

North Coast

Locally Owned and Operated

Est. 2000

FREE!

VOICE Magazine

Vol. 21 - Issue 11 • Nov. 3 - Dec. 8, 2021

Read online at www.northcoastvoice.com



INSIDE: WINERIES • LIVE MUSIC • DINING • EVENTS & FUN!

Join us in Ohio Wine Country



HUNDLEY
CELLARS

6451 N. RIVER RD., HARPERSFIELD, OHIO
Hours: Wed. and Thurs. 3-7
Fri. and Sat. 12 - 8 • Sun. 12 - 6
Closed Mon. and Tues.
WWW.HUNDLEYCELLARS.COM

OLD FIREHOUSE WINERY

5499 Lake Road East
Geneva-on-the Lake, Ohio
Open 7 days year round!

SEE INSIDE BACK COVER FOR
MUSIC, & EVENTS
www.oldfirehousewinery.com



Join us for live music!

See pg. 7 for schedule

HOURS

Restaurant: Wed. & Thurs. 12-8
Fri. & Sat. 12-9, Sunday 1-6

Tasting Room: Mon. & Tues. 11-5
Wed. & Thurs. 11-8, Fri. & Sat. 11-9,
Sunday 1-6

5585 N. River W, Geneva, Ohio 44041

(440) 466-8466

www.ferrantewinery.com



**Hand Crafted Award-Winning Wines
FOR ENTERTAINMENT AND
EVENTS, SEE OUR AD ON PG. 5**

Hours: Sunday. Noon-5:00, Mon.-Tues.
Closed, Wed. Noon-6:00, Thurs. Noon-
8:00, Fri. Noon-9:00, Sat. Noon-9:00
4573 Rt. 307 East, Harpersfield, Oh
440.415.0661

www.laurellovineyards.com

wineabit@laurellovineyards.com



**KOSICEK
VINEYARDS**

636 State Route 534 Harpersfield • 440.361.4573, kosicekvineyards.com

Estate Vineyards & Award-Winning Wines

Fall Hours - Open 7 days a week!

Sun - Thurs 12-6pm • Fri - Sat 12-8pm

we are closed on Thanksgiving Day,
open regular hours on Friday 11/26

**Happy Thanksgiving to all our loyal customers,
we are very grateful for you!**

Make sure to stop in and pick up your favorite KV
wine to pair with your Thanksgiving meal.




BennyVino
URBAN WINERY

Entertainment every weekend! See pg. 5
Wednesday & Thursday Noon - 6
Friday & Saturday Noon - 11pm
Sunday Noon - 6pm

834 South County Line Road
Harpersfield, Ohio 44041
440.361.3049
www.bennyvinourbanwinery.com
winemaker26@gmail.com



Deer's Leap Winery

1520 Harpersfield Road Geneva •
440-466-1248
Geneva Exit off I-90, S. on SR534 • 2/10 mile

Live Music every weekend!
See pg. 6 for details

Hours: Sun-Thurs: Noon-8pm
Fri & Sat: Noon-10pm
www.deersleapwine.com



DEBONNÉ VINEYARDS
&
Double Wing Brewing Co.
7840 Doty Rd., Madison, OH
440-466-3485



Go to www.debonne.com for details



**GRAND RIVER
CELLARS**

5750 S. MADISON RD. (RT528)
MADISON, OH • 440-298-9838

**SERVING AWARD WINNING WINE,
LOCAL CRAFT BEER, AND A FULL
LUNCH & DINNER MENU.**



Go to grandrivercellars.com for details

V NEWS & EVENTS

Covered Bridge Tours are back! The Lodge at Geneva on the Lake

This guided tour showcases up to 13 of North-east Ohio's top covered bridges and includes a dinner stop (purchases at own expense). Departing from The Lodge at 1:00pm, enjoy a 4-hour tour of the countryside and take in some lively commentary about the rich history of the area's bridges from a knowledgeable guide. Available Sun-Wed through November 30 departure Time: 1:00pm | Return Time: 5:00pm



Advance reservations are required. Available to guests of The Lodge and locals for \$45+tax per person, call 440-466-7100 and press 0 to book your shuttle tour.

The Cleveland Comedy Festival is back!

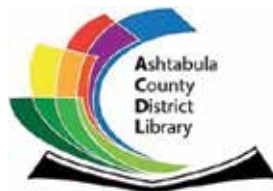
The 14th Cleveland Comedy Festival takes place Nov 10-13 at the Odeon Concert Club in Cleveland. Headlining shows include Matteo Lane (Netflix, Comedy Central), Jessica Keenan (HBO Max), Best of Cleveland with Mike Polk Jr, Bill Squire, Mary Santora and many more from across the country. PLUS a second stage with shows that won't break your budget featuring comedians from northeast Ohio and the return of Women & Wine!

For a full list of shows and tickets visit www.clevelandcomedyfestival.com

Join in with the Adult Book Group at Ashtabula Public Library

Tuesday, November 16, 6:00-7:00 pm

We would like to invite you to an evening of discussion about books with the Adult Book Group. This group selects novels to analyze the plot every 3rd Tuesday of the month at the Ashtabula Public Library.



For this first meeting, we will distribute the book *A Man Called Ove* which we will discuss December 14, 2021. We will also discuss what type of book we want to read next in terms of genre and theme. Come prepared to nominate your favorite book. As a general rule our books need to be available in sufficient numbers from the library and our consortium partners as well as the Hoopla and Libby apps.

Of course if you didn't like the book we chose, please come to the meeting in December and tell us WHY you didn't like it. Love it or hate it, the goal of this group is to read together and discuss materials. <https://events.acdl.info/event/8429954>

Abbey Rodeo band news

As some of you know, bandmate Bob Yocum is retiring from Abbey Rodeo. To be clear, he's not retiring from all musical endeavors as he will continue playing and singing with his other favorite project and great band, The Woodpeckers.

Bob will be performing his last two shows with Abbey Rodeo on November 19th at the Hooley House in Brooklyn & then his last show on December 17th at the Hooley House in Mentor.

We encourage you to put one or both of these dates on your calendar and come out to show Bob some serious love!

Abbey Rodeo has found a new member that will start playing out with the band in January 2022. An announcement with all of his details soon!



Continued on Page 5

HIL-MAK Sea Food

Our Fish Market is located just around the corner from the Restaurant with fresh fish delivered daily!

Fish Market

Delivered Fresh Daily!

HOURS:
MARKET:
TUE-SAT. 10-6
RESTAURANT:
TUE-SAT 4-9

HIL-MAK Sea Food
Restaurant & Fish Market

Market: 1619 W. 5th Street • Ashtabula
Restaurant: 449 Lake Road • Ashtabula
440-964-3222 • www.hilmakseafoods.com

Retail • Wholesale Meat Packing

VOICE Magazine

We would like to thank all of our sponsors and encourage our readers to patronize the fine businesses appearing in the North Coast VOICE.

Editorial Director & Publisher
Sage Satori
editorial@northcoastvoice.com

Assistant Editor
Bob Moore

Advertising & Marketing
advertising@northcoastvoice.com

Trenda Jones
Mentor, Willoughby, Chardon area

Staff Writers
Sage Satori • Cat Lilly
Helen Marketti

Film Critic - Westside Steve
www.westsidesteve.com

Contributing Writers
Pete Roche • Bob Moore • Tom Todd
Donniella Winchell • Trenda Jones
Alan Cliffe • James Onysko • John Stoker
Steve Madewell • Nikki Vinyl

Circulation
Bob Covert • Dan Gestwicki • Jim Ales
Trenda Jones • Charleen Perry



Graphic Design
Linde Graphics Co. • (440) 951-2468
Vandy Linhart • vlinhart88@gmail.com

Please Note: Views and opinions expressed in articles submitted for print are not necessarily the opinions of the North Coast VOICE staff or its sponsors. Advertisers and writers assume responsibility for the content of their ads and articles. The entire contents of the North Coast VOICE are copyright 2021 by the North Coast VOICE. Under no circumstance will any portion of this publication be reproduced, including using electronic systems without permission of the publishers of the North Coast VOICE. The North Coast VOICE is not affiliated with any other publication. Art services Pixabay, IMBD, GLStock.

MAILING ADDRESS

North Coast VOICE Magazine
P.O. Box 118 • Geneva, Ohio 44041
Phone: (440) 415-0999

E-Mail: magazine@northcoastvoice.com

www.northcoastvoice.com

CONTENTS

NEWS & EVENTS

Events & Announcements

WINE 101

Sweet wine can be for the most discriminating palates

ROOTSVILLE

NOW WE'RE TALKIN

An interview with Marshall Thompson of The Chi-Lites

WHAT'S ON THE SHELF

Rock Concert

NOW WE'RE TALKIN

Rundgren bassist discusses Todd hits, unglamorous reality of road trippin'

WATERFRONT FRONTLINE

What's in a name?

PEDESTRIAN RAMBLINGS

NEW READS

The Lyrics: 1956 to the Present, The Storyteller: Tales of Life and Music, All in the Family: The Show that Changed Television, A Carnival of Snackery: Diaries (2003-2020)

MOVIE REVIEWS

Last Night in SoHo, No Time to Die, Halloween Kills, Dune

QUICK CUTS

Music reviews by Pete Roche

CONCERT REVIEW

Brian Wilson live at the Goodyear Theater



**JIMMY
ALES**
Acoustic
Fun!

Wed. Nov. 3 ... 6:30-9:30
DEBONNE VINEYARDS

Tue. Nov. 9 ... 6-9
GRAND RIVER MANOR
Wing Night

Fri. Nov. 19 ... 6-9
SPRING HILL

Fri. Nov. 26 ... 7-10
BENNY VINO

Tue. Nov. 30 ... 6-9
GRAND RIVER MANOR
Wing Night

Call me at (440) 417-2475
or find me on Facebook

TAKE II

Playing 50-60-70's
Favorites and Much More

Fri. Nov. 5, VFW Cleveland Ave. NW, N. Canton, 7-10

Sat. Nov. 6, Greene Eagle Winery, Corland, 6-9

Fri. Nov. 12 & Sat. Nov. 13 Please check our website.

Sun. Nov. 14, CharBenay's Wine on the River
Warren, 2-5:30pm

Fri. Nov. 19, Deer's Leap, Rt. 534 Geneva, 7-10

Sat. Nov. 20, Mavis Winkles Irish Pub & Grille,
Twinsburg, 6:30 - 9:30

Sun. Nov. 21, Winery at Spring Hill, Geneva, 2:30-5:30

Sat. Nov. 27, Mulligan's Pub, Welshfield, 8-midnight

Sun. Nov. 28, Benny Vino Urban Winery, Geneva, 2-5 pm

Fri. Dec. 3, Buccia Vineyards, Gore Rd. Conneaut, 6-9

Sun. Dec. 5, Benny Vino Urban Winery, Geneva, 2-5 pm

Please check www.takeii.com for other events.

For booking call Ellie: 330-770-5613



COUNTRY 104.7 FM
WKKY
www.wkky.com
HD Radio Pure Digital. Clear Radio.



Your home of the
Cleveland Browns!

Go to WKKY.com for more information

Continued From Page 3

The Grand River Valley Wine Region Annual Turkey Trot Returns for 2021

A Progressive Food & Wine Tasting Event

The Winegrowers of the Grand River Valley are bringing back the ever popular Turkey Trot for the 2021 season and, after postponing the trail last year, the group is extra excited to host this year's food and wine tasting event. Join Debonné Vineyards, Ferrante Winery & Ristorante, Grand River Cellars Winery & Restaurant, Laurello Vineyards and Cask 307 Winery any day during the month of November, from Noon-5 p.m., for this drive-yourself tour of wine tasting paired with Thanksgiving inspired appetizers.

"In an effort to keep guests as healthy as possible, the trail is being offered all month long so that attendees may visit the wineries mid-week when they are a little less busy," states Cindy Lindberg, trail organizer and owner of Grand River Cellars Winery & Restaurant. "We want to continue our efforts to support our local food banks, so we feel the need to reinvent our most popular events while keeping everyone's safety in mind."

All five participating wineries are within 10 minutes of each other, making this a very convenient excursion for travelers. Each winery will feature a different part of the Thanksgiving meal and pair two wines that compliment it. The cost is only \$7 per person at each winery. In the past, the group made this event a canned food drive, however, this year the wineries will be donating a portion of your fee to the local food banks just in time for the holiday season.

With fall foliage at its prime in Ohio's Wine Country and the grape harvest ending, it is time to focus on the upcoming holidays. This will be Cask 307 Winery's first year to participate in the Turkey Trot, our holiday kick-off event. "We are excited to be a part of this," says Donna List, general manager of Cask 307 Winery. "We love to help the consumer find the perfect wine for their holiday meals. The Turkey Trot is a great way to showcase the best regional wines for your food and wine pairing experience."

Wine specials for the holidays will be a highlight, and many of the wineries will have gift shops full of great gift giving ideas and unique gifts for those that are hard to buy for. While most of the wineries are open 7 days a week, be sure to check each winery's website or ads in this publication for their hours. None of the wineries will be open on Thanksgiving Day.

While visiting the area, the group encourages travelers to take a mini-vacation and spend a weekend in wine country. There are lots of shops, beautiful parks, and covered bridges to visit to check out in the area. There are also many lodging locations. For those looking for other things to do in the area contact the Ashtabula County Conventions & Visitors Bureau (www.visitashtabulacounty.com) or the Lake County Conventions & Visitors Bureau (www.mylakeoh.com)

November 1st thru the 30th Noon-5 p.m. join the wineries of the Grand River Valley for an afternoon of wine sampling paired with Thanksgiving inspired cuisine. Patrons will visit each of the five wineries in any order they choose. Each winery will provide samples of their wines along with a delicious appetizer. Area maps will be provided at all wineries to help patrons plan their trail.

Turkey Trot Menu:

Cask 307 Winery

(Closed Tuesdays & Wednesdays)
Pumpkin Cheesecake

Debonné Vineyards

Turkey Sausage Slider & Cranberry Sauce

Ferrante Winery & Ristorante

Farro & brown rice, roasted sweet potatoes, raisin soaked in Cranberry Blanc, arugula, in a citrus Gewurztraminer sauce.

Grand River Cellars Winery & Restaurant

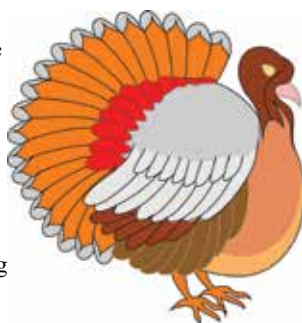
Maple, Bacon & Apple Mac n Cheese

Laurello Vineyards

(Closed Mondays & Tuesdays)
Pumpkin Biscotti

A portion of your admission to each winery will be donated to the local food banks.

For more information about the Turkey Trot call 440-466-3485 or go to www.wggrv.com



Benny Vino
URBAN WINERY

Live Entertainment!
Friday & Saturday 7-10p • Sunday 2-5p

**11/5..... Royal Gardens Italian Food Truck
Prodigal Stepsons**
11/6..... Legacy Band
11/7..... Kris Ferrell
**11/12.... Sloppy Tappy Food Truck
Bob Potts**
11/13.... Dawn to Dusk
11/14.... Tom Tweedle Jazz Ensemble
**11/19 ... Samurai Dynasty Food Truck
Ted Riser and Billy Mangano**
11/20.... FOGG
11/21 Nicely Done
**11/26.... Mary's Urban Kitchen Food Truck
Two Fifths**
11/27 Lost Sheep Band
11/28.... Take II
12/3..... Solo Six Strings
12/4..... Grand River Drifters
12/5..... Take II
12/10.... Prodigal Stepsons
12/11.... Alex Bevan

Open: **Weds & Thurs:** Noon-6pm
Fri: Noon-11 pm • **Sat:** Noon-11 pm • **Sun:** Noon-6 pm
We are always available for take-out wine orders.

**834 South County Line Rd.
Harpersfield, Ohio 44041
440-361-3049
www.bennyvinourbanwinery.com**

Uncork, Unwind & Enjoy the Music!

