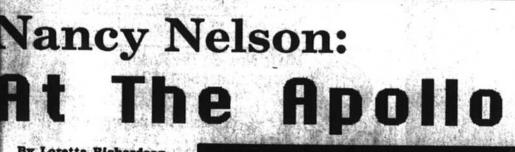


B Section

THE CHARLOTTE POST - Thursday, December 3, 1987



By Loretta Richardson Post Staff Writer

The Apollo Theatre in New rk has earned its reputation naking stars. Nancy Nelson

s to be one of them, at least next time she performs at Apollo. er first appearance on

ateur Night At The Apollo" recently on channel 18. teur Night at the Apollo can een on Saturdays at mid-

ncy flew to New York where uditioned for a spot on amnight almost two weeks

only got three notes out Cecil Holmes, the man icting the auditions said. right there!' I thought I been axed! But he liked

ng with 29 others, Nancy med before an audience the Bronx. These were udges

ncy fared well. She placed 10 competitors didn't do II. They were booed off the

(Apollo) a rough place," asized Nancy.

er the performance was Nancy mentioned that she approached by persons in ntertainment industry who ented on her voice and er that had she not sung riginal tune she probably I have placed higher. ose comments have Nancy idering trying the Apollo

he tryouts Nancy sang an tune, "In My Heart", coby Thomas Jackson and band, Ron Henderson

iging somebody else

"In My Heart" that landspot at the Apollo. as Jackson had Lavinia

e, a promoter at CBS to his work. And one of she was listening to y voice Thomas said Laated to know if he knew e female singing the song later found out that Lavid first heard my voice on



Photo By Calvin Ferguso Nancy Nelson ...In The Studio Nancy modestly revealed that Nancy said that a meeting

after the initial contact was made. "Lavinia had me to sing with the tape so that she could be sure that it was really me." From there, the audition for the Apollo was set up.

Now Nancy is back in Charlotte and back doing studio work. That's what's she has been doing for the past three years when a group that she and Ron formed, True Color folded.

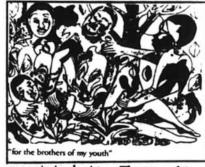
least for an hour she takes time off to listen to material Ron has written and arranged. "I've been singing all my life. When I look at a video I say to myself 'Boy, I can do that. I of-ten tell myself 'What can she do that I can't or what does she have that I don't."

"What I want is the recording contracts, the albums and the tours. I think that I have earned it, considering what I've been

T. J. Reddy's Exhibit Opens Friday

The Afro-American Cultural Center (AACC) is pleased to announce the opening of "Geneology Revisited: 1980-1987," an exhibit of recent painting by local artist T. J. Redddy. The exhibit will be on display from December 4 through December 30.

Reddy's paintings involve a technique and style that reflects African and Caribbean influences on his work. His folk-like images are universal in scope and



mosaic in design. They combine nature scenes, reflecting his

Klugh/Benson Collaboration **Even Better Live**

By Loretta Richardson Post Staff Writer

T. J. Reddy

Putting the extraordinary talents of Earl Klugh and George Benson together on was a feat d' accomplishmente. To have the masters of their craft, together on stage in concert was even more stupendous, verging on the edge of incredulity. But it happened and for those

who were in attendance at Ov-ens Auditorium last weekend, this was the place to be.

When the two hour George Benson/Earl Klugh set opened. the two guitarists jammed playing a number from their new lp "Collaboration". Then Klugh took center stage,

plucking and strumming easily, soothingly on his acoustic guitar. Seranading the audience.

Klugh had indeed warmed up the audience with his laid back style, Benson was primed for the throw down. He and Benson played the mostly instrumental version of "Livin' Inside Your Love" with some occasional scatting from Benson.

Like Klugh, Benson took cen-er stage, thrilling a near capac ty crowd with songs that accel

erated his rise to popularity, "Masquerade," "The Greatest Love Of All", which brought the crowd to its feet, "You Make Me Shiver", "In Your Eyes and "Turn Your Love Amund" Your Love Around".

Rejoining Benson, Klugh returned to the stage, where both musicians began playing numbers from the "Collaboration" album.

After playing one of the snazziest cuts from the lp, Klugh and Benson left the stage, only to return when an ecstatic audience cried for more and to perform And on "On Broadway". this number, even the drummer, Lenny White garnered a welldeserved standing ovation.

deep concern for the environment and what he refers to as "human ecology.



