Au Courant

Monday, April 1, 1985
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The Artists' Style Covers Rock'N'Roll

By Rob Thomas

The Artists:(left to right) Scott Moss, Larry Hughes, Terry Bowers, and Scott Douglas, has played the Fort Worth club circuit for ten years. They are currently in the studio producing their first album.

They didn't see **the man** until a minute before the show began.

"He didn't show up until we were being introduced. We had never rehearsed with him, and we were about to do the first rock show they had ever had at Billy Bob's in front of 7,000 people. He came up to us and said, 'If I point my guitar at you–take a solo, if I raise my right arm–play softer and when I raise my foot and then stomp down, the song ends.' Somehow it worked, and the show went really well," said Scott Douglas, one of the two guitarists for the Fort Worth-based band, The Artists, as he recalled the circumstances surrounding the time the members served as the band for Chuck Berry.

The Artists have been playing together for 10 years and have opened for an estimated 40 acts, but they feel it's time other acts start opening for them. They have begun recording an album at Eagle Audio in Fort Worth that they plan to release on their own label if they are not approached by another label. They are also producing the album themselves, but they have hopes of landing a big name producer who has expressed interest in the band.

In the meantime, The Artists is working local clubs such as Westwood and Footloose and playing at local parties.

Douglas and bassist Scott Moss started playing together while they were growing up in Bedford, a suburb of Fort Worth.

"We lived a few houses from each other, and we could hear each other playing in our garages. Finally we had to see who the other guy was making noise," Douglas said.

"And our noises merged," added Moss.

Those two met up with guitar player Larry Hughes and drummer Terry Bowers, who had been playing together for a number of years in Riverside, Texas. In 1975 they formed a band and named themselves "The Artists" because all the bands in the entertainment magazine that Hughes was working for at the time were referred to as artists.

"It was like naming ourselves 'The Musicians,'" said Hughes.

The band plays a mixture of '60s and '80s music when they are playing cover versions of other band's songs. They admit to being Beatles freaks, and they play quite a few Rolling Stones and Kinks songs. The Artists also covers several newer bands, including the English Beat, R.E.M., U2 and the Clash.

During a recent show at Footloose, the band played a Beatles set, a new wave set and finished the night with a set of original material. "It was a great show. It left the crowd on the dance floor," Bowers said.

"The covers we do are the songs we like. It's also what they like to hear in the college scene," said Bowers. "In the '60s and '70s all the music was being made in the big cities, but now I think the trend is that the best music is being made in college towns–like Athens, Georgia."

The Artists doesn't cover many songs from the '70s. "I think rock started out with a lot of feeling, but in the '70s everyone became interested in the technology, and it lost a lot of that feeling. Now it's starting to have that feeling again. We'll play anything that has a spark to it. All of that stuff about 'rock for a better world' in the '60s I swallowed hook, line and sinker," Douglas said.

"All that stuff about 'Rock for a better world' in the '60s I swallowed hook line and sinker."

The Artists' guitarist Scott Douglas

All four members of the band sing and write songs for the band. Their album will include three songs from each member. The band members feel that because of this diversity the band will avoid sounding like any other band stylistically. In its original material The Artists has a dreamy, almost Floydian sound at times and at others the band has a powerful guitar-army sound.

The band members look as diverse as the music they play is. Hughes resembles Tom Petty before Petty cut his hair short, with the same sly smile, long, straight blond hair and lanky build. Moss looks as if he might work as a mechanic during the day, do Levi's 501 Blues commercials in his spare time, and then put on his bandanna headband and be a musician at the night. Douglas looks the youngest, perhaps by being the only member who doesn't sport a 5 o'clock shadow. With his mod haircut he looks at home playing either the old or new material the Artists cover. Bowers has the look of an introspective, intellectual John Lennon with darker hair.

Moss left the band two years ago to try to make it by himself and with other groups, but he recently returned to the Artists.

"It was like returning to a perfect culture. We've grown up together. We've got the maturity and drive to be able to make it."

Au Courant

Jagger's 'Boss' Danceable

By Cheryl Gwynn

She's the Boss is Mick Jagger's first solo album in his 23 years in the music business.

She's the Boss doesn't resemble any Rolling Stones album. Jagger strays away from the usual Stone's style and puts together a very danceable album.

A storyline develops as the songs progress. Each song has its own situation and plot, but no conclusion.

The story begins with a successful star who has passed his prime and an ambitious young woman trying to make her way up the ladder of success. The romance that develops between the two sours as she becomes the boss.