HUNDLEY
CELLARS
**6451 SR 307
Harpersfield, Ohio
440-361-3088**

Weekend Music 2-5pm
11/6 Thomas Reed Smith
11/7 Maria Petti
11/13 Fretless
11/14 Mitch & Melissa

**THURSDAY,
NOVEMBER 18th
Starting at 4:30
SOUP & SANDWICH NIGHT!**
with THOMAS REED SMITH

11/20 The Woodpeckers
11/21 Me and The Boy
11/27 Susan Hagan
11/28 Maria Petti
12/4 Thomas Reed Smith
12/5 Maria Petti
www.hundleycellars.com

**The kitchen closes 30 minutes before the
whole joint shuts down for the night.**

Hours: Wed. & Thu. 3-7, Fri. & Sat. 12-8, Sun. 12-6

LAURELLO
Vineyards

**4573 Rt. 307 East • Geneva
440.415.0661 • LaurelloVineyards.com**

**A Boutique Winery featuring
Handcrafted, Award-Winning Wines.**

Entertainment
All entertainment is 6-9pm
11/5 On the Rocks
11/6 Alex Bevan
11/12 Rossi & Romano
11/13 Olde Love
11/19 Jimmy Mrozak
11/20 Acoustic Joyride
11/26 Uncharted Course
11/27 Don Perry Duo
12/3 Mike Binder
12/4 2 Kings

**Cheers to
Fridays!**
Large, Wood-Fired
Pizza, 2 Side Salads
and a Bottle of
in-house Wine
25% off

**Winegrowers of the Grand Valley
turkey trot**
A HOLIDAY FOOD & WINE TASTING TRAIL EVENT
NOVEMBER 1-30TH NOON - 5PM

**Hours: Sunday Noon-5:00 • Mon. & Tues. Closed • Wed. Noon-6:00
Thurs. Noon-8:00 • Fri. Noon-9:00 • -Sat. Noon-9:00**



OLD MILL WINERY

& RESTAURANT

403 S. Broadway • Geneva • 440.466.5560
www.theoldmillwinery.com

STOP IN & TRY OUR NEW MENU!

OUR GIFT TO YOU...
Fri, Nov. 26th thru Dec. 24th
 For every \$50 in gift cards purchased, receive a \$10 gift card for a return visit!

BURGER OF MONTH:
 Ham & Swiss Wineburger

PIZZA OF MONTH:
 Ham & Mushroom
 with Alfredo Sauce

BEER OF MONTH:
 Stella Artois

Now serving a variety of WINE SLUSHIES!
 Purchase a souvenir cup & receive a discount on refills!

We continue to offer curbside pickup
 Closed Mondays • Tues-Fri. 4-8pm
 Sat-Sun. Noon-8:00pm
 Kitchen closes 1/2 hr. earlier



COME ENJOY OUR COZY FIREPLACE!

HAPPY Thanksgiving!
 Enjoy Thanksgiving with your Family!
WE WILL BE CLOSED.

Follow us on Facebook; visit us on theoldmillwinery.com

For parties of 8-10 please call for a reservation.

V WINE 101

By Donniella Winchell

Sweet wine can be for the most discriminating palates

Many folks denigrate “sweet” as something less than great. Truly, “The best wine is the one which tastes best.” This axiom is all too often ignored by the elitists who believe that ONLY dry and classic European vintages are “acceptable.” Many of those pretentious folks miss the whole point: wine should be a beverage that is enjoyed. Those who REALLY know wine, who are truly secure with their own palates, appreciate each variety and style for its unique and special attributes.

And honestly, if we look at some of the greatest wines ever produced, Château d’Yquem from the southern part of Bordeaux sells for hundreds of dollars a bottle and is VERY sweet. It is one of the French First Growth wines from Sauternes.

This is not to say that a local sweet Vidal Blanc is in the category of the great d’Yquem, but rather to share that “sweet” should NOT be synonymous with inferior or unsophisticated.

So to reinforce the point...drink what you like.

Novice wine drinkers traditionally start with light, fruity, slightly sweet reds. As they taste more and develop more mature palates, many progress through sweet whites to dryer whites and finally to dry complex, full bodied red wines. But given new scientific research, there may be other reasons why some people never leave their soft and fruity reds. It seems that individuals have different palate sweet-dry thresholds. Work from Cornell indicates that more “sensitive” people have more taste buds and thus better appreciate the sweetness in so many wines. People with fewer taste sensors are the ones who usually end up drinking dry. So those with a sweet tooth might be MORE discerning than those who drink only big bold reds or whites. In any case, the preponderance (80%+) of all table wine sold in the United States has some level of sweetness in them.

So, a bit about how and why sweet wines are produced.

The “sweetness” in finished wines generally comes from natural grape sugars. If the wine-maker allows all of the natural sugar to be converted to alcohol through fermentation, the wine will be dry. However, with fruit picked at very high “brix” levels, if fermentation is stopped before the yeast cells ‘eat’ all of the sugars by filtration, chilling or other methods, the wine will retain some natural sweetness. These wines are also often lower in alcohol content, contributing to their drinkability.

Some vintners produce sweet wines using a “reserve juice” procedure. They will take a finished, dry wine and backfill it with micro-filtered fresh juice from the source grape. This technique produces wonderful, intense and rich aromas and slightly sweet flavors and is a very popular way to enhance a wine’s best characteristics.

Northeast Ohio is especially suited to producing wines with a hint of sweetness. With our “cool climate” growing conditions, Germanic and fruity style whites like Riesling, Gewürztraminer, Pinot Gris and Vidal Blanc produce acids high enough to stand up to, and be complemented by, these natural fruit sugars. A sweet wine without enough acid “backbone” will be perceived as “flabby,” sort of like overcooked pasta. A wine which is balanced with good fruit, enough acid, and appropriate sweetness levels have great appeal. The plethora of gold and silver medals awarded to our region’s wines in national competitions underscore that truth.

So, the next time a wine snob looks down his nose through horned rim glasses and chortles that he or she drinks only dry wines, quietly know that the glass of Riesling you so love provides a wonderful experience the snob will never enjoy....and physiologically, you likely have more taste buds than the “sophisticate” in the room. And if you want to put them back on their heels, mention Château d’Yquem is a great sweet First Growth.

For more information: dwinchell@ohiowines.org

DEER'S LEAP WINERY

Open 7-Days-a-Week
for Lunch & Dinner

Full Bar • Large Selection
of Domestic, Imported
& Craft Beer

**Steak & Seafood
Restaurant**

Live Entertainment
Fri. & Sat. 6:30-9:30
 Nov. 5Matt Skeen
 Nov. 6Andy's Last Band
 Nov. 12Castaways
 Nov. 13Gary of Sam & Gary
 Nov. 19Take II
 Nov. 20Castaways
 Nov. 26Gary of Sam & Gary
 Nov. 27Back When
 Dec. 3Matt Skeen
 Dec. 4Castaways

Enjoy some of the best food
in Geneva with a complete menu
from steaks to seafood as
well as homemade Pizza.

**WEDNESDAY
WING NIGHT**
 Even with the crazy wing prices
these days we offer 2lbs. for \$15!
(In house only)

**7-DAYS-A-WEEK
TO-GO PIZZA & WINGS**
**7-DAYS-A-WEEK
WINE SPECIALS!**

1520 Harpersfield Road
 Geneva • 440-466-1248
 Geneva Exit off I-90, S. on SR534 • 2/10 mile
www.deersleapwine.com
Regular Hours:
 Mon.-Thurs. Noon-8 • Fri. & Sat. Noon-10





Stable's Winning Combination

Great Food, Wine, Beer, Bourbon & Music.

Live Music Schedule

5:30pm - 8:30pm • Fri. & Sat.

- 11/5 • **Tommy Link** - Singer/Songwriter
- 11/6 • **Face Value Duo** - Rich & Don
- 11/12 • **Russ Saylor** - Guitar/Vocalist
- 11/13 • **Justin Moyer** - Singer/Songwriter
- 11/19 • **Jim Scott** - Singer/Songwriter
- 11/20 • **Melissa & Mitch** - Acoustic Duo
- 11/26 • **Sam Winterberger** - Singer/Songwriter
- 11/27 • **Randall Brothers** - Acoustic Duo

HOURS:

Wed.-Thur. : 5 pm - 9pm
 Friday : 3 pm - 9pm
 Saturday : 12 pm - 9pm

Special Event!

Thursday, Nov. 11th - 7:00pm - 8:30pm
"WINERY COMEDY TOUR"
 Advance Tickets: StableWinery.com

"The Area's Newest Winery & Event Venue"
 5961 OH-7 • Andover, OH

BUCCIA

Vineyard and Bed & Breakfast

WEEKEND MUSIC!

Call for Spa Suite Room Reservations

Wine friendly appetizers available.

FRI. & SAT. 6-9pm

11/5.....Miss Abigail
 11/6.....Brooke Surgener
 11/12.....Dede Daub
 11/13.....Kevin Wilson
 11/19.....Tom Todd
 The amazing 1 Man Band
 11/20.....Eric Brewer & Doug Phillips
 11/26.....Mark Morris
 11/27.....Prodigal Stepsons
 12/3Take II
 12/4Eric Brewer & Lindsay Vendetti

Follow us on Facebook for event details

518 Gore Road • Conneaut • 440-593-5976
www.bucciavineyard.com
 Hours: Wed. & Thu. 3-7
 Fri. & Sat. 12-9

FERRANTE

Winery & Ristorante

Restaurant Hours
 Wed. & Thu: Noon-8pm
 Fri. & Sat: Noon-9pm
 Sun: 1-6pm
Live Entertainment
 Saturday: 5:30-9pm

Nov. 6: Bob Wick Music
Nov. 13: Chuck Ditri
Nov. 20: Dede Daub
Nov. 27: Jimmy Mrozek
Dec. 4: Mitch Larson
Dec. 11: Bob Wick Music

JOIN US FOR

Wine Down Wednesdays...
 Papa Pete's Pasta Thursdays...
 and Date Night Fridays!

Book Your
HOLIDAY PARTY
 with us!

A Gift for You!

Holiday Wine & Gift Cards Now Available!

5585 State Route 307 • Harpersfield Twp. • 440-466-VINO • FerranteWinery.com

CASK

THREE OH SEVEN

7259 Warner Rd. (Rt. 307)
 Madison, OH 44057
 440.307.9586
<https://www.cask307.com>
 @cask307 fCask307


OPEN SUN, MON, THURS 11-6pm, TUES 11-5pm, FRI & SAT 11-8pm

WINEMAKER'S DINNER
 FEATURING
 KEYBOARDIST
DAVID YOUNG
 NOVEMBER 16

Menu: Pear & Prosciutto Appetizer, Pumpkin Ravioli with Brown Butter Sauce & Toasted Walnuts, Butternut Squash-Bacon-Onion Tart, Braised Beef with Autumn Vegetables & Crusty Bread, Apple Crisp & Espresso. One beverage is included. \$59.95 plus tax & gratuity.

Call 440-307-9586 for tickets.

HOLIDAY
OPERA NIGHT
 DECEMBER 7
 HOLIDAY DINNER SHOW
 FEATURING
OPUS 216
 DECEMBER 14





www.Abbeyrodeo.com

Bandmate Bob Yocum
is retiring from Abbey Rodeo.
**COME JOIN US FOR HIS
FAREWELL PERFORMANCES!**

Nov. 19th
HOOLEY HOUSE
Brooklyn

Dec. 17th
HOOLEY HOUSE
Mentor

Abbey Rodeo is: Jim Bonfonti, Chris Butcher,
Verne McClelland, "Z",
Bob Yocum and Chuck Citraro.


MITCH LARSON

11/14 • 2-5
Hundley Cellars

11/19 • 6:30-10:30
Debonne Vineyards

11/20 • 5:30-8:30
Stable Winery, Andover

11/27 • 6-9
Sparky's Place, Conneaut

11/28 • 2-5
Hartford Hill, Fowler

12/3 • 8-12
Sportsterz

216-513-0529 for bookings
Facebook.com/MitchLarsonAcousticMusic



by Cat Lilly



"She Had the Dumplings – the Covid Blues"

Cy Winstanley

"She had the dumplings, and I had the wonton soup..." starts out the new single release by Nashville-based New Zealand musician Cy Winstanley. The song ruminates on good times missed while stuck at home during quarantine. This fantasy night out begins at a Chinese restaurant, listing a variety of yummy dishes and a satisfying meal, before moving through the subway, to the club, to witness the spirit-moving power of a live band, only to be told that it was all but a dream. Venturing at times into the psych-folk realm, the song is an anthem for this out-of-body era we have been living through.

The 'Dumplings EP' is the first solo outing for the three-time New Zealand Music Award winner. Named for the title track, the three-song collection is a vivid window into Winstanley's world during quarantine in Nashville. Roots music from a transplanted New Zealander, recorded at The Cabin Studio with Grammy winning engineer Brandon Bell. While the songwriting takes a similar approach to Tattletale Saints, Cy's duo with long-time collaborator and bassist Vanessa McGowan, it strays sonically from the folk and bluegrass milieu, moving into distinctly bluesier territory. For the session, Cy enlisted good friends Matty Alger on drums (Eminem, Albert Lee), Owen Biddle on bass (The Roots) and Ryan Connors on keys (Yola, Parker Millsap) to form a small, but righteously grooving ensemble.

Growing up in New Zealand, Cy was first introduced to guitar at high school. Obsessive by nature, he dove in headlong, practicing guitar seven plus hours a day, quickly resulting in stress injuries to his hands so severe that he was unable to pick up a pen. Forced to take a step back from technical guitar practice, his focus shifted to the craft of songwriting, a passion which stuck with him long after he recovered from his injuries. After school, Cy spent seven years in London working primarily in the jazz scene and launching roots duo Tattletale Saints, before relocating to Nashville to further pursue his love of original music. In Nashville, he has quickly become a sought-after session and touring musician for artists such as Grammy-nominated Brandy Clark, Peter Bradley Adams, and Rachel Baiman.

"They had a saxophone and a guy on keys/ two back-up singing girls banging on a tambourine/I felt the room shake, and it set my spirit free/ it felt so good just being out, the way it used to be/ But that was just a dream, my friend, that was just a dream/ cos we're stuck at home with the Covid blues and it's Friday night again/ and there ain't much to do but dream."



Jason Isbell

Powerful Songs for Political Change "Georgia Blue"

Jason Isbell is a man of his word. Back in November 2020, Isbell promised to record a cover album of songs from Georgia-born artists if the electoral results from the Peach State went from red to blue. Well, it did, and Isbell has fulfilled that promise with the release of *Georgia Blue*. Isbell's track selection highlights the musical and cultural diversity of the region, as well as maintaining his political activism, with all proceeds going to Black Voters Matter, Fair Fight, and Georgia STAND-UP.

In the liner notes, Isbell comments "the track list is not meant to be comprehensive. I would love to cover Outkast and 2 Chainz, but I don't think the finished product would be very good." Even excepting hip-hop, *Georgia Blue* covers a considerable amount of musical terrain, hitting on '80s and '90s alternative, '60s and '70s soul, blues, folk, and Southern rock.

In his effort to record some of his favorite Georgia-centric songs, Isbell really sings the absolute hell out of Otis Redding's "I've Been Loving You Too Long" and "Nightswimming," one of the prettiest songs in the R.E.M. songbook. Isbell proves that his band, the 400 Unit, could really rock an arena on the Black Crowes' "Sometimes Salvation," featuring Crowes former drummer Steve Gorman.

Gorman is one of just a handful of noteworthy collaborators who show up on *Georgia Blue*. Also on hand to provide a tasteful accompaniment to "Nightswimming" are Chris Thile and Béla Fleck. Isbell's 400 Unit bandmates get in on the fun, with Amanda Shires playing a mean fiddle and taking lead vocals on a pulsating take of Cat Power's "Cross Bones Style" that ratchets up the original's intensity and Sadler Vaden leading a rippin' take of "Honey-suckle Blue" by Drivin' N Cryin.' Brittney Spencer transforms James Brown's "It's a Man's Man's Man's

World," turning its lyrics into a call for female empowerment, and later pairs with John Paul White for a sublime "Midnight Train to Georgia."