He is influenced not only by his constant studies, but also by the works of Romare Bearden. Jacob Lawrence, and the Jamaican Intuitive painter John Dunkley. He is a student of the Harlem Renaissance, a cultural era of the 1920's.

Born in Savannah, Georgia, Reddy is a graduate of the University of North Carolina at Charlotte.



USO Tour To Feature Lou Rawls

WASHINGTON, D.C. -Actor John Forsythe will be the Master of Ceremonies, and singer Lou Rawls and comedian Norm Crosby will be the featured en-

of Barry Duke's, a pro-Ron's and had been trycate me every since she Duke's song."

Special To The Post

Reprinted From

e along to restore Prince's

ter as a formidable big-

een presence. Moreover.

at shares its name, the film

vs away the haze of his last LPs, "Parade" and "Around

o LPs, "Parade" and "Around e World in a Day," and demon-rates that Prince is still one of

ock's most compelling per-rmers and boldest visionaries. "Sign o' the Times" is a first-

e concert film that captures

rince and a crack ten-piece and (including the redoubtable

band (including the redoubtable Shella E. on drums) at the top of their form. The thirteen tunes in the film were culled from con-cert appearances in Holland and a performance at Prince's Paisley Park studio. in Minnea-polis, with a good bit of over-dubbing added to jutce the sound up even further. Still, all the playing -- especially Prince's blazing excursions on guitar -- is joyous and rich in feeling.

Despite the inherent limita-tions of concert films, "Sign o' the Times" is conceptually strong and visually riveting. The musical performances are linked by stylized vignettes that combine street grit and freaky surrealism to dramatize a live triangle involving Prince, a male background vocalist and the husciously erotic female singer Cat - who is aptly summed up at one point in the proceedings as

"a sweet, sticky thing." Admitted-

lite the inherent limita-

'I was commissioned by Studio East to do copy cat work."

Like many famous singers, Nancy began singing in the church. For a short period she sang with John Coltrane Jr, where she gained her first studio experience. Later came Living Color and then True Color. Unable to pinpoint her style,

through.

rince Bounces Back With "Sign o' The Times"

Don't be surprised if you see Nancy on the Apollo stage again. She likes to win and she knows that if she's good enough, hanging in the balance is a possible recording contract. And that's something she craves as desperately as her need to sing.

Klugh masterfully presented songs, familiar and unfamiliar. "Wishful Thinking", "Cabo Frio" and a yet untitled tuned that spotlighted the talents of the keyboardist.

Throughout his performance, interruptions of approving applause were the norm.

Then came Benson. While

This is one collaboration that works well on wax and even better live.

warding film, its ultimate appeal

is to the large corps of those al-

ready converted to Prince's

cause. Prince is arguably the

finest live rock act in the world

today, and the hard fact is that if

he's to reclaim the larger audi-

ence he gained with "Purple

Rain," he must actually tour.

"Sign o' the Times" captures him

nicely, but many more people

deserve to confront the chal-

lenge and the playfulness Prince

embodies in the flesh.

mas Tour in Washington" dinner, a December 9 black-tie gala to benefit the World USO, which serves nearly five million U.S. military personnel and their families around the world. The event will be held at Washington's Grand Hyatt hotel.

tertainers at the "USO Christ

The announcement was made by the Entertainment Chairman of the gala, Michael J. Roarty. executive vice president and director of marketing for Anheuser-Busch, Inc. Roarty is also a member of the World USO Board of Governors.

"Since the first USO Christmas Tour in 1941, hundreds of U.S. entertainers have given their time and talents to help our American servicemen," Roarty said. "The fine entertainers who will perform at the 'USO Christmas Tour In Washington' are representative of the quality of those USO performers of the past."

Forsythe, best known for his current role on ABC-TV's "Dynasty" program, is also the "voice of the USO" on the organization's radio and television advertising campaign. Forsythe is also well known for his voiceonly performances as Charlie on "Charlie's Angels," and as a spokesman for Michelob beer.

Lou Rawls' classic songs like

"You'll Never Find (Another Love Like Mine)." "Natural Man" and "Lady Love" have become American standards and have led to one platinum and six gold albums, plus a gold single. He has also won four Grammys.