"They're gonna strip your soul away," Jagger warns in "Lonely at the Top." He expresses the traditional role of male superiority. "Just Another Night" and "½ a Loaf" express the reverse of the old sexism. In "Hard Woman," Jagger does a combination play–loving the woman and leaving her anyway. "Lucky in Love" and "Running Out of Luck" tell of the same anti-romance of "Shattered."

For his production crew, Jagger chose the best in the field. Bill Laswell (producer of Herbie Hancock) and Nile Rogers (producer for David Bowie and Madonna) produced the album with Jagger. Jeff Beck performed the guitar solos, and Pete Townshend of The Who plays in the songs "Lonely at the Top" and "Hard Woman." Herbie Hancock also joins in on the organ and synthesizer.

She's the Boss is on the Stone's new label, Columbia. Julien Temple has also directed a full-length video featuring all of the songs.

What links the album together are the music and the attitudes Jagger expresses in the songs. The album, and its potential success, pose no threat to the image the Rolling Stones have built over the past 23 years. Jagger has just put together an album that will leave people dancing.

Heritage is Murphey's Pride

By Diane Vallejo

"Boy from the Country."

Those words personify Michael Martin Murphey and his wonderful performance at Billy Bob's Texas Saturday, March 16, where St. Patrick's Day festivities abounded.

It is also the title of a song about a boy who appreciates his background and music from an album Murphy is currently working on.

"Boy from the Country," done with fighting set to appear as yellow sunlight rising from behind his shoulders on a darkened stage as he sang the final notes, was one of many songs that kept Murphey's audience clapping and dancing for over two hours.

The Black Raven Pipe Band from Ireland opened Murphey's act and he joined them during a few Irish songs, such as "The Dawning of the Day."

"I'm proud to say I was raised in Texas with an Irish background," Murphey told a cheering crowd.

In the spririt of St. Patrick's Day, Murphey wore a green Western shirt and bright green boots.

Murphey opened with "Tonight We Ride," another song that will appear on his new album, and a song he said was good enough for any Texas or Irish rebel.

Murphey sang lively versions of "Still Taking Chances" and "Love Affairs," which both appear on the album *Michael Martin Murphey*.

From the album *The Heart Never Lies* Murphey sang "Will It Be Love by Morning" and "Disenchanted," a beautiful song that rejects the usual lines of a love gone dry.

"'Disenchanted' is a ballad that is taken from my childhood and the kind of music my parents used to listen to," he said. "It's similar to ballads from the 1940s and different from any song I've ever done."

Murphey also sang songs, including "Blue Sky Riding Song," and "Wildfire," an audience favorite, that he had not been able to until recently because of the death of his pianist.

Murphey also sang a patriotic "true Irish song" a cappella about an old Irish battle he said he believes some of his ancestors fought.

He followed with the release "What She Wants" from his latest album *The Best of Michael Martin Murphey*.

"I hear women prefer to run off with fiddle players instead of guitar players," Murphey said before singing "Fiddlin' Man," a song about a boy who wants to play the fiddle because fiddle players attract women.

"Radio Land," a tribute to country music and artists such as Jerry Lee Lewis ended with a lively, upbeat version of "Turn Your Radio On," as Murphey danced his way off the stage, only to return twice at the demand of the crowd.

Murphey invited people to join him on stage for his final song, "Geronimo's Cadillac," one of the many songs that show his appreciation for the American Indian culture.

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Patti Sings Christian Message

Keeping the Faith

By Karen Anderson

In a time when all the real money is in pop music, a person would have to be crazy to do anything but get on the bandwagon.

Not everyone is in the music business for the money.

A soft bubbly voice, almost icky sweet, belongs to one of the most powerful Christian singers to ever set foot on a stage.

"We become a servant when the world says, 'hey, be a leader, be strong.' We give ourselves away," says the young singer.

These words are at the beginning of a song on Sandi Patti's *More Than Wonderful* album.

Sandi Patti could sing any kind of music and be a hit. She received her fourth Grammy nomination this year. She was nominated for best female gospel performance. Last year she won in the "Duo or Group" category, with Larnelle Harris.

"I believe in what I am singing about and what it has to say," Patti said in an interview last Monday.

"To me, there is no greater feeling than to see people being challenged by some of the lyrics in the songs or maybe by a personal experience that I have shared with them."

Patti said that Christian music will never be as popular as pop music because it makes people take a deeper look at their lives and evaluate their potential. "It demands more upon the listener than pop music does," Patti said.

She said she thinks Christian music is more universal by nature, but that its lyrical content is what makes people stop and think.