A multitude of wonderful musicians have come out of Georgia over the years, and Isbell has kept his end of the bargain in honoring them. The songs are treated with the same meticulous care and attention to detail Isbell provides his own material. In doing so, he delivers a record that's possibly the best (and my favorite) in his whole discography.

Broken Hearts and Dirty Windows, Vol. 2

Loving Tributes to John Prine

More than ever in this age of the pandemic, we are reminded daily of the fragility of life. One day you are alive and well, and then one day, you're not. What's left is your legacy and the impact you had on others. On *Broken Hearts and Dirty Windows, Vol. 2*, a baker's dozen of Prines' friends, collaborators, and musical successors "sing the praises" of John Prine, who was one of the first victims of the pandemic, succumbing to the virus in April, 2020 at the age of 73.



The legacy of Prine's career as a composer and impact as an artist and person is profound, earning him the title of "Godfather of Americana". The roster of contributors to *Broken Hearts and Dirty Windows, Vol. 2* reads like a who's who of Americana talent, from legends like Emmylou Harris and Bonnie Raitt to current stars Jason Isbell and Brandi Carlile.

In general, the contributors pay homage by playing it mostly straight, offering up renditions that, aside from some minor changes to tempo or instrumentation, stay close to Prine's original compositions. But just as Prine's singular personality shone through in his performances, there's ample space for the performers to let their own individual touch come through.

Brandi Carlile's take on "I Remember Everything", a song he wrote for his last album, doesn't really stray far from the original, but why mess with a good thing? The song speaks for itself, and touches everyone who has lived a life. Carlile's Highwomen bandmate Amanda Shires, however, breathes new life into "Saddle in the Rain". Shires' take remains rooted in the late '70s aesthetic of the original but delivers it with a bit of a Fleetwood Mac vibe. It pairs nicely with Margo Price's spin on "Sweet Revenge," a version that would feel right at home on her *That's How Rumors Get Started* LP.

Rising talent Tyler Childers plays to his strengths and slows down the tempo slightly

on "Yes I Guess they Oughta Name a Drink After You," bringing its honky-tonk undertones to the forefront in the process. Bonnie Raitt similarly tweaks her track, "Angel from Montgomery," adjusting its arrangement to cater to her bluesy vocals. Of course this is a tune she and Prine were known for singing as a duet from way back when.

But on an album full of sterling vocal performances, John Paul White offers up the finest with his powerhouse version of "Sam Stone." His voice is anguished, underscoring the pain and sadness in the lyrics to create an emotionally visceral experience. The song is a classic, dating back to the Vietnam war, telling a story and making a statement.

It's moments like these, electrifying performances like White's or Shires', that really bring into focus the depth of Prine's gifts as a composer to tap into the essence of the human condition, the reverence in which he's held by his peers, and the range of the talent he's inspired. At its best, *Broken Hearts and Dirty Windows, Vol. 2* ensures that that remarkable gift and his influence continue to live on.

Cleveland Blues Society News

The pandemic surely put a hold on CBS events for a while, but the jammers are back in business, with precautions. The monthly jams, held on the second Monday of each month, are on! With the ever-changing environment around the corona-virus and restrictions placed on venues, it's probably best to check the CBS website for the most recent updates and always call the venues prior to heading out. If you plan to attend, please bring your own mic and sticks.

CBS next monthly jam will be November 8th at Cebars, East 185th with host band, The Kingpins. December jam will be held at Dino's in Willowick, hosted by Poppa D and the Aggravators. 2022 Jams are in process of scheduling.

CBS is working on a new project with several college music and arts teachers to start a monthly jam for students. Purpose is to get the younger musicians involved with CBS and support live music. Cleveland Blues Society is dedicated to the preservation of the blues, aiming to provide opportunities to see quality local and national blues artists and provide educational workshops to increase awareness and appreciation for the American art form.

Sister Sadie

Vocal Group of the Year International Bluegrass Awards

One year after becoming the first all-female band to win "Entertainer of the Year" at the International Bluegrass Music Association Awards, Sister Sadie has made history once again.

The bluegrass supergroup won "Vocal Group of the Year" during the 32nd annual IBMAs on September 30th, taking home the award for the third year in a row.

A group of "bluegrass chart-toppers" (Rolling Stone) whose lineup "brings together some of the best women bluegrass music has ever claimed" (Alison Krauss), Sister Sadie remains the only all-female act to be named Vocal Group of the Year and Entertainer of the Year by the IBMA.

Solo artists Tina Adair, Gena Britt, and Deanie Richardson formed the group in 2012, making their collaborative debut with the self-titled Sister Sadie in 2016, and earning a Grammy nomination for the album's follow-up, Sister Sadie II, in 2018. Vocalist Jaelee Roberts and bassist Hasee Ciaccio joined the lineup in 2021, adding new perspectives to an ever-evolving band. Both musicians have wasted little time contributing to the band's "suppleness and earthy warmth" (NPR), with Jaelee Roberts taking home a second award - "Momentum Vocalist of the Year" - during this year's IBMAs.

A group of "bluegrass chart-toppers" (Rolling Stone) whose lineup "brings together some of the best women bluegrass music has ever claimed" (Alison Krauss), Sister Sadie's five members have all left unique marks on American roots music. Together, they're one of the most decorated groups in modern-day bluegrass.

Celebrated by No Depression for "making their own distinctive marks in the ever-evolving world of bluegrass," the band will celebrate their tenth anniversary in 2022. Sister Sadie continues to evolve and energize, bridging the gap between traditional and progressive bluegrass with a unique sound that nods to the past while still pushing toward the future.

Race Records

Miko Marks will release her upcoming EP, Race Records, on Oct. 1. Ahead of the full release, Marks has released "Long As I Can See The Light," written by John Fogerty and originally released by Creedence Clearwater. The six-song project was created to honor a few of country and Americana music's pioneers, to whom Marks feels a deep connection. Included on the EP are tracks by The Monroe Brothers, Willie Nelson and The Carter Family, among others.

"I love the connection I feel between genres when I listen to these artists. Blues, Gospel, bluegrass, country, all of these styles were influencing each other early on, crossing racial and cultural divides the way music should," Marks explains.

Race Records is named after the catch-all named for music by Black artists until the mid



1950s.

The charts were an important part of the musical landscape of the 1950s. Billboard had separate lists of top-selling records for different groups of people, known as charts. Billboard would measure record sales, radio airplay, and jukebox favorites. "Race records" in the 1940s was the chart for music marketed to African-American audiences, whereas the "pop" chart measured sales of music that was marketed to white audiences.

Between 1949 and 1950, the term "race records" was replaced by "rhythm and blues" (eventually shortened to R&B) but the concept remained the same. However, music from the R&B charts began to cross over into the pop charts as white audiences became interested in African-American music.

Fats Domino was a particularly successful crossover artist. Many R&B musicians such as Chuck Berry and Little Richard had singles rise on the pop charts, but Domino greatly outsold them with over sixty songs charting on Billboard's top 100.

Black Opry

Black Opry, the online home for both Black artists and Black fans of country, blues, folk, and Americana music, will bring their Black Opry Revue to Nashville this December. The celebrated outlet, founded by country music journalist and activist Holly G, will bring Tylar Bryant, Joy Clark, Lizzie No, Jett Holden, Roberta Lea, Aaron Vance and special guest Frankie Staton to Nashville's historic venue Exit/In for a one-night-only performance on December 18, 2021.

A celebration of country and Americana's best voices, the event shines a much deserved and needed spotlight on Black artists within the genres. The concert follows The Black Opry's historic presence at AmericanaFest 2021, including their official panel Black Opry Presents: The Unbroken Black Circle, moderated by journalist Marcus K. Dowling and featuring artists Queen Esther, Jett Holden, Lilli Lewis, Miko Marks and Lizzie No.

The first Black Opry Revue was held at New York City's Rockwood Music Hall on Oct. 5, featuring performances from Roberta Lea, Jett Holden, Lizzie No, Tylar Bryant, Joy Clark and a surprise appearance by Ganessa James, and marking the beginning of a new wave of events and efforts spearheaded by The Black Opry. Rachel Cholst of Adobe & Teardrops praised the event in their recent review, proclaiming "The Black Opry Revue is bringing country music by Black artists to the people — and giving us the opportunity to bask in these artists' excellence."

Tickets for The Black Opry Revue are currently on sale for \$15 plus applicable fees. Proof of COVID-19 vaccination or proof of a negative COVID-19 test that was administered by or under the supervision of a healthcare provider within 48 hours of the concert date is required for entry. You can find more information via Exit/In's ticketing page.

ERIC ANDREWS
Basement Recordings

Acoustic rock/pop covers... old to new!

11/6...Beerhead, Avon 7pm

11/7...SOL, Willoughby 10am Brunch

11/12...Debonne Vineyards 6:30pm

11/13...Element 41, Chardon 6pm

11/17...Debonne Vineyards 6:30pm

11/19...Seeing Double, N Olmsted 8pm

11/20...Mr. Lees, Perry 7pm

11/21...Debonne Vineyards 2:30pm

11/26...The Winery at Spring Hill 6pm

11/27...Ridgewood, Concord 8pm

440-537-5758 • eric@usamgt.com
www.ericmichaelandrews.com
www.facebook.com/erockohio


LOST SHEEP BAND

Sun. Nov. 7
Private Party

Sat. Nov. 27
Benny Vino
7 -10

Now Booking For 2022
Give us call at
440-417-2475

Facebook The Lost Sheep Band


Podiatry Associates of Erie, Inc.
FOOT & ANKLE
C E N T E R
Richard D. DiBacco, D.P.M., F.A.C.F.A.S.
Board Certified: ABPS, ABQAPURP



Erie, PA
4402 Peach St. • (814) 864-4874
Meadville, PA
105 Mead Ave. • (814) 337-0404
Conneaut, OH
167-B W. Main St. • (440) 593-6476
www.eriefootdoctors.com

V now WE'RE TALKIN

By Helen Marketti



Star Time

An interview with Marshall Thompson of The Chi-Lites

The Chi-Lites were a R & B group that gave us powerful and memorable hits such as “Oh Girl”, “Have You Seen Her”, “Give It Away”, “Are You My Woman (Tell Me So)” and “Stoned Out of My Mind”. Marshall Thompson



played keyboard. By the time I was six years old, I had to learn to play an instrument. That was the rule in the household, we each had to learn to play something. I chose the drums. I loved listening to The Dells, The Flamingos, all of those doo-wop groups back then because their harmonies were so strong and tight. Eventually I transitioned from drummer to singer.”

Marshall continues, “I remember being at the Regal Theatre and Gladys Knight & The Pips were rehearsing. I was just watching, so in awe of them. For some reason I kept focusing on their drummer for that show, maybe he wouldn’t be that good, maybe he would get sick and I could play for her. (laughs) Well, my dream came true because he left and I remember yelling to Gladys that I could play the drums for her! She invited me to come up onstage and that’s how I got my big break.”

The original Chi-Lites group members were Eugene “Gene” Record, Robert “Squirrel” Lester, Creadel “Red” Jones and Marshall Thompson. Marshall is the last surviving member of the group as he carries on their legacy to this day. “We all knew each other as kids, we grew up together. We sang on the street corners of Chicago and all the girls would gather around and scream. (laughs) Those were great memories. We finally got a record deal and signed with Brunswick Records. “Oh Girl” is our most popular song and we actually debuted the song for the first time on The Flip Wilson Show.” “Oh Girl” has been ranked the 36th song of the century by BMI.

At 79 years old, Marshall recently accepted a star on The Hollywood Walk of Fame dedicated to The Chi-Lites. “I can’t even begin to ex-

son has been the driving force for The Chi-Lites for over sixty years. Singing on street corners in their home town of Chicago, hence the name, The Chi-Lites, Marshall has fond memories of his childhood. “Both of my parents



press what this has meant to me, to my family and to the family members of Eugene, Robert and Creadel. I spoke two years ago at the ceremony for the late Jackie Wilson and never gave it a thought that The Chi-Lites would get a star in Hollywood. It is truly an honor.”

Currently, Marshall is getting ready to go on the road and bring the music of The Chi-Lites back to dedicated fans around the country. “You have to keep moving, keep yourself going. This is what I love to do. Most recently, Mick Jagger had said that The Rolling Stones are going to release their cover version of The Chi-Lites, “Troubles a Comin’”. This shows how our music still makes its mark.”

In 2014, Marshall’s memoir, *The Last Man Standing* (Anytime Enterprises, LLC) was published. It details the career of The Chi-Lites, along with the triumphs and tragedies of his life. There is a quote in Marshall’s book that seems appropriate to close this article as he remembers his band mates. “May the memories we shared and the mark we left upon this world remain a hallmark to the future musicians and entertainers of this world.”

www.chi-litesofficial.com
www.helenrosemarkettti.com

Complete Family & Cosmetic Dentistry

Fortney *It's Never Too Late To Have a Great Smile!*
Dental Group

Preventative Services: Hygiene Therapy
Periodontal Screenings & Maintenance | Oral Cancer Screening

Technology: CEREC – One visit crowns

Cosmetic Dentistry: Porcelain Crowns and Veneers | Implants | Teeth Whitening

Other Procedures: Root Canal Therapy | Dentures | Tooth Colored Fillings
Extractions | Infections | Trauma | Denture Repairs

Financing:
We accept Cash, Check, Visa, MasterCard, and Discover
Financing available through third party options such as Care Credit

Fortney Dental Group
299 South Broadway • Geneva, OH 44041
440-466-2721
Hours by appointment including evenings & Saturdays • Serving Ashtabula, Lake and Geauga Counties
www.fortneydental.com
NEW PATIENTS & EMERGENCIES WELCOME

WHAT'S ON THE SHELF

By Pete Roche

Rock Concert

Nowadays it seems all the big rock concerts are actually pop music put-ons where parents take their pre-teens to witness bubblegum divas cavorting in corsets to the big beats of off-stage drum machines and synths. No longer is the electric guitar the Mjolnir (Thor's hammer) of revolution or lightning rod for social change. Kids can escape their parents and school bullies just by going online and watching YouTube or downloading mp3s instead of venturing to the local club to bond with friends over a new favorite artist or album. It's not nearly as cool to learn to play any instrument at all; not when your iPhone rap video or Garage Band demo can score a hundred thousand hits on social media.

With songs and videos just a mouse-click away, no longer can even the biggest acts count on album sales for sustainable income. Touring has become the be-all-end-all for booming bank accounts—and ticket brokers will charge an arm and a leg for every seat in the house. Hell, sometimes they'll bring a third party attorney into the mix and charge *twice* for the privilege of seeing your favorite band play their hits.

What went wrong? How did rock concerts evolve from hayrides, hootenannies, and folk circuit sit-ins to major, must-see sports arena events whose lights, sounds, and choreography dazzled ticketholders as much as the musical performance itself? And how did they devolve from quasi-spiritual celebrations that focused on camaraderie and creation - on coming together and making a magical moment - into huge, corporate sponsored events for socialites (old and young) who flock to the mega-dome more for Monday morning bragging rights than out of artistic appreciation.

New York Times writer Marc Myers turns back the clock in his new Grove Press book *Rock Concert: An Oral History as Told by the Artists, Backstage Insiders, and Fans Who Were There* in an attempt to discern just what made rock concerts so special in the '60s and '70s, how they became super-sized in the "Big" '80s, and how the scene went sour in the '90s and '00s.

Covering 35 years across four decades (1950-1985), Myers regales readers with a history of early musical events in L.A. auditoriums, Chicago blues clubs, and Cleveland theaters - where entrepreneurial radio promoters like Alan Freed threw together package shows (like his Moondog Coronation Ball) featuring some of the day's hottest acts. We learn how Freed borrowed the term "rock and roll" from a local record store owner who hawked the primal new sound to horny teens (Black and White), and how rock quickly obscured the racial divide, drawing kids to concerts in neighborhoods they wouldn't ordinarily visit to rub elbows with people they wouldn't other-

wise meet on gymnasium dance floors and theatre aisles.

