



wine
**Richard
Watson**

Iacocca's selection is a pleasant arrival

The biggest item in wines is the newly arrived import under the auspices of Lee Iacocca, the 1985 Villa Nicola. This is a sangiovese, young and fresh, full of soft flavor.

It is not unlike a typical Chianti in its early days.

Young Chrysler executives are said to be buying this in goodly amounts, doubtless paying homage to the boss.

At about \$8, it is to be found in most quality wine stores. I looked for a "Buy American" sticker on the bottle. There was none to be seen. Curious.

Best wine value in a long time is Inglenook's recently released 1981 Red Table Wine, its first such issue since the turn of this century. I have seen it for \$3, truly a fetching price from a major producer these days. It is a finely aged blend, but I have no idea what is in it. Its four years of bottle age show off well. It has rounded off nicely into an excellent everyday wine.

Venerable Napa winery Hans Kornell has just unveiled a new sparkling wine, Character. Non-vintage, it is made entirely of Chénin Blanc and is of a moderately fruity, slightly yeasty nature. The label is a classic, vice president Paula Kornell discussed its

origins recently in a local appearance. Note should also be taken that Kornell is beginning to vintage-date its premium sparklers, all of them excellent.

ON THE NEGATIVE side, Beringer's new menage under a second label called Napa Ridge is mixed. The red is one of the most unenergetic wines tasted in a long while, while the varietals, four of them, are worth their \$5 price tag. Odd that Beringer, a vastly improved winery in the last few years, would issue such indifferent wines now.

The summer season of party-type box wines is at hand. Sales of these boom at this time. Pine Knob and Meadowbrook being prime agents in this. I have not yet found a best value in whites but for a red the vote is easy. Almaden's Cabernet Sauvignon in a four-liter box. At \$8-9 a box, it has a great deal of varietal character for the money.

Westside Vineyards, a second label for Rochell, has a fine new release, a 1984 Red. Made exclusively from Merlot, it is a most satisfying, forthright wine. At \$6, a best buy. And this may be another instance where a secondary label outruns its parent.

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Mind-blowing night of rock 'n' roll

By Ethel Simmons
staff writer

A double bill with Jerry Lee Lewis and Fats Domino rockin' and rollin' is enough to blow your mind, and that's exactly what happened Sunday night at Meadow Brook Music Festival.

The two stars whose names are synonymous with the early years of rock back in the '50s each took a turn, energizing the audience by playing many of their old hits with accompanying gimmickery.

Lewis was the wildest, up to his old tricks with the piano, as he appeared on the first half, with his sister and another backup vocalist on guitar, plus two other back-up musicians. "The Killer" started with a fast and frantic "Roll Over, Beethoven" and kept up the pace with around a half-dozen fast numbers before he slowed briefly.

During the second song, he donned black shades, for the rest of the concert, and he got down to business, removing the jacket of his white suit and playing in a short-sleeved black golf shirt and white pants.

IT DIDN'T take long before the whole stage was shakin'. Throughout, Lewis kept everybody happy with such antics as playing the white keys with his foot, sitting on the keyboard at the end of one number, and at the close of the show, taking off his shoes and standing on the piano, then getting down and playing the piano standing up.

He attacked the white and black keys with a vengeance, presenting his unique style and sound. His visceral piano playing and fast-talking vocals (even though the lyrics were hard to hear above the music) really lit my stomach in a knot.

He slowed down for a change of pace with songs like "Easy Rider" and even did a terrific "Over the Rainbow," although Judy Garland might not have recognized it.

Some of the biggest numbers were "Great Balls of Fire," "Johnny, Be Good," and "Whole Lot of Shakin' Goin' On," which closed his show.

Lewis didn't have much to say to the audience. Most of his comments seemed more like mumbled asides,

review

or were hard to catch. He implied a Band-Aid on his arm wasn't from doing drugs. "I'm dopey enough without taking dope."

AFTER INTERMISSION, Fats Domino's band came onstage — three guys on guitar, five on sax, two on trumpet and two drummers. The musicians lined the stage, standing up, to blast out their notes for the rest of the concert.

The bandleader, who also played trumpet, was like a social director, revving up the audience and waving a handkerchief at times to get the crowd to join in.

One band member spent most of his time stumbling or strutting, with an open umbrella over his head, during the numbers. He even played a yo-yo.

When the band started to play, it had the force of a train coming through the station, and that's the way it was kept up for the rest of the night. "Antoine Fats Domino" arrived onstage for his first number, "Blueberry Hill," which he dedicated to the memory of Elvis Presley.

Fats sang in his deep, sweet voice, and spoke to the audience a few times, politely, even at one point asking for requests and playing the one called out: "Red Sails in the Sunset."

HE COMPLAINED about the microphone and left the stage for a while so it could be fixed. He said he would bring his own mike the next time and apologized to the audience. He sang and played rumbling rock 'n' roll piano to such songs as "On the

Bayou," "Shake, Rattle and Roll," "I'm Walkin'" and "Ain't That a Shame." The last number was "When the Saints Go Marchin' In." The band including the umbrella man wended their way through down-front rows of the audience in Baldwin Pavilion

and back onstage. Fats kept right on playing piano, standing up and pushing it with his body to the center of the stage, playing there standing up and then pushing it all the way back to the side of the stage. Way to go!

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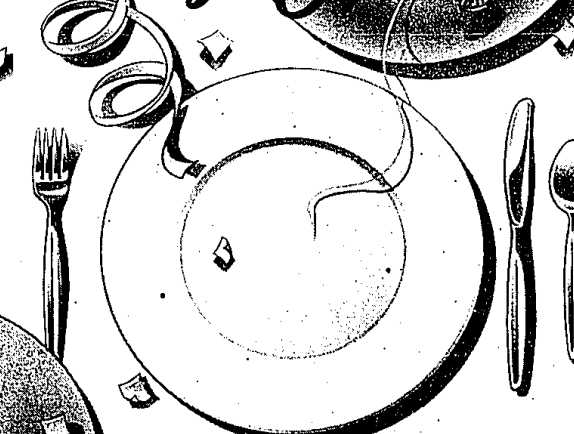
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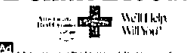
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