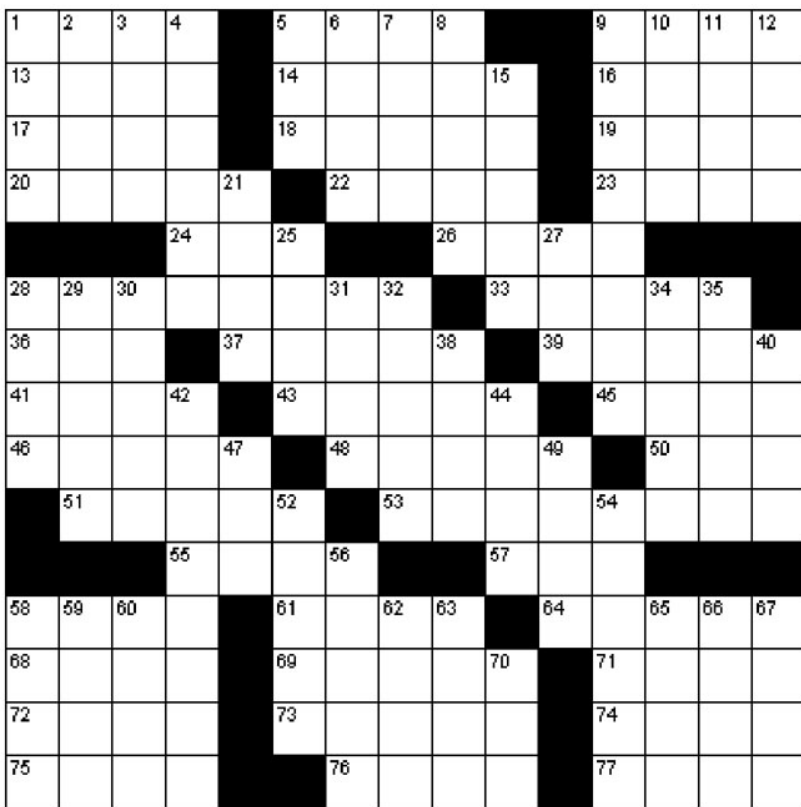
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Across

- 1. Professional cook
- 5. Curved shape
- 9. Felines
- 13. Cleave
- 14. Battery terminals
- 16. Elaborate song for solo voice
- 17. Esurient
- 18. Harass
- 19. Submerged ridge near the surface
- 20. Beneath
- 22. Bill of fare
- 23. Challenge
- 24. Music genre
- 26. Not in favor of
- 28. Form of pasta in slender tubes
- 33. Echo sounder
- 36. Make a mistake
- 37. Aroused to impatience or anger
- 39. Stories
- 41. Try to discover
- 43. Part of a stable
- 45. Former Italian currency
- 46. Smile contemptuously
- 48. Move furtively
- 50. Bakery item
- 51. Month
- 53. Ingressing

- 55. Musical instrument
- 57. Oculus
- 58. Taxis
- 61. Ululate
- 64. Escargot
- 68. Cruel and inhuman person
- 69. Be of use to
- 71. Currency unit
- 72. University or college administrator
- 73. Pier or landing place
- 74. Smile
- 75. Boundary
- 76. Transmitted
- 77. Alleviate

Down

- 1. Direct an aircraft into a crosswind
- 2. Teeming multitude
- 3. Malevolent
- 4. Type of hat
- 5. Pertinent
- 6. Wander
- 7. Hint
- 8. Hair dye
- 9. Bishop
- 10. Region
- 11. Grade or level
- 12. Strongbox
- 15. Stupefies
- 21. Armed conflicts
- 25. Cooking vessels

- 27. A small amount of rum
- 28. State of confusion and disorder
- 29. Sports stadium
- 30. Crawl
- 31. Hard-shelled seeds
- 32. Asinine
- 34. Form of exculpation
- 35. Broadcast again
- 38. Narrow secluded valley
- 40. Made melodious sounds
- 42. Flammable hydrocarbon oil
- 44. Tardy
- 47. Cut of meat
- 49. Used with various security devices
- 52. Patriotic
- 54. Fail to fulfill a promise
- 56. Roof overhang
- 58. Set of rules, principles or laws
- 59. Matured
- 60. Boast
- 62. Undulation
- 63. Kind of security interest
- 65. Halo
- 66. Part of the eye
- 67. Solitary
- 70. Disallowed tennis serve

Solution on page 21

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VALENTINE

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- ARROW,
- ATTRACTION, BEAU,
- BEGUILED, BELOVED,
- BEWITCHED,
- BOW, BOYFRIEND,
- CAPTIVATED,
- CARD, CARING,
- CHARM, CHERISH,
- CRUSH, CUPID,
- DEAREST,
- DESIRE, DEVOTION,
- DOTE, EMOTION,
- ENCHANTED,
- ENRAPTURED,
- EROS, GIFT,
- GIRLFRIEND,
- GREETING,
- NFATUATION, KISSES,
- LOVE, LOYALTY,
- PASSION, ROMANCE,
- SMITTEN,
- SWEETHEART,
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CHILI COOK-OFF
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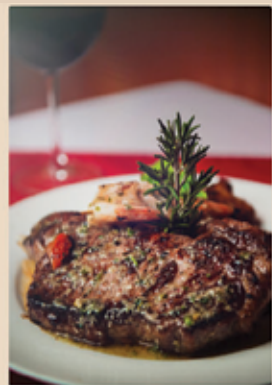
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Music Schedule

- 2/3 Solo Six String
- 2/4 Murch n Spice
- 2/10 Randall Coumos
- 2/11 John Gall **FRI 6:30-**
- 2/17 Eric Andrews **10:00**
- 2/18 Goin Gray Lite
- 2/24 Jimmy Mrozek Duo
- 2/25 Randall & Kelly **SAT 3:30-**
- 3/3 Mark Morris **7:30**
- 3/4 Jimmy Mrozek
- 3/5 Randall Coumos
- 3/10 Solo Six String
- 3/11 John Gall

More Info:
 7840 Doty Rd. Madison, OH 44057
 ☎440-466-3485 🌐 www.debonne.com

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Music Schedule

- 2/9 Jess Briggs
- 2/10 Two Kings
- 2/11 Mark Morris
- 2/12 Plan D
- 2/16 Jesse Briggs **thur 6:00-8:00**
- 2/17 John Gall
- 2/18 Jimmy Mrozek
- 2/19 Stan Miller **fri 7:00-9:30**
- 2/23 Jesse Briggs
- 2/24 Tommy McCrone
- 2/25 Blues DeVille
- 2/26 Dave Young **sat 7:00-9:30**
- 3/2 Jesse Briggs
- 3/3 Bobby Hayes & H2O
- 3/4 Rob Lundi **sun 4:00-7:00**
- 3/5 Plan D
- 3/9 Jesse Briggs
- 3/10 Jimmy Mrozek

More Info:
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 Thursday 12-8; Friday & Saturday 12-10