Moving into the '60s, Myers investigates the payola scandal, explains how the rising folk movement diversified the playing field (at coffee houses, sit-ins, and political protest) and infused live musical events with cause and meaning beyond the songs themselves. He revisits how Dylan traded his acoustic guitar for an electric - which upset many fans but served as a stamp of approval for beatnik bards and long-haired hippies who'd refrained from plugging in. Of course, the author takes us behind the scenes at first-of-their-kind festivals at both peaceful Woodstock and panic-stricken Altamont (where violence symbolically killed the Summer of Love). On the technology front, Myers studies how intrepid bands like the Grateful Dead and The Who recruited sound engineers to develop state-of-the-art P.A. systems to ensure that not only was their mix as good as it could be, but that it also projected to everyone in every crowd, whether they be 100 strong or 100,000.

Rock comes of age and turns several major concerns in the '70s, when heretofore unrelated third parties starting noticing just how much money could be made putting on shows. Touring became a necessary part of the income equation for all popular bands, who hired sound and lighting experts like Chip Monck to design stages and transport them from city-to-city on a budget. "Roadies" became a fulltime occupation, and concert security evolved from the brutal Hells Angels to private firms with trained, diplomatic musclemen in polo shirts. If you were even remotely involved in pop music, you had in-house journalists, lawyers, accountants, and administrators. Radio stations picked their formats and implemented nuanced programming for select ages and incomes.

Meanwhile, record labels reached out to graphic designers and artists (like Roger Dean and Hypgnosis) to create mind-blowing sleeves that would sell albums all by themselves, sound unheard (like Craig Braun's zippered pants on *Sticky Fingers*). The book likewise explores how crucial and cost-effective it became to develop signature fonts (Chicago's swoop script and The Beatles' "dropped T") and logos (The Rolling Stones' iconic tongue, or the Dead's skulls and bears) for acts to market themselves *visually*. The bands became brands willing to fight like dogs

for your disposable income. The dawn of MTV reinforced image as much as sound, forcing bands to look their best on a 24/7 basis.

As more families moved into America's sprawling, ever-developing suburbs, the touring industry reconfigured to maximize profits at small halls, midsize clubs, and sports arenas. Teens would camp outside malls and music shops to buy decent seats for upcoming shows - and would actually mingle and *talk* about their favorite bands' latest records while waiting. Queueing for tickets became a memorable part of the concert-going experience.

But not for long. Savvy ticket agents like Ticketron starting using phone and computer systems not just to sell tickets, but also to determine how many seats could be sold per date and venue - and at what prices. Fast-forward twenty years, and we have promoters like Live Nation conspiring with Ticketmaster to price-gouge fans with exorbitant face values and hidden "service" and "convenience" fees. Scalpers are smart (and organized), employing high-tech tools to buy up in-demand shows at high volume and resell the jacked-up tickets to desperate fans.

So you could wait overnight outside JC Penney for those primo Billy Joel stubs, but no longer would being first in line improve your luck. Concerts were less about seeing something special and more about *being seen* yourself, for the sake of bragging rights at school or the office. The more money you had, the better off you were. The "rite of passage" aspect was evaporating, wafting into the ether like smoke from a

blunt at an Aerosmith show.

Myers points to July 1985's Live Aid concerts (in London and Philadelphia) as the last major rock event to assemble a roster of stylistically incongruent superstars - and millions of fans, via satellite - in the name of charity (famine in Ethiopia) rather than personal profit. Egos were checked, altruism was the order of the day, and Queen unified the globe with an incendiary twenty-five minute set. Yes, festivals like Horde and Lollapalooza sprouted in the '90s... but they were underwritten by corporate sponsors, and lacked the spiritual harmony and DIY aesthetics of the '60s.

Don't just take Myers' word for it: The author taps Ian Anderson (Jethro Tull), Steve Miller, Hall and Oates, Todd Rundgren, Roger Waters, Talking Heads, Angus Young, Ronnie Spector, Cameron Crowe, Max Weinberg, Bob Weir and other marquee names for quips, quotes, and anecdotes. Songbird Wanda Jackson even shares a few secrets about her brief affair with Elvis Presley.

The hefty tome concludes with Myers' admittedly subjective lists of favorite live albums, concert films, and documentaries. Bo Diddley, Janis Joplin, CSN, ELP, Springsteen, The Police, and Buddy Holly top his go-to lists for listening, while movies about The Eagles, Beach Boys, U2, Fleetwood Mac, The Stooges, Frank Zappa, The Rolling Stones, Led Zeppelin, David Bowie, Deep Purple, The Doors, The Beatles, Blondie, Yes, and The Cars comprise his must-see movie menu.



live like someone left the gate open.

**FULL
LUNCH &
DINNER
MENU**



Stonegait
winery

**PICK UP
GIFT CARDS &
WINE FOR THE
HOLIDAYS**

**Book your
Christmas
Party in
our event
room.**

**BEER
ON-TAP
& SEASONAL
DRINKS!**

4275 Bates Road • Madison • 440-307-9571

www.stonegaitwinery.com

Hours: Mon, Tue & Wed: Noon-7 • Thur: Noon-8 • Fri & Sat: Noon-10 • Closed Sundays




V now WE'RE TALKIN

By Pete Roche

Hello, It's Kasim: Rundgren bassist discusses Todd hits, unglamorous reality of road trippin'

Seems like it took forever for the Rock and Roll Hall of Fame to finally induct Todd Rundgren, and when they finally did the legendary songwriter / producer thwarted the nominating committee (and, in a way, his fans) by not showing up for the Cleveland shindig.

In his defense, it really did take a long time for the Hall to even consider the Hermit of Mink Hollow auteur—so much so that the nominating committee invite now (decades after eligibility) almost feels insincere. Time during which Jan Wenner and his corporate cronies instead inducted dozens of—let's just say it—less deserving, less influential, and less rocking pop-puppet divas (Madonna, Janet Jackson, Whitney Houston), rappers (Run DMC, Tupac Shakur, Wu Tang Clan), and Johnny-come-lately pseudo-punks (Green Day, whose thirty years in the biz still pales to Todd's fifty-plus).

Rundgren's been rocking harder than most

cookie-cutter acts—and for far longer—with material he himself wrote for Nazz, Utopia, and his many solo albums—not to mention the landmark records he produced for other stars (Badfinger, Grand Funk Railroad, Sparks, New York Dolls, Hall and Oates, etc.).

But Rundgren's absence Saturday wasn't merely out of spite: The indefatigable “individualist,” pop confectioner, and sonic scientist wasn't available because he'd booked a pair of high-energy headline shows for true Todd-heads elsewhere in the Buckeye State.

Now, with Canton (October 29) and Cincinnati (October 30) scratched off the itinerary, the chameleonic “Can We Still Be Friends” singer has his sights set on a return visit to Northfield for what promises to be a dynamic, hits-laden two-night stand at the MGM (formerly Hard Rock). Rundgren—whose upcoming Space Force album features collaborations with Rick Wakeman, Steve Vai, and Weezer—will cram familiar radio fare like “Hello, It's Me” into each night's first act, then devote the second acts to selections from 1973's *A Wizard, A True Star*. Ticketholders for the November 6 show will hear side one of said LP, while November 7 guests will be treated to side two (which boasts the perennial sports anthem “Just One Victory”).

We spoke with longtime Rundgren associate Kasim Sulton last week to discuss the Rundgren revues, the bassist's own musical past, and the peculiar dichotomy of life onstage versus domestic duty. Sulton—who performed with Todd in the progressive pop band Utopia in the '70s and '80s (and New Cars in the '00s)—also has new solo album out: The fittingly titled *Kasim 2021* is an upbeat collection of mostly sunny songs that undulate on Sulton's succinct bass lines, pleasant (but powerful) vocals, and



witty (often self-deprecating) lyrics. Injected with optimism for uncertain times, it's a record that soothes the soul—much like a cold drink or cool breeze provide refreshment and respite (however temporary) on a sweltering summer day.

NCV: Todd missed the induction, but it's good to know he was here in Ohio for one of at least four concert stops. We'll be checking out the shows in Northfield.

KASIM: In November, yes. We're jumping around all over the place. It's a lot of fun. It's a really good show. We only had about five days of rehearsal before we did our first show. So (laughs) the first couple gigs were a little sketchy, but we got our sea legs back and we're well into cooking on all four cylinders again. For the most part we're doing two nights in each city, so the first night is greatest hits for the first half of the show, then one side of *A Wizard, A True Star*. The second night is hits, then side two.

NCV: Well, one would guess it wouldn't take you guys too long. You've been doing this for decades! How'd you first make that big leap from local hero to international player and super-sideman?

KASIM: Jeeze, I guess like most people—or a lot of people—I was introduced to music... my dad was kind of a hobbyist. He had a guitar, and believe it or not, we'd sit around after dinner and sing songs together as a family (laughs)! As corny as that sounds, it was something you did. And that was my introduction into watching someone playing an instrument, and to participate musically myself. I would pick up the guitar and try to play it, but couldn't play it. Then I saw The Beatles on Ed Sullivan and decided that that's what I was going to do for the rest of my life. No need to go to school or do my homework or listen to my parents, because I was going to be a Beatle (laughs)! The rest of my future was completely mapped out for me. And in fact, it was, because I devoted the rest of my teen years to learning how to play an instrument, and being in bands and doing the high school dances and birthday parties and stuff like that. It just spoke to me on a level that nothing else in life had before that. So yeah, I just wanted to be a musician. That's all I wanted to do! My dad had bought me that first guitar because I really, really wanted to learn to play. I wanted my own instrument. So I started taking a few lessons here and there, then decided I was going to teach myself. Lucky enough, that started working out. Then two kids moved in around the block who were really good guitar players. I went to school with the younger of the two, and he said they were starting a band and asked, “Do you want to be in the band?” He knew I played guitar. But he said, “We don't need another guitar player. We need a bass player.” So I said, “Okay, I'll play bass!” So I sold the guitar and bought a bass,

and started on that when I was still fourteen. Because they needed a bass player, not another guitarist.

NCV: Some people have the misconception that bass is somehow easier than guitar. But it's a different animal entirely—and it's often very counterintuitive to sing lead while playing a busy bassline. With rhythm guitar, it's just strumming.

KASIM: Yeah, bass is not just guitar with two less strings. It's a whole other mindset, you know? It's not so much about being a featured instrument, but being an accompanist—an invaluable accompanist. That's a great name for a book, actually (laughs)! Invaluable accompanist! And singing—that's another thing, too. I became the singer because nobody else wanted to sing, you know? The other guys who did sing were horrible (laughs)! So my attitude was, “I might be able to do a little better job.” Initially I was terrible, too. Just horrible when I first started. But you do something long enough, and if you're lucky you just get decent at it.

NCV: Did you know Steve Popovich (at Cleveland International Records)? Meat Loaf's *Bat Out of Hell* has always been a Cleveland favorite.

KASIM: Yeah! I knew Steve. I knew Steve because Utopia—prior to that—we were very big in the Cleveland area. Prior to Meat Loaf. So the first couple of years I was in the band, whenever we would go to Cleveland, we'd stay at Swingos and we'd play Richfield Coliseum or the Agora or Monsters of Rock at Cleveland Stadium. Yeah. And we would always—Steve would be at these gigs, because he was a Cleveland fixture. He'd introduce himself, along with Kid Leo and a bunch of other people. When *Bat Out of Hell* was finished, nobody wanted the record. Arista, Warner Brothers, they didn't want it. But for whatever reason, Steve heard something there that nobody else heard. The only others who'd heard it were Jim Steinman and Todd. So it just made a whole bunch of sense that Steve took the record and ran with it, and it became the hit that it became.

NCV: Did your new solo record start before the COVID lockdown? Or—like many artists—did the pandemic give you an opportunity you might not have had otherwise?

KASIM: No, we started... Phil and I started the record in 2019. I guess it was September, October of 2019. I was over in London for a visit, and my buddy Phil Thornalley mentioned, “Is it time for another Kasim solo record yet?” Because we write together on occasion. I said, “I don't know. I'm not really thinking about it.” He asked if I had any material, and I said that of course, there's always some stuff I'm working on. So I played him some things, and he said, “Okay, we'll start the record tomorrow. Be at the studio at one o'clock!” I was

DON'T BE A TURKEY
...let's talk

Auto Home Business Life

We Offer the Personal Service You've Missed Lately
AUTO • HOME BUSINESS • LIFE

TREEN INSURANCE
1484 State Route 46 N. • Suite 8
Jefferson, Ohio 44047
(440) 576-5926

Scott Treen

like, “What?!” He said, “No, no, it’ll be great!” I trust Phil implicitly, and I thought, “Okay, there you go, you’ve started a record!” I guess we were four songs deep in it when the pandemic hit and we had to start file sharing, which isn’t uncommon these days. I’m very proud of this record, because it’s one of the rare times that I worked with someone else from top to bottom. Phil produced it, and part of the reason that I think it resonates with so many other people is that I was not left to my own devices. I was pushed to complete stuff. One take was good enough, and not get stuck doing stuff where if normally it was just me playing all the instruments, I’d still be working on it, two years later.

NCV: Ah, you’ve got a perfectionist streak in you!

KASIM: Yeah! There’s a part of me that refuses to say, “It’s done!”

NCV: Who’s playing with you on *Kasim 2021*?

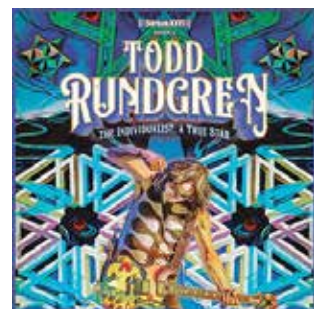
KASIM: Mickey Curry plays drums on a couple tracks. Mickey’s with Bryan Adams. Prairie Prince plays drums on a couple, Prairie from Todd’s band and The Tubes. Keith Scott, who was Bryan Adam’s guitarist, he’s on a track. Utopia bass player Jon Seigler is on a track. And Gil Assayas from Right Now—he did the Utopia reunion tour—he does keyboards on a track as well.

NCV: Is that Keith Scott on “In the Name of Love?” That son has a terrific, Queen-like guitar solo.

KASIM: That’s me, actually! Matter of fact, Phil said, “You need to put a guitar solo on this, and it should sound like Brian May.” So I sat down in my basement and came up with that (laughs).

NCV: Overall, it’s a very positive record. Some self-deprecating humor—and you book-end the album with a pair of uplifting songs. The single “More Love” starts things out, and at the end you’ve got the great Nick Lowe (Elvis Costello) cover “(What’s So Funny About) Peace, Love and Understanding.”

KASIM: When I’ve done the past few solo



records, I normally put a cover tune on. I’m not entirely sure why, but it’s something that I’ve chosen to do on the last three solo records. The first one I did that on was in 2004, doing a Harry Nilsson song—I’m a big fan—and on my last record in 2014 I did a George Gershwin song. So on this most recent it was, “Okay, time for a cover tune. I wonder what I should do?” Phil suggested “Peace, Love and Understanding.” It just made sense, considering the landscape of the world right now, and where we’re at as a society. Just trying to get as much positivity out as possible, without being overindulgent or pandering to anyone in particular. No particular cause, if you will. And I’m a big Nick Lowe fan, so that made sense.

NCV: “Unsung” is a fun, self-aware tune about the dichotomy of life on the road as a sideman. People think you’re partying hard—but it’s a lot of work. And when you return home you go back to being a relatively normal guy.

KASIM: It’s just a metaphor for the travel that one does when you’re on the road, the constant moving around. You put your bag down and grab a bite, then it’s off to the gig. What looks really glamorous might just be that—just a look. The reality of the situation is, I work really hard. Granted, I’m not dodging IEDs in Afghanistan or Iraq. But I do work, believe it or not (laughs)!

