



The Swans will rock the Cat's Cradle in Chapel Hill this Friday with their unique brand of primal energy. See album review and concert information on page 4.

LIVE and KICKING

The Triangle shakes, rattles, and rolls this weekend

They may be older, but it's still a gas, gas, gas

Months of media exposure have made it virtually impossible for anyone to be unaware of the 1989 Rolling Stones tour, which will stop at Raleigh's Carter-Finley Stadium on Saturday.

It has been several years since the group's last tour, allowing America time to regain interest in the band, and the release of *Steel Wheels* has given the Stones its most tour-ready record in more than a decade.

The wave of '60s nostalgia which refuses to die makes now the perfect time for the tour. As a string of sell-out concerts for this tour has proven, this middle-aged bunch of rockers still fascinates the nation.

The tour officially began Sept. 1

BRIAN SPRINGER concert

in Buffalo, N.Y., and was originally scheduled to play 27 cities. Most of the dates on the first leg quickly sold out, including the performance at Carter-Finley Stadium, which sold all of its tickets in less than four hours.

Music Television, MTV, agreed to be the sponsor for the American leg of the tour. The deal included the taped Stones performance that appeared recently on "MTV's Video Music Awards Show." It has been estimated that more than three million people will see the "world's greatest rock'n'roll band" this year.

The Stones have been playing three-hour-plus sets, which has brought into question the members'

stamina. When asked if the band could sustain the required energy level, Bill Wyman said to "ask (his) wife," referring to teenage bride Mandy Smith. So far, all have agreed the Stones can still roll with the best of them.

A second stumbling block has been the cost of tickets, which many have thought too expensive. The price of one ticket averages more than \$28 (tickets in Raleigh were \$28.50 plus service charge). However, the high price has not prevented automatic sellouts at all tour stops.

The Stones have been guaranteed at least \$65 million to \$70 million for the tour, not including T-shirt and poster revenues. Asked if the group was performing only for the money, Ron Wood replied, "That's the Who."

In terms of material, expect to hear most of *Steel Wheels*, as the Stones concentrate on emphasizing the

band's artistic progression, not glorifying its past. Of course, the band will draw also on its three-decade supply of hits. Both guitarist Keith Richards and vocalist Mick Jagger have decided not to perform solo material during the tour. Anything from "Brown Sugar" to "Ya Gotta Move" is fair game.

The band's lineup has remained the same since the mid-'70s. Jagger will, of course, handle lead vocals, with Richards and Wood on guitars. Holding down the lower end will be bassist Wyman and drummer Charlie Watts. Keyboardists Chuck Leavell and Matt Clifford will augment the band.

Judging from *Steel Wheels* and the first few shows, it appears each of the members is in top form. Jagger has said that the Stones cannot use age or fatigue as excuses — they will have to earn the respect and love of millions by virtue of strong performances.

Sharing the bill with the Stones will be Living Color, a band which has built a reputation as an excellent live act. Jagger discovered the band and produced its debut album. Vernon Reid, the group's lead guitarist, may even pop up for a guest solo. We can only hope.

It appears, as always, the Rolling Stones will invade Raleigh with the same enthusiasm and classic performances that accompany every Stones' tour. While the band tends to be a bit rough in concert, the energy is there, making up for the slight musical deficits.

One standard rock'n'roll dream is to see the Stones live, and on Saturday many of us will realize that dream. For those who were unable to get tickets, pay-per-view cable television (provided locally by Carolina Cable) will broadcast one Stones concert. Also, keep faith, the band has not ruled out future tours.



'What's your favorite colour, baby?' Jagger proteges Living Colour open for the Stones at Carter-Finley

Music festival paints the town all shades of blues

The Bull Durham Blues Festival

Historic Durham Athletic Park

Friday, Sept. 16, 6 p.m. to 1 a.m.
Saturday, Sept. 17, 6 p.m. to 1 a.m.

Two-day tickets \$20 in advance
Daily tickets \$12 in advance, \$15 at the door

Tickets available at Schoolkids Records

From Staff Reports

The second annual Bull Durham Blues Festival will groove into Durham this weekend at the Historic Durham Athletic Park. Some of the world's finest blues artists will perform in the event that's expected to draw even larger crowds than last year's festival, which lured more than 3,000 people to Durham.

More than 15 bands will take to the stage during the weekend. The extensive program begins at 6 p.m. each day, Friday and Saturday, and the music won't stop until 1 a.m.

The impressive lineup includes Algia Mae Hinton, one of North Carolina's most talented and versatile blues guitarists, who combines

her playing with buckdancing. Like many folk artists, Hinton originally performed only for family and friends, but recently she has appeared in Folk Arts in North Carolina Schools, a program organized by the N.C. Arts Council. In the winter of 1985, she appeared at Carnegie Hall in New York. Hinton will kick off the Festival at 6 p.m. on Friday.

Classic R&B vocalist Nappy Brown, noted for his high energy and wild antics on stage, will follow Hinton on stage at 6:35 p.m. During the 1950s, Brown had a number of hits on Billboard's R&B chart and toured with the likes of Little Richard and Jackie Wilson. His hits include, "Don't Be Angry," "I Cried Like a Baby," and "Night Time is the Right Time," which is probably best remembered as a hit for Ray Charles. Brown has a reputation for risqué song-writing, and the title cut from his latest album, *Deep Sea Diver* is no exception. With his powerhouse vocals, Brown should give the festival a rollicking start.

