

Blues legend boogies

by Mardell Griffin

Greensboro had the blues March 4. The real blues—deep, dark and primal.

The kind of moaning sound that tells about all of life's losses and leaves an ache even when it leaves a laugh.

Sound that cries of deep sexual need that seems to mock simple passion as an emotion of the faint-hearted.

Contradictory sound, both smooth and gravelly, that pleads, teases, urges. The sound of the "Boogie Man," "Boss of the Blues," John Lee Hooker.

And boogie the boss man did at Chaser's on Spring Garden St. From his slow opening number "Crawling King Snake" to his jumping encore "Can't Stop Groove'n," the "Boss" was in charge of the packed house.

The audience, made up of people that were college to middle age, dressed in jeans to business suits, crowded as close to the stage as possible. Some people stood on chairs at the tables along the walls. Others sat on railings that separated the raised table areas and bar from the open floor space. One man in a well-tailored business suit sat on the railing, wildly shaking his head and slapping his hands on his thighs in time with the music. Down on the floor, others danced alone with varying degrees of enthusiasm and expertise.

Everyone wanted a good view of the man wearing shades, dressed in an immaculate dark gray three-piece suit, complete with precisely placed white pocket handkerchief, white shirt, dark tie and white hat with stickpin.

For most of the performance, the 67-year-old Hooker sat on a chair at the edge of the stage playing his red guitar and singing the music that made him famous over 40 years ago. Somehow, his sitting made the performance more intense, as if the toll the years took is just one more reason to sing the blues.

He stood up and strutted across the stage and did an occasional hip twist to the cheers of the audience during his rendition of "Good Walk'n Night." The audience also showed appreciation with loud hoots and hollers for Hooker's familiar "Boom, Boom" and for his first recorded song, done in 1943, "Boogie Chillen'."

The response of the audience made it clear why the blues has been so influential on modern

music. The haunting sounds are heard in various versions coming from the strings of guitars played by much younger fingers than Hooker's, like those of the Coast to Coast Blues Band that backed him.

The band consists of four young men from the San Francisco Bay area that have played with Hooker for about four years. Larry Hamilton, bass player and singer, gave an energetic solo of "Do the Boogie" that the audience went wild over when he dropped to his knees and picked the guitar with his teeth.

Tim Richards on drums kept the beat going with a beautifully concentrated style and all-out effort that required him to grab a white towel between numbers to wipe sweat from his face and hands.

Roy Rogers, acoustic guitarist, lent music with an accomplishment that blended with the others in a smooth and easy way while still maintaining an integrity of its own.

Mike Osbourn on guitar played with such a relaxed manner that he could go unnoticed on stage amid the covorting of the other players if it hadn't been for the high quality of his work.

Their styles meshed perfectly in the slow tune "If You Take Care of Me, I'll Take Care of You" that quieted even the rowdiest in the audience to a few soft "yeahs" during the performance. It is easy to understand why the group draws crowds in places as diverse as Greensboro and Japan, where they toured last year. In May, they go for a return visit to Europe.

"We're going to England, Norway and France," said Hamilton. "We get a better reception overseas. The audience is more educated about the blues."

Hooker is schooling the young men in his band in the music he brought with him from the delta country of Mississippi where he was born in Coahoma County on August 22, 1917. Hooker attributes his style to Will Moore, his stepfather, who played blues guitar. But Hooker has a uniqueness that he developed over the years. It came from singing in churches as a young boy and, after he left home at 14, at places on Beale Street in Memphis during the '30s and then others in Cincinnati and on Detroit's Hastings Street in the '40s.

He learned from listening to bluesmen like Charley Patton and

Blind Lemon Jefferson. He learned as he sang the blues at night and worked during the day for theaters as an usher or in factories or even for a company that drained cesspools. He learned, he mastered, then he created a style all his own. The emotional quality of his voice still vibrates from the stage with a pain that sounds as if he's alone, always has been and always will be, even in a room full of people.

In the dressing room, Richards said of Hooker, "He knows exactly what he wants to hear. He encourages us."

Hamilton said, "With John Lee you learn tremendously. He's one of the better stars to work with. He doesn't hold you back, let's you really stretch out. Of course, nothing you do will overshadow John Lee."

After the two 45-minute sets, some fans lined up at the dressing room door to see Hooker. They wanted his autograph on his pictures and albums. A young man brought a guitar for the singer to sign. Others had tapes of their own music they wanted to give Hooker to listen to. One fan read from several pages of material that he wanted Hooker to critique.

Hooker seemed an oddity in the small dressing room, an older gentleman among the casually clothed members of a younger generation. But they were all out late on a Monday night, paying homage to a man who has imprinted his mark on several generations of music fans.

Ernest Parker of Salisbury said, "It was an excellent performance. I grew up on this music—travel miles to hear it."

Steve Pearall of Greensboro, waiting with two albums he brought from home for Hooker's autograph, said, "The band's really good, great. I would like to see more of Hooker. I've seen him one other time. He has a very distinctive sound, unique."

Hooker, looking tired, treated his fans with the grace and charm befitting a true professional.

As the last of the admirers left, Hooker was asked to define the blues. He said, "That's what everyone wants to know. The blues comes from men, women and heartache, and from being broke. But you don't have to be broke to have the blues. A millionaire can have them, too. All music is the blues, just in different forms."

When asked how he felt about the blues, Hooker grinned and said, "I'll love it until I die."