NCV: “Blame It on Somebody Else” works as a ballad for a rocky relationship—with a couple people projecting fault on one another—or it could be interpreted as a commentary on politicians and pundits.

KASIM: It’s more a political statement than relationship. It’s about, “Hey, not my fault that the world is going to hell in a handbasket. Blame it on somebody else.”

NCV: “God Kicked the Stone” is a nice tribute to the hopeless romantic in all of us. There’s also a magic moment where you laugh after singing a line. Almost as if someone was in the studio trying to get you to break your concentration. And some people would’ve taken that kind of so-called “flaw” out of the mix. But I like spontaneous things like that.

KASIM: That’s a perfect example of me working with someone like Phil, who was like, “It’s good! Leave it alone!” If I was by myself, I never would’ve allowed that to happen. But I think the beauty of it is, it’s just a human thing. I was in the middle of a take, something funny happened, and I laughed at it. Why not leave it in? It’s fine! It shows a real...it shows a side that people don’t necessarily see. It’s the imperfection that makes it perfect.

NCV: One of those happy accidents that just adds to the mood.

KASIM: Exactly, yeah.

NCV: “Fastcar” is an up-tempo rocker with a very ‘80s-sounding staccato guitar. I’m sure at one time or another we all feel like “every road leads to a new dead end.” But the struggle is to work past the obstacles.

KASIM: Lyrically, that song is kind of a metaphor for life. A lot of times we think we’re just being held back from greatness. There’s just so much to do, and there are all these roadblocks that get in the way that you have to navigate and overcome somehow.

NCV: “Sweetest Fascination” is a catchy R&B ballad with some terrific horns. Is that a real brass section, or did you use synthesizers to cook up the sounds?

KASIM: I wish they were! Those are samples. There are live strings on the record; there’s a string quartet on “To Her” and “Her Love is Shine.” That’s a string quartet, and I was happy to have that. It’s two people from London playing on that.

NCV: You mentioned “To Her.” That’s another good one, and you hit a lot of high notes which I imagine would be difficult to sustain. Is that your falsetto voice?

KASIM: That’s my falsetto voice. It’s just a real kind of light, lilting, delicate thing. That’s one of my favorites on the record, too, actually.

NCV: In addition to your solo record you recently participated in a Pink Floyd tribute album, where you helped out with “Dogs.”

KASIM: Yeah! I did “Dogs” for Cleopatra Records. I’m doing a Pink Floyd tribute show early next year, in January, with The Gilmour Project. Myself and Prairie on drums, Jeff Pevar on guitar, Mark Karan on guitar, and Scott Guberman on keys. We’ll be on the road celebrating the fiftieth anniversary of Dark Side of the Moon.

NCV: You also keep busy with a radio show (It’s My World...Welcome to It) on WDST in Woodstock...and apparently there’s also a podcast on the way?

KASIM: You can access all the shows online through the website. But there is a podcast in the works, too. It’s a podcast loosely based on my life. It’s called *Unsung*. We just finished six episodes for serial podcast. So it’ll be in parts. It’s in post-production now, and we hope to release it sometime next year. For lack of a better term, it’s a dramedy. There are actors in in, and it’s loosely based on my life, that juxtaposition of going out and playing in front of 10,000 people in an arena, and then getting on a plane and flying home, and riding a limousine from the airport to the house—but then getting a phone call from the missus on the way home, and she says, “It’s garbage night. And stop and get milk on the way home!”



**LIVE SOUND
P.A. RENTALS
EVENT DJ
RECORDING
& MORE!**



**FOR BOOKING CALL
440.812.6876
OR EMAIL
NORTHCOASTSOUND@OUTLOOK.COM**

Earth's Natural Treasures too...
HEALTH FOODS MARKET, BOUTIQUE & MORE

Organic Gluten-free/Dairy-Free Groceries



CBD
1000 mg. \$35.99
1500 mg. \$45.99

Immune Boosters...

**Boost your immune system!
We have the products you need.**

**Harmony Jade at Geneva-on-the-Lake
Open Weekends through mid-November**

**Earth's Natural Treasures
56 S. Broadway • Geneva
440-466-4368**

**HOURS: Mon-Wed 10-6pm
Thu-Sat 10-7pm • Sun 10-5pm**

**www.EarthsNaturalTreasures.com
ENTreasures@live.com**

**RECYCLING
is CREATING**
When you recycle, you create something new.



BeRecycled.org



V WATERFRONT FRONTLINE

By T Gallo - Nurse Practitioner and member of Ashtabula County Water Watch

What's in a name? Brine and one October night in Trumbull Township

Autumn is the best time of year in NE Ohio! (just second to Spring, of course). Nothing could get a foodie more excited than the fresh bounty of harvest season. As the farmers' markets are coming to a close, there are still opportunities to stop by a local veggie stand and pick up butternut squash, spaghetti squash, turnips, radishes, mustard greens, kale, cabbage, potatoes, rosemary, garlic, and all of the sweet and hot chili peppers you can carry. It is easy to feel spoiled during the harvest of NE Ohio. And, to celebrate the plethora of food and prepare for the snowy day, we may can, ferment, freeze, and pickle those goods for later use. In the past, when I thought about "brine," I would get a little warm, fuzzy, and even a little hungry. We make up large batches of brine and keep it handy for the next round of chili peppers or cucumbers to be collected and pickled.

So why all of the fuss about brine being spread

on the roads as a deicer and a dust suppressant? What is this brine that is used on the roads in Ohio and why is it deemed so offensive? A few weeks ago, the folks in Trumbull Township gathered to discuss it.

In an exemplary model of process, Trumbull Township in Ashtabula County held a town hall on October 14th where the community engaged in an open discussion and sharing of information to determine whether or not to use brine on the roads. There were about 20 people who participated (not bad for a small community of 1300+). It was impressive to see folks coming together to educate themselves and participate in the health of their community. This is what was shared about brine:

The brine that was being discussed is derived from the fracturing (ie. fracking) process. In order to extract natural gas by means of fracking, water, sand, and chemicals are blasted through rocks that are deep underground. Radioactive elements are carried to the surface, which are then extracted with wastewater. Some of that wastewater has been used for road management. What we know, and what the EPA has known for over 30 years of testing brine, is that this wastewater contains radium, cadmium, benzene, arsenic - all known human carcinogens. There are also levels of lead which can cause kidney and brain damage.

The dangerously high levels of Radium-226 and Radium-228 (the daughters of radium) that have been confirmed by Ohio Department of Natural Resource tests, are known to be risk factors for colorectal cancer, the third highest cause for cancer death of men and women. Breathing these elements may also contribute to lung diseases and, when mixed in contaminated water, the body mistakes these elements for dissolved calcium and it is deposited to its bones. All government, health, and environmental agencies - who have studied the facts - agree that using this product on our roads poses severe health risks as it can easily contaminate our water supply, our air, our plants, children, and animals that are continuously exposed.

The wastewater from fracking, which should be treated as hazardous waste and disposed of properly, has been sold, and given away, as a product for de-icing roads and maintaining the dust on dirt roads for many years. However, ODOT has recently committed to ban the use of brine on the roads it manages. Claiming it is a financial issue, ODOT will be using

the remaining stores of brine but will not be purchasing any more, according to spokesperson Matt Bruning. In this past week's Star Beacon, ODOT spokesperson Ray Marsch stated ODOT will be making their own brine using salt and water. ODOT's commitment to not purchasing radioactive brine presents a mixed message when they state they will make their own brine. The word brine is slightly misleading. It is important that the community continues to watch, listen, and pay attention to the details.

What was so impressive about the town hall in Trumbull was the apparent concern of both residents and township officials, along with several folks from Ashtabula County Water Watch, to ensure due process in evaluating risk and benefits for the greater health of the community. If we made all decisions with a focus on health, we would find ourselves thriving in ways that benefit not just the residents here but folks who visit our wineries, covered bridges, festivals, schools, universities, Our Lake, and waterways. Nice work, Trumbull Township!

Please continue to eat delicious local food. However, please do not drink the brine.

As a side note: While ODOT, Trumbull Township, and many, many more organizations recognize brine from fracking as a health hazard, there is current legislation proposed to "legalize" brine: HB282 and SB171. Check out the resources below for more information on brine:

Ohio Brine Task Force - www.ohbrinetaskforce.org

Buckeye Environmental Network - <https://benohio.org/what-we-do>

Ohio Department of Natural Resources - <https://ohiodnr.gov>

Ashtabula County Water Watch - www.acwww.org

Rolling Stone, January, 21, 2020, "America's Radioactive Secret" by Justin Nobel

Trumbull Township, under "Hearing notes" tab www.trumbulltownship.org

Ashtabula County Water Watch is an all-volunteer group of concerned residents who have been working together since 2012 to address issues related to water quality, ecosystem health, and the wellbeing of rural and urban communities in Ashtabula County.

The Most Fun Radio on Radio with The Most Fun Music!

Magic 102.5

Follow us on Twitter & Facebook,
log onto magic1025.com for a link to both!

www.magic1025.com

Your FM Home of the Cleveland Cavaliers!

V PEDESTRIAN RAMBLINGS

By Steve Madewell

Just Keep Moving Through Those Dark Months!

The days are growing shorter as we move toward the winter solstice. Not to say the length of the days are getting shorter but rather the amount of daylight we experience diminishes as the earth orbits around the sun. Once we pass that special place on our annual journey, which happens to be December 21st, the hours of daylight begin to gradually increase until we pass the summer solstice. And then we begin to “lose” light again.

Of course, with the diminished daylight, comes colder temperatures and a host of other related issues that affect us. In the winter months, people generally spend more time indoors, and for most folks that means becoming more sedentary. Less light, less activity, and more time indoors are a combination that can result in some difficult challenges for many of us.

There is actually a clinically identified condition, Seasonal Affective Disorder (SAD), associated with the loss of light and the darker months. This seasonal depression, combined with the stress and anxiety of the holidays, can be completely crushing for some folks.

Short of moving to a different location, there isn't much we can do to change the seasons, but there are some steps to take to offset the adverse effects that might come with the shorter days of fall and winter. Simply stated, get outside and keep moving!

There are a host of mental health organizations that advocate getting as much natural sunlight as possible and to keep active during this time of year. But unless someone has access to a gym inside a heated solarium, this requires getting outside. And an essential part of being comfortable out of doors is dressing properly.

I grew up in a hunting and fishing family and then spent 36 years working in the outdoor recreation and conservation field. I've spent a considerable amount of time outside and I often find that people who “hate the winter” simply don't dress properly for the weather. Like so many dimensions of the contemporary world, there have been remarkable advances in outdoor clothing and gear. While I might not be able to change someone's attitude about winter, I can offer some observations that might improve their comfort level.

Back in the day, if you were going outside in the winter for an extended period, you might wear “long johns” or long underwear. These were often waffle-knit cotton or a really

expensive set might have been made of ribbed wool. While they worked to a degree, they had some serious limitations and they are nowhere near as comfortable and effective as the “base layers” that are available today.

I am not sure when the term “base layer” came to be, but for at least the past thirty years this has been used to describe the layer of clothing next to your skin. Most base layer fabrics are synthetic or synthetic blends. Think women's stretch or yoga pants! They are designed to provide a thin layer of insulation and to wick moisture away from your body. This is really an important feature as keeping dry is essential to keeping warm.

Base layers are available in light silk weights right up to heavy “expedition” weight that might be nearly a quarter of an inch thick. And as the name implies, these garments are the first part of a system of layers.

Many years ago, outdoor enthusiasts discovered that in most situations, layers of clothing were more flexible and worked better in cold and damp conditions. Wearing a light base layer can make a huge difference in a person's comfort level during the winter months, and not just for outdoor activity. They are great to wear around the house or at work, under a typical layer of clothing.

Base layers are available through catalogs, sporting stores, and box stores. They can be reasonable to quite pricey, but they can also be found in close-out bins at discount stores. Indoors or outside, they can make a huge difference in being comfortable in the winter months!

Next up, the mid-layer.

What did we ever do before fleece? The creation of synthetic fleece was a remarkable advent in the outdoor recreation world and it bled right over into everyday life. And why not? It is lightweight, generally soft, and comfortable. What is not to like about a fleece vest or pullover? But if you throw a fleece garment over a base layer, under an outer shell, it is remarkable how warm this combination is!

There are all kinds and “weights” of fleece: microfleece, “shaved fleece,” Berber fleece, polar-tech, and a host of others. What they are all designed to do, and where they really shine, is providing a breathable layer of insulation over a base layer! Fleece is readily available as jackets, hoodies, pullovers, vests, and pants. For all intent and purpose, fleece has basically

supplanted the classic sweatshirt and pants.

Fleece garments can be and are often worn as an outside jacket, shirts, or pants. Unfortunately, most are not windproof, which is our segue to the final layer - the shell.

As the name implies, a shell layer is the outside part of the package. And this final, outside barrier against the elements is often wind and waterproof.

Thanks to modern technology, somebody figured out a way to create a fabric barrier that keeps rainwater out but allows body moisture to escape. Think of this as a one-way valve! Gore-Tex was the first fabric coating to pull this off in a big way and it is remarkable how well this works. A waterproof, breathable jacket makes a wonderful outside shell, and with the proper layers, can be warm and comfortable. Not to say that a person will keep dry in a driving rainstorm, but you can certainly expect to keep reasonably dry in a drizzle!

A good rain jacket and pants used to be very expensive, but in today's world they are quite affordable, and a decent outfit will last years.

Just a word about extremities. A light pair of synthetic socks under heavier wool socks are better than one pair, and the same techno-folks that gave us Gore-Tex figured out a way to

put waterproof liners in hiking shoes! This is a wonderful thing for our on-again, off-again snow belt conditions. Hiking boots are designed for walking and many contemporary hiking shoes are now waterproof or water-resistant!


And for my friends with cold hands, try this. Find some inexpensive wool or wool blend gloves and wear them under some large leather work gloves. I guarantee you will be amazed at how well this works!

If you have read my posts before, you might know where this is going. I have always found the winter months to be introspective and productive, but I know that many folks struggle through this time of year. I think we all do. But I have found, and countless studies have identified and confirmed, that simply getting out of doors and walking can make a huge difference in attitude and mental health.

It takes work to get motivated and get out, especially in the winter. We are so fortunate to live in a beautiful part of the world with hundreds of miles of hiking trails in the nearby metroparks. Do yourself a favor - gear up and get out! You will be glad you did!

See you on the trail.

Steve Madewell
Classics - Contemporary - Originals
madewellmusic.com



New CD Available At:
<https://smarturl.it/lkw4j1>

Community Festivals
Special Events & House Concerts

Madewell Music
440.479.3062
steve@madewellmusic.com

UPCOMING PERFORMANCES

STEVE MADEWELL SOLO.....

NOV. 13
THE OLD FIREHOUSE WINERY 2:00-6:00

NOV. 24
DEBONNE' VINEYARDS 2:30-5:30

DEC. 4
THE OLD FIREHOUSE WINERY 2:00-6:00

DEC. 8
DEBONNE' VINEYARDS 2:30-5:30

NOW BOOKING FOR 2022

NEW READS

Compiled by Sage Satori

The Storyteller: Tales of Life and Music

By David Grohl

Having entertained the idea for years, and even offered a few questionable opportunities ("It's a piece of cake! Just do 4 hours of interviews, find someone else to write it, put your face on the cover, and voila!") I have decided to write these stories just as I have always done, in my own hand.

The joy that I have felt from chronicling these tales is not unlike listening back to a song that I've recorded and can't wait to share with the world, or reading a primitive journal entry from a stained notebook, or even hearing my voice bounce between the



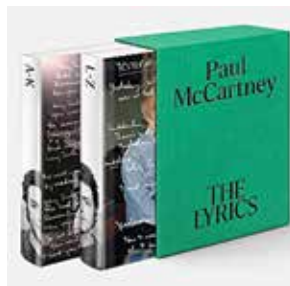
Kiss posters on my wall as a child.