Many artists in the music business aim for certain age groups, but Patti said she does not follow that pattern.

"My audience really varies," she said. "Usually it ranges from college age on up, although I do have a lot of variety. I have some grandparents and smaller children in my audience."

Patti's parents influenced her music career. Her mother was a piano player, and Patti started playing the instrument when she was young. In high school, she became more interested in singing and went on to study music in college. She has been singing professionally for five years.

Patti is introducing her own daughter to the world of music very early. Ten-month old Anna Elizabeth travels with Patti and her husband-manager, John Helvering.

Life is not always bubbly for the singer, but she said that on her down days a concert can help put everything in perspective. "Sometimes before concert, I would have gone through things in the course of the day, and I would get to the concert and feel like 'Lord I don't have anything to share,'" she said. "And it is at those times that the songs I sing light up my day.

"There have been times when the Lord has just answered a prayer or met one of my needs, and the feeling will be one of great joy," she said.

"I want to do my best and be open to what the Lord wants me to do," she said. "I believe very much in the Christian way of life and what it has done for me."

Au Courant

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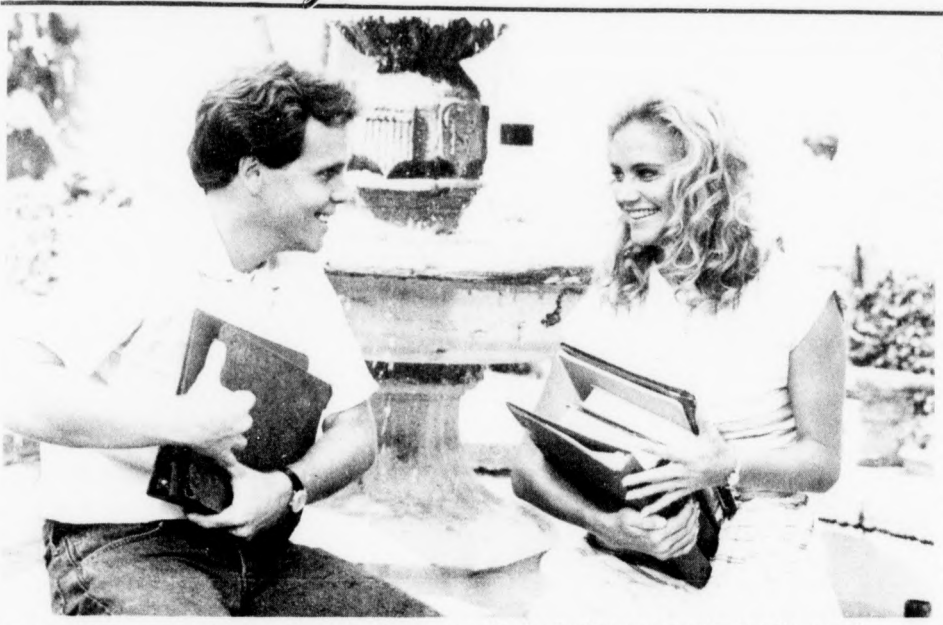

Pee Wee (Dan Monahan) meets the girl of his dreams (Kimberley Evenson) in "Porky's Revenge."

The Numbers Game

By Anita Anderson

They are frequent theater goers, but only when the shows are closed. They only go after years of training and hard work to show someone they are qualified performers. But instead of a warm and receptive atmosphere, they are given a number and are suddenly just one in a large crowd.

The most terrifying thing for a beginning performer to go through is the audition. They enter with a sense of confidence and strong ambition, but many become devastated when they realize their name and talent are as meaningless to directors as a body with a number.

This peculiar ritual isn't a total surprise to most. Part of educating the performer is developing the ability to perform under pressure. The numbers are thought to create anxiety that is the equivalant of performing in front of an audience.

Edmond Cooper is a senior ballet major at TCU. He is a Nordan Scholar, which labels him as a top performer in the ballet department. He has been to auditions in and outside of school productions and finds that the use of numbers is definitely disturbing.

"I don't particularly like the use of numbers at an audition because you don't feel you have a fair chance," he said. "It becomes so impersonal that it makes you nervous. But if it's (a dance career) what you want, I guess you just get used to it."

The degree of impersonality varies from audition to audition. The worst that Cooper could recall in terms of intimidation was an audition for the Dallas Ballet. "At this audition every one was given a number and put together in a class situation. The guy giving the audition proceeded to walk around the room tapping people on the shoulder as an indication that they could go home," he said.

