

Thorogood show gets Raleigh crowd Reelin' and Rockin' and air-guitarin'

Last Friday night's George Thorogood concert at Raleigh's Dorton Arena did more than help hundreds of frenzied fans sweat off those extra turkey-and-dressing pounds from the day before.

It virtually proved beyond a reasonable doubt that the person who invented the air guitar must have been listening to Lonesome George at the moment of his inspiration.

Seeing and hearing Thorogood and his Delaware Destroyers Friday without screaming, shouting, and gyrating in unison with the band would have been a waste of \$14, not to mention the opportunity to dance, which general admission seating and an empty Dorton Arena floor made possible.

The 500 fans (of approximately 1,000 total) who shunned their seats and gathered around the stage showed their general ready-to-get-downness by throwing empty cups and shot bottles on the stage for an hour before Thorogood came on (including the 30 minutes filled by the warmup band, Three Hits).

But when the lights went down and a singular spotlight threw a Batman-style silhouette on the back curtain of the stage (complete with Batman theme music), the crowd knew it was party time.

The Delaware Destroyers rushed on stage followed, after anticipatory cheering, by Thorogood — wearing a pair of wrap-around sunglasses that would make Bruce Willis

Bob Young Concert

jealous. They opened the show with "Long Gone," which typifies as well as any of their songs the style of the band — a fast-paced beat, Chuck Berryesque guitar playing, unmatched saxophonic wailing, and rhyming, non-complex lyrics.

One of these days, y'know the time is near

you'll look for me but baby I won't be here.

I'm gonna be long gone.

The first classic Thorogood of the night was "Who Do You Love?" It also marked the first of dozens of determined-by-the-site references to Raleigh and/or North Carolina and/or the South.

Snakeskin shoes baby put 'em on your feet.

Got that good time music with the Carolina beat.

Who do you love?

That was immediately followed by "Cocaine Blues" — a kind of Johnny Cash/Beverly Hillbillies tune about spousal murder, again with a North Carolina twist.

Early one morning while making the rounds,

I took a shot of cocaine, and I shot my baby down.

I shot her down, and I went to bed.

Put that lovin' '44 beneath my head.

When he got up, he went on the

lam, but was soon caught and brought back to face a murder charge.

I had no friend to forego my bail, so they stuck my dried-out carcass in that Raleigh jail.

He was tried by jury and found guilty.

The judge he smiled when he picked up his pen,

Ninety-nine years in the Carolina Pen.

Developing quite a rapport with the crowd, Thorogood told jokes and referred to the show as "the Friday Night Jamboree and Hootenanny," which he decided to crash. He even reminded everyone not to drink and drive after he lamented the alcoholic life in "I Drink Alone."

And, of course, he let the crowd fill in some of the gaps in the soliloquy that precedes "One Bourbon, One Scotch, One Beer."

"It seems to me you must have heard this story somewhere before," he said.

But it was "Bad to the Bone" that generated the most crowd response, as well as the most air-guitarin'. It's no wonder this song is Thorogood and the band's theme. It conveys the "bad boy" image for which Thorogood is famous. In performance, it featured an alto sax solo by Hank Carter that split the smoky air of the arena like a laser, and Thorogood himself virtually choked his Fender to produce a sound reminiscent of fingernails on a blackboard.



George Thorogood and the Destroyers

Thorogood and the Destroyers played for well over an hour before leaving the stage. The only encore featured the hard-hitting "Gear Jammer" and "Reelin' and Rockin'," the only single released off his recent live album. He began the song with something of a disclaimer.

"I'm tired of all these pretty songs I've been singing," Thorogood said.

"So, girls, if you'll excuse us, me and the boys are gonna cut loose and get a little dirty."

And again, he slid in some North Carolina references.

I looked at my watch, it was almost six

You boys in Carolina got some pretty . . . nice chicks.

Then there was his last line of the

night.

I looked at my watch it was half-past one

You gotta admit it folks, you're all havin' fun.

No one would argue with Lonesome George on that point. They all just wiped the sweat from their foreheads, packed up their air guitars and made for the parking lot.

Queen of Cajun music to play at UNC

By RENE MEYER
Staff Writer

Although Grammy Award-winning Queen Ida got off to a late start in the professional music world, she certainly has made a big splash. The performer will bring her eclectic Cajun/Creole style music to Paul Green Theatre tonight at 8. The concert by Queen Ida and the Bon Temps Zydeco Band is part of the Dark Night Concert series presented by PlayMakers Repertory Company in association with Allison Lee.

Ida Guillory was bestowed with the title Queen at the 1974 Mardi Gras celebration in New Orleans. "Every Mardi Gras always has its king and queen," she said. "Well, I was crowned Queen for the evening." A California newspaper picked up on the title, and it has stuck with her ever since.

The mission of her music is to "bring it to the world." Historically, this type of music was brought some 200 years ago by the Acadians from Nova Scotia to Louisiana. "They're waltzes and two-steps, very happy music," she said. "It's never sad, but the lyrics, most of them in French, are sad."

The accordian, which Ida plays, is the central instrument of this gumbo style of music. It was brought to Louisiana by the Bavarian immigrants in the late 1900s. The accordian combined with the guitar, triangle and violin of the French-Cajun folk tradition produces Ida's sound, which emerges from tradition to become a unique and revitalized kind of folk music.