This certainly doesn't mean that I'm quitting my day job, but it does give me a place to shed a little light on what it's like to be a kid from Springfield, Virginia, walking through life while living out the crazy dreams I had as young musician. From hitting the road with Scream at 18 years old, to my time in Nirvana and the Foo Fighters, jamming with Iggy Pop or playing at the Academy Awards or dancing with AC/DC and the Preservation Hall Jazz Band, drumming for Tom Petty or meeting Sir Paul McCartney at Royal Albert Hall, bedtime stories with Joan Jett or a chance meeting with Little Richard, to flying halfway around the world for one epic night with my daughters...the list goes on. I look forward to focusing the lens through which I see these memories a little sharper for you with much excitement.

The Lyrics: 1956 to the Present

By Paul McCartney

A work of unparalleled candor and splendorous beauty, The Lyrics celebrates the creative life and the musical genius of Paul McCartney through 154 of his most meaningful songs.



From his early Liverpool days, through the historic decade of The Beatles, to Wings and his long solo career, The Lyrics pairs the definitive texts of 154 Paul McCartney songs with first-person commentaries on his life and music. Spanning two alphabetically arranged volumes, these commentaries reveal how the songs came to be and the people who inspired them: his devoted parents, Mary and Jim; his songwriting partner, John Lennon; his "Golden Earth Girl," Linda Eastman; his wife, Nancy McCartney; and even Queen Elizabeth, among many others. Here are the origins of "Let It Be," "Lovely Rita," "Yesterday," and "Mull of Kintyre," as well as McCartney's literary influences,

including Shakespeare, Lewis Carroll, and Alan Durband, his high-school English teacher.

With images from McCartney's personal archives—handwritten texts, paintings, and photographs, hundreds previously unseen—The Lyrics, spanning sixty-four years, becomes the definitive literary and visual record of one of the greatest songwriters of all time.

This two-volume set is a masterpiece inside and out with an attractive case and McCartney's face on the spine. It is the gift item of the year and an essential addition to any fan's library.

Thursday, November 18th at 7PM ET
****Premiere Event**** Live on Barnes & Noble YouTube channel! Tune in for a special Premiere Event as Paul McCartney discusses THE LYRICS with B&N CEO James Daunt.

A Carnival of Snackery: Diaries (2003-2020)

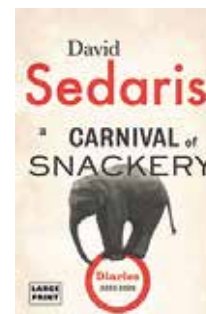
By David Sedaris

There's no right way to keep a diary, but if there's an entertaining way, David Sedaris seems to have mastered it.

If it's navel-gazing you're after, you've come to the wrong place; ditto treacly self-examination.

Rather, his observations turn outward: a fight between two men on a bus, a fight between two men on the street, pedestrians being whacked over the head or gathering to watch as a man considers leaping to his death. There's a dirty joke shared at a book signing, then a dirtier one told at a dinner party - lots of jokes here. Plenty of laughs.

These diaries remind you that you once really hated George W. Bush, and that not too long ago, Donald Trump was just a harmless laughingstock, at least on French TV. Time marches on, and Sedaris, at his desk or on planes, in hotel dining rooms and odd Japanese inns, records it. The entries here reflect an ever-changing background—new administrations, new restrictions on speech and conduct. What you can say at the start of the book, you can't by the end. At its best, A Carnival of Snackery is a sort of sampler:



the bitter and the sweet. Some entries are just what you wanted. Others you might want to spit discreetly into a napkin.

All in the Family: The Show that Changed Television

by Jim Colucci (Adapter), Norman Lear (Author)

All in the Family creator Norman Lear takes fans behind the scenes of the groundbreaking sitcom on the occasion of its 50th anniversary.

The face of television was changed forever in 1971

with the premiere of All in the Family. The working-class Bunker family of Queens, New York—lovable bigot Archie (Carroll O'Connor), his long-suffering "dingbat" wife Edith (Jean Stapleton), their liberal daughter Gloria (Sally Struthers), and son-in-law Mike "Meathead" Stivic (Rob Reiner)—instantly became, and half a century later still are, four of the most iconic characters in television.

In All in the Family: The Show that Changed Television, Norman Lear shares his take on fifty essential episodes that exemplify why the show remains as funny and relevant as ever. Its boundary-pushing approach to hot-button topics is examined with commentary from co-stars O'Connor, Stapleton, Reiner, and Struthers, as well as writers, directors, and guest stars from the show.

With previously unseen notes from Lear, script pages, production designs, and a foreword by super-fan Jimmy Kimmel, this book is the ultimate companion to the seminal series and a must for fans of Lear's shows and television comedy.

"Norman Lear," said New Yorker critic Michael Arlen, "has a feel for what people want to see before they know they want to see it." All in the Family, like all of the Lear shows that followed, was a turning point in television's handling of taboo subjects such as race relations, feminism, homosexuality, war, religion, gun control, social inequity, and other controversial subjects, all of which remain in the news today.

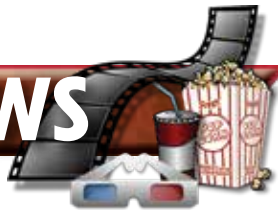


Make a Difference
in Someone's Life Today.

Get involved at
allhandsandhearts.org

V MOVIE REVIEWS

By Westside Steve Simmons



Last Night in SoHo

Focus | R | 156 min

Once in a while I issue a spoiler alert. Usually, it's just a suggestion because I think everybody should see a film as cold as possible. So, I strongly encourage you to go see this movie ASAP! The element of surprise really can make a good or a fair movie great. This time I'm not kidding. And honestly, from the trailers one might not be anxious to go see this one, thinking that it might just be some sort of stylized surreal wild-ass crime drama Chick flick 60s period piece. So, while



we encourage you to read every word of the *Voice*, I'm telling you to leave this review until after you've seen **LAST NIGHT IN SOHO**. You'll thank me for it. Besides, then

you can come back to the article after you've seen the film and decide whether or not I'm full of s***.

Ellie (Thomasin McKenzie) is a bright young woman with dreams of being a fashion designer. She's spent her early life with grandma where has become enchanted by the Swinging Sixties era in London - the music and styles of Soho, Carnaby Street, et cetera. Her dreams seem to be coming true when she is accepted to apprentice in the fashion district of London. For a while it's just country girl in the city experiences - finding a place to stay, dealing with the mean girls, avoiding the bad guys, and earning enough money to pay the rent. At this point things start to get weird, and I mean really weird. Ellie seems to be floating back-and-forth in time to that late sixties era she has always dreamed of. On top of that, she's experiencing an alternate reality, seeing herself as a glamorous and talented young woman, "Sandy" (Anya Taylor-Joy), trying

to make it into the entertainment world. She meets a totally disreputable creep named Jack (Matt Smith) and is drawn into a horrible situation in London's underground. At this point the line between Ellie and Sandy is almost completely blurred. Is it a past life phenomenon, possession by spirits who can't rest, or is Ellie losing her mind? The cops believe it's the latter, when she beseeches them to look into unsolved murders. And even if they did believe her, who could still be alive nearly 60 years later?

In case you have cheated and read this far, I'm not going to tell you exactly what happened, but I will say I was 100% clue free until the final moment. Not sure what kind of Oscar buzz there might be but it's one of my unexpected favorite flicks of the year.

A-

WSS



No Time to Die

UA | PG-13 | 163 min

Unlike Mickey Spillane's Mike Hammer, who got older as the novels went along, Ian Fleming's James Bond is ageless, unstuck in time like Kurt Vonnegut's Billy Pilgrim. (How's that for a literary opener?). The first Bond novel was 1953's **CASINO ROYALE** and today the legendary spy, his team, his boss, and even some of the bad guys are the same age as they were then, though the setting is modern day. The franchise seems like it will live forever. The installments don't change a lot but there's always a huge buzz around every upcoming Bond movie. Questions that usually arise include: who will be the new Bond girl, what will be the new Bond song, what kind of fancy gadgets will Q come up with, who

will be the actual new Bond, and how many woke turds will be added to the punch bowl? It's hard to imagine that the most famous Bond, Sean Connery, hasn't appeared in that role for nearly 40 years and even then, it was a reprise, a remake of **THUNDERBALL**, the only one of the Fleming books the rights of which weren't owned by Broccoli.

Frankly, especially for the last four decades or so, the actual plots don't matter as much as the prerelease speculation. Like a lot of action films, these days a crazy bad guy wants to destroy or rule the world, sometimes both, and Bond must kill him and blow up his operation. Without any particular spoilers here's the setup. Bond has retired and the agency chose not to retire his number. The new agent bearing 007 is an African American woman, Nomi (Lashan Lynch). Her actual role is pretty insignificant, by the way. Basically, she's only there for advertising purposes. The film opens with a flashback where a bad guy with a funny mask murders scientist Madeline Swan's mother because of some vague connection with a notorious criminal organization. Seems like the kid and the bad guy disappear for quite a few years. The bad guy is the revenge-driven Lyutsafir Safir (Rami Malek), looking a lot creepier than he did as

Freddie Mercury. Do you think they are both dead? Wink wink.

Cut back to Bond. Madeline (Lea Seydoux, a somewhat subdued Bond girl) and her daughter Matilda are in some tropical paradise when he gets a message from his old buddy Felix Leiter with news of a mad man running an underground laboratory that makes a substance and delivery system meant to, you guessed it, kill everybody on Earth. Bond makes it back to headquarters, picks up some information, meets Nomi, stops by Q's laboratory, picks up a few gadgets, and heads off into the fray. Between that point and the finale there are some top-quality chase scenes, gunfights, hand-to-hand combat and at least one major revelation, before the inevitable killing of the bad guy and blowing up the fortress. I would be tempted to say there were no surprises along the way but, even though I'm not going to tell you what the surprise is, it really is a shocker. It may not make sense to you but it reminded me of Mr. Spock. That's all I'm saying. **NO TIME TO DIE** is exactly what you would expect from a Bond movie or any other top quality action film. A new cast of competent actors have taken over some very familiar roles and the foundation is solid with a couple twists. And at over 2 ½ hours, it

doesn't seem nearly as long as **DUNE**. I have enjoyed Daniel Craig's stewardship of the role and like everyone else anxious to see who's the next man up. But on the bell curve of the post Connery bond films, I give this one a...

B-

WSS



Friday 11/5:
Easy Street Band
Reunion Concert!
Tangier, Akron
www.thetangier.com

Saturday 11/6:
Easy Street Band
Reunion Concert!
Day 2 • Tangier, Akron

Thursday 11/11:
VFW 6:00 PM
Private but feel free to
contact me for details.

Saturday 11/13:
Asbury All-Stars
Southside Johnny Tribute
Akron Civic Theatre
(check website for details)

Saturday 11/27:
Westside Steve's Birthday Extravaganza
annual birthday bash at Finneys 7:00 PM



Follow me at Facebook
Westside Steve Simmons!

www.westsidesteve.com



honest - they aren't that expensive to make; the cast is rarely made up of Academy Award

recipients and the plots aren't necessarily Shakespeare. My old friend Big Al who I've known since he was a kid has a very simple criterion: does the blood look fake and is there any frontal nudity? Judging from an iconic point of view, there are certainly modern horror films that are landmarks in the genre. Just like **FRANKENSTEIN**, **THE MUMMY**, **THE WOLFMAN**, **DRACULA**, et al, Freddy Jason and Michael Myers are modern-day classics. The never-ending sequels, not so much.

Continued on Page 18

Halloween Kills

Universal | R | 106 min

Okay, okay it's a horror movie. Halloween was just a few days ago and some people love them even though, for the most part, I think they suck. Not because horror movies suck as a genre but because every groundbreaking monster movie spawns dozens cheap imitations, rushed to the screen and tricking the fans to rake in a handful of treats. And let's be

Off The Wooden Spool

Etsy: Off The Wooden Spool

Unique hand made gifts

Purses, Totes, Pin Cushions, Coin Pouches

offthewoodenspool@gmail.com

Continued From Page 17

So, we all know the HALLOWEEN hook. Michael Myers is a deranged super strong, seemingly indestructible psycho killer. And like the James Bond series, the Halloween Saga ages naturally. Young hot debutante Jamie Lee Curtis is now an old woman. Give her credit for having the stones to appear as such. Michael's victims who didn't actually die have grown up and still live in the same small Illinois town. One thing that makes HALLOWEEN KILLS a slight step up the ladder from most retreads is the fact that after 41 years, they've brought back as many actors from the original as they could. Sure, not many of them have aged well and apparently

most haven't done any acting over the last 41 years, but still that's kind of cool.

So, what we have is the run of the mill mayhem the fans have loved over the decades. One of the most annoying things about any monster movie is that the idiot townspeople will always leave the monster for dead at some point. We haven't been fooled by this trick since we were in middle school. Speaking of not being fooled, the producers actually tried to add a couple of twists to the latest incarnation. First, a lunatic has broken out of the local nut house and he's on the loose. For some reason, a vigilante group gets it into their heads that he's been responsible for the murders over the last many years (which he

pretty obviously isn't), and everybody goes directly into pitchfork and torches mode. By the way, that's another truism about horror movies. The townspeople are idiots. For instance, when the goon is actually unconscious, nobody ever thinks to just cut off his head. They leave him where he is and guess what?

But don't worry, if this is your cup of tea, you'll get plenty of it. It is what it is, but at least let me shout out to my friend Big Al. There is no frontal nudity but the blood looks pretty authentic.

D+

WSS

Dune

Warner Brothers | PG13 | 155 min

In the realm of science fiction/fantasy novels, Frank Herbert's DUNE, from 1965, is certainly worthy of a spot in the same area code as LORD OF THE RINGS, STAR WARS, and GAME OF THRONES, and it shares at least a slight similarity with the others. It's also hugely popular among its cult following. I read it for the first time decades back and then again just about a month ago and even though I finished it both times I was never hooked, either by the novel or the 1984 film starring



Kyle MacLachlan and Patrick Stewart, among others. Just for reference, the first book is about the size of the Fellowship of the Ring, somewhere in the ballpark of 400+ pages, but Dune is not a trilogy - there are eight books so far with the series continuing past Herbert's death, handed off to his son Bryan. The 2021 theatrical release is the tip of the iceberg. I have no idea how far into the series they plan to go. The guess would be as long as it makes money, but so far, the first film only covers a portion of book number one. Here we introduce some of the main characters, a few different groups and the conflict among them.

The most important thing in this universe is a substance called spice, kind of a futuristic version of crack cocaine/heroin/crystal meth (except that it's actually good for you), only found on the harsh desert planet, Arrakis.

The scheming emperor (and I can't really think of any movie where the emperor is a good guy) has assigned Duke Leto and House Atreides, including his concubine Jessica and his son and heir Paul (Oscar Isaac, Rebecca Ferguson, and Timothee Chalamet) to take over management of that planet from House Harkonnen, a particularly nasty bunch. Jessica is a member of the mysterious and powerful group of women with abilities far beyond those of mortals. Against the wishes of her order, she has given birth to a male, Paul, prophesied to be the ruler of the universe one day. Mom has also trained him in the supernatural ways of her order, which doesn't sit well with them either.

If you haven't read the book, you may be somewhat confused about the treachery and just who is involved and why. That might become clearer in the next film but so far you will just have to guess. I will tell you that Paul and Jessica will become fugitives and that the indigenous people of the planet, the Fremen, the planet's indigenous race, will play a huge role even now.

Like every previous incarnation, be it film or print version, it remains a bit long winded and slow. Not that there isn't a plot or action, there are, but at 2 1/2 hours, it does seem stretched out over a great deal of celluloid. On the positive side, this is by no means a shabby or second-rate production, quite the opposite, but I did get tired of the scenery. If you've seen one desert, you've seen them all. On the other hand, I was duly impressed by the look of many of the indoor shots. They represented the descriptions in the book so perfectly that a couple times I thought I was experiencing déjà vu.

In the end, it's certainly a big sprawling production, with excellent attention to detail, yet slow paced and just a little bit boring. It's well acted with a respectable cast, but unfortunately none of the characters have the charisma that made GOT, LOTR, and STAR WARS so compelling.