As a spokesman for Budweiser beer, Rawls began his association with Anheuser-Busch in 1976. As Honorary Chairman of the United Negro College Fund. Rawls organized the Budweisersupported "Lou Rawls Parade of Stars Telethon" in 1979, an annual event that has raised more than \$40 million for 41 private, historically black colleges.

The comedic master of the malaprop, Norm Crosby is best known for his most entertaining use of the English language.

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ly, the story line is loose at best. But the theatrical pieces - which Rolling Stone iter the abrupt sinking take place on a neon-lit film noir set derived from the hallu-Under the Cherry Moon," the vie "Sign o' the Times" has cinogenic "Sign o' the Times" album cover - effectively evoke the interwoven themes of love, lust and spiritual questing embedded in Prince's songs. ng with the double album

After an opening skit that de-picts the tension between possessiveness and trust in relationships, Prince stands center stage enveloped in smoke and cranks up a brittle vision of "Sign o' the Times." As Prince, deadpan, sings his apocalyptic tale of AIDS, drug abuse and vio-lence, Cat stands enshrouded in mist on a pedestal behind him, echoing his movements in a grim choreography that binds them as soul mates amid the wreckage of modern life. After the band marches onto the stage, each member carrying a drum and rapping out a martial beat to close "Sign," the mood lifts with a swinging version of "Play in the Sunshine." Prince repairs to the plano for a brief rendition of "Little Red Corvette" before tearing up the James Brown homage "Housequake" with a series of splits, knee

bends and twirls. The next suite of songs consti-tutes the dramatic heart of the show. Prince and Cat turn in a steamy dust in the soul ballad Slow Love," and after Cat has a falling-out with her other boy-friend, Prince romps through a horn-charged take on the irre-sistible "I Could Never Take the Place of Your Man." Cat's lubricious writhing prompts Prince to reconsider that position.

however, and a burning "Hot Thing" ensues, during which Prince strips Cat down to a yellow bikini and the duo engage in a salacious bump and grind.

Following a lengthy version of Charlie Parker's "Now's The Time" that served as an instrumental showcase for the band, Prince and Cat exchange fantasy segments. Prince is shown backstage in a reverie that dissolves into the "U Got the Look" video, and then Cat falls asleep to a dream vision of "If I Was Your Girlfriend" that concludes with her and Prince making love as the words LOVE and SEX flash on signs above them. The film's weakest point - much-toolong versions of "Forever in My Life" and the party raver "It's Gonna Be a Beautiful Night" gives way to a rapturous finale: Prince's exquisite rendition of The Cross.'

Unfortunately, although "Sign o' the Times" is a thoroughly re-

NCNB Begins First Notes Of 1988 Music Competition

CHARLOTTE --- Young Tar Heel musicians will compete soon for prizes totaling \$24,000 in North Carolina School of the Arts scholarships.

The first notes of the NCNB 1988 Music Competition will sound February 20 with regional auditions in Fayetteville, Marion, Wilson, Winston-Salem, Charlotte, Wilmington, Edenton and Hendersonville.

Regional winners will be invited to the finals on March 8 at NCNB Performance Place in Charlotte's Spirit Square. First prize is a \$12,000 schol-

arship to the North Carolina School of the Arts in Winston-Salem. The winner receives \$3,000 annually for up to four years of study. The second place contestant

wins a four-year scholarship to the School of the Arts valued at \$8,000. Third prize is a \$4,000.

four-year scholarship.

In its eighth consecutive year. the Music Competition is sponsored by NCNB National Bank in cooperation with the School of Music of the North Carolina School of the Arts.

Competition is open to North Carolina residents who are at least 14 and will not be older than 20 at the time of the finals. Entrants must not be enrolled as a music major at a North Carolina college or university.

The contest is open for strings. winds, brass, percussion, harp, plano, classical guitar and voice. Applications are available through music teachers or by writing Ms. Shelby Graham, NCNB Corp., T22-1, Charlotte, N.C., 28255.

The Music Competition is part of NCNB's continuing support of

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the arts, which includes a corporate art collection, traveling art exhibits and various performances

The North Carolina School of the Arts is part of the University of North Carolina. In addition to music, the school offers instruction in drama, dance, design and production. It has a full academic program.

The school awards the bachelor of music degree, the college level performance diploma and the North Carolina high school diploma.

NCNB National Bank is a subsidiary of Charlotte-based NCNB Corp., a \$27.9 billion holding company that owns banks in six southeastern states.

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