Big Meeting: Members of Kappa Omicron Phi, the National Home Economics Honor Society, Dr. Lovie Booker, Phyllis Hambricht, Duanne Hoffler, A&T chapter adviser, Lois Wilkie and Swanda McCormick. Not pictured is Dr. Geraldine Ray, Bennett KOP adviser.

Training leaders

by Bernice Scott

Several students from Bennett, along with others, have participated in a new Interdisciplinary Studies Program Workshop.

The Learning for Leadership workshop, which is a liberal arts approach to learning leadership styles, was held on six Saturdays, during January and February.

The classes left strong impressions on the students' minds.

"It was very well organized," said sophomore Patricia Hairston. "The instructors showed an enthusiasm that made it more enjoyable."

Not all impressions were positive, however.

"It needs to be longer, more detailed on subjects such as attire," said freshman Harriet Heyward.

The classes also taught the students things about themselves and how to deal with others.

"I learned that I am insecure in certain areas, especially financial areas. . . I have a negative attitude when situations upset me," said

Hairston.

The program is scheduled to be offered again the spring semester of '86.

However, "This program will be more advanced," said Dr. Helen Trobian, one of the directors.

Hairston and Heyward both said they would be willing to take the next part of the program.

Hairston said, "The filmstrips taught me a lot. . . They made me more secure about myself."

The Belles who attended were freshman Harriet Heyward and sophomores Kathy Cole, Victoria Dunn, Karen Exum, Patricia Hairston and Lanette Smith. One student from A&T and eight others who registered through the ALERT program also attended.

The Learning for Leadership program was taught by Trobian, Ms. Carolyn Mark, Ms. Myra Davis and Dr. Alma Adams.

Heyward said, "If you don't take the course, you really should see the video tapes."

Veejay pioneer

by Alaina Cloud

Sally Hayes is part of TV 61's lineup of video music jockeys and is grateful that she is a pioneer in a new industry.

Hayes graduated from Texas Southern University in Houston with a double major in telecommunications and journalism. In 1978 she became involved with politics, and decided that was not one of her interests. "Politics was too dirty and I was too sensitive for the news," she said. Hayes then worked in Texas from 1981 to 1983, with Sakowitz Store in advertising, and eventually became an air traffic manager. For personal reasons she decided to return to Greensboro, her home, to work.

Now she can be seen from 6 to 11 a.m. Monday through Saturday. TV 61 was the first independent high-powered video music station in the country. Along with her responsibilities as acting video music jockey, she also helps coordinate public service announcements and does voice-overs.

Hayes thinks TV is misleading: "Do not be misled by the glamour that television or the media can hold. It takes hard work, intelligence, perseverance and direction."

Some celebrities that she's had the pleasure of meeting

are trumpeter Wynton Marsalis, Rev. Jesse Jackson, Ashford and Simpson, Billy Ocean and jazz pianist Bob James. Hayes is very conscious of her physical appearance, and has professional facials every month. She visits health spas and has dentist's appointments every three months.

The most influential people in her life are James Washington, who heads his own advertising agency and is owner of Focus Communications Group in Dallas and her father who is deceased.

"Education was very important to him," she said. He instilled in her a quote that always stays with her, "If it's in my mind, no one can take it away from me."

Hayes hopes that children do not sit in front of the television absorbing all that is shown.

"Children begin to emulate what they see," she says. She often tells children, "Do your homework, do your chores, go out and play, and then come back to watch the show." Children think of her as "larger than life" because she's a television personality.

"People think that I should be driving a Mercedes," she says.

Sallie Hayes is a down-to-earth person who does not consider herself a celebrity.

Harrigan's climb

by Teresa A. Lipscomb

A rock-solid sense of family has formed the foundation of Mrs. Elaine Harrigan's success.

The new director of the audio-lingual lab attributes her motivation to some oft-quoted advice from her grandfather during her summer visits as a girl to Edgefield, S. C.

"If God has blessed you with good health and a sound mind, you can accomplish goals far more than you imagine," he told her.

A native of Queens, N. Y., Harrigan became involved with computers when she worked as a keypunch operator for three years at South Carolina State in order to help pay her tuition.

Later, in Georgia, she enrolled in a night computer course, and the importance of family rose again. Her husband, now an executive with IBM, decided to take the

class, too. He made all A's.

"I think this is for you," she told him. "I introduced my husband to computers, and he has been involved for 18 years," she says.

Call it clairvoyance or good luck, but that small beginning has resulted in a family business, Harrigan and Associates, which now includes the two Harrigan daughters, Pamela and Sherrice.

"My husband and I take great pride in being a team, and we work well together. We respect each other's ideas and ethics. My family is very close-knit because we are a mobile family, having lived in six different states."

Harrigan is constantly expanding her horizons. She finished her undergraduate work at Howard, took a master's in supervision administration in education at Harvard and now she's pursuing a doctorate at UNC-G.

Another family, consisting

of her race, is driving her to grow.

"The education of young people is very important to me," she says. "I feel strongly about blacks' reaching out to help other blacks. It is a part of our responsibility because it is a part of our rich heritage."

She has become deeply involved with campus life during her first year here. Recently, she appeared in a television commercial which will help recruit students.

She plans to expand the lab in order to enhance student development and exposure to technology as it relates to the use of computers, video equipment and self-awareness.

She's very interested in having speech and drama students videotaped so that they can learn from the process.

This desire is in keeping with her allegiance to another family—that of Bennett.