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DOC HOLLIDAY

Doc Holliday wants to make sure nobody gets the wrong idea about them.

"We are a Southern band," asserts Eddie Stone, keyboardist for the Georgia-based band. "You can't come from down here and not sound like this. If we're gonna be stereotyped, then it'll be as a Southern band." Anyone requiring further information is directed to the group's second A&M LP, *Doc Holliday Rides Again*. *Rides Again*, produced by David Anderle supports Stone's contention with a maximum of rowdy 'n' reckless Dixie Rock.

Rides Again represents something of a culmination for Doc Holliday. Named after the legendary dentist-gunslinger from Dodge City, the band formed in 1971 out of the same Macon music circle that produced the Allman Brothers and Wet Willie. Like many a Southern band, Doc Holliday worked hard, perfecting their band of two-fisted rock & roll in hundreds of gigs, year in and year out for a decade.

Last year, the quintet signed with A&M and released *Doc Holliday*. Produced by Tom Allom (best known for his work with Judas Priest), the LP provided a suitable introduction to the band. Following its release, Doc hit the concert trail, racking up more than 300 separate tour dates as openers for April Wine, Outlaws, Molly Hatchet and Pat Travers. Last summer, between some of those dates, they entered the studio with A&M's David Anderle, and something happened.

"It was the perfect marriage of band with producer," is how Eddie Stone describes the sessions that culminated in *Rides Again*. "David had produced Booker T. and Rita Coolidge and all those Memphis people, and he'd grown up listening to and playing the same kind of music we had. It worked out perfectly, and you can just tell from the way the new album sounds."

There's no question that *Rides Again* makes the most out of Doc Holliday's expertise.

The pace is furious on "Hot Rod," "Good Boy Gone Bad" and the chopper-powered "Last Ride," guitarist Bruce Brookshire's tale of wild Southern boys and wilder motorcycles ("The two don't always mix," Eddie Stone explains, "but they seem to love each other"). "Southern Man" is a sincerely felt rebuke of Neil Young's song of the same time, "Let Me Be Your Lover" is a Delbert McClinton gem Doc's had in its repertoire for years, and "Doin' (It Again)" and "Lonesome Guitar" are autobiographical tunes. The latter song recalls the moody spirit of the Allmans' best work while "Doin' (It Again)" recounts the band's misadventures in a humorous story-song, at one point describing a run-in with "a gorilla in a green leisure suit."

Next? "We're gonna work," answers Stone, who's anxious to take the group's Southern cookin' to even more corners of the world. "We definitely intend to do another 300 dates this year."

Doc Holliday are:

Bruce Brookshire (lead guitar, vocals, songwriter):

A "service brat," Brookshire performed professionally for the first time at age 9 on Armed Forces television in Europe. When his family settled at an air base in Warner Robins, Georgia, Brookshire—who'd already played with R&B stars Clarence Carter and Solomon Burke—fell in with the Middle, Georgia music circle.

Eddie Stone (keyboards, vocals) is a native of Middle, Georgia, and has played in bands since age 12. Besides his onstage work, Stone spent time behind the boards at the Starday-King studios in Cincinnati (1971-72).

John Samuelson (bass, songwriter) learned to play music at his Atlanta church at age 13. Skilled at several other instruments as well as the bass, Samuelson worked with Solomon Burke and the Classics IV before joining Doc Holliday.

Drummer Herman Nixon grew up in the Atlanta suburb of Jonesboro and has been performing professionally since he was a teen; he's been in everything from lounge bands to Grand Ole Opry groups.

Guitarist Ric Skelton comes from a long line of Tennessee pickers. Initially introduced to the guitar by his father at an age "too young to remember," Ric's proficient at fiddle, banjo, mandolin and dobro.