"That was terrifying. So I positioned myself in the middle of the group so it would be harder to get to me. I felt if I had more time to stay I would relax and they would get to see me at my best." Cooper got to stay long enough to consider the audition a successful one in terms of doing his best, but he did not become a member of the Dallas Ballet.

Cooper said he couldn't think of a better way to handle the dance auditions. "Although it may be bothersome, there really isn't a better way to do them. TCU uses numbers at the Nordan Scholarship auditions," he said. "Everybody is moving around at the same time, it's easier to keep track of a number in your head and on paper than trying to associate names with faces, and you can't use their clothing as a distinction, because at ballet auditions everybody usually wears black."

Charles Ballinger, the program director at Casa Manana Theatre, finds it hard not to use numbers during their dance auditions. "We don't actually place the numbers on the applicants, but we do use them," he said. "There is a number at the top of every application and we ask the dancers to remember them when we call them back for a second audition. This is so we can divide them into smaller groups, and they have a better chance of being seen."

"After we call them, by name, to come up and audition for us, their name and number are written on a pad where we take notes on their performance ability. When it comes time for us to make a selection, we refer to our notes and this is when the numbers come into effect. This process is much faster in a conference situation when we must locate our written comments and the performer's picture from a stack of two hundred," said Ballinger.

Ballinger doesn't believe that the numbering system is all that degrading. From the stand point of the auditioner, there is usually no problem because they know why it is done. When there is an extremely large audition, it helps the performer know how close he is to the time he has to audition, Ballinger said.

Eventually the numbering system becomes 'just one of those things.' However, it can affect the performer by becoming more than a mere identification number. Cooper agrees, "You can't pretend that it's not going to bother you just because you know it's going to happen, because it does (bother you)," he said. "You have to keep going to auditions until you get used to it. When you learn to feel good about yourself in that kind of situation and show you have something to offer, it won't bother you–as much."

"Revenge" Relies on Crude Humor

By Tim Dowling

The kids from Angel Beach High are back, and gosh, it's almost as if they were never gone. The acting still looks like a bad high school play, and the plot (if you dare call it that) is still so improbable and yet predictable that anyone with an IQ greater than their age can tell what is going to happen before the previews start. But hey, that's not what Porky's Revenge is all about.

Latest in the epic series of Porky's follow-ups, Revenge goes for the belly laugh and gets a few, but more often has to sneak its shots in below the belt. Let's talk crude, let's talk innuendo, let's talk sex. They might as well have called this one "We're gonna get laid!" because that's what this whole picture is about.

The mentality of this picture is somewhere between that of the average high school freshman and that of the average gorilla in heat. Revenge could be a semi-thoughtful discussion of censorship and hypocrisy in American society, but for God's sake people, if they did that, the movie wouldn't make any money. What the public wants is cheap, raunchy, non-thinking entertainment and that's what the movie provides.

The plot? Forget it; the directors obviously knew that this one couldn't stand on the strength of its plot alone and threw in four or five to give it a chance. But if you care, it's the kids v. Porky (Chuck Wallace) yet again, and this time graduation is at stake.

Coach Goodenough (Bill Hindeman) is deeply in debt to Porky, who's relocated to a floating pleasure palace after the last catastrophe, and of course the gang must save the coach. But first they have to win the state basketball championship, save "Meat" (Tony Ganios) from a shotgun wedding, find their way out of another fix with the infamous Beulah Balbricker (Nancy Parsons), and have lots of embarrassingly funny and titillating escapades along the way. Like I said, forget it. The action scenes are possibly among the worst in cinema history; these guys can't even run like high school athletes.

The main attraction of Porky's Revenge is adolescent, libidinous humor, and by golly, it works. Occasionally. Every standard gag of base humor is employed, from teasing cheerleaders to the guy who can't bear the sight of a dead frog in biology class. A confused orgy-interruptus is good for a few laughs, as is the "love scene" between Balbricker and Tommy Turner (Wyatt Knight). If you have any feelings at all, the latter will also bring groans of revulsion. Then again, so would the movie. Most of the chuckles are the result of embarassments that everyone fears most in high school but never really happen.

Actually, the main attraction seems to be Playboy Playmate Kimberley Evenson, who is supposedly a transfer student from Sweden. She looks about as much like a high school student as Joan Collins does, and even though her only speaking line in the film is "Ja, ja, I love America," she flubs the accent. But that's not the point. What counts is that she seems to have forgotten to pack any underwear for her stay in the States, and after a quick flash at the beginning, we're left to wait breathlessly (I admit it.) until she faithfully bares it all again at the end.