C

WSS

More Country GUARANTEED!



MORNINGS 5-10am

983TheBull.com



QUICK CUTS

By Pete Roche

Howard Jones At the BBC

Hard to believe there was a time when a talented synth-pop artist could get songs like “Everlasting Love” and “You Know I Love You... Don’t You?” on the radio. Even Howard Jones’ optimistic anthem “Things Can Only Get Better” probably wouldn’t make any program director’s playlist - they’re either too jaded or too cowed by their corporate masters to spin anything outside the targeted marketing demographic. Now the airwaves are ruled not by musicians with valid messages (and the skills with which to tastefully deliver them), but by mumble-mouthed pinup boys and auto-tuned pop divas playing prostitute.

In these (sort of) post-pandemic days, we know things may not get better. Ever. But it’s good to be able to fall back on our favorite artists’ back catalogs for emotional solace.

Which perhaps is what makes Jones’ new At the BBC boxset such a godsend.

Boasting five CDs of music recorded during the keyboard king’s several appearances (at Friars Aylesbury Royal Albert Hall, and the Paris Theatre in London) for BBC Radio One and Two when Jones was still a hungry, pre-Live Aid upstart, this bargain-priced treasure trove from Cherry Red Records is a wet dream for fans - and a robust reminder to casual listeners of why Jones mattered so much in the ‘80s.

Disc One packs in a pair of nifty *Kid Jensen Show* mini-sets from March and May of 1983 and a January 1985 stop at the Janice Long Show. Disc Two features another Janice Long appearance - this time from March 1987 - and an In Concert broadcast from October 1983. Discs Three through Five bring us thirty-some tracks from later In Concert broadcasts from May 1984 and March / April of 1985.

“BBC Radio was everything to me,” recalls Jones in the liner notes.

“[It was] an aspiration for young musicians, as there was no other way to gain entry into the music industry. It was the holy grail. The whole history of pop music was taking place on the BBC. It’s how I first heard a lot of the bands on the electronic front that came just a bit before me, like OMD, Culture Club, Human League, and Heaven 17.

Known for his in-studio perfectionism, Jones had to fly by the seat of his pants and “live in the moment” for these early BBC gigs, where performances were done in real-time, the mixes were final, with



any mistakes preserved forever on tape. But Jones welcome the pressure, turning in fantastic renditions of songs from *Human’s Lib*, *Dream Into Action*, and *One to One* for enthusiastic live audiences (and appreciative listeners tuning in at home). The compendium also serves as a document of how Jones evolved with the times, incorporating more sophisticated synths and samples into his studio work as the technology became available.

Almost all of Jones’ classic hits are represented - some of them twice or thrice - from “What Is Love?” “Conditioning,” “New Song,” “Hide and Seek,” “Like to Get to Know You Well,” and “Pearl in the Shell” to “No One is to Blame,” “Things Can Only Get Better” and “Look Mama.” You can hear newcomer Jones winning the crowd over on the 1983 recordings, whereas the ‘85 outings present Jones the global phenomenon doing what he does best for fans who already know (and sing along with) the material.

YES The Quest

Produced by longtime (but not original) Yes (and Asia) guitarist Steve Howe, the band’s 22nd studio album is the first without founding member Chris Squire (who died in 2015) and third without original singer Jon Anderson (“Roundabout,” “Owner of a Lonely Heart”), who’s been recording and performing on his own (or with fellow Yes alumni Rick Wakeman and Trevor Rabin) since 2008.

Naturally, this latest lineup shift in the group’s ever-changing roster has fans arguing about whether *The Quest* is “real Yes” or merely an album by a very competent Yes tribute act that just happens to feature a couple former members.

Personally, we’ll always favor the classic lineup of Anderson, Squire, Howe, Wakeman, and Alan White, who (upon drummer Bill Bruford’s departure after tracking *Close to the Edge*) recorded the biblical double-album *Tales from Topographic Oceans* (1973), the jazz fusion-influenced *Relayer* (1974), the triumphant, church-organ-slathered *Going for the One* (1977), and the bouncy, Birotron-tinted *Tormato* (1978).

But other Yes iterations *have* fared well, both aesthetically and commercially: Squire, Howe, and White collaborated with The Buggles’ Trevor Horn (vocals) and Geoff Downes (keys, also of Asia fame) on the startlingly heavy, proto-punk *Drama* in 1981. And the Rabin-led “Yes West” of the ‘80s scored big with 90125 (“Owner,” “Changes,” “Leave It”) and

Big Generator (“Love Will Find a Way,” “Rhythm of Love”).

So just how many guys can one swap out in Yes - or any band - and still call it the “same” act?

The Ship of Theseus (of Greek legend) had so many rotted planks replaced over the years that - according to Plato and Plutarch - it ceased being the same vessel that left the shipyard. A more simplified thought experiment posits that if you replace the blade on your grandfather’s axe - and later its handle - you’re left with an entirely different tool altogether, aren’t you?

But Yes continued operating under the same Roger Dean-designed logo in 2011, when Howe and Squire recruited surrogate singer Benoit David for *Fly From Here*, and in 2014, when new vocalist Jon Davison (Sky Cries Mary, Glass Hammer) took over the microphone on *Heaven & Earth*.

Which brings us to *The Quest*, featuring the return of frequent Yes collaborator Billy Sherwood in the capacity of bassist. No one will ever fill Squire’s sizeable shoes, but Sherwood gets the job done here, delivering a jaw-dropping boogie on opener “The Ice Bridge” over Howe’s crisp guitar riffs and Downes’ dandy keyboard riffs. Davison shines as well, his seraphim-like vibrato chronicling the tale of a mythical tribe fleeing ecological disaster. His upper-register inflections soar over the steady rumble provided by Sherwood and White, setting up a dynamic Howe / Downes guitar-versus-synth duel in the second half.



“This is exponential ancient overdrive,” croons Davison, borrowing Anderson’s trick of minimizing the import of lyrical connotation in favor of pleasing musical phonetics.

In our estimation, “Ice Bridge” is worth the price of admission here, even if there’s nothing half as powerful on the remainder of the disc.

Howe and Davison share lead vocals on the tender “Dare to Know,” then Sherwood steps up on “Minus the Man” and “Leave Well Alone,” his midrange vocals mixing well with Davison’s celestial birdsong. “The Western Edge,” “Living Island,” and “Future Memories” (with Jay Schellen filling in on drums) are other highlights - but lack the performance passion of “Ice Bridge,” whose energy suggests the boys were truly having fun.

Bonus cuts include “Sister Sleeping Soul,” “Mystery Tour,” and “Damaged World.”

Howe remains one of the world’s best (and most well-rounded) living guitarists, juggling his Gibson Les Paul, ES-175, ES-345, and Fender Strats and Telecasters with shimmering Martin acoustic guitars and melancholy pedal steel to achieve a broad, engaging sonic color palette. And Downes employs his Hammond, Mellotron, and Fender Rhodes to great effect. Sherwood sticks with Spector basses for all songs save “Minus the Man,” whereon he goes full Rickenbacker (a la Squire).

So what if Yes has become an “I Can’t Believe It’s Not Butter” version of its past selves. Permutation

Continued on Page 20



Listen To **Classic Rock Café**
and have a six-pack on us!

Make requests at
Facebook.com/WFXJTheFox

Continued From Page 12

only becomes more inevitable as the years pass - and over fifty of them have passed for this iconic ensemble. Maybe fans should worry less about the name and more about the music: Just dive into *The Quest* bias-free, and it's likely you'll find something enjoyable and very much in the ilk (and adventurous spirit) of Yes yore.

Melvins Five-Legged Dog

They're creepy and they're kooky - but they're also ferociously talented musicians. They're The Melvins, and they're back with another album (their 25th), *Five Legged Dog*.



But where prior outings have highlighted the trio's loud, abrasive grunge and experimental heavy metal, the 2-CD / 4-LP anthology *Five Legged Dog* finds singer / guitarist Buzz Osborne, drummer Dale Crover, and (current) bassist Steven McDonald giving the "unplugged" treatment to some sixty entries from the Montesano (two hours SW of Seattle) sludge-rockers' eclectic catalog.

This collection reminds us in many ways of The Cure's 2001 *Greatest Hits* package - which featured a bonus disc whereon Robert Smith and the fellas

Looking for a friendly dog-sitter?

You don't have to leave your dogs alone or kennelled while you're away, they can stay with me!

PUPPIES & SENIORS WELCOME!

- Safe, fenced-in yard
- Home environment
- Sleeps in the house
- Lots of play time & exercise
- Day camp, weekends or vacations
- Special needs welcome
- Reasonable rates

Call Linde at 440-951-2468

PSI PUPPY RAISER, Leader Dogs for the Blind

recorded new, stripped-down versions of their best singles. Sure, there was some aspect of novelty to the project, but the acoustic renditions took on lives of their own. It was evident that group had fully invested themselves in sincerely recreating the songs café-style, as if they'd been that way all along.

So it is with the similarly frizzy-haired "Buzzo" and the boys: They faithfully - if however *improbably* - retrace the last thirty years (1989-2018) and provide a Melvins makeover to songs from *Ozma*, *Bullhead*, *Houdini*, *Lysol*, *Stoner Witch*, *Stag*, *Bootlicker*, and more with acoustic guitar and bass (and brush sticks for Crover). Sometimes the songs just came across like quieter, less rockin' renditions of their predecessors. In other instances, however, it's as if the guys tampered radically with the musical DNA, singing (even harmonizing) verses that were once barked or screamed.

In the great tradition of *The Cure: Acoustic Hits*, *Nirvana: MTV Unplugged in New York*, and *Chris Cornell: Songbook, Five Legged Dog* is a sonic survey that'll stand on its own merits for a loong time. Nobody's ever gonna mistake Buzzo for Bob Dylan or James Taylor...but that's a *good* thing.

Jake Shimabukuro Jake & Friends

Fifth-generation Japanese American went viral on YouTube before "going viral" was even a thing, giving rise to the unlikely phrase "ukulele virtuoso" in 2006 with his shred-tastic four-string take on the George Harrison classic "While My Guitar Gently Weeps." Since then the Honolulu-based musician has released a bunch of acclaimed studio albums (*Peace Love Ukulele*, *Grand Ukulele*, *Trio*, etc.), recorded more cool covers ("Somewhere Over the Rainbow," "Rolling in the Deep," "Bohemian Rhapsody") and worked with some of the biggest names in the biz (like Alan Parsons, who produced Shimabukuro with a live orchestra conducted by Kip Winger).



Jake's newest album, *Jake & Friends*, features sixteen more covers—but this time he brings on a special guest vocalist for each number. In fact, the star is sometimes the song's original singer, as on "Come Monday" (Jimmy Buffett), "Too High" (Moon Taxi), and "The Rose" (Bette Midler).

Our favorites include the disc's three Beatles covers: Ziggy Marley sings "All You Need Is Love," Vince Gill and Amy Grant appear on "Something," and Jon Anderson (Yes) reimagines "A Day in the Life." But the most compelling cut is undoubtedly Shimabukuro's intimate collab with Willie Nelson on the Hoagy Carmichael-written "Stardust." Other goodies include feisty R&B uke romps with "Yacht Rock" kings Michael McDonald and Kenny Loggins, a sundrenched duet with beach bard Jack Johnson ("A Place in the Sun"), and a blues jam ("On the Road to Freedom") with Warren Haynes (of Gov't Mule / Allman Brothers).

Magma Eskahl 2020

If you're into the esoteric-but-virtuosic stylings of Frank Zappa, Gentle Giant, YES, Miles Davis, or John Coltrane, you'll probably enjoy Magma, who (in some form or another) have been rocking out *weird* since 1969 under the tutelage of classically-trained drummer Christian Vander. The group has released some fifteen studio albums over the decades (and almost as many live albums), all sung in the Vander-created language of Kobaia, native tongue of the fictional planet whereon a lot of Magma's musical odysseys have taken place. It's fricative and guttural—and far more appropriate for the "vibratory music" (Vander calls it *Zeuhl*) churned out by the Parisians than fluid French.



The alien vernacular figures heavily on the newly-released concert set *Eskahl 2020*, which captures Magma live in Europe (Bordeaux, Toulouse, and Perpignan) right before COVID sent everyone back scurrying home. Introducing a new Magma lineup with a half-dozen vocalists, Vander batters over Jimmy Top's burbling bass on the side-long "Theusz Hamtaahk Trilogy," whose second and third movements revisit "Wurdah Itah" and "Mekanik Destruktiw Kommandoh"—all titles that will mean little to newcomers, but which have appeared more than once on previous Magma concert sets. The main difference here is that there are more singers, whose wide ranges make for a feast of frequencies. The abundant chanting, choral harmonies, and scat has more in common with the music of the indigenous peoples of Africa, India, and Australia than Anglophile opera or contemporary rock 'n' roll: This is *difficult* music, sure to stimulate the cerebellum as much as it confounds the neighbors.

Other selections include the signature "Kobaia," "For Tomorrow," "Auroville," and "Troller Tanz."

Various Artists

Animals Reimagined – A Tribute to Pink Floyd

Pink Floyd doesn't tour anymore, so if you're in the mood for some live *Dark Side of the Moon* hits, you're best bet is to check out Eric Sosinski and Wish You were Here November 13 in Columbus, December 11 in Akron, or February 19, 2022 in Warren (or catch the all-star Gilmour Project January 16 at the MGM Northfield).

Meanwhile, you could do worse to sate your desire for Syd Barrett-flavored psychedelia than stream (or download) the new Cleopatara Records comp *Animals Reimagined: A Tribute to Pink Floyd*.



You remember *Animals*, right? Floyd's 1977 five-song epic that examined the disparity between England's working and wealthy classes through the perspective of Orwell's barnyard beasts? The subsequent tour found singer / bassist Roger Waters falling so out-of-touch with fans that he *spat* on a few of them in concert, prompting a deep self-assessment and exploration of the metaphorical (and physical) barriers separating entertainers on stage from patrons in the crowd - and the emotional buffers between people in general. Rogers' year-long introspection would, of course, result in 1979's *The Wall*.

But back to *Animals*, and this superlative salute.

Floyd material is so powerful that it often doesn't matter who plays it - so long as they do so correctly, and with some semblance of passion. But when the musicians happen to be sidemen responsible for some of the most legendary prog rock albums in history, well, you've got a next-level endeavor.

Cutting Crew singer Nick Van Eede ("I Just Died in Your Arms Tonight") joins former Jethro Tull guitarist Martin Barre ("Aqualung") on brief-but-beautiful acoustic opener "Pigs on the Wing." Then the disc shifts into high gear with the sprawling, guitar-laden "Dogs," featuring Vinnie Moore (UFO, Alice Cooper) on guitar, Kasim Sulton (Todd Rundgren) on bass, Pat Mastelotto (Mr. Mister, King Crimson) on drums, Graham Bonnet (Rainbow) on vocals, and Jordan Rudess (Dream Theater) on keys.

Side two commences with a terrific James LaBrie (Dream Theater) - led lineup on the boss / billionaire-bashing "Pigs (Three Different Ones)." With Pat Moraz (YES, Moody Blues) subbing for Rick Wright on swirling keyboards, speed demon Al DiMeola on guitar, Joe Bouchard (Blue Oyster Cult) on bass, and Billy Cobham (Miles Davis, Mahavishnu Orchestra) doing Nick Mason proud on drums, the extended cut pays homage to the Gilmour-driven original whilst keeping one work boot firmly planted in the morass of today's social stratum.

Allegorical lambs are led to slaughter on "Sheep," which benefits from the talents of Arthur Brown (vocals), Rick Wakeman (YES) on keys, Jan Akkerman (Focus) on guitar, David J. (Bauhaus) on bass, and Carmine Appice (Vanilla Fudge, Cactus, Ozzy) on drums. Finally, blues guitar maestro Albert Lee joins current YES members Jon Davison and Billy Sherwood on the poignant "Pigs on the Wing, Part 2" reprise.

