



MUSIC

THE SOUNDS OF BLUE



Tommy Castro

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band. Toups' insisted that his set would become increasingly stronger with the cognac he was inhaling, and caught fire when he called on ex NRBQ guitarist Big Al Anderson, who sizzled through a few songs. If that wasn't enough Toups' than yelled out for Tab Benoit, who was nice and loose from his hang at the outdoor bar. Toups and Benoit seemed like they've done this before locking in to their down-home Louisiana grooves. Jimmy Hall kept the ball rolling, and it was only 4:00pm when Delbert took the stage. McClinton was also in high-gear, his band rolled, and had guests spots by his longtime saxophonist Don Wise, and the dynamite Bekka Bramlett. Lee Roy Parnell was next, and man the Delbert band got a double dose workout as they also backed up Parnell's solid and high-spirited down-home performance.

Last day: Time flies on the high seas, especially when you are hanging with a bunch of fine fans, and outstanding artists. It was on this day that due to inclement weather that the outdoor deck had to be closed, but hey: this was the only rainy day we had, and no big deal as the outdoor shows were moved indoors, so no loss! It was this day (or was it the previous day?) that I was afforded a very fortunate surprise, that being Keith Crossan (Tommy Castro's long-time saxophonist) rounding up a six piece horn section, plus Castro's bass player and drummer, a unknown to me guitarist who was very versatile, performed every song from Crossan's fine solo release "Beatnik Jungle," a recording that was previously on my Top Ten recordings of '08. What a groove, Castro's rhythm section really (pardon my pun) set sail and showed their more unique jazzy chops, and the horn section was superb. In a previous Blueswax

interview with Crossan, I'd asked if he would ever put this band on the road, his answer was no, but mentioned that from time to time he would bring his charts out on some of the blues cruises, needless to say that's what happened here, and I am very fortunate to have caught this impromptu, unannounced dynamite set. I spoke with Castro's soundman and Crossan after the gig and told them both that I never thought I would see these "Beatnik Jungle" tunes performed live, and thanked them, it was that good. By the way, they also covered a great take of Wayne Henderson's (of the Crusaders) "Way Back Home," it was so f'in soulful! Marcia Ball had the next to last gig and once again displayed why she's such a top-shelf act, finally and appropriately Delbert brought down the curtain and the house with his yet again outstanding set.

So there you have it, hard to believe that there was talk that last year was rumored to be the last Delbert/Sandy Beach Cruise. But now that this seventeenth edition is in the books, they've already announced that there will be yet another Delbert cruise next year, details at: www.Delbert.com Special thank you's to Don Wise who played a significant roll in getting me on board, check out his site: www.DonWise.com Thank you Don. And to Delbert's charming wife Wendy who called me to workout the details for my first (and hopefully not last) Delbert cruise. Thank you Wendy, and also thanks for those chocolate on a stick balls from Texas, they were sinful and dynamite. Those of you who've never been on this cruise, save your hard earned dollars, and think about it, as the (no bull) saying goes; you definitely will not be disappointed. Those of us who've already been on this cruise already know what a great event this is. For further evidence checkout the "Rocking the Boat" starring Delbert McClinton DVD it captures to fine on-board vibe. May there be many more years ahead for the Sandy Beach cruises, rock-on Delbert with the high-caliber company you surround yourself with!

Bob Putignano is a senior contributing editor at BluesWax. He is also the heart of WFDU's Sounds of Blues at www.SoundsOfBlue.com. Bob would like to hear your thoughts about his Top Ten and your own. You can email Bob at: Bob8003@yahoo.com.

OENIPHILE

The Popular and Very Good Wines of Chile By Abby Luby



Ahhhh – those Chilean Wines!

Thinking about that great bottle of wine? You know, the one you will cradle in the crux of your arm as you arrive at that elegant dinner party? Is it a fabulous French Bordeaux? A crisp, sweet Riesling?

Here's a palate switch for you. There are some wonderful Chilean wines comparable to many fine wines from California or the classic European wine regions. But wines from Chile usually are not what we look for when seeking out a high end established reputation as a good, reliable, utilitarian wine – wine you pop open with supper one night and another you drink the following night. The fact that Chile has produced many high quality wines for years - wines comparable to the best European and California wines – is now appearing on our 'wine radar.' This South American country skirting the Pacific Ocean is blanketed with vineyards yielding a diverse variety of grapes. Today, Chilean wine is coming into its own.