One hint: head for the concession stand when Balbricker's real love scene come on. Willie Nelson warps "Love Me Tender" while Balbricker and a former lover resembling Shamu clash on the beach in slow-motion action that would do big-time wrestling proud. Please don't eat before either of her "love scenes."

Of course, everyone comes out happy in the end save Porky, title not withstanding, but not all the plots and sub-plots are resolved. Which leaves us with the possibility of yet another chapter in this classic saga. Look for the kids to be in college next year, and the mentality to be in third grade again.

As for Revenge, ten breasts, half an orgy, and one pretty nifty boat wreck. *Au Courant* says wait until it comes to the drive-in, then check it out with a six-pack, a discount ticket and other appropriate trappings.

Jerry Reed will be playing at Billy Bob's April 6.

calendar

MONDAY

Billy Bobs — Lloyd David Foster
Caravan of Dreams — Bob Stewart and Company

TUESDAY

Billy Bob's — Lloyd David Foster
The Hop — Rakish Paddy jam
Caravan of Dreams — Bob Stewart and Company

WEDNESDAY

The Hop — Rollo Smith
Billy Bob's — Lloyd David Foster
Caravan of Dreams — Bob Stewart and Company

THURSDAY

The Hop — Rollo Smith
Billy Bob's — Lloyd David Foster
Caravan of Dreams — Ronald Shannon Jackson and the Decoding Society

FRIDAY

The Hop — Brave Combo
Billy Bob's — Doug Kershaw
Caravan of Dreams — Ronald Shannon Jackson and the Decoding Society

SATURDAY

The Hop — Brave Combo
Billy Bob's — Jerry Reed
Programming Council — American Werewolf in London

SUNDAY

Billy Bob's — Rob Dixon

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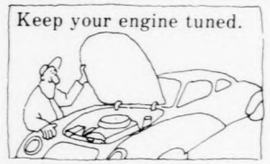

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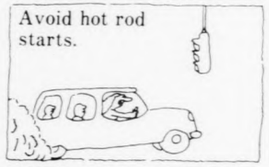

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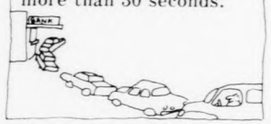

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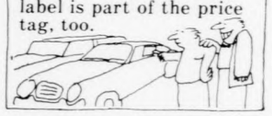

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Au Courant

A Spicy Bit of Old New Orleans

By Norman Freiberger

Picture this: seven barbecued shrimp, a proportional serving of dirty rice, sliced red potatoes sauteed in butter, and a large glass of ice tea to wash it down.

If you think you can't get New Orleans Creole food in Fort Worth, think again, because the New Orleans Cafe brings the highly-specialized food here.

Rhonda Rankin started with an old one-story house and one goal in mind–it was going to be the only Creole restaurant in Fort Worth. With the help of her friend Dave Hordecky, she renovated the house and began the New Orleans Cafe. Once things got going Hordecky left Rankin to tend the business on her own.

Formerly a home economics teacher in Fort Worth, Rankin didn't start cooking her New Orleans-style food until she decided to open the restaurant. Once the decision had been made, she began collecting recipes.

Rankin has collected recipes from various cookbooks and travel magazines from New Orleans. She likes to vary the menu and is planning on adding croissant sandwiches and crab salads to the summer menu.

Rankin prepares all the food with the help of two other cooks, Chris Hunt and Kelly Lafata. Everything is fresh, down to the basket of French bread that comes with the meals. Most of the seafood she gets comes from a local distributor that flies it in daily.

The cafe is decorated simply. The wooden floor is painted a bright aqua color and there are bright colors all around. Mardi Gras masks dot the walls and the jazz in the background creates a mystique that a New Orleans cafe should have.

Barbecued shrimp is the most requested dish, and gumbo, red beans and rice are also favorites. "The secret to cooking Cajun food is to use tons of Tabasco, tons of celery, tons of onions, tons of bell peppers and tons of garlic," Rankin joked.

If you enjoy New Orleans Creole cuisine, love spicy hot food, or simply enjoy delicious food, check out the New Orleans Cafe at 5405 Brichman, just off Camp Bowie Blvd.

Left: TCU student Katie Smith looks over the New Orleans Cafe menu as owner Rhonda Rankin tries to explain what 'dirty rice' is. Above: Rankin prepares all the food at the Cafe daily. She has collected recipes from cookbooks and New Orleans travel magazines.

Page 2 Story

The Artists try to make it with original material.