Dark Side, *Wish You Were Here* and *The Wall* were so huge for Waters, Gilmour and company that *Animals* often gets lost in the fray of '70s Floyd classics. It didn't help that its first and last songs were only ninety second mood-makers, with the three principle tracks running between ten and seventeen minutes each - making it difficult for radio to squeeze any of the LP into heavy rotation. Perhaps *Animals Reimagined* can help set things right by today's listeners. All told, it's a fascinating interpretation of an often-overlooked Pink Floyd gem. The album is scheduled for November 19 on both CD and digital, with a vinyl version coming in 2022. The CD version is housed in a deluxe 6-panel digipak with artwork created by the most successful digital artist working today, Mike "Beeple" Winkelmann, with cover art designed by James McCarthy.

V CONCERT REVIEWS

By Pete Roche

Brian Wilson live at the Goodyear Theater

Brian Wilson may not have seemed very “with it” at his Goodyear Theater concert in Akron last week (October 20). Seated behind a white grand piano he may or may not have actually played, the Beach Boys cofounder didn’t smile much or engage in the witty repartee practiced by most seasoned songwriters.

But Wilson isn’t your average songwriter. In fact, he’s probably the most influential (and commercially successful) American composer ever, having architected both the youthful, carefree “California sound” of the early sixties and the experimental symphonic pop of the latter ‘60s and ‘70s. Wilson remains the archetypal case of star-turned-addict / recluse, having initially quit touring in 1965 to focus on studio work (or, sometimes, on nothing at all). That longstanding, well-documented struggle with mental illness (and recovery from his oppression under Svengali psychologist Eugene Landy) continues even in Wilson’s seventies. So no one should blame the Hawthorne, CA. native for not grinning like a sugar-fueled seven-year old at Disneyland.

Entertaining an audience of hundreds (or thousands) is no small accomplishment even for young singers in peak health, let alone an aging icon who fends off his inner demons on a daily basis. But the eldest Wilson brother did sing lead on most of the songs comprising the 100-minute set, and enthusiastically announced their names—twice.

As if any guests in the historic venue didn’t recognize “Good Vibrations” or “I Get Around.”

“That was ‘Heroes and Villains,’ ladies and gentlemen,” Wilson reported—in that polite-but-succinct format—for each number. “Heroes and Villains.”

Brian had help on the microphone, however. Joining him for the hit parade was fellow Beach Boy Al Jardine, who strummed a Stratocaster most of the night and handled vocals on “Help Me, Rhonda” and “Sloop John B.” Later, ex-Flames guitarist Blondie Chaplin joined his colleagues for a soulful “Feel Flows,” ebullient Carl Wilson tribute “Long, Promised Road,” and uplifting maritime R&B hit “Sail On, Sailor” (from the Beach Boys’ 1973 LP Holland). Armed with powerful pipes and a crunchy Les Paul guitar, Chaplin owned his fifteen minutes on stage.

You need high-caliber assistance when recreating the Beach Boys’ tight, celestial



harmonies, and just about all of Brian’s ten backup players contributed to the lush vocal mix: Keyboardist Darian Sahanaja (whose Wondermints band resurrected Wilson’s “lost” Smile album in 2004) delivered a euphoric “Darlin’,” while Jardine son Matt (probably in his 50s) delivered a soaring lead on “Surfer Girl” (and most of the upper-register entries previously handled by Brian and brother Carl).

Other musicians on hand were Mike D’Amico on drums; Bob Lizik on bass, Gary Griffin on keys, and Jim Laspesa on percussion. Guitarist Probyn Gregory and multi-instrumentalist Paul Von Mertens (sax, flute, harmonica) appeared to be having the most fun with the gig; Von Mertens even ventured down a side ramp into the crowd for one of his sultry sax solos.

The concert kicked off with “California Girls,” “Dance Dance Dance,” “I Get Around,” “Salt Lake City,” and “Little Deuce Coupe.” After dispensing with some of the earlier “cruising” songs (cars, beaches and girls), Wilson and his ensemble shifted into more introspective tunes like “In My Room,” “Wake the World,” “Add Some Music to Your Day,” and “Don’t Worry, Baby.” Beach Boys covers of hits by other ‘60s acts—like The Ronettes (“I Can Hear Music”), The Regents (“Barbara Ann”), and Bobby Freeman (“Do Ya Wanna Dance?”)—also made key appearances.

Following Chaplin’s mid-set spotlight, the troupe shuffled Pet Sounds classics like “Wouldn’t It Be Nice” and “God Only Knows” with standards “Do It Again,” “Good Vibrations,” and “Surfin USA.” The Rock and Roll Hall of Famer gift-wrapped the occasion with “Fun Fun Fun” (from 1964’s Shut Down, Volume 2), then tied a symbolic bow with the evening’s only solo selection, “Love



Peter M. Roche 2021

and Mercy” (from 1988’s *Brian Wilson*).

The concert’s only drawback was that the program seemed to move a little too quickly. The band left little time for reflection or cool-down, often diving into whatever came next as soon as the applause diminished. As stated, Wilson didn’t do much talking—so it was nice when Jardine, Chaplin, and Von Mertens said a few words to the crowd. The Wilson band surveyed nearly thirty Beach Boys cuts, but

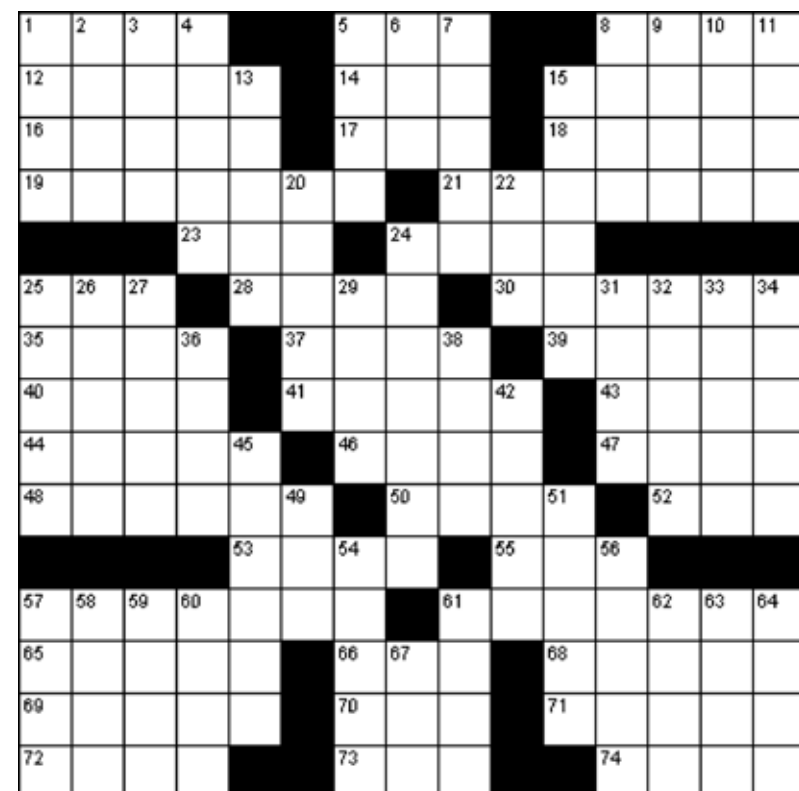
songs were shorter (under three minutes) back in the day. Wilson and his capable cohorts zipped through them, building a momentum that never truly let up. So the occasional pauses were welcome: one wanted to savor that fact that he or she was sharing the room with Brian freakin’ Wilson.

Wilson’s forthcoming album, *At My Piano* (due November 19), features Beach Boys music reimaged for relaxing solo piano.

Home of TED ALEXANDER’S 10,000 OLDIES SHOW



Listen online at gold937fm.com



Across

1. Hymenopterous insects
5. Append
8. Hasty
12. Quick
14. Very small
15. Hoard
16. Stage whisper
17. Scribe
18. Guide
19. Respectability
21. Underwater projectile
23. Male title
24. Canvas
25. Sound of a crow
28. Bill of fare
30. Missive
35. Wander
37. Rank below marquess and above viscount
39. Forgo
40. Exhort
41. Piece of turf
43. Notion
44. Infuse
46. Wrinkle
47. Give temporarily
48. Tophus
50. Outlet
52. Pig pen
53. Obviously contrived to charm

55. Pouch
57. Interest or pursuit
61. Nonmetallic artifact
65. Remote in manner
66. Cunning
68. Group of people related by blood or marriage
69. Regretful
70. Beverage
71. Smooth fabric
72. Observed
73. Hankering
74. Trial

Down

1. Small nail
2. Facilitate
3. Heroic poem
4. Opposing teams
5. Not present
6. Condensation
7. Greek letter
8. Coarse file
9. Dull pain
10. Cast off
11. Principal character in a play, movie, novel or poem
13. Durable twill-weave cotton fabric
15. Large migratory shorebird
20. System of principles or beliefs

22. Fuel
24. Live on
25. Outer layer of the Earth
26. Artery
27. Bet
29. Metal fastener
31. Rear part of an aircraft
32. Periodic rise and fall of sea level
33. Special set of circumstances
34. Prepared
36. Encounter
38. Solitary
42. Taut or rigid
45. Placate
49. Distilled from fermented molasses
51. Open pastries
54. Fractious
56. Unit of weight for precious stones
57. Flight of an aircraft over a target
58. Succulent plants
59. Sensitive
60. Lacerated
61. Bluish green
62. Acarine
63. Wading bird
64. Fractional monetary unit
67. Side sheltered from the wind

Solution on page 18



**HEAR EVERY OSU
FOOTBALL GAME ON 97.1FM**

WHAT'S COOKING?

Can you find the hidden words? They may be horizontal, vertical, diagonal, forwards or backwards.



- BAKE,
- BARBECUE,
- BASIN, BOIL,
- BRAISE, BROIL,
- CAN OPENER,
- CHEF, CODDLE,
- CONDIMENT, COOK,
- CUPS, FORK, FRIED,
- FRYING PAN,
- GRILL, HEAT,
- KNIFE, MARINATE,
- MICROWAVE,
- MIXER, OVEN,
- PEPPER, PLATE,
- POACH, RECIPE,
- RELISH, ROAST,
- ROLLING PIN,
- SALAD, SALT,
- SAUCE,
- SAUCEPAN, SIEVE,
- SKILLET, SPATULA,
- SPOON, STEAMED,
- STEEPED, STIR FRY,
- TIMER, TOASTED.



5499 Lake Road E.
Geneva-on-the-Lake
1-800-UNCORK-1
www.OldFirehouseWinery.com

*Live Entertainment at
Old Firehouse Winery!*

Sat. 11/6 • 2-6pm
Armand Cadieux

Sat. 11/13 • 2-6pm
Steve Madewell

Sat. 11/20 • 2-6pm
Tom Todd

Sat. 11/27 • 2-6pm
Lyle Heath

Sat. 12/4 • 2-6pm
Steve Madewell

Sat. 12/11 • 2-6pm
Lyle Heath

WINERY OPEN 7-DAYS-A-WEEK!

Winery Hours: Sunday-Thursday Noon-8 PM

Friday & Saturday Noon-10 PM • Kitchen closes one hour before Winery

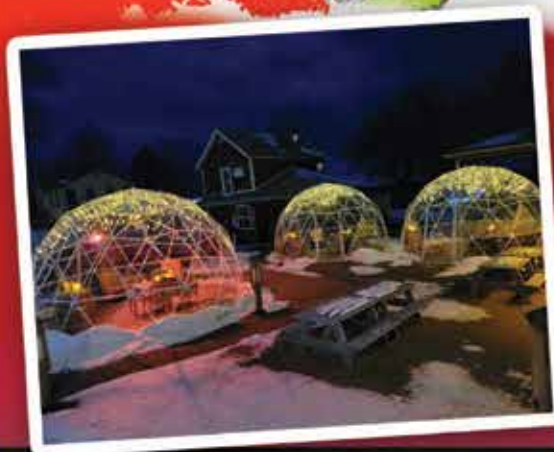
(View the menu on our website.)

Celebrate Firehouse's Annual Christmas

Open House

**EVERY WEEKEND
IN DECEMBER!**

**PRIZES, DISCOUNTS,
GIFT BASKETS &
WEEKLY
SPECIALS**



Party Igloos!

Now taking reservations for Igloo
dining through our website

www.OldFirehouseWinery.com



DEBONNÉ VINEYARDS
&

Double Wing Brewing Co.

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

HOURS:

Sun. - Tues. 12-6; Wed. 12-10;
Fri. 12-11; Thurs. & Sat. 12-8.

LIVE MUSIC:

Wed. November 3 Jim Ales
Fri. November 5 Jimmy Mrozek
Sat. November 6 John Gall
Sun. November 7 On the Rocks

Wed. November 10 Randall Coumos
Fri. November 12 Eric Andrews
Sat. Nov. 13 Uncharted Course
Sun. November 14 John Gall

Wed. November 17 Eric Andrews
Fri. November 19 Mitch Larson
Sat. November 20 Randall & Kelly
Sun. November 21 Eric Andrews

Wed. November 24 Steve Madewell
Fri. November 26 Jimmy Mrozek
Sat. November 27 John Gall
Sun. November 28 Robert Potts

Wed. December 1 TBA
Fri. December 3 Eric Andrews
Sat. December 4 Randall & Kelly

Music plays:

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



GRAND RIVER
CELLARS

5750 Madison Road Madison OH

SERVING A VARIETY OF APPETIZERS, GRILLED SANDWICHES, AND DELICIOUS ENTRÉES.

OPEN: MONDAY & TUESDAY NOON-6; WED. NOON-8; THURS. NOON-9; FRI. & SAT. NOON-10; SUNDAY NOON-8. FOR INFO. OR TO MAKE RESERVATIONS CALL 440-298-9838

**Need Wine or Beer
Delivered to your Home?**

If you live in Ashtabula, Medina, Lake, Geauga, or Cuyahoga County go to valleywinegroup.com and order for delivery.

EVENTS:

Holiday Tastings in the Cellar

A little wine education & a lot of fun!

5 wine samples and 4 small plates \$20
Saturday's at 1pm

Beach Glass Framed Art Class

November 4th 6 pm

\$28 pp includes supplies and a glass of wine.

Brushes & Lushes Class

November 18th 6 pm \$30 pp
Includes supplies & a glass of wine.

Go to www.grandrivercellars.com for details.

Crafts, Corks & Christmas

Holiday Craft Show!

Sunday, December 5th Noon-7 pm

JOIN US FOR LIVE MUSIC

Thursday, Nov 4 Jess Briggs
Friday, Nov 5 Sammi Butler
Saturday, Nov 6 Loose Tooth Trio
Sunday, Nov 7 Joshua Robert

Thursday, Nov 11 Jess Briggs
Friday, Nov 12 Randall Coumos
Saturday, Nov 13 Jimmy Mrozek
Sunday, Nov 14 Plan D

Thursday, Nov 18 Jess Briggs
Friday, Nov 19 Fretless
Saturday, Nov 20 Annee Matko
Sunday, Nov 21 Maria Petti

Thursday, Nov 25 Closed
Friday, Nov 26 Castaway Trio
Saturday, Nov 27 Two Kings
Sunday, Nov 28 Blues DeVille Trio

Thursday, Dec 2 Jess Briggs
Friday, Dec 3 Jimmy Mrozek
Saturday, Dec 4 Joshua Robert
Sunday, Dec 5 Plan D

Music plays

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

TURKEY TROT - A FOOD & WINE TASTING TRAIL

November 1st thru 30th - 12 - 5:00 pm

Join Grand River Cellars, Debonné Vineyards, Ferrante Winery, Cask 307 Winery & Laurello Vineyards for an afternoon of wines paired with Thanksgiving inspired appetizers.

Go to www.grandrivercellars.com



Wine & Beer Delivered to your Home

If you live in Ashtabula, Lake, Geauga, Medina, or Cuyahoga County then go to www.valleywinegroup.com and place your order for delivery.



Go to www.debonne.com for details.