Last week some fine Chilean wines were offered at a wine tasting at Manhattan's Le Cirque restaurant. Lisa Carley, a wine consultant and writer was the guest sommelier. (www.examiner.com/wine-in-new-york/lisa-carley). Carley chose pairings of food with wine that were exceptional, combinations that created a myriad of tastes, sensations and a wonderful synergy of flavors.

There is a fine art to tasting wine. A suggested tasting protocol is to first taste the wine, analyze, then taste the food and taste the wine again. Not surprisingly, the wine is different the second time around. How does that happen?

Steven Kolpan, chair and professor of wine studies at The Culinary Institute of America and co-author of *Exploring Wine* (now in its third edition), suggests that you think of wine as food and as part of the dish.

"Wine just happens to be in a glass



and it happens to be fermented. It is a fermented food just like sauerkraut or cheese. If you think of wine as part of the whole, the wine is going to either complement or contrast the flavors of the food and it will be an exciting match."

For example, the Salad Le Cirque tossed with champagne vinaigrette was served with **1865 Sauvignon Blanc 2009**, a wine made from grapes grown in Chile's coastal San Antonio Valley. In this pairing, the acidity in the wine cleansed your palate with an assertive lime taste and tangy overtones. But with the salad, which also cleansed your palate, the wine changed and tamed much of the lime flavor.

Kolpan, who also co-authored *WineWise*, a clearly written and comprehensive tome that won the prestigious James Beard Foundation Award for Best Beverage Book, emphasizes the perfect wine-food pairing: "The food and the wine have to be more or less equivalent in intensity."

A good example of that was the **MontGras Reserva Carmenère 2009**, a red wine served with Atlantic Cod Baccala, razor clams, prosciutto and porcini. Carmenère, a varietal with ancestral roots in Bordeaux, is grown in the Aconcagua Valley north of Santiago, a region known for producing quality Cabernet Sauvignon and Merlot. Grapes in this region soak up the cool, moist breeze and fog rolling off the Pacific Ocean. Carmenère is like a Cabernet and Merlot combined and has become one of Chile's star grapes. The MontGras

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Reserva was a deep violet red, with a bouquet of spices mixed with wild herbs. The soft fruitiness made for a smooth, velvety wine with a slight metallic taste. However, after eating the fish, especially the razor clams, the metallic taste mellowed and the wine truly complemented the food.

Kolpan explains that many Chilean wines, especially the red ones, are “fruit forward” which means the first thing you taste is the jammy red or black fruit. Tannin in the wine, as in black tea, makes for the astringent, even bitter sensation that chases after the fruit flavor.



wine, was served with the Butternut Squash Agnolotti and pork sausage and puntarelle. The deep violet color alone was mesmerizing. The bouquet yielded a chocolaty, toasty oak perfume, the taste was an intense, intricate blend of fruit and tar that was as assertive as the agnolotti. The Syrah, blended with 13% Carmenère, used grapes that were picked from vineyards in the Maipo Valleys (near Santiago) and Colchagua Valleys (near Santa Cruz).

The Syrah, like all the wines included in this tasting are moderately priced. The Syrah sells for about \$15 or less, the Sauvignon Blanc for about \$18, The Cabernet also sells for \$18. (will get others)

Kolpan says that getting wine drinkers to identify Chile as a quality wine region of the world is a major challenge for Chile’s wine producers. “They are prisoners of their own image of lower priced wines of \$10 and under. The challenge to the future of Chilean wine is to shake the image of only low priced drinkable, but not memorable wine, and to change that image with wines like those at the Le Cirque tasting and beyond, that, while commanding higher prices, focus on quality and value.”

Chilean Wines in this article:

1865 Sauvignon Blanc 2009
 Maycas del Limari Chardonnay 2007
 MontGras Reserva Carmenère 2009
 Marqués de Casa Concha Cabernet Sauvignon 2008
 Koyle Syrah 2007



“In the old world like France, a lot of times fruit is in the background and the tannin in the foreground,” says Kolpan. “Chilean wines are fruit forward and if there are tannins in the background, you get a slightly astringent finish.”