Ida explained that she learned how to play the accordian as a kid. "Of course there was a certain kind

of stigma, especially for a lady, but I loved to play," she said. The music was a part of her household, and she and her brothers would sit around jamming at family parties, she said. Most of the time the boys would play the accordian, but finally Ida wanted a turn. She continued to practice passionately in secret. "I didn't play publicly until I was caught in the act," she said.

Queen Ida and her band, like many outstanding American jazz artists, have found more established success in Europe than at home. She admitted that her music isn't in the mainstream but on the folk side. She said she felt the style had been overlooked, especially in the land of its roots.

In this country her credits are nothing to scoff at. The following are a few of the most impressive: MTV, "Saturday Night Live," "A Prairie Home Companion," Expo '86 (in Vancouver, Canada) and, yes, even Chapel Hill's own Rhythm Alley.

True to its roots, Ida's style of music is upbeat. "It's happy, earthy music, and very danceable, unique," she said.

Queen Ida and the Bon Temps Zydeco Band will perform tonight at 8 in Paul Green Theatre. Call 962-1121 for ticket information.

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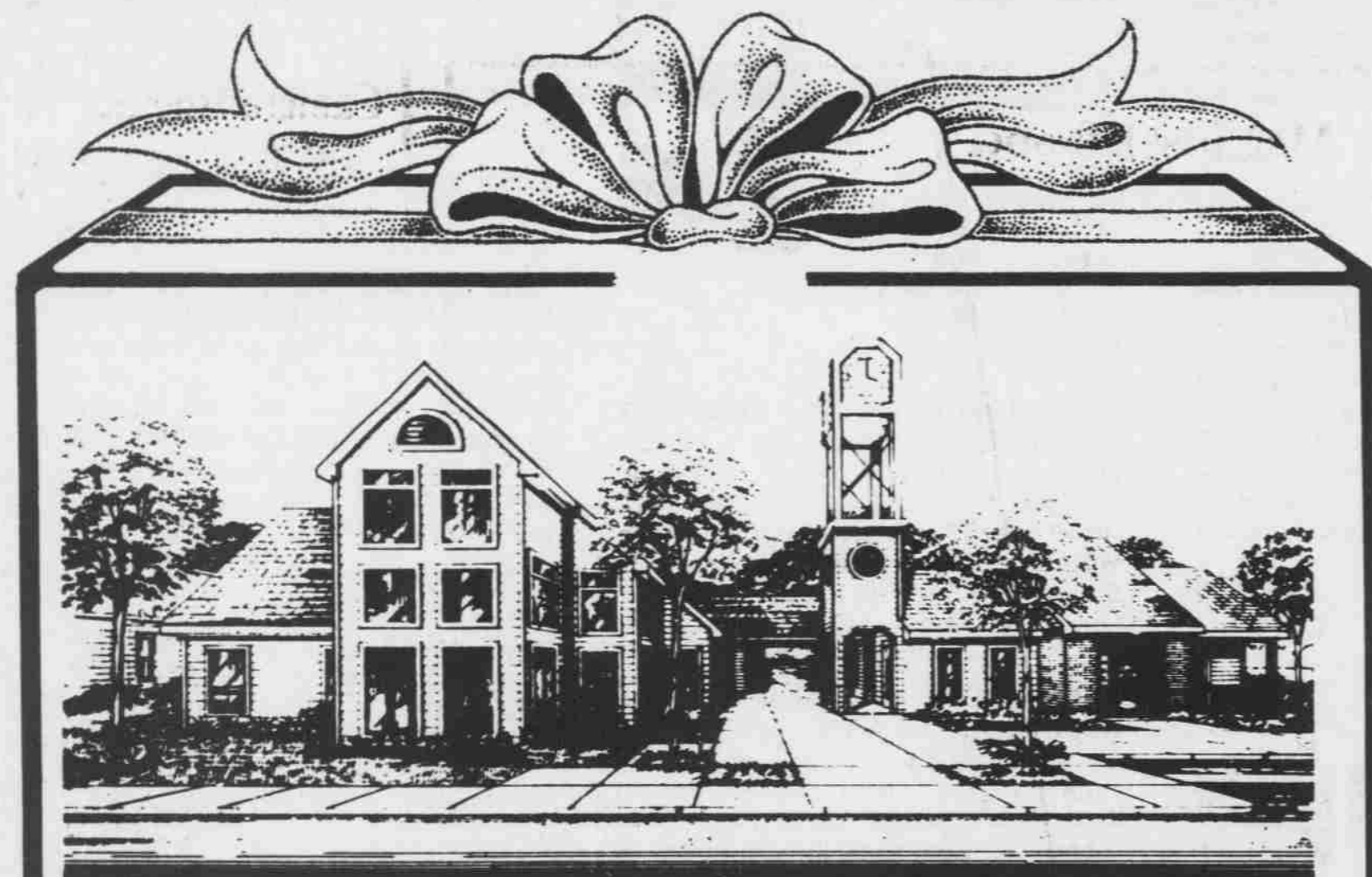
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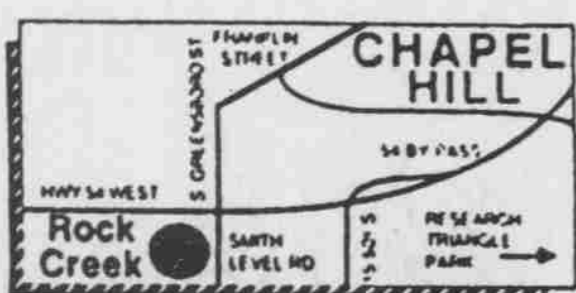


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