Friday night's program will also feature: Anson Funderburgh and the Rockets with Sam Myers, from Texas, at 7:45 p.m.; Hank Crawford, the alto saxophonist from Tennessee at 9 p.m.; and Lonnie Brooks, an electrifying Chicago-style bluesman from Louisiana at 10:10 p.m.

To highlight the international flavor of the event, Johnny Clyde Copeland, nicknamed "The International Ambassador of the Blues," will close Friday's party at 11:45 p.m. Copeland has taken his free-wheeling brand of Texan blues to both sides of the Atlantic, north and south of the equator, and even behind the Iron Curtain. He is also the first bluesman to tour and record in Africa.

Copeland received a Grammy in 1986 for *Showdown!*, an album which has sold more than 100,000 copies. Copeland collaborated with Robert Cray and fellow Texan Albert Collins to produce the album. With his band The Blues Machine, Copeland promises a show "to be remembered long after you wring the sweat out of your dancin' clothes."

Saturday night's schedule offers an equally strong program. Featured artists include: Nathan and the Zydeco Cha Cha's, a Creole accordionist and his band, which will open the show at 6 p.m.; Valerie Wellington, a singer from Chicago, at 7:05 p.m.; Latimore, a Tennessee singer, at 8:10 p.m.; A.C. Reed and the Sparkplugs at 9:20 p.m.; The Kinsey Report with Big Daddy Kinsey, guitarists, at 10:30 p.m.; and rounding out the bash in suitable style, a singer-guitarist favorite of blues festivals the world over, Son Seals from Arkansas.



Love Tractor will play 'Till the Cows Come Home' at the Cradle tonight

Energy, excitement, and genius at Cradle

Alex Chilton and Love Tractor

Tonight at 10 p.m.
Cat's Cradle, 206 W. Franklin St.

By BRIAN SPRINGER
Staff Writer

Tonight, Cat's Cradle will pair bona fide cult hero Alex Chilton with the college radio darlings Love Tractor in an outstanding double bill. Only one question remains — who is headlining?

Alex Chilton rose to prominence in 1967, at the age of 16, when his band the Box Tops recorded the number one single "The Letter." Despite a few subsequent singles, notably "Soul Deep" and "Cry Like a Baby," the group disbanded in 1970. Chilton's next band, Big Star, released three critically acclaimed albums in the early '70s, but, as the Velvet Underground, the band was left in obscurity. Drinking and drug problems marked Chilton's next few years, and he conquered his troubles with self-therapy, which included

working as a dishwasher. A rediscovery of the Chilton legacy has surfaced during the past few years. From the Bangles rendition of Chilton's "September Gurls" to the Replacements' tribute titled "Alex Chilton," many artists have paid homage to the man who remains an unknown legend. Chilton's more recent solo works, including 1980's *Like Flies On Sherbert*, 1985's *Feudalist Tarts* EP, and 1987's landmark *High Priest*, have been college radio favorites. For the past few years, Chilton has made the rounds of small alternative clubs, including several previous visits to the Cradle.

For those who haven't seen him, Chilton displays his genius in concert. His recent work is rooted in the classic Memphis sound, with a healthy dose of influence from his New Orleans home. Displaying wry wit, humility and spontaneity, Chilton is never less than exciting, loose and fun in a live setting. Tonight, expect to hear "The Letter," a smattering of Big Star (such as "Radio City"), and solo gems from "September Gurls" to "No Sex."

Love Tractor was formed in

Athens, Ga., in the early '80s. Its first efforts were primarily instrumental, focusing on shimmering guitars, poppy melodies and funk-based riffs. The band's eponymous debut on DB Records, containing the song "Fun To Be Happy," attracted a regional following. 1983's sophomore effort, *Around the Bend*, contained several songs with vocals, proving the band was more than just an instrumental combo. Choice cuts included the midtempo "Highland Sweetheart" and the Gang of Four-inspired "Paint (your face and stand in the corner)." Love Tractor's *Til the Cows Come Home*, an EP released in 1984, continued in the same vein as previous releases. The band's big break came in 1986, with the release of *This Ain't No Outerspace Ship* on Bigtime records (incidentally, also Alex Chilton's label for several years). The album contained catchy pop songs including "Night Club Scene" and "Small Town," with vocals on eight of 10 songs. Love Tractor finally carved its niche apart from the R.E.M. scene.

Despite great success on the college radio charts, the label folded during the next year. The band re-

turned to DB Records for *Themes From Venus*, 1988's disappointingly mainstream return.

In concert, Love Tractor often resembles an updated version of the Ventures, but, in more recent performances, the band has placed more emphasis on vocals. Chief songwriter Mike Richmond handles lead vocals, with Mark Cline on guitar and keyboards. Drummer Andrew Carter joined the group in 1986, replacing original drummer Kit Schwartz. Armistead Wellford rounds out the band, playing bass, keyboards and guitar. Like Alex Chilton, Love Tractor has built its reputation touring the college circuit, including several Cradle appearances.

This solid double bill promises to be exciting and energetic. Both Alex Chilton and Love Tractor have been wowing audiences for years, even when vinyl efforts proved disappointing. More interesting than the marriage of a legend and an up-and-comer is the choice of the headliner. Concert listings have failed to clarify this point, a tribute to the strength each act promises in live performance. This concert is a definite must-see.