Le Cirque served Braised Short Rib, sunchokes and lacinada kale with a *Marqués de Casa Concha Cabernet Sauvignon 2008*. Grapes for the Cabernet are grown in the famed Puente Alto vineyard in Maipo Valley, the most famous wine region in Chile. The wine, produced by Concha y Toro, radiated a heady bouquet of cherries and graced the palate with layers of blackberries, cedar and smoke. The wine with the short rib was a match made in palate heaven.

“The cabernet interacts well with the short rib, which is braised, rich and fatty. The fat cuts the tannin and the tannin disappears,” explains Kolpan.

Another balanced union was *Maycas del Limari Chardonnay 2007* that was served with Grilled Quail Brochette and tuscan farro salad. The chardonnay brought out the quail’s sweetness and earthiness of the farro salad.

The Koyle Syrah 2007, a full bodied

OPED

When Metaphors Attack!

By J. Matt Barber



Guns don’t kill people, metaphors do. It’s true. Words have consequences. I tested it: Used a sports analogy just yesterday and a pick-up game of hoops broke out.

This is liberal-think. Silly, isn’t it?

Yes, words can have consequences. Except for when they don’t. As we soon learned – and as officially “not stupid” people already knew – the horrific shootings in Tucson on January 8 had exactly nothing to do with “tone,” “political discourse” or “incendiary rhetoric,” and had everything to do with mental illness, individual responsibility and raw evil.

Not only did Jared Lee Loughner turn out not to be a Sarah Palin-loving, Tea Party-attending, “right-wing” talk radio hound; he ended-up a Bush-hating, “lefty pot-head,” 9/11 “truther” whose favorite books included the Communist Manifesto and Mein Kampf.

So does this mean that liberals are “accomplices to mass murder” due to their well-documented history of “dangerous political rhetoric”? Well, yes, if you apply liberal-think. No, if you apply reality.

Still, this hasn’t stopped the dinosaur media, left-wing politicians and bloggity-blah-blahs in PJs from using this tragedy to whip together a frothy mix of feigned indignation, slimy politicking and “progressive” puerility.

In a not-so-thinly veiled effort to lay blame at the feet of all things – and all people – conservative, they’ve baked-up a steamy meme of “violent rhetoric” pie. It’s been ugly.

That said, we’re now to the point where the left’s disgraceful political exploitation of this national tragedy has sunk to such low-rent absurdity that it’s worthy of little more than ridicule.

Conservative pundits and mental health experts have broadly and effectively diagnosed, deconstructed and discredited this obtuse “blame-everyone-but-the-bad-guy” pablum to the point

where reasonable America – left, right and center – has shared a collective eye-roll. It’s backfired magnificently.

Yet there are people, entire “news networks” in fact, who evidently believe that using metaphorical war imagery in the game of politics – something done since Eve first lobbied Adam to put the seat up – is likely to cause some nutcase to go postal (although I suppose that could be why Cain went-off on Abel).

Take CNN, for instance: In a recent broadcast CNN anchor John King issued an immediate apology after a guest used, on air – and appropriately so – the word “crosshairs” in a political discussion about the Chicago mayoral race.

Said King:

“We were just having a discussion about the Chicago mayoral race. Just a moment ago, my friend Andy Shaw... used the term ‘in the crosshairs,’ in talking about the candidates out there. We’re trying- we’re trying to get away from that language. ... We won’t always be perfect. So, hold us accountable when we don’t meet your standards.”

Alright, Mr. King, I’m holding you accountable. Where’s your apology apology? After all, when you begged forgiveness for airing the word “crosshairs,” you repeated the word “crosshairs.” Shouldn’t you have said “the CH word” or some other such nonsense?

This is political correctness. Silly, isn’t it?

But apparently Republicans have also caught the PC bug. While publicly addressing the now passed House version of the officially tagged “Repealing the Job-Killing Health Care Law Act,” they’ve dropped the words “job killing” and now use “job destroying.”

Seriously, guys?

Here’s an idea: Rather than capitulating to its dictates, perhaps the best way to “destroy” political correctness is to place it in your “cross-hairs” (um, metaphorically) and then “pull the trigger” (er, figuratively).

Political correctness is a barrier to truth and honest debate. It’s the soft